

#BXNCCVR ***** 3-DIGIT 908
 #90807GEE374EM002# BLD 581
 001 032198 2 126 1242
 MONTY GREENLY
 3740 ELM AVE APT A
 LONG BEACH CA 90807

Jon Bon Jovi's Mercury Set Getting Film Tie-In
PAGE 16



THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 24, 1997

ADVERTISEMENTS

SAMMY HAGGAR

The Track

LITTLE WHITE LIE

#1 Rock Monitor
 #1 Mainstream Rock

5/20 Album In Stores
 5/21 Howard Stern
 5/23 David Letterman
 6/19 U.S. Tour Begins

MARCHING TO MARS

Produced by Mike Clint
 Gory Starliner Management

Bluegrass Building Steadily Founder Monroe's Music Lives On

BY CHET FLIPPO

NASHVILLE—As they were leaving Bill Monroe's emotional funeral service Sept. 11, 1996, at Nashville's Ryman Auditorium, bluegrass child-prodigies-turned-mainstream-country-stars Vince Gill, Marty Stuart, and Ricky Skaggs stopped and looked at one another. The casket containing the remains of the 84-year-old country music patriarch



THILE

and founder of bluegrass music was wheeled by them on the journey to his final resting place in his native Kentucky.

They and the music and its attendant industry found themselves stranded on uncharted ground: Bluegrass is the only native American music form that can be attributed to a single founder. When Bill Monroe died, then what?

"We looked into each other's eyes and said, 'We have a lot of work to do,'" Stuart says. Carrying on the music that Bill Monroe invented is a chosen calling, he adds.

That work will build on a strong bluegrass base that has already been

(Continued on page 99)

Lang's Smoky Sound Shines On WB Set

BY LARRY FLICK

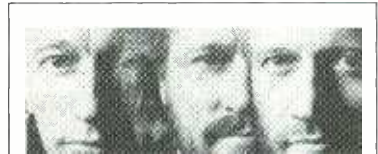
NEW YORK—For her seventh Warner Bros. album, "Drag," k.d. lang has



LANG

chosen to indulge in the simple pleasure of song interpretation, diving into an eclectic array of familiar tunes that

(Continued on page 98)



Bee Gees Fever Revived Via Big Sales Of 'Still Waters'

PAGE 6

Labels, Acts Eye Road With Anticipation, Caution

Smart Mktg. Can Help Tours Pay Off At Retail

Summer Brings Flood Of Fests Across U.S.

BY MELINDA NEWMAN

This story was prepared by Doug Reece in Los Angeles, Don Jeffrey in New York, and Deborah Evans Price in Nashville.

With the summer concert season on the horizon, record labels are focusing on connecting the dots between ticket sales and album sales.

Whether a band is booked on its own club tour,

(Continued on page 100)



McLACHLAN



TURNER

NEW YORK—Too much of a good thing can be wonderful, as Mae West claimed, or it can simply be too much. It all depends upon which concert promoter you ask.

"Thank God for the festivals—give me more of them," says Barry Fey, president of the Denver-

(Continued on page 101)

Hong Kong Music Events Set Asian, Int'l Acts Help Mark Handover

BY GEOFF BURPEE

HONG KONG—Two types of history will be made in Hong Kong in July. The textbooks will record that a population will be handed over to communist rule for the first time since the Yalta conference in 1945, but the world's music lovers will also remember what organizers here are billing as one of the great global parties of the 20th century.

A range of top-echelon Western and Asian talent is being lined up to play a series of events, some to be televised and recorded, that will cover the gamut of musical tastes.

"We will commission a record company to record and market CDs" of various musical events, says Christine Chie, a representative for the Assn. for the Celebration of the

Reunification of Hong Kong (ACRHK), "but which one is not yet confirmed."

Retail is already ready. Philip Kung, managing director of HMV for the Chinese Asia region, says that he is keen to work with local and international labels to develop the fruits of the handover ceremony music. "We'll be helping to make sure that the appropriate level of CDs are available to the buyer," he says.

The handover itself will take place at midnight June 30, but the main pop music event is set for the night of July 5, when as many as 20 acts will perform at Hong Kong's Happy Valley Race Course.

Among the artists will be China's DaDaWa (Warner Music), the first to be confirmed for the gig. Others

(Continued on page 105)

IFPI: Russia's Music Market Is Viable

BY JEFF CLARK-MEADS

LONDON—Record companies can make money from sales in Russia and profit from the potential of Russian talent—provided they are realistic about the nature of

IFPI, BIEM Still At Odds Over Mechanical Royalty Rate... Page 3

the market there, says a new report from the International Federation of

(Continued on page 98)

THE 1997 BILLBOARD SPOTLIGHT ON

INDIAES

FEATURING NAIRD'S 25TH ANNIVERSARY

SEE PAGE 63

HEATSEEKERS

Track Masters/Crave Act Allure Bows In Top Spot

PAGE 26

\$5.95 US \$6.95 CANADA

2 1 >

0 74808 02552 7

Boney James

hungry?

Sweet Thing

#1 RAC Artist of 1996 returns... with something tasty.

Featuring "Nothin' But Love", "Sweet Thing" and "I Still Dream" with vocals by Al Jarreau.

Produced by Paul Brown and Boney James

24 40 45

START HERE

Warner Bros. Records

UB40

Tell Me Is It True

Shaggy

My Dream

Tamia

Make Tonight Beautiful

Mark Morrison

Crazy

TK

Speed TK Re-mix

Carlinhos Brown

A Namorada

FEATURING

Maxi Priest

BRAND NEW

The Tide Is High

SONGS

Leah Andreone

EXCLUSIVE

I Feel The Earth Move

TO THIS

Common Sense

ALBUM.

Never Give Up

Jimmy Cliff

You Can Get It
If You Really Want It

Rayvon

Some People

Betty Wright

Every Breath You Take

Soundtrack Album Producer: Budd Carr
Album Executive Producers:
Gemma Corfield and George Maloian



TOP ALBUMS

HOT SINGLES

TOP VIDEOS

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ PLAYS RACHMANINOV • DAVID HELFGOTT • RCA VICTOR	
CLASSICAL Crossover ★ SHINE • SOUNDTRACK • PHILIPS	
JAZZ ★ MOTHERS & DAUGHTERS • ROSEMARY CLOONEY • CONCORD JAZZ	
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA	
NEW AGE ★ IN THE MIRROR • YANNI • PRIVATE MUSIC	

THE BILLBOARD 200 ★ SPICE • SPICE GIRLS • VIRGIN	106
BLUES ★ LIE TO LIE • JONNY LANG • A&M	43
CONTEMPORARY CHRISTIAN ★ SHADES OF GRACE • BOB CARLISLE • DIADEM	44
COUNTRY ★ CARRYING YOUR LOVE WITH ME • GEORGE STRAIT • MCA	37
GOSPEL ★ THE PREACHER'S WIFE • SOUNDTRACK • ARISTA	42
HEATSEEKERS ★ ALLURE • ALLURE • TRACK MASTERS / CRAVE	26
KID AUDIO ★ THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD VARIOUS ARTISTS • RHINO	61
THE BILLBOARD LATIN 50 ★ JUNTOS OTAR VEZ • JUAN GABRIEL / ROCIO DURCAL • ARIOLA	41
POP CATALOG ★ GREASE • SOUNDTRACK • POLYDOR	62
R&B ★ SHARE MY WORLD • MARY J. BLIGE • MCA	32
REGGAE ★ NATURAL MYSTIC • BOB MARLEY & THE WAILERS • TUFF GONG	43
WORLD MUSIC ★ RIVERDANCE • BILL WHELAN • CELTIC HEARTBEAT	43
THE HOT 100 ★ MMMBOP • HANSON • MERCURY	104
ADULT CONTEMPORARY ★ BUTTERFLY KISSES • BOB CARLISLE • DIADEM	94
ADULT TOP 40 ★ ONE HEADLIGHT • THE WALLFLOWERS • INTERSCOPE	94
COUNTRY ★ ONE NIGHT AT A TIME • GEORGE STRAIT • MCA	39
DANCE / CLUB PLAY ★ I MISS YOU • BJORK • ELEKTRA	35
DANCE / MAXI-SINGLES SALES ★ A LITTLE BIT OF ECSTASY JOCELYN ENRIQUEZ • CLASSIFIED / TIMBERI	35
LATIN ★ SOLO EN TI • ENRIQUE IGLESIAS • FONOVISA	40
R&B ★ G.H.E.T.T.O.U.T. • CHANGING FACES • BIG BEAT	30
RAP ★ HYPNOTIZE • THE NOTORIOUS B.I.G. • BAD BOY	29
ROCK / MAINSTREAM ROCK TRACKS ★ LITTLE WHITE LIE • SAMMY HAGAR • TRACK FACTORY	95
ROCK / MODERN ROCK TRACKS ★ SEMI-CHARMED LIFE • THIRD EYE BLIND • ELEKTRA	95
TOP VIDEO SALES ★ 101 DALMATIANS • BUENA VISTA HOME VIDEO	86
HEALTH & FITNESS ★ CRUNCH: FAT BLASTER PLUS • ANCHOR BAY ENTERTAINMENT	87
MUSIC VIDEO SALES ★ SELENA REMEMBERED • SELENA • EMI LATIN VIDEO	88
RECREATIONAL SPORTS ★ NBA AT 50 • FOXVIDEO	87
RENTALS ★ SLEEPERS • WARNER HOME VIDEO	88

Oasis In C'right Dispute With Fans' Web Sites

Act Seeks Halt To Unauthorized Use Of Material On The Net

BY BRETT ATWOOD

LOS ANGELES—Fan-created World Wide Web sites that violate copyright laws are coming under fire, as management for British act Oasis is seeking to halt the unauthorized use of copyrighted material on more than 100 sites devoted to the band.

The controversy has ignited an intense debate among Internet site developers and music industry executives over the unauthorized use of audio, video, lyrics, and photographs. Observers expect to see similar conflicts pop up in the future.

While major-label executives say they have no intention of attempting to shut down fan sites, they too are concerned about protecting copyrighted material on the Net.

The controversy surrounding Oasis erupted May 5, following an E-mail threatening legal action that was sent to the fan-created

sites by Ignition Management and the band's official Web site, OasisNet. Ignition represents Oasis.

The E-mail, which originated from OasisNet's Webmaster Sarah Frederiksen, informed Web developers that "Sony Music is working to reduce the amount of unauthorized online material for their artists... Webmasters are in danger of legal action if copyrighted material is not removed from their sites. Internet service providers housing illegal material will be asked to terminate accounts or face actions themselves."

Ignition issued a statement, dated May 12, that states: "Oasis and the official Oasis homepage have always encouraged fan pages. They make a fun and interesting contribution to Oasis on the Net... That is why we have always provided links from the homepage to all Oasis fan pages, and this is what we want to continue to do. However, there are a number of sites out there who, to be frank, we feel have taken advantage of the situation."

Several Oasis Web sites have banded together in protest to form the Oasis Webmasters for Internet Freedom site (<http://fal-con.cc.ukans.edu/~jackm/OWIF.htm>). The renegade site suggests that Oasis fan sites should be able to use copyrighted material without having to seek permission from Sony.

A statement from the site's Webmaster, Jack Martin, reads: "These sites, painstakingly worked on by webmasters, many of them college aged or younger, are created not for personal gain, but for the love of Oasis and their music... Hopefully, the hours of work by hundreds of fans all over the world will not be thrown away by a \$45 billion a year corporation seeking a virtual lock on the 'market' for Oasis Web sites."

Sony Music, parent company of Oasis' U.S. label, Epic Records, is not against fan-created Web sites, according to Fred Ehrlich, senior VP/GM of new technology and business development at Sony Music Entertainment (U.S.).

"In regard to the question of how we will handle the use or misuse of fan Web sites in the future, we encourage the creation and use of fan Web sites—the very fact that fans spend the time and effort to create them is a tribute to our artists," says Ehrlich. "At the same time, we want to protect both our artists and our own intellectual property."

Several music industry executives say that more conflicts over copyright violations on fan sites are likely to arise as the industry aims to protect copyrighted material on the Internet.

"An individual fan may create a site and
(Continued on page 108)

No Progress In New Royalties Deal For Europe

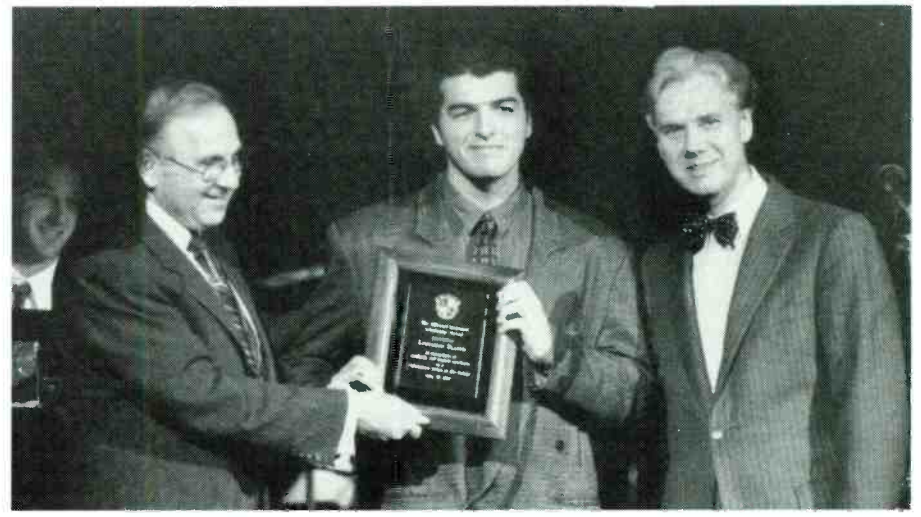
BY JEFF CLARK-MEADS

LONDON—Europe's record companies and music publishers are about to enter their sixth month without a mechanical royalty rates deal—and no meetings are scheduled to hammer out a new one. Relations between the two sides are described as being at their lowest point in 25 years.

The old agreement between the International Federation of the Phonographic Industry (IFPI) and BIEM, which represents Europe's authors and publishers, expired at the end of 1996. Since then, both sides have been operating under the old deal's terms, though no formal agreement to do so exists between them.

Indeed, at present, the only common ground between the labels and the publishers is that they both say the other side must take a "realistic" view of any new deal.

The old IFPI/BIEM agreement set mechanical rates at 9.306% of each record's published price to dealers (PPD). Sticking points in negotiating a new rate
(Continued on page 109)



Brightening The Future. Berklee College of Music president Lee Eliot Berk, left, and student and scholarship winner Leo Blanco, center, proudly display the Billboard Endowed Scholarship Award presented by Billboard editor in chief Timothy White, right. The scholarship is awarded annually to a student who has demonstrated talent, commitment, achievement, and other attributes indicating that he or she is likely to make a significant contribution to society through music.

THIS WEEK IN BILLBOARD

GIVING THEM THE BUSINESS

An assistance program funded by the European Union aims to fight piracy and build record-industry structures in the continent's former communist nations. International news editor Jeff Clark-Meads has the story. **Page 47**

DELELLIS DEPARTS FOX

With Bob DeLellis resigning as president of 20th Century Fox Home Entertainment, the company, and the home video industry in general, is losing an employee who helped raise the profile of sell-through. Home video editor Seth Goldstein reports. **Page 85**

■ **BPI COMMUNICATIONS** • Chairman: Gerald S. Hobbs • President & CEO: John B. Babcock Jr. Executive Vice Presidents: Robert J. Dowling, Martin R. Feely, Howard Lander • Senior Vice Presidents: Georgina Challis, Paul Curran, Mark Dacey, Ann Haire, Rosalee Lovett • Vice President: Glenn Heffernan • Chairman Emeritus: W.D. Littleford

© Copyright 1997 by BPI Communications Inc. No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510) is published weekly except for the first week in January, One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$275.00. Continental Europe 215 pounds. Billboard, Tower House, Sovereign Park, market Harbourough, Leicestershire, England LE16 9EF. Registered as a newspaper at the British Post Office. Japan 109,000 yen. Music Labo Inc., Dempa Building, 2nd Floor, 11-2, 1-Chome, Nigashi-Gotanda, Shinagawa-ku, Tokyo 141, Japan. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: please send changes of address to Billboard, P.O. Box 2011, Marion, OH 43305-2011. Current and back copies of Billboard are available on microfilm from Kraus Microfilm, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Mich. 48106. For Group Subscription information call 212-536-5261. For Subscription information call 1-800-745-8922 (Outside U.S.: 614-382-3322). For any other information call 212-764-7300. Canada Post Corp. International Publications Mail Agreement #0921920. Printed in the U.S.A.

COMMENTARY	4	MERCHANTS & MARKETING	57
ARTISTS & MUSIC	9	Retail Track	60
Executive Turntable	10	Child's Play	61
The Beat	16	Declarations Of Independents	61
Boxscore	18	Home Video	85
The Reel Thing	24	Shelf Talk	86
Popular Uprisings	26	REVIEWS & PREVIEWS	53
R&B	28	PROGRAMMING	93
Dance Trax	33	The Modern Age	95
Country	36	AirWaves	96
Latin Notas	40	Music Video	97
In The Spirit	42	FEATURES	
Classical/Keeping Score	42	Update/Lifelines	92
Higher Ground	44	Hot 100 Singles Spotlight	105
Jazz/Blue Notes	44	Between The Bullets	108
Songwriters & Publishers	45	Market Watch	110
Studio Action	46	CLASSIFIED	90
INTERNATIONAL	47	REAL ESTATE	92
Hits Of The World	50	HOMEFRONT	110
Global Music Pulse	51		
Canada	52		
Home And Abroad	52		

Time For Song Plugging's Second Wind

BY MARK FRIED

It was almost a decade ago that a Billboard columnist, reporting on a rather intrepid song placement I had the good fortune to be involved with, took particular notice of my use of the term "song plugging." He seemed to suggest that the word—if not the function itself—had somehow disappeared from the lexicon of contemporary music publishing.

I hadn't thought much about that years' old reference until recently. As I've crisscrossed the country hawking Spirit's catalog, I've observed that industry professionals—from A&R staffers to film directors to advertising executives—are not only responsive but seem downright refreshed by a pitching style that emphasizes personal contact, marketing-drawn ideas, and a thorough knowledge of the music and the project being pitched for. It occurred to me that the warm welcome we've received (and our respectable success rate) is thanks in equal parts to old-fashioned song plugging and vast new windows of opportunity for both traditional and nontraditional placements.

The art of getting new and classic songs covered is enjoying a meaningful renaissance. Contemporary artists in pop, rock, R&B, and dance seem to have learned what country stars have always known—that a great song that captures their style and reflects their current state of mind can come from anywhere, and that the fact that they didn't write it in no way diminishes their artistry or credibility. The successful launch of such career artists as Celine Dion, Toni Braxton, and Joan Osborne, whose breakthroughs were built on "outside" songs, is testimony to the power of today's songwriters and the opportunities for today's song pluggers.

Motion picture soundtracks, traditionally fertile ground for song pitchers, have become a dominant force in recent years thanks to such multifaceted smashers as "Waiting To Exhale," "Romeo + Juliet," and "Space Jam." Increasingly, movie music is a potpourri of songs and styles waiting to be cross-promoted to a vast audience. As a result, the need for songs in film has mushroomed, and with music supervision—once the sacred cow of the film

companies—now in the hands of everyone from indie label execs and music journalists to actors and artists, the opportunities for a successful song match have grown algorithmically.

The advertising industry, itself facing a significant sea change as the new millennium approaches, seems to have put its entire business "in review." Reebok's recent directive to its longtime agency to find "alternative sources of creative input" is an invitation to music publishers to get more aggressive. While the long-held industry credo that "you

film, jingle, and library music composers will tomorrow be writing themes to online soap operas, interactive video games, and full-motion encyclopedias. The most effective song pluggers in these burgeoning areas will win their respective companies much more than bragging rights as the new age dawns.

If music publishers have had good reasons to seek alternatives to traditional song plugging—from the demise of Tin Pan Alley and Brill to the rise of self-contained writer/artists—we would argue that today's new world of placement possibilities demands the return of this lost art. While there are many senior-level industry executives who well understand the art of the plug, there is at least a generation of young professional managers who have been trained to go out and find bands and have not benefited from the necessary mentorship to learn and understand the time-honored craft. We believe it is both a philosophic and a business imperative that song plugging be part of every young publishing executive's basic training.

If traditional song plugging is to return to its new generation of torchbearers. First, listen. Professionals looking for music—whether producers, directors, or recording artists themselves—generally have a good sense of what they're looking for, and they should provide all the clues you need to find a meaningful match.

Second, know the breadth and depth of your catalog. While it may seem eminently easier and much more sensible to focus on top songwriters and the most popular titles, your reputation and the company's bottom line will ultimately be better served by your ability to pluck obscure gems from within the catalog and secure less than obvious placements.

Finally, pitch with humanity. Publishers have become so enamored of their CD samplers and online song libraries that they've almost forgotten the importance of house calls. Our business remains one of relationships, and the young manager who takes the time to establish and maintain direct, face-to-face contact and ongoing, service-oriented relationships with industry professionals will score in many more instances than with inanimate pitching devices.



'The art of getting new and classic songs covered is enjoying a meaningful renaissance'

Mark Fried is the president of Spirit Music Group.

can't pitch a creative idea to an ad agency" may still ring true for some of the biggest firms, handfuls of upstarts with significant billings are quite responsive when songs are pitched for a particular account alongside a relevant marketing concept.

Further, the widely accepted "rule" that you can't propose a song use directly to a business doesn't necessarily ring true for a long list of recently public companies—particularly in the high-tech/telecommunications field—whose young "decision by committee" management culture lends itself to a targeted, intelligent pitch.

This same new-tech sphere is providing the most exciting new avenues for song plugging in decades. The Microsofts, America Onlines, and Broderbunds are just waking up to the fact that all of the content they're buying, leasing, and creating requires quality music to make it palatable (and competitive) to the current generation of consumers. Today's TV,

LETTERS

Lives" receipt: March 17.

Please print this letter so that maybe something might be done about this injustice.

Mark A. Roesler
Concrete Marketing
New York

GOTTA LINE ON US

Thank you for the Fantasy Billboard game on Billboard Online. Until lately, I've only bought Billboard about once every two months because it's been hard to get it in time for it to be relevant. But now that a Barnes & Noble in my area has started getting Billboard every



Monday, I will buy it every week to test my skills because of your contest.

After trying the game for one week with-

out the actual publication, I only came in 100th. So I bought Billboard and studied it last week and was in second place after one week! You'll be seeing exactly one more copy per week by virtue of having this game.

So thanks again—I think it's a winner.

Roger Wade
Scottsdale, Ariz.

FOLLOWING THEIR LEAD

We'd just like to say how thrilled we are with Brad Bamberger's article "ArtistLed Label Loosens Classical Confiners" (Billboard, April 19, 1997). Never in our wildest dreams did we anticipate the level of attention our little project is getting. You really captured what it's all about, and we are grateful for such a generous and perceptive story. We will keep you supplied with ArtistLed discs as they become available.

David Finckel
Producer
ArtistLed
New York

IMAGE VS. REALITY

I just wanted to let you and the rest of the world know that the wholesome moral image that Wal-Mart tries to portray is just that—an image. I work for a reputable music-marketing firm on the retail end, and I am constantly hearing complaints from my store accounts about Wal-Mart breaking release dates on new records in order to monopolize sales. The result is smaller independent stores (that do not break release dates) lose a very large portion of their sales and eventually go out of business. What's worse is that the record labels do not penalize Wal-Mart for this infraction, because the chain is responsible for approximately 12% of all record sales.

Therefore, Wal-Mart continues to break release dates without consequence and goes on putting smaller mom-and-pop stores out of business. Enclosed is a copy of a receipt and UPC coding from a Wal-Mart store proving my claim: The release date for the new Aerosmith record "Nine Lives," coded 74646 79942, is March 18. Please note the date on the "Nine

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

Editor in Chief: TIMOTHY WHITE

EDITORIAL

Managing Editor: SUSAN NUNZIATA
Deputy Editor: Irv Lichtman
News Editor: Marilyn A. Gillen
Director of Special Issues: Gene Sculatti; Dalet Brady, Associate Director; Porter Hall, Special Issues Coordinator
Bureau Chiefs: Craig Rosen (L.A.), Chet Flippo (Nashville), Bill Holland (Washington), John Lannert (Caribbean and Latin America)
Art Director: Jeff Nisbet; Assistant: Raymond Carlson
Copy Chief: Bruce Janicke
Copy Editors: Tammy La Gorce, Elizabeth Renaud, Carl Rosen
Senior Editors: Melinda Newman, Talent (N.Y.), Ed Christman, Retail (N.Y.)
Senior Writers: Chris Morris (L.A.), Bradley Bamberger (N.Y.)
R&B Music: J.R. Reynolds, Editor (L.A.)
Country Music/Nashville: Deborah Evans Price, Associate Editor
Dance Music: Larry Flick, Editor (N.Y.)
Pro Audio/Technology: Paul Verna, Editor (N.Y.)
Merchants & Marketing: Don Jeffrey, Editor (N.Y.)
Home Video: Seth Goldstein, Editor (N.Y.), Eileen Fitzpatrick, Associate Ed. (L.A.)
Radio: Chuck Taylor, Editor (N.Y.)
Music Video/Enter*Active: Brett Atwood, Editor (L.A.)
Heatseekers Features Editor: Doug Reece (L.A.)
Staff Reporter: Terri Horak (N.Y.)
Administrative/Research Assistant: Shawnee Smith (N.Y.)
Editorial Assistant: Gina van der Vliet (L.A.)
Special Correspondent: Jim Bessman
Contributors: Catherine Applefeld Olson, Fred Bronson, Lisa Collins, Larry LeBlanc, Jim Macnie, Moira McCormick, David Nathan, Havelock Nelson, Phyllis Stark, Heidi Waleson

INTERNATIONAL EDITOR IN CHIEF: ADAM WHITE

International Deputy Editor: Thom Duffy
International Music Editor: Dominic Pride
International News Editor: Jeff Clark-Meads
International Associate Editor: Mark Solomons
German Bureau Chief: Wolfgang Spahr
Japan Bureau Chief: Steve McClure
Far East Bureau Chief: Geoff Burpee
Contributing Editor: Paul Sexton

CHARTS & RESEARCH

Director of Charts: GEOFF MAYFIELD
Chart Managers: Anthony Colombo (Mainstream Rock/New Age/World Music), Ricardo Companioni (Dance), Datu Faison (Hot R&B Singles/Top R&B Albums/Rap/Gospel/Reggae), Steven Graybow (Adult Contemporary/Adult Top 40/Jazz/Blues/Studio Action), Wade Jensen (Country/Contemporary Christian), John Lannert (Latin), Mark Marone (Modern Rock), Geoff Mayfield (Billboard 200/Heatseekers/Catalog), Theda Sandford-Waller (Hot 100 Singles), Marc Zubatkin (Video/Classical/Kid Audio)
Chart Production Manager: Michael Cusson
Assistant Chart Production Manager: Alex Vitouls
Archive Research Supervisor: Silvio Pietrolungo
Administrative Assistants: Joe Berinato (N.Y.), Jan Marie Perry (L.A.), Mary DeCroce (Nashville)

SALES

Associate Publisher/U.S.: JIM BELOFF
National Advertising Manager Video/Interactive: Jodie Francisco
New York: Kara DioGuardi, Pat Jennings, Ken Piotrowski
Nashville: Lee Ann Photoglo
L.A.: Jill Carrigan, Dan Dodd, Lezle Stein
Advertising Coordinators: Erica Bengtson, Alyse Zigman
Advertising Assistants: Hollie Adams, Evelyn Aszodi
Classified (N.Y.): Jeff Serrette

ASSOCIATE PUBLISHER/INTL.: GENE SMITH

Europe: Christine Chinetti Catherine Flintoff, 44-171-323-6686
Asia-Pacific: Steve Leese, 65-338-2774; Ronan Gardiner, 852-2527-3525
Australia: Amanda Guest, 613-9824-8260
Japan: Aki Kaneko, 213-650-3171
Milan: Lidia Bongiardo, 39+(0)362+54.44.24
Paris: Francois Millet, 33-1-4549-2933
Latin America/Miami: Angela Rodriguez, 305-441-7976
Mexico/West Coast Latin: Daisy Ducret 213-525-2307

MARKETING

Director of Marketing: ELISSA TOMASETTI
Promotion Director: Tony Santo
Marketing Manager: Gayle Lashin
Promotion Coordinator: Phyllis Demo
Senior Designer: Melissa Subatch
Special Events Director: Maureen Ryan
Publicist/Special Events: Michele Jacangelo Quigley
Circulation Manager: Jeanne Jamin
European Circulation Manager: Sue Dowman (London)
Tradeshaw Manager/Circulation: Adam Waldman
Group Sales Manager: Jeff Somerstein
Circulation Promotion Account Manager: Trish Daly Louw
Circulation Sales Manager: Fred Dahlqvist

PRODUCTION

Director: MARIE R. GOMBERT
Advertising Production Manager: John Wallace
Associate Advertising Production Manager: Lydia Mikulko
Advertising Production Coordinator: Cindee Weiss
Editorial Production Manager: Terrence C. Sanders
Associate Editorial Production Manager: Drew Wheeler
Specials Production Editor: Marcia Repinski
Assistant Specials Production Editor: Marc Giaquinto
Systems/Technology Supervisor: Barry Bishin
Composition Technicians: Susan Chicola, Maria Maniclic, Anthony T. Stallings
Directories Production Manager: Len Durham

ADMINISTRATION

Distribution Director: Edward Skiba
Online Sales Manager: Sam D. Bell
Web Site Designer: David Wertheimer
Billing: Debbie Liptzer
Assistant to the Publisher: Susan Mazo

PRESIDENT & PUBLISHER: HOWARD LANDER

BILLBOARD OFFICES:
New York
1515 Broadway
N.Y., NY 10036
212-764-7300
edit fax 212-536-5358
sales fax 212-536-5055

Washington, D.C.
733 15th St. N.W.
Wash., D.C. 20005
202-783-3282
fax 202-737-3833

Nashville
49 Music Square W.
Nashville, TN 37203
615-321-4290
fax 615-320-0454

Los Angeles
5055 Wilshire Blvd.
Los Angeles, CA 90036
213-525-2300
fax 213-525-2394/2395

London
23 Ridgmount St.
London WC1E 7AH
44-171-323-6686
fax: 44-171-323-2314/2316

Tokyo
10th Floor No. 103
Sogo-Hirakawacho Bldg., 4-12
Hirakawacho 1-chome,
Chiyoda-ku, Tokyo 102, Japan
3-3262-7246
fax 3-3262-7247

BILLBOARD ONLINE: <http://www.billboard.com>
212-536-1402, sbell@billboard.com

BILLBOARD ONLINE: <http://www.billboard.com>
212-536-1402, sbell@billboard.com

Billboard Music Group

PRESIDENT: HOWARD LANDER
Senior VP/General Counsel: Georgina Challis
Vice Presidents: Karen Oertley, Adam White
Director of Strategic Development: Ken Schlager
Business Manager: Joellen Sommer

THE 3-D CD PACKAGE 65 MILLION YEARS IN THE MAKING!



©1997 MCA Records, Inc.

EXPERIENCE THE DINORAMA!

A STEVEN SPIELBERG FILM
THE LOST WORLD
JURASSIC PARK™

MCA-11628

THE JOHN WILLIAMS SOUNDTRACK ALBUM

IN STORES MAY 20 • FILM OPENS MAY 23

Also Available: JURASSIC PARK - ORIGINAL MOTION PICTURE SOUNDTRACK MCA/0-10899 MORE THAN 750,000 SOLD

MCA

Bee Gees Fever Renewed With New Polydor/A&M Set

■ BY CHUCK TAYLOR

NEW YORK—The fever is back.

Taking retail, their label PolyGram, and even the group members by surprise, the long-lived Bee Gees have stormed onto The Billboard 200 this issue at

PolyGram

No. 11 with their new Polydor/A&M album "Still Waters."

According to SoundScan, first-week sales reached 65,558 albums, with a strong mix of baby boomers and their children at the cash register.

"You've got moms in their 40s and

their teenage kids liking this record—and these kids weren't even born when "Saturday Night Fever" was out," says Jordan Berliant, VP of sales for the band's Left Bank Management. "It's clear you don't sell these kinds of numbers for such an act without it

being multigenerational. This represents the leading edge of a phenomenon in the music industry, a rare example where an act still appeals to
(Continued on page 102)



Resolution From Mich. Senate Targets Venues

The Michigan Senate passed a non-binding resolution April 30 requesting that local music venue operators voluntarily restrict access by minors to any performance by an artist whose albums carry the Recording Industry Assn. of America (RIAA) parental advisory label.

The resolution is believed to be the first of its kind directed at venues instead of record retailers. Introduced by Republican State Sen. Dale Shugars, the resolution passed unanimously.

Shugars said his Resolution 53, which has no legal effect, was prompted by a concert held recently in his hometown of Kalamazoo by Marilyn Manson.

Shugars' legislative assistant, Mark Michaelsen, tells Billboard that some local venues responded to the resolution by "stepping up" to say they "may state in future ads if an act carries an advisory label," but that other venues, including one where the Manson group is scheduled to play in June, had "wimped out," saying they might only consider printing such information on tickets. "That's kind of after the fact," he says.
(Continued on page 99)

Nat'l Anti-Piracy Program Kicked Off In Paraguay

WASHINGTON, D.C.—Jay Berman, chairman/CEO of the Recording Industry Assn. of America (RIAA), says he is "optimistic" that Paraguay will crack down on pirates after receiving word that on May 5, Paraguayan President John Carlos Wasmosy officially launched a national anti-piracy campaign.

In September 1996, Wasmosy signed his country's new National Anti-Piracy Campaign and created a council to oversee the campaign's launch. The U.S. Trade Representative (USTR) has received RIAA complaints for several years that Paraguay had become a major transshipment point for pirat-
(Continued on page 105)

Sen. Calls Licensing Meeting Hatch Seeks To Find Compromise

■ BY BILL HOLLAND

WASHINGTON, D.C.—Sen. Orrin Hatch, R-Utah, chairman of the Senate Judiciary Committee, was expected at press time to hold a private meeting May 15 or 16 with performing right societies, restaurateurs supported by the National Restaurant Assn. (NRA), and religious broadcasters to strongly suggest that the parties negotiate a compromise to settle longstanding disagreements on music-licensing exemptions.

Congress wants to move forward other important copyright legislation, including copyright term extension, and sources say Hatch feels that the argument over exemptions for the tavern owners and religious broadcasters, introduced as legislation but never

passed in several sessions of Congress, is standing in the way.

The Hill call for a meeting came during the first week of May, but NRA executives were unable to attend at that time.

ASCAP, BMI, and SESAC have opposed legislation that would carve out usage-fee exemptions for tavern owners. The groups feel the legislation is driven by large-establishment owners who want to be able to play so-called "incidental" background music over large, professional sound and TV systems without paying music license fees.

They have also opposed exemptions to the religious broadcasters, which are unhappy about the cost of per-program licenses. Both groups also want online access to the societies' repertoire playlists, revised license fee options, and other concessions.

The performance right groups forged a compromise agreement last month with another tavern-owners organization, the National Licensed Beverage Assn. (NLBA) (Billboard, May 10).

That arrangement, agreed to in principle last year, gave no-fee concessions for smaller bar owners with establishments fewer than 3,500 square feet that utilize smaller audio and TV playback equipment.

The agreement would also allow for regional "fact checking" arbitration. The NRA rejected the agreement in 1996 and again earlier this year.

Observers say Hatch may decide to tell the NRA he feels that the agreement is a warranted compromise or that the performing right groups must offer more. Or he may agree with fellow member Sen. Trent Lott, R-Miss., who feels that the argument over fees is a marketplace decision to be negotiated outside the walls of Congress.

Politically, the NRA has already lost recent battles dealing with immigration and minimum wage, says a source.
(Continued on page 98)



Happiness Is Helfgott. Pianist David Helfgott treated staffers to a performance at BMG Distribution's New York branch meeting. The concert featured music that can be heard on his upcoming RCA Red Seal album, "Brilliantissimo," including works by Schubert and Liszt, among others. The soundtrack to the film "Shine," of which Helfgott is the subject, is No. 1 on the Top Classical Crossover chart, while Helfgott's RCA Victor album, "Plays Rachmaninov," has been No. 1 on the Top Classical Albums chart 14 weeks. Pictured, from left, are Dickey Zwirn, BMG Distribution New York branch manager; Helfgott; Larry Feldstein, New York branch sales manager; and John Conway, New York branch marketing manager.

BMI Honors Leading Writers, Composers For 6th Year, Babyface Wins Top Pop Trophy

■ BY GINA VAN DER VLIET

LOS ANGELES—Kenneth "Babyface" Edmonds once again triumphed with seven award-winning compositions, while "Nobody Knows" by the Tony Rich Project received pop song of the year honors at the 45th annual BMI Pop Awards, held May 13 at the Regent Beverly Wilshire Hotel here.

The BMI citations of achievement were given in recognition of song popularity as measured by broadcast performances on U.S. radio and TV during the period covering Oct. 1, 1995, to Sept. 30, 1996.

Edmonds also managed to hold on to the songwriter of the year crown, which he previously won in 1989, 1990, 1991, 1995, and 1996, making this his sixth victory.

The popular singer/songwriter/producer now owns 45 BMI Awards.

The songs that earned Edmonds the songwriter of the year title are "Count On Me," recorded by Whitney Houston and CeCe Winans; "Diggin' On You," by TLC; "Exhale," by Houston; "Sittin' Up In My Room," by Brandy; "Take A Bow," co-written and recorded by Madonna; "Water Runs Dry," by Boyz

II Men; and "You're Makin' Me High," co-written by Bryce Wilson and recorded by Toni Braxton.

Sony/ATV Songs LLC, which represented 17 of the 73 award-winning songs, received the publisher of the year award.

The ceremony, which honored songs written by BMI authors, was hosted by BMI president/CEO Frances W. Preston and West Coast VP Rick Riccobono.



EDMONDS

"Bullet With Butterfly Wings," written by the Smashing Pumpkins' Billy Corgan, won this year's college award, which recognizes the greatest number of spins on U.S. college radio during the eli-

gibility period.

The highlight of the evening was the honor for BMI's most-performed song, which was awarded to "You've Lost That Lovin' Feelin'," written by Phil Spector, Barry Mann, and Cynthia Weil. The song, originally recorded by the Righteous Brothers, has been performed more than 7 million times on U.S. radio and TV, surpassing the Beatles' "Yesterday," which dropped from
(Continued on page 109)

Williams Earns Career Nod At Film, TV Awards

■ BY GINA VAN DER VLIET

LOS ANGELES—Composer Patrick Williams was honored with the Richard Kirk Award for outstanding career achievement during the annual BMI Film and Television Awards, staged May 14 at the Regent Beverly Wilshire Hotel here.



WILLIAMS

Williams is known for his work on the films "That Old Feeling," "The Grass Harp," "All Of Me," and "Breaking Away." His TV credits include "The Lou Grant Show," "The Days And Nights Of Molly Dodd," "The Streets Of San Francisco," and "The Tony Randall Show."

The composer/arranger has also received three Emmys and two Grammys and was nominated for a Pulitzer Prize for his work "An American Concerto."

The performing right organization's awards show, hosted by BMI president/CEO Frances W. Preston, hon-
(Continued on page 99)

Trans World Posts Strong 1st Quarter

■ BY ED CHRISTMAN

NEW YORK—Trans World Entertainment Corp. continues to be a shining star in the music retail sector, posting a comparable-store sales increase of 5% in its fiscal first quarter.

That strong performance helped the Albany, N.Y.-based company to narrow its net loss for the quarter ended May 3 to \$862,000, or nine cents per share, on sales of \$109.5 million, as compared with the \$2.7 million loss, or 28 cents per share, the company posted in the same time frame last year, when sales were \$106.6 million.

Historically, music retail shows a loss in the first quarter. Trans World chairman Bob Higgins acknowledges that when he says, "We feel fairly confident that in 1998 we will make money in the first quarter."

Furthermore, he says that he is comfortable with analysts' projections that the company will produce earnings of greater than \$1 per share in the current fiscal year.

Trans World is enjoying the fruits of a restructuring, which saw the retailer close about 200 unprofitable stores in the last two years.

In breaking out sales, the company's gross margin was 35.9%, up one percentage point from the same period last year, while selling, general, and
(Continued on page 102)

1st-Qtr. Results Show Alliance Losses Growing

■ BY ED CHRISTMAN

NEW YORK—The Alliance Entertainment Corp. continued to underperform even the low expectations of Wall Street by turning in a disappointing net loss of \$23.1 million on sales of \$126.3 million for the three months that ended March 31.

That loss was substantially larger than the \$4.6 million net loss the company had in the same time period last year. Moreover, sales in the current quarter dropped about 28.4% from last year's first-quarter volume of \$176.2 million.

The first-quarter loss comes on the heels of a whopping \$148.7 million annual loss the company reported at year's end, which it attributed to a restructuring.

In a May 15 conference call with Wall Street analysts and investors, Alliance management said that sales volume and profits were negatively affected by a decrease in exports to the Far East and a drop in "fill" rates by its one-stop group. The company also noted that music retail continues to be soft.

The company posted a negative cash flow of \$9 million during the quarter, as opposed to \$6 million in earnings before interest, taxes, depreciation, and amortization reported in the same quarter last year.

The company's attempt to restructure its balance sheet remains up in the air, according to comments made by management during the conference call. Joe Bianco, Alliance vice chair-
(Continued on page 101)

peter cetera

The Grammy

and Academy Award

nominated singer/

songwriter has returned

with many of his

GREAT HITS *plus five*

newly recorded tracks.

If You Leave Me Now • *NEW VERSION*

The Next Time I Fall (*WITH AMY GRANT*)

Do You Love Me That Much

Feels Like Heaven (*WITH CHAKA KHAN*)

You're The Inspiration • *NEW VERSION*

I Wasn't the One (*WITH AGNETHA FÄLTSKOG*)

She Doesn't Need Me Any More

Baby What A Big Surprise • *NEW VERSION*

Forever Tonight (*WITH CRYSTAL BERNARD*)

After All (*WITH CHER*)

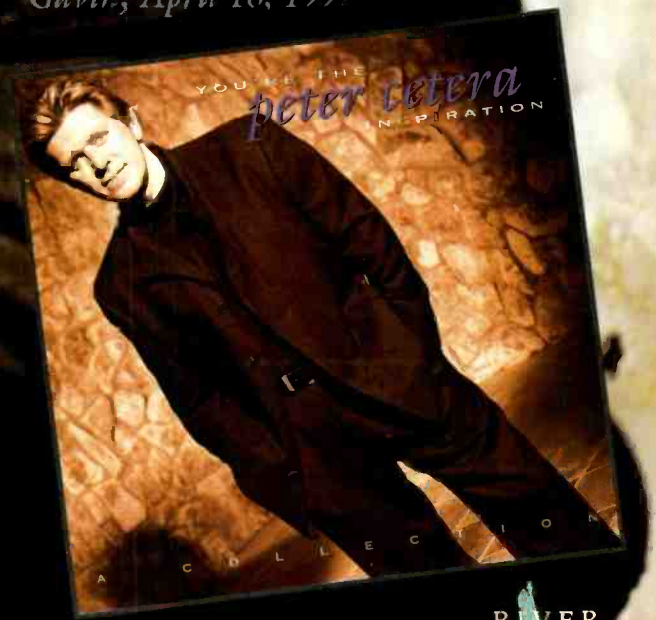
S.O.S. (*WITH RONNA REEVES*)

"'Mr. Car-'t Miss' is right once again."

Gavin, April 18, 1997

"This shows him at his most comfortable and engaging. Another easy bet for wall-to-wall AC radio play . . . and Top 40."

Billboard,
April 26, 1997



**YOU'RE THE
INSPIRATION**
A COLLECTION

**RIVER
NORTH
RECORDS**

Duke DuBois

(April 8, 1930-May 4, 1997)

*Duke always said to us:
"This music, it was here before us,
it'll be here after us,
all we can do is represent it well"*

Duke, for over 40 years, you were the best representative that music could ever have.



Your family at the GRP Recording Company

The Duke DuBois Memorial Scholarship Fund has been established to celebrate Duke's passion for jazz and his commitment to nurturing that passion in our youth.

Donations may be made to: **The Duke DuBois Memorial Scholarship Fund** c/o I.A.J.E. P.O. Box 724 Manhattan, KS 66505

Artists & Music

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

Ex-Timbuk 3 Artist's Future Looks Bright On Ark 21

■ BY CHRIS MORRIS

LOS ANGELES—Ark 21 is striving to make the future bright for "Pat MacDonald Sleeps With His Guitar," the solo debut due May 27 by the former co-leader of Timbuk 3.

Ark 21 is the new label venture headed by Miles Copeland (Billboard, Oct. 26, 1996), whose previous label, I.R.S. Records, released "Greetings From Timbuk 3," the group's debut, in 1986; that album spawned the mordant top 20 hit "The Future's So Bright, I Gotta Wear Shades."

Based in Austin, Texas, the duo of MacDonald and his wife, Barbara K—which originally was augmented by a drum machine—went on to record three more albums for I.R.S., plus sets for Austin-based indie Watermelon Records and Windham Hill subsidiary High Street Records.

For his Ark 21 bow, MacDonald is going it alone, as he is now divorced from Barbara K. The couple had worked together since founding the Madison, Wis.-based band the Essentials in the late '70s.

The new record is primarily

acoustic-based and features introspective, unsettling material, which MacDonald suggests was a bone of creative contention between him and his ex-wife.

"Barbara's not too much into the dark stuff, and that was sort of one

of our points of departure," MacDonald says. "I see her side . . . I think Timbuk 3 was just always a marriage of Barbara's and my musical sensibilities. This [album] is more what I've been into. I'm just more drawn to that. It's a personal thing. I'm sure if Timbuk 3 had gone in that direction, I don't know how much of our fan base, what there was of it, would have gone there with us."

MacDonald began recording the new album in November 1995 under the aegis of a well-known singer/songwriter.

"Jackson Browne gave me some
(Continued on page 102)



MACDONALD

RCA Remembers Elvis With 'Platinum' Box Flurry Of Titles Slated For 20th Anniversary Of Death

■ BY CRAIG ROSEN

LOS ANGELES—In 1991, underground rock maniac Mojo Nixon recorded a song titled "Elvis Is Everywhere." As the 20th anniversary of Presley's death approaches, Nixon's novelty seems more like a prophecy, as new and reissued Elvis-related product continues to hit the market.

The most high profile and interesting of the lot is RCA's 100-song, four-CD "Platinum—A Life In Music," which features 77 previously unreleased Presley performances. The set, which will list for \$69.98 for CDs and \$59.98 for cassettes, will be released worldwide June 17, two months before the anniversary of Presley's death on Aug. 16, 1977.

But the box may be just the beginning of a flood of new exposure for Elvis. Elvis Presley Enterprises recently signed a new deal with International Creative Management (ICM) designed to further extend the Presley estate into films, TV, music, commercials, and theater (Billboard Bulletin, May 12).

"Elvis is one of the most unique bundles of product in the world," says Jack Soden, CEO of Elvis Presley Enterprises. "He has universal appeal.

He is recognizable all over the world, and together with an imaginative company like ICM, we're looking forward to creating some exciting new opportunities."

On the video front, MGM Home Entertainment has already announced plans for the July 8 release of "The Elvis Commemorative Collection," featuring 18 Presley films (Shelf Talk, Billboard, May 3).

Paramount Home Video, 20th Century Fox Home Entertainment, and Lightyear Entertainment also have Presley video titles in their catalogs, but have not announced any specific plans to tie into the 20th anniversary of Presley's death.

While the video titles are split between a number of companies, RCA basically has a monopoly on Elvis' audio products, although small, Newark, N.J.-based indie Compose Records will issue a 1955 Presley live album, "Raw Elvis," June 24.

That concert recording may offer a glance at Presley's early performances, but RCA's "Platinum" has a much loftier goal—to offer a career retrospective that will feature enough rarities for collectors, while including enough familiar elements to entice casual buyers to purchase the set.

"Platinum" is the latest piece in RCA's extensive Presley reissue campaign, although there is something unique about this effort. RCA president (U.S.) Bob Jamieson notes that

the label is approaching the set "like a brand-new collection of music, as opposed to a catalog rerelease."

The set, which RCA VP of strategic marketing (U.S.) Michael Omansky calls "the definitive, ultimate Elvis boxed set," has been in the works for more than a year. While RCA has previously issued boxes focusing on specific decades, the goal behind "Platinum" is to release a set that traces Presley's career.

Omansky says, "We want to appeal to not only the fan base, but to the more casual record-buying audience who might come in occasionally to buy some key products, such as the Beatles' ['Anthology'] last year."

Among the highlights is "I'll Never Stand In Your Way," a demo that Presley recorded at his own expense in 1954, before he was launched into stardom.

"We knew we had some unreleased material that would be appropriate for this item," Omansky says. However, it was during the compiling process that Graceland archivist Greg Howell and Presley researcher Ernst Mikael Jorgensen, who produced the set with Roger Semon, made a real find. The duo discovered approximately 40 tapes of material in a locked file cabinet in the offices of Presley's father, Vernon.

"The file cabinet hadn't been opened for decades, and there was no key," says Omansky. "They had a key made, and they opened the drawer, and there was a stack of tapes marked simply 'Elvis.'"

"I'll Never Stand In Your Way" was the second demo that Presley made
(Continued on page 101)



PRESLEY

Abra Moore's Profile Sprouts With 'Clover' Arista/Austin Uses Lengthy Setup For Album's Release

■ BY PAUL VERNA

NEW YORK—With the breathy, catchy track "Four Leaf Clover" gathering momentum at modern rock, triple-A, and college radio, the timing couldn't be better for the release of singer/songwriter Abra Moore's major-label debut album.

Due Tuesday (20) on Arista/Austin, "Strangest Places" was produced by Mitch Watkins (of Leonard Cohen fame) and mixed by Jack Joseph Puig. Besides "Four Leaf Clover," the record ranges from supercharged rock'n'roll ("Don't Feel Like Cryin'") to psychedelia ("Keeps My Body Warm") to blues (the title track) to ethereal folk-pop ("Never Believe You Now").

With the exception of the title cut, which was co-written by Moore and Watkins, every song on "Strangest Places" was penned by Moore, whose songs are published by Maverick Music (administered by ASCAP).

"She's quite an amazing artist," says Arista/Austin VP of A&R Steve Schnur, who signed Moore. "She's completely focused. She knows who she is and how she's grown, and that impressed us."

Despite her confidence in the record, Moore is somewhat taken aback at the sudden success of "Four Leaf Clover." "You always hope that people are

going to connect with it, but it's surprising in this day and age of overkill of the female artiste," she says. "But I feel like people are putting the gender concept aside and connecting with the record. It's spreading in a really organic way."

Serviced to modern rock, triple-A, and college stations April 14, "Four Leaf Clover" is catching on nationwide. In Moore's hometown of Austin, Texas, all three stations, representing each of the target formats, are spinning it. And in major

markets from coast to coast, the song is being programmed in medium to heavy rotations.

In addition, a video has just been shot for the track. Directed by Nancy Bardawil (of Veruca Salt fame), the clip has been accepted by VH1, M2, and MTV's "120 Minutes," according to Jon Peterson, Arista/Austin's head of promotion.

Sean Demery, assistant PD at modern rock WNNX (99X) Atlanta, says that "Four Leaf Clover" has "a different texture" from other tracks by female-fronted alternative rock acts. "She's not Patti Rothberg, she's not

Meredith Brooks, and she's not Alanis Morissette," he says. "She comes from a different place. It's a great song, period. It's very catchy."

Gary Schoenwetter, PD at triple-A KXPK (the Peak) Denver, adds that "Four Leaf Clover" has done phenomenally well "for an unknown artist with no track record, no video [yet], and no airplay on any other radio station in the market. It's a strong album, and there'll be more where that came from."

The success of "Four Leaf Clover" underscores Arista/Austin's long setup campaign for the record. Months before the album's release—even before the final overdubs were finished—the label canvassed key radio executives for their views on the record and their choices for singles.

"For three or four months, Steve Schnur and I split up the country and went to radio stations soliciting their input," says Peterson. "Based on their overwhelming response, we decided to bump up the release to May. This was originally supposed to come out in July."

Rick Shedd, senior director of sales and marketing at Arista/Nashville (of which Arista/Austin is a division), says that the retail base has responded enthusiastically to "Strangest Places."
(Continued on page 102)



MOORE



Hot Stuff. Mammoth recording act the Squirrel Nut Zippers display their Heatseekers T-shirts, which were awarded to the band after its album "Hot" reached No. 1 on the Heatseekers album chart for the week ending April 5. The group, which is taking off the month of May, will resume touring and make an appearance on "Late Show With David Letterman" the first week of June. Pictured before taking the stage at their sold-out performance April 7 at New York's Irving Plaza, from left, are Stewart Cole, Je Widenhouse, Jim Mathus, Chris Phillips, Katharine Whalen, Tom Maxwell, and Ken Mosher. (Photo: Chuck Pulin)

Rose Makes 'Wicked' Reggae Return Ex-Black Uhuru Star Is Back On Heartbeat

BY ELENA OUMANO

NEW YORK—As front man for Black Uhuru in its flashiest, Grammy-winning reggae/rock'n'roll incarnation, singer Michael Rose approached reggae stardom on the international level of Jimmy Cliff, Bob Marley, and Peter Tosh. When dissension splintered the group and backup singer/dancer Puma passed away, Uhuru founder Ducky Simpson tapped Junior Reid for lead vocal chores, while Rose pursued a solo career. After giving a few sporadic but electrifying performances, Rose took a 12-year hiatus from music to tend his coffee plantation in the hills of Jamaica.

Since his 1995 return to the music business, Rose has released two albums

and a number of singles. His newest album, "Dance Wicked," due June 10 on Mafia & Fluxy/Heartbeat Records, is the first to recapture fully Rose's thrilling synthesis of Rastaman intimidation and warmth. It was produced by U.K.-based Jamaican brother team Mafia and Fluxy (Leroy and David Heywood).

"We were watching how Michael Rose sounded with Black Uhuru in past times and what he's known for," says Mafia. "We used to be right up front at Uhuru shows. [Manager/co-executive producer] Jack-



ROSE

Davidson hooked us up on the phone 'cause Michael was coming to England. We laid three tracks in one day, and that led to an album. We finished recording in early '96, but doing other mixes took a while, just experimenting with the voice and putting different beats behind it. We tried to re-create that Black Uhuru vocal quality with fresh beats, how Black Uhuru would sound today. We even done the harmonies, 'cause I sounded like Puma and Fluxy sounded like Ducky."

"Dance Wicked" makes that stylistic statement up front with lead track "Happiness," a scintillating update that's every bit up to the standards of the original Black Uhuru recording. The vocals, leads, and background harmonies evoke the bite and longing of the 1985 version. But the Black Uhuru track's laid-back, squishy beats—set by the fabled producer "riddim twins," drummer Sly Dunbar and bassist Robby Shakespeare—are revved here to a faster, 1997-style tempo. And the slashing chords of the original's rhythm guitar are replaced by percussive computer keyboard patterns with the dizzy euphoria of a child's carousel.

"I think it's brilliant," says Rose. "They're young and fresh and have new ideas. These young [U.K.] producers try to adapt the now sound of Jamaica instead of that British sound from long ago."

For most of the album's solidly crafted original tunes (recorded at producer Mikey Bennett's Grafton studio in Kingston, Jamaica), Mafia and Fluxy laid down the rhythm tracks and Rose composed lyrics and melodies. Says Rose, "On some of the songs, we just vibes and recorded them on the spot."

Rose has never sounded better. His voice is pliant, clear, and strong against the title track/first single's dense, driving blend of digital hip-hop and drum'n'bass. "Dance Wicked" conjures up the compelling aroma of back-in-the-day dancehall intoxication.

(Continued on page 108)



Heading The Call. Warner Alliance band Caedmon's Call huddles for a group photo on the Warner Nashville patio after being awarded its Heatseekers T-shirts. The act's self-titled album debuted at No. 1 on the Heatseekers chart for the week ending April 12 with more than 12,000 units sold, according to SoundScan. This summer, Caedmon's Call will perform at such major Christian music festivals as Atlanta Fest, Creation, Alive, and Cornerstone. The group's second single, "Hope To Carry On," will be serviced to radio May 30. Pictured, from left, are band members Cliff Young, Randy Holsapple, Todd Bragg, Garrett Buell, Danielle Glenn, Aric Nitzberg, and Derek Webb.

Indigo Girls Get Epic Boost With PPV Show

BY EILEEN FITZPATRICK

LOS ANGELES—Epic Records is optimistic that the promotion surrounding a June 6 Indigo Girls' live pay-per-view (PPV) program will give the duo's "Shaming Of The Sun" staying power at retail.

The concert comes as Indigo Girls are experiencing their best sales to date.

According to SoundScan, "Shaming Of The Sun" has sold 133,000 units since its April 29 release. The album debuted at No. 7 on The Billboard 200 for the week ending May 17. This issue it drops to No. 13.

The PPV event, called "The Indigo Girls... Live In Concert," is being billed as "an intimate evening with the Grammy-award winning duo" at Great Woods Amphitheatre outside of Boston. Cost of the program is \$14.95.

The concert will be simulcast on Westwood One Radio Networks, as well as the Internet. The show is also available via direct-satellite broadcast systems.

The PPV concert is an attempt by Epic to expose Indigo Girls to a broader audience, according to Epic (U.S.) senior VP of artist development and promotion Harvey Leeds.

"What interested us in doing this was the upfront advertising that's equivalent to a multimillion-dollar campaign," says Leeds. "That's very important and gives us the opportunity to be able to take them to the next level."

Indeed, Epic will be getting plenty of ad time for the event. The campaign is worth approximately \$5 million-\$7 million per week, spanning a three-week period, according to executive producer John Rubey of Spring Communications, which is producing the event.

The ad campaign began running in mid-May, and Rubey expects more than 1,500 spots will run before the



INDIGO GIRLS

broadcast, hitting more than 25 million cable households.

"Based on past experience, the Indigo Girls have suffered from inconsistent radio exposure," says Rubey. "The thing that television can provide is the ability for people to see their faces and get hooked in by the songs."

In addition, Rubey says, the ads will run on 10 or more cable channels, hitting a broad consumer base. "The distinct difference between a PPV event and, say, an MTV special is that our ads run on different channels, not just one."

Each ad will feature the new single from "Shaming Of The Sun," "Shame On You," as well as a picture of the album's cover.

A number of radio and newspaper tie-in promotions are also planned. Some newspapers participating in the promotion include The New Times, The Boston Phoenix, and The Village Voice.

Rubey says promotions include a sweepstakes that consumers can enter via the radio or newspaper when they purchase the PPV concert. Winners will be awarded free tickets to a stop on Indigo Girls' Friday (23)-launched 28-city tour (Billboard, March 29).

(Continued on page 109)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Butch Waugh is promoted to senior VP/GM of the RCA Label Group in Nashville. He was senior VP of RCA Records.

Columbia Records in New York promotes Tom Donnarumma to senior VP of sales and Gary Fisher to VP of video promotion. They were, respectively, VP of sales and senior director of video promotion.

Tara Griggs-Magee is promoted to VP/GM of Verity Records in New York. She was GM.

Barry Feldman is promoted to VP of A&R/GM of Koch Records USA in Port Washington, N.Y. He was director of A&R and licensing.

Sony Music Entertainment in New York appoints Milton Sincoff VP of marketing and merchandising purchasing and promotes Howard Z. Brooks to senior director of expense management and travel administration and Francis X. Hammond to senior director of corporate purchasing. They



WAUGH



DONNARUMMA



FISHER



GRIGGS-MAGEE



FELDMAN



SINCOFF



JOHNSTON



SWAN

were, respectively, senior VP of production, manufacturing, and purchasing at Arista Records; director of expense management and travel administration; and director of corporate purchasing.

Rory Johnston is appointed VP of Point Music/PolyGram Classics & Jazz in New York. He was executive producer and VP of Point Music. Additionally, Randy Dry is named director of marketing and artist development for Point Music. He was national manager of field marketing for PolyGram Classics & Jazz.

Susan Swan is promoted to VP of media relations and new media, East Coast, at Atlantic Records in New York. She was senior director of media relations, East Coast.

Virgin Records in New York appoints Cary Vance to senior director of promotion and promotes Mike Easterlin to national director of promotion. They were, respectively, senior director of promotion at Robbins Entertainment and West Coast regional marketing director. Also, Virgin appoints Lisa Giuntoli Los Angeles regional marketing director. She was

Southwest regional promotion representative for Revolution Records.

Michael Idlis is promoted to senior director of modern rock promotion at Mercury Records in New York. He was national director of modern rock promotion.

Rachel M. Stein is promoted to director of A&R administration for PolyGram Holding in New York. She was manager of A&R administration.

TVT Records in New York appoints John Hammond director of media and advertising and promotes Gary Jay to national director of alternative and

adult radio promotion. They were, respectively, director of marketing for Rykodisc and manager of national radio promotion.

PUBLISHING. Jill Rosenthal is promoted to senior director of tracking for EMI Music Publishing in New York. She was director of tracking.

Catherine Brewton is appointed director of writer/publisher relations in Atlanta for BMI. She was the executive director of the Atlanta chapter of the National Academy of Recording Arts and Sciences.

Sure, luxury has its price.

... Now it's 75% less than you think!

Introducing Luxury Yacht Co-Ownership

A yacht is the ultimate symbol of achievement. Seductively luxurious, perfectly private, a yacht offers an unmatched lifestyle. And yet, the ownership costs of a large quality vessel have been prohibitive to many and unjustifiable to others reluctant to shoulder 100% of the costs for a vessel they might use less than 20% of the year.

Borrowing a page from highly successful co-ownership programs for corporate jets, The Ocean Group brings a totally new concept in yacht ownership that slashes capital outlay while maximizing enjoyment of the yachting lifestyle aboard a Feadship or other superior quality transoceanic vessel.

Luxury Yacht Co-Ownership brings you an undivided lien-free interest in the yacht (25% or 50%). You pay a guaranteed fixed monthly fee that covers all operating expenses and routine maintenance. You enjoy the yacht while The Ocean Group takes care of all the time-consuming details of yacht ownership for you from crew hiring and management, to accounting, insurance, repairs and much, much more. Additionally, your purchase comes with a buy-back guarantee!

Call or write for complete details and specifications of yachts available within our unique program.
FINANCING AVAILABLE.

The Ocean Group
LUXURY YACHT CO-OWNERSHIP

9000 Sunset Blvd., 16th Floor, Los Angeles, CA 90069
(310) 273-9191

141' FEADSHIP



YACHT SUPPORT
PROVIDED BY:



INSURANCE SERVICE
PROVIDED BY:

**MARSH &
MCLENNAN**

POP 45TH ANNUAL AWARDS

BMI

SONGWRITER OF THE YEAR

BABYFACE

KENNETH EDMONDS

1979
Billy Corgan
Chrysalis Songs
Cinderful Music

ALL OVER YOU
Patrick Dahlheimer
Chad Gracey
Ed Kowalczyk
Chad Taylor
Loco De Amor Music

ALWAYS BE MY BABY
Mariah Carey
Rye Songs
Sony/ATV Songs LLC

ANY MAN OF MINE (2nd Award)
Shania Twain
Loon Echo, Inc.

BABY, I NEED YOUR LOVING
(7th Award)
Lamont Dozier
Brian Holland
Eddie Holland
Stone Agate Music

BIG ME
Dave Groh
MJ Twelve Music

BIG YELLOW TAXI
Joni Mitchell
Siquomb Publishing Corp.

BLESSED
Elton John (PRS)

BLUE
Bill Mack
Fort Knox Music, Inc.
Trio Music Co., Inc.

CAN I TOUCH YOU THERE
Michael Bolton
Mr. Bolton's Music
Warner-Tamerlane Publishing Corp.

CHANGE THE WORLD
Wayne Kirkpatrick
Careers-BMG Music Publishing, Inc.
Magic Beans Music

COLORS OF THE WIND (2nd Award)
Alan Menken
Wonderland Music Company, Inc.

COMEDOWN
Gavin Rossdale
Truly Soothing Elevator Music

COUNT ON ME
Kenneth "Babyface" Edmonds
ECAF Music
Fox Film Music Corporation
Sony/ATV Songs LLC

CUMBERSOME
Jason Pollock
Jason Ross
EMI-Blackwood Music, Inc.
Seven Mary Three Music

DECEMBER (2nd Award)
Ed Roland
Sugarfuzz Music
Warner-Tamerlane Publishing Corp.

DIGGIN' ON YOU
Kenneth "Babyface" Edmonds
ECAF Music
Sony/ATV Songs LLC

DON'T CRY
Seal (PRS)
SPZ Music, Inc.

DOWN LOW
(NOBODY HAS TO KNOW)
R. Kelly
R. Kelly Publishing, Inc.
Zomba Songs, Inc.

DREAMING OF YOU
Franne Golde
Tom Snow
Chesca Tunes
EMI-Virgin Songs, Inc.
Snow Music

EVERLASTING LOVE
(3rd Award)
Buzz Cason
Mac Gayden
EMI-Rising Sons Music, Inc.

EVERY LITTLE THING I DO
Raymond James Calhoun
Jean Claude "Poke" Olivier
Jumping Bean Songs, L.L.C.
Taking Care of Business Music
Twelve and Under Music

EVERYTHING FALLS APART
Peter Stuart
Dog's Eye Music
EMI-Virgin Songs, Inc.

EXHALE
(SHOOP SHOOP)
Kenneth "Babyface" Edmonds
ECAF Music
Fox Film Music Corporation
Sony/ATV Songs LLC

FANTASY
Mariah Carey
Rye Songs
Sony/ATV Songs LLC

FLOOD
Daniel Haseltine
Charles Lowell
Stephen Mason
Matthew Odmark
Bricge Building Music, Inc.
Pogostick Music

FOREVER
Mariah Carey
Rye Songs
Sony/ATV Songs LLC

GANGSTA'S PARADISE
Douglas B. Rasheed
Madcastle Muzic
Songs of PolyGram International, Inc.

GLYCERINE
Gavin Rossdale
Truly Soothing Elevator Music

HAND IN MY POCKET
Alanis Morissette
Music Corporation of America, Inc.
Vanhurst Place Music

HAVE YOU EVER REALLY LOVED
A WOMAN (2nd Award)
Michael Kamen
K-Man Corp.
New Line Music Corp.
Sony/ATV Songs LLC

HOOK
John Popper
Blues Traveler Publishing Corporation

I CAN LOVE YOU LIKE THAT
(2nd Award)
Steve Diamond
Jennifer Kimball
Diamond Cuts

I'LL BE THERE FOR YOU
(2nd Award)
Danny Wilde
Ailee Willis
Warner-Tamerlane Publishing Corp.

COLLEGE SONG OF THE YEAR

AS PERFORMED BY THE SMASHING PUMPKINS

BULLET WITH BUTTERFLY WINGS

WRITTEN BY **BILLY CORGAN**

PUBLISHED BY **CHRYSLIS SONGS
CINDERFUL MUSIC**



IN THE MEANTIME
Rayston Langdon
Hog Space Music Ltd.

INSENSITIVE
Anne Loree (SOCAN)
Songs of PolyGram International, Inc.

IRONIC
Alanis Morissette
Music Corporation of America, Inc.
Vanhurst Place Music

JUST A GIRL
Tom Dumont
Crazy Velcro Music
Music Corporation of America, Inc.

KILLING ME SOFTLY (5th Award)
Charles Fox
Norman Gimbel
Fox-Gimbel Productions, Inc.

KISS FROM A ROSE (2nd Award)
Seal (PRS)
SPZ Music, Inc.

LEARN TO BE STILL
Don Henley
Black Cypress Music

LITTLE THINGS
Gavin Rossdale
Tru'y Soothing Elevator Music

LUCKY LOVE
Joras Berggren (STIM)
Careers-BMG Music Publishing, Inc.

MACARENA
Antonio Romero (SGAE)
Rafael Ruiz (SGAE)
Canciones Del Mundo (SGAE)
Rightsong Music, Inc.

MACHINEHEAD
Gavin Rossdale
Tru'y Soothing Elevator Music

MISSING
Tracey Thorn (PRS)
Ben Watt (PRS)
Sony/ATV Songs LLC

MY FRIENDS
Flea
Anthony Kiedis
Dave Navarro
Chad Smith
EMI-Blackwood Music, Inc.
Three Pounds of Love Music

NAME
John Pzeznik
EMI-Virgin Songs, Inc.
Full Volume Music
Scrap Metal Music

NOBODY KNOWS
John Dubosé
Joe Rich
D'Jonsongs
EMI-Blackwood Music, Inc.
Hitco Music
Joe Shade Music

ONE SWEET DAY
Mariah Carey
Michael McCary
Nathan Morris
Wanya Morris
Sharon Stockman
Synapse Publishing
Black Panther Publishing Co.
Ensign Music Corporation
Eye Songs
Shawn Patrick Publishing
Sony/ATV Songs LLC
Vandepool Publishing

POSSIBLE KINGDOM
Todd Lewis
Music Corporation of America, Inc.

REACH
Glorie Estefan
Foreign Imported Productions and
Publishing, Inc.

RUN AROUND (2nd Award)
John Popper
Blues Traveler Publishing Corporation

RUNAWAY
Janet Jackson
Black Ice Publishing

SANTA MONICA
Art Alexakis
Greg Eklund
Craig Montoya
Commongreen Music
Evergleam Music
Montalupis Music

SITTIN' UP IN MY ROOM
Kenneth "Babyface" Edmonds
ECAF Music
Fox Film Music Corporation
Sony/ATV Songs LLC

TAKE A BOW (2nd Award)
Kenneth "Babyface" Edmonds
ECAF Music
Sony/ATV Songs LLC

TELL ME
Amel Larrieux
Jizop Music
Sony/ATV Songs LLC

TIL I HEAR IT FROM YOU
Marshall Crenshaw
Amalgamated Consolidated Music
New Enterprises Music

TOMORROW
Ben Gillies (APRA)
Daniel Johns (APRA)
Sony/ATV Songs LLC

WATER RUNS DRY (2nd Award)
Kenneth "Babyface" Edmonds
ECAF Music
Sony/ATV Songs LLC

WATERFALLS (2nd Award)
Patrick Brown
Ray Murray
Rico Wade
Hitco Music
Organized Noise Music

WHAT'S LOVE GOT TO DO WITH IT
(2nd Award)
Graham Lyle (PRS)
Irving Music, Inc.

WHEN A MAN LOVES A WOMAN
(6th Award)
Calvin Lewis
Andrew J. Wright
Pronto Music
Quincy Music Publishing Co.

WONDERWALL
Noel Gallagher (PRS)
Sony/ATV Songs LLC

THE WORLD I KNOW
Ed Roland
Sugarfuzz Music
Warner-Tamerlane Publishing Corp.

YOU ARE NOT ALONE
F. Kelly
F. Kelly Publishing, Inc.
Zomba Songs, Inc.

YOU GOTTA BE (2nd Award)
Les'lee PFS
Ashley Ingram (PRS)
Careers-BMG Music Publishing, Inc.
Sony/ATV Songs LLC

YOU LEARN
Alanis Morissette
Music Corporation of America, Inc.
Vanhurst Place Music

YOU OUGHTA KNOW
Alanis Morissette
Music Corporation of America, Inc.
Vanhurst Place Music

YOU'LL SEE
David Foster
One Four Three Music
permusic Ltd.

YOU'RE MAKIN' ME HIGH
Kenneth "Babyface" Edmonds
ECAF Music
Lady Ashley Music
Sony/ATV Songs LLC

YOU'VE GOT THAT LOVIN' FEELIN'
(11th Award)
Phil Spector
Cynthia Weil
Barry Mann
ABKCO Music, Inc.
Mother Bertha Music, Inc.
Screen Gems-EMI Music, Inc.

SONG NOBODY KNOWS OF THE YEAR

WRITTEN BY **DOHN DUBOSÉ**
JOE RICH

PUBLISHED BY **D'JONSONGS**
EMI-BLACKWOOD MUSIC, INC.
HITCO MUSIC
JOE SHADE MUSIC

PUBLISHER OF THE YEAR

SONY/ATV
SONGS LLC

MOST-PLAYED SONG OF ALL TIME

YOU'VE LOST THAT LOVIN' FEELIN'
7 MILLION PERFORMANCES

SPECIAL CONGRATULATIONS TO

PHIL SPECTOR
CYNTHIA WEIL
BARRY MANN
ABKCO MUSIC, INC.
MOTHER BERTHA MUSIC, INC.
SCREEN GEMS-EMI MUSIC, INC.



BMI

Congratulations Phil, Barry and Cynthia

You've Lost That Lovin' Feelin'

By
PHIL SPECTOR, BARRY MANN
and CYNTHIA WEIL



Verse:

Db

Db

an - y - more when I kiss your lips...
in your eyes when I reach for you...

Db

tm - der - ne
u re - start - ing

Ebm7

ng had not
ne ust feel

aa - by,
ba - by, some-thing

for writing BMI's Most Performed Song

Chorus:

Musical notation for the chorus melody, including treble clef, key signature (three flats), and notes with accidentals. Chords indicated above the staff: Ab, Db, Ebm/Db. A triplet of eighth notes is marked with a '3'.

ba - by, I know it. that lov - in' feel - in'.
beau - ti - ful's dy - ing. that lov - in' feel - in'.

Musical notation for piano accompaniment, including treble and bass clefs, chords, and triplet markings.

Ab7

Musical notation for the chorus melody, including treble clef, key signature, and notes with accidentals. Chords indicated above the staff: Ab7, Ebm/Db. A triplet of eighth notes is marked with a '3'.

Wooo, _ that lov now, it's
Wooo, _ the se it's

Musical notation for piano accompaniment, including treble and bass clefs, chords, and triplet markings.

Cb/D

Musical notation for the chorus melody, including treble clef, key signature, and notes with accidentals. Chord indicated above the staff: Cb/D.

gone, _
gone, _

Musical notation for piano accompaniment, including treble and bass clefs, chords, and triplet markings.



Bon Jovi Changes 'Destination'

Mercury Set Has A New Sound, Film Tie-In

BY MELINDA NEWMAN

NEW YORK—Most albums come with a top-notch music video to kick off the project, but Jon Bon Jovi's second solo album, "Destination Anywhere," due June 17 from Mercury, comes with a movie.

The singer stars in a \$2 million short film (30-40 minutes) based on the narratives of the songs on "Destination Anywhere." While none of the tunes are performed in the film, snippets are heard in the background or in the dialogue. Bon Jovi, who continues to make inroads as an actor and has five films under his belt, called on some of his movie buddies—Demi Moore, Whoopi Goldberg, Kevin Bacon, and Annabella Sciorra—to appear with him in the Mark Pellington-directed short.

"I'm bored with making music videos," says Bon Jovi, explaining the reason for the film, from which a number of clips will be pulled. "Maybe half of my videos I can look at, and the other half I can't stand. I wanted to cross my acting and the songs into something new."

When Bon Jovi started to make his latest solo album, he also set out to make something new—and something completely different from the arena

rock and ready-made radio ballads that have helped make his namesake band one of the biggest groups in the world.

The result is an album of often gritty, intimate songs that rely on loops and samples rather than guitar licks or power chords.

"Jon's made a brilliant transition into another phase of his career," says Mercury Records president/CEO (U.S.) Danny Goldberg. "There's no magical phrase I could utter about how

we feel about this record other than to say it's our No. 1 priority. We are completely confident that it's going to be a huge hit."

"I knew I was going to make a different record from Bon Jovi; that was my idea going in," Bon Jovi says. "But to tell you the truth, I initially set out to write a Del Amitri record. As the process began and I grasped what it was that [producer] Steve Lironi was doing productionwise, it excited me, because the one thing about it is I don't think the record sounds like anybody else out there."

While Lironi produced the bulk of

the album, Dave Stewart was at the helm for a few cuts, and Desmond Child and Eric Bazilian produced "Ugly," which Bazilian wrote with Bon Jovi.

Bon Jovi's original plan was to work with five producers who would each handle two tracks, but that idea changed as he progressed with Lironi and saw himself going into a completely different direction.

"I went to David Foster because the idea was that nothing was sacred and that we should just experiment," Bon Jovi says. "He did a great job on this

(Continued on page 18)



BON JOVI



Picking Up The Slack. Following their successful tour of the West Coast, four of Hawaii's slack key guitar masters take a break with Dancing Cat/Windham Hill executives. Shown, from left, are Marty Kirkman, Starscape Music; Dancing Cat/Windham Hill artists Ledward Kaapana, George Kahumoku Jr., Bob Brozman, Keola Beamer, and James "Bla" Pahinui, who joined the foursome for a record-release reception; Ben Churchill, manager of Dancing Cat; and Kathy Callahan, Windham Hill Group West Coast regional manager.

Motley Crue 'Swine' Set Gets Beefed-Up Elektra Campaign

BY LARRY FLICK

NEW YORK—In launching Motley Crue's stellar new "Generation Swine," Elektra has been gradually building an extensive marketing campaign that will take full shape on the album's June 24 street date—which the band and label have boldly designated as "the day of the pig."

"Everything connected to this project has to be larger than life," says Dane Venable, senior director of marketing at the label. "You can't come with a Motley Crue album and not go for broke. We've been setting this record up since the beginning of the year with a series of events that will culminate in a marathon day of activity for the band."

The first step in the marketing strategy for the album, which reunites band members Tommy Lee, Nikki Sixx, and Mick Mars with singer Vince Neil, who departed in 1992, was a performance on the American Music Awards in January. Prior to the show, the label flooded hard-rock and general-interest music magazines with teaser ads that simply said, "They're back."

Immediately following the appearance, the label introduced a "Generation Swine" logo of an animated pig that began appearing on T-shirts, caps, and a variety of other items available via Sony Signature Merchandising. Each item carried one of a series of slogans, including "wallow with me" and "this little piggy rock n' fuckin' rolled."

"Our feeling is that 'generation swine' can become a cynical catch phrase that not only captures the feelings of the band's music, but the feeling and attitude of today, making Mot-

ley Crue very relevant in 1997," Venable says. "The whole point is to make 'generation swine' a statement within itself, thereby making Motley Crue a movement."

With word of Motley Crue's return to full circulation, the band headlined WXTB's annual Livestock all-day festival April 5 in Tampa, Fla. The 40-minute set, combining new and classic material, drew 25,000 people. "Any question about the public's interest in the band was squashed that day," says Venable.

Mike Olivero, promotion manager at the station, wholeheartedly agrees. "They had the largest crowd gathering of the day," he says. "There's an incredible listener excitement over this new record. They've clearly been waiting for it."

Lee says the gig got him itchy to get back on the road. "It was our first time doing a show together in six years, and it was a blast," he says. "The chemistry was there between all of us. In fact, it felt stronger than ever. I walked off the stage and thought, 'Man, I cannot wait to be back on the road playing full time again.'"

Lee will get his wish soon enough. Motley Crue will begin a nine-city, live-listening-party tour June 10, performing the entire album in 2,000-capacity

(Continued on page 24)



MOTLEY CRUE

Birenbaum Exits Discovery; Cash, Nelson Shine On 'Storytellers' Stage

THIS JUST IN: Discovery Records CEO/president Syd Birenbaum has resigned his post. The move follows news that Joel Wertman has been named GM of the new Warner Music Group label umbrella that will be headed by outgoing Elektra Entertainment president Seymour Stein and will encompass Stein's Sire imprint as well as Discovery. Wertman had been Discovery's head of promotion.

LEGENDARY: Johnny Cash and Willie Nelson sat there looking for all the world like two faces on a mythical musical Mount Rushmore, trading songs and licks at a May 12 taping of VH1's "Storytellers." The pair, who record together all too infrequently (along with Kris Kristofferson and Waylon Jennings) under the Highwaymen sobriquet, were short on stories but long on musical magic. The night really belonged to Nelson, who dazzled in his charming, nonchalant way, with his ace guitar picking, weather-beaten voice, and deceptively simple songs. Cash, who seemed a little under the weather, nonetheless sounded great, especially on the redemptive "Unchained," on which his voice carried the weight and wisdom of the ages. The only disappointment was that the two didn't sing together more.

As laconic as they were, the pair still managed to get in a few bon mots. Noting their beverage selection, Nelson quipped, "We've got water, coffee, and hot chocolate up here. What's that gonna do to our image?" Cash chimed back, "As long as we keep wearing black, I reckon we'll be alright." Hey, these guys would be the hippest dudes in any room, no matter what they wore. And the coolest thing is, no one knows that better than they do.

The show will air on VH1 June 15 at 10 p.m.

FESTIVAL NEWS: Widespread Panic has dropped off the sixth annual H.O.R.D.E. tour, alleging that the organizers did not live up to an agreement regarding concert lineup and appearance times. H.O.R.D.E. co-founder/organizer Dave Frey agrees that the lineup and appearance times "played a part" in the band's decision to leave the tour, adding, "It's really unfortunate because I really wanted them to be part of the show." Widespread Panic were H.O.R.D.E. veterans, having appeared on the first and second years of the tour. According to sources, the group pulled out after Beck was added to the bill. His addition to the Aug. 1-14 portion of the tour would have caused the band to play earlier in the day than was originally promised.

The kickoff date for Lollapalooza '97 has been pushed back a week to June 25. The tour will still start at the Coral Sky Amphitheater in West Palm Beach, Fla. According to William Morris Agency senior VP Peter Grosslight, the delay was due to venue availability. Additionally, James has been added to the lineup. James

had canceled its U.S. tour May 3 after lead singer Tim Booth was diagnosed with a ruptured disc and ordered to remain bedridden for six weeks (Billboard Bulletin, May 13).

STUFF: Steve Schenfeld, head of A&R for Blue Note and Metro Blue Records, is headed for GRP in mid-June, where he will be VP of A&R for GRP as well as its Impulse! and Blue Thumb imprints. . . . Billy Joel has written a waltz to be used on the restored Nunley's Carousel in the Long Island town of Syosset, N.Y. The carousel is undergoing a \$500,000 restoration, funded by the Friends for Long Island's Heritage citizen group, and is expected to be ready in 1999. Fewer than 100 large, hand-carved wood carousels remain in the U.S. A Long Island native, Joel contributed the waltz because he grew up riding the carousel. In other Joel news, he is recording with touring mate Elton John a duet that will appear on "Billy Joel's Greatest Hits Volume 3," as well as a new studio album. Joel has also recorded a new Bob Dylan tune, "To Make You Feel My Love," for the best of.

I Mother Earth, which parted ways with its U.S. label, Capitol, earlier this year, is looking for a new lead singer, following the departure of Edwin. The band remains signed to EMI in Canada (Billboard Bulletin, May 15). . . . Arista Records has picked up Moist for the U.S.; the Canadian act was formerly signed to EMI in the U.S. It remains with EMI for the rest of the world. . . . Patrice Rushen has signed with Discovery Records. The keyboardist will release an instrumental album July 15. Among the guests are Kirk Whalum, Freddie Washington, and Gerald Albright. Rushen is slated to receive the Lifetime Achievement Award from the National Assn. for the Advancement of Colored People June 21 in Beverly Hills, Calif. . . . Biohazard has split with Warner Bros. after two albums. The hardcore band has signed with King Records, a new label distributed by Def Jam/Mercury (Billboard Bulletin, May 14).

ON THE ROAD: James Taylor will perform a two-hour live concert on A&E June 25. Similar to the cable channel's Valentine's Day concert with Tony Bennett, viewers will be able to call in or E-mail requests. The performance will air 9-11 p.m. EDT. His U.S. tour starts July 5 with a free concert at Chicago's Grant Park. . . . The Counting Crows and the Wallflowers will start a shed tour July 2. Bettie Serveert, Engine 88, the Gigo-lo Aunts, and That Dog will each appear as the opener for three-week stretches. . . . Robin Trower kicks off a U.S. tour June 11 in Longview, Wash., in support of his new blues album, "Someday Blues," which he co-produced with Bryan Ferry. . . . After playing three charity gigs, Grand Funk Railroad will kick off a U.S. tour May 27 in Raleigh, N.C.



by Melinda Newman

Billboard®

**Worldwide Specials
and DIRECTORIES**

1997

*Place your
ad today!*



NETHERLANDS

Issue Date: July 26 Ad Close: July 1

CONTACT: Christine Chinetti



REGIONAL MEXICO/MEXICO

Issue Date: July 19 Ad Close: June 24

CONTACT: Daisy Ducret - 213-732-6250
Angela Rodriguez - 305-441-7976



REGGAE

Issue Date: July 19 Ad Close: June 24

CONTACT: Marcia Frith-Kohler - 309-974-1245
Ken Piotrowski - 212-536-5223



USDA/TAPE DUPLICATION

Issue Date: July 12 Ad Close: June 17

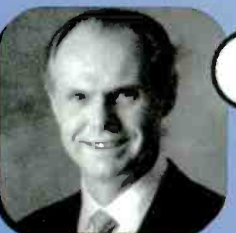
CONTACT: Jodie Francisco - 213-525-2304



CELTIC MUSIC

Issue Date: July 5 Ad Close: June 10

CONTACT: Christine Chinetti - 44-171-323-6686



PRE-USDA/VIDEO PERSON OF THE YEAR

Issue Date: July 5 Ad Close: June 10

CONTACT: Jodie Francisco - 213-525-2304



1997 International Latin Music Buyer's Guide

Publication Date: August 13 Ad Close: June 23

CONTACT: U.S./Canada: Dan Dodd - 213-525-2299
Mexico/West Coast Latin: Daisy Ducret - 213-732-6250

EAST/CANADA

212-536-5004 - PH
212-536-5055 - FAX
KEN PIOTROWSKI
PAT ROD JENNINGS
KARA DIOGUARDI

WEST/MIDWEST

213-525-2307 - PH
213-525-2394/5 - FAX
JODIE FRANCISCO
LEZLE STEIN

SOUTHEAST

615-321-4294 - PH
615-320-0454 - FAX
LEE ANN PHOTOGLO

FLORIDA/LATIN AMERICA

305-441-7976 - PH
305-441-7689 - FAX
ANGELA RODRIGUEZ

UK/EUROPE

44-171-323-6686 - PH
44-171-323-2314 - FAX
CHRISTINE CHINETTI

ASIA PACIFIC

Singapore: 65-338-2774
Hong Kong: 852-2527-3525
CLINCH-LEECE

AUSTRALIA

613-9824-8260 - PH
613-9824-8263 - FAX
AMANDA GUEST

FRANCE

331-4549-2933 - PH
331-4222-0366 - FAX
FRANCOIS MILLET

WEST COAST LATIN/ TEXAS-MEXICO

213-782-6250
DAISY DUCRET

ITALY

39+(0)362+54.44.24 - PH
39+(0)362+54.44.35 - FAX
LIDIA BONGUARDO

JAPAN

213-650-3171 - PH
213-650-3172 - FAX
AKI KANEKO

A&M Puts Del Amitri's Pop on 'Parade' Label Works Toward Developing Group's Album Sales

BY PAUL SEXTON



DEL AMITRI

LONDON—In 1995, Del Amitri conquered American radio with the single "Roll To Me." Now, the band and A&M agree it's time to transfer that success to the album market.

That single from the Scottish group's last album, "Twisted," was a resounding airplay and sales winner, enjoying widespread and long-lasting pop radio support. The track reached No. 10 on Billboard's Hot 100 and sold 160,000 copies, according to SoundScan. Yet the album never grappled higher than No. 170 on The Billboard 200, with sales of 260,000.

Del Amitri returns to active service June 24 with the album "Some Other

Sucker's Parade," previewed by the lead track, "Not Where It's At," which goes to radio the last week of May. President/CEO of A&M Al Cafaro admits that for all the positive responses the band received last time around, A&M must turn them into serious album sales.

"I'd be lying if I told you I'd been happy with what we've been able to achieve with Del Amitri," says Cafaro. "The bad news around 'Roll To Me' was that it really didn't sell albums the way we would have liked. The good news was that radio found it to be a wonderful programming tool.

"Roll To Me" was more unique within the context of the last album as regards to sounding different, whereas 'Not Where It's At' is a consummate representation of what they've done with this album. Everyone's enormously excited, and it's fair to say we feel this is their best album yet."

"Some Other Sucker's Parade" was recorded at the Chapel, a studio in Lincolnshire, England, with producer Mark Fregard, who previously worked with Del Amitri on "Waking Hours." That 1990 set was the band's first album to chart in America and contained the top 40 single "Kiss This Thing Goodbye."

"We had two rules for this record," says lead singer/co-writer Justin Currie. "We said none of the songs should be over three minutes long, and none should have [prominent] acoustic guitar. And we pretty much stuck to our guns: There's only two songs over four

minutes, and there are 14 songs on the album."

Currie also writes with guitarist Iain Harvie, with whom he founded Del Amitri in 1983; their songs are published by PolyGram Music. "With the songs I wrote on my own, I made sure I just got rid of the last verse," says Currie. "I'd rather have a middle eight that comes quicker than a long song. You've got to be disciplined about it—with 'Roll To Me,' radio people said to us, 'This is great, it's 2:40 long!' and we said 'Is it?'"

"I think they made a good song [with 'Roll To Me']," says Pat Ferrise, music director at modern rock WHFS Washington, D.C./Baltimore, "and the new song sounds like they could have a hit. They've been around for a long time, it's a slow build that seems like it could be on the verge of paying off. They're a pop band to me; they're not reinventing the wheel, they just write memorable, hooky songs."

Bella Ardu, rock department head at Tower Records in Boston, says that "Twisted" "did pretty well for a while. With our location, we get so many people that are traveling, and they come here to pick it up." While she says that record "broke them here," Ardu adds a note of caution: "It's almost been too long since then."

During a recent promotional trip to the U.S., Del Amitri recorded an edition of VH1's "Crossroads" show. Live
(Continued on page 43)

BON JOVI

(Continued from page 16)

song called 'All In The Name Of Love' that eventually became 'Staring At Your Window With A Suitcase In My Hand.'

"I had written it originally knowing, as the record company called it, it was the insurance policy. It was 'Always,' that kind of smash Jon Bon Jovi ballad, and David did a great job with it. So great that Bruce Fairbairn wanted to record it and try to beat it. And he did a great job with it, but it sounded like the next Bon Jovi record, and it just wasn't right."

Lest anyone be concerned about the fate of New Jersey's most popular group, Bon Jovi stresses that the band is very much together and will start working on its next album by the end of 1998.

Such security allowed Bon Jovi to take the risks he does on the new album. "I'm never going to lose my record deal, and I know that the band is healthy and happy and never going to break up. Even if our records start to go down, [PolyGram president/CEO] Alain Levy has continued to believe in whatever I want to do," he says. "To me, I've got this opportunity to express myself, and all I'm asking for in return is for people to give me the benefit of the doubt."

"Destination Anywhere's" first single, the atmospheric, midtempo "Midnight In Chelsea," went to top 40 and AC radio the second week of May and was immediately added to a number of stations. "We're real pleased with it so far, and we're obviously interested to see where it's going to go from here," says Leonard Peace, music director at WKTI Milwaukee. "He's one of our
(Continued on page 25)

McCain Makes An Upbeat Move On 2nd Lava Set

BY CARRIE BORZILLO

LOS ANGELES—After momentarily feeling like a failure for not selling more units of his debut album, singer/songwriter/guitarist Edwin McCain is back with an improved outlook on life, a new album, a revamped band, and a slight change in musical direction.

The Greenville, S.C.-bred McCain follows up his well-received 1995 debut, "Honor Among Thieves," with "Misguided Roses," due June 24 on Lava/Atlantic.

The album, produced by Matt Rollings (Lyle Lovett's piano player) and Kenny Greenberg, both of whom perform on the set, picks up where "Honor Among Thieves" left off.

"Honor" was rooted in McCain's

acoustic guitar strumming and centered around themes of sadness and despair. "Misguided Roses" continues McCain's strong storytelling



EDWIN MCCAIN

prose but is powered by electric guitar and themes of optimism and joy.

"The last album did have a lot of sad stuff," says McCain. "This one is a lot more optimistic. Really, I was just writing from my perspective of, 'God, why am I so down now when I have all this to be thankful for?' That's really the basis of this album."

(Continued on page 20)

amusement business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GLOPIA ESTEFAN	Aloha Stadium Honolulu	May 3	\$1,342,975 \$65/\$20	25,120 sellout	Tom Moffatt Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND	Cynthia Woods Mitchell Pavilion Woodlands, Texas	May 6-7	\$681,306 \$52.50/\$12.50/ \$27.50	25,851 two sellouts	PACE Concerts
CELINE DION	Molson Centre Montreal	May 5-6	\$627,613 \$51,142,106 (Canadian) \$46.94/\$21.25	23,009 25,000 two shows	Universal Concerts Canada
WCBS-FM 25TH ANNIVERSARY CONCERT: FRANNIE VALLI & THE FOUR SEASONS, DION, LITTLE ANTHONY & THE IMPERIALS, RONNIE SPECTOR, FELIX CAVALIERE'S BASCALS	Radio City Music Hall New York	April 25-27	\$754,925 \$62/\$46/\$38/\$25	16,855 three sellouts	Radio City Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND	Riverport Amphitheatre Maryland Heights, Mo.	May 2	\$656,928 \$48/\$42/\$25.50	29,884 sellout	Contemporary Prods.
JIMMY BUFFETT & THE CORAL REEFER BAND	Sandstone Amphitheatre Bonner Springs, Kan.	May 3	\$589,507 \$46.94/\$25.50	17,595 sellout	Contemporary Prods.
BUSH VERUCA SALT	Riverport Amphitheatre Maryland Heights, Mo.	May 3	\$376,590 \$25/\$17.50	18,244 21,000	Contemporary Prods.
BUSH VERUCA SALT	Cynthia Woods Mitchell Pavilion Woodlands, Texas	May 10	\$335,745 \$25/\$25	13,275 sellout	PACE Concerts
RUSH	Blockbuster Desert Sky Pavilion Phoenix	May 8	\$267,785 \$45.50/\$18/\$28/\$20	9,856 20,144	PACE Concerts
WESTERN QUARTET CONVENTION: CATHEDRALS, KINGSMEN, DIXIE MELODY BOYS, FLORIDA BOYS, J.D. SUMNER & THE STAMPS, OTHERS	Selland Arena Fresno, Calif.	May 8-10	\$253,210 \$25	12,493 30,000 three shows	National Quartet Convention

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Boxscores should be submitted to: Marie Ratliff, Nashville. Phone: (615)-321-4295, Fax: (615)-321-0878. For research information and pricing, call Marie Ratliff, (615)-321-4295.

AMAZING 5,687 ACRE RANCH

IN SOUTHERN CALIFORNIA, with many picturesque views of Lake Piru. From its canyons and steep terrain creating privacy naturally; out to flat pastureland, plateaus and rolling hills. Elevations range from 800 feet to more than 2,250 feet above sea level. Room for your own private wildlife nature reserve, golf course, cattle ranch, horse ranch and more.

Listed at \$7,900,000.
Call for brochure.

Roy Howell
COLDWELL BANKER
Town & Country
(805) 484-1986

1776 BROADWAY

(Northeast Corner, 57th Street)

ONE OF A KIND OFFICE
SENSATIONAL DUPLEX PENTHOUSE
WITH LARGE USABLE TERRACE
DRAMATIC VIEWS OF CENTRAL PARK

4405 Rentable Square Feet

Robert S. Krieger

(212)957-1776

Express CD Services

Next day CD-Rs as low as \$16 a disc.

(Includes insert card and disc label with your logo)

Order as few as 200 Retail-ready CDs with 4-color inserts.

CD Mastering • CD Replication • Digital Recording • Digital Transfers

Sonic Solutions and Sony 1630 Digital Editing Systems

Call for complete information and brochure



DB Plus Digital Services, Inc.
(Tel) 212-397-4099 (Fax) 212-397-2207
250 West 57th Street, New York, NY 10107



Old 97's Go 'Too Far' On Elektra Debut

■ BY DOUG REECE

LOS ANGELES—During what Rhett Miller of the Old 97's calls a "real heady period," the singer/songwriter found himself collaborating with country icon Waylon Jennings and punk priestess Exene Cervenkova on separate projects.

The dichotomy of these experiences is the perfect indicator of what is to come June 17, when Elektra releases the band's major-label debut, "Too Far To Care." The set's a little bit country and a little bit rock'n'roll.

With their perfect blend of twang and crunch, the Old 97's have been at the forefront of the insurgent country movement (Billboard, Dec. 28, 1996) with songs whose breadth ranges from countrified quick beats ("W. Tex. Teardrops") to hyperkinetic rock dynamics ("Time Bomb").

The band's music, which is unified by its contagious rhythms and sly, snappy lyrics, has already earned several high-profile fans, including Jennings and Cervenkova. In fact, the latter agreed to record a duet with Miller on the group's "Four Leaf Clover" after seeing the Old 97's perform at a Los Angeles showcase.

Subsequently, Miller was invited to provide backing vocals on the debut album from Cervenkova's new group, Auntie Christ.

The band's association with Jennings was inspired by an Austin Chronicle newspaper interview in which the singer praised the band. The Old 97's contacted the country legend and ended up recording a split single scheduled to be released in September.

"It did kind of freak me out," says Miller of the experiences. "One week I went out and sang with Exene, and a week later I'm recording music with Waylon. Our bass player [Murry Hammond] says to me, 'Rhett, do you realize that you are the living definition of alt.country?'"

That term may be OK for some good-natured in-band ribbing, but the alt.country description doesn't necessarily sit well with Miller.

"We have never seen ourselves as a throwback country band by any means," he says. "We're a pop or rock band, but because we're from Texas, we happened to grow up listening to songs with classic songwriting structure [by such artists as] Hank Williams. I like all the bands we've been playing with and being part of this movement per se, but at the same time, it's a little constricting."

Still, by headlining the No Depression tour—named after a fanzine associated with the alt.country movement—earlier this year with developing acts Whiskeytown, the Pickettes, and Hazeldine, the band has not exactly shied away from its role in the movement.

Despite that association, Elektra
(Continued on next page)



OLD 97's

THERE'S ONLY ONE WAY TO KNOW YOU'VE COVERED ALL YOUR CREDIT CARD CO-BRANDING OPTIONS.

You've got a lot on the line if you're considering a co-branded credit card. Which is why you owe it to yourself and your company to talk to NOVUS Services.

We're the largest single issuer of general purpose credit cards in America. And our approach to co-branding goes far beyond merely putting your logo on a piece of plastic. We create credit cards that help you achieve your business goals as well.

We'll work closely with you to develop a credit card program that truly captures your brand's image. And your customers' loyalty. With value-added features and benefits designed to promote acquisition and use of your card.

As our co-brand partner, you'll benefit from the same credit card expertise that successfully launched the innovative Discover® Card. Plus, your Cardmembers will have access to our established network of over 2 million merchant locations — and growing.

So cover all your options. Call us to get the full story about our bottomline advantages.

NOVUS®
1-800-347-3062

©1997 NOVUS Services, Inc.

McCain MAKES AN UPBEAT MOVE ON SECOND LAVA SET

(Continued from page 18)

One song that didn't make the U.S. set but will be released in Europe is "Tip Of My Tongue." "It's based on a quote I read: 'There are only two tragedies in life. One is losing your heart's desire, the other is gaining it.' I was in the middle of that tragedy of gaining it. I mean, it was always the thrill of the chase for me," says McCain. "Then you get to what you assume is the finish line and realize all the things that made you powerful before, when you're doing it independently, don't necessarily make you powerful now. You can be as dedicated as you want but that may not be enough because of the nature of the record deal and the industry."

"I felt that we were a huge failure for not selling a million records [of the first album]," he continues, "but I've now let that demon go, and after walking out of the studio with this album in the can, as far as my creative growth goes, I don't care if it sells one [copy]. I've made the best album I could make, and I'm happy with that."

It may not have sold a million copies, but "Honor Among Thieves" did achieve moderate success. Powered by relentless touring and the single and video for "Solitude," both of which featured longtime friend and supporter Darius Rucker of Hootie & the Blowfish, "Honor Among Thieves," released in July 1995, sold 220,000 units, according to SoundScan. In September 1995, the album debuted and peaked at No. 1 on Billboard's Heatseekers Album

chart and at No. 107 on The Billboard 200.

"Solitude," which charted on the Hot 100 Singles, Mainstream Rock Tracks, and Adult Top 40 charts, is still featured on such radio stations as modern AC WDBZ in New York.

"It's funny," says Linda Silver, music director/assistant PD at WDBZ. "People know about him, but when I play 'Solitude,' many will call up and want to know who it is. They're familiar with the song and his sound but still don't know it's him. I hope with the new album that it will elevate him into an artist people can put a face to and recognize. That's what he really needs, because his music is good, and he's a solid songwriter."

Jason Flom, president of Lava and senior VP of Atlantic, is optimistic that "Misguided Roses" will surpass the success of "Honor Among Thieves." "With this album, we feel like he made an album that shows artistic and [potentially] commercial growth. The songs on this album are a step up from where he was last time, and there are some beautiful ballads, which is a good part of what he's known for: 'I'll Be' is destined to be a classic ballad. We're hoping for a gold record this time around."

"I'll Be," which McCain says he wrote in 25 minutes [and] just "flew out of me," will be the second single for radio, while the more uptempo "See The Sky Again" will be the first. "See The Sky Again" goes to triple-A and

mainstream rock stations 1-2 weeks before the album's release.

Touring will once again be the primary way to expose McCain to the masses. McCain is noted for his Ani DiFranco-like do-it-yourself work ethic, having played 320 shows in one year before signing to Lava/Atlantic. He even booked his own tours, managed his career, and had a staff on payroll. McCain still co-manages himself with Rich Crabtree and Dean Harrison, his partners in Atlanta-based Harrington Enterprises.

McCain and his revamped band—which includes sax man/keyboardist Craig Shields, bassist Scott Bannevich, and newcomers Dave Harrison, who replaced T.J. Hall on drums last year, and guitarist Larry Chancey, who was added as the band's first electric guitarist five months ago—have been road-testing their new material in the Southeast. Booked by ICM, the summer-long nationwide club tour will kick off June 24 in Raleigh, N.C.

"We feel real happy with the base we've already built," says Daniel Savage, Atlantic VP of product development. "But we don't want to take that for granted. That's why his tour schedule will be so intensive."

Savage says the label will again take advantage of McCain's 10,000-name mailing list. For "Honor," the label sent 10 coupons good for money off the album to each person on the list. "We told each person to give a coupon to a friend, and it worked. We

debuted at No. 1 on Heatseekers because of that, and we'll do something similar this time around, too," adds Savage.

The label will also use its site on the World Wide Web for special promotions. "Misguided Roses" includes a Prodigy Web browser, good for one free month, as a means to drive fans to McCain's Web site at www.atlanticrecords.com.

McCain says that this time around, he's not going to be so wrapped up in checking SoundScan numbers and

Broadcast Data Systems spins every week. "I can't sweat that stuff [any more]. Wednesday morning, when SoundScan comes out, I'm going to be on the golf course," he says.

By the end of the last tour, he continues, "we sold almost 300,000 albums, and, to us, we were just like we wished we had cracked that half-million mark, at least. Everyone was really tired and felt beat up. It took a little time to clear our heads and get back to writing, but once we did, everything came together so perfectly."

OLD 97'S GO 'TOO FAR' ON ELEKTRA DEBUT

(Continued from preceding page)

director of marketing Zsuzsanna Murphy says that the label will work the Old 97's as a rock act.

"You can't deny there's an element of country music in their sound, but they're like any great rock band," she says. "They pull influences from rock and punk and country. They've been compared to the Replacements and the Clash, and I think it's incorrect to lump them in any one category where they don't belong."

To add a more distinctive rock flavor to the album, Wally Gagel—a member of A&M modern rock act Orbit and known for his work with such bands as Sebadoh and Folk Implosion—produced, recorded, and mixed the album.

"It was a very conscious decision," says Miller of the idea to bring on

Gagel, whom he jokingly refers to as "not only a Yank, but a Yank who couldn't tell country from techno."

"We bring enough Texas to the table," he adds. "We don't need [country producer] Lloyd Mains, who would be great, but would make a straight-up country record."

At press time, a single had not yet been selected for commercial radio. Instead, Elektra will make a bid to build a radio story this summer through college stations.

Elektra serviced those outlets May 6 with an EP that included album tracks "Time Bomb," "Barrier Reef," and "Four Leaf Clover," as well as non-album cut "Northern Line."

Elektra senior VP/GM, West Coast, (Continued on next page)

Tune Into The Future Of The Online Music Market

MUSIC INDUSTRY AND THE INTERNET PROMOTION, DELIVERY, RETAIL AND MEDIA STRATEGIES FOR ONLINE MUSIC

Jupiter introduces the first comprehensive report on this crucial sector of the online entertainment industry. From the Consumer Content Group of Jupiter Communications, the acknowledged authority on consumer online media ventures, this book-length research study gives expert insight into successful business strategies to maximize your online presence. With in-depth analyses on online content strategies, emerging technologies, copyright and licensing issues — as well as key player profiles and revenue projections — *Music Industry and the Internet* is the essential and definitive resource for the lucrative new world of online music.

Mention this ad when ordering and pay just \$895. That's \$100 off the regular price of \$995! But hurry, offer expires June 2, 1997.

CALL 800-722-7373

or visit www.jup.com/music/
in Europe, call 44.171.470.8720

E-mail: Jupiter@jup.com
USA: 627 Broadway, NY NY 10012
FAX 212.780.6075
EUROPE: 11-15 Betterton Street,
London WC2H 9PB UK
FAX 44.171.379.0801
© 1997 Jupiter Communications

JUPITER
COMMUNICATIONS
Online Intelligence

OLD 97'S

(Continued from preceding page)

Ron Laffitte says that the label's initial promotion plans will be centered around the band's live performances.

The Old 97's, who are booked by Monterey Peninsula Artists and managed by Dallas-based Big West, will play the Lollapalooza second stage for the first two weeks of that tour. The band will play club dates before and after that.

"The idea of approaching a radio format that doesn't necessarily exist would be like banging our heads into a wall," says Laffitte. "We're going to let the band attack the marketplace, and anyone who sees them is going to understand that this is a remarkable band. It's the oldest artist-development formula you could come up with."

"We do believe, however, that modern rock is a very progressive format, and that it's willing to take a chance on new styles of music," he adds. "Looking at acts like the Squirrel Nut Zippers or even Jewel, it's not unreasonable to think that once we've done our job of creating a large fan base, modern rock would embrace this band."

Laffitte also mentions mainstream rock as a "very undervalued" potential vehicle for the act.

There are no plans yet to shoot a video for any of the band's songs.

Miller says he appreciates the label's approach, noting that he would rather have people come to the album of their own will.

"We're really wary of any one song being pushed too hard by the label for obvious reasons," says Miller. "I grew up opening for Edie Brickell and saw what happened when Geffen crammed ['What I Am'] down everyone's throats."

In the spirit of its grass-roots campaign, Elektra will initially emphasize one-stops and indies, moving to major chain stores on a case-by-case basis. Murphy says fliers, coupons, and more important, in-store play and listening stations will also be used.

Elektra will also run ads in such alternative publications as Ben Is Dead, Option, and No Depression, as well as a handful of fanzines.

The band has already developed a core audience in markets throughout its home state of Texas, as well as in New York, San Francisco, and Los Angeles. In Chicago, where the Old 97's recorded their second album, "Wreck Your Life," for local indie Bloodshot Records, the group has become a scene favorite.

In fact, Miller, who resides in Dallas, says that the Old 97's have found it useful to parlay their success in other cities into recognition in their home market.

"I think it's a good idea to go out and find a city that sounds cooler than your home city," he says. "Then, when you go home, people go nuts for you. It's like, 'Wow, you must be good if they like you there.'"

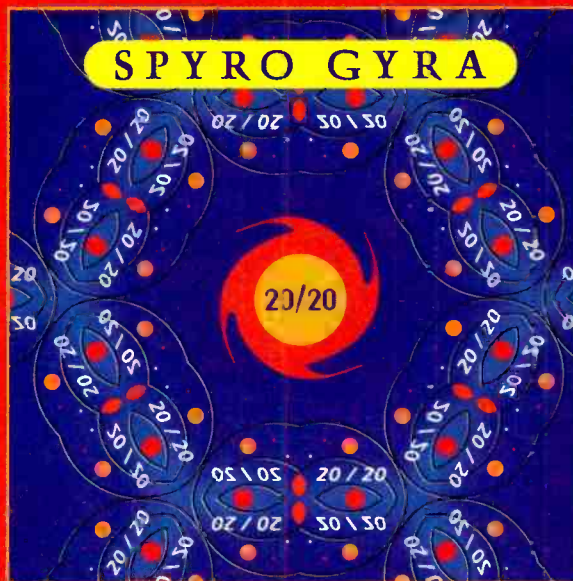
Skip Young, a senior buyer for the 111-store, Amarillo, Texas-based Hastings Books, Music & Video, predicts that the Old 97's are particularly ripe for Southwestern territories.

"The college kids down here seem to be real gung-ho about that kind of music," says Young. "The way radio is right now, there's not a whole lot for them to turn on to, and at least in the Southwest, alt.country—or whatever they're calling it—is the new direction they're looking toward."

PLATINUM ANNIVERSARY

SPYRO GYRA

After 20 years of recording and touring together, here's how Spyro Gyra takes a break: **THEY RECORD MORE!**



20/20. An all new recording, 10 new tracks celebrate two decades of incomparable music by the groundbreaking stars of contemporary jazz.

AND THEY GO BACK ON TOUR:

5/29/97	San Juan, PR	6/26/97	New Orleans, LA	8/07/97	Sacramento, CA
6/01/97	Wilmington, DE	6/27/97	Jackson, MA	8/08/97	San Diego, CA
6/08/97	Bristow, VA	6/28/97	Atlanta, GA	8/09/97	San Jose, CA
6/12-6/14/97	Boston, MA	6/29/97	Gates, NY	8/10/97	Monterey, CA
6/19/97	San Antonio, TX	7/12/97	Oyster Bay, LI	8/15/97	Glenside, PA
6/20/97	Houston, TX	7/18/97	Kettering, OH	8/23/97	Buffalo, NY
6/21/97	Austin, TX	7/31/97	Schaumburg, IL	9/12/97	Tempe, AZ
6/22/97	Ft. Worth, TX	8/01/97	Lima, OH	9/13/97	Las Vegas, NV
6/23/97	Texarkana, TX	8/06/97	Modesto, CA		

**GRP RECORDING COMPANY
GRP MEANS GREAT RECORDS, PERIOD.**



©1997 GRP Records, Inc. All rights reserved.

If We Don't Do Something Soon, It's Going To Get Awfully Quiet Around Here.



Local music programs are in a financial bind. Instruments aren't being bought, teachers aren't being hired and fewer classes held. A lot of talent is being left undiscovered—and wasted.

Recently, some music industry leaders got together with UJA-Federation of New York to see if anything could be done. A lot could be done, and to do it, they started The New York Music for Youth Foundation.

The New York MYF will help save music programs at risk; it will help communities create new programs and expand existing ones. It will also seek out the most gifted high school musicians for scholarship help.

This effort has struck a chord. Some big names in the business have already signed on to help. The whole music industry should help. Otherwise, where will tomorrow's music-lovers learn to love music? Or players learn to play? And without them, where does it leave us?

To become involved with The New York Music for Youth Foundation, contact its Executive Director, Ron Brien, at (212) 836-1126, at the address below or at brienr@UJAFEDNY.org.

UJA-FEDERATION OF NEW YORK

We help 4.5 million people a year. One at a time.

The New York Music For Youth Foundation Inc.
130 East 59th Street – Suite 809
New York, NY 10022

Bob Batscha and Michael Bolton
invite you to join us in honoring

Frances W. Preston

President and CEO

BMI

at

A Toast to Frances



The Music & Broadcast, Cable, Video Divisions of UJA-Federation of New York

**Wednesday, June 18, 1997 at Noon
The Essex House, New York City**

Join us as we 'toast' Frances and recognize her dedication to meaningful philanthropic activities. Frances' steadfast support of UJA-Federation and The New York Music for Youth Foundation demonstrates her commitment and leadership to making the world a better place.

**For Luncheon Reservations and information on placing an Ad in the Commemorative Journal,
please call Ron Brien at (212) 836-1126 or Nicole Walker at (212) 836-1853.**

Luncheon Chairs: Martin Bandier • Jeffrey Bewkes • Edward Bleier • Robert A. Daly • James L. Dolan • Michael Domemann • Robert H. Flax • Thomas E. Freston • Rudi Gassner • David Glew • Jerry Gold • Stanley S. Huboard • Mel Ilberman • Alan Kannof • Charles Koppelman • Eric Kronfeld • Cy Leslie • Robert Meyrowitz • Linda Moran • Joseph Myers • Martin Payson • Marty Pompadur • Irwin Robinson • Joel Schoenfeld • Lou Weiss • Lloyd Werner **Tribute Journal Chairs:** John Sykes • Strauss Zelnick **Luncheon Committee:** Robin Ahrold • Polly Anthony • Harold Akselrad • Jeff Ayeroff • Irving Azoff • James G. Babb • Ann Booth • Del Bryant • Joe Carriere • Mark Donerfeld • Robert J. Epstein • Charles Feldman • Nicholas Firth • Joe Galante • David J. Glinert • Floyd S. Glinert • Elliot Goldman • Michael Greene • Sheldon Harnick • Micky Hyman • Robert Jamieson • Ellis Kern • Allen Klein • Evan Lamberg • Sandra Landau • Aaron W. Levy • Jeffrey Levy • Irv Lichtman • Bruce Lundvall • Tony Malara • Tony J. Martel • Francis A. Martin III • Peter Max • Frank E. Melton • Bob Meyers • Ivan Mogull • Jack Rovner • Terri Santisi • John Shaker • Ron Shapiro • Mark Shimmel • Paul Solomon • Joe Talbot • Tommy Valentino • Barry Weiss • George V. Willoughby • Fred Wistow • K. James Yager • Theodora Zavin **Entertainment & Music Industries Division:** **Chairs:** Edward Bleier • Marty Pompadur **Vice Chairs:** Harold Akselrad • Charles Feldman • Bob Meyers **Honorary Chairs:** Mel Ilberman • Sy Malamed • Bernard Myerson • Martin Payson • Sumner Redstone • Stephen Swid • Laurence Tisch • Lou Weiss **Music Division: Chairs:** Jerry Gold • Joel Schoenfeld **Honorary Chair:** Mel Ilberman

 UJA-FEDERATION OF NEW YORK

THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

FIRST TRIAL: Windham Hill label High Street Records will make its first case before the soundtrack jury June 3 with an album that places three of its acts in the limelight. High Street's movie music debut evolved after New Line Cinema contacted the label several months ago about using the Subdudes' track "All The Time In The World" in the film "Trial & Error," which at that time had no soundtrack label signed on.

The discussion mushroomed to include fellow High Street acts **the Fabulous Thunderbirds** and **Taj Mahal**. The latter's rendition of **Otis Redding's** "Mr. Pitiful" is the first radio focus track and likely will spawn a videoclip featuring Mahal and film co-star **Michael Richards**.

"Soundtracks is an area that is very viable for a lot of other labels, and it just seemed to make sense since three of our artists were on the album," says High Street VP of marketing **Ron McCarrell**. The label will release two or three soundtracks per year, says McCarrell, who characterizes projects on the wish list as "small, slightly off the beaten path. Of course I'd like to get as many of the masters my company owns as possible, but that decision is entirely left to the music supervisor on the film."

Fabulous Thunderbirds front man **Kim Wilson** says he worked closely with New Line to select the song "Too Much Of Everything" for the film. His band, which was shifted to High Street from the Private Music label only a few months ago, is enjoying the surge of interest. "This is a brand new thing for us. We just met the High Street people a few weeks ago, and it's really nice to see this project taking off," he says.

So do the Thunderbirds feel any pressure as one of the catalysts in their new label's first dip into soundtrack waters? "Not at all. High Street showed a lot of aggressiveness to get us in there, and we are just looking for more of it," Wilson says. The T-Birds, which Wilson notes have had music credits in some 30 films, also have submitted the original song "High Water" for use in Paramount Pictures' "Flood."

HYBRID'S LUCKY NUMBER: The new deal hammered out between industry hipster **Alex Steyermark** and Metropolitan Entertainment's Hybrid Recordings translates into a potential distribution mecca for the veteran film music supervisor and a broad A&R finger bowl for the fledgling label. Through his new IM1 Records label, Steyermark will deliver one to three soundtracks per year to Hybrid that will be distributed through INDI, the distribution arm of Alliance Entertainment.

"It coincided with a point in my career when I was involved with projects that were not contenders for major-label soundtracks, but I thought there must be an outlet for this music somewhere," Steyermark says of his initial conversations with Hybrid executives **Michael Leon** and **Floyd Johnson**.

The first album under the new arrangement is "Subway Stories," featuring music from a film being produced for HBONYC by **Jonathan Demme**, **Ed Saxon**, and **Rosie Perez**. A project that seems tailor-made for a Steyermark score, the film features city-centric vignettes from 11 directors, ranging from Demme to **Abel Ferrara** to **Ted Demme** to **Alison Maclean**, that are intermeshed with a musical score by real-life New York performers **Mecca Bodega**.

Steyermark discovered the world-music act with the downtown sound busking in the subway and was quickly taken with its ability to weave a sound that would resonate throughout the film. The relationship among Steyermark, Hybrid, and Mecca Bodega provides a prime example of the reason the deal was struck. Aside from releasing the "Subway Stories" soundtrack in July, Hybrid is finalizing a deal with the band that would see it release future projects on the label.

"Our primary involvement with Alex is that he will release soundtracks on IM1 through Hybrid from cutting-edge independent movies that are a little more avant-garde than the studios might take to," says Hybrid CEO Leon.

PRODUCTION NOTES: **Coolio** and **Naughty By Nature** are on the roster for the soundtrack being assembled for the film "Nothing To Lose." **Kathy Nelson**, president of music at the Walt Disney Motion Picture Group, is supervising the project. The album is due in late June on Tommy Boy Records... B-movie maven Troma Films' upcoming "Tromeo & Juliet" satire may be full of fluff, but its accompanying soundtrack from Oglio Records is a pure alternative punk/metal reality. The album features the previously unreleased **Sublime** recording "I Am A Romeo," one of the band's first known works, as well as tracks from **Motorhead**, **Supernova**, **Superchunk**, **Unsane**, and others.

Silva Screen Records America is back with another sweeping soundtrack compilation, this time a tribute to the themes and suites from epic action flicks. The two-CD "Warriors Of The Silver Screen," which the label is making available Tuesday (20) at retail and via mail order, showcases the big booms heard in such classics as "Spartacus" and "Ben Hur," as well as relative newcomers "Braveheart" and "Rob Roy"... **Henry Mancini** received a posthumous honorary music degree May 11 from the Berklee College of Music at a commencement. Mancini, whose work earned 20 Grammys, four Oscars, and a Golden Globe Award, composed scores for more than 70 films and made contributions to more than 100 others.

MOTLEY CRUE'S 'SWINE' SET GETS BEEFED-UP ELEKTRA CAMPAIGN

(Continued from page 16)

clubs and theaters. After each show, the band will hold a fan-driven Q&A session onstage. Certain members of the audience will have their questions chosen from radio-sponsored contests in each market.

"It's always been about the fans," says Lee. "They've kept the spirit of this band alive when everyone else was more interested in our personal lives than our music. The least we can do is hang out after the show and rap with them for a little while."

The listening-party tour will close June 23 at Roseland in New York, and it will be simulcast on a string of radio stations in smaller markets around the U.S. The final tally of outlets participating has yet to be confirmed. The gig will ring in "the day of the pig" and a spree of activities that will keep the band working for nearly 24 hours. Among the more high-profile appearances are a shot on "The Howard Stern Show," an interview on "Rockline," and a mysterious performance on "Late Show With David Letterman."

"Their spot on Letterman will be unlike anything ever seen on the show," Venable says. "All I can say at this point is that it will not be in the studio and it will involve pigs."

Once "Generation Swine" is in stores, the band will begin preparing for a lengthy world tour that will start with European dates in July and August, with an extensive stateside trek to commence in September. A trip to Japan and South America is being eyed for the start of 1998.

With the band on the road, Elektra will focus on amusing items that will keep Motley Crue in the public eye. Among them is Motley Crue, a carbonated soft drink developed by Skeletenes/Eat Me Productions.

"It's a tasty green concoction that promises to stay with you for a while after you drink it," Venable says with a laugh.

Gibson Guitars has created a "Generation Swine" custom guitar that will go on sale shortly before the album's release. Prior to that, Gibson and Elektra will hold contests in the nine markets of the listening party tour, and the winners will receive a guitar autographed by the band. A national contest will be held this summer and will award the same grand prize.

Also, Elektra has created an album sampler that Gibson will offer to all consumers who test-drive a "Generation Swine" guitar.

A lot of this activity and interest has been sparked by the return of Neil, the voice that helped the band sell nearly 35 million records worldwide, according to the label. That fact has not been lost on the band. Motley Crue's 1994 eponymous set with replacement singer John Corabi failed to click with the fans.

"What can I say? You take chances and roll with the punches," Lee says. "But everything has played out just fine, and everyone is where they belong. It feels good to have Vince back in the fold. There's definitely something intense that happens when we get together and start to make music."

Lee played a more aggressive role in the creation of "Generation Swine" than on the band's previous albums, co-writing nearly every song and singing lead on "Brandon," a heartfelt ode to his son.

"I spent a lot of time writing since the last record," Lee says. "I've never written this much before. I don't know

where it's coming from, but I'm not complaining."

What is perhaps most striking about this album, which was produced by the band with Scott Humphrey, is that it provides a warts-and-all view of Motley Crue. Standout cuts like "Flush" and "Confessions" have the raw, jagged edges of a live performance, while songs like "Afraid" are spiked with pop radio viability but no unnecessary gloss.

"I have to give a lot of the credit to Scott, who inspired us to simply be who we are," Lee says. "In the past, we'd have backing singers and stuff, which kinda sucked. Hell, I wanted to sing! Part of the plan of this record was it wouldn't have anything on it that we couldn't sing ourselves. We're betting that people are gonna dig this record more than any other we've ever done."

The results of that bet will soon be known. "Afraid" went to rock radio May 19, and it has been remixed by Dave Ogilvie, who has worked on singles by Nine Inch Nails and Skinny Puppy. A video of the track was directed by Nancy Bardawill, and it will be serviced to MTV and other outlets shortly. A commercial release date for the single is yet to be determined, though retailers are hoping it will be soon.

"From a label perspective, it's probably pretty tempting to keep this first single as radio-only and sell a carload of albums," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "But from my perspective, I sure wish I had that single already. People are already asking for it. Either way, it looks like Elektra is sitting on a major seller here."



The best Music Administration Software in the World

COPYRIGHT • LICENSING • PUBLISHING & RECORD
ROYALTY • CUE SHEETS • EXPENSIVE INVOICING
• PROFESSIONAL MANAGER

Right Track Solutions, Inc.

(818) 715-1500 Los Angeles • (615) 320-0700 Nashville

RightTrack.net (for more information & e-mail)

Billboard® BIG SEVEN ESSENTIAL REFERENCE GUIDES

1. International Buyer's Guide: The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$125

2. International Talent & Touring Directory: The source for U.S. & International talent, booking agencies, facilities, services & products. \$99

3. Record Retailing Directory: Detailed information on thousands of independent music stores & chain operations across the USA. \$155

4. International Tape/Disc Directory: All the info on professional services & supplies for the audio/video tape/disc industry. \$60

5. Nashville 615/Country Music Sourcebook: The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60

6. The Power Book Fall 1996 Edition: The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.

7. International Latin Music Buyer's Guide: The essential tool for finding business contacts in the latin music marketplace. \$65

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

Please add \$6 per directory for shipping (\$13 for international orders). Add applicable sales tax in NY, NJ, CA, TN, MA, IL, PA & DC. Orders payable in U.S. funds only.

All sales are final.

BDZZ3027

BON JOVI*(Continued from page 19)*

core artists. He's obviously an artist we're willing to step out on."

Bon Jovi wrote the track while in London early last year shooting the film "The Leading Man."

"It's a song written by an excited young man who moved to a foreign country and did a narrative of the people on the street," he says. "The first batch of songs I wrote for the album—'Midnight In Chelsea,' 'It's Just Me,' and 'Destination Anywhere'—are the kind of songs where it was just great to be able to bare yourself to your audience."

"There I was alone in a [movie] trailer in South London, no band, no music to lean on and stick my chest out over. My family was there, but I was on the set six days a week in this little trailer thing. At the time, I wrote 'It's Just Me.' It was maybe three weeks into the filming, and my wife is going, 'I want to go home. I'm over this. I hate it.' And it was my way of telling her thanks for sticking it out."

"Midnight In Chelsea" was released simultaneously around the world. Similarly, the album will come out in all territories June 16 or 17. In the U.S., another track, the simmering "The Queen Of New Orleans," was released to rock radio.

The movie for "Destination Anywhere" will be used extensively to promote the album outside of the U.S. Bon Jovi's plan is to tie in with premieres of the movie in a number of markets, followed by concerts to debut the record. "Since I'm not going to tour, what I'd like to do is show the film," says Bon Jovi. "While the credits are playing, the screen rolls up and the band jumps out. I'll showcase the record for a half-hour, 45 minutes. I'm thinking like a half a dozen cities and that's it."

The concert/movie premieres will be tied in with a worldwide promotional tour by the band. "In some countries he'll be playing; in others it will be a straight promotional stop," says David Munns, London-based senior VP of marketing for PolyGram International. "Between the two, we'll get him to Australia, Japan, Europe, Latin America, and some other territories."

"He's used to these whistle-stop promotional trips. He's very good at the drill. We get fantastic mileage out of the trips. He'll work all day long and all night long."

The movie is slated for a world premiere on MTV (a date is still being set), and will also air on VH1. It will be released on home video in August.

While there are no plans to tie in the film with Bon Jovi mini-concerts in the U.S., the singer is slated to appear at a number of radio station summer festivals, including both WHTZ and WPLJ in New York as well as KIIS Los Angeles.

While Bon Jovi knows that the album may be a stretch for some of his listeners, he's hoping they'll keep the faith. "If anything, I'm addressing the fans to say, 'I'm on a journey. I hope you'll come with me.' It's nothing more than that."

Eric Keil, buyer for New Jersey-based Compact Disc World, applauds Bon Jovi's trip. "I thought it was ballsy that he'd try to do something like this," he says. "We've already got people requesting the album in our stores. I think there will be a big surge out of the box, and then we'll see if it has legs."

Your Old Health Plan Will Never Work in This Town Again.



If you work in the entertainment industry, your traditional health plan may soon be out on the street. Yesterday's news.

Thanks to the Entertainment Health Alliance™ which provides health plans designed for the special needs of the entertainment community. Ideal health coverage for companies with two or more employees. Including eligibility for Domestic Partners of either sex. Coverage for Mental Health, Physical and Chiropractic treatment. Provisions for alternative care including homeopathic, herbal and traditional Chinese medicines. All a lot more affordable than you'd expect.

To learn more about the Entertainment Health Alliance™, contact one of our representatives at our toll free number, 888-342-EHA-1. We'll explain the various plan options to you in simple terms and show you how well we can work for your industry, your company and your employees.

And don't worry about your old health plan. It'll find work somewhere. There are plenty of towns out there much less demanding than this one.

Entertainment Health Alliance™

Creative Health Plans for Creative PeopleSM

Visit us on the World Wide Web at www.ehapan.com

1-888-342-EHA-1

BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
MAY 24, 1997				
★ ★ ★ NO. 1 ★ ★ ★				
1	—	1	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
2	—	1	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
3	29	2	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG (15.98/23.98)	JUNTOS OTRA VEZ
4	5	40	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
5	3	13	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
6	34	2	KATHY TROCCOLI REUNION 10003/BRENTWOOD (10.98/15.98)	LOVE AND MERCY
7	12	2	OLGA TANON WEA LATINA 18733 (8.98/14.98)	LLEVAME CONTIGO
8	—	2	TRAPP DEFF TRAPP 9268/INTERSOUND (10.98/16.98)	STOP THE GUNFIGHT
9	6	10	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
10	8	5	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98)	MANY FACEZ
11	13	2	LOS TUCANES DE TIJUANA EMI LATIN 56921 (7.98/11.98)	TUCANES DE ORO
12	11	6	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
13	—	1	VOODOO GLOW SKULLS EPITAPH 86492* (10.98/15.98)	BAILE DE LOS LOCOS
14	14	11	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
15	9	5	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98)	STACKIN CHIPS
16	18	7	OMC HUH! 533435/MERCURY (10.98/16.98)	HOW BIZARRE
17	21	10	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF
18	17	3	LOS TUCANES DE TIJUANA EMI LATIN 56922 (7.98/11.98)	TUCANES DE PLATA
19	15	7	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
20	7	18	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
21	—	1	COREY STEVENS EUREKA 77061/DISCOVERY (10.98/15.98)	ROAD TO ZEN
22	10	28	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
23	—	1	SUPERGRASS CAPITOL 55228 (10.98/15.98)	IN IT FOR THE MONEY
24	4	2	ROBERT EARL KEEN ARISTA AUSTIN 18834/ARISTA (10.98/15.98)	PICNIC
25	16	26	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
26	38	2	SISTER HAZEL UNIVERSAL 53030 (15.98 CD)	SOMEWHERE MORE FAMILIAR
27	23	5	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
28	35	19	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
29	40	24	CRYSTAL LEWIS MYRRH/WORD 67868/EPIC (10.98 EQ/15.98)	BEAUTY FOR ASHES
30	24	9	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	THE END
31	28	35	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
32	22	40	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
33	27	6	MICHAEL CARD MYRRH 4605/WORD (9.98/12.98)	UNVEILED HOPE
34	20	7	WILD ORCHID RCA 66894 (10.98/15.98)	WILD ORCHID
35	—	2	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
36	19	2	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98)	ADRIANA EVANS
37	25	36	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
38	—	29	SHAKIRA ● SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
39	32	13	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
40	47	14	KEIKO MATSUI COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
41	33	15	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
42	45	13	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
43	30	7	RAY J EASTWEST 62017/EEG (10.98/16.98)	EVERYTHING YOU WANT
44	41	38	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
45	50	3	LINDA EDER ATLANTIC 82977 (10.98/16.98)	IT'S TIME
46	—	32	RAY BOLTZ WORD 67304/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
47	26	4	ARTIFACTS BIG BEAT 92753*/AG (10.98/15.98)	THAT'S THEM
48	39	37	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
49	—	16	ANOINTED WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
50	37	27	BIG HOUSE MCA 11446 (10.98/15.98)	BIG HOUSE

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.

POPULAR UPRISINGS

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

REPEAT VICTORY? Victory Records is hoping to land its second artist of the year on the Heatseekers chart with the May 20 release of "In This Defiance" by **Strife**.

The Chicago-based indie, which debuted on the chart



Ecstatic. Classified/Tommy Boy dance artist Jocelyn Enriquez, whose single "A Little Bit Of Ecstasy" continues its reign at No. 1 this issue on the Hot Dance Music/Maxi-Singles Sales chart, joins such acts as La Bouche and the Quad City DJ's on the Dance Across America tour, beginning June 30. Her album "Jocelyn" bowed May 13.

with **Snapcase's** "Progression Through Unlearning" in April, figures Strife will likewise benefit from the label's loyal punk following and grassroots marketing campaigns. Victory owner **Tony Brummel** says that while the major-

ity of the label's albums are sold in indie stores, signing on with indie distributor RED last October has helped the label hit more SoundScan-monitored stores.

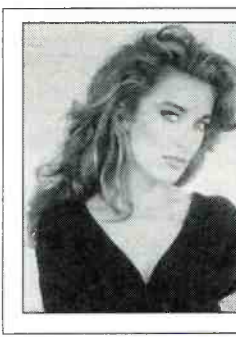
The label's greater reach combined with the success of such acts as Snapcase and **Earth Crisis** has helped Victory establish a name for itself, says Brummel.

"We've really just been doing a lot of internal work, but we're beginning to get a lot more reaction from our accounts, distributors, and even radio," says Brummel.

In addition to a large and active customer database and its own finely tuned mail and Internet order business, the label uses its headquarters—which doubles as a retail outlet—as a promotions epicenter (Billboard, May 3).

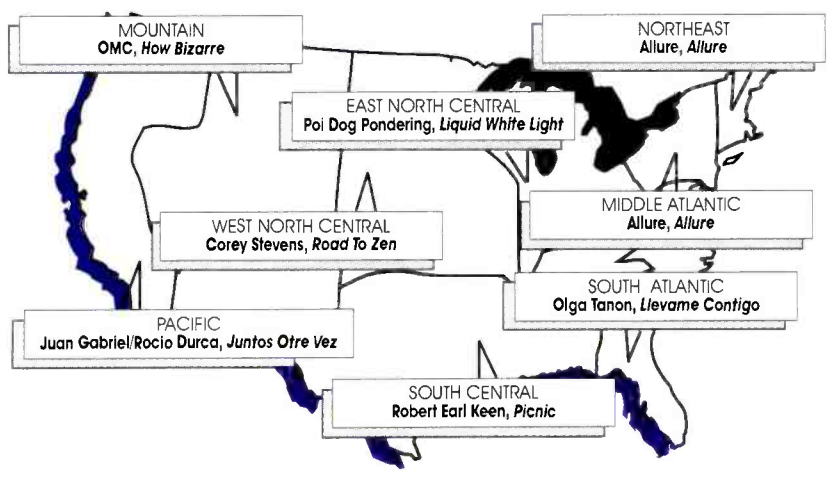
POPPIN' WHEELIES: Capricorn's rerelease of "Magnolia" by the **Screamin' Cheetah Wheelies** is beginning to show some pep, as the album's title track climbs from No. 36 to No. 29 on the Mainstream Rock Tracks chart this issue.

The band continues to tour in support of the album, which was originally released last



All Grown Up. After being signed to MCA and releasing a string of charting singles—including a cover of Webb Pierce's "Slowly"—in her early teens, Curb/Universal country artist Kippi Brannon is back with the single "Daddy's Little Girl," from her first full-length set, "I'd Be With You." The album, which was released April 22, moves up to No. 13 on the Northeast Regional Roundup this issue.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
PACIFIC	SOUTH CENTRAL
1. Juan Gabriel/Rocio Durca Juntos Otra Vez	1. Robert Earl Keen Picnic
2. Los Tucanes De Tijuana Tucanes De Oro	2. Three 6 Mafia The End
3. Los Tucanes De Tijuana Tucanes De Plata	3. Freak Nasty Controversee... That's Life...
4. Voodoo Glow Skulls Baile De Los Locos	4. Juvenile Soja Rags
5. 3X Krazy Stackin Chips	5. David Kersh Goodnight Sweetheart
6. Allure Allure	6. Grupo Limite Partindome El Alma
7. Sneaker Pimps Becoming X	7. Michael Salgado Recuerdo Especial
8. Reel Big Fish Turn The Radio Off	8. Cowboy Mouth Are You With Me?
9. Supergrass In It For The Money	9. K's Choice Paradise In Me
10. Shakira Pies Descalzados	10. Trapp Stop The Gunfight

year by Atlantic, with a performance Friday (23) in Dav- enport, Idaho, for local station WXP.

NOT SLACKERS: Dancing Cat/Windham Hill has successfully marketed three Hawaiian slack-key guitar albums by native musicians **Keola Beamer**, **George Kahumoku**, and the duo of **Bob Brozman & Ledward Kaapana** around a series of concerts and in-store perfor-

mances. Since the acts' albums were simulta- neously released April 12, they have traveled together extensively in Hawaii and along the Pacific coast. As a result, Beamer and Brozman & Kaapana's albums have appeared on Billboard's Top World Music Albums chart.

Terry Currier, owner of the two- store Portland, Ore.- based Music Mil- lennium, says the players' March 8 in-store helped bump all three of the slack-key titles into the stores' top 10.

The acts will kick off another series of mainland dates at the June 21-22 Bay Area Slack Key Festival in San Mateo, Calif.

THIS AND THAT: "Liquid White Light," the latest from

Poi Dog Pondering, debuts at No. 1 on the East North Cen- tral Regional Roundup. "Ga- zelle," the newest release from the supremely sublime **Super 5 Thor**, was released May 13 by Echostatic/Space Baby. Radio emphasis tracks "Alive," "Blown Away," and "Novem- ber" are the just the tip of one luxuriously melting sonic ice- berg.

Marky Ramone & the Intruders tour in support of



Blind Sighted. Leading up to the June 17 release of its album "Blind," Revo- lution rock act Agnes Gooch follows its per- formances on the ESPN X Games tour with Lolla- palooza dates. The band joins the tour July 23 in Indianapolis and continues on through the Illinois and Michigan dates.

their self-titled **Thirsty Ear** release. The band plays Thurs- day (22) at Hi-Pointe in St. Louis and Friday (23) at Davy's Uptown in Kansas City, Mo.

JVC Music announces the newest branch of its family tree...



Presenting JMI's debut artist...
Eric Henderson

Eric Henderson

faces

There are a handful of artists who possess that intangible quality that allows them to reach past the boundaries of musical style to touch our inner soul...those guys sell a lot of records.

He may not have sold a million records yet, but internationally known performer Eric Henderson has been touching souls for many years with his unique ability to communicate through his guitar. Since he first picked up the instrument at the age of eight, it was clear what Eric's calling was. His parents saw it, his friends saw it, and soon even Andres Segovia saw it, at which time Eric became one of only three people to ever study privately with the master. Having logged seven European and six U.S. tours over a period of nine years, Eric did what any boy from Southern California would...he took some time off to surf.

Now Eric has completed his first album, *Faces* (JMI-7001-2). His unusual influences—which include Jimi Hendrix, Jeff Beck and Larry Carlton thrown into a mix with Bach and other classical composers—are given a further twist when combined with his love for flamenco guitar. The creative musical ideas that flow from Henderson are a combination of European-based tradition and Southern California ease, all making for a thoroughly enjoyable listen.

Faces is a work long overdue from an artist whose musical career has already spanned two decades and several continents.

Faces includes an outstanding vocal performance by the incomparable Thelma Houston on "It Isn't Easy To Do."

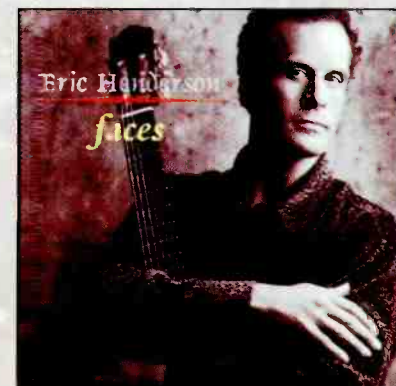
Look for Eric on the road this summer, including a massive Borders Books & Music tour.



...three letters, one ascending star.

JVC Music, Inc. 3800 Barham Blvd., Suite 305, Los Angeles, CA 90068

Member of
NAIRD



Patti LaBelle Sparks A 'Flame'

MCA Set Aimed At Young And Old Consumers

BY J.R. REYNOLDS

LOS ANGELES—By tapping into Patti LaBelle's multiple consumer bases garnered from her 1996 autobiography, designer cosmetics line, and concert dates, MCA hopes to broaden the artist's demographic base for "Flame," her latest album.

Although LaBelle's music is traditionally regarded as having more mature themes, the new set—slated for a June 24 release—features timeless lyrical content that will appeal to young and old, MCA executives say.

Says MCA black music marketing national director Marilyn Batchelor, "On her last album, 'Gems,' [LaBelle] discussed how great romantic relationships are. 'Flame' covers relationships from a young and older perspective.

"Sometimes [veteran] artists discuss relationships they're currently in, while younger vocalists sing about looking for love," Batchelor says. "But Patti does both on her new album."

"Gems" peaked at No. 7 on the Top R&B Albums chart in 1994 and sold 420,000 units, according to SoundScan.

The set featured "The Right Kind Of Lover," which peaked at No. 8 on the Hot R&B Singles chart.

Despite recording songs that potentially appeal to all demographics, LaBelle has never recorded music designed to target specific age groups.

"They're all age-appropriate," says LaBelle, who proudly celebrates her 53rd birthday on Saturday (24). "These are lyrics that myself and my friends have all lived through. A few of the tracks on this album are not as [upbeat] as those on my last project; they include [country singer] Reba McEntire's 'Does He Love You' and 'Addicted To You,' which was written by Sami McKinney."



LaBELLE

"Flame" features an all-star cast of contributors, including Jimmy Jam and Terry Lewis, who produced "When You Talk About Love," the lead single; producer/writer/arranger Gerald Levert; the title track's writer,

Brenda Russell; background vocalists Ann Nesby and Lisa Fischer; and saxophonist Najee.

LaBelle credits her recording approach as a reason why the 30-year-plus music veteran has endured as a recording artist. "I sing songs because I like them and don't let anybody force me into recording anything that won't go," she says.

LaBelle is grateful that despite her lengthy tenure in the business, she hasn't been overlooked by consumers. (Continued on next page)



Universal Suave. Suave House Records founder/CEO Tony Draper stands with fellow executives after signing a distribution deal with Universal Records. The first release from the Houston-based label, an album by MJG, is scheduled for September. Pictured, from left, are Universal Music Group chairman/CEO Doug Morris, special assistant to chairman/Universal senior VP Jocelyn Cooper-Gilstrap, Draper, Universal black music president Jean Riggins, Suave House promotion VP Rich "Kidd" Daniels, and Suave House Northeast regional promotion manager David Seabrook.

Darryl James Assumes Sole Ownership Of Rap Sheet; Artists Sought For Egypt Trip

HERE'S THE RAP: Rap Sheet editor-in-chief Darryl James has become sole owner of the hip-hop monthly. The Santa Monica, Calif.-based consumer paper has a national circulation of 100,000, and according to James, it is the only major publication that caters exclusively to rap music.

In his new capacity as owner, James will wear several hats. In addition to maintaining his editor-in-chief title, he will serve as publisher and marketing director.

James went into partnership with Jeffrey Stern Associates to form Rap Sheet in 1992 and had tried unsuccessfully to acquire sole ownership of the paper on several occasions during the last 18 months.

"Originally, I tried to assemble a group of interested investors, but they would never come to the table with their checkbooks when the deal was ready to close," James reports.

So the resourceful entrepreneur made the deal the old fashioned way—by himself, via his own corporation, James Communications Inc., a marketing and consulting concern he established in 1989.

James says the direction of the paper will not change, although several ancillary offshoots will be altered. "We're continuing Rap Sheet's annual music conference in Los Angeles, but we're canceling its East Coast counterpart," he says. "In its place, we're starting an Intensive Music Industry Clinic that will tour nationally."

The clinic will be conducted in 10 markets, beginning May 31 at Compton College in Los Angeles. The meetings are described as business-intensive and are designed to bring the music industry into the various communities targeted.

"Rap Sheet has always had a commitment to the learning environment, and these meetings will reflect that in a safe and positive fashion, like all our other events," he says.

James is forming a Rap Sheet advisory board that will help the paper develop fiscally and creatively, as well as offer guidance to developing artists and music business-related personnel.

INTERNATIONAL AFFAIRS: Dr. Molefi Kete Asante, Temple University professor and former chairman of the school's department of African-American studies, is conducting his annual lecture tour of Egypt Aug. 1-14. On Aug. 12 and 13, the second Nile Valley Cultures and Civilization Conference will be held on Elephantine Island in Aswan. It is co-sponsored by Temple, and Asante wants U.S. R&B artists to participate.

The request for label sponsorship of American soul acts on behalf of Asante is being spearheaded by Montclair, N.J.-based attorney Regina Waynes Joseph and Cherry

Hill, N.J.-based lawyer Theo Primas. Managers and label execs interested in sending their artists on the educational African jaunt should contact Joseph at 201-744-5208.

L.A. MUSIC WORKSHOP: The National Academy of Songwriters, the Musicians Institute, and the Box are co-sponsoring the Urban Focus Music Conference, which will be held June 14-15 at the Musicians Institute in Los Angeles. Representatives from numerous labels will be on hand, with many participating in workshops and panel sessions that will discuss songwriting, song evaluation, insight into publishing, the basics of a record deal, marketing via the Internet, and career choices in the music business.

O'JAYS UPDATE: The O'Jays have returned to the recording scene to celebrate their 40th anniversary in the music business with "Love You To Tears," their new album.

The set is being released on Global Soul Records, a joint venture between the O'Jays' Eddie Levert and New York-based Volcano Entertainment, which is handling marketing and distribution. The album hits

stores July 15. "What's Stopping You From Loving Me," the first single, is slated to arrive at radio June 6.

The group's last set, "Heartbreaker," was released in 1993. With the success of such stalwart artists as Barry White and the Isley Brothers, it will be interesting to see if yet another cornerstone R&B act can cut the mustard with today's R&B consumers.

FORCE IN EFFECT: Bowlegged Lou was just tickled pink (no easy task, considering) when his production team Full Force was selected among "the 500 most important record producers in history" by Billboard's Paul Verna, music critic Carlo Wolff, and author Eric Olsen, who is editor of the Encyclopedia of Record Producers.

Ten other music writers across the country were also polled in the reference book, which is scheduled for release in spring 1998 through Billboard Books. Entries in the book will feature original producer interviews, and the project is based on the recently launched Encyclopedia of Record Producers World Wide Web site at <http://www.mojavemusic.com>, which offers discographies of thousands of record producers.

Other producers listed in the book include the obvious suspects, such as Kenny "Babyface" Edmonds, David Foster, Jimmy Jam and Terry Lewis, Teddy Riley, Michael Jackson, and Quincy Jones.

The book includes entries covering the entire spectrum of popular music history, but will emphasize the rock'n'roll era.

I.F.A. Starts Indie Label, Gets Rollin' With New Set

BY GINA VAN DER VLIET

LOS ANGELES—After falling victim to major-label downsizing, International Family Affair (I.F.A.) has regrouped, formed its own independent label, Rollin' Records, and hopes to hit the ground running with the release of its self-titled debut set.



INTERNATIONAL FAMILY AFFAIR

"I.F.A.," which streets July 29, was written, produced, and recorded in less than two weeks. The album's music charms listeners with a collection of smooth, funky R&B melodies that playfully interact with hip-hop beats. From the Minneapolis sounds made popular by ♯, present on "Gee's Get Lonely 2," to "Slide," which mixes rhythmic rap with a silky groove, the group challenges listeners' sensibilities.

In 1995, I.F.A. founders Derrick "D-Shoot" Shaw and Howard "Godfather" Lee recorded "Nothing But Family" on Capitol Records. However, the label restructured soon after the album's completion, resulting in the elimination of its black music department. As a result, the group's set was never released.

One year later, in November 1996, D-Shoot and the group's manager, Steven Shaw, started Rollin' Records Enterprises, with the help of label chairman Mark Singleton. I.F.A. then reformed as a quartet, acquiring Tobias "Bias" Dixon and Mario "SOS" Covington.

The Modesto, Calif.-based independent label, which is distributed by M.S. Distributing, has two other R&B acts on its roster: From The Heart, whose first release with the label is due in September, and Teresa, whose album is slated for a first-quarter 1998 release.

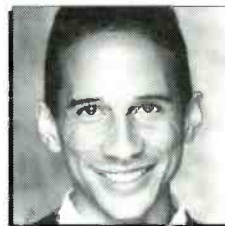
On May 13, I.F.A.'s first single, "Throw Ya Hands Up," was serviced.

"We chose 'Throw Ya Hands Up' because we wanted to hit the clubs first," says D-Shoot, "to show people that we're more into the party [scene]. [I.F.A. delivers] an international flavor of music that anyone can get into. We're not into that whole East Coast [vs.] West Coast thing."

D-Shoot emphasizes that the single's lyrics, which include the phrase "Ain't No Party Like A West Coast Party," are not to be mistaken as a siding with any regional faction. In a remix version serviced to East Coast retail outlets and radio stations, the lyrics are adjusted to "Ain't No Party Like An East Coast Party."

The single was serviced to R&B radio in mid-April. A 12-inch version of "Throw Ya Hands Up" was serviced to clubs around the same time. Special emphasis was placed on such Southern markets as Houston, Atlanta, Georgia, and the Carolinas because of early fan support for I.F.A. in those regions.

(Continued on next page)



by J. R. Reynolds

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'Next Lifetime', 'Don't Leave Me This Time', 'Cupid', 'G.H.E.T.T.O.U.T.', 'Can We Swy', 'In My Bed', 'Love Is All We Need', 'The Sweetest Thing', 'Big Daddy', 'Hypnotize', 'I Belong to You', 'Get It Together', 'What's on Tonight', 'Crush on You', 'Return of the Mack', 'For You I Will', 'Mo Money Mo Problems', 'Stomp', 'Don't Wanna Be a Player', '4 Page Letter', 'Thinking of You', 'Tell Me Do U Wanna', 'I Love Me Some Him', 'I'll Be Foxy Brown', 'Step Into a World', 'Every Time I Close My Eyes', 'On & On', 'Call Me', 'My Baby Daddy', 'You Don't Have to Hurt No More', 'Hopeless', '5 Miles to Empty', 'Can't Nobody Hold Me Down', 'Who You Wit', 'Notorious Thugs', 'What Kind of Man Would I Be'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'No Diggity', 'You're Makin' Me High', 'Pony', 'Hail Mary', 'Ascension', 'Only You', 'Un-Break My Heart', 'Nobody', 'I Can Make It Better', 'Touch Me Tease Me', 'Tears', 'Twisted', 'Tell Me', 'Get My Home', 'Knocks Me Off My Feet', 'Just Another Case', 'Just the Way You Like It', 'My Boo', 'If I Ruled the World', 'Last Night', 'The Things (Your Man Won't Do)', 'I Believe in You and Me', 'Lady', 'Why I Love You So Much', 'Killing Me Softly', 'Cold Rock a Party'.

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs alphabetically by title, including '2 Much Booty', '5 Miles to Empty', 'The Beginning of the End', 'Big Daddy', 'Blood on the Dance Floor', 'Call Me', 'Can't Nobody Hold Me Down', 'Come On', 'Cupid', 'One in a Million', 'You Bring Me Up', 'Don't Let Go (Love)', 'Blood on the Dance Floor', 'Come with Me', 'Crush', 'Smile', 'I Believe I Can Fly', 'All About the Benjamins', 'Femininity', 'All a Dream', 'Sara Smile', 'We Tryin to Stay Alive', 'Come on', 'I Must Be Love', 'It's on', 'Let's Get Down', 'Sumthin' Sumthin', 'This Weekend', 'Spirit', 'Everything', 'The Theme (It's Party Time)', 'That's Right', 'Let It Go', 'My Heart is Calling', 'Full of Smoke', 'Triumph', 'Jockin' My Style', 'Da' Dip', 'Just the Way You Like It', 'Get Your Groove On', 'Request Line', 'If I Ruled the World', 'Last Night', 'The Things (Your Man Won't Do)', 'I Believe in You and Me', 'Lady', 'Why I Love You So Much', 'Killing Me Softly', 'Cold Rock a Party', 'No One But You', 'No One Knows About a Good Thing'.

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. This data is used in the Hot R&B Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'G.H.E.T.T.O.U.T.', 'I Belong to You', 'Hypnotize', 'Thinking of You', 'Don't Wanna Be a Player', 'Cupid', 'Return of the Mack', 'My Baby Daddy', 'For You', 'For You I Will', 'I Love Me Some Him', 'Can't Nobody Hold Me Down', 'Hard to Say I'm Sorry', '5 Miles to Empty', 'Blood on the Dance Floor', 'Come on', 'What's on Tonight', 'Full of Smoke', 'I'll Be Foxy Brown', 'Da' Dip', 'You Don't Have to Hurt No More', 'Get It Together', 'I Always Feel Like (Somebody's Watching Me)', 'I Believe I Can Fly', 'I Belong to You', 'I Don't Know', 'If I Could Change', 'The Theme (It's Party Time)', 'If U Stay Ready', 'Jazzy Belle', 'Head Over Heels', 'Let It Go', 'I Believe I Can Fly', 'Somethimes', 'To Cry', 'On & On', 'Request Line', 'Return of the Mack', 'Runaway', 'Say... If You Feel Alright', 'Shoogie Shoogie', 'So Good', 'Somethimes', 'Sparkle', 'Spirit', 'Step by Step', 'Step into a World', 'Sweet Love', 'SweetSexyThing', 'The Theme (It's Party Time)', 'Things'll Never Change', 'Thinking of You', 'Tight Team', 'Weekend Thang', 'Who You Wit', 'You Don't Have to Hurt No More', 'You Will Rise', 'Sweet Love'.

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

Billboard TOP R&B ALBUMS

MAY 24, 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	1	4	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
2	2	2	8	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
3	3	4	13	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
4	4	3	3	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
5	5	5	9	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
*** GREATEST GAINER ***						
6	66	—	2	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	6
7	6	6	10	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/M/RGIN (10.98/16.98)	THE UNTOUCHABLE	1
8	7	7	11	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	4
9	8	10	4	ROME RCA 67441* (10.98/15.98)	ROME	8
10	9	9	36	BLACKSTREET ▲ ² INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
11	10	12	12	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
12	11	11	5	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	STILL SERIOUS	3
13	12	13	28	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
*** PACESETTER ***						
14	23	—	2	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRING	14
15	16	19	37	112 ● BAD BOY 73009*/ARISTA (10.98/15.98)	112	5
16	13	14	27	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
17	15	17	31	GINUWINE ▲ 550 MUSIC 67685*/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
18	17	16	58	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
19	18	18	26	SOUNDTRACK ▲ ³ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
20	22	23	47	TONI BRAXTON ▲ ³ LAFACE 26020*/ARISTA (10.98/16.98)	SECRETS	1
21	20	20	48	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
22	14	8	3	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	8
*** HOT SHOT DEBUT ***						
23	NEW	—	1	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
24	19	15	25	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
25	NEW	—	1	SOUNDS OF BLACKNESS PERSPECTIVE 549022/A&M (10.98/16.98) HS	TIME FOR HEALING	25
26	21	21	37	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
27	31	32	55	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
28	24	22	25	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
29	25	28	4	TEDDY PENDERGRASS SUREFIRE 13045 (10.98/16.98)	YOU AND I	24
30	36	42	28	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
31	30	29	5	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98) HS	MANY FACEZ	23
32	41	40	18	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
33	48	50	24	SOUNDTRACK ▲ ² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
34	29	27	29	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
35	34	30	5	3X KRAZY NOD TRYBE 42961*/VIRGIN (10.98/16.98) HS	STACKIN CHIPS	28
36	26	26	25	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
37	43	57	25	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
38	27	24	36	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	14
39	35	34	9	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	30
40	37	37	66	2PAC ▲ ² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
41	44	35	7	WARREN G G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4
42	28	25	5	CRIME BOSS FEATURING THE FEDZ SUAVE HOUSE 1566/RELATIVITY (10.98/16.98)	CONFLICTS & CONFUSION	6
43	32	33	27	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
44	39	48	26	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	39
45	40	41	13	VARIOUS ARTISTS ● LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
46	38	39	31	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24

47	45	31	32	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
48	42	44	46	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
49	33	—	2	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98) HS	ADRIANA EVANS	33
50	56	52	28	AZ YET ● LAFACE 26034*/ARISTA (10.98/15.98)	AZ YET	18
51	54	51	52	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
52	46	36	9	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	10
53	47	38	9	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	24
54	62	61	32	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
55	49	46	15	VARIOUS ARTISTS ● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS... WEST COAST BAD BOYZ II	2
56	51	43	33	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
57	63	—	2	VARIOUS ARTISTS TONY MERCEDES/LAFACE 26037*/ARISTA (10.98/15.98)	...AND THEN THERE WAS BASS	57
58	59	58	15	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
59	57	56	50	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
60	50	45	3	TRAPP DEFF TRAPP 9268/INTERSCOPE (10.98/16.98) HS	STOP THE GUNFIGHT	45
61	65	60	32	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	9
62	52	49	10	VARIOUS ARTISTS COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	6
63	64	62	6	VARIOUS ARTISTS INTERSCOPE 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	62
64	68	63	31	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
65	74	53	5	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	41
66	82	81	48	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
67	60	54	28	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
68	61	66	22	REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
69	78	—	29	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
70	83	76	44	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
71	86	73	14	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
72	72	65	39	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
73	71	80	33	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
74	67	68	50	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
75	73	64	27	SNOOP DOGGY DOGG ▲ ² DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
76	79	69	9	THREE 6 MAFIA PROPHET 4405 (9.98/14.98) HS	THE END	42
77	88	75	35	NEW EDITION ▲ ² MCA 11480* (10.98/16.98)	HOME AGAIN	1
78	69	89	8	DENISE LASALLE MALACO 7479 (9.98/14.98)	SMOKIN' IN BED	69
79	58	47	4	ARTIFACTS BIG BEAT 92753*/AG (10.98/15.98) HS	THAT'S THEM	25
80	76	77	91	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
81	55	—	2	JUVENILE CASH MONEY 9612 (12.98/16.98)	SOLJA RAGS	55
82	77	74	6	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98) HS	NUYORICAN SOUL	58
83	80	79	24	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
84	75	59	13	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98) HS	POLITICS & BULLSH*T	32
85	RE-ENTRY	3	FRAZE BEFORE DAWN 2011/TOUCHWOOD (10.98/14.98)	RUFF RIDE - THE ALBUM	82	
86	90	—	7	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC	62
87	RE-ENTRY	3	DJ DMD FEATURING THE INNER SOUL CLIQUE INNER SOUL/WRAP 4518/CHIBAN (9.98/14.98)	ELEVEN	83	
88	93	90	17	FREAK NASTY HARD HOOD/POWER 21111/TRIAD (10.98/15.98) HS	CONTROVERSEE... THAT'S LIFE...AND THAT'S THE WAY IT IS	68
89	RE-ENTRY	35	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058*/VIRGIN (10.98/15.98)	PICTURE THIS	3	
90	53	—	2	VARIOUS ARTISTS BIG BOY 0024 (9.98/14.98)	BIG BOY RECORDS PRESENTS THE COMPLICATION ALBUM WE G'S	53
91	95	100	95	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
92	92	82	15	SOUNDTRACK ● DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
93	99	86	7	GEORGE DUKE WARNER BROS. 46494 (10.98/16.98)	IS LOVE ENOUGH?	65
94	70	55	3	ILL AL SKRATCH MERCURY 532945* (10.98 EQ/16.98) HS	KEEP IT MOVIN'	55
95	81	87	25	MOBB DEEP ● LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
96	84	71	17	SOUNDTRACK ● BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
97	85	72	27	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
98	RE-ENTRY	37	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1	
99	91	—	7	TYRONE DAVIS MALACO 7483 (9.98/14.98)	SIMPLY TYRONE DAVIS	85
100	RE-ENTRY	2	SOUNDTRACK HOLLYWOOD 162097 (10.98/16.98)	THE 6TH MAN	97	

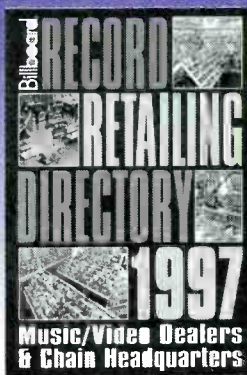
Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums 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 #1 Choice Of The Record and Video Industry

Billboard's 1997 Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relied upon by the entire record and video industry, Billboard's 1997 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.



Jam-packed with listings:

■ phone and fax numbers ■ store names and addresses ■ chain store planners and buyers ■ store genre or music specialization ■ audio book retailers nationwide
RRD packs all this essential information into one compact 6 x 9 directory — so it's easy to handle and take on the road.

Industry leaders agree—this source of reliable information is too valuable to be without. To order your copy at \$155 plus \$6 shipping and handling (\$13 for international orders) call (800) 344-7119. In NJ call (908) 363-4156. You can fax your order to (908) 363-0338, or mail this ad with check or money order to: Billboard Directories, Dept. BDRD3037, P.O. Box 2016, Lakewood, NJ 08701.

Get a jump on your competition! Order bulk copies for your entire sales staff and marketing team — call us today for special rates!

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. Please make any necessary name and address corrections above. All sales are final. BDRD3027

Coldcut Hits The Spot; Rhino Recalls Disco Queens

TASTY PIECES: Ya never can tell what a deadline day will bring. Whilst battling a wicked case of writer's block, Jeff Wayne of the ever-fab Ninja Tunes posse invaded our office, toting the perfect antidote for our burned brain—a sneak preview of the forthcoming Coldcut single.

Actually, it's a sprawling, time-sensitive revision of the renegade act's 1989 debut recording, "Beats'n' Pieces." Fueled by a spine-crawling hip-hop-derived beat, the track offers a smorgasbord of sounds that range from mind-numbing razor loops to bits of Prokofiev's "Peter And The Wolf." Wacky? Sure is. But it's crazy-catchy and ripe to be embraced by kids who are tired of the same ol' thang.

Sporting remixes by Kid Koala and DJ Food, "Beats'n'Pieces" isn't due until late summer, with the album "Let Us Play" due on Ninja/Caroline in October. The set promises to be quite the head trip, given word that Grandmaster Flash has just recorded a guest appearance. We're salivating at the prospect of a Coldcut tour, which is to begin in November.

TWIRLIN': Is there anyone out there who is not *living* for "Mmmhob" by Hanson? Judging by its rapid sprint up the Hot 100 Singles chart, apparently not. We're far from surprised. To a lad who spent many a sunny '70s Saturday afternoon with an ear glued to the top 40 hits countdown, this ditty sparks a wonderful mental journey back to the days when pop music didn't have to be hip or relevant. It just had to be infectious fun. The good news is that the act's full-length Mercury debut, "Middle Of Nowhere," has at least three or four equally strong single prospects—starting with the potential smash "Thinking Of You," which skittles with scratch-happy funk beats and an anthemic chorus.

Clubland gets its own special version of "Mmmhob" in the form of frothy remixes by the Berman Brothers. The production team juices up the beat to a ginger hi-NRG pace, framing the groove with ringing, Phil Spector-esque bells and swirls of vibrant synth lines. Best of all, the track kicks with mainstream floor appeal without obliterating the song or reducing the vocal to a few blips over a bassline.

Mercury offers another yummy dance/pop confection with "That's The Way I Get Down" by Baha Men. The world-beat troupe weaves threads of several K.C. & the Sunshine Band disco chestnuts into a strobing, modern beat. Not surprisingly, pop radio programmers are already tripping over themselves to air this cutie, and we're betting that a healthy turntable life is on the horizon, thanks to a savvy remix by Hex Hector. Heavy props to Mercury A&R guru Steve Greenberg for his role in bringing some of the carefree joy back to pop music—while also guiding both of these projects to a creative conclusion that credibly includes the dance music community. Next on his agenda is the major-label debut of Daphne Rubin-Vega. Can't wait to see what they come up with.

IN THE MIX: Now here's a compila-



by Larry Flick

tion we're more than happy to bang the drum for. The fine folks at Los Angeles' City of Angels Records have gathered some of the better electronic acts in the West Coast underground for "Off The Streets," an album to benefit the Central City Hospitality House in San Francisco, which provides a safe haven to runaways and homeless youth.

Beyond contributing to a good cause, "Off The Streets" also offers some smokin' jams like "Mindtropolis" by Mephisto Odyssey and "Snowcrash" by Deluxe. How could you go wrong? Buy it!

On July 8, Banco De Gaia will give those duking it out for a piece of the electronica sales pie a reason to sweat with "Big Men Cry," an eclectic, well-crafted collection that fits comfortably into this ongoing trend. However, group mastermind and venerable synthologist Toby Marks deserves a big round of applause for not sacrificing his vision in favor of pandering to transient music buyers. The Planet Dog/Mammoth album will be previewed in June by the single "Celestine," which features the sax work of Dick Parry, whose solos can be heard on Pink Floyd's classic "Dark Side Of The Moon."

It looks like Ric Wake's budding DV8 Records is on the verge of its first breakout smash with the charismatic Third Party. These lovely gals have been warming the hearts of mainstream punters with "Can U Feel It," a house-inflected thumper that has a hook that simply doesn't quit. July will see the act follow through on the promise of that jam with an eponymous album that is packed with sparkling gems. The firm guiding

hands of Wake and protégé producer Richie Jones are strongly felt on spirited anthems like "My Love Is Alive" and "Waiting For Tonight," both of which deftly straddle the line between credible street flavor and radio viability. It's a tough line to walk, but they seem to do so with considerable charm and remarkable ease.

All the world loves a diva, right? Of course, it does. And that's what Rhino Records is banking on with "Disco Queens," a three-volume CD collection tracing the history of dance belters over the past 30 years. Each disc covers a different decade, illuminating the musical potency (and sometimes lack thereof) of the larger-than-life women who make the citizens of clubland tingle. Although there's not a lot in the way of rare material here, the packaging is kitschy good fun, and there's no doubt that the convenience of having the best jams by the Pointer Sisters, Patti LaBelle, Anita Ward, Sheila E., and Martha Wash all in one place is certainly attractive.

While pop radio consumes the lovely ballad "When I Die" by No Mercy, DJs are offered the springy house jam "Bonita"—which has been deftly remixed by Ralphie Rosario. Once again, the Arista trio is in excellent voice, wrapping its lush harmonies around a thick and muscular bassline that makes this the act's most street-credible effort to date.

Speaking of Arista, sister outlet LaFace continues to flesh out Toni Braxton's budding image as a club diva with a juicy 12-inch package that combines Frankie Knuckles' gorgeous interpretation of the current single "I Don't Want" with the producer's previously unreleased "director's cut" remix of "Un-Break My Heart." If that's not enough incentive to seek out this single, the label has also included La Braxton's stormin' live performance of "Un-Break My Heart" from last year's Billboard Music Awards, which blends the original ballad arrangement into Ernie Lake and Bobby Guy's now-classic house version.

Here's some good news for U.K. fans of Ultra Naté. The venerable diva's brilliant Strictly Rhythm debut,



Let It Pour. Producer Cevin Fisher, right, recently took a moment to chill with pal Marques Wyatt of King Street Sounds at Miami's popular Groove Jet nightclub. He's taking a breather from promoting "Rain," his current single on Subversive Records U.K. Issued under the group name Wet Dreams, the house-driven track features soulful, star-powered lead vocals by Kenard. "Rain" is deservedly drawing raves from turntable artists all over the world and has triggered an active round of bidding from stateside labels. Between promotional stops, Fisher is working on several new projects, including the next Wet Dreams single, which is due early this summer.

"Free," has been picked up by the smart folks at AM:PM Records. The import pressing will include some of the Mood II Swing's mixes that have all of clubland in a sweat, as well as new versions by Full Intention and R.I.P. Do yourself a favor and nab copies of both the domestic and import pressings. If the response to Naté's recent gig at the Hacienda and a smattering of other U.K. venues is an accurate barometer, "Free" is on the verge of massive mainstream success abroad. Perhaps that fire will spread and give

this wonderful artist the stateside pop success she so richly deserves.

While we have AM:PM on the brain, we want to turn you on to "Trippin' On Sunshine" by Smooth Touch, which is due at the end of June. This is a must-hear concoction from the mind of Erick Morillo that screams summer smash. Its hands-in-da-air chorus will have you mentally flashing to a hot day on the beach. Although Morillo's version will be hard to top, there are remixes due from Nightbreed that promise to keep ya butt a-shakin'.

UNIQUE DISTRIBUTORS
ENTERTAINMENT IS OUR BUSINESS
110 Denton Ave., New Hyde Park, NY 11040
Tel # (516) 294-5905 Ext. 420 Tel # (800) 294-5901 Outside NYS
Fax # (516) 294-1644 Fax # (516) 741-3584
<http://www.uniquedist.com>

WE ARE THE 12" VINYL SINGLES SOURCE

- OVER 600 12" INDEPENDENT LABELS AND GROWING
- EXTENSIVE CURRENT / CLASSIC 12" AND VINYL LP'S
- COMPUTERIZED INVENTORY
- SAME DAY SHIPPING
- WEEKLY NEW RELEASE PACKET / SPECIALS
- MONTHLY CATALOG
- KNOWLEDGEABLE SALES FORCE
- PERSONALIZED SERVICE

VINYL ACCESSORIES: RECORD BAGS - SLIPMATS - CLEANERS - STANTON PRODUCTS

HIP HOP
FREESTYLE
CLUB
HOUSE
JUNGLE
BREAKBEATS
HARDHOUSE
TECHNO
R&B
TRIBAL
DANCEHALL
TRANCE
PROGRESSIVE
CLASSICS
DANCE
CLUBHOUSE
ACID

Billboard. Dance
HOT Breakouts
MAY 24, 1997
CLUB PLAY

1. SLIDE JUNKSTER RCA
2. I FOUND LOVE DARRYL D'BONNEAU JELLYBEAN
3. SEXUALITY GARLAND JEFFREYS LOGIC
4. REACH ROBI ROB'S CLUBWORLD COLUMBIA
5. RIDE A ROCKET LITHIUM AND SONYA MADAN FFRR

MAXI-SINGLES SALES

1. SMOKIN' ME OUT WARREN G FEAT. RON ISLEY G FUNK
2. FUCK U FA FREE CHOCLATT SHOT
3. RIDE A ROCKET LITHIUM AND SONYA MADAN FFRR
4. YUM YUM PULSE FEATURING ANTOINETTE ROBERSON JELLYBEAN
5. THE WAY WE WERE ANGELIQUE HIGH POWER

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

IRMA
created in Italy, heard all over the World

IrmaAmerica: New York, N.Y. (US) - Irma Records: Bologna (Italy) - Irma UK: London (GB)
e-mail irma@bo.nettuno.it world wide web <http://www.irma.it/>

Labels: Intimidated, HOT, MANDIBOLA, LA DOUCE, CLADRA, IRMA America, IRMA MOJO Jazz, wheel, ON ZOM MUSIC, BROTTOCA, LA PAZZA, IRMA, fresh industry, IRMA PRIMO TIME

Billboard *Fourth Annual*

DANCE

MUSIC Summit

July 16 - 18, 1997

Special Attractions

- Keynote Addresses by Erik Bradley, Music Director, B96 Chicago; Pioneering dance producer, Arthur Baker and Electronic Renegade Brian "B.T." Transeau
- Special Chicago House Reunion with the legends of club music
- Clubland Unplugged featuring some of dance music's leading singers ... with a few surprise twists
- The Electronic Revolution rages on in three special artist/DJ showcases
- A&R Juries -- music evaluation & career counseling from some of the most influential minds in the music industry.

Discount Airline Information

You're eligible for special discount fares from American Airlines for travel to Chicago, July 13 to July 21, 1997. Reservations must be booked directly through PEPP TRAVEL at 1-800-877-9770.

Please identify yourself as a Billboard attendee.

Hotel Accommodations

Chicago Marriott Downtown
540 N. Michigan Avenue
For reservations, please call 1-800-228-9290.
Room rate \$135.00 single or double.
Please be sure to state that you're with Billboard's Dance Music Summit to receive discounted rate.

Registration Bag Inserts

Call Michele Jacangelo at (212) 536-5088 to inquire about cost, quantity and shipping details.

Contact Information

Maureen Ryan,
Director of Special Events
(212) 536-5002 ph.
(212) 536-1400 fax

REGISTRATION INFORMATION

To Register: Cut out form and mail to:

Billboard Dance Music Summit
Attn: Maureen Ryan
1515 Broadway, 14th Floor, NY, NY 10036
or Fax to (212) 536-1400.

This form may be duplicated - please type or print clearly.

Make all payments to **Billboard Magazine**.

(Confirmation will be sent via mail - please allow 10 days!)

REGISTRATION FEES

Regular	Billboard DJ's Only
\$255.00	\$149.00
Early Bird (payment received by May 15th)	
\$305.00	\$199.00
Pre-Registration (payment received by June 30th)	
\$355.00	\$249.00
Full Registration (after June 30th and walk-up)	

First Name _____
Last Name _____
Title _____
Company _____
Address _____
City _____
State _____ Zip Code _____

I'm paying by Check VISA/MC Amex
Credit Card # _____
Exp. Date _____
Cardholder's Name: _____
Cardholder's Signature: _____

Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between May 15th and May 30th will be subject to a \$75.00 cancellation fee. Cancellations received between May 30th and June 30th will be subject to a \$175.00 cancellation fee. No refund will be issued for cancellations received after June 30th.

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	5	6	I MISS YOU ELEKTRA PROMO/EEG	◆ BJORK
2	5	8	8	NOT OVER YET PERFECTO/KINETIC 43734/REPRISE	GRACE
3	6	6	8	TESTIFY SOULFURIC 0005	JAY WILLIAMS
4	3	3	10	MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RHYTHM 12504	◆ REEL 2 REAL FEAT. PROYECTO UNO
5	8	10	5	SPIN SPIN SUGAR CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
6	1	4	8	DA FUNK SOMA 38587/VIRGIN	◆ DAFT PUNK
7	12	22	4	FABLE DECONSTRUCTION 13356/ARISTA	◆ ROBERT MILES
8	11	17	6	IN MY ARMS MUTE/MAVERICK 43857/WARNER BROS.	◆ ERASURE
9	2	2	10	ONE IN A MILLION BLACKGROUND PROMO/ATLANTIC	◆ AALIYAH
10	16	21	7	OFFSHORE EDEL AMERICA 36800	◆ CHICANE
11	7	1	10	THAT SOUND KING STREET 1058	PUMP FRICTION
12	22	27	5	SUPERNATURAL NERVOUS 20236	KIM ENGLISH
13	9	7	11	TO STEP ASIDE ATLANTIC 85430	PET SHOP BOYS
14	10	14	9	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 43854/WARNER BROS.	◆ PAULA COLE
15	21	23	7	MUSIC POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
16	26	32	4	LOVE IS ALL WE NEED MCA PROMO	◆ MARY J. BLIGE
17	27	35	3	IT'S NO GOOD MUTE 43845/REPRISE	◆ DEPECHE MODE
18	14	16	7	ONE MORE TIME ARISTA 13329	◆ REAL MCCOY
19	23	24	6	YOU DON'T KNOW EPIC 78548	◆ CYNDI LAUPER
20	18	20	8	MAJICK MOONSHINE 88434	KEOKI
Power Pick					
21	29	34	3	IT MUST BE LOVE BIG BEAT 95602/ATLANTIC	◆ ROBIN S.
22	30	36	4	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3101/GRP	NUYORICAN SOUL FEAT. JOCELYN BROWN
23	13	11	8	MAKE YOUR OWN KIND OF MUSIC MCA SOUNDTRACKS PROMO/MCA	MAMA CASS
24	15	9	9	SAXMANIA AQUA BOOGIE 036	MIJANGOS
25	35	45	3	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.
26	20	18	7	RELEASE YO' SELF ULTRA 009	TRANSLANTIC SOUL
27	28	29	5	GONNA MAKE IT MOONSHINE 88437	STATESIDE
28	19	15	9	YUM YUM JELLYBEAN 2521	PULSE FEATURING ANTOINETTE ROBERSON
29	25	26	6	CARRY ON INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
30	24	19	12	CALL ME LOGIC 45726/RCA	◆ LE CLICK
31	33	38	4	A LITTLE BIT OF ECSTASY CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
32	34	37	4	SOMETIMES DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES
33	38	41	3	FUN FOR ME ECHO 43877/WARNER BROS.	◆ MOLOKO
34	40	42	3	VIRTUAL INSANITY WORK PROMO	◆ JAMIROQUAI
35	41	47	3	OXYGENE 8 EPIC 78553	◆ JEAN MICHEL JARRE
36	44	—	2	BLOOD ON THE DANCE FLOOR EPIC 78008	◆ MICHAEL JACKSON
37	37	31	8	SEARCHIN' GROOVE ON 59/STRICTLY RHYTHM	MOOD II SWING FEATURING LONI CLARK
38	17	13	13	HAVANA ARISTA 13327	◆ KENNY G
39	36	28	14	ARE YOU THERE... OVUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK
Hot Shot Debut					
40	NEW	—	1	FREE STRICTLY RHYTHM 12512	ULTRA NATE
41	46	—	2	WHAT DO I GOTTA DO KING STREET 1059	URBAN SOUL
42	NEW	—	1	I DON'T WANT TO LAFACE 24230/ARISTA	◆ TONI BRAXTON
43	31	25	13	LOVEFOOL TRAMPOLINE/STOCKHOLM PROMO/MERCURY	◆ THE CARDIGANS
44	42	48	3	VALLEY OF LOVE LOGIC 46432	THUMP N JOHNSON
45	NEW	—	1	HOLD ON PERSPECTIVE 581315/A&M	◆ ANN NESBY
46	47	—	2	GIMME SOME LOVE ETERNAL 43864/WARNER BROS.	◆ GINA G
47	NEW	—	1	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	BRAINBUG
48	32	12	12	STAR PEOPLE DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
49	NEW	—	1	MOMENT OF MY LIFE DEFINITY 001	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
50	NEW	—	1	HARMONICA TRACK 97 MAXI TRACKS 2055/MAXI	SOULBOY

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.					
No. 1					
1	1	1	8	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
2	2	3	10	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42442	◆ KRS-ONE
3	5	7	13	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
4	3	10	15	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56121/UNIVERSAL	◆ TRACEY LEE
5	4	4	11	INSOMNIA (T) (X) ARISTA 13333	◆ FAITHLESS
6	7	2	3	BLOOD ON THE DANCE FLOOR (T) (X) EPIC 78008	◆ MICHAEL JACKSON
7	9	6	37	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
8	6	5	12	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)
Hot Shot Debut					
9	NEW	—	1	SAY YOU'LL BE THERE (T) VIRGIN 38592	◆ SPICE GIRLS
10	NEW	—	1	DO YOU BELIEVE? (T) VIOLATOR 1606/RELATIVITY	◆ THE BEATNUTS
11	14	22	3	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEATURING SLICK RICK
Greatest Gainer					
12	22	20	5	NO ONE BUT YOU (T) H.O.L.A. 341014/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)
13	NEW	—	1	REACH/MI GENTE LATINA (T) (X) COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD
14	11	8	14	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
15	15	9	3	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
16	25	48	17	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY
17	10	15	5	CAN U FEEL IT (T) (X) DV8 582123/A&M	◆ 3RD PARTY
18	8	11	6	MY BABY DADDY (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B ROCK & THE BIZZ
19	19	21	26	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
20	NEW	—	1	THE BEGINNING OF THE END (T) PENDULUM 58639/EMI	◆ BOOGIEMONSTERS
21	23	27	4	FEELIN' IT (T) ROC-A-FELLA 53272/PRIORITY	◆ JAY-Z
22	26	40	12	BIG DADDY (T) UPTOWN 56639/UNIVERSAL	◆ HEAVY D
23	12	12	9	ONE MORE TIME (T) (X) ARISTA 13329	◆ REAL MCCOY
24	32	34	5	SOMETIMES (T) (X) DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES
25	13	—	2	IT'S NO GOOD (T) (X) MUTE/REPRISE 43845/WARNER BROS.	◆ DEPECHE MODE
26	16	16	4	G.O.D. PT. III (T) LOUD 64832/RCA	◆ MOBB DEEP
27	18	28	7	COME ON (M) (T) (X) EASTWEST 63998/EEG	◆ BILLY LAWRENCE FEATURING MC LYTE
28	24	13	3	HOLD ON (T) (X) PERSPECTIVE 581315/A&M	◆ ANN NESBY
29	37	—	22	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
30	29	18	25	SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
31	50	—	2	BONITA APPLEBUM (T) JIVE 42459	◆ A TRIBE CALLED QUEST
32	RE-ENTRY	—	7	MUEVE LA CADERA (MOVE YOUR BODY) (T) (X) STRICTLY RHYTHM 12504	◆ REEL 2 REAL FEAT. PROYECTO UNO
33	27	42	12	HEAD OVER HEELS (T) TRACK MASTERS/CRAVE 78524/EPIC	◆ ALLURE FEATURING NAS
34	28	—	4	IT'S THE PEE '97 (M) (T) (X) RELATIVITY 1590	◆ PMD (FEATURING MOBB DEEP)
35	RE-ENTRY	—	17	ON & ON (T) KEDAR 56120/UNIVERSAL	◆ ERYKAH BADU
36	17	31	15	I'LL BE (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
37	43	23	14	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	◆ MADONNA
38	38	33	6	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE
39	36	25	13	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
40	20	29	13	DON'T SPEAK (T) (X) ZYX 66073	CLUELESS
41	42	—	29	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS
42	45	—	4	AB FAB (I AM THIN AND GORGEOUS) (T) (X) PAGODA 45301/DRIVE	JUNIOR VASQUEZ
43	RE-ENTRY	—	3	THAT'S RIGHT (T) (X) BREAKAWAY/SUCCESS 58641/EMI	◆ DJ TAZ FEATURING RAHEEM THE DREAM
44	41	14	4	LET ME BE YOUR UNDERWEAR/ALWAYS UNIQUE (T) (X) TWISTED 55314/MCA	CLUB 69
45	47	26	15	MAKE THE WORLD GO ROUND (T) (X) CHAMPION 1322	SANDY B
46	35	38	3	G.H.E.T.T.O.U.T. (T) BIG BEAT 95605/AG	◆ CHANGING FACES
47	39	35	12	REQUEST LINE (T) (X) ILLTO-WN 860625/MOTOWN	◆ ZHANE
48	34	17	4	YOU DON'T KNOW (T) (X) EPIC 78548	◆ CYNDI LAUPER
49	46	39	36	FIRED UP! (T) (X) TWISTED 55221/MCA	◆ FUNKY GREEN DOGS
50	33	—	12	I'M NOT FEELING YOU (T) LOUD 64789/RCA	◆ YVETTE MICHELE

○ 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.

Dance Charts

Are Available For The First Time in 3 New Chart Packages!

1

Number 1 Series 1976-1996: Chronological listings of every song that reached the top position on the Club Play and Sales charts. Lists Billboard issue date, title, artist, and label. - \$50.00

2

Top Ten Series 1976-1996: Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts. Lists title, artist, and label. Titles are listed alphabetically within each year. Number 1 records are indicated. - \$50.00

3

Top Songs of the Year Series 1976-1996: The annual charts of the top songs of the year in rank order as published in Billboard's Year End Special issues. Lists title, artist, and label. - \$50.00

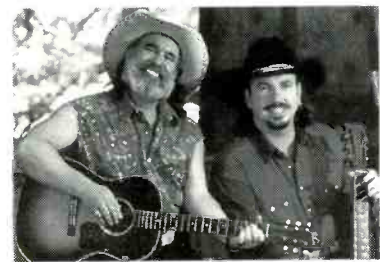
Send your check or money order to: Billboard Research, 1515 Broadway, NY, NY 10036-8986 Attn: Silvio Pietroluongo or call for credit card order: (212) 536-5054

Bellamys Take A Step 'Over The Line'

New Set's Variety Aimed At Devotees, Young Fans

BY DEBORAH EVANS PRICE

NASHVILLE—After more than 20 years in the music industry, the Bellamy Brothers continue their creative streak with the July 15 release of "Over The Line." Co-produced by guitarist Randy Hiebert, the album is on the act's own Bellamy Brothers Records label with U.S. distribution through Intersound. Howard and David Bellamy have combined efforts



BELLAMY BROTHERS

with Intersound executives to create a marketing campaign geared toward making longtime fans aware of the duo's new release.

"Over The Line" is filled with great songs from beginning to end," says Intersound country VP/GM George Collier. "It's a fine combination of passionate ballads, rockin' country, and fun, but, most of all, it's the Bellamy Brothers that everyone has grown to love. There is something for everyone on this release."

The Bellamy Brothers have always created albums with songs that cover a wide variety of lyrical and stylistic territory. Their previous hits have run the gamut, from the sly social satire of "Old Hippie" to the island beat of "Reggae Cowboy" to the double-entendre of "If I Said You Had A Beautiful Body (Would You Hold It Against Me)" to pretty ballads like "You Ain't Just Whistling Dixie." Their new release builds on that tradition with a variety of songs from the country rock of the title tune to the Cajun-flavored "Catahoula," which also features Eddy Raven and Jo-El Sonnier. There are songs that look at relationships from multiple angles, including the romantic take of "Afterglow," "Wonderful Mistake," which looks at the parent-child relationship from a unique point of view; and "My Wife Left Me For My Girlfriend," which explores an entirely different relationship scenario.

"It ranges," David says of the album. "We are rocking out on a couple of things; then there's a Cajun track. Then we have a song with a twist called 'My Wife Left Me For My Girlfriend'—it's weird because we knew someone that happened to. We tried to write it as a woman's empowerment kind of song, where these two liberated girls really got fed up. I don't know how people will take that song. . . . We also have a couple of things that have a retro feel, like 'Afterglow.'"

The Bellamys say the album is reflective of their live show, and though, like many veteran acts, they've had trouble getting radio airplay the past few years, they continue to draw enthusiastic crowds to their live performances. "We have a strong college

following," Howard says. "They hire us to do frat parties. The other day we did one that had 5,000 people. . . . They know all our music. It's got even us baffled. That's one reason why we are getting more progressive musically. On this album, to me, the mix sounds a little more like how we sound live."

The Bellamys say they draw their biggest crowds in the Southwest region of the U.S. and in Europe. "Texas and Germany have kept us alive for years, and a lot of acts, not just us," David says. "When we play clubs, even if it was near one of those cowboy colleges, we'd notice it was a really young audience, and they knew all our songs."

"They'd sit there and sing 'Whistlin' Dixie,'" Howard adds. "We even had to change the feel of that song, because live we do it a little more uptempo, and they know the record. They sing it slower, and they sing it so loud we start conflicting. We have to slow it down to go with the audience. It's the strangest thing."

The Bellamys are booked by William Morris. Intersound plans to exploit their live success in promoting the new album. "Touring will play a large role in the marketing campaign behind 'Over The Line,'" Collier says. "They've been labeled the Grateful Dead of country music through their consistent touring, and this is particularly true at colleges in the South and Southwest. At Texas A&M in College Station [Texas], the Bellamys recently sold out a 3,000-seat venue in just under four hours. These fans know the words to both the hits and the material from the last record [1995's 'Sons Of Beaches'], which indicates that the young country fan usually associated with Bryan White and LeAnn Rimes is equally interested in the Bellamy Brothers. With the 'Over The Line' project, there will be a concentrated effort to reach this younger demographic."

"Over The Line" will be the first single and is slated for a mid-June release. David describes the song as having a feel similar to Jackson Browne's "Running On Empty" and says it's the most radio-friendly cut they've released in recent years. The Bellamys also plan to shoot a video for the first single.

The brothers admit that radio airplay is an uphill battle, but they don't plan on giving up. "We get played on radio, but getting played on reporting stations—that's the challenge," Howard says.

David adds, "We get played on like 2,500 radio stations, secondary stations. . . . There are some independent guys out there that have fun with the music."

Intersound also plans a push at retail. "Endcap and listening-post promotion is a priority in our marketing plan," Collier says. "Our accounts are very receptive when it comes to the Bellamy Brothers, and you can expect them to be a spotlight artist in their summer country promotions."

Skip Young, senior buyer for the Hastings chain, says he's looking forward to the Bellamys' release. "We've bought them all along and have done very well with them. As a matter of

fact, I'm expecting them to be on the endcap program. I'm sure Intersound will back them up. That is probably their strongest country act right now," Young says.

Although independent product has a tough time at country radio, when it comes to retail, Young says there isn't much difference because consumers don't differentiate between major-label and independent product. "Consumers are looking for the artist, not the label," he says. "And the way things are today and the way people shift, it's tough to keep up with them. I think back in the old days, when everyone was on major

(Continued on page 38)



RCA Summit Meeting. RCA Label Group (RLG) executives gathered at Pinot Bistro in Los Angeles following the Academy of Country Music Awards show. Shown, from left, are RCA VP of promotion Mike Wilson; RLG VP of promotion Dale Turner; Lonestar's Richie McDonald, John Rich, and Keech Rainwater; Martina McBride; Lonestar's Michael Britt; Mindy McCready; Kenny Chesney; Sara Evans; RLG senior VP/GM Butch Waugh; RLG chairman Joe Galante; Clint Black; Lonestar's Dean Sams; and RLG VP of sales Ron Howie.

Yates Finds Long-Awaited Bloom In 'Flowers'; McCready Files Chapter 7

BILLY YATES thought "I Smell Smoke," the first single from his forthcoming self-titled, self-written Almo Sounds album, was doing OK when he began hearing that radio stations around the country had begun playing another cut from his sampler cassette.

Yates, who has been around the block a time or two, moved here 10 years ago from his native Missouri. "It took five years of struggling to get my first writing deal," Yates tells Nashville Scene. He started getting songs cut by others, most notably "I Don't Need Your Rockin' Chair" for George Jones. "But I came here to be a singer," Yates says, "and I wouldn't be happy until I was. I did everything the hard way, it seems. I did showcases before I was really ready. Now, I feel ready and a little more focused. I'm glad I'm getting this opportunity now, instead of five or 10 years ago."

Yates says he landed on Almo Sounds by mistake. "I was showcasing for another label at the Exit/In, and Garth [Fundis, president of Almo] was coming in to see somebody else. He happened to catch my set. I had always thought, though, that Garth would get what I'm doing, which is what I've always done: straight-ahead country."

His song "Flowers," with its emotional impact and surprising shaggy-dog ending centered on death and drunk driving, harks back to songs like "Rockin' Chair." "I try real hard as a writer just to write things that move me and try not to get too caught up in the craft," he says. "It's more fulfilling if I just write from the heart. Not everyone would want to write about a death caused by drunk driving." "Flowers" (which he co-wrote with Monty Criswell) obviously began to have an impact on listeners. "My wife predicted that radio would jump on 'Flowers,'" Yates says.

Fundis, who had originally planned "Flowers" as a later single, says, "I've never been involved with a single swap like this before. [Broadcast Data Systems] spins of 'Flowers' were about to surpass 'Smoke.' Dene Hallam [at KKBQ Houston] started playing it, and Morgan Thomas [at WKIX Raleigh, N.C.] and Nikki Thomas [at WKSF Asheville, N.C.] and Jeff Garrison [at KMLE Phoenix], and there were countless others. People were calling me, saying, 'Man, do you know what you have here?' One secretary at a station heard the PD playing it, and she came in his office crying and said, 'I know I'm butting in here, but could you please play that again? It's unbelievable!' He went in the control room and played it on the air and got 27 phone calls immediately. So now we're putting a video together. Some stations have switched to 'Flowers,' some are still

playing 'Smoke,' and some are playing both. With Billy, we didn't do a radio tour, we didn't do showcases, we just went out and played the music. What a novel approach." In its first week as the single, "Flowers" jumps to No. 62 on this issue's Hot Country Singles & Tracks.

ON THE ROW: Mindy McCready has filed a voluntary Chapter 7 bankruptcy petition in U.S. Bankruptcy Court for the Middle District of Tennessee. The petition stems from litigation over a claim to exclusive management and publishing agreements for McCready. Her attorney, C. Bennett Harrison Jr., says that the singer's "existing assets do not warrant continued defense of this litigation. The United States Bankruptcy Code is designed to give debtors a fresh start. That is exactly what we are seeking for Mindy McCready."

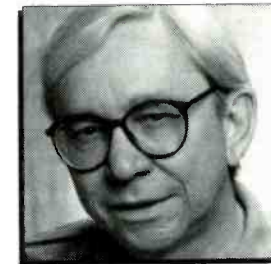
Jerry Flowers has left his post as director of the Opryland Music Group, the publishing arm of Gaylord Entertainment, according to sources (Billboard Bulletin, May 13). Gaylord Entertainment declined to comment on the matter, and Flowers

could not be reached at press time. Flowers, a board member of the National Music Publishers' Assn., has spent almost 25 years in the music industry as a singer/songwriter; a label and publishing executive; and in the talent, management, and touring fields. He joined Opryland Music Group in 1987, his second stint at the company.

Hank Williams Jr. pairs with "Bring In 'Da Noise, Bring In 'Da Funk" dancer Savion Glover for the opening segment for "ABC Monday Night Football." The spot is being shot by Music Row film and video firm Deaton Flanigen Productions.

The musical "Always . . . Patsy Cline" is moving to off-Broadway as the first production of Opryland Theatricals Inc., a new subsidiary of Gaylord Entertainment. The show will begin previews June 9 and will open June 24 at the Variety Arts Theatre in New York. "Always . . . Patsy Cline" is based on an exchange of letters between the late singer and a Houston fan. The show was first performed in Houston in 1988 and ran during the 1994 and 1995 seasons at the Ryman Auditorium here.

Several Music City songwriters are off to France to attend Miles Copeland's seventh annual Printemps des Troubadours. The meet is at Copeland's 14th-century castle in the Perigord region of France. Aaron Tippin's "That's As Close As I'll Get To Loving You" came out of last year's gathering. Local writers attending this year include Paul Jefferson, Gary Burr, Bob DiPiero, and members of dc Talk.



by Chet Flippo

Billboard TOP COUNTRY ALBUMS

MAY 24, 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	3	GEORGE STRAIT MCA 11584 (10.98/16.98) 3 weeks at No. 1	CARRYING YOUR LOVE WITH ME	1
2	2	2	44	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1
3	3	3	13	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
4	4	4	36	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
5	5	6	17	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
6	9	15	28	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
7	11	5	5	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
8	6	7	46	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
9	7	10	30	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
10	8	9	56	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
11	14	11	7	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
★ ★ ★ GREATEST GAINER ★ ★ ★						
12	19	18	5	WYNONNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9
13	13	8	4	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
14	12	14	8	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
15	15	13	5	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
16	18	19	90	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
17	10	12	55	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
18	16	16	46	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
19	17	20	33	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
20	22	24	81	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
21	20	21	54	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
22	26	27	27	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
23	27	28	35	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
24	25	23	7	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
25	21	17	4	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
26	23	22	59	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
27	24	26	29	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	12
28	28	29	33	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
29	29	25	14	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
30	34	33	50	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
31	31	31	27	TERRI CLARK ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
32	30	30	29	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21
33	32	32	68	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
34	35	37	25	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
35	40	44	86	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
36	39	36	34	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
37	41	43	37	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7

○ 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. 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 LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	33	41	3	JOE DIFFIE EPIC 67693/SONY (10.98 EQ/16.98)	TWICE UPON A TIME	33
39	46	46	77	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
40	38	34	77	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
41	43	42	89	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
42	36	35	44	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	23
43	44	49	32	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
44	42	40	87	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
45	45	45	87	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
★ ★ ★ PACESETTER ★ ★ ★						
46	51	51	34	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
47	50	53	39	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
48	37	38	68	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
49	53	54	29	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
50	49	48	11	VARIOUS ARTISTS ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	31
51	48	39	7	BIG HOUSE MCA 11446 (10.98/15.98) HS	BIG HOUSE	33
52	55	52	53	SAMMY KERSHAW ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
53	59	60	3	KIPPI BRANNON CURB 53092/UNIVERSAL (10.98/15.98)	I'D BE WITH YOU	53
54	58	—	2	TAMMY GRAHAM CAREER 18842/ARISTA (10.98/15.98)	TAMMY GRAHAM	54
55	56	68	3	VARIOUS ARTISTS K-TEL 6221 (7.98/11.98)	HOT COUNTRY '97	55
56	61	63	44	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
57	64	66	11	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS	57
58	57	50	10	MILA MASON ATLANTIC 82923/AG (10.98/15.98) HS	THAT'S ENOUGH OF THAT	43
59	66	58	47	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
60	60	57	33	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20
61	54	56	65	RICOCHET ● COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
62	68	65	83	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
63	47	55	19	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	47
64	63	64	37	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
65	67	59	37	TRISHA YEARWOOD ● MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
66	62	62	55	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6
67	65	61	34	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	33
68	69	67	48	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
69	52	47	3	LITTLE TEXAS WARNER BROS. 46501 (10.98/16.98)	LITTLE TEXAS	47
70	71	70	95	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
71	74	69	8	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	29
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
72	NEW	1	1	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	72
73	RE-ENTRY	7	7	STEPHANIE BENTLEY EPIC 66877/SONY (10.98 EQ/15.98)	HOPECHEST	60
74	70	71	72	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
75	72	—	2	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	72

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS 8 weeks at No. 1	THE WOMAN IN ME	118
2	2	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	126
3	4	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	529
4	3	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	243
5	6	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	153
6	5	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	164
7	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	147
8	7	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	157
9	9	ALISON KRAUSS ▲ ⁷ ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	118
10	10	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	130
11	18	PATSY CLINE ▲ ⁴ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	146
12	11	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	499
13	16	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	189

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	136
15	12	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	299
16	13	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	153
17	17	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	320
18	14	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	99
19	19	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	394
20	20	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	319
21	21	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GREATEST HITS	583
22	22	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	142
23	25	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	231
24	24	GEORGE STRAIT ▲ ⁴ MCA 10450 (9.98/15.98)	TEN STRAIT HITS	100
25	23	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	195

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. 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.

Inaugural Presidente Fest On Tap

PRESIDENTE STEPS UP: Industry veterans in Latino markets have long recognized the Dominican Republic as a rich font of music. Now, that country may become home to an annual musical blowout that organizers hope will rival Viña del Mar or Festival Acapulco.

The event is being dubbed Festival Presidente De La Música Latina, a three-day music fest that runs June 20-22 in Santo Domingo and is being sponsored by Dominican brewer Presidente. Produced by Cárdenas, Fernández & Associates, the music happening is slated to be staged at the 50,000-seat Estadio Olímpico de Santo Domingo. Tickets are \$9 for each day's show.

The diverse musical lineup of Festival Presidente is potent, considering it is the inaugural edition. Among the headliners are Fonovisa pop *ídolo* Enrique Iglesias, Sony's fast-rising ranchero artist Alejandro Fernández, and RMM's ever-*caliente* salsero Marc Anthony.

Henry Cárdenas, president of Cárdenas, Fernández & Associates, says that the idea for the event originated last year at a festival in Miami where representatives of Dominican conglomerate León Jiménez Co., which owns Presidente, approached Cárdenas about doing a festival.

The Jiménez executives, recalls Cárdenas, wanted to do an event "that would put the Dominican Republic on the entertainment map."

Cárdenas says negotiations are under way to secure a TV broadcast.

Following are the artists booked to perform at Festival Presidente.

June 20: Fernando Villalona, Ale-



by John Lannert

jandro Fernández, Enrique Iglesias. June 21: Los Toros Band, Gilberto Santa Rosa, Los Hermanos Rosario, Emmanuel, Alejandra Guzmán.

June 22: Eddy Herrera, Tito Rojas, Marc Anthony, Ana Bárbara, Carlos Vives.

JUANGA, DÚRCAL MAKE HISTORY: On the strength of an amazing 124% sales spike, "Juntos Otra Vez," the sparkling duet record by Ariola/BMG's stars Juan Gabriel and Rocío Dúrcal, sits atop The Billboard Latin 50 this issue.

"Juntos Otra Vez," which kites 7-1, is an album of many firsts. It is the first chart-topping album by Juan Gabriel, Dúrcal, and BMG. Also, "Juntos Otra Vez" is the first regional Mexican title to scale the chart and the first double-CD to reach No. 1.

As if that were not enough, "Juntos Otra Vez" has also generated a top 10 hit, "El Destino."

Please note that due to a production error, "Juntos Otra Vez" is listed this issue as the No. 1 pop title. It actually is the No. 1 regional Mexican title.

FROM 'SAYONARA' TO 'HOLA': Informed industry sources say that

Sony Music Asia senior VP Martin Davis has been appointed to a high-level position at Sony Music Latin America (Billboard Bulletin, May 13). Davis, who will be working closely with Sony Music Latin America president Frank Welzer, is expected to assume his new post in the next few months.

CD EXPO 97 EXPANDS: In its second year, CD Expo 97 is introducing the inaugural Latin America Congress, a series of industry panels slated to take place July 29-31 at the Riocentro Pavilion outside of Rio de Janeiro, Brazil. The expo is set to run July 29-Aug. 3 at the pavilion. Nic Garnett, director general of the International Federation of the Phonographic Industry, is booked to speak at the congress.

Following are the scheduled panels and panelists:

"Latin America And Caribbean Markets": José Fortes, manager of EMI Brasil's rock act Os Paralamas Do Sucesso; Tuti Gianakis, president of Oid Mortales; members of EMI Argentina act Pericos; and this columnist.

"Independent Market": Andreas Kissler and Paulo Pinto, members of Sepultura; Pat Bradley, president of the National Assn. of Independent Record Distributors and Manufacturers; Felipe Llerena, president of Natasha Records; Carlos Eduardo Miranda, partner in Excelente Discos.

"Radio": João Augusto, A&R director of EMI Brasil; Washington Olivetto, partner in the W/Brasil advertising agency; Clever Pereira, Radio Link research company; Tutinha, owner of (Continued on next page)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	1	1	4	ENRIQUE IGLESIAS FONOVISA	SOLO EN TI R. PEREZ-BOTIJA (V. CLARKE)
2	2	3	9	LOS TUCANES DE TIJUANA EMI LATIN	SECUESTRO DE AMOR G. FELIX (M. QUINTERO LARA)
3	3	—	2	LOS TIGRES DEL NORTE FONOVISA	UNIDOS PARA SIEMPRE E. A. HERNANDEZ (J. BORRERO)
4	4	4	11	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE A. ANGEL ALBA (J. V. FLORES)
5	7	8	6	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J. GABRIEL (J. GABRIEL)
6	6	5	9	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUI M. A. SOLIS (M. A. SOLIS)
7	5	6	7	CELINE DION 550 MUSIC/SONY	SOLA OTRA VEZ D. FOSTER (E. CARMEN S. RACHMANINOFF)
8	8	7	13	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J. GUADALUPE ESPARZA)
9	9	17	3	GRUPO LIMITE POLYGRAM LATIN	SOLO CONTIGO J. CARRILLO (A. VILLAREAL)
10	10	9	10	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NUBE VIAJERA P. MARTINEZ (M. MASSIAS)
11	18	22	3	OLGA TANON WEA LATINA	SERPIENTE MALA O. TANON (R. BARRERAS)
12	13	18	11	INTOCABLE EMI LATIN	Y TODO PARA QUE J. L. AYALA (P. REYNA)
13	19	23	4	CONJUNTO PRIMAVERA FONOVISA	QUIERO ESTAR LOCO V. MATA, C. PRIMAVERA (M. A. SANCHEZ)
14	20	15	10	JON SECADA SBK/EMI LATIN	AMANDOLO J. HARRIS, III, T. LEWIS, J. SECADA (J. JAM. TLEWIS)
15	12	14	7	LOS ANGELES AZULES DISA/EMI LATIN	MI NINA MUJER J. MEJIA AVANTE (J. MEJIA AVANTE)
16	11	10	11	FEY SONY LATIN/SONY	AZUCAR AMARGO M. ADLANEDO, D. BORADON (M. ADLANEDO, D. BORADON)
17	16	11	10	LORENZO ANTONIO FONOVISA	EL NO TE QUIERE T. MORRIE (T. MORRIE)
18	24	21	8	LOS REHENES FONOVISA	COSAS BUENAS QUE PARECEN MALAS J. TORRES (J. TORRES)
19	21	13	8	KABAH POLYGRAM LATIN	LA CALLE DE LAS SIRENAS M. FLORES (M. FLORES, KABAH, FITTE)
20	15	16	24	GRUPO MOJADO FONOVISA	PIENSA EN MI L. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
21	NEW ▶	1	1	MILLIE EMI LATIN	EMOCIONES M. FLORES, K. C. PORTER (C. FAROLI, D. BOSIO, N. FRAGILE)
22	25	20	3	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	AMOR DE MIEL D. CHAVEZ (R. SAN MARTIN)
23	17	19	7	Diego Torres RCA/BMG	SE QUE YA NO VOLVERAS C. VALLI (D. TORRES, D. THOMAS, M. WENGROVSKI)
24	23	12	18	GRUPO LIMITE POLYGRAM LATIN	JUGUETE J. CARRILLO (M. MASSIAS)
25	31	32	4	YOLANDITA MONGE WEA LATINA	SUSUSUSUBIR S. GEORGE (G. GARCIA GARCIA)
26	22	26	10	Laura Pausini WEA LATINA	ESCUCHA A TU CORAZON A. GERRUTI, D. PARISINI (C. HOPE, L. PAUSINI, Y. MASTROFRANCESCO, A. MASTROFRANCESCO, C. COMBI)
27	29	33	4	ANA BARBARA FONOVISA	Y SIEMPRE J. AVENDANO LUHRS (L. ALBA)
28	27	30	7	LOS CAMINANTES LUNA/FONOVISA	CON TINTA DEL CORAZON A. DE LUNA (L. HERNANDEZ)
29	NEW ▶	1	1	LOS MISMOS EMI LATIN	DEPENDO DE MI TRABAJO LOS MISMOS (M. MARROQUIN)
30	35	39	3	BOBBY PULIDO EMI LATIN	LA ROSA E. ELIZONDO (J. AGUIRRE)
31	30	34	5	SAMURAY DISA/EMI LATIN	EL SOY YO NOT LISTED (M. A. ESTRADA)
32	28	28	5	SELENA EMI LATIN	LAST DANCE/THE HUSTLE/ON THE RADIO A. B. QUINTANILLA III (P. JABARA, V. MCCOY, D. SUMMER, G. MORODER)
33	37	—	2	GILBERTO SANTA ROSA SONY TROPICAL/SONY	ESAS LAGRIMAS J. LUGO, G. SANTA ROSA (O. ALFANNO)
34	26	29	4	EDNITA NAZARIO EMI LATIN	ESPIRITU LIBRE E. NAZARIO, K. C. PORTER (R. BARRERAS)
35	34	35	9	LA TRADICION DEL NORTE ARIOLA/BMG	CORAZON E. FAGUILAR (J. SERRANO)
36	NEW ▶	1	1	RAUL ORTEGA Y SU BANDA ARRE FONOVISA	SEÑORA, SEÑORA, SEÑORA R. ORTEGA (D. DE KALAFE)
37	39	—	2	JOSE JAVIER SOLIS FONOVISA	TU OTRA VEZ M. A. SOLIS (M. A. SOLIS)
38	38	—	2	GRUPO MANIA SONY TROPICAL/SONY	DEJA QUE LA GENTE DIGA H. SERRANO (O. SERRANO)
39	33	24	9	LOS YONIC'S FONOVISA	NO ME CORTES LAS ALAS R. GONZALEZ (C. MONTERO)
40	40	37	3	FITO OLIVARES EMI LATIN	LA PULGUERA R. OLIVARES (N. TRIVINO)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
27 STATIONS		17 STATIONS		57 STATIONS	
1	ENRIQUE IGLESIAS FONOVISA SOLO EN TI	1	FRANKIE NEGRO WEACARIBE/WEA LATINA INVOLUBLE	1	LOS TIGRES DEL NORTE FONOVISA UNIDOS PARA...
2	CELINE DION 550 MUSIC/SONY SOLA OTRA VEZ	2	OLGA TANON WEA LATINA SERPIENTE MALA	2	LOS TUCANES DE TIJUANA EMI LATIN SECUESTRO...
3	JON SECADA SBK/EMI AMANDOLO	3	GILBERTO SANTA ROSA SONY TROPICAL/SONY ESAS...	3	LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE
4	DIEGO TORRES RCA/BMG SE QUE YA NO VOLVERAS	4	GRUPO MANIA SONY TROPICAL/SONY DEJA QUE LA...	4	ENRIQUE IGLESIAS FONOVISA SOLO EN TI
5	FEY SONY LATIN/SONY AZUCAR AMARGO	5	MANNY MANUEL MERENGU/RMM PARECE MENTIRA	5	MARCO ANTONIO SOLIS FONOVISA O SOY O FUI
6	EDNITA NAZARIO EMI LATIN ESPIRITU LIBRE	6	LUIS DAMON WEA LATINA AMOR POR AMOR	6	BRONCO FONOVISA QUIEN PIERDE MAS
7	LAURA PAUSINI WEA LATINA ESCUCHA A TU CORAZON	7	YOLANDITA MONGE WEA LATINA SUSUSUSUBIR	7	GRUPO LIMITE POLYGRAM LATIN SOLO CONTIGO
8	OLGA TANON WEA LATINA SERPIENTE MALA	8	MILLY Y LOS VECINOS SONY TROPICAL/SONY PORQUE...	8	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO
9	YOLANDITA MONGE WEA LATINA SUSUSUSUBIR	9	OSCAR D'LEON CON INDIA RMM HAZME EL AMOR	9	ALEJANDRO FERNANDEZ SONY DISCOS/SONY NUBE...
10	MINERVA CAIMAN LLORANDO POR TI	10	CELINE DION 550 MUSIC/SONY SOLA OTRA...	10	INTOCABLE EMI LATIN Y TODO PARA QUE
11	KABAH POLYGRAM LATIN LA CALLE DE LAS SIRENAS	11	LOS HERMANOS ROSARIO KAREN/POLYGRAM LATIN ROMPECINTURA	11	CONJUNTO PRIMAVERA FONOVISA QUIERO ESTAR...
12	MILLIE EMI LATIN EMOCIONES	12	TITO ROJAS M.P. QUIERO HACERTE EL AMOR	12	LOS ANGELES AZULES DISA/EMI LATIN MI NINA...
13	MARTA SANCHEZ POLYGRAM LATIN MOJA MI CORAZON	13	JOHNNY RIVERA RMM CUANDO EL AMOR SE VA	13	LOS REHENES FONOVISA COSAS BUENAS QUE...
14	SELENA EMI LATIN LAST DANCE/THE HUSTLE/ON THE...	14	IRISNEYDA WEA LATINA CON UNAS Y DIENTES	14	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN AMOR DE...
15	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO	15	BRENDA K. STARR PARCHA HERIDA	15	GRUPO MOJADO FONOVISA PIENSA EN MI

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. Airplay awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

H.L. DISTRIBUTORS, INC.

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

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

LLAMENOS HOY!
1-800-780-7712

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

Visit Billboard Online on the Internet

<http://www.billboard.com>

- Industry news and announcements updated daily
- Weekly Trivia Contest - win prizes
- Billboard Sneak Peek
- Weekly Charts with Music Samples
- Hot Products - updated weekly

Questions? Call: 212-536-1402 / 1-800-449-1402
e-mail: info@billboard-online.com

Billboard's 1997 International Buyer's Guide

Brand New for 1997

More than 16,000 listings

Over 50 countries listed

INTERNATIONAL BUYER'S GUIDE 1997

325

THE WORK DIVERSITY REFERENCE SOURCE

RECORD LABELS

HOME VIDEO COMPANIES

AUDIO BOOK PUBLISHERS

MUSIC PUBLISHERS

WHOLESALE

ACCESSORY MANUFACTURERS

PACKAGING AND LABELING

RAW MATERIALS

ENTERTAINMENT ATTORNEYS

CD REPLICATORS

PLANTS AND SERVICES

EUROPEAN AND OTHER

If you're interested in joining those well-connected folks who do the **big deals**, make the **big money**, and have the **big fun** in the music and video business, we suggest that you order your own copy of Billboard's 1997 International Buyer's Guide before this year's press run is completely sold out.

IBG '97 brings you record labels, music publishers, wholesalers and distributors, manufacturers, **service and supply companies**, home video companies, public relations firms, schools, **entertainment attorneys**, tape duplicators, compact disc plants, and an audio books section that has been **doubled in size**. Plus, you'll find more than 50 pages of informative ads, and an **entire section** of manufacturing specification charts on blank tape.

With IBG '97, you will be able to:

- Reach record buyers worldwide at retail and distributors, importers/exporters.
- Find the telephone number, fax or E-Mail number of companies throughout the world.
- Get specifications on blank media inclusive of blank tape and diskettes.
- Find manufacturers of jewel boxes and other service and supply organizations.
- Locate a publisher who may have interest in your catalog and/or specific copyright.

This is the kind of information that can put you at the top of the industry. And, best of all, it costs just \$125 (plus shipping/handling), which is practically nothing when compared to the staggering cost of gathering this information on your own--particularly when you consider that the guide is constantly being updated by our research teams in both the U.S. and Europe.

**FOR FASTEST SERVICE CALL
(800) 344-7119. In NJ (908) 363-4156.**

Or send check/money order for \$125 plus \$6 S&H (\$13 for international orders) with this ad to: Billboard Directories, P.O. Box 2016, Lakewood, NJ 08701. Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only.

All sales are final.

BDBG3126

NOTAS

(Continued from preceding page)
radio network Radio Pan.

CELINE, DEUX FOIS: In the last issue, 550 Music/Sony superstar **Celine Dion** became only the third recording artist to chart an English- and Spanish-language version of the same song in the top five of the Hot 100 and Hot Latin Tracks when "Sola Otra Vez," the Latino counterpart to "All By Myself," moved 6-5 with a bullet. In April, the Quebecoise chanteuse reached No. 4 on the Hot 100 with "All By Myself." The Spanish lyrics to "Sola Otra Vez" were penned by Sony Discos A&R director **Manny Benito**.

The lone non-Latino act to reach the top 10 of Hot Latin Tracks, Dion joins Epic/Sony's **Gloria Estefan** and SBK/EMI Latin's **Jon Secada** as the only artists to accomplish the distinguished chart double. Secada last turned in the trick in 1992 with "Just Another Day"/"Otro Día Más Sin Verte."

Moreover, **David Foster**, producer of "Sola Otra Vez," notches his second top five single on Hot Latin Tracks. "Ayer," co-authored by Foster, was recorded by WEA Latina idol **Luis Miguel**. That ballad sealed Hot Latin Tracks in 1993.

ROQUEROS TARGET U.S.: BMG's Los Fabulosos Cadillacs and Aterciopelados are among the four top-shelf rock acts booked to play an eight-date U.S. trek dubbed *Rockinvasión '97*. Sponsored by Pepsi Cola and *rock en español* magazine Retila, the tour is set to kick off June 20 at the San Diego Sports Arena. Rounding out the stand-out bill are BMG rock acts **Maldita Vecindad** and venerated Warner Spain veterans **La Unión**, the latter of which is making its U.S. debut. In addition, local Latino rock acts will perform at the various venues. *Rockinvasión '97* is being co-executive-produced by MEGA Inc. and OCESA Presents.

PINNING ON A MEMORY: The Hard Rock Cafe is selling commemorative pins of **Selena** in its outlets. Proceeds from the sales of the Selena pins will benefit the Selena Foundation, which provides scholarships to students who are pursuing a career in the arts or entertainment. The pin was designed by Selena's sister **Suzette Arriaga**.

CHART NOTES: Mother's Day weekend traditionally helps propel sales in the U.S. Latino market, and this year proved to be no exception. Sales of 34 titles on The Billboard Latin 50 went up, a whopping 12 of which enjoyed sales spikes of 30% or more. WEA Latina diva **Olga Tañón** returned to her merengue roots with her latest album, "Llévame Contigo," and landed the No. 1 slot last issue on The Billboard Latin 50. "Llévame Contigo," which slides 2-1 this issue but retains a bullet because of strong sales, is Tañón's first chart-topping title on The Billboard Latin 50.

At radio, **Enrique Iglesias** snared his seventh consecutive chart topper on Hot Latin Tracks when "Sólo En Ti" reached No. 1 in April. The uptempo love song is a cover of **Yaz's** 1983 single "Only You," which peaked at No. 67 on the Hot 100.

Weacaripe, the WEA Latina-distributed tropical imprint headed by **George Zamora**, has gotten out of the chart gate in a big way with a recent top 20 retail hit, "Merengón," and the chart-topping tropical/salsa smash by **Frankie Negrón** titled "Inolvidable."

Assistance in preparing this column was provided by **Enor Paiano** in São Paulo, Brazil, and **Teresa Aguilera** in Mexico City.

THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE		
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★							
1	7	2	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47805/BMG	1 wk at No. 1 JUNTOS OTRA VEZ		
2	1	2	OLGA TANON	WEA LATINA 18733	LLEVAME CONTIGO		
3	3	15	ENRIQUE IGLESIAS	FONOVISA 0001	VIVIR		
4	2	3	LOS TUCANES DE TIJUANA	EMI LATIN 56921 HS	TUCANES DE ORO		
5	6	25	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO		
6	4	3	LOS TUCANES DE TIJUANA	EMI LATIN 56922 HS	TUCANES DE PLATA		
7	5	95	SELENA	EMI 34123/EMI LATIN	DREAMING OF YOU		
8	11	62	SHAKIRA	SONY LATIN 81795/SONY HS	PIES DESCALZOS		
9	8	30	GRUPO LIMITE	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA		
10	10	10	BRONCO	FONOVISA 6063 HS	LA ULTIMA HUELLA		
11	12	27	SELENA	EMI LATIN 53585	SIEMPRE SELENA		
12	15	24	PEDRO FERNANDEZ	POLYGRAM LATINO 534120 HS	DESEOS Y DELIRIOS		
13	17	8	LOS TEMERARIOS	FONOVISA 6064	EN CONCIERTO VOL. II		
14	16	80	ENRIQUE IGLESIAS	FONOVISA 0506 HS	ENRIQUE IGLESIAS		
15	14	53	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR		
16	9	13	MICHAEL SALGADO	JOEY 8560	RECUERDO ESPECIAL		
17	22	20	ALEJANDRO FERNANDEZ	SONY DISCOS 82080/SONY	MUY DENTRO DE MI CORAZON		
18	13	12	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS		
19	21	15	FEY	SONY LATIN 82059/SONY	TIERNA LA NOCHE		
20	27	12	BANDA EL RECODO	FONOVISA 9515	TRIBUTO A JUAN GABRIEL		
21	24	5	VARIOUS ARTISTS	BEAST 53172	DJ LATIN MIX '97		
22	19	11	LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES		
23	23	2	CUBANISMO! FEAT. JESUS ALEMANY	HANNIBAL 1411/RKODISC	MALEMBE		
24	18	7	LA DIFERENZIA	ARISTA LATIN 18840/BMG	CANTA CONMIGO		
25	37	33	LAURA PAUSINI	WEA LATINA 15726	LAS COSAS QUE VIVES		
26	32	39	LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL...		
★ ★ ★ HOT SHOT DEBUT ★ ★ ★							
27	NEW		VARIOUS ARTISTS	ARIOLA 48492/BMG	TE SIGO AMANDO		
28	25	28	MICHAEL SALGADO	JOEY 8558 HS	DE BUENAS RAICES		
29	34	39	MARCO ANTONIO SOLIS	FONOVISA 0512 HS	EN PLENO VUELO		
30	26	34	BOBBY PULIDO	EMI LATIN 38229	ENSENAME		
31	39	91	MARC ANTHONY	RMM 81582 HS	TODO A SU TIEMPO		
32	41	2	MILLY Y LOS VECINOS	SONY TROPICAL 82193/SONY	HASTA SIEMPRE		
33	29	55	LOS TIGRES DEL NORTE	FONOVISA 6049 HS	UNIDOS PARA SIEMPRE		
34	35	5	POLO URIAS	FONOVISA 9510	EL CAMPEON DE CAMPEONES		
35	40	80	THALIA	EMI LATIN 36850	EN EXTASIS		
36	RE-ENTRY		OLGA TANON	WEA LATINA 13667 HS	NUEVOS SENDEROS		
37	20	3	LOS HERMANOS ROSARIO	KAREN 0188/POLYGRAM LATINO	Y ES FACIL?		
38	28	11	EDDY GONZALEZ	SONY DISCOS 82006/SONY	EL DISGUSTO (KIK ITI)		
39	46	34	LOS MISMOS	EMI LATIN 53581 HS	JUNTOS PARA SIEMPRE		
40	31	17	SPARX Y LORENZO ANTONIO	FONOVISA 9487	CANTAN CORRIDOS		
41	30	5	LOS TUCANES DE TIJUANA	EMI LATIN 56613	AJUSTE DE CUENTAS		
42	RE-ENTRY		YOLANDITA MONGE	WEA LATINA 18410	MI ENCUENTRO		
43	NEW		VARIOUS ARTISTS	PROTEL 82246/SONY	MERENGUE EN LA 8 '97		
44	RE-ENTRY		CONJUNTO PRIMAVERA	FONOVISA 9490	ME NACIO DEL ALMA		
45	49	86	RICKY MARTIN	SONY LATIN 81651/SONY	A MEDIO VIVIR		
46	33	15	LOS TUCANES DE TIJUANA	EMI LATIN 55699	15 KILATES DE AMOR...		
47	36	12	VARIOUS ARTISTS	WEACARIBE 17564/WEA LATINA	MERENGON		
48	45	47	LOS DEL RIO	ARIOLA 37587/BMG HS	MACARENA NON STOP		
49	NEW		LOS INCOMPARABLES DE TIJUANA	EMI LATIN 54740	DE NUEVA CUENTA		
50	RE-ENTRY		GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA		
			POP	TROPICAL/SALSA	REGIONAL MEXICAN		
1	JUAN GABRIEL/ROCIO DURCAL	ARIOLA/BMG	1	OLGA TANON	WEA LATINA	1	LOS TUCANES DE TIJUANA
2	JUNTOS OTRA VEZ		2	LLEVAME CONTIGO		2	LOS TUCANES DE TIJUANA
3	ENRIQUE IGLESIAS	FONOVISA/VMR	3	CUBANISMO! FEATURING JESUS ALEMANY	HANNIBAL/RKODISC	3	GRUPO LIMITE
4	JULIO IGLESIAS	COLUMBIA/SONY	4	MARC ANTHONY	RMM	4	BRONCO
5	SELENA	EMI/EMI LATIN	5	MILLY Y LOS VECINOS	SONY TROPICAL/SONY	5	LA ULTIMA HUELLA
6	SHAKIRA	SONY LATIN/SONY	6	LOS HERMANOS ROSARIO	KAREN/POLYGRAM LATINO	6	SELENA
7	ENRIQUE IGLESIAS	FONOVISA	7	EDDY GONZALEZ	SONY DISCOS	7	SIEMPRE SELENA
8	FEY	SONY LATIN/SONY	8	YOLANDITA MONGE	WEA LATINA	8	PEDRO FERNANDEZ
9	LAURA PAUSINI	WEA LATINA	9	MERENGUE EN LA 8 '97	PROTEL/SONY	9	LOS TEMERARIOS
10	LUIS MIGUEL	WEA LATINA	10	VARIOUS ARTISTS	WEA LATINA	10	EN CONCIERTO VOL. II
11	VARIOUS ARTISTS	ARIOLA/BMG	11	MERENGON	WEACARIBE	11	GRUPO LIMITE
12	MARCO ANTONIO SOLIS	FONOVISA	12	RECUERDO ESPECIAL	JOEY	12	BRONCO
13	THALIA	EMI LATIN	13	ME NACIO DEL ALMA	FONOVISA	13	LA ULTIMA HUELLA
14	OLGA TANON	WEA LATINA	14	MI ENCUENTRO	WEA LATINA	14	SELENA
15	RICKY MARTIN	SONY LATIN/SONY	15	MERENGUE EN LA 8 '97	PROTEL/SONY	15	SIEMPRE SELENA

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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST		TITLE	
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®			
			LABEL & NUMBER/DISTRIBUTING LABEL			
			★ ★ NO. 1 ★ ★			
1	1	24	SOUNDTRACK ARISTA 18951	24 weeks at No. 1	THE PREACHER'S WIFE	
2	2	55	KIRK FRANKLIN AND THE FAMILY ●	GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4	
3	3	13	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!		
4	4	28	ANOINTED	WORD 67804/EPIC	UNDER THE INFLUENCE	
5	6	2	SHIRLEY CAESAR	WORD 68003/EPIC	MIRACLE IN HARLEM	
6	8	13	CARLTON PEARSON WARNER ALLIANCE 46354	LS	LIVE AT AZUSA 2 PRECIOUS MEMORIES	
7	5	28	DONNIE MCCLURKIN	WARNER ALLIANCE 46297/WARNER BROS.	DONNIE MCCLURKIN	
8	7	28	BEBE & CECE WINANS	SPARROW 37048/EMI	GREATEST HITS	
9	12	83	CECE WINANS	SPARROW 51441	ALONE IN HIS PRESENCE	
10	10	50	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046	LS	THE SPIRIT OF DAVID	
11	11	8	KURT CARR SINGERS	GOSPO CENTRIC 72138	NO ONE ELSE	
12	14	54	RICHARD SMALLWOOD WITH VISION VERITY 43015		ADORATION: LIVE IN ATLANTA	
13	9	14	VARIOUS ARTISTS	TRIBUTE 1087/DIADEM	CELEBRATE GOSPEL 3	
14	15	32	THE WILLIAMS SISTERS FIRST LITE 4003		LIVE ON THE EAST COAST—LET EVERY EAR HEAR	
15	NEW ▶		CANDI STATON	CGI 161276	COVER ME	
16	13	12	VARIOUS ARTISTS CGI 165252		TODAY'S GOSPEL MUSIC COLLECTION	
17	19	23	THE GEORGIA MASS CHOIR	SAVOY 7123	GREATEST HITS	
18	18	50	MISSISSIPPI MASS CHOIR MALACO 6022	LS	I'LL SEE YOU IN THE RAPTURE	
19	23	64	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR	VERITY 43014	LS	STAND!
20	29	31	HELEN BAYLOR	WORD 67803/EPIC	LOVE BROUGHT ME BACK	
21	26	45	YOLANDA ADAMS	VERITY 43027	YOLANDA LIVE IN WASHINGTON	
22	24	3	CHICAGO MASS CHOIR	CGI 161267	YOU LOVE ME	
23	36	19	WANDA NERO BUTLER	SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD	
24	16	25	MIGHTY CLOUDS OF JOY	INTERSOUND 9226	LIVE IN CHARLESTON	
25	20	11	VARIOUS ARTISTS VERITY 43019		VERITY RECORDS LIVE AT THE APOLLO	
26	17	8	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INT'L 10219		HEAVEN ON MY MIND	
27	39	9	TRI-STATE MASS CHOIR III	PARADISE 165249/CGI	BIND ME CLOSER	
28	21	48	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205		FAMILY & FRIENDS IV	
29	RE-ENTRY		KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1013		SO WONDERFUL	
30	22	15	BISHOP RONALD E. BROWN SUMG GOSPEL 9600		LIVE! HAVING GOOD OLD FASHIONED CHURCH	
31	25	62	REV. CLAY EVANS	MEEK 3995	I'VE GOT A TESTIMONY	
32	33	72	CARLTON PEARSON	WARNER ALLIANCE 46006	LIVE AT AZUSA	
33	31	41	BRODERICK RICE BORN AGAIN 1010	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE		
34	NEW ▶		DOROTHY NORWOOD	MALACO 6024	HATTIE B'S DAUGHTER	
35	30	9	MEN OF STANDARD	MUSCLE SHOALS 8013/MALACO	MEN OF STANDARD	
36	34	66	DOROTHY NORWOOD	MALACO 4476	SHAKE THE DEVIL OFF	
37	RE-ENTRY		STEVE MIDDLETON & UNITY & PRAISE PARADISE/TYSCOT 161218/CGI		PRAISES FROM THE SOUL	
38	32	50	COMMISSIONED	VERITY 43059	LS	IRREPLACEABLE LOVE
39	RE-ENTRY		DONALD LAWRENCE AND THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	LS	BIBLE STORIES	
40	28	30	RICKY DILLARD'S NEW GENERATION CHORALE CRYSTAL ROSE 20129/STARSONG		WORKED IT OUT	

Records 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. LS indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications.

Artists & Music

In the SPIRIT



by Lisa Collins

IN THE POCKET: With the release of his first live album, "No One Else," 32-year-old Kurt Carr and his six-member ensemble of Los Angeles-area singers seem to have found a niche in gospel. That's if the overwhelming market response to the project, which was released March 25, is any indication.

"It's like with anything," Carr reports. "With time comes security in what you do. You find that place and run with it."

That niche, as Carr defines it, is "contemporary but churchy" praise and worship, and he gets a great deal of practice with it as the creative director of the music department at West Angeles Church of God in Christ, L.A.'s largest African-American church. The release marks the second installment under the Gospo Centric banner for the artist, who got his first break in 1986 as music director for the late Rev. James Cleveland.

Today, he is humbled by the success. The record is a top 10 hit, and the video, featuring Jackee Harry, Kellie Williams, and Walter Hawkins, is in high rotation on Bobby Jones' "Gospel Show," which airs weekly on BET.

"I wanted it to happen," Carr notes, "and I had been praying for it to happen, but now that it is, it's kind of overwhelming."

Immediate plans include a promotional tour that will team Carr and his singers with another breaking act, God's Property (from B'Rite Records). The 30-city tour is set to get under way in June and wind down in September.

BREAKING OUT: Can lightning strike twice in the same spot? Malaco execs were betting on it with the release of Dorothy Norwood's latest project, "Hattie B's Daughter." Sales for her 1995 release, "Shake The Devil Off," topped 100,000 units and earned her Stellar, Grammy, and Dove nominations.

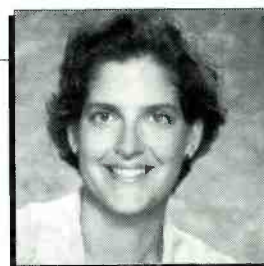
The uniqueness of the title track—a concept cut that demonstrates why Norwood has been dubbed gospel's greatest storyteller—is just one measure of versatility for Norwood. The artist did a great deal of the writing for the release, which also features guest vocals from Albertina Walker, Willie Neal Johnson, and James Moore.

"Although the title track tells the story of Norwood and her mother," states Jerry Mannery, head of Malaco's gospel division, we don't want people to think this was a Mother's Day project. In fact, this is one of the most balanced projects Dorothy has ever done."

GOSPEL CENTRAL: That's what Central South is calling the production company they've recently launched to provide artists without label deals the chance to record an album and have it distributed under the same banner. The new company is slated to get its feet wet with the Monday (19) recording of Willis Pittman & the Burden Lifters (with the Violinaires) at the Ebenezer Baptist Church in Rocky Mountain, N.C. Gospel Central is the brainchild of Larry Blackwell, who is quick to point out that the new venture is not a full-service label. "Neither," Blackwell adds, "is it intended to be."

BRIEFLY: Kirk Franklin is taking some time off. He and his wife, Tammy, recently celebrated the birth of a baby girl. Kennedy Franklin, born May 4, is the couple's first child, although both parents have one child each from previous unions. . . Broderick E. Rice is gearing up for the June 15 live recording of his sophomore release, "The Preacher's Son." Meanwhile, coming this month from Savoy Records is Carnell Murrell's "The Prodigal Son."

Classical KEEPING SCORE



by Heidi Waleson

TERROR ON TV AND THE NET: John Harle and Elvis Costello's "Terror And Magnificence" (Argo) got not only a radio premiere on WNYC-FM New York on its May 13 release date, but also an Internet debut on the N2K Classical Insites and Rocktropolis World Wide Web sites. Browsers could preview the disc May 12 and order it through Music Boulevard, the related online music store.

Argo spokesman David Spelman says that the label plans to bring Harle, Costello, and company over for an in-store showcase tour in July, and that such major programs as CBS' "This Morning" and NBC's "The Today Show" are already lining up to get Costello on the air. "World Cafe," a Public Radio International show distributed to 100 stations across the country, also plans to host Costello and Harle. NPR's "Weekend Edition" will run a feature on the disc within a few weeks, and print notices include a story in Esquire and a "best CD of the month" for May in L.A.'s BUZZ magazine. Costello croons Harle's settings of Shakespeare's "Mistress Mine" on the disc.

GETTING THE WORD OUT: What happens if you're a small new music record label with limited resources for distribution and promotion? According to Joseph Celli, head of OO Discs, you get marginalized. So Celli and 14 other labels teamed up to produce a direct-mail catalog that would get their music into the hands of people who care about it. The first

catalog, mailed in mid-April, offers discs that include Robert Ashley's works for voices and electronics (Lovely Music); Guy Klucevsek's "Flying Vegetables Of The Apocalypse" (XI); Nego Gato's "Baiano In New York" (Deep Listening), which incorporates elements of Brazilian traditional and popular music; and "Gay American Composers" (CRI).

"There are a lot of people who are interested in new music and have a hard time finding it," Celli says. "These groups cut across the whole spectrum of new contemporary American music, from Knitting Factory Works' provocative new jazz to CRI, which is 40 years old."

Methods of identifying the target audience will be continually refined, Celli says. The labels in question pooled their lists, and the catalog was also mailed to American Music Center members, chairs of every university composition department in the U.S., and libraries with media acquisition budgets in excess of \$50,000. For now, the list has excluded New York, on the assumption that interested purchasers can find the music there.

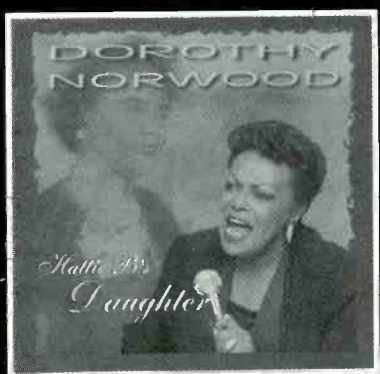
The first, 20,000-piece mailing was funded by the labels; the second, scheduled for June, is underwritten by a foundation, Mutable Music, and funds are being sought for future issues, which are to appear every two months. Celli reports that initial response has been "acceptable," with a 20% increase in the second week over the first, and with many orders taking advantage of a "buy four, get one free" offer. CDs cost \$16 each; fulfillment is handled through CDeMUSIC in Albany, N.Y. (888-749-9998). Four of the labels—New World Records, CRI, Lovely Music, and OO Discs—continue to have national distribution as well.

ON THE VIOLIN: ECM New Series has released an impressive solo violin recital by Michelle Makarski. Titled "Caoiné" (that's pronounced "keen," as in wail), it is a beautifully constructed program of unaccompanied music that begins with Heinrich Biber; ends with

(Continued on next page)

If you thought that "Shake The Devil Off" was a great gospel album. Wait until you hear "Hattie B's Daughter", Dorothy Norwood's newest hit recording from...

MALACO
RECORDS
A NAIRD



TOP BLUES ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	15	LIE TO ME A&M 540640 CS 8 weeks at No. 1	JONNY LANG
2	2	5	COME ON HOME VIRGIN 42984	BOZ SCAGGS
3	NEW		SWEET POTATO PIE MERCURY 534483	THE ROBERT CRAY BAND
4	NEW		ROAD TO ZEN EUREKA 77061/DISCOVERY	COREY STEVENS
5	3	80	GREATEST HITS ▲ EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
6	5	26	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS CS	PEGGY SCOTT-ADAMS
7	4	10	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
8	6	2	LOVE'S BEEN ROUGH ON ME PRIVATE MUSIC 82140	ETTA JAMES
9	7	79	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. CS	KENNY WAYNE SHEPHERD
10	8	50	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
11	9	47	JUST LIKE YOU OKEH 67316/EPIC CS	KEB' MO'
12	14	4	RECKLESS ALLIGATOR 4849	LUTHER ALLISON
13	10	6	SMOKIN' IN BED MALACO 7479	DENISE LASALLE
14	RE-ENTRY		GREAT GUITARS VERVE 537141	JOE LOUIS WALKER
15	12	7	ROCKIN' MY LIFE AWAY EMI 56220	GEORGE THOROGOOD & THE DESTROYERS

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	103	NATURAL MYSTIC TUFF GONG 524103*/ISLAND 20 weeks at No. 1	BOB MARLEY & THE WAILERS
2	3	5	THE BEST OF ZIGGY MARLEY... (1988-1993) VIRGIN 44098	ZIGGY MARLEY AND THE MELODY MAKERS
3	6	78	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
4	2	8	MR. MARLEY TUFF GONG 54177/LIGHTYEAR	DAMIAN JR. GONG MARLEY
5	4	96	BOOMBASTIC ▲ VIRGIN 40158*	SHAGGY
6	7	79	THE BEST OF VOLUME TWO VIRGIN 41010	UB40
7	5	35	MY XPERIENCE BLUNT/VP 1461*/TVT CS	BOUNTY KILLER
8	8	95	'TIL SHILOH LOOSE CANNON 524119*/ISLAND CS	BUJU BANTON
9	10	21	MAESTRO VP 1486*	BEENIE MAN
10	11	2	MESSENGER ISLAND JAMAICA 524264*/ISLAND	LUCIANO
11	9	44	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
12	12	20	JOYRIDE VP 3103*	VARIOUS ARTISTS
13	13	50	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
14	14	26	STRICTLY THE BEST SEVENTEEN VP 1489*	VARIOUS ARTISTS
15	15	50	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	48	RIVERDANCE ● CELTIC HEARTBEAT 82816/AG CS 22 weeks at No. 1	BILL WHELAN
2	2	10	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 CS	RONAN HARDIMAN
3	3	2	CARNIVAL! RCA VICTOR 44769	VARIOUS ARTISTS
4	4	8	CABO VERDE NONESUCH 79450/AG CS	CESARIA EVORA
5	8	11	LEGENDS RCA VICTOR 68776 CS	JAMES GALWAY & PHIL COULTER
6	6	8	SEVEN LUJAKA BOP 46486/WARNER BROS.	ZAP MAMA
7	5	4	NARADA WORLD A GLOBAL VISION NARADA 63935	VARIOUS ARTISTS
8	NEW		CHANT OF INDIA ANGEL 55948	RAVI SHANKAR
9	9	32	SANTIAGO RCA VICTOR 68602	THE CHIEFTAINS
10	11	6	DANCE OF THE CELTS NARADA 63932	VARIOUS ARTISTS
11	RE-ENTRY		ROGHA: THE BEST OF CLANNAD RCA 66978	CLANNAD
12	10	30	RED HOT + RIO ANTILLES 533183/VERVE	VARIOUS ARTISTS
13	13	59	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
14	RE-ENTRY		THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
15	NEW		KEIKI O KA AINA KANAI'A 1263	ROBI KAHAKALAU

○ 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. **CS** indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.

KEEPING SCORE

(Continued from preceding page)

Bach; and covers the title work by Stephen Hartke, "Chaconne" by Max Reger, and "Caprice Variations" by George Rochberg in between. The dark character of the recital stems from the Hartke piece, which was inspired by Irish funeral lamentations. Makarski, born in Michigan and now based in California, won first prize in the Carnegie Hall International American Music Competition in 1989.

It's still worth recording standard repertoire sometimes, too. On Philips, violinist Viktoria Mullova has teamed with pianist Piotr Anderszewski for a terrific performance of the three Brahms violin sonatas, on which Mullova's arching, tensile violin mar-

ries beautifully with Anderszewski's softer-edged pianism.

NOT JUST RACHMANINOFF: The folks at Hyperion Records report that "Shine" has been helping their sales as well: The Vivaldi aria "Nulla In Mondo Pax Sincera" is heard in the film (as actor Geoffrey Rush bounces on a trampoline), and sales of Hyperion's "Vivaldi: Sacred Music—Volume 2," which includes the aria, sung by Deborah York with the King's Consort under the direction of Robert King, "have been increasing steadily" since the film's release, according to the label's press and promotion manager, Celia Ballantyne.

DEL AMITRI

(Continued from page 18)

plans include a British tour starting in early July and American dates in August, followed by further work in the U.K.

"Justin and Iain are world-class writers," says Cafaro. "I love their melodies and hooks and Justin's voice. We've got a great first single, and some of the other tracks getting a lot of excitement are 'What I Think She Sees' and 'Medicine.'"

Cafaro adds that A&M will push for airplay on "Not Where It's At" from "top 40, adult alternative, some alternative stations, and hot AC. It's

about getting to the marketplace with a number of songs, so as not to allow us to be in a world with a radio hit that's not driving album sales."

The secret, concludes Currie, is for Del Amitri to be proud of its ability to write catchy tunes and not hide behind a veil of coolness. "I have no complaints about having hits," he says. "I'm not going to write an epic about the subtleties of jealousy or the intricate workings of the mind of your neighbor's cat, but a song about 'Hey girl, I love you.'"

Travel the World with Putumayo
Putumayo is turning up the heat with a major summer campaign

May 20



A specially priced introductory sampler including one track from 12 Putumayo releases. Travel the World with Putumayo is a benefit CD for Public Radio International, syndicator of radio shows including World Cafe. Includes a 24 page color booklet and preview tracks from ¡Latino! ¡Latino! and Caribbean Party (July 22).

June 24



¡Latino! ¡Latino!
Putumayo began as a Latin American import shop in New York City. In 1997, we return to our roots with an album featuring great salsa and other Latin rhythms guaranteed to have your customers dancing in the aisles. ¡Latino! ¡Latino! features Latin artists including Oscar D'Leon, Willie Colon, Poncho Sanchez, Sierra Maestra and others. Putumayo made its prime-time debut on the May 1st "salsa" episode of Seinfeld.

Billboard has named Putumayo the top independent world music label of the year.

Distributed by DNA and Putumayo World Music (US), Koch International (Canada), Grapevine (UK/Ireland), Walt Disney Records (France and Switzerland), Rock Records (Asia excluding Japan), Via (Benelux), Karonte (Spain), Strauss (Portugal), MCI (Israel), MRA (Australia), Elite (New Zealand), Kinesis (Greece).

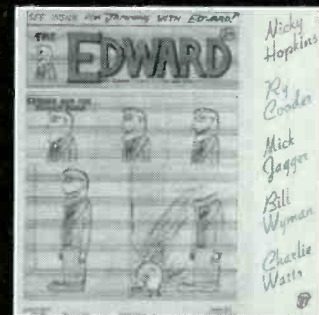
Interested distributors in other territories should call (212) 995-9400 ext 240 or fax (212) 460-0095



GUARANTEED TO MAKE YOU FEEL GOOD!

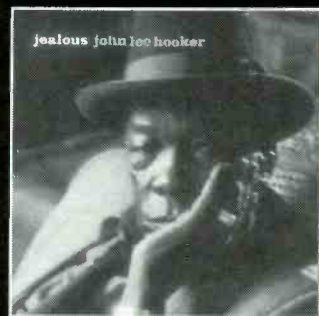
Putumayo World Music
627 Broadway 8th floor
NY, NY 10012 (212) 995-9400
web: <http://www.putumayo.com>

Member of
NAIRD



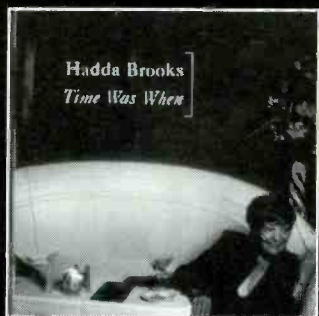
Nicky Hopkins, Ry Cooder, Mick Jagger, Bill Wyman, Charlie Watts

Available for years only as an import and long out of print, the domestic release of *Jammie With Edward* is a Rolling Stone fan's dream.



John Lee Hooker
Jealous

Hooker's last release before his gold album *The Healer*, *Jealous* received the W.C. Handy Award for Best Traditional Blues Album.



Hadda Brooks
That's My Desire

1993 recipient of the Pioneer Award by the Rhythm & Blues Foundation, national treasure Hadda Brooks was the reason that Modern Records was founded. *That's My Desire* compiles 25 classic tracks by "The Queen of Boogie-Woogie."

pointblank
roots-blues-soul.
classic

<http://www.virginrecords.com>
AOL Keyword: Virgin Records

© 1997 Virgin Records America, Inc.

HIGHER GROUND



by Deborah Evans Price

A NEW ERA DAWNS: On May 5, former Gospel Music Assn. (GMA) president **Bruce Koblish** assumed his new post as president of Reunion Records, and his seat at GMA was filled by **Frank Breeden**. When Koblish first announced his departure, it was hard to imagine someone filling his shoes, but the consensus is that Breeden was a natural to succeed him and that the transition has been pretty seamless.

"I'm very excited and appropriately nervous," Breeden says, "but I've never felt more prepared for a role."

Breeden has been closely involved with the GMA for years, serving as a board member for 10 years and as secretary of the executive committee for the past three years. He has donated 1,000 hours of service to the organization in the past year. His accomplishments include initiating GMA's merger with the Gospel Music Hall of Fame and launching the Academy of Gospel Music Arts in 1995.

Breeden was selected president by the organization's executive committee. Word Records and Music president **Roland Lundy** serves as chairman of the GMA board and committee leader. "He's the right guy for the job because of his past experience in the Christian music business and working directly with GMA as secretary and as head of the Academy of Gospel Music Arts," Lundy says. "And because he has a vision for the future like no one else we interviewed."

Prior to accepting the post at GMA, Breeden had been leader of two companies: Breeden and Associates, an artist management company and consulting firm representing **Steve Gatlin** and **Janet Paschal**, and PFCA/Brakely, a con-

sulting firm for nonprofit organizations and other associations. Breeden and Associates will be disbanded, and Breeden will finish commitments with PFCA/Brakely, which may continue under another's leadership, he says. A decision on that firm's fate will come in 60 days, he adds.

As president of GMA, Breeden will oversee the GMA's staff of 12 in its Nashville headquarters and will direct the Christian Music Trade Assn., representing the trade interests of the Christian community.

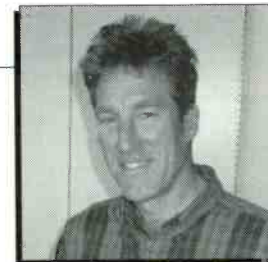
"All of the current staff have come on board during my tenure as a board member. I've served on the personnel committee since it was formed and have watched them be hired," Breeden says. "I've been around the place enough to know what's going on... We need continuity. Having to come into something new without knowing the players would be tough right now, but I've been prepared by being so hands-on."

Among the items on Breeden's GMA agenda are increasing Christian music's presence internationally, continuing to expand the audience of the Dove Awards, and further involving churches nationwide in Gospel Music Week activities each April. He also hopes to secure a building for the Gospel Music Hall of Fame and Resource Center.

Breeden says his plans already include taking the Academy of Gospel Music Arts program to Canada. Seminars have already been set for Toronto and Edmonton, Alberta. His first order of duty is the budget. "The most pressing thing is [that] our fiscal year begins July 1," he says, "and this is the time of year when we must quickly build budgets based upon what happened this last month. Gospel Music Week is the financial peak of our year. We have a long gap between GMA week and when we start up our Academy programs in the fall. So we have to plan our financial forecast."

NEWS NOTE: Look for Silvertone to work new Essential act **Plumb** in much the same way it did **Jars Of Clay**. Co-produced by Jars' **Dan Haseltine** and **Matt Bronleewe**, Plumb's debut project will be released May 27 in the Christian market and will hit the mainstream market in July. Plans call for Silvertone to shoot a video geared toward MTV and to promote singles to mainstream radio.

Jazz BLUE NOTES



by Jim Macnie

NUMERO UNO AND ASSOCIATES: Those involved with American arts love a horse race, so the first Jazz Awards, scheduled for Sept. 18 and sponsored by First USA Visa and presented by KnitMedia, should have quite a resonance. The awards celebration was announced at a May 6 press conference at the Knitting Factory in New York. Nominees will be chosen in 12 categories by two sets of listeners, jazz journalists from around the country, and jazz zealots from around the world. The Critics' Choice and People's Choice will encompass votes cast in such categories as artist of the year, best working band, and the Jazz Awards Hall of Fame. Ballots and tabulation for the People's Choice will be handled by Jazz Central Station, the ever-growing World Wide Web site that's part of the N2K family. Nominees in both contests will be announced June 17.

Interest from musicians and celebrities has blossomed mightily since talk of the awards first began. **Michael Dorf**, president of KnitMedia, says there's a strong chance the ceremony will be televised in the second and subsequent annual presentations. Many of the nominees and numerous other musicians will participate at the bash, slated for the Manhattan Center's Hammerstein Ballroom. The address of Jazz Central Station—where you'll find your ballot waiting for you—is www.jazzcentralstation.com.

N2K has also announced the presentation of a symposium on the way that Web activities and other new technologies are amending the jazz marketplace. "Jazz 2001: The Convergence Of Jazz And Technology" takes place June 23 at the Knit. It will include not only panel discussions, interactive chats with artists, and software demonstrations, but also a live cyberecast of alto saxist **Jackie McLean's** ensemble.

Topics of the panel discussions include "The Artist And The

Record Label: A Changing Relationship," "Marketing And Promotion: Utilizing The Internet And Its Targeted Marketing Capabilities," "Distribution And The Global Market: Goodbye CDs?," and "Media: The Changing Face of Print/TV/Radio Cable." Sounds like a quick way to be brought up to speed (33.6, not 28.8 bps) on the whole, still-arcane-to-many, cyber deal. The conference takes place during the 1997 Texaco New York Jazz Festival.

NEW YORK IS NOW: On July 8, Lincoln Center's Festival '97 presents one of jazz's most respected iconoclasts for a four-evening stretch of concerts. Composer/saxophonist/theoretician **Ornette Coleman** makes a rare public appearance in a variety of contexts in a program titled "Civilization." The first two nights feature a collaboration between Coleman's eight-member electric ensemble **Prime Time** and the **New York Philharmonic** (conducted by **Kurt Masur**) on Coleman's seldom performed symphonic opus "Skies Of America." Also on the bill is **Copland's** "Fanfare For The Common Man." The third evening consists of a partial regrouping of the bandleader's key ensembles, featuring bassist **Charlie Haden** and drummer **Billy Higgins**. It's yet to be determined who will take the place of the late trumpeter **Don Cherry**. "Tone Dialing," the extended title piece from Coleman's 1995 Harmolodic/Verve release, will be performed on the final show. The saxist will be surrounded by Prime Time once again.

To mark the Festival dates, Harmolodic/Verve plans to rerelease Coleman's "In All Languages" July 1. The double-disc set was originally on the Caravan of Dreams label in 1987 and featured both electric and acoustic ensembles. Also on the H/V horizon is "Colors," a live duet with pianist **Joachim Kuhn**, due Aug. 19.

LIT: On April 15 Schirmer Books released the latest tome in its Companion Series, a string of anthologies of essays and interviews that concentrates on pop and jazz figures. Writer **Leslie Gourse** has edited "The Billie Holiday Companion: Seven Decades Of Commentary." Pieces included are by writers **John S. Wilson**, **Ralph J. Gleason**, **Whitney Balliett**, **Nat Hentoff**, **Gary Giddins**, and Gourse herself. Compilations of works regarding **Charlie Parker** and **Ella Fitzgerald** are slated by Schirmer for 1998.

Top Contemporary Christian

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	TITLE
			★★ NO. 1 ★★	
1	1	46	BOB CARLISLE DIADEM 9691/BRENTWOOD [RS]	SHADES OF GRACE 3 weeks at No. 1
2	2	6	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
3	4	54	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
4	6	35	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
5	3	36	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
6	7	51	JACI VELASQUEZ MYRRH 6995/WORD [RS]	HEAVENLY PLACE
7	14	2	KATHY TROCколи REUNION 10003/BRENTWOOD	LOVE AND MERCY
8	5	28	VARIOUS ARTISTS ● SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
9	8	102	JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD [RS]	JARS OF CLAY
10	10	11	PETRA WORD 9929	PETRA PRAISE 2 WE NEED JESUS
11	9	77	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
12	11	7	CAEDMON'S CALL WARNER ALLIANCE 46463/WCD [RS]	CAEDMON'S CALL
13	17	32	CRYSTAL LEWIS MYRRH 5036/WORD [RS]	BEAUTY FOR ASHES
14	13	6	MICHAEL CARD MYRRH 4605/WORD [RS]	UNVEILED HOPE
15	19	3	VARIOUS ARTISTS VINEYARD/STAR SONG 9243/CHORDANT	CHANGE MY HEART OH GOD, VOLUME 2
16	23	58	ANDY GRIFFITH ● SPARROW 1440/CHORDANT [RS]	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
17	16	11	VARIOUS ARTISTS SPARROW/ARISTA 1635/CHORDANT	PEACE IN THE VALLEY
18	24	24	VARIOUS ARTISTS HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
19	15	64	NEWSBOYS ● STAR SONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
20	26	92	RAY BOLTZ WORD 9641 [RS]	THE CONCERT OF A LIFETIME
21	20	29	ANOINTED MYRRH 7006/WORD [RS]	UNDER THE INFLUENCE
22	12	9	VARIOUS ARTISTS SPARROW 1556/CHORDANT	LET US PRAY—THE NATIONAL DAY OF PRAYER ALBUM
23	22	6	OUT OF THE GREY SPARROW 1563/CHORDANT [RS]	(SEE INSIDE)
25	27	23	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
26	18	2	CHURCH OF RHYTHM PAMPLIN 9624	NOT PERFECT
27	21	64	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
28	37	6	VARIOUS ARTISTS HOSANNA! 10392/WORD	AMERICA'S BEST PRAISE & WORSHIP SONGS
29	25	62	THIRD DAY REUNION 0117/BRENTWOOD [RS]	THIRD DAY
30	30	21	VARIOUS ARTISTS HOSANNA! 8952/WORD	SHOUT TO THE LORD
31	29	28	BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
32	31	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS SPRING HOUSE 4901/CHORDANT	JOY IN THE CAMP
33	34	23	OUT OF EDEN GOTEE 3826/WORD [RS]	MORE THAN YOU KNOW
34	40	12	BRYAN DUNCAN MYRRH 7009/WORD	BLUE SKIES
35	36	46	4HIM BENSON 4321/BRENTWOOD [RS]	THE MESSAGE
36	38	55	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
37	RE-ENTRY		CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE
38	33	46	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT [RS]	GOD
39	RE-ENTRY		VARIOUS ARTISTS VINEYARD/STAR SONG 9200/CHORDANT	CHANGE MY HEART OH GOD
40	NEW		VARIOUS ARTISTS SARABELLUM 46630/WCD	TAKE TIME TO LISTEN VOL. III/MUSIC FOR MEALS

Records 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. [RS] indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100
MMMBOP • Isaac Hanson, Taylor Hansen, Zac Hanson • Jam N' Bread/ASCAP, Heavy Harmony

HOT COUNTRY SINGLES & TRACKS
ONE NIGHT AT A TIME • Earl Bud Lee, Eddy Kilgallon, Roger Cook • EMI Blackwood/BMI, Golly Rogers/BMI, Song Island/BMI, Life's A Pitch/ASCAP, Neon Sky/ASCAP, Hipp Row/ASCAP

HOT R&B SINGLES
G.H.E.T.T.O.U.T. • R. Kelly • Zomba/BMI, R. Kelly/BMI

HOT RAP SINGLES
HYPNOTIZE • Christopher Wallace, Sean "Puffy" Combs, Deric Angeletti, Ron Lawrence, Andy Armer, Randy Badazz, Ricky Walters, Douglas Davis • Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Mystery System/BMI, Almo/ASCAP, Badazz/ASCAP, Danica/BMI, Entertaining/BMI

HOT LATIN TRACKS
SOLO EN TI • Vince Clarke • Sony/ATV/BMI

Songwriters & Publishers

ARTISTS & MUSIC

Diane Warren: The Hits Keep Comin' Songwriter's Realsongs Co. Aims For Growth

■ BY TERRI HORAK

NEW YORK—Though she won her first Grammy this year and has an impressive list of hits and awards that stretches back more than a decade, songwriter Diane Warren is not one to rest on her past—or even her most recent—accomplishments.

Propelled by the huge success of the Warren-penned Celine Dion hit "Because You Loved Me" from the motion picture "Up Close And Personal," Warren wrapped up 1996 as the No. 2 Hot 100 Singles songwriter, according to Billboard's Year in Music charts (Billboard, Dec. 28, 1996).

And so far this year, Warren is the top songwriter on Billboard's Hot 100 and Hot R&B Singles charts, thanks to hits by Toni Braxton ("Un-Break My Heart"), Monica ("For You I Will"), and For Real ("The Saddest Song I Ever Heard").

Warren's independent publishing company, Realsongs, for which she is the only writer, contains a catalog of more than 600 songs and is one of the top catalogs in the industry.

With all of her acclaim and commercial success, Warren says she has no intention of slowing down. Her goal is "to keep having more hits and writing better songs."

"For me, it's always about improving and achieving more," Warren says. "I am way beyond a workaholic. It hasn't changed since I was 14, when I got into writing songs. If anything, I work even harder now."



WARREN

Doreen Dorion, Realsongs' president/GM, says the focus is on both immediate and long-term growth. "I believe that Diane is a legend in the making, and I want to see that years and years

from now, people know the face and name behind the songs."

Warren is working on material for a number of stars, including Dion, Braxton, Boyz II Men, En Vogue, and young country sensation LeAnn Rimes. "Hearing [Rimes] sing was unbelievable; it was like the first time I heard Celine sing," Warren says.

Though her songs have mainly been used in the pop and R&B genres, Warren says she likes having a variety of artists record them.

"A lot of my songs could be country songs, because there's a fine line between country and R&B if they're real soulful songs. A great singer can

really make a song come alive and take it to 10 levels past what you're doing with it," Warren says.

In an effort to stimulate growth of the company, Realsongs will issue a promotional six-CD catalog sampler, "Diane Warren: A Passion For Music," in about a month. The set will include all of her commercial successes as well as "hidden classics." It will ship to "anybody and everybody who licenses songs and wants to use hers or know more," Dorion says.

Another Realsongs marketing tool is Warren's World Wide Web site. Plans are to expand its offerings to possibly include licensing directly over the Internet, as well as music-pre-viewing options.

Warren has two songbooks available through Warner Bros. Publications and on her Web site. A third folio, a 50-song greatest-hits collection, is in production.

With all of Warren's success domestically, Realsongs also exploits her catalog internationally. Her songs get exposure not only through worldwide releases but also through releases by local artists in individual territories.

Warren founded Realsongs in 1985 following a lawsuit with her first publisher. "My lawyer said, 'You have to

(Continued on page 98)

Rodgers & Hart's 'Syracuse' Is Subject Of Latest 'Encores!'

ENCORES! ENCORES! After their return to Broadway from a disappointing stay in Hollywood—save for their brilliant "Love Me Tonight" and "Hallelujah I'm A Bum"—Richard Rodgers and Lorenz Hart perhaps signaled their relief at being back home by putting their best work forward. They created a series of musicals, starting with 1935's "Jumbo" and continuing with 1936's "On Your Toes," 1937's "I'd Rather Be Right" and "Babes In Arms," 1938's "I Married An Angel" and "The Boys From Syracuse," and 1940's "Pal Joey."

Maybe their muse was further stimulated by the fact that "The Boys From Syracuse" was based on Shakespeare's "Comedy Of Errors," for this score appears to be made of only show-stoppers, two of which—"This Can't Be Love" and "Falling In Love With Love"—are its most familiar legacy.

The richness of beauty and wit in "The Boys From Syracuse" requires performances with those attributes to define the work's. That good fortune—something we've come to expect from the source—arrived at New York City Center's last "Encores!" show of this season May 1-4.

Utilizing Hans Spialek's original orchestrations for the first time onstage since the original Broadway run, this production never lost the giddy momentum of its delightful opening exposition number, "He Had Twins," which has a Gilbert and Sullivan feel and Rodgers and Hart flair.

Of course, the common denominator at "Encores!" is music director Rob Fisher, who directed the Coffee Club Orchestra. He got his wish, as expressed to Words & Music last

year, that "Encores!" revive "The Boys From Syracuse" with Spialek's sparkling handiwork, which, true to its time, joined musical theater scoring with the swing and Latin sounds that began sweeping the country in the late '30s.

The cast was superlative. "Falling In Love With Love" never sounded as entrancing as in Rebecca Luker's version, while other ballads and comic turns were in prime hands with Debbie Gravitte, Davis Gaines, Malcolm Gets, Julie Halston, Tom Aldredge, Sarah Uriarte Berry, and Mario Cantone.

As lovers of "Syracuse" have always known, two of its ballads, "The Shortest Day Of The Year" and "You

Have Cast Your Shadow On The Sea," remain two of Rodgers and Hart's least-known works that rank among their most beautiful. They were magnificently sung by Gaines and Gets.

Luker, Gravitte, and Berry compose the merry trio assigned to do "Sing For Your Supper." Rodgers and Hart's wonderful parody of female singing groups.

Let's hope that the upcoming DRG Records' cast album bottles this "Syracuse" in all its digital delight.

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

1. "Star Wars Trilogy Special Edition."
2. Celine Dion, "Falling Into You."
3. Jim Brickman, "By Heart."
4. Frank Sinatra, "The Best Of The Capitol Years."
5. Wynton Marsalis, "Standards."



by Irv Lichtman



Men Not Lonely. Brooks & Dunn were recently toasted in Nashville by Sony/ATV Tree executives on the occasion of their No. 1 country hit "A Man This Lonely," co-written by Ronnie Dunn and Tommy Lee James. Shown, from left, are Kix Brooks, Sony/ATV Tree's Donna Hilley and Don Cook, and Dunn.



Scoring With Feeling. Bette Midler, center, is shown with composer Patrick Williams, right, who wrote the score for the performer's new movie "That Old Feeling," and Doreen Ringer-Ross at the film's recent opening in Century City in Los Angeles.



Sniffing For Hits. PolyGram Music has signed Geffen recording act Bloodhound Gang to a publishing agreement. Shown at the company's New York offices, from left, are David Simoné, president of PolyGram Music Publishing; Holly Greene, senior VP/GM of East Coast operations; Jimmy Pop Ali of Bloodhound Gang (forefront); Avery Lipman of Bloodhound Gang; and Randy Sabiston and Claude Mitchell, senior creative directors at PolyGram Music Publishing.



They Have Manhattan. Peermusic has signed the Manhattan Transfer to a publishing agreement as the act prepares to release a 25th-anniversary album on Atlantic Records this summer. Shown at the studio, where the Manhattan Transfer recorded the album, back row from left, are Brady L. Benton, peermusic manager of film, television, and new media; Alan Paul of the Manhattan Transfer; Kathy Spanberger, peermusic CEO; Fran Petrone, peermusic creative director, West Coast; Tim Hauser of the Manhattan Transfer; and Jack White, manager. Shown seated are the group's Cheryl Bentyne and Janis Siegel.

"HELP!"

Over a period of twelve years I have composed over 80 songs and incorporated them in 4 plays. 35 of the songs can be sung independently of the plays. Their themes vary and may be classified as romantic, religious, humorous and slightly satirical. They are "musical" and tuneful and I sincerely believe they are worthy of being sung by recognized accomplished singers. I am a South African living thousands of miles from the musical and theatrical world and consequently searching for:

1. A soprano and tenor with experience and recognized professional repute to listen to the tapes and lyrics with a view to singing them publicly.
2. A recording company.
3. A theatrical company to read and listen to the musical plays with a view to their production of the stage.

Will anyone interested contact me.

PETER DE VRIES

(From the United Kingdom)

Tel: 0027-11-823-3628

Fax: 0027-11-892-1658

(From the United States of America)

Tel: 01127-11-823-3628

Fax: 01127-11-892-1658

P.O. Box 1012 • Boksburg 1460 • South Africa

Studio Action

ARTISTS & MUSIC

Genelec Hot In Active Market Quality Keeps Speaker Co. Thriving

BY PAUL VERNA

As recently as three years ago, active monitors were the exception to an unwritten recording-studio rule that said speakers and amplifiers must be housed separately. Today, it is rare to walk into a control room that doesn't employ some form of active monitoring, whether it be large, soffit-mounted speakers or smaller, nearfield models perched on top of the console. And in the world of self-powered speakers, no company has made more of an impact on the marketplace than the Finnish manufacturer Genelec.

"Out of 36 companies, 22 are making active speakers. Six years ago there were only four or five," says Ilpo Martikainen, the soft-spoken president of Genelec OY, headquartered in Iisalmi, a Lapland town situated 400 miles north of Helsinki.

"But I'm not so sure that this competition is at all a bad thing," adds Martikainen. "Because the whole monitoring market has changed. In the past, in the total pie there was a very small portion of active speakers, and we were there. Now it seems that the whole cake is active speakers."

Fortunately for Genelec—and for its competitors, for that matter—the market can bear rival products of the same type. Just like the microphone industry is filled with highly specialized players with strong followings among recording professionals, speaker companies have been able to share space in a crowded field.

"There is always space for good products," says Martikainen. "Everybody has their own profile and their customer base that somehow values the products that you do."

Another factor that has helped competing companies thrive is the overall growth of the market. Even though the music recording market—a core of Genelec's business—has not grown in recent years, overall audio and video production has mushroomed thanks to the proliferation of cable and satellite outlets, according to William Eggleston, marketing director at Genelec Inc., the Finnish company's U.S. operation in Sudbury, Mass.

"In the music business, if you look at the control rooms in the U.S., a lot of studio owners, where they had two or

three music rooms they might only have one now, because the growth area is clearly in programming," says Eggleston. "Cable has had a tremendous impact worldwide. You need a number of places to do all this production."

Not incidental to this growth has been the increase in surround-sound monitoring environments—a boon for speaker companies for the simple reason that they can sell five speakers per control room instead of just two.

Noting that sound-to-picture rooms have already embraced multichannel monitoring, Eggleston says, "There are music mixers who are thinking about this now. And as the discrete formats catch on, and if broadcast will ever get to a multichannel format à la HDTV, whatever the audio spec is that follows that will clearly complete the circle. Our product line gives us the chance to play in any of those environments, no matter whether it's five 1029s with a single 1091 in a [small] room all the way up to something like Fox, which is putting in three 1035s across the front wall and a pair of 1038s for the rear channels. That's a big investment, approaching six figures; it gives an indication that there's a lot of activity."

In the music industry, many producers and engineers, including award-winners like Phil Ramone, are known to travel with their own pair of 1031 nearfields, ensuring consistency from one control room to another. In fact, so many studios now stock a selection of the most popular nearfields that engineers can be assured that even if they don't bring their own units, the studio will have a pair.

Despite the apparent ubiquity of Genelec monitors, the company is small, quiet, and self-effacing.

"We're a pretty transparent company," says Martikainen, employing an adjective that's often used to describe his speakers. "We have a staff of about 50 people, and basically, we do what we do. There are no hidden principles."

That's not to say Genelec does not go out of its way to market its products and serve its customers' needs.

"We're not just order-takers," says Eggleston. "We spend a lot of time talking to potential clients and current owners. If somebody calls me up and he's got a 10-by-10-foot room and he's looking for a pair of 1032s, I'll say, 'Slow down, this is not really where you want to be. The right thing to do is to save yourself \$6,000 and get something more apropos.'"

Genelec Inc. managing director Lisa Kaufmann adds, "When people call the American organization, they have someone who's going to spend time with them. And we tell them upfront that we'll offer them advice. We'll give our suggestion about their rooms. And I don't think they get that from a lot of manufacturers."

Unlike some of its competitors, Genelec has no intentions of expanding into related fields like sound reinforcement or movie theater sound. Genelec recognized early that its strength was in music, broadcast, and post-production monitoring, and it has kept a tight focus on those markets.

Genelec was formed in 1978 by Martikainen, who at the time was an acoustician for a local broadcasting company in Helsinki. When the firm moved to new premises, Martikainen was charged with the responsibility of designing a speaker system. The product he came up with became the S-30, still one of Genelec's staples.

After the success of the S-30, Martikainen launched Genelec and moved back to Iisalmi, which is his hometown. The fledgling company's first order was for a few hundred speakers for the broadcast market. "We knew we could stay alive for a year with this order, and consequently we thought, 'We have 12 months' time to find other customers,'" recalls Martikainen. "I started calling the broadcasting companies because we knew how those people think. So we got new customers."

At the time, Genelec was in the theater and fixed-installation businesses, but exited those markets to concentrate on studios. The next breakthrough came in 1983, when Martikainen devised a system of frequency dispersion control he coined directivity controlled waveguide (DCW). Today, all Genelec speakers except the S-30 are made according to that principle.

Genelec offers 11 models of monitors and three lines of subwoofers. Its speak-



Nixons In The House. MCA Records' the Nixons have completed their upcoming self-titled album at Music Grinders in Los Angeles. Shown standing, from left, are bassist Ricky Volking, lead singer/guitarist Zac Maloy, guitarist Jesse Davis, and drummer John Humphrey. Seated is producer Toby Wright, whose credits include Alice In Chains, the Wallflowers, and Chris Whitley.

ers range from the 1029 model, at \$1,000 a pair, to the 1035s, which retail for a suggested \$50,000 a pair.

Martikainen says Genelec's early days as a broadcast specialist were critical to its later success in the recording studio market.

"The European broadcast mentality was strict," he says. "They specified the parameters, including the perceived frequency response at the listening location. For the product itself, there were very tight tolerances and an obligation to have spare parts for 10 years from the last production run and an obligation to make an identical production now and next year and five years after. Of course, the rock'n'roll business doesn't care about this, but it was very good for us because we had to think [of]

our production methods in that sense so that we could industrially produce identical products."

Eggleston adds that European broadcasters were geared toward the classical market and therefore Genelec had to cater to the needs of directors, producers, and conductors. "This was a big change for those clients, because they typically hadn't had active speakers and the spec that they were looking for was detailed," he recalls. "What Ilpo and the other founders had in the broadcast/production rooms far exceeded anything that was happening in the normal rock'n'roll rooms at that time."

Thanks to that attention to detail, Genelec now enjoys a reputation as a standard-bearer in the music, post-production, and broadcast markets.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 17, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	HYPNOTIZE The Notorious B.I.G./ Deric "D-Dot" Angelettie, Ron "Amen-Ra" Lawrence, Sean "Puffy" Combs (Bad Boy/Arista)	G.H.E.T.T.O.U.T. Changing Faces/ R. Kelly (Big Beat/Atlantic)	ONE NIGHT AT A TIME George Strait/ T. Brown, G. Strait (MCA)	YOU WERE MEANT FOR ME Jewel/ Ben Keith, Peter Collins (Atlantic)	GONE AWAY The Offspring/ Dave Jerden (Columbia)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Doug Wilson	CRITERIA STUDIOS (Miami, FL) Stephen George	EMERALD SOUND STUDIOS (Nashville, TN) Steve Marcantonio	BEARVILLE STUDIOS/ SOUNDSTAGE (Bearsville, NY/Nashville, TN) Chris Shaw	ELDORADO RECORDING (Hollywood, CA) Bryan Carlstrom
RECORDING CONSOLE(S)	SSL 9000	SSL 6000E/G	SSL 4000E with Ultimation	Neve 8088/SSL 6000E with G series computer/ SSL J9000	SSL 4000E
RECORDER(S)	Studer A800 MKII	Studer A820	Sony PCM 3348	Studer A800 MKIII/ Sony 3348/Studer D827	Studer A827
MASTER TAPE	Ampex 499	3M 996	Ampex 467	Ampex 499/Sony 1416	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Lane Craven, Sean "Puffy" Combs	BATTERY STUDIOS (Chicago, IL) R. Kelly, Stephen George	MASTERFONICS (Nashville, TN) Chuck Ainlay	EMERALD STUDIOS (Nashville, TN) Joe Baldrige	ELDORADO RECORDING (Hollywood, CA) Bryan Carlstrom
CONSOLE(S)	SSL 9000	SSL 4000E/G	SSL 4000E with Ultimation	SSL G+ with Ultimation	SSL 4000E
RECORDER(S)	Studer A800 MKII	Otari MTR 92	Otari DTR 90011	Studer A800	Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499/Studer A820/BASF 468	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	HIT FACTORY Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	GATEWAY STUDIOS Bob Ludwig	OASIS MASTERING Eddy Schreyer
CD/CASSETTE MANUFACTURER	BMG	WEA	UNI	WEA	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.

SSL U.S. Execs Exit

The U.S. division of Oxford, England-based manufacturing giant Solid State Logic (SSL) has been rocked by two sudden executive changes. At press time, SSL U.S. president Pierce Plaskitt and VP Roger Charlesworth had left the company, according to SSL director of sales and marketing Hazel Simpson, who flew from Oxford to New York to look after the U.S. division. Simpson gave no specific reason for the departures, but noted that they are not part of a restructuring at SSL.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

EU Helps Build A New Europe Eastern States Getting Aid And Expertise

■ BY JEFF CLARK-MEADS

LONDON—European Union money is being invested in a major new scheme to fight piracy and build record-industry structures in Europe's former communist nations.

The Europhono Phare II Assistance Program is helping to construct an infrastructure in keeping with international standards in 13 nations, from the Baltic states of Estonia, Latvia, and Lithuania to the Black Sea countries of Romania and Bulgaria.

According to Bianka Kortlan, Eastern European director for the International Federation of the Phono-

graphic Industry (IFPI), Europhono Phare II has a three-fold aim: to enhance legal protections; to create mechanisms for neighboring rights protection, most notably the establish-



ment of royalty collection bodies; and to fight piracy.

The scheme, which came into effect at the beginning of the year, has established its first anti-piracy milestone with a conference earlier this month aimed at helping the cross-border fight against the illegal international trade. Organized by the IFPI and the Polish Police Academy in Szczytno, Poland, it was attended by police and financial authority representatives from the Baltic nations, the Czech Republic, Slovakia, Slovenia, Bulgaria, and Romania.

The two-day event focused on practical steps to counter piracy and used the Polish experience, where piracy has been reduced from 95% of the market to 20% in four years, as a model.

Says Kortlan, "One of the seminar's main goals was to initiate a system of direct communication, information, and evidence exchange between enforcement officials in the region. Thanks to the practical, working character of the training, the first direct links of cooperation were established. Once developed, this will be invaluable in fighting piracy across borders."

Europhono Phare II, which is being run in close coordination with the IFPI, is intended to help labels maximize the potential of their copyrights. The original Europhono Phare scheme, begun in 1994 and run in conjunction with publishers' umbrella group GESAC, was aimed at protecting authors' rights.

Says Kortlan, "The project is for two years, but we know that if the program is properly implemented and is effective, it's possible that the EU will continue to fund it past two years."

A priority in the project's list of aims

is the establishment of collecting societies to administer broadcast royalties, Kortlan adds. "The main objective is to build effective machinery in the



Europhono Phare territories," she states. "We are now teaching the local industries how to function on their own in this

respect without having to rely on the IFPI's help. Our goal is to show them how to organize collecting societies and how to negotiate with broadcasters."

Kortlan argues that record companies in the former communist states have much to learn from their songwriters. "The authors have been collecting their royalties for almost a hundred years, but the producers have not been so good at that."

She says that in all the Eastern European states, neighboring rights are now recognized by and protected by copyright law and that the legal

(Continued on page 52)

Tower Set To Be 1st Int'l Chain To Enter Malaysia

■ BY ALEXANDRA NUVOICH

KUALA LUMPUR, Malaysia—Tower Records plans to open a store in this capital city in September, thus becoming the first international music chain in the country. According to International Federation of the Phonographic Industry (IFPI) statistics, the Malaysian prerecorded music market was worth \$100 million at retail in 1996, up by 25% over the previous year.

Tower's arrival is by way of a franchise arrangement with the Singapore-based SunVic group, which includes regional concert promotion interests in its portfolio. The arrival is seen as a new stage of development for the local industry.

"Tower will provide Malaysian music consumers with something they have not had before: choice," says Rick Loh, managing director of Sony Music's local affiliate. "And the record companies will have to deal with it."

BMG managing director Frankie Cheah says, "The mom-and-pop stores don't do much to bring out the best for the music business; they do not add value. Tower's arrival will force them to sharpen up and decide if they really want to be in music."



Sandy Monteiro, marketing manager of Universal Music Malaysia,

notes that the U.S. chain—which already operates in neighboring Singapore as well as Thailand, Taiwan, Hong Kong, South Korea, and Japan—often works independently of record companies' marketing strategies. "It's more product-driven," he says.

With its expected inventory mix of deep catalog alongside current releases, Tower will add another facet to the local industry rather than merely

(Continued on page 92)

Royalties Disputed For 3 Tenors' German Concerts

HAMBURG—Attempts to settle the nearly \$1 million dispute surrounding the two German concerts given by the 3 Tenors—José Carreras, Luciano Pavarotti, and Plácido Domingo—have failed.

Karl Petry, legal representative of German concert promoter Matthias Hoffmann, has rejected an offer made by German authors' body GEMA concerning the level of royalties to be paid. The two sides appeared May 12 before the arbitration tribunal of the German Patent Office in Munich.

The tribunal will announce its ruling on the matter July 7. Because GEMA says it is ruling out any possibility of an amicable settlement, the dispute will probably end up in court.

GEMA is seeking from Hoffmann royalties of 1.5 million deutsche marks (\$882,000) for last summer's German concerts by the 3 Tenors. GEMA argues that the concert pre-

(Continued on next page)

Cuban Acts Find Home On Eurotropical

■ BY HOWELL LLEWELLYN

MADRID—A Spanish record label has been set up to record Cuba's resident musicians and promote them around the world. Eurotropical celebrates its formal presentation on the island Friday (23) and Saturday (24) in the first such act since the 1959 Revolution that brought Fidel Castro to power.

Eurotropical is a newly created imprint of Manzana Discos, the Spanish indie label based on the Canary Islands, located some 3,000 kilometers from Spain off West Africa, and Europe's largest importer of Caribbean salsa and merengue music.

"I'm very excited about this historic move and extremely happy with the arrangement," says Eurotropical managing director Ricardo Gonzalez. "It

used to be difficult to operate in Cuba as a foreign label working with Cuban resident musicians, but now we have the backing of the culture ministry, which appreciates that a non-Cuban label is to promote the island's music."

Eurotropical already has two U.S. distributors, G.B. Records in New York and Reyes Records in Miami, where parent company Manzana has offices. Manzana will distribute Eurotropical artists in the rest of the world.

"The idea for this has been bubbling under for some years," says Gonzalez. "But with the current international interest in Cuban music, we decided to go one step further than other labels from Spain and elsewhere working in Cuba. [We] have a formal presentation with an important concert and a meeting with culture ministry officials and

the local and international press."

Gonzalez says there are four main reasons for moving into Cuba. "It is an emerging market in all kinds of ways; the amount of musical quality is astounding; Havana, I think, will once again be a commercial platform for trade with North and South America as it was in its heyday; and it [has a] history as a kind of umbilical cord between Europe and the Americas."

Manzana was founded 22 years ago and soon became a European pioneer in importing Latino music.

Gonzalez says that Eurotropical, which is registered in the British Virgin Islands, will soon become the most active non-Cuban label on the island. "I want to lead and champion the discovery and export of the new generation of Cuban music," he adds.

Asia Coverage
By MTV

Of the Asian households MTV claims to cover, most have access only through a second party* and often for less than a few hours a week. Which means that your promotional options are somewhat restricted. Because unlike Channel [V], MTV can't offer you uninterrupted transmission into millions of homes in every major Asian market 24 hours a day. So for effective targeting of Asia's music lovers there's still only one channel that's in tune with your needs. Channel [V]. Asia's favourite music channel. ★

Asia Coverage
By Channel [V]

* Source: MTV

newsline...

WALT DISNEY RECORDS marked its re-entry into India May 10 with the release of the soundtrack to "101 Dalmatians" through its new partner in the territory, Plus Music. The film is in general release in India. Until last year, BMG's Indian affiliate BMG-Crescendo represented Disney. While operating through BMG, Disney experimented with Hindi versions of "The Lion King" and "Aladdin" soundtracks, but both attempts met with a mixed response at retail. Plus Music says that it has no plans to regionalize Disney repertoire. Instead, the company will focus on the educational potential of children's audiobooks and album sales.



NYAY BHUSHAN

SONY MUSIC ASIA senior VP Martin Davis will be leaving the region in the next few months, according to informed sources, for a key post at the multinational's Latin American operations in Miami. He has held his current, Hong Kong-based slot since early 1995. Sony Music International president Robert Bowlin will appoint Davis' successor. The frontrunner is thought to be Matthew Allison, managing director of Sony Music's affiliate in Taiwan for the past four years. Last September, Allison was given additional responsibilities as the company's VP for the greater China region; previously, he worked for Booz Allen Hamilton in Singapore and American Express in Taiwan. Davis was regional commercial director for EMI Music Asia before joining Sony; earlier, he worked for Virgin Records in Japan and the U.K.



THE MINISTRY OF CULTURE in the former Soviet republic of Belarus has banned the use of pre-recorded tracks in live shows promoted by state-run concert agencies. Also prohibited is the use of so-called "minus one" tapes, which provide accompaniment. The ministry has decreed that independent promoters must advise audiences when such pre-recorded music is used in their shows. Music fans and the press in neighboring Russia have frequently bemoaned the common practice among new Russian artists of lip-synching to tapes.

VADIM YURCHENKOV

THE RED HOT CHILI PEPPERS, Green Day, Beck, and the Prodigy are among the artists on the bill for the Fuji Rock Festival 1997, to be held July 26 and 27 at the Tenjinyama ski resort, 70 miles west of Tokyo. Promoters Smash Corp., Beat Ink, and Hot Stuff are calling the show "Japan's largest-ever outdoor rock event" and say they are expecting 30,000 people each day. Japanese acts due to appear include Yellow Monkey, Shonen Knife, and Hotei.

STEVE McCLURE

EMI MUSIC AUSTRALIA has promoted marketing director Michael Manos to GM and financial director Graham Harris to executive VP. Manos' appointment signals plans to intensify investment in local A&R. Both Harris and Manos report to Dirk de Fries, interim managing director of EMI Music Australia and VP of EMI International. EMI Australia has been without a managing director for more than six months.



CHRISTIE ELIEZER

PROFITS AT Sony Music Entertainment Japan fell 40.6% to 6.82 billion yen (\$55.1 million) in the fiscal year to March 31. Revenue, at 103.1 billion yen (\$832.6 million) was down 10%. Sony has been restructuring its Japanese operation, with the aim of flattening its organizational hierarchy and giving more autonomy to younger managers. A lack of new product from major overseas artists contributed to a 12.2% dip in sales of foreign repertoire, to 22.4 billion yen (\$181 million). Meanwhile, a policy to restrict Japanese artist releases to those deemed to have long-term sales potential was a factor behind a 6.5% decline in domestic repertoire revenue, to 55.17 billion yen (\$45.8 million).

STEVE McCLURE

V2 RECORDS says it is planning to open an Australian division in June. Local label manager Greg Johnson, formerly a product manager at Sony Music Entertainment here, says he is finalizing a distribution deal with a major label.

CHRISTIE ELIEZER

HAMBURG-BASED musicals company Stella AG says it will be the first entertainment company to have its stock traded on the German market when it floats 49% of its capital later this year. Owned by media entrepreneur Rolf Deyhle, the Stella group claims to be the German market leader in the musicals sector, employing more than 4,500 people. Since 1986, 17 million people have seen its productions of "Cats," "Phantom Of The Opera," "Starlight Express," "Miss Saigon," and "Les Misérables."

WOLFGANG SPAHR

Greek Acts Boost Local Market

■ BY COSMAS DEVELEGAS

ATHENS—A wave of home-grown talent is breaking over the Greek music industry as domestic pop artists outperform their international counterparts.

Aided by healthy support from the burgeoning independent TV and radio sectors, multi-platinum albums by such domestic stars as Keti Garbi and Notis Sfakianakis have broken the domination of international artists here, while young consumers cause mass hysteria at the live performances of pop idols like Stefanos Korkolis and Sakis Rouvas.



GARBI

The two international albums that managed to obtain gold certification in Greece in 1996 ("Load" by Metallica and the "Underground" soundtrack, with sales of 31,000 and 37,000 units, respectively) go almost unnoticed among the 46 domestic gold and platinum releases of the same period. Albums by Garbi and Sfakianakis have estimated sales of 140,000 and 180,000, respectively.

Unlike most other European markets, local Greek repertoire sales not only exceed those of international artists, but also are broadening this gap year by year.

In the 1980s, local repertoire accounted for less than half the market, ranging between 42% and 46% of total units sold. But according to the official 1996 market report by the Greek group of the International Federation of the Phonographic Industry (IFPI), local market share, which had risen to 55% in 1995, climbed to 59% in 1996. International artists took a 38.3% share, with classical repertoire at 2.7%.

"The overwhelming majority of gold and platinum certificates are awarded to Greek artists," says Panos Maravelias, managing director of Lyra Records. Perhaps as a measure of that dominance, members of the Greek branch of IFPI agreed at the outset of this year to reduce the thresholds for gold and platinum certification and to establish different standards for domestic and international repertoire.

Until the end of 1996, the award sales criteria for both repertoires were 30,000 units for gold and 60,000 for platinum. For albums released after the beginning of 1997, the new certification standards are, for domestic repertoire, 25,000 (gold) and 50,000 (platinum), but only 15,000 and 30,000 for gold and platinum, respectively, for international

ROYALTIES DISPUTED

(Continued from preceding page)

dominantly consisted of popular and not classical music. The society cites the fact that the show included "O Sole Mio" and songs from "West Side Story." If the formula applicable to classical music had been applied to the shows, GEMA would be entitled to 40,000 marks (\$24,000). This is all that Hoffman says he is willing to pay.

The 3 Tenors shows in August 1996 attracted 65,000 people to the Munich Olympia Stadium and 61,000 people to the Dusseldorf Rhine Stadium.

WOLFGANG SPAHR

repertoire.

Observers attribute the new Greek wave to a number of factors. One is MTV Europe, which when first broadcast here 10 years ago, influenced the music culture of young people and laid the foundation for a new indigenous scene of talented musicians and ambitious performers.

Elaine Delalopoulou, local repertoire public relations manager of Warner Music Greece, says that the technological advances of the last decade also played their part. "In the late '80s," she says, "when the evolution of sound technology made advanced studio equipment less expensive and therefore easier to acquire, it was time for this movement to become bigger and thus more commercial."

Greek pop then began to combine elements of local culture with modern sound production. As a result, the youngish audiences, who until then seemed to be moved exclusively by international pop hits, became more willing to accept local productions, especially as they were created by people of their age and lifestyle.

The launching of the independent TV industry played a significant part in the promotion of this new pop scene. Major networks Mega and Antenna were founded in 1989, followed by Star and Sky in 1993; these and other local channels broadcasting from Greece's biggest cities produced many hours of music shows and videos, taking local artists into countless new homes.

As a result, record companies were prompted to invest more in the production of videoclips and opened their doors

to directors, producers, and songwriters alike.

"You could say that Greek artists have become more self-confident," says songwriter Pheobus Tassopoulos. "Especially as the international music keeps repeating itself, with all those cover versions of older songs. We use modern production loops in our recordings, too, but the basis, the melody of our creations, is original Greek."

Journalist Nina Vlahou cites another factor in the domestic repertoire boom.

"The disc jockeys of the major clubs in Athens started the whole thing," Vlahou says, adding that DJs started by inserting songs from '60s Greek movies into their playlist. Young clubgoers quickly accepted them, leading to the establishment of a "Hellenic music zone" on many clubs' playlists.

This year sees the introduction of awards for CD singles sales, set at 10,000 for gold and 20,000 for platinum for all repertoire, another reflection of increased demand for "tasters" of artists' forthcoming albums as well as remixes or live tracks.

Last year's most successful CD single was a live recording by Eleutheria Arvanitaki, which sold an estimated 40,000 copies, according to the label, outstanding for a market of this size. Arvanitaki, a remarkable female performer whose ethnic tunes excite young and adult audiences, is also known internationally and toured Australia in late March. Anna Vissi, another successful female act, is also due an international release with her first English-language single, "Forgive Me This."



VISSI

Greece Has Highest Share Of Local Repertoire In EU

ATHENS—Local repertoire continued its impressive rise here in 1996, according to figures just released by the Greek national group of the International Federation of the Phonographic Industry (IFPI).

With a 59% share, Greece is now the country with the highest local-repertoire share in Europe, followed by the U.K. and Italy. International repertoire's share is down to 38%. The remaining 3% is classical music, which is in steep decline here.

Industry insiders estimate that local repertoire has now reached its upper limit.

The record companies' market-share ranking last year was unchanged from 1995's, with MINOS-EMI (the leading local-repertoire company) leading the field with 27% of sales.

Next was PolyGram (the most successful company in international and classical repertoire) with 21.9%, Sony Music Entertainment with 15.9%, and BMG with 12.1%.

According to IFPI, the core music market here was stable, with value

up 2% and the total unit sales down 2.5%. However, there has been an impressive burst in the premium-priced market.

Including premiums, total sales value rose 32% and reached close to \$100 million. The premium-priced market, which was 9% of total value in 1995, now has a 30% share. Volume figures show that of the 28 million album units sold in 1996, 21 million were premiums.

The growth of the premium market is due mainly to CD giveaways through magazines and newspapers. It is estimated that more than 60 magazines regularly give free CDs to their readers. This has led to a sharp rise in CD player sales.

Four years ago, Greece had the lowest CD hardware penetration per household in Europe. Today, because of premium sales, it has one of the highest CD player penetrations on the continent.

CDs accounted for 95% of all music sold here in 1996.

COSMAS DEVELEGAS

Sony Execs Salute International Music At Spain Confab



Creation Records managing director Alan McGee, center, shares the company of, from left, Sony Music Europe president Paul Russell, Sony Music Entertainment president/COO Thomas Mottola, Sony Music Entertainment executive VP Michele Anthony, and Sony Music International chairman Mel Ilberman.



Taking a break from business, from left, are Sony Music Entertainment president/COO Thomas Mottola, Sony Music Spain president Claudio Conde, Sony Music Entertainment executive VP Michele Anthony, and Sony Music International chairman Mel Ilberman.



France's Patricia Kaas, second from left, visits the Sony assembly in Spain to receive an award signifying 8 million in album sales. Shown, from left, are Sony Music France president Paul-Rene Albertini, Sony Music Europe president Paul Russell, Sony Music France international A&R/marketing director Virginie Auclair, and Columbia Records France managing director Olivier Montfort.



Paul Burger and Rob Stringer of Sony Music U.K. are all smiles with members of Apollo 440, who performed at the Marbella conclave. Pictured in the back row, from left, are the band's Reg Ap Gwynedd, Mary Mary, Trevor Gray, Howard Gray, and Harry K, together with their manager, Maggi Hickman. In front, from left, are Apollo 440's Noko; Stringer, managing director of Epic Records U.K.; 550 Music president Polly Anthony; Burger, chairman/CEO of Sony Music U.K.; and the band's Cliff Hewitt.

The senior management of Sony Music International (SMI) gathered in Marbella, Spain, recently for a series of business meetings, product presentations, and live-music showcases. The conclave was attended by SMI executives from around the world and from its New York headquarters, as well as by affiliated-label executives, artists, and artist management.



Michael Jackson was presented with a special award to signify sales of 100 million singles and albums outside the U.S. since his first solo album for Epic Records in 1979, "Off The Wall." The accolade recognized the popularity of that album, "Thriller," "Bad," "Dangerous," and "HIStory: Past, Present And Future—Book 1." Pictured at the presentation, from left, are Paul Russell, president of Sony Music Europe; Ron Sweeney, executive VP of black music at Epic Records U.S.; Michele Anthony, executive VP of Sony Music Entertainment; Thomas Mottola, president/COO of Sony Music Entertainment; Jackson; David Glew, chairman of the Epic Records Group; Mel Ilberman and Robert Bowlin, chairman and president, respectively, of Sony Music International; and Richard Griffiths, president of Epic Records U.S.



New Columbia Records artist Curtis Stigers is welcomed by Sony Music's worldwide crew following his showcase set at Marbella. Pictured, from left, are Paul Russell, president of Sony Music Europe; Peter Asher, senior VP of Sony Music Entertainment; Julie Borchard, VP of international marketing, Columbia Records Group; C. Winston Simone, Stigers' manager; Robert Bowlin, president of Sony Music International; Columbia Records Group senior VP John Ingrassia; Stigers; Michele Anthony, Sony Music Entertainment executive VP; Columbia executive VP of black music Michael Mauldin; Will Botwin, Columbia senior VP; and Sony Music International chairman Mel Ilberman.



The decidedly informal Independiente posse, headed by chairman Andy Macdonald, toasts its new worldwide licensing deal with Sony Music, together with members of one of the U.K. label's initial signings, Travis. Participating in the photo opportunity, back row from left, are Epic Records Group chairman David Glew, Epic senior VP Dave Massey, Independiente U.S. GM Jen Wening, Epic Records U.S. president Richard Griffiths, Macdonald, Independiente managing director Mike Heneghan, Sony Music Entertainment senior VP Peter Asher, and Sony Music U.K. chairman/CEO Paul Burger. In the front row, from left, are Ian McAndrew and Colin Lester, managers of Travis; Sony Music Entertainment executive VP Michele Anthony; Neil Primrose and Douglas Payne, from Travis; Sony Music Entertainment president/COO Thomas Mottola; Johnny McAuley (kneeling) from Travis' road crew; Francis Healy of Travis; Sony Music International president Robert Bowlin; Andrew Dunlop from Travis; and Sony Music Europe president Paul Russell.



Another Marbella showcase act was Ben Folds Five, whose members gathered with Sony executives after their set. Pictured, from left, are Sony Music U.K. chairman/CEO Paul Burger, Epic Records Group international marketing VP Lisa Kramer, Ben Folds Five manager Alan Wolmark, 550 Music president Polly Anthony, Sony Music Europe president Paul Russell, Ben Folds and Robert Sledge from the band, Sony Music International chairman Mel Ilberman, Sony Music Entertainment executive VP Michele Anthony, and Sony Music International president Robert Bowlin.



Sony Music's Peter Asher, left, reached back into the Peter & Gordon songbook for "World Without Love," one of three songs he performed at Marbella as a member of the Sony Music Allstars. Asher, now a senior VP of Sony Music Entertainment, is seen with, from left, Sony Music Europe senior VP Mark Chung, Sony Music GSA senior VP Jochen Leuschner (foreground), and Sony Music Europe technology and media VP Nico Köpke.



Sony officials take another opportunity to relax in one another's company. Shown in the back row, from left, are Sony Music Asia senior VP Martin Davis, Columbia Records senior VP Will Botwin, Sony Music Entertainment president/COO Thomas Mottola, Columbia Records Group international marketing VP Julie Borchard, Columbia Records Group senior VP John Ingrassia, and Sony Music Latin America president Frank Welzer. In the front row, from left, are 550 Music president Polly Anthony, Sony Music International president Robert Bowlin, Sony Music Entertainment executive VP Michele Anthony, and Sony Music Europe president Paul Russell.



Brazil's Skank entertained the Marbella meeting with a showcase set and then paused for pictures. Shown, from left, are Sony Music Brazil president Roberto Augusto, Skank's Samuel Rosa and Leão Zavietti, Sony Music International president Robert Bowlin, and Skank's Haraldo Ferretti and Henrique Portugal.

HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 05/19/97			GERMANY (Media Control) 05/13/97			U.K. (Chart-Track) 05/12/97			FRANCE (SNEP/IFOP/Tite-Live) 05/10/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	HATE TELL A LIE TOMOMI KAHARA PIONEER LDC	1	1	LONELY NANA MOTORMUSIC	1	NEW	YOU'RE NOT ALONE OLIVE RCA	1	1	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
2	3	GLASS RYUICHI KAWAMURA VICTOR	2	2	DU LIEBST MICH NICHT SABRINA SETLUR EPIC	2	NEW	LOVE SHINE A LIGHT KATRINA & THE WAVES	2	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR
3	2	NAGISANI MATSUWARU ETCETERA PUFFY EPIC	3	3	SONIC EMPIRE MEMBERS OF MAYDAY RCA	3	2	ETERNAL/WEA	3	3	SHOULD I LEAVE DAVID CHARVET RCA
4	4	SWEET EMOTION NANASE AIKAWA CUTTING EDGE	4	15	WHO DO YOU THINK YOU ARE/MAMA SPICE	4	1	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR	4	4	LUCY ALLIAGE BAXTER
5	5	MAJIDE KOISURU 5 BYOUMAE RYOKO HIROSUE	5	8	GIRLS VIRGIN	5	6	STAR PEOPLE '97 GEORGE MICHAEL VIRGIN	5	7	LE FEU CA BRULE TOP BOYS M6 INTER/SONY
6	9	YASASHII KIMOCCHI CHARA EPIC/SONY	6	4	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	6	7	LOVE WON'T WAIT GARY BARLOW RCA	6	15	AMENO ERA MERCURY
7	6	LOVE LOVE SHOW THE YELLOW MONKEY FUN HOUSE	7	7	ENGEL RAMMSTEIN MOTORMUSIC	7	8	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI	7	5	YOUR WOMAN WHITE TOWN
8	NEW	DO NOT FUMIYA FUJII PONY CANYON	8	4	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE	8	4	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA	8	12	BRILLIANT/CHRYSALIS/EMI
9	NEW	COMBINI SARUGANSEKI COLUMBIA	9	13	LOVEFOOL THE CARDIGANS STOCKHOLM/MOTORMUSIC	9	3	I BELIEVE I CAN FLY R. KELLY JIVE	9	20	DONNE 2 BE 3 EMI
10	8	YUMEJYA NAI SPITZ POLYDOR	10	NEW	HERE WE GO 'N SYNC ARIOLA	10	5	LOVE IS THE LAW SEAHORSES GEFENNE/UNIVERSAL	10	11	LA VACHE MILK INCORPORATED HOT TRACKS/SONY
11	7	WATASHIDAKENO TENSHI SEIKO MATSUDA MERCURY	11	5	FREE DJ QUICKSILVER ARCADE	11	NEW	BODYSHAKIN' 911 VIRGIN	11	NEW	ALONE BEE GEES POLYDOR
12	13	ASHITA, HARUGA KITARA TAKAKO MATSU BMG	12	11	NUR GETRAUMT BLUMCHEN EDEL	12	NEW	THE GOSPEL OAK EP SINEAD O'CONNOR	12	8	LUCIE PASCAL OBISPO EPIC
13	10	1/2 MAKOTO KAWAMOTO SONY	13	17	FIRE SCOOTER EDEL	13	NEW	THE PROPHET CJ BOLLAND FFR/LONDON	13	10	LET A BOY CRY GALA SCORPIO
14	11	GIVE ME A SHAKE MAX AVEV TRAX	14	9	ALONE BEE GEES POLYDOR	14	11	KOWALSKI PRIMAL SCREAM CREATION	14	18	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
15	16	SUNANO KAJITSU MIKI NAKATANI WITH RYUICHI SAKAMOTO FOR LIFE	15	14	WARUM? TIC TAC TOE RCA	15	NEW	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON	15	9	DON'T LET GO (LOVE) EN VOGUE EASTWEST
16	12	ONE ASKA TOSHIBA EMI	16	NEW	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC	16	NEW	SHINE THE SPACE BROTHERS MANIFESTO/MERCURY	16	16	2 BECOME 1 SPICE GIRLS VIRGIN
17	14	SONNA MONDAROU SYARANQ BMG JAPAN	17	6	TIME IS TICKING AWAY C-BLOCK WEA	17	13	WONDERFUL TONIGHT DAMAGE BIG LIFE	17	17	DON'T CRY FOR ME ARGENTINA MADONNA WEA
18	17	DON'T BE DISCOURAGED MEGUMI HAYASHIBARA	18	16	GET READY TO BOUNCE BROOKLYN BOUNCE EDEL	18	9	I LOVE YOU ... STOP! RED 5 MULTIPLY/TELSTAR	18	6	QUAND J'AI PEUR DE TOUT PATRICIA KAAS COLUMBIA
19	15	GO! GO! HEAVEN SPEED TOY'S FACTORY	19	12	PLEASE DON'T GO NO MERCY ARIOLA	19	NEW	DON'T LEAVE ME BLACKSTREET INTERSCOPE/UNIVERSAL	19	14	LA POUPEE QUI FAIT NON MYLENE FARMER & KHALED POLYDOR
20	RE	TAMASHIINO RUFURAN YOKO TAKAHASHI KING	20	NEW	THE THEME (OF PROGRESSIVE ATTACK) BROOKLYN BOUNCE EDEL	20	NEW	5 MILES TO EMPTY BROWNSTONE MJJ/EPIC	20	19	ENCORE UNE FOIS SASH! FULL ACE
		ALBUMS			HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN			FIREWORKS EP EMBRACE HUT/VIRGIN			ALBUMS
1	NEW	NORIYUKI MAKIHARA SMILING WEA JAPAN	1	1	TIC TAC TOE KLAPPE DIE 2TE RCA	1	NEW	PAUL MCCARTNEY FLAMING PIE PARLOPHONE	1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	1	ZARD ZARD BLEND—SUN & STONE B-GRAM	2	3	ANDREA BOCELLI ROMANZA POLYDOR	2	NEW	VARIOUS ARTISTS WHAT A FEELING! SONY TV	2	3	ERA AMENO MERCURY
3	2	B'Z FLASH BACK BMG JAPAN	3	4	ANDREA BOCELLI BOCELLI POLYDOR	3	NEW	FOO FIGHTERS THE COLOUR AND THE SHAPE	3	8	MICHAEL JACKSON HISTORY—PAST, PRESENT AND FUTURE BOOK 1 EPIC
4	4	JUDY AND MARY THE POWER SOURCE EPIC/SONY	4	2	DEPECHE MODE ULTRA MUTE/INTERCORD	4	NEW	ROSWELL/PARLOPHONE	4	6	SPICE GIRLS SPICE VIRGIN
5	3	EVERY LITTLE THING EVERLASTING AVEV TRAX	5	5	BEE GEES STILL WATERS POLYDOR	5	6	THE SUPERNATURALS IT DOESN'T MATTER ANYMORE	5	4	I AM L'ECOLE DU MICRO D'ARGENT DELABEL
6	6	GLOBE FACES PLACES AVEV TRAX	6	NEW	PAUL MCCARTNEY FLAMING PIE EMI	6	6	FOOD/PARLOPHONE	6	9	2 BE 3 PARTIR UN JOUR EMI
7	6	U A FINE FEATHERS MAKE FINE BIRDS VICTOR	7	NEW	BLUMCHEN VERLIEBT EDEL	7	2	THE CHARLATANS TELLIN' STORIES BEGGARS BANQUET	7	NEW	SOUNDTRACK LE CINQUIEME ELEMENT VIRGIN
8	5	THE YELLOW MONKEY TRIAD YEARS ACT II—THE VERY BEST OF THE YELLOW MONKEY COLUMBIA	8	9	NO MERCY MY PROMISE ARIOLA	8	3	SUPERGRASS IN IT FOR THE MONEY PARLOPHONE	8	20	DAVID CHARVET DAVID CHARVET RCA
9	8	MR. CHILDREN BOLERO TOY'S FACTORY	9	6	SPICE GIRLS SPICE VIRGIN	9	7	VARIOUS ARTISTS IN THE MIX 97—2 VIRGIN	9	5	JULIEN CLERC JULIEN VIRGIN
10	10	VARIOUS ARTISTS A TRIBUTE TO YUZO KAYAMA—60 CANDLES FUN HOUSE	10	13	SORAYA ON NIGHTS LIKE THIS MERCURY	10	1	SPICE GIRLS SPICE VIRGIN	10	10	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
11	9	MIHO NAKAYAMA TREASURY KING	11	15	ANDRE RIEU STRAUSS & CO POLYDOR	11	11	VARIOUS ARTISTS SISTERS OF SWING III POLYGRAM	11	13	PASCAL OBISPO SUPERFLU EPIC
12	12	MAYO OKAMOTO SMILE TOKUMA JAPAN	12	7	TIC TAC TOE TIC TAC TOE RCA	12	NEW	VARIOUS ARTISTS CLUB CUTS 97 TELSTAR	12	11	SOUNDTRACK ROMEO + JULIET EMI
13	13	VARIOUS ARTISTS HITS DON EASTWEST JAPAN	13	NEW	J.B.O. LAUT ARIOLA	13	NEW	VARIOUS ARTISTS SPICE GIRLS PRESENT THE BEST GIRL POWER ALBUM ... EVER! VIRGIN	13	12	PATRICIA KAAS DANS MA CHAIR COLUMBIA
14	16	SOUNDTRACK ROMEO + JULIET TOSHIBA EMI	14	8	SUPERTRAMP SOME THINGS NEVER CHANGE EMI	14	NEW	VARIOUS ARTISTS SOUL SURVIVORS TELSTAR	14	2	JEAN-LOUIS AUBERT STOCKHOLM VIRGIN
15	11	SOPHIA LITTLE CIRCUS TOY'S FACTORY	15	11	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	15	9	BRAND NEW HEAVIES SHELTER FFR/LONDON	15	7	DEPECHE MODE ULTRA MUTE/LABELS
16	14	SMAP WOOL VICTOR	16	18	WOLFGANG PETRY ALLES ARIOLA	16	12	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE	16	RE	ERIC CLAPTON UNPLUGGED REPRISE/WEA
17	NEW	SOUNDTRACK SPACE JAM EASTWEST JAPAN	17	10	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	17	5	FREESTYLE DUST/VIRGIN	17	18	DOC GYNECO PREMIERE CONSULTATION VIRGIN
18	20	VARIOUS ARTISTS DANCE MANIA DELUX TOSHIBA EMI	18	19	RAMMSTEIN HERZELEID MOTORMUSIC	18	4	VARIOUS ARTISTS SHINE 8 POLYGRAM TV	18	RE	BEE GEES STILL WATERS POLYDOR
19	15	TOMOYASU HOTEL SPACE COWBOY SHOW	19	12	SOUNDTRACK ROMEO + JULIET EMI	19	15	TEXAS WHITE ON BLONDE MERCURY	19	17	ALLIAGE ALLIAGE BAXTER
20	18	VARIOUS ARTISTS DANCE MANIA 5 TOSHIBA EMI	20	17	CELINE DION FALLING INTO YOU COLUMBIA	20	13	REPUBLICA REPUBLICA DECONSTRUCTION	20	19	U2 POP ISLAND

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Paul Clarkson. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

GLOBAL

MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

INDIA: Bombay-born Shri is a classically trained tabla player who has played with **Indus Creed**, one of the country's leading rock bands. Now Shri is about to launch an international career with his debut album, "Drum The Bass," released Monday (19) by London-based label Outcaste. Naturally, the album, which was produced by fellow Outcaste artist **Nitin Sawhney**, features the tabla, but it is Shri's deep, unhurried, fretless bass playing that drives the music. Mostly reflective in mood, the tracks work as compositional suites that embrace Indian chants and soundscapes, touches of hip-hop and jungle rhythms, ethereal vocals, bamboo flute, dub, and the percussive, Indian singing style popularized in the West by **Sheila Chandra** on her Real World albums. Shri was recently in the U.K., where he played bass for the alternative rock group **Acacia**, which released its debut single, "Maddening Shroud," May 12 on WEA. During the same visit he collaborated with jungle artist **Badmarsh** on an album called "The Badmarsh & Shri Project '97," due for release later this year on Outcaste. On June 23, the label will release the "Untouchable Outcaste Beats" compilation, which features material by both its British roster and Indian artists, including Shri and **Anander Shankar**. **KWAKU**

ISRAEL: As the political problems of the Middle East grow seemingly more intractable, the seven-piece band **Bustan Abraham** represents a brave attempt to unite the Hebrew and Arab communities in music. Drawn from diverse ethnic backgrounds, the band was formed in Tel Aviv in 1991 by **Avshalom Farjun**, composer, producer, and virtuoso player of the *qanun*, a Middle Eastern zither. "Pictures Through The Painted Window" (Cram World), the group's second album and the first to be released outside Israel, is a fusion with a mission, a vivid combination of traditional Middle Eastern instruments with flute, guitar, bass, and drums that creates a kaleidoscopic exploration of Arabic, Turkish, Persian, Jewish, flamenco, and classical European styles. "Bustan" means garden of fruits and essences, while Abraham is the symbolic ancestor of both the Arabs and the Jews. The band has received support from the Abraham Fund, a charitable foundation registered in the U.S. as an educational and financial resource for projects that foster mutual understanding and tolerance among all citizens of Israel, both Arab and Jew. Recent events suggest that the need for such initiatives has never been greater. **NIGEL WILLIAMSON**

AUSTRALIA: The prolific **Ed Kuepper** has created an impressive body of work since the heady days of the late 1970s, when he was front man of internationally renowned punk outfit **The Saints**. His activities have included stints in the jazz-art groups **Laughing Clowns** and **The Yard Goes On Forever**, as well as a series of stylistically diverse solo albums. He also wrote the soundtrack to the Australian movie "The Christmas Cake," which won the best short film award at the Sydney Fringe Festival's annual Flickerfest. Kuepper's current album, "Starstruck—Music For Films And Adverts" (Hot Records), was devised by his publisher, PolyGram Music, as a means of attracting attention from film and advertising agencies. Working with hypothetical plots, Kuepper composed such tracks as the magnificent "Rape Of Cornelius," the jaunty "Spooked," and "Eightball," with its tranquil flute playing. The gambit paid off when the Netherlands-based producer of the movie "Love And Happiness" contacted Hot Records to ask if the company had any spare tracks that might be suitable to complete the soundtrack. After listening to "Starstruck," the producer abandoned his previous music and chose selections from the album's 28 tracks. "Starstruck" was initially available by mail order but has since been rereleased commercially in Australia after strong sales and good reviews, particularly in the U.K. Kuepper is now lined up to do a soundtrack to another Australian movie, with shooting due to begin later in the year. In May, he tours Europe, playing England, Germany, Austria, and Switzerland, among other nations. **CHRISTIE ELIEZER**

BELGIUM: "Moroccan roll" is one of many descriptions of the music created by the Brussels-based trio **Largo**. But as witty as the phrase may be, it doesn't quite cover Largo's wide range. The multi-instrumental prowess of **Mustapha Largo**, **Marc van Eyck**, and **Philippe Vanheer** is primarily dance-oriented, as evidenced by their debut album, "Dounia" (The World) on Columbia. Whether Largo erupts into a passionate serenade to "Laila," accompanied by complex Arabic beats, or raps in French about Amsterdam junkies, its music is basically about grooves. The trio's electric style kicks into even higher gear onstage, making it one of the country's most popular live acts. Although the group is a regular fixture at many international *raï* festivals and recently opened up for **Khaled** at his show in Brussels, Largo treats the North African dance genre far too playfully to be categorized as a *rai* act per se. Its latest single, "Alhambra," has a very pop feel and was remixed by **Hoover**, one of the country's premier dance acts. **THESSA MOOIJ**

DENMARK: The worst criticism that can be aimed at **Shu-bi-dua** is that the veteran six-piece group's music is basically a patchwork of clichés, borrowed phrasing, familiar riffs, and whatever happens to be popular at the moment. But the band rocks and makes its audience laugh, whether on record or onstage. As well as being extremely competent musically, Shu-bi-dua offers clever lyrics poking fun at subjects that are ripe for satire. The Danish-language puns are either outlandishly ridiculous or else so subtle that the listener must hear them a few times before they sink in. One track on the band's latest album, "Shu-bi-dua 16" (CMC), mercilessly pokes fun at the Copenhagen Whitsun Carnival, a major event years ago that has since begun to fizzle out. The single "9310? —Tina," which has leapt into the top 10, takes a glib look at the question of why a local supermodel is the subject of infatuation for many Danish males. Rap itself is the subject of ridicule on a track called "Foggin' Rap," a play on the Danish pronunciation of a certain Anglo-Saxon-derived word that tends to be used to excess by some rap acts. The track is a ludicrous succession of profanities, all strung together in the name of good, clean fun. **CHARLES FERRO**

EUROCHART		MUSIC & MEDIA	SPAIN	
05/15/97			(AFYVE/ALEF MB) 05/07/97	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	I BELIEVE I CAN FLY R. KELLY JIVE	1	5
2	2	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC	2	1
3	RE	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	3	2
4	4	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR/COLUMBIA	4	4
5	6	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	5	8
6	NEW	DU LIEBST MICH NICHT SABRINA SETLUR EPIC	6	3
7	7	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR	7	NEW
8	NEW	YOU'RE NOT ALONE OLIVE RCA	8	NEW
9	NEW	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA	9	7
10	3	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	10	RE
		ALBUMS	ALBUMS	
1	2	SPICE GIRLS SPICE VIRGIN	1	NEW
2	3	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	2	2
3	NEW	PAUL MCCARTNEY FLAMING PIE PARLOPHONE	3	1
4	1	DEPECHE MODE ULTRA MUTE	4	6
5	5	TIC TAC TOE KLAPPE DIE 2TE RCA	5	3
6	4	U2 POP ISLAND	6	4
7	7	BEE GEES STILL WATERS POLYDOR	7	7
8	6	SOUNDTRACK ROMEO + JULIET CAPITOL	8	5
9	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	9	RE
10	RE	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	10	9

MALAYSIA			PORTUGAL	
(RIM) 05/13/97			(Portugal/AFP) 05/13/97	
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK
1	1	VARIOUS ARTISTS MAX 2 SONY	1	NEW
2	4	XPDC BRUTAL LIFE	2	2
3	3	RAIHAN PUJI-PUJIAN WARNER	3	1
4	2	EMIL CHAU FRIEND ROCK	4	10
5	5	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	5	3
6	9	VARIOUS ARTISTS LAGI GEMPAQ EMI	6	NEW
7	8	AZ YET AZ YET BMG	7	4
8	7	911 THE JOURNEY EMI	8	7
9	RE	KRU KRUMANIA EMI	9	5
10	RE	CELINE DION FALLING INTO YOU SONY	10	9

SWEDEN			DENMARK	
(GLF) 05/09/97			(IFPI/Nielsen Marketing Research) 05/07/97	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	BAILANDO PARADISIO CNR	1	1
2	3	DO YOU WANNA BE MY BABY? GESSLE FUNDAMENTAL/EMI	2	2
3	5	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY COLUMBIA	3	NEW
4	4	VANNER TOGETHER MERCURY	4	6
5	2	I'M SORRY DILBA METRONOME	5	3
6	2	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC	6	4
7	7	GULDET BLEV TILL SAND PETER JOBACK MOND MUSIC	7	5
8	RE	BARA HON ALSKAR MIG BLOND RIVAL	8	NEW
9	9	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	9	9
10	NEW	BACK IN THE LOOP E-TYPE STOCKHOLM/POLYDOR	10	RE
		ALBUMS	ALBUMS	
1	1	DEPECHE MODE ULTRA MUTE/MNW	1	1
2	3	LAURA PAUSINI LE COSE CHE VIVI WARNER	2	6
3	4	SMURFARNA SMURFHITS 2 CNR	3	RE
4	NEW	GESSLE THE WORLD ACCORDING TO GESSLE FUNDAMENTAL/EMI	4	3
5	2	ERIC GADD THE RIGHT WAY STRAWBERRY/DELPITCH	5	4
6	RE	BJORN SKIFS BJORN SKIFS—50/50 EMI	6	2
7	9	JOEY TEMPEST AZALEA PLACE POLAR	7	RE
8	6	SPICE GIRLS SPICE VIRGIN	8	7
9	NEW	JENNIFER BROWN IN MY GARDEN RICKDCHET	9	5
10	RE	ORIGINAL CAST KRISTINA FRAN DUVEMALA MOND MUSIC	10	RE

NORWAY			FINLAND	
(Verdens Gang Norway) 05/13/97			(Seura/IFPI Finland) 05/11/97	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK
1	1	WHEN SUSANNAH CRIES SWAY UNIVERSAL	1	1
2	2	I BELIEVE I CAN FLY R. KELLY JIVE/WARNER	2	3
3	NEW	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER	3	2
4	3	FIRE WATER BURN BLOODHOUND GANG GEFFEN/UNIVERSAL	4	NEW
5	6	ROSES ARE RED AQUA UNIVERSAL	5	4
6	5	HIT 'EM HIGH (THE MONSTARS' ANTHEM) B REAL, BUSTA RHYMES, COOLIO, LL COOL J & METHOD MAN WARNER	6	6
7	4	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON SONY	7	5
8	7	ENCORE UNE FOIS SASH! SCANDINAVIAN	8	7
9	10	MORNINGLIGHT TEAM DEEP UNIVERSAL	9	10
10	9	I HAVE A DREAM DJ QUICKSILVER ARCADE	10	RE
		ALBUMS	ALBUMS	
1	5	AQUA AQUARIUM UNIVERSAL	1	1
2	1	BARBRA STREISAND A COLLECTION—GREATEST HITS . . . AND MORE SONY	2	2
3	NEW	PAUL MCCARTNEY FLAMING PIE EMI	3	3
4	2	SOUNDTRACK SPACE JAM WARNER	4	7
5	NEW	CORNELIS VREESWIJK GULDKORN FRAN MESTER WARNER	5	6
6	6	DEPECHE MODE ULTRA MUTE	6	4
7	4	SMURFENE SMURFHITS 2 CNR	7	NEW
8	3	TONI BRAXTON SECRETS BMG	8	9
9	9	SOUNDTRACK ROMEO + JULIET EMI	9	5
10	NEW	TRANG FODSEL HYBEL NORSK PLATVEPRODUKSTON	10	RE

BMG Ariola Documents Dylan's Int'l Presence

WHEN BOB DYLAN was honored in October 1992 with an all-star concert at New York's Madison Square Garden—"Bobfest," as Neil Young memorably dubbed it—the 30 or so performers featured were from North America, Britain, and Ireland. Dylan, however, has undeniably influenced musicians around the globe.

An inspired new album compiled by BMG Ariola Germany and set for release Saturday (24) in key continental European markets brings together a superb selection of Dylan's songs as interpreted by artists from the U.S., Canada, and Britain, but also Denmark, Switzerland, Finland, and Australia.

"May Your Songs Always Be Sung: The Songs Of Bob Dylan" is the brainchild of Hanns Peter Bushoff, head of press at BMG Ariola, a "Dylan fan for ages," he says. "This album is like my baby."

It is also an excellent example of savvy catalog marketing with an international perspective. All but a few of the 19 tracks on the "Songs" album were culled from BMG's worldwide catalog after Bushoff, working with international product coordinator Wolfgang Eckart, did a computer search, turning up some 40 of Dylan's songs recorded by artists released on BMG labels through the years.

It is not surprising that this project should emerge from Germany, where one of the most striking collections of Dylan songs in recent memory was released two years ago by EMI artist Wolfgang Niedecken, of the band Bap, who translated Dylan's lyrics into German.

Opening the "Songs" collection is a sparse version of "All Along The Watchtower" by guitarist Michael Hedges, followed by José Feliciano's intense rendition of "Masters Of War" and Bobby Bare's countrified roll through "Blowin' In The Wind." Phil Carmen's fluid and uplifting take on "Chimes Of Freedom" comes from his 1996 album of covers titled "Bob Dylan's Dream." New York singer/songwriter Steven Keene cut "Never Say Goodbye" with two members of Dylan's touring band, John Jackson and Tony Garnier.

One of the highlights of the compilation follows with an understated but haunting version of "Series Of Dreams" performed by the Zimmermen, a quintet from Oxford, England, who, as Bushoff notes in the album credits, originally formed as an impromptu ensemble in 1994 at a Dylan convention in Manchester, England.

A rollicking take on "Memphis Blues Again" by Danish singer Thomas Helmig, a seething rendition of "When The Night Comes Falling From The Sky" by Canadian

blues rocker Jeff Healey, and a house-burning live performance of "Seven Days" by Australia's Jimmy Barnes all testify to the rock'n'roll energy of Dylan's repertoire. A country cover of "Trust Yourself" by Carlene Carter, a blues blast through "Highway 61 Revisited" by Canada's

Rita Chiarelli, and a word-rushing run through "Subterranean Homesick Blues," originally recorded by Nilsson for Japanese release, each keep up the pace.

Rounding out the set: "Ballad Of A Thin Man" from the Sports of Melbourne, Australia; "All I Really Want To Do" from the Hooters of Philadelphia; "Sign On The Window" from Seattle singer/songwriter Jennifer Warnes; "I Shall

Be Released" from '60s hitmakers the Box Tops; and "Blind Willie McTell" from Steve Wynn & Dream Syndicate, first recorded by the group during a broadcast for KCRW-FM Santa Monica, Calif., in 1988 and not released by Dylan himself until three years later on the 1991 "Bootleg Series Vol. 1-3." A hard-rock rendition of "Mighty Quinn (Quinn The Eskimo)" from Switzerland's Gotthard brings the collection to an energetic peak before it closes with Finland's inimitable Leningrad Cowboys. Their six-minute-plus version of "Knockin' On Heaven's Door" begins as a straight tribute and concludes as a gospel-tinged sendup of such mock seriousness that it would even make Dylan smile.

"Everyone concerned with this project considered it something special," says Bushoff.

Although the album will be released initially in Germany, Switzerland, Austria, Holland, Denmark, and Scandinavian markets, BMG has not yet planned its release in the U.K. or U.S. In the States, additional rights clearances would be needed for some of the tracks, according to Eckart. BMG Ariola is counting on interest generated at retail by collectors and fans in other markets to prompt U.K. and U.S. releases. Given both the quality of this compilation and the dedication of Dylan fans, that won't take long.

BORDER CROSSINGS: Stockholm's Electric Garden venue, booked by EMA Telstar, will host two of Universal Music's rising acts with concerts by the U.K.'s Ocean Colour Scene Thursday (22) and the U.S.'s Wallflowers Saturday (24).

Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmont St., London, WC1E 7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

Hart-Rouge Seeks Welcoming 'Home' Canadian Act Bows 7th Set On Its Own Label

■ BY LARRY LeBLANC

TORONTO—Overlooked and underrated in Canada, the Montreal-based quintet Hart-Rouge hopes its superb seventh album, "Beaupré's Home," will help the 11-year-old group establish an international base of support.

The self-produced album was released Feb. 14 in Canada by the group's own label, Folle Avoine Productions, and distributed nationally by Festival Distribution of Vancouver. It was released Tuesday (20) in the U.S. by Red House Records of St. Paul, Minn., and distributed by Koch International.

Despite the national successes of Celine Dion and Roch Voisine, English-speaking Canadians generally have not been receptive to French language or French/English bilingual acts. Conversely, being a bilingual act and one originally from outside Quebec has been a sizable handicap for Hart-Rouge.

"Being a Francophone [French-language] group from Saskatchewan [Regina], we've always felt that we were outsiders," says Hart-Rouge singer Suzanne Campagne, who founded the group with siblings Paul, Michelle, and Annette. "I sometimes say to myself that Canada has never given us a thing, except being a great home. If there's one country where it's not popular being bilingual, it's Canada. This is so ironic, because this idea that Canada is such a welcoming country for ethnic diversity is what makes our country so beloved elsewhere."

Bob Feldman, president of Red House Records, figures that Hart-Rouge's French/English roots will be strong selling points in the U.S. "There'll be a fascination with the group being international and with the [French] language," he says. Currently, there are no marketing plans outside the U.S. and Canada.

Named for the legendary late-1800s Canadian circus giant Edouard Beaupré, who hailed from the Campagnes' hometown of Willow Bunch, Saskatchewan, the album features French-, English-, Spanish-, and Micmac (Native North American)-language songs in traditional and contemporary folk styles.

Among the guest musicians featured on "Beaupré's Home" are cellist Clôde

Hamelin, who works with Quebec singer Michel Rivard; violinist Félix Leblanc (no relation to the writer of this story) of the Quebec traditional folk group Suroit; and guitarist Gilles Tessier.

The album includes originals by group members and traditional French and Micmac songs, as well as compositions by American folk artists Zachary Richard ("Sunset On Louisiana") and Nanci Griffith ("Love At The Five And Dime"); such Canadian singer/songwriters as Connie Kaldor ("I Go Out Walking"), Lenny Gallant ("Destination"), and Roy Forbes ("Lifting My Heart"); and Carlos Martinez and Salvador Cardenal ("Smaragdos Margara") of Nicaragua's Duo Guardabarranco.

To market "Beaupré's Home" in the U.S., Red House sent the album May 7 to triple-A, roots-music, and college radio stations. The week of May 26, the label will follow up with a four-song promotional interview CD to the same formats. One of the album's French songs, "Piene," is included on the label's current promotional sampler, "House On Fire."

"[At retail] we're aiming the album toward listening posts," says Feldman. "We are also covering many of the national [radio] shows, like [NPR's] 'All Things Considered' and 'Mountain Stage,' so people can hear the album. For touring, the band will first work on the East Coast, starting with New York, Philadelphia, and Boston. The band will also perform on the opening night at our [label] showcase at the Newport Folk Festival [Aug. 8]."

Booked by Gami/Simonds International in Washington Depot, Conn., Hart-Rouge will also perform June 12 in Toronto; June 20 at the Riverbend Festival in Chattanooga, Tenn.; June 22 at the Regina Folk Festival; July 5 at the Harrison Festival of the Arts in Harrison Springs, British Columbia; July 11-13 at the Winnipeg Folk Festival in Winnipeg, Manitoba; and July 20 at the California World Music Festival in Sacramento, Calif.

Michelle, Suzanne, and Paul were raised in rural Saskatchewan, near Willow Bunch, a French and Métis (mixed native and European descent) community originally called Hart-Rouge. Both parents are of French descent. The seven Campagne children, who also include Annette, Aline, Carmen, and

Solange, began to sing together as a family group with their father in 1965.

The Campagnes began working professionally in the 1970s under the name Folle Avoine [Wild Oats], initially performing at community events throughout Saskatchewan. The group moved to St. Boniface, Manitoba, in 1979, and began performing at folk festivals and clubs throughout the country. In 1984, the group released its only album, "Au Rythme Du Courant," through CBC Enterprises.

In 1986, Paul, Annette, Michelle, and Suzanne formed Hart-Rouge, which two years later signed with Traffic, an independent label in Montreal co-owned by Rehjan Rancourt and Manitoba-born singer/songwriter/producer Daniel Lavoie. With a roster including Lavoie and such top Quebec artists as Luc de Larochèlière, Francois Perusse, and Marie Philippe, the label was then being distributed by CBS Records of Canada (now Sony Music Entertainment Canada), and later by MCA Records of Canada (now Universal Music Canada).

Hart-Rouge released three albums on Traffic: "Hart-Rouge" in 1988, which has sold 15,000 units to date, according to Stringer; "Inconditionnel" (Unconditional) in 1991, which has sold 35,000 units; and a Christmas album, "Le Dernier Mois De L'Annee" (The Last Month Of The Year) in 1992, which sold 25,000 units.

In 1993, the financially ailing Traffic fell apart. "Blue Blue Windows," Hart-Rouge's first full English album, had just been recorded when the label collapsed. The album was then released by MCA Records Canada, which had been distributing Traffic in Canada.

According to the band's manager, Roland Stringer, "Blue Blue Windows," which the group had hoped would enable them to break through in English Canada, sold a dismal 5,000 units and led to the band's parting with MCA Records Canada. Stringer says that follow-ups "La Fabrique" (1994) and "Bonsoir Québec" (1995), both released on Folle Avoine Productions and distributed by Distribution Musicor of Montreal, each sold 5,000 units.

"As much as we liked the group, we were concerned with the [downward] sales trend," says Ross Reynolds, president of Universal Music Canada, commenting on the group's departure from MCA. "We felt it was better to mutually move on."

"After the success of 'Inconditionnel,' we should have followed through with another French album before releasing 'Blue Blue Windows,'" Stringer says.

While a change in musical direction to a more roots-based style was evident with "La Fabrique" and "Bonsoir Québec," it was not until "Beaupré's Home" that Hart-Rouge felt compelled to drop its pop music style.

The major factor in their decision was the departure of eldest sister Annette, who left to pursue a solo pop career soon after the release of "Bonsoir Québec." After she departed, Michel Dupire (percussion) and multi-instrumentalist Davy Gallant were recruited, and the band's musical direction shifted.

"Recording 'Beaupré's Home' was like a release for us," Suzanne Campagne concludes. "It was like feeling at home. We haven't had that feeling for quite a while."

EU HELPS BUILD A NEW EUROPE

(Continued from page 47)

framework is in place for the establishment of collecting societies.

As part of the Europhono Phare program, Kortlan has drawn up her assessment of the legal and commercial situations in the Baltic states, which, so far, have been out of the Western record industry's spotlight. She states that:

• Estonia has no state body responsible for intellectual property matters and the concept of copyright is a new one for the government and the public. IFPI is working to raise awareness. The absence of the country's signature to the Rome and Geneva Conventions has left international repertoire unprotected;

• Latvia has a local industry that is developing strongly and the local

labels' association, La MPA, has begun lobbying for recognition and the raising of awareness of rights. However, the country, where piracy is estimated at 75% of CDs and 35% of cassettes, has not signed the Rome or Geneva Convention;

• Lithuania has a copyright law in place, but the authorities are not enforcing it effectively. Piracy rates, with international repertoire mainly affected, runs at 90% of CDs and 60% of cassettes. Says Kortlan, "Lithuania seems to be a transfer country for the pirate CDs manufactured in Bulgaria and Russia and destined for Poland, as well as other countries in the region. Increased involvement of customs is required to stop the flow of illegal CDs through the borders."

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ INDIGO GIRLS

Shaming Of The Sun

PRODUCERS: Indigo Girls, David Leonard
Epic 67891

The world's most popular female folk-rock duo delivers the goods once again on its latest offering, which blasted onto The Billboard 200 at No. 7. Filled with the kind of harmony-rich, lyrically intense songs fans have come to expect, but tinged with a harder edge than some of the group's past work, the album's tone is set by rockin' opener "Shame On You," featuring Steve Earle on vocals and harmonica; other highlights include the sing-along "Get Out The Map" and the searing "It's Alright." An album that finds the Girls exploring new musical horizons while keeping longtime fans satisfied.

▶ TOAD THE WET SPROCKET

Coil

PRODUCERS: Gavin MacKillop, Toad The Wet Sprocket
Columbia 67862

Throughout its career, Santa Barbara, Calif.-based alternative rock band Toad The Wet Sprocket has amassed a large and loyal fan base on the merits of such deceptively catchy tunes as "All I Want" and "Fall Down." The group extends the streak with its latest album, which offers a bounty of catchy, memorable tunes for modern rock, mainstream rock, and pop programmers. Among the strongest moments are modern rock hit "Come Down," the jangly, uptempo "Rings," the driving "Desire," the infectious acoustic "Little Man Big Man," and the lush, lovely "Crazy Life." An unassuming band that makes its presence known the best possible way: by delivering consistently good music.

▶ MEREDITH BROOKS

Blurring The Edges

PRODUCER: David Ricketts
Capitol 36919

The inevitable consequence of the break-away success of an artist like Alanis Morissette is that it leads to an endless succession of imitators. The latest in the camp is newcomer Meredith Brooks, who floats her titillating, attitude-soaked lyrics over up-to-the-minute loops and grooves on such cuts as "I Need" and the button-pushing hit single "Bitch." Elsewhere, notably on "Pollyanne," Brooks brings to mind the harder side of Sheryl Crow. An artist whose ample writing and performing talents are underserved by her tendency to follow rather than lead.

★ JIM WHITE

Wrong-Eyed Jesus!

PRODUCER: Paul Rabjohns
Luaka Bop/Warner Bros. 46472

The debut album from singer/songwriter Jim White should solidly place him in the ranks of oddball American songsmiths who inscrutably reconfigure our roots music. This brilliant, broodingly atmospheric set features guest artists Joe Henry, Victoria Williams, Ralph Carney, and David Pilch, but foremost is White's swampy, shadowy, Southern gothic persona that reflects a background of Pente-

SPOTLIGHT



JAMES TAYLOR

Hourglass

PRODUCERS: Frank Filipetti, James Taylor
Columbia 67912

Quintessential American singer/songwriter James Taylor returns to form with his first studio album in more than five years and his finest collection of new music in more than a decade. Highlights of an album that features guest appearances by Sting, Stevie Wonder, Yo-Yo Ma, and others include opener "Line 'Em Up," the riveting, autobiographical "Enough To Be On Your Way," the bouncy lead single "Little More Time With You," the uplifting environmental anthem "Gaia," and the animated "Jump Up Behind Me." Always a savvy song interpreter, Taylor covers his brother Livingston Taylor's "Boatman" and the Tin Pan Alley nugget "Walking My Baby Back Home." The album's inherent strength, combined with a tour and a massive visibility campaign, will ensure that Taylor makes his way into the hearts of loyal fans this summer and beyond. A portrait of a master at his peak.

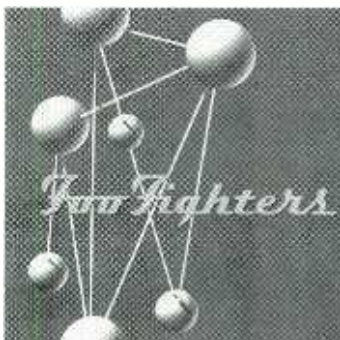
costal fervor and carnal fever. His music can be beautiful, creating warm country-folk choral harmonies on "Sleepy-Town," chiming, entrancing tones on "Still Waters," and infectious, sweet-natured folk-pop on "Heaven Of My Heart." Yet his darker impulses seep through in the hallucinatory, snakily bluesy "Book Of Angels," the bone-rattling, rhapsodic "Burn The River Dry," the Tom Waits-meets-Pere Ubu-styled "When Jesus Gets A Brand New Name," and the ranting, Beefheartian "Wordmule."

DOLORES HOPE

That's Love

PRODUCER: Nick Perito
Drive Entertainment 30961
Dolores Hope, who left a career as a

SPOTLIGHT



FOO FIGHTERS

The Colour And The Shape

PRODUCER: Gil Norton
Capitol 55832

Propelled by the catchy single "Monkey Wrench," the second Foo Fighters album comes on as strongly as its platinum predecessor, which established the band as a leading purveyor of cutting-edge rock. Now operating as a true unit rather than as a solo project for former Nirvana drummer Dave Grohl, Foo Fighters have expanded their musical vocabulary to include bluesy tunes like "Hey, Johnny Park!" and acoustic-driven numbers like "See You." Elsewhere, the album sizzles with the same sonic intensity that characterized such hits as "This Is A Call" and "Big Me." Other key tracks include the propulsive "Up In Arms" and "Enough Space" and the delicate "February Stars." An album that should give retail a boost and guarantee that Foo Fighters remain audible and visible on a wide range of radio and video outlets—from modern rock, hard rock, and pop stations to MTV.

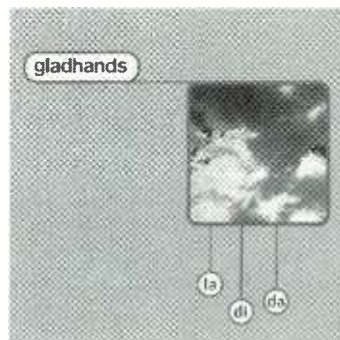
singer to marry comedian Bob Hope, is 88 and remains a wonderful singer with warmth and fine phrasing that arguably don't diminish with age when one is talented to begin with. By and large, she needs no apologies in this collection of great standards, including rarely heard verses, in which she is provided with a soft cushion of orchestral sounds arranged by producer Perito. Bob Hope is still funny at 94, and Mrs. Hope is a class act as a singer in her fourth album in recent years. Contact: 818-841-2020.

ROBERT CLARY

At The Jazz Bakery In Los Angeles

PRODUCER: Brian Gari
Original Cast 9799
Robert Clary, best known as one of the

SPOTLIGHT



GLADHANDS

La Di Da

PRODUCERS: Wes Lachot, Gladhands
Big Deal 9034

In a market crowded with power pop bands that sound perfectly fine, along comes this virtually unknown Chapel Hill, N.C., duo that stands above the crowd on the simple strength of its songcraft and performances. More than just good pop songs, these tracks—written by group members Jeff Carlson and Doug Edmunds—are flawless examples of how good music can be when it's stripped down to its melodic and lyrical essence. Literally every moment on this 12-track album is hook-filled, memorable, and potentially explosive at radio if modern rock, mainstream rock, pop, college, and triple-A programmers catch on. Although picking a single is as difficult as identifying one's favorite child, "Kill 'Em With Kindness," the title track, "House Of Mirrors," and "Dissatisfaction" are good places to start. A record whose wonders never cease.

prisoners of war in TV's "Hogan's Heroes," became a musical theater star after his appearance in Leonard Sillman's "New Faces Of 1952." At 67, he is as fresh as a juvenile lead on the brink of stardom with the added plus, of course, of being a veteran performer. Recorded at the Los Angeles venue last December, January, and February, France-born Clary offers 19 selections, with short narratives between the songs, that include his "New Faces" classics, "I'm In Love With Miss Logan," "Lucky Pierre," and "Love Is A Simple Thing." For fans who remember, a nostalgic winner; for those who only recall "Hogan's Heroes," a joyous revelation.

JAZZ

▶ BILL FRISSELL

Nashville

PRODUCER: Wayne Horvitz
Nonesuch 79415
Versatile, crossover-prone guitarist/composer Bill Frisell sets his sights on country music—a genre of which he admits he is no lifelong fan—and produces a distinctive and engaging set that bears occasional resemblance to Mark Knopfler's country forays or even David Grisman's Dawg-day hybrids. Inspired neophyte Frisell is supported by dobro supreme Jerry Douglas, Lyle Lovett bassist Viktor Krauss, and Allison Krauss fretmen Ron Block and Adam Steffey. Frisell's customary

VITAL REISSUES

VARIOUS ARTISTS

Club Verboten

COMPILATION PRODUCERS: Marshall Blonstein, Richard Oliver

DCC Compact Classics 135

The theme for this four-disc compilation couldn't be more ambiguous. Billed as a collection of music that came out of "oppression," the box also claims to document "the history of a people and its music." The translation is that all the songs here were written or performed by gay artists, others who are loosely identified with the gay

community, or people who have been persecuted for their work. That means that tunes from artists as wide-ranging as Marlene Dietrich, Lou Reed, Aaron Copland, Annie Ross, and Walt Whitman are fair game. It also means the material is so compelling that the title serves as a compendium of great 20th-century music, from Bessie Smith's "I Ain't Gonna Play No Second Fiddle" to Harper's Bizarre's "Anything Goes" to Tchaikovsky's Symphony No. 2 ("Little Russian"). An odd and seductive mix of music.

spareness of sound asserts itself with the stark, dramatic picking of "Brother" and the lazy, playfully dissonant riffing of "We're Not From Around Here," while he waxes sweetly melodic with "Gimme A Holler" and "Shucks." He ranges from the uptempo bluegrass pacing of "Go Jake" to the gently ringing themes of "Keep Your Eyes Open" and "Family." Neil Young's "One Of These Days" is covered with the help of guest vocalist Robin Holcomb, who lends a vibratoed air to Skeeter Davis' hurtin' hit "The End Of The World" and embellishes Hazel Dickens' "Will Jesus Wash The Bloodstains From Your Hands" with multitracked harmonies.

★ JEAN-YVES THIBAUDET

Conversations With Bill Evans

PRODUCER: Mike Woolcock
London 455 512

Known for his idiomatic, incandescent readings of such Gallic masters as Ravel and Debussy, French piano virtuoso Jean-Yves Thibaudet here turns his touch to jazz giant Bill Evans. Thibaudet plays a brace of classic Evans compositions, including "Turn Out The Stars" and "Waltz For Debby," in addition to a few popular tunes (such as the love theme from "Spartacus") that were often the basis for Evans' lyrical inventions. Spotting Evans' debt to the French impressionist composers as well as the timeless, magical quality of his original work, the irresistible "Conversations" should be a crossover smash with classical and jazz fans alike.

COUNTRY

★ LEE ANN WOMACK

PRODUCER: Mark Wright
Decca 11585

This is a beacon for country music's journey out of the desert and into the Promised Land. Great voice, great songs, and great production make this one of the most impressive debut albums in some time. Lee Ann Womack pays homage to country's rich tradition without sounding retro. She can handle hard-driving, truck-driving tunes, gospel songs, and tender ballads with equal aplomb here. Plus, she can write. And having Tony Brown as a sideman, Ricky Skaggs on background vocals, and Mark Chesnutt singing a duet doesn't hurt either.

★ CHET ATKINS WITH TIMMY EMMANUEL

The Day Finger Pickers Took Over The World

PRODUCER: none listed

Columbia 67915

Ageless guitar wizard Chet Atkins continues to amaze and please with the length and breadth of his contributions to recorded music. In this case, he teams with Australian guitar great Timmy Emmanuel for a work that's an unmitigated joy from beginning to end. Virtuosity aside (and there's plenty here), the duo mangle and mangle their way through a very funny "Ode To Mel Bay" and generally have as good a time as is possible on the guitar.

CLASSICAL

★ STEPHEN HOUGH

César Franck: Piano Music

PRODUCER: Andrew Keener

Hyperion 66918

Coming off a '96 Gramophone record of the year award for his disc of little-heard concertos by Romantics Franz Xaver

(Continued on next page)

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 Bamarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

(Continued from preceding page)

Scharwenka and Emil Von Sauer, grand pianist Stephen Hough presents a collection of works by a 19th-century composer best known for his expertise at the organ and for chamber composition. Hough plays these inward-looking pieces for all they're worth, a highlight being Franck's soulful, Bachian "Prelude, Choral Et Fugue." An uncommon mixture of scholar and virtuoso, Hough has also written liner notes that rival his playing for lightness of touch and depth of knowledge. A true artist, and one to watch.

NEW AGE

▶ SECRET GARDEN

White Stones
PRODUCER: Rolf Lovland
Philips 314 534 605
Secret Garden follows up its "Songs Of The Secret Garden" with another album that evokes the fantasy of a more idyllic time. The Norwegian/Irish duo merges the Celtic airs of "Riverdance" with the romanticism of Yannai projected through a soft-focus classical stew. Uilleann piper Davey Spillane and Norwegian *hardanger* fiddler Annbjorg Lien spice up the affair, but even they have difficulty rising above the orchestrations of John Tate. Secret Garden takes the same approach to music that Calvin and Hobbes take to Chocolate Frosted Sugar Bombs cereal: Add more sugar.

LATIN

▶ ILEGALES

Rebotando
PRODUCERS: various
Ariola/BMG 47761
The smoking sophomore set from this Dominican rap quartet brims with infectious, floor-shaking gems rooted in merengue, dancehall, hip-hop, and reggae. While Latino radio shies away from rap-oriented tunes, the merengue-driven "El Taqui Taqui" and "Como Un Trueno" sport a solid shot for airplay. Thumping house-minded numbers "Dáme De Eso" and "Sueño Contigo"—produced by dance maven Roger Sánchez—should roll at power radio and dance clubs.

CARIBÓ

Báilalo
PRODUCER: none listed
Fonovisa 4526
A kinetic package of mostly cover tunes, this winning album contains throbbing dance ditties by Spanish male/female vocal duo that are perfect fare for summer rotation at pop and tropical Latino outlets, as well as Anglo power stations. "Catalina," "Sin Documentos," and "Loko" are certified hits.

CONTEMPORARY CHRISTIAN

SAY-SO
PRODUCERS: Say-So, Rick Will
Organic/Pamplin 9709
The recently formed Organic label is off to a good start with several impressive signings, among them this talented modern pop duo. Comprising the husband/wife team of Jim and Kim Thomas, Say-So has been touring for more than 10 years and has released a critically acclaimed indie album. The seasoning and experience shows in the well-crafted songs and Kim's self-assured delivery. Among the prime cuts are first single "More," "Wonderful World," "Let It Be Love," and the contemplative "Stand By Me," which will draw listeners with the vulnerability in the lyric. This album demonstrates why Say-So has long been considered one of the industry's undiscovered treasures. Now that the word is out, mass acceptance from Christian and mainstream audiences is sure to follow.

SINGLES

EDITED BY LARRY FLICK

POP

▶ **EN VOGUE** *Whatever* (no timing listed)
PRODUCERS: Babyface, Giuliano Franco
WRITERS: Babyface, G. Franco
PUBLISHERS: Sony/ATV Songs/ECAF, BMI; No Intro/E2, ASCAP
EastWest 9808 (c/o Elektra) (cassette single)
After the massive "Don't Let Go (Love)," En Vogue disciples are given another slap-happy funk throw-down that elevates them miles above the glut of new-jill girl groups they've inspired. Despite being reduced to a trio, the act doesn't miss a note vocally. Their harmonies remain distinctive and lush, thanks in large part to the savvy production of Babyface and Giuliano Franco. They dress the act in immediately insinuating beats, ear-grabbing keyboard loops, and guitar licks. There's no question that this winning gem will be saturating pop and R&B airwaves outta da box. It's an appetizing preview into the group's forthcoming album, "EV3."

▶ **SAVAGE GARDEN** *To The Moon And Back* (no timing listed)
PRODUCER: Chris Fisher
WRITERS: D. Hayes, D. Jones
PUBLISHERS: EMI-Blackwood/EMI Australia, ASCAP
Columbia 67934 (c/o Sony) (cassette single)
The follow-up to the platinum-selling "I Want You" should keep the momentum of this charming Australian duo building quite nicely. Wisely, this track doesn't attempt to mimic the quirky, almost novelty-driven sound of its predecessor. Instead, it affirms partners Darren Hayes and Daniel Jones' talent for crafting immediately catchy hooks and solid, sing-along choruses. Once again, the music warmly revisits the new-romantic sound of the '80s with its melodramatic blend of satiny synths and jittery guitars.

▶ **JON BON JOVI** *Midnight In Chelsea* (4:03)
PRODUCERS: Dave Stewart, Jon Bon Jovi
WRITERS: J. Bon Jovi, D. Stewart
PUBLISHER: not listed
Mercury 243 (c/o PolyGram) (CD single)
You may need to double-check the CD single sleeve to remind yourself that this is, in fact, a Jon Bon Jovi recording. The man who has made millions of teenage girls swoon with his pop/metal musings previews his forthcoming solo outing, "Destination Anywhere," with a sharply time-sensitive slice of funk/rock. This richly textured track opens with a shuffling, hip-hop-spiked drum loop that will unlock many a top 40 door without turning off faithful mainstream rock stations. However, Bon Jovi and co-producer Dave Stewart wisely steer down an appropriately guitar-paved road after the first few bars of the song. Factor in a markedly more mature and restrained vocal and a mad-deniably memorable la-la-la chorus, and you have the makings of a smash that will ring in a bright new career phase for the artist.

▶ **REAL MCCOY** *I Wanna Come (With You)* (3:25)
PRODUCERS: J. Wind, O-Jay, the Berman Brothers
WRITERS: O. Jelitza, J. Wind, B. Argavitz, V. Mason
PUBLISHER: not listed
Arista 3374 (c/o BMG) (cassette single)
Right on the heels of "One More Time" is another festive, hands-in-da-air Euro-NRG anthem. None of the countless acts currently hustling for attention with this sound can work it with such charm or authority—guess that comes with being one of the Euro-NRG movement's originators. In any case, this deliciously sweet confection track

demands immediate airplay from both pop programmers and club DJs who want to send their crowds into the most pleasurable frenzy.

PAUL LONDON *Ti Amo* (3:37)
PRODUCER: Danny Mazor, Paul London, Sam R.L.
WRITERS: G. Bigazzi, V. Tozzi
PUBLISHERS: Sugar Melodie/MCA, ASCAP
REMIXERS: Danny Mazor, Paul London, Sam R.L.
Popular 12136 (c/o BMG) (cassette single)
Die-hard fans of Laura Branigan will instantly remember this thumping dance/pop ditty, which is offered in both English and Spanish-language forms—a savvy move that will broaden its chances for radio success. Canada native London has a cute and boyish delivery that suits the bouncy quality of the music extremely well. A pile of remixes are provided to attract a variety of radio and club programmers. However, none of 'em is as strong as the original production by London with Danny Mazor and Sam R.L. Check it out.

R & B

▶ **PATTI LABELLE** *When You Talk About Love* (3:59)
PRODUCERS: Jimmy Jam, Terry Lewis, Big Jim Wright
WRITERS: J. Harris III, T. Lewis, J. Wright
PUBLISHER: not listed
MCA 3975 (c/o Uni) (cassette single)
No one serves diva drama quite like Miss Patti. Her new album, "Flame," is ushered in with an irresistible, funk-fortified slice o' soul. Producers Jimmy Jam, Terry Lewis, and Big Jim Wright have created a track that is intelligent enough to please the artist's mature listeners while kicking a beat that's tough enough to lure the kiddies. By the end of the first chorus, you'll be doing a little shoulder-shakin' shimmy, wailing along to LaBelle's "my name is love" rants. R&B programmers need to care about this single—in fact, so do top 40 tastemakers.

▶ **GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION FEATURING SALT Stomp** (4:08)
PRODUCERS: Claude Lataillade, Vicki Mack Lataillade, Kirk Franklin, Kevin Bond, Buster & Shavoni
WRITERS: not listed
PUBLISHER: not listed
REMIXER: Big Yam
B-Rite 6180 (CD single)
Kirk Franklin snatches the party vibe of P-Funk's "One Nation Under A Groove" for his latest foray into gospel-laced R&B. Backed by God's Property, a crew of at-risk youth from Dallas, "Stomp" reaches a higher plateau of crossover acceptance than tracks Franklin's recorded with other ensembles. The infectious beat of P-funk and the guest rap by Salt (of Salt-N-Pepa) puts the track in good company among other heavily-sampled singles on the airwaves, and the catchy fraternity-like chants will draw listeners as young as terrible 2-year-olds, who will find the chorus easy to mimic.

▶ **TAMIA** *Make Tonight Beautiful* (3:55)
PRODUCER: Keith Thomas
WRITER: D. Warren
PUBLISHER: Realsongs, ASCAP
REMIXER: Joe, Jon Glass
Virgin 12277 (cassette single)
Quincy Jones' latest protégé will continue her ascension to stardom with this percussive ballad from the soundtrack to "Speed 2: Cruise Control." She proves that all the hubbub is worthwhile with a performance that seasons youthful verve with the complex phrasing of a veteran. Producer Keith Thomas dresses Tamia with keyboards that glisten and complement without overpowering her—not that she could diminish her powerful pipes. The original version is ripe for multiformat play, while Joe and Jon Glass contribute remixes that are deftly designed to click with R&B listeners.

COUNTRY

▶ **LITTLE TEXAS** *Your Mama Won't Let Me* (3:00)
PRODUCERS: James Stroud, Christy DiNapoli, Doug Gray
WRITERS: D. Gray, K. Folllese, T. McHugh
PUBLISHERS: Square West/Delbert's Son/Howlin' Hits/Write From Scratch/Thomashawk, BMI
Warner Bros. 8807 (7-inch single)
A killer introduction gives way to a fun romp on the subject of what a mama won't allow. Tim Rushlow's vocal leads this spirited single, which is marked by insistent percussion and an insinuating fiddle that adds lots of appeal to this energetic tune. Should be a must-add for summertime country radio.

▶ **BIG HOUSE** *You Ain't Lonely Yet* (3:46)
PRODUCERS: Peter Bunetta, Monty Byrom, David Neuhauser
WRITER: not listed
PUBLISHERS: MCA/Shinin' Stone Cold/Bik Haus, ASCAP
MCA 72005 (c/o Uni) (7-inch single)
This single percolates with sultry, foot-stomping, body-wriggling intensity. Lead vocalist Monty Bryom snarls and howls and turns in a performance that is packed with so much energy you'll want to wipe the sweat off his brow. The wailing harmonica solo contributes to the track's overall way-cool vibe. This is one great record from the freshest new band on Music Row.

▶ **KATHY MATTEA** *I'm On Your Side* (3:09)
PRODUCERS: Ben Wisch, Kathy Mattea
WRITER: J. Lauderdale
PUBLISHERS: Mighty Nice/Laudersongs/Bluewater, BMI
Mercury 162 (c/o PolyGram) (CD promo)
Mattea gets a little rootsier and a lot more musically organic on the latest single from her current "Love Travels" album. She covers this Jim Lauderdale tune with lots of verve and ample personality. There's almost a retro feel to Mattea and Ben Wisch's production that gives this hit-bound single an appealing edge.

★ **BILLY YATES** *Flowers* (2:59)
PRODUCERS: Garth Fundis, Billy Yates
WRITERS: B. Yates, M. Criswell
PUBLISHERS: Music Corporation of America/So Bizzy/Hillbilliboo/Hamstein Cumberland, BMI
Almo Sounds 8023 (7-inch single)
Radio demand has caused the label to move up the release date on this single, and one listen will illustrate why. This is unquestionably one of the most powerful ballads to emerge from the format since George Jones crooned "He Stopped Loving Her Today." Listeners will be strongly moved by the heart-breaking poignancy and regret in the lyric, which deals with a man whose drunk driving killed his love. Yates sings, "I'd take your place in this field of stone, if I had the power. Look what it took for me to finally bring you flowers." This a great song and a great performance that should nicely launch Yates' career.

DANCE

▶ **FUNKY GREEN DOGS** *The Way (It's The Sound)* (8:15)
PRODUCERS: Ralph Falcon, Oscar Gaetan
WRITERS: R. Falcon, O. Gaetan
PUBLISHER: not listed
REMIXERS: Ralph Falcon, Oscar Gaetan, Peter Rauhofer, Dirty White Boy, Terry Farley, Pete Heller, Dino & Terry Demopoulos
Twisted America 55260 (c/o MCA) (12-inch single)
It been nearly a year since the team of Ralph Falcon, Oscar Gaetan, and Pamela Williams set clubland ablaze with the influential crossover smash "Fired Up." They're sure to set a few new trends with this follow-up, which masterfully melds a deep-house bassline with the kind of shiny synths that have disciples of Real McCoy agag with glee. It's an interesting contrast of sounds that is firmly held together by Williams' authoritative

vocals and a chant that was made to blast from boomboxes and car radios.

AC

▶ **JAMES TAYLOR** *Little More Time With You* (no timing listed)
PRODUCER: not listed
WRITER: J. Taylor
PUBLISHER: not listed
Columbia 67912 (c/o Sony) (CD cut)
Taylor ends a long break from recording with this harmonica-laced ditty that is as clever as it is catchy. His voice feels like a favorite old sweater that makes you smile with comfort and warmth every time you put it on. That may sound hokey or silly, but after one listen to this wonderful moment from the album "Hourglass," you are likely to wholeheartedly agree.

▶ **LINDA EDER** *Something To Believe In* (3:54)
PRODUCERS: Linda Eder, Frank Wildhorn
WRITER: F. Wildhorn
PUBLISHERS: Bronx Flash/Sbocaj/Scaramanga, ASCAP
Atlantic 8052 (cassette single)
The Tony-nominated Eder is currently earning standing ovations every night on Broadway in "Jekyll & Hyde." This power ballad provides ample proof of her incredible star power. It also nicely showcases a rich vocal range that is drawing constant comparisons to Barbara Streisand. That's a tough standard to reach—and Eder is well up to the task.

ROCK TRACKS

▶ **MOTLEY CRUE** *Afraid* (no timing listed)
PRODUCERS: Scott Humphrey, Nikki Sixx, Tommy Lee
WRITERS: N. Sixx, T. Lee
PUBLISHER: not listed
Elektra 5435 (CD promo)
They're baaaack! With departed singer Vince Neil back in tow, the Crue gnash through a dark and aggressive jam from their slammin' new album, "Generation Swine." There's no denying the chemistry between Neil and bandmates Tommy Lee, Nikki Sixx, and Mick Mars as Neil deftly darts around their sharp instrumentation and gives white-knuckled passion to the song's anthemic chorus. Consider this the perfect antidote to alterna-weary rock formats.

RAP

▶ **THE BEATNUTS** *Do You Believe?* (3:36)
PRODUCERS: The Beatnuts
WRITERS: L. Fernandez, J. Tineo
PUBLISHER: Inkyju, ASCAP
Relativity 1606 (c/o RED) (CD single)
Although this beatmaking group has been downsized to a duo, "Do You Believe?" fronts the same symmetry of beats and rhymes present on previous work. The two continue to will their pens to write street-sensitive lyrics atop ridiculously raw and gritty tracks. The risqué B-side track "Give Me Tha Ass" displays a playful yet completely serious side of the two, as they entice the females to "give me . . ."

BOOGIE MONSTERS *The Beginning Of The End* (3:45)
PRODUCERS: Domingo
WRITERS: M. McCann, S. Pollard, Domingo
PUBLISHERS: Juggernaut Plastic/Rogli/EMI/DeRanged Funk/Jelly's Jam, ASCAP
EMI 58639 (cassette single)
Although the bassline and eerie moans on "The Beginning Of The End" summon turntable jocks and listeners by the dozens, Boogie Monsters manage to lose the majority by mid-verse with overly abstract, unconnected rhymes. Caught up in the mystical cipher of the track, listeners will leave the duo's musical trip feeling cheated, as the lyrics never quite measure up to the track's highly emotive production.

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.)

ENTER*ACTIVE

EDITED BY BRETT ATWOOD

DISNEY DAILY BLAST
http://www.disneyblast.com

It was bound to happen. Disney is taking a stab at launching its own World Wide Web-based subscription service aimed at kids. Though many Web surfers are used to free content, the service's high production values warrant its cost of \$4.95 per month or \$39.95 per year. (Microsoft Network subscribers automatically receive Disney Daily Blast as part of its standard subscription service). The colorful content varies daily and includes video games, kid-safe news coverage, read-along stories, and more. The site's expanded multimedia features require an additional download of supplementary software, but the end result is worth the wait.

SON OF GREASE

http://www.geocities.com/Hollywood/1982/

It's not remembered as one of the greatest musicals of the time. In fact, "Grease 2" is hardly remembered at all—except by some die-hard fans who have created this quirky World Wide Web site dedicated to the sequel that replaced Olivia Newton-John and John Travolta with then-unknown Michelle Pfeiffer and the still-unknown Maxwell Caulfield. Oh yeah, "Grease 2" also boasts the singing talents of Adrian Zmed (of "T.J. Hooker" fame). The site contains plenty of images and

sound samples from the movie, which flopped miserably in 1982. However, the recent resurgence in the original "Grease" has also boosted interest in its little-seen sequel. Several fans of the follow-up have flocked to the site to share their favorite scenes and songs. Consider this comment from Matt B.: "My favorite moment is when Stephanie and Michael are sitting in the burger joint, talking about tutoring and whether or not Michael wants ketchup on his burger." Be sure to bookmark this one—not!

HOME VIDEO

EDITED BY CATHERINE APPELFELD OLSON

DOCUMENTARY

THE SECRETS OF MAGIC & ILLUSION

MPI Home Video

51 minutes, \$19.98

No matter how much glitz modern magicians infuse into their stage shows, sawing a woman in half, Chinese linking rings, midair suspension, and card and coin tricks remain the focal point of the world of magic and illusion. Backed by dramatic music and narration, a masked magician breaks the fraternal code of silence and reveals the secrets behind several of these illusions. The magical feats are first shown as they would be done in a live presentation and then broken down in detailed explanations of how the trick is accomplished. Although it

would seem to have a limited audience, the tape makes for an interesting addition to the collector's library.

SPORTS

TREAD

Unapix Entertainment/Miramax

85 minutes, \$14.98

The line forms here for extreme sport fans who prefer mountain biking over other cycling thrills. A feature-length film, "Tread" follows two off-road biking champs, Hans Rey and Greg Herbold, as they seek the ultimate biking nirvana, or "shredtopia" in extreme speak. Their search takes them from the Poison Spider Mesa in Moab, Utah, to the slopes of the Austrian Alps to the cobblestone streets of Quito, Ecuador. A buddy flick in every sense of the word, "Tread" frames the bike touring scenes with the duo cooking burgers around a campfire as they talk about their love of the sport. Also new from Unapix is follow-up "Retread," which shadows Missy "the Missile" Giove on her shredtopia journey through the Himalayas and other daunting landscapes. Contact: 800-245-6472.

INSTRUCTIONAL

INTRODUCING ACOUSTIC SLIDE GUITAR

Warner Bros. Publications

75 minutes, \$19.95

Veteran strummer Keith Wyatt, who already has his own section of instructional videos in the Warner Bros. library, is back with this ultra-focused tape, which features simple, streamlined guidelines on topics ranging from choosing the best slide

and fingerboard patterns to special intonations and muting techniques. In a little more than an hour, he brings viewers through a beginner's series that likely would take several in-person lessons. Viewers are advised to have their instrument in hand, and a pencil and paper nearby, when they pop in the video. Wyatt also takes on the instructor's role in the complementary "Introducing Electric Slide Guitar."

LEADSMART

LeadSmart Homes

30 minutes, \$19.95

The public interest in lead paint and other hidden household offenders is on the rise as new federal laws go into effect requiring homeowners to disclose to potential buyers knowledge of lead on the premises. This nuts-and-bolts video is aimed at buyers, sellers, and do-it-yourselfers. The presentation is bland but comprehensive. Among the issues examined are when and how to test for lead, and best bets for fix-up and cleanup when there's lead around. But for those who want to take their lead education a step further, there's also a "LeadSmart" CD-ROM.

CHILDREN

BROWN ANGELS

Village Children's Productions

30 minutes, \$14.95

"Brown Angels" is not the first babies-at-play video to focus solely on African-American children, and it's not the most innovative either. But there's no denying the pure aesthetic appeal of a stream of adorableness. Backed by a swinging score

in the New Orleans jazz mode that adds pizzazz to such lullaby standards as "Twinkle, Twinkle Little Star," the program quickly becomes a redundant lineup of youngsters laughing, pouting, and just hanging out. There's no activity per se, just lots of up-close camera time on faces, which should draw their share of eyeballs among contemporaries. Contact: 800-2287-2559.

AUDIO BOOKS

EDITED BY TRUDI MILLER ROSENBLUM

THE WISHBONES

By Tom Perrotta

Read by Jack Hawkins

Audio Renaissance

3 hours (abridged), \$16.95

Dave is a 31-year-old teenager, still living with his parents, dating his high school girlfriend Julie, and playing in a wedding band on the weekends. On the spur of the moment, he asks Julie to marry him, but then becomes enamored of Gretchen, a hip New York poet. It's a light, entertaining story about people who have trouble growing up and features right-on-target snippets of wedding band music. Hawkins' narration is straightforward but not exceptional. It's always clear that he's reading, and he doesn't become part of the story. This is an enjoyable but insubstantial listen, perfect for beach or poolside listening.

ON STAGE

THE LIFE

Music by Cy Coleman; lyrics by Ira Gasman; book by David Newman, Ira Gasman, and Cy Coleman; directed by Michael Blakemore

Starring Lillias White, Pamela Isaacs, Sam Harris, Belamy Young, Kevin Ramsey

Ethel Barrymore Theatre, New York

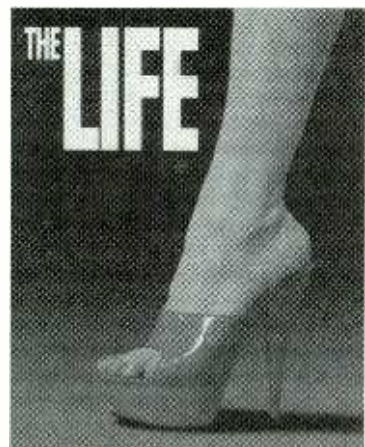
Can anyone be nostalgic already for the seedy splendor that was once New York's Times Square? About 15 minutes into its Disneyfication comes "The Life," Cy Coleman ("The Will Rogers Follies," "City Of Angels") and Ira Gasman's musical look back at Times Square's '70s/'80s heyday, before themed megastores and 3D cinema rides replaced the area's flesh marts and shooting galleries. In one sense, the timing is apt: The uneven musical mixes measures of street grit with spoonfuls of melodrama in the same awkward fashion that hustlers now share a street corner with Mickey.

Oddly, for a story about an area seemingly teeming with drama, it is the book that is the weakest link in a flawed but flavorful production. The overbaked plot line about a good-hearted prostitute (Queen) working the streets to earn the cash needed to stake her and her man to an honest life in Georgia (complications ensue) weighs heavily and nearly brings the whole show down. It is fraught with creaky plot twists, hackneyed character types, and laughable "dramatic" dialogue.

Oddly, too, the music for the most part lacks both the street edge of its subject matter and the rock vibe of its period setting. Instead, Coleman delivers a workable mix of jazz, blues, show ballads, and dance number show-stoppers that are lifted by the performers.

That said, "The Life" also features heartfelt performances by a strong cast; eye-popping costumes; effectively gritty staging; and two knockout numbers among a handful of good ones.

As in the life referred to in the title, it is the women (not their leech-like pimps) who carry the lion's share of the load. Front and center is Lillias White ("How To Succeed In Business . . .") as Sonya, the veteran street-walker whose dogs (and every part in between) are just too damn tired. White's electric performance of the blues-drenched "The Oldest Profession," which builds to a series of humorous and, ultimately, heart-wrenching climaxes, rings with the kind of easy, soulful authenticity the heavy-handed book lacks. The conclusion of the number, in which Sonya, bedraggled and dragging and needing a cold drink in the middle of a long night, silently watches her beer dumped out by her unfeeling pimp,



says more about "the life" than all the dialogue before and after.

As Queen, Pamela Isaacs delivers in a dusky soprano narrative ballads ("He's No Good," "We Had A Dream") that could have turned saccharine in lesser hands. Rounding out the female leads is Mary (Belamy Young), as the cornfed innocent who isn't.

Actor/recording artist Sam Harris ("Grease") is JoJo, the hustler/narrator who sums up all that is oily in "Use What You Got," which, along with "Easy Money," comes closest to being truly catchy. Kevin Ramsey is Queen's boyfriend, who worked himself up "from gutter to street" and ultimately succumbs to its temptations.

Several years in the making, "The Life" is already available as an RCA Victor album of all-star performances. An original-cast version is due June 30 from Sony Classical. Prospects can only be bolstered by the 12 Tony nominations the musical received May 5, including a nod for best musical. **MARILYN A. GILLEN**

STEEL PIER

Music and lyrics by John Kander and Fred Ebb

Book by David Thompson

Choreographed by Susan Stroman

Directed by Scott Ellis

Starring Karen Ziemba, Daniel McDonald, Gregory Harrison, and Debra Monk

Richard Rodgers Theatre, New York

At a time when Broadway is evenly divided between the harsh grit of "Rent" and the amusement park spectacle of "Beauty And The Beast," an unassuming, old-fashioned show like "Steel Pier" seems doomed for commercial failure. It's a shame, since this is easily among the most satisfying productions to open during a spotty season for original musicals.

Joined by book writer David Thompson, the legendary team of John Kander and Fred Ebb has crafted a show that relies primarily on sweet tunes, lively choreography, and charming performances. The sets also shift and rotate without ever distracting the eye from the plot or the actors. It's a tribute to the company, the material, and the deft hand of director Scott Ellis.

"Steel Pier" shows Kander and Ebb momentarily sidestepping the dark cynicism of past efforts like "Chicago" and "Cabaret" in favor of an uplifting tone. Although the material does have the occasional biting, jagged edge, the prevailing theme is self-empowerment.

Set in 1933, "Steel Pier" tells the stories of people who enter a dance marathon in Atlantic City, N.J., in hopes of finding a solution to financial woes. At the center of the plot is Rita Racine (played with pathos and pluck by Karen Ziemba), the star of the

marathon circuit who wants to quit the racket. She is secretly married to the oily Mick Hamilton (a surprisingly potent Gregory Harrison), the marathon MC and manager who fixes the results and dupes Rita into believing that following this one last event they'll retire to a nonexistent house by the sea. The couple is unhinged by the arrival of Rita's last-minute dance partner, Bill Kelly (future matinee idol Daniel McDonald), a dashing daredevil aviator who steals her heart.

But here's the hitch: Bill is killed in a plane crash at the beginning of the show but is allowed to return to earth to claim a dance with the woman of his dreams. Although this frustrating twist mixes any romance between Rita and Bill, it is a chance for Ziemba to shine onstage. It also provides a powerful pro-woman statement that transcends the show's Depression-era context.

Beneath the main plot line is a quirky and promising cast of supporting characters that alternately keeps the proceedings amusing and heartbreaking. Kander, Ebb, and Thompson, however, stumble at developing the characters.

With the exception of the requisite "tart with a heart," Shelby Stevens (played with saucy energy by Debra Monk), none of these characters are fleshed out enough to draw passion from the viewer. Frequently they serve as brief diversions from the show's main action.

But with a primary plot that clicks and zippy music that leaves one grinning, "Steel Pier" proves that they can make 'em like they used to.

LARRY FLICK





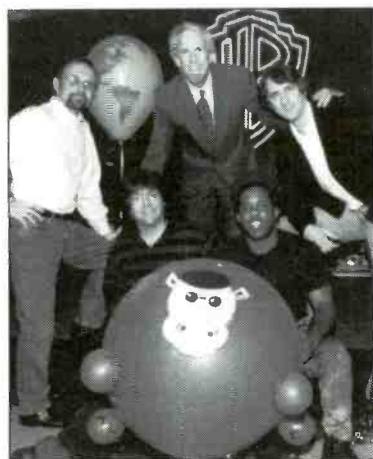
McNair Magic. Soprano Sylvania McNair was the guest of honor at a dinner following her performance with Andre Previn and the New York Philharmonic at New York's Avery Fisher Hall. Her Philips Classics album, "French Reveries," was released in March. Pictured in the back row, from left, are Chris Isidori, field representative, PolyGram Group Distribution (PGD); Wayne Olson, sales representative, PGD; Christian Dalbalvie, national director of alternative marketing, PolyGram Classics & Jazz; and David Dallon, sales representative, PGD. Shown in the front row, from left, are Zev Feldman, artist development representative, PGD; McNair; and Jerry Koepecky, senior VP of sales and marketing, PGD.



Show Of Support. Contemporary Christian artists gathered in Hermitage, Tenn., for a benefit concert hosted by Star Song recording artist Sierra. Proceeds will go to aid the families of the victims who were killed or injured in a shooting at a local McDonald's. Pictured in the front row, from left, are Scott Reynolds, manager, Sierra; Jonathan Clements, VP, Lord & Michaels; Sierra's Wendi Foy Green, Deborah Schnelle, and Jennifer Hendrix; Lauri Lynn, morning-show co-host, WAYM Nashville; and Mark Rider, network director of image and development, WAYM. Pictured in the back row, from left, are Word artist Scott Krippayne; Sparrow artists Gordon Kennedy and Cheri Keaggy; and Myrrh artists Grover Levy and Guardian member Jamie Rowe.



Swede Deal. Swedish pop/rock artist Louise Hoffsten celebrates her U.S. debut with executives from the Track Factory/MCA Records, which will release her self-titled album in July. A popular artist in her home country, Hoffsten has begun to win American audiences through placement of her music in several TV shows and movies. Pictured, from left, are Tim Sexton, president, the Track Factory; Abbey Konowitch, executive VP/GM, MCA Records; Hoffsten; Jayne Simon, senior VP of field and sales marketing, MCA Records; and Gary Ashley, senior VP of A&R, MCA Records.



Flecktones Fete. Warner Bros.' Béla Fleck & the Flecktones were honored recently in Nashville for sales of their albums, which collectively have topped 500,000 units. The event also celebrated their best pop instrumental performance Grammy for "Sinister Minister," a track from their latest album, "Live Art." Pictured in front, from left, are Fleck and Flecktones bassist Victor Wooten. In the back row, from left, are Chris Palmer, VP, Warner Reprise Nashville; Jim Ed Norman, president, Warner Reprise Nashville; and Matt Pierson, senior VP, Warner jazz.



A Night Out. Rykodisc executives socialize with Bruce Cockburn following his concert at the Berklee Performance Arts Center in Boston. Vibraphonist Gary Burton, who is a guest on Cockburn's latest Rykodisc set, "The Charity Of Night," joined him for a number of songs. Pictured, from left, are Cockburn's manager, Bernie Finkelstein; Cockburn; Rykodisc president Don Rose; Burton; and Rykodisc GM Peter Wright.



Lowdown On Scaggs. Boz Scaggs gave a special performance recently in Los Angeles in celebration of his new album, "Come On Home." The Virgin Records disc is a tribute to R&B music. Pictured, from left, are Scaggs; Scaggs' wife, Dominique; Ken Berry, chairman/CEO, Virgin Music Group worldwide; and Nancy Berry, executive VP, Virgin Music Group worldwide.



Can't Stop Loving Ray. Rhino Records executives celebrate the acquisition of the legendary Ray Charles' master recordings on the ABC/Paramount, Tangerine, and Crossover labels. Rhino will release a five-CD boxed set, "Genius & Soul: The 50th Anniversary Collection," in September. Shown in front, from left, are Rhino executive VP Robert Emmer, Charles, and Rhino president Richard Foss. Pictured in back, from left, are senior VP of marketing and sales Neil Werde and Charles' attorney, Peter Funsten.

THE ASIAN TRAIL

MIDEM 1997

The Giant Moves To The Fore

At MIDEM 1996, U.S. trade representatives were steeling themselves to lock horns over thorny intellectual property issues. In 1997, the winds have shifted. The quest for the right local partner, the right artists and the right *guang xi* (the Mandarin-language term that translates to the "connections" which make business tick in the Chinese world) is on once again in earnest; the fortunes of the songs and artists who will spark the next stage of growth for an indigenous recording industry in China are at stake.

BY GEOFF BURPEE

HONG KONG—If China has been at the periphery of every broad music-industry discussion in this region in recent years, 1997 marks the time when the giant moves front and center.

Hong Kong's imminent departure from British rule, the recent demise of paramount leader Deng Xiaoping and a variety of other factors have contributed to proverbial "interesting times" in the Middle Kingdom.

Beefed-up efforts to combat CD piracy appear to have, for the moment at least, held in check the growth of production within China's borders (while the IFPI acknowledges the slack in pirated CD production has been picked up elsewhere in the region).

Increased A&R activity in China, meanwhile (coupled with glimmerings of the political will to boost the domestic market), finds the regional recording industry once again poised on the country's doorstep, eager to test the new climate.

Consequently, at the third annual MIDEM Asia May 21-23, music executives may note a marked change in the direction of talk on China from the last time they got together here. In 1996, U.S. trade representatives were steeling themselves to lock horns over thorny intellectual-property issues.

In 1997, piracy laments and frustration over limited market access are still much in evidence. But in some small measure, the winds have shifted to concentrate afresh on artist development and successful strategies for getting music to the mainland record-buyer. The quest for the right local partner, the right artists and the right *guang xi* (the Mandarin-language term that translates to the "connections" which make business tick in the Chinese world) is on once again in earnest; the fortunes of the songs and artists that will spark the next stage of growth for an indigenous recording industry in China are at stake.

BUSINESS CARDS AND BUSINESS TALK

"The continued success of MIDEM Asia is an important indication of how vital music is to this region," says Xavier Roy, chief executive of the Reed

Continued on page APQ-4

AMERICANS AT MIDEM

U.S. labels are looking for Asian distributors for their releases, while music distributors are seeking potentially lucrative Asian recordings and labels to handle in the U.S. And marketers of specialized non-music products, such as books, are looking for entry into Asian retail stores.

BY DON JEFFREY

NEW YORK—Bo Crane, president of the Miami-based labels PanDisc Records and Street Beat Records, already has a successful track record from MIDEM Asia.

When he was there two years ago, he signed a three-year deal with a Japanese company—Avex—to be exclusive licensee for his product in Japan. After last year's Asian conference, Crane forged an exclusive deal with Universal Records in the Philippines. Before that, Universal had been licensing his product on a nonexclusive basis.

This year, Crane says, "We'll try to wrap up distribution and licensing agreements in other territories, where we haven't had exclusive deals," such as Taiwan, Korea and Hong Kong. Three people from his company will be attending.

Continued on page APQ-6



ASIAN BREAKTHROUGHS

This issue of Billboard's Asia Pacific Quarterly contains a series of reports on emerging artists from throughout the region.

Artist: Dadawa

Current Album: "The Ballad Of Lhasa"

Label: Warner

THIS YEAR, THE EYES OF THE WORLD are on China. The enduring hope for a Chinese artist like Dadawa is that the world will see more than CNN images and the perspective of politicians and policymakers. "The Western world feels that it knows so much about China," Dadawa says. "But, in fact, they know very little. They are so easily made to view China in a political way."

The title of Dadawa's second major-label release, "The Ballad Of Lhasa," and the Warner artist's favorite track, "The Love Song Of The Sixth Dalai Lama," appear to sail close to the wind. However, drumming up controversy for Tibet, a land much loved by the singer, is not her aim.

"My music is one part of making China

Continued on page APQ-8



INSIDE APQ

Europeans At MIDEM	APQ-2
Australia At MIDEM	APQ-2
Japan At MIDEM	APQ-2
ARTISTS & MUSIC	APQ-4
MERCHANTS & MARKETING	APQ-6
PROGRAMMING	APQ-8

The Europeans

Less crowded and more focused, the Hong Kong confab offers opportunities distinct from its Cannes cousin. European attendees find it pleasant to do business there, though business itself can be just as harsh as anywhere else on the globe.

BY ROBERT TILLI

The upcoming third edition of MIDEM Asia is eagerly awaited by entrepreneurs and executives from the European music community, who find it offers opportunities distinct from those enjoyed at MIDEM in Cannes.

East meets West at the flagship MIDEM in France also, so what's so special about going to Asia? Obviously, more Asian companies are present on their home soil, but since travel expenses are quite high,



the ones who go are on a much higher level, the decision-makers I would say," agrees Wally van Middendorp, the Benelux GM of Play It Again Sam. PIAS's previous visit to Hong Kong put the company in touch with repertoire broker Swat Enterprises, which specializes in dealing with the Asia Pacific region.

Swat owner Stuart Watson finds MIDEM Asia the perfect place to exhibit. "It's a social gathering and a very ben-



Edel priorities: Blossom, Fun Factory, Scooter, Solid Harmonie

fewer European companies attend the conference. As a result, MIDEM Asia is less crowded and subsequently more focused, say attendees.

"On the one hand, there are fewer Europeans, but the ones who do come are far more focused on their business than in Cannes," says Udo Schleeberger, export manager at SPV, one of Germany's leading independent music companies. "I detect fewer luck-seekers in Hong Kong and more people who know exactly what they want."

"There might be fewer Europeans than in Cannes, but

official one to cement deals," he says. "Also, I find it exciting to work in a growing market where young people are still hungry for things to happen. To me, the European market is flat and too much accountant-related," Stuart says. "Besides MIDEM Asia saves me from one of my six-week trips across the Asian Pacific [markets] to meet our business partners."

Last year, Stuart was involved in introducing Zomba/Jive president Barry Weiss to companies throughout the

Continued on page APQ-8

Australia At MIDEM Asia: Number Of Attendees Equals Cannes Count

BY CHRISTIE ELIEZER

MELBOURNE—Within three years, the Australian contingent to MIDEM Asia has grown to 10 stands and 100 attendees—equal to the annual pilgrimage to Cannes. Some Australians suggest Hong Kong could overtake France as the place to do the bulk of their business.



"Australia is focusing on a region that is expanding more rapidly than anticipated," says Phil Tripp, publisher of the "Australasian Music Industry Directory," who coordinated the Aussie presence. "The decrease of the piracy problem means more people are willing to take the region seriously, which was not the case five years ago. Australians are becoming more aware also that it's important to build relationships than just communicate through faxes."

The less hectic pace at the Asian meet makes potential partners easier to access. Besides, why leave the Australian summer in January to head for France's winter?

What's interesting about this year's contingent is its diversity. Most obviously seek markets abroad. But some have set up to work exclusively with Asia, ignoring the home front.

SIX DEALS SCORED

Ocean Records, a consortium of six Queensland companies, including studios, touring agencies and producers, makes Cantopop and ballads for Asian ears. These are not released locally in Australia.

"MIDEM Asia is a level playing field," says co-director Darren Clark. "You don't need to be particularly significant in your market. If you've done your research and have the product, you can do deals."

At last year's meet, Ocean scored six licensing deals in markets including Japan, Thailand, the Philippines and Indonesia. It acts tour Asia; one of these, Lemonjuice, did



Northbound Aussies, from left: Phil Tripp, Darren Clark and Jim Taig

dates late April in Japan in the wake of strong media/retail reaction, and showcases in Hong Kong. Six more releases are to be licensed this year, says Clark.

Jim Taig, MD of Sydney's Studio 301, is making his first visit. Easily the best-equipped facility in Australasia and the mastering point for 75% of local product, the studio has been tapped by Indonesian and Thai companies. According to Taig, "Our reputation spread there by word of mouth. In the last two years, 15% of our business has come from the region. I'm looking to tell people in Hong Kong, Taiwan, Singapore and Malaysia we're a viable, and cheaper, alternative to Japanese studios."

A possible showcase act this year is Richard Walley, an elder of the Nyongari tribe. Walley's six-CD tribal-music catalog was snapped up at Cannes for U.S., Europe and Japan. "Interest in world music is growing enormously, and these releases are the real thing," says Perth-based Sunset Music's Brian Peacock, who is following up interest in Walley in Indonesia and Taiwan. Sunset has also had interest in "Bardi Ilima," songs and stories of the Bardi people of Northwest Australia, and John Albert's contemporary world-music release "Through A Mirror."

MEN GO BACK TO WORK

Managers are being proactive. A live CD from a Brazilian tour last year by the reunited Men At Work takes Andrew Walker of Mr. Walker's Company to Hong Kong for territory deals. Men At Work was an early '80s global phenomenon (including two No. 1 albums in the U.S.), but not

Continued on page APQ-14

Japan at MIDEM: Looking To Strengthen Both Asian & European Ties

By STEVE McCLURE

TOKYO—Japanese music companies know that being on the region's doorstep doesn't give them an automatic entree into Asia—which is where MIDEM Asia comes in.

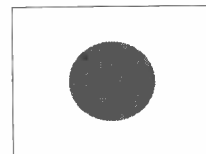
"MIDEM Asia gives us a chance to develop better contacts in the Asian region," says Hiro Murakami, international manager of the Yamaha Music Foundation's music-publishing division. "There are more local industry people there—the mentality and attitude is totally different from Cannes, where the emphasis is much more on buying European product."

Also concerned with strengthening ties between Japan and the rest of Asia in the music field is PROMIC (Foundation for Promotion Of Music Industry and Culture). Established in 1993 by Japanese record companies, music publishers, production companies, performers' groups and other music-related bodies, PROMIC aims to spread the word about Japanese music to the rest of Asia and introduce Asian artists to Japanese audiences.

To that end, PROMIC sponsors a music festival each year in Tokyo featuring Japanese and other Asian artists.

The organization also carries out market research for its members, and this year the focus is China.

"With the return of Hong Kong to China this year and the ongoing changes in the Chinese market, we want to concentrate our



research on China," says Yukio Yamazaki, PROMIC's executive director.

Another reason for going to MIDEM Asia is to publicize PROMIC's activities, Yamazaki adds. "People in Asia don't know about PROMIC, and this year

Continued on page APQ-18



Columbian kitsch-meisters Pizzicato Five

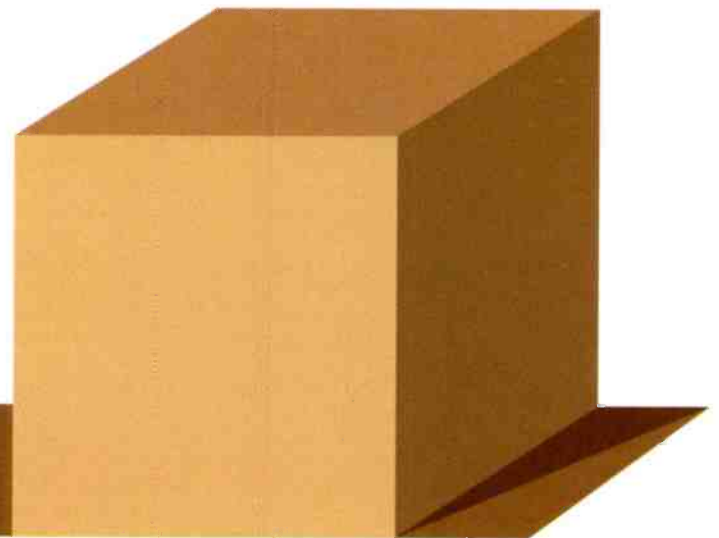
CHART TOPPER

When teens in 10 Asian countries were asked,
"What is your favourite music channel,"
guess who topped the charts? And minds.

31%



14%



MTV

Closest Competitor

Source: 1996 DMB&B Brainwaves New World Teen Study™ Wave II

ENOUGH SAID.

So, if you want to speak to the fastest growing market
in Asia - the youth market - use us as your mouthpiece.

SINGAPORE
Andrew Hoppe
Tel: 65 420 7229
Fax: 65 221 5567

HONG KONG
Levin Lo
Tel: 852 2313 8037
Fax: 852 2312 0066

INDIA
Mishal Varma
Tel: 9122 497 2892
Fax: 9122 497 2890

TAIWAN
Garand Wu
Tel: 8862 376 1311
Fax: 8862 377 0864



Boy Bands, Painting Danes & A Million-Selling Queen

PARTY LIKE IT'S 1997 in Hong Kong for the handover. PolyGram has set up local Hong Kong DJ Joel Lai with the company's dance labels from around the globe—A&M's AM:PM; Mercury's Manifesto & Talkin' Loud; Polydor's Hi-Life, London and FFrr—for a mixdown on the big night of June 30, commemorating Lai's work. The event will be held—where else?—at the Post 1997 club.

ROCK RECORDS' RECENT distribution deal with Mute Records is bearing fruit in Asia, with the new Erasure album, "Cowboy," benefiting from an Asia-only bonus track—a cover of Blondie's "Rapture"—and a release date in the region several weeks earlier than that in Europe. And with each purchase, the label throws in a balloon. Depeche Mode's new album, "Ultra," released in April, is the focus of a huge advertising campaign from Rock, with major TV support. In Hong Kong, a huge banner down the side of HMV's Tsim Sha Tsui flagship store and another at the junction of Nathan and Jordan Road bears testament to Rock's Mute relationship.

WARNER MUSIC Cantopop queen Sammi Cheng sold over 1 million albums in 1996, her label has announced. The Mandarin

album debut, "Worth It," moved 500,000 sales in Taiwan alone, according to David Gilchrist, senior VP of marketing for Warner Southeast Asia. Add to that her three Cantonese albums, which all sold in excess of

130,000 units in Hong Kong alone, and even 50,000 units of her laser disc, and Cheng shapes up as the best-selling female artist in the region last year. Her new Mandarin album, released April 15, is hotly anticipated in the Chinese pop world and even beyond: Gilchrist says that at one point, "Worth It" climbed to No. 6 on the Virgin retail store chart in Vancouver, Canada.

AMERICAN R&B GROUP Az Yet, a LaFace band distributed by BMG in the region, has completed a tour of half of Asia, starting in Malaysia in March and taking in Singapore, Japan, Korea, Hong Kong, Thailand,



New Zealand and South Africa. The current hit by the five boys from Atlanta is "Hard To Say I'm Sorry." More

boy-band news in Asia: ex-Take That member Gary Barlow's album is doing promotion for his new solo album in Japan, Korea and other southeast Asian countries. Virgin/EMI's 911 further ups the boy-band stakes in Asia with a May visit.

ARTISTS & MUSIC

DANISH POP ACT Michael Learns To Rock returned to the region for a live tour taking in Singapore and Kota Kinabalu, Malaysia. Of the more remote latter gig in Malaysian Borneo, VP of international A&R for



EMI Music Asia John Possman says the band's current "Paint My Love" sold 360,000 of its 1.6 million in Malaysia and "a lot of those outside (the nation's largest city of) Kuala Lumpur." Possman said the more rural areas are a big place to sell out a lot of bands which cross over here, citing the Danish pop artists' 1995 run through up-country Thailand, Surabaya (Indonesia) and others.

THAI POP STAR Velma is flying Eastern Sky records international for her first eponymous album. One of the three Eastern Sky founders, Kenny Jackel, produced the soul R&B album and also wrote several of the songs. He says the album by the 28-year-old British singer will be marketed in Japan and Taiwan as well as Thailand. Velma Rowe sang with local band TKO soon after she arrived in Bangkok in 1993, and after the band broke up, Kenny Jackel became interested in her is a solo artist.

UNIVERSAL MUSIC ASIA will be setting up its Indonesia company later this month or next, with international and local ownership split 95% to 5% ("what most lawyers feel to be the appropriate thing to have negotiated there," according to Peter Bond, senior VP). The company's more alternative bent toward international repertoire is acknowledged to be better-suited to Indonesia's edgier market than to the softer tastes of Chinese-pop listeners further north.

INTERSCOPE SKA PHENOM No Doubt's "Tragic Kingdom" "sailed by 500,000" in the region, says Peter Bond, senior VP at Universal Music Asia. After a Channel V tie-in and a beach gig in Bali in late 1996, Universal has built a grassroots radio campaign from New Zealand on up to Korea with the album.

BAKERY MUSIC INTERNATIONAL, the international repertoire arm of Thai independent Bakery Music, held its official launch in early March with Dome Records Limited artist Newton performing a six-song con-

cert. General manager Vorapoj Nimvijit said Bakery International has been organized for months and felt the British artist Newton, with a No.1 song in Australia, was the right artist to launch with. Newton is signed to Dome Records in London, which arranges marketing deals with other independent labels around the world. In Thailand, it made a deal with Bakery International, which hopes Newton takes them sky high.

THE RISE AND RISE of Dangdut—Malay music mixed with dance beats—continues, with Warner Malaysia's "The Very Best Of Dangdut" moving 500,000 units in that country.

A new signing from the label—whose repertoire is moving in a completely different direction, however—is Raihan, a five-piece accapella group. David Gilchrist, senior VP marketing for Warner Southeast Asia, says the group got its start performing at religious functions a few years back. Gilchrist reckons Raihan's album "Punji Pujian" moved 200,000 units in its first eight weeks. The album has garnered strong radio airplay in the country. "It is definitely crossover potential," says Tony Fernandes, managing director of Warner Music Malaysia. "We're doing what they've done with the more commercial gospel in the States."

"It's highly likely that there will be a flood of similar releases," says a rival company's executive.

BLUR, RADIOHEAD AND Foo Fighters mark a renewed effort from EMI/Virgin to break melodic guitar-driven pop in Asia. With their new album, "Colour & The Shape," the Foo Fighters are a standout. "I think this is going to be huge—a nasty big record in the States," claims EMI VP, international repertoire, John Possman. "Dave Grohl's songwriting is more upbeat on this record." EMI is upbeat on the prospects for a variety of more such guitar-band releases—such as Mansun, whose "Wide Open Space" debuted at No. 1 in the U.K. EMI's Possman met the band members in Japan and invited them out for a showcase gig in Hong Kong recently.

PUGET SOUND'S MOST FAMOUS saxophonist, Kenny G, is mounting a major tour of the region, following a one-off live stint in Hong Kong early in 1997 to launch the album "The Moment." BMG put Asian sales of G's current album at almost 1.5 million, or 50% of the sales the artist's "Breathless" album achieved in three years. ■



MIDEM '97

Continued from page APQ-1

MIDEM Organization, "and from what we have been able to see from the run-up to MIDEM Asia 1997, in this exciting year for MIDEM Asia's home of Hong Kong, Asian music is more important than ever."

As Roy's credo for the show has amply demonstrated in the past two years: "If you bring them together, they will talk." Greetings, business cards and business talk were flying, "without any hesitation," from the first day of the first MIDEM Asia, Roy says, and it hasn't let up since.

Mirko Whitfield, MIDEM's Asia Pacific director, sales & marketing, says, "From what I can tell, it's going to be a big year. I think we're definitely going to see the biggest and most exciting MIDEM Asia to date by far."

Michael Smellie, senior VP of BMG Asia-Pacific, says that, while his record company's presence will be reduced in 1997, this is not an indication of his interest in what takes place at the show. "MIDEM is important for the Asian region to establish its regional presence. If I was running a small independent company, I would have a different view, and I'd be very actively taking part. We'll obviously maintain an interest in what's going on with those smaller companies—and on the publishing side, we'll continue to actively participate," says Smellie.

Martin Davis, senior VP, Sony Music Asia, observes, "China is going to be very much on the agenda. There's been so much talk about getting market access to China, and that will be to the fore."

Sony Publishing will be represented by its own booth, and the record company will be very much in evidence. "It's a useful place for us to meet people from the industry," Davis says, "not just within Asia, but worldwide."

"MIDEM Asia helped us in the past, in that it gave us the opportunity to come out and show people that we'd arrived in the market," comments Peter Bond, senior VP of

Universal Music Asia Pacific. "It has been an extremely useful forum for us. Regardless of what official level of participation we have, it will continue to be so."

1996 Asia Pacific music sales

HONG KONG

Total Unit Sales: 14.53 mil.
Annual Unit Growth: 4.9 %
Total Retail Value (USD): \$167.26 mil.
Annual Value Growth (USD): (-8.7 %)

INDONESIA

Total Unit Sales: 79.07 mil.
Annual Unit Growth: (-4.7 %)
Total Retail Value (USD): \$269.59 mil.
Annual Value Growth (USD): 8.7 %

MALAYSIA

Total Unit Sales: 17.19 mil.
Annual Unit Growth: 19.2 %
Total Retail Value (USD): \$99.94 mil.
Annual Value Growth (USD): 24.6 %

PHILIPPINES

Total Unit Sales: 10.78 mil.
Annual Unit Growth: 7.0 %
Total Retail Value (USD): \$50.33 mil.
Annual Value Growth (USD): 13.2 %

SINGAPORE

Total Unit Sales: 6.89 mil.
Annual Unit Growth: (-9.3 %)
Total Retail Value (USD): \$79.74 mil.
Annual Value Growth (USD): 4.9 %

SOUTH KOREA

Total Unit Sales: 60.95 mil.
Annual Unit Growth: 11.3 %
Total Retail Value (USD): \$516.62 mil.
Annual Value Growth (USD): 2.2 %

TAIWAN

Total Unit Sales: 47.34 mil.
Annual Unit Growth: 14 %
Total Retail Value (USD): \$415.86 mil.
Annual Value Growth (USD): 23.6 %

THAILAND

Total Unit Sales: 38.12 mil.
Annual Unit Growth: 47.1 %
Total Retail Value (USD): \$186.44 mil.
Annual Value Growth (USD): 36.5 %

(Source: IFPI 1996 World Music Sales)

A MILESTONE FOR PUBLISHERS

Harry Hui, regional director at Warner-Chappell Music Asia-Pacific, comments that "China as a market has not posed any problem for us; we just sign contracts in Hong Kong. But then it has presented problems indirectly for us, as our clients and customers selling product into China is a big issue." Hui says his meetings with the consul general of the U.S. on the market-access issue in 1997 bode well for renewed hope this year.

For publishers, Hui calls MIDEM Asia, "a good milestone to revisit all the MoU [Memorandum of Understanding] agreements signed in the past year, and to put the spotlight back on the record companies and what we've accomplished: as far as shopping for deals, we need to shop for catalog to find the songs that will make our year."

Else Lau is Asia-Pacific regional director for large independent publisher

Continued on page APQ-20

NAME SOMEONE ELSE WHO COULD HAVE UNPLUGGED HARLEM



MTV Unplugged. A revolutionary programming idea that, over the past few years, has resulted in some electrifying performances from artists like Eric Clapton, The Eagles, Cranberries, Sting and Nirvana.

And to show how we are promoting home grown acts from Asia to a wider audience, we've gone and done things like Unplugging Harlem.



Taiwan's Harlem Yu, that is.

Other Asian artists to receive the Unplugged treatment?

< Chage and Aska from Japan and India's Colonial Cousins. >

And because we're all about music [and supporting local acts], MTV continues to provide exciting new showcases for Asian talent. Showcases



like the hard-rockin' *Live and Loud*.

Apart from featuring exclusive 'live' performances by international acts like Alanis Morissette and Chris Isaak, Asian artists who have come through *Live and Loud* include Eraserheads from the Philippines, Lo So from Thailand, Indonesia's Potret and many more.

Musicians like these are the future of Asian music. And it only stands to reason that MTV plays an instrumental role today in helping shape and realise this future.

If you want to be part of setting trends in Asia instead of following them, we'd like to work with you.

And if you'd like to work with us, please contact any of the following people:

**SINGAPORE
Andrew Hoppe
Tel: 65 420 7229
Fax: 65 221 5567**

**HONG KONG
Levin Lo
Tel: 852 2313 8037
Fax: 852 2312 0066**

**INDIA
Mishal Varma
Tel: 9122 497 2892
Fax: 9122 497 2890**

**TAIWAN
Garand Wu
Tel: 8862 376 1311
Fax: 8862 377 0864**



Topless Thais, Strategic Departments & A Blitz From MTV

MERCHANTS & MARKETING

WARNER & SONY'S joint compilation project, "Power Of Love," sold 80,000 in its first week, Warner says, and is set to top a million, with sales driven mainly by TV advertising on terrestrial channels across the region. The album, which features Rod Stewart, Mariah Carey, Celine Dion, Eric Clapton, Michael Bolton and other star balladeers, was "perfectly suited" to a TV ad drive, says Warner Music senior VP of marketing David Gilchrist. "The success of this album can be attributed to a single-minded marketing campaign with TV advertising driving sales," he says.

THAILAND'S TERO ENTERTAINMENT used CDs as the ticket to attend the Chris de Burgh concert March 20 at the Thailand Cultural Center. The 1,500 baht (60 U.S. dollar) and 2,500 baht ticket price included De Burgh's latest CD, which served as the entry ticket. TERO managing director Brian Marcar says. "It is a special idea for a special concert, de Burgh's first in Thailand. The two-part concert, with the Bangkok Symphony Orchestra, will join De Burgh," Marcar explains. De Burgh's "Beautiful Dreams" tour also stopped in Australia, Hong Kong, Jakarta and Taipei.

KOREA'S SAMSUNG MUSIC has initiated out a new label, "Ak," which covers jazz, ethnic and crossover music. Its specialty looks set to be mixtures of traditional Korean music with jazz and experimental music. The first release under the Ak label is "Collaboration," which features leading jazz saxophonist Lee Jung-sik and female folk-rock singer Jang Pil-Soon. The album, which is categorized as "easy listening," contains a number of pure jazz tunes and improvised jazz-rock numbers.

THE MASS CIRCULATION Thai-

language newspaper that published nude photos of one of Grammy Entertainment's star singers told a civil court that the singer, Mai Charoenpura, has herself to blame. Thailand's largest-circulation paper, Thai Rath, said it was Grammy Entertainment, Miss Mai's record company, that reported the photos of the topless girl in a July issue of *Thai Rath* was in fact Mai Charoenpura. The paper said it did not identify who was in the photos and her face was blacked out. Miss Mai is suing the paper for 150 million baht (6 million U.S. dollars) for damaging her career.

SCHTUNG RECORDS OF Hong Kong has in partnership with Universal Music Asia realized a longheld desire to release the first in a three-album set of traditional Nepalese music by the country's foremost musicians Sur Sudha. Sur Sudha have established themselves as Nepal's musical ambassadors to the world. "The Nepal Series" consists of "Images," "Melodies" and "Festivals" of Nepal. The series will be available internationally through Universal Music, individually and as a three-CD boxed set.

IN A BID to raise the profile of the channel's accomplishments in the region, MTV Asia launched a media blitz in Asian trade magazines in March, with print ads driving home messages of the channel's viewership figures, demographics and media ties. Slogans such as "Young Asians Only Have One Thing On Their Minds" exhort media buyers and sellers to ponder independent research that suggests Asian teens who answered the question "What is your favorite

music channel?" named MTV Asia twice as often as they said Channel V. Not surprisingly, Channel V disputes the results of the survey. "MTV is an American music-video channel from the 1980s, and V is in Asia and about Asia," declares Jeff Murray, director of artist relations and programming at Channel V.

POLYGRAM MAINLAND ARTIST Zheng Jun is steering away from his rock roots to build a bigger base in the Chinese market. VP, regional marketing (regional pop), Alex Chan says the plan for Zheng's current album, "The Third Eye," is to build up an irresistible force within China before letting it out of the bottle. To that end, Zheng's video for the track, whose English title translates loosely as "All Things Must Pass," is being made



available only to mainland broadcasters such as CCTV, and the album is not being released anywhere else until Chan sees sufficient momentum. He won't have to wait long: Chan reports the album surpassed a half million units in mainland China and says anticipation is growing in other markets.

SO-CALLED "STRATEGIC DEPARTMENTS" are helping the development of the international A&R departments of Sony and Warner Music in the region. Estimated at 25% and 30% of international sales, respectively, Tony Fernandes, marketing director of Warner Music Malaysia, says that the greatest-hits compilations of the Eagles and Rod Stewart have done particularly well. Both companies will be doing further campaigns of similar back-catalog artists later in 1997. Sony kicked off the year with a TV ad campaign following its strategy of re-launching back catalog at lower retail prices. ■

been able to pick up business from them."

He estimates that international labels account for about 20% of DNA's sales. Although DNA has not been to Asia MIDEAM before, Alterwitz says it has a head start on doing business there. "We have had some advance solicitations for meetings—that happens once your name is published as attending."

One good sign for the kind of business DNA hopes to pick up in Hong Kong is the surge of interest in music from other cultures. "We're exploring world music because of the demand," Alterwitz says.

Besides DNA, another Valley business that will be visible at MIDEAM is founder Barney Cohen's new label, Valley Entertainment. Alterwitz says the imprint has created some "special packages" that could find sales outlets in Asia. One is a 25th-anniversary Jethro Tull "Aqualung" CD, book and video in a box; another is a Hank Williams boxed set.

COLORADO TO CHINA

Executives say that one of the key elements in doing business in Asia is the type of music that is being pitched. Cultural differences abound and may present barriers for some companies.

Crane, whose PanDisc label markets records with the Miami bass sound and whose Street Beat label sells dance music, says, "Dance seems to be universal to all Asian territories. Bass in some territories sells well; in some it doesn't sell well."

Michael McClain, president of Delta Music, who will be attending the conference, says through a spokesman that the company is "committed to building a strong sales network in Asia. With a growing number of original soundtracks, jazz and blues, classical titles and much more, we believe our catalog is well-suited for the Asia market."

Delta, a Koln, Germany-based company whose U.S. offices are in Santa Monica, markets a 1,200-album catalog on the Laserlight and Capriccio labels. Roy Shacked, production/A&R manager for Delta, notes that the label is releasing a five-CD set of Windstar recordings by John Denver, a popular artist in Asia who was one of the first U.S. artists to perform in China.



Delta already has good distribution in Asia, especially for its classical lines, Shacked says, but "we can do better as other Asian markets open up."

EASIER THAN CANNES

Some executives believe that business is easier to conduct at the MIDEAM in Asia than at the European event in January in Cannes, France.

Crane says, "It's not the overwhelming citywide affair MIDEAM France is. More quality business gets done because there are less delegates. Anybody from France or England who wants to be in the record business can come and take up your time [in Cannes]. But to get to Hong Kong is very difficult."

the record business can come and take up your time [in Cannes]. But to get to Hong Kong is very difficult."

Crane also hopes to talk to music publishers at MIDEAM because he does not yet have publishing deals in all territories. He says he refused to grant a license for mainland China because "there were no guarantees they couldn't stop piracy."

One U.S. company attending the conference whose business is nonmusic products is Miami-based Music Book Services, which sells musical biographies and photo and reference books to U.S. retailers.

Warren Hicks, GM of Music Book Services, says, "We're hoping to meet some wholesalers and retailers we met at MIDEAM France and continue the relationships, as well as meet new potential customers."

He hopes that the communications he has had already with Asian businessmen will result in some trade within three months of the trip. In addition to meeting Asian wholesalers and retailers, Hicks looks forward to talking with other U.S. businessmen who have had experience dealing with Asian companies. "We'll learn from others," he says.

Because Music Book Services' product lines are publications written in English, there might not be as ready a market for them in countries with other languages as there is for music. But Hicks says the company's photographic biographies and record-reference books would be suitable for foreign music shops. He says he does not plan to publish books translated into other languages "until we get a better idea of what the market is." ■

AMERICANS AT MIDEAM

Continued from page APQ-1

U.S. music business executives attending this year's MIDEAM Asia in Hong Kong May 21-23 are hoping to make new business contacts or cement relationships begun at previous MIDEAM conferences in order to find new avenues of wholesale distribution and retail for their products. Labels like Street Beat are looking for Asian distributors of their releases, while U.S. music distributors like Distribution North America are seeking interesting and potentially lucrative Asian recordings and labels to handle in the U.S. In addition, some marketers of specialized non-music products, such as books, are looking for entry into Asian retail stores.

Some one-stop music wholesalers based in the U.S. will be attending the conference as they usually do, but they are in a sensitive situation and do not want to talk about their MIDEAM business. AEC One Stop's international sales VP Gustavo Bello did not return calls for comment. Ken Alterwitz, VP of sales and marketing for Woodland, Calif.-based one-stop Valley Record Distributors declined

to talk about the business.

ONE-STOPS VS. MAJOR LABELS

One-stops have been castigated by big record companies in the past for selling U.S. major-label product overseas. The majors have said that only they are entitled to sell their products internationally. However, the issue has not been tested in the courts, and a sort of impasse has resulted. Industry executives say the international selling by one-stops still goes on but much more discreetly than in the past. "The majors don't want it rubbed in their faces," says one executive.

Alterwitz, though, is attending MIDEAM Asia as the sales executive responsible for an independent music distributor wholly owned by Valley, Distribution North America, and has agreed to comment on its goals for the conference. Valley exercised an option this year to purchase the 50% of DNA it did not already own from Rounder Records.

"We're always looking for international labels that are looking for distribution in the U.S.," says Alterwitz. "DNA has had a presence in all the MIDEAMs in France and has



金獅影視超特店

Asia's Largest Home Entertainment Megastores

Expanding throughout S.E. Asia

**KPS means
Video**

35,000 Stocked Titles

**KPS means
Music**

100,000 Stocked CDs

**KPS means
Computer
Software**

5,000 Stocked Titles

Our Customers Want Your Products Now!

Operating 139 locations in S.E. Asia with store sizes from 3,000 to 20,000 sq.ft.

Send product offers to KPS Retail Stores Ltd. Asia Headquarters:

Rm 805-808, New Kowloon Plaza, 38 Tai Kok Tsui Road, Kowloon, Hong Kong.

Tel: (852) 2398 1234 ▪ Fax: (852) 2787 1412 ▪ Email: kpspr@kps.com.hk

Spices, Rockumentaries & Heavy Rotation Arrive

PROGRAMMING

THE SPICE GIRLS will be pouring on the regional television play with tie-ins and contests throughout Asia and Japan this year. EMI's John Possman calls the girl-group "one of our biggest



priorities" on the back of 450,000-unit sales spread liberally around in every Asian territory. After multi-million sales worldwide, driven by hits such as "Wannabe," the girls are taking the time to see Asia. A contest in Bali through Star TV's Channel V will involve radio and print outlets throughout the region, flying down media and fans to hang out with the Spice Girls. "We planned ahead and organized this back in October," says Possman. "They committed to it ages ago."

AN MTV-PRODUCED SHOW has debuted at a Malaysian terrestrial channel. Titled "MTV Syok," the show is hosted by a local artist and features a mix of foreign and local videos. "Syok" is Malay slang for feeling great. Pony Canyon artist Amy Matura will kick off the series, to be aired Sundays at 12:30 p.m. on Radio TV Malaysia2. Darren Choy, marketing director of Sony Malaysia, says, "An MTV-produced show certainly will raise overall production standards for music television. As record companies, we will have to raise our music-video standards."

THE KANTANA GROUP, one of Thailand's leading television-program producers, has announced it

will branch into the music business. The move is seen as a way to maximize the exposure of the firm's TV stars. The 46-year-old company will sell records under the Kantana label during a two-year test project. Kantana Group CEO Jareuk Kaljareuk says the company will seek a partner such as a radio-program producer to release its new products. Kantana already operates seven subsidiaries in entertainment and media, so it is well connected. The firm hopes sales will hit 1.4 billion baht (56 million U.S. dollars) this year after about 1 billion in 1996.

MTV ASIA HAS linked up with Universal Music to release an "MTV Alternative" compilation, with tracks by Bush, No Doubt, Primus and other Interscope artists, as well as a roster of choice indie cuts from the Universal catalog. The CD was introduced in Singapore, where MTV is based, and Universal has been working in "close cooperation with MTV" to promote the project, which will receive major TV support from the channel as well as other label-sponsored terrestrial ad campaigns throughout the region.

HITZ FM RADIO in Malaysia, a MEASAT (Malaysia East Asia Satellite) station, has brought the heavy-rotation concept to Malaysia, a country notorious for its overly relaxed playlists. The laissez-faire attitude has made it difficult for record labels to "target" product. A handful of songs made heavy rotation, which has been an unofficial term. HITZ FM is show-

ing some semblance of format with five-to-10-times daily spins of new releases from U2, No Doubt and the Spice Girls. As far as formatting was concerned, Loan Cheong, assistant international A&R manager for EMI says HITZ was off to a good start.

IN A MARKET where extensive television campaigns have been traditionally geared toward international-repertoire compilations, EMI has now adapted the approach to its



local-repertoire department. It began last year with EMI's "Megahit" TV package in March, continued in 1997 with the greatest-hits package for their artist KRU, "Krumania," which includes three new songs mastered at Studio 301 in Sydney. Normally, TV ads for local albums have used inexpensive slides for graphics; EMI has faith in KRU's projects, which consistently sell in the neighborhood of 150,000 copies. "It's the biggest across-the-board campaign EMI have ever done for a local artist. There's TV, radio and a national tour," said Calvin Wong, marketing director of EMI Malaysia.

MTV'S SECOND INDIAN "Rockumentary" installment in five years aired in February. This time it was Biddu, a singer/songwriter/producer whose first hit, "Kung Fu Fighting," was an instant classic in the West in the 1970s. The first Indian artist enshrined in the channel's patented MTV-rockumentary format was the rock band Indus Creed back in 1993. ■

and honor are very important to Asian businessmen. Everybody respects his peers. When it was found out that another company, namely Ahora, had already signed a deal with me, all the others immediately bailed out. That would be unimaginable in our part of the world."

This year, Sweeney will be presenting potential partners with the debut album of female modern-folk duo D'Goya. "In Asia, there's a great interest in Irish music, from Mary Black to 'Riverdance,'" he says. "The 'Celtic Woman' compilation we did with six other companies happens to be a steady seller in Japan, Taiwan and Australia, with sales of about 9,000 copies in each market."

FACES VS. FAXES

For Phil Hopwood, international manager at Vital Distribution U.K., the whole industry is based on relationships, but even more so in the Far East. "Obviously, it helps meeting your business partners in the flesh," he says. "Also, many Asian companies don't bring all of their staff to MIDEEM in Cannes. Instead of sending faxes around the world, you learn a lot of the Asian territories by actually going there. You get a much clearer view of the exact balance between Western and Eastern product in their retail. A&R-wise, there are great differences too. Some product might not be very successful over here but might be there. To me, MIDEEM Asia is a golden opportunity to develop new business, and therefore I can recommend to any serious company to attend it."

German indie edel is one of the few in Europe to employ

Continued on page APQ-10

ASIAN BREAKTHROUGHS

Continued from page APQ-1

known in a different way, a conceptual way," she says. "It's like when I read novels about the West; I learn so much about Western things from reading Western novels; they help me to see things in a less political way. If we look at each other in a more conceptual way, it is, I think, more meaningful, more interesting."

Such highbrow ideas color and inform her music, an admixture of soft and hard, drums and strings, traditional and modern, Chinese and Western, chants and breathy vocalizations.

"It's very hard to categorize Dadawa's music; we've been trying to describe it ourselves," says Kathleen Tan, strategic marketing director for Warner Music Asia. "Some put it into Chinese, classical, jazz, new age; it goes to show that her music has a pretty broad appeal."

Born in Guangzhou and currently based in Shanghai, Dadawa took the first MIDEEM Asia by storm in 1995 when a showcase performance, and her eponymous debut on Warner, touched listeners to the core with Tibetan chants, ethereal drumbeats and traditional Chinese instruments combined in a melange that was somehow strikingly fresh and modern.

This time around, the release of "Lhasa" during the same month as MIDEEM Asia is the opening gambit in a new global marketing campaign. Dadawa says her new material was influenced by her previous promotion tour, the first extensive travelling outside China she has done.

"On my first album for Warner, the songs were from the sky, very much up with the gods," explains Dadawa. "On my new album, the material is much more of the earth, down where the people are. It reflects the travelling I've done and the people I've met." —GEOFF BURPEE

SOUTH KOREA

Artist: Pipi Longstocking

Album: "One Way Ticket"

Label: Song Studio

ORIGINALLY FOUNDED TWO YEARS AGO as the Pipi Band, the "punk 'n' roll" group now known as Pipi Longstocking is proud of its reputation as "a strange band to come out of Korea."

In a pop music scene filled with pleasant but forgettable tunes and pretty-boy dancers, the Pipi Band was a bizarre and unexpected entry, offering songs with punk energy and inane, harmless lyrics such as "I love strawberries, strawberries are the best!"



A personnel change in early 1996 brought a new lead singer, Ko-Gu-Ma (translation: sweet potato), a skinny 24-year-old with a powerful, angry voice and the new incarnation as Pipi Longstocking. The band continues to display a particular brand of humorous but socially critical rock without obvious roots in South Korea.

The music is "all a bit of a joke," deadpans bass player Kang Ki-young. The fun remains with offbeat lines referring to nothing at all—undone buttons, for example. But overall, the songs are more cynical, more clearly anti-establishment, and critical of society. Ko-Gu-Ma attempts to explain things this way: "Say there's a flower by the roadside. Well, you can't smell it because there are so many bad smells around it. To get to the flower, you have to take all the smells away. It's time to tell it like it is."

In early February, Pipi Longstocking released a CD single called "Babo Bus" or "Bus Of Fools," with "It's Still Snowy" as a B-side. In the first week of release, the single sold 10,000 copies.

Kim Jin-suk, A&R manager at Song Studio, which originally signed the Pipi Band, thinks novelty value probably played a big part in boosting sales, as Korea has no singles market. A more solid indicator of the Korean taste for Pipi Longstocking is the sales of the group's first album, "One Way Ticket," released in late February.

At the core of the group's music is dissatisfaction with the system, the structure of society and also the music industry. "We are trying to break the system, but it's not easy," says Kang.

Pipi Longstocking is certainly not the first Korean act to express rebellion. But in the past, anti-establishment feelings, strongly associated with rock music here, were mostly directed at the government. Pipi's anger is directed at society at large, not just at the members' parents' peer group but also, it seems, at unthinking members of their own generation. —CHO YOON-JUNG

TAIWAN

Artist: Wu Bai & China Blue

Album: "Autumn Wind/Midnight Rain"

Label: Magic Stone

WHAT STRIKES YOU MOST about the music of Wu

Continued on page APQ-10

EUROPEANS AT MIDEEM

Continued from page APQ-2

region; subsequently, deals were closed by Zomba/Jive in 10 Asian markets.

RELATIONSHIPS VS. DEALS

Lightning Export, which is the U.K.'s largest wholesale exporter, will attend MIDEEM Asia for the third time this year. Sales director Mike Gething recalls how the company's representatives attended the first MIDEEM Asia in 1995 and expected to strike deals much as they had done in Cannes. "Of course, it was different," he says, acknowledging the Asian business style of building relationships first. "It was less specifically focused on deal-making and more on getting to know people, then building on that foundation once you got back to your office."

Lightning Export will stress its role as a one-stop source for international companies seeking to purchase U.K. repertoire, with some 30,000 titles on hand in its warehouse and 150,000 titles in its database. But the company also is part of the independent U.K. music company Telstar and has specific plans to seek distribution in Asia for "Russian Revelations," a mid-price classical line from Telstar, says Gething.

"Trust" is the key word in every contact with Asian companies. "In Europe, you can be caught out by somebody who pays more after you've already closed a deal," says Oliver Sweeney, owner of Cross Border Media, which specializes in Irish acoustic music. "I experienced that faith

Korea



[ku:i] "Destined To Be The Best" in excess of 500,000 units

CHINA

Aaron Kwok "Listen" achieved double platinum sales



Taiwan



Okinawa

Dadawa, first mainland China artist to receive critical worldwide acclaim and sales for debut album "Sister Drum".

Ad Caraboa "King of 3 Cha" sold over 1.5 million units



Hong Kong

Sammi Cheng sold over 1 million units in SE Asia



Side A "Forever More", 1st domestic single to achieve 9x platinum sales

Thailand

WARNER SALUTES ASIA'S BEST



Sold in excess of 1.2 million units in SE Asia

Malaysia



"Dang Dang Dut"- sold over 300,000 units



Raihan "Puji-Pujian" sold over 400,000 units

Indonesia



Anang-Krisdayanti's "Duet Cinta" sold in excess of 700,000 units



WARNER MUSIC SOUTH EAST ASIA

ASIAN BREAKTHROUGHS

Continued from page APQ-8

Bai—and it's a distinction that sets the veteran writer and performer of Taiwan "rock" apart from his peers—is that you are not listening to Chinese lyrics slapped atop a Western rock beat.

More intriguing still is to learn to what extent this is a conscious struggle on the part of the artist himself.

"I use Western instruments, yes," Wu says. "But it's not universal, never. You must let your instrument speak Chinese; you must let your bass player, your keyboard player, your drummer, you must let them play, let them find the groove within the music."

Even more dumbfounding for majors in the country is how, at 34, Wu and his band of all-stars have cut a swath through the prevailing sickly sweet bubblegum pop to reveal an audience hungry for his brand of live, indigenous Taiwan rock and folk music. Case in point: a 1996 tour of the country by Wu Bai and his band, China Blue, smashed attendance records, not only in the "big smoke," Taipei, but drawing as many as 14,000 to huge shows down in the more earthy environs of port cities such as Kaohsiung.

Wu has accomplished this with an unwavering commitment to his sound and live-performance ethic in a country where such things have been historically superfluous to the experience of hearing music.

"Most singers in Taiwan perform for the medium at hand, for the media, for TV. Not for the people who are right there in front of them," he says. "Still, many Taiwan audiences don't know that it is possible to have another kind of music. When I perform, I hope they notice us for the music; not for having a dragon on stage."

Wu's label, Magic Stone, is a firm believer in the marketing pull exerted by Wu Bai's live persona: Wu helped them keep the faith in 1996 by selling what Magic Stone says are 400,000 copies of "Autumn Wind/Midnight Rain," making



the album one of the biggest commercial successes of last year.

"It was a slow, gradual build, not fast like a TV pop star," says Magic Stone president Landy Chang. "But Wu Bai ended up the year almost the biggest seller in the market. We're very proud of that."

Wu has been playing with the same players for several years, and that, combined with what he terms his "gan xing," or very strong emotional ties to Taiwan music, allow Wu to explore regions of emotive performance that less spontaneous acts on the Taiwan pop scene can only envy. A showcase of Wu Bai & China Blue's best moments on the national tour aired on Channel V in February and testified to Wu's "gan xing" as only the intimately personal relationship of TV can do.

—GEOFF BURPEE

INDONESIA

Artist: AB Three

Album: "Kerinduanku"

Label: Yonky Music

THE INDONESIAN FEMALE TRIO AB Three already has won over national and regional audiences with its girl-next-door image and sweet pop vocals. Each group member—Lusy Rachmawaty, Riafinola Ifani and Widi Mulia—was an amateur singer until they met up three years ago as separate, weekly champions on Asia Bagus, a "Star Search"-style program produced in Singapore by Japan's Fuji TV.

Their fortuitous meeting, talented management and angelic voices have brought rapid success that seems destined to take them beyond this tropical archipelago.

"What we have achieved so far is the result of a long trail, filled with hard work," says Mulia, at age 17 the youngest member of the trio. AB Three's path was engineered by Chris Pattikawa, who handles Antero Bagus, the Asia Bagus network in Indonesia, for state-run TV station TVRI. Pattikawa put the three winners together and named them AB (Antero Bagus) Three, bringing aboard local showbiz-talent manager Maryati. Record producer, vocalist, musician and arranger Youngki Suwarno became the group's songwriter, with TVRI's



Continued on page APQ-16

EUROPEANS AT MIDEM

Continued from page APQ-8

an Asian Pacific manager, Christian Leicht, who has lived in China for six years. "We have extended our presence at MIDEM Asia with one more booth at our stand each year," he says. "That doesn't mean we will be finalizing deals there. In general, it doesn't go any further than initiating business."

Edel now has different partners across the Asian Pacific: Cipta Mitra Music in Indonesia, Alpha Records in the Philippines, Form Private in Singapore, What's Music in Taiwan and Hong Kong, Fever in Thailand and LG Soft in South Korea.

"In the past, MIDEM Asia has been a primary place for meeting new contacts within the Asian markets region," comments Jean Hsiao-Wernheim, Asia director at Swedish indie MNW. "Many of the deals we've signed today were initiated at the two previous MIDEM Asia conferences." MNW Dance, for instance, inked a deal with LG Media in South Korea, whereas alternative imprints such as Westside Fabrication and Dolores were licensed to Pony Canyon for Thailand, Indonesia, Malaysia and Singapore.

"MIDEM Asia has also been the springboard for having our acts tour who have Asian-wide releases, like Plastico last year," adds MNW international director John Cloud. This year's MIDEM Asia could kick the careers of MVG/MNW bands like Peace Love & Pitbulls and Honey Is Cool into higher gear. On the dance side, the company is focusing on such acts as Ricky Ricardo and Zodiac.

ONE-STOP SHOPPING SPREE

Van Records international manager Wim Reijnen figures the main asset of MIDEM Asia is "the possibility of cramming loads of meetings in one week, as opposed to traveling to all those countries separately, which would take me a whole year."

For this Dutch indie, the previous two conferences have been very valuable. Among others, Reijnen last year got in touch with Tinbuku International, which served as a go-between with China's Guandong label for Van Records bands the Pilgrims and Thundering Hearts. With leading Singapore indie Form Private, deals were closed for dance product on Van's Cyberspace imprint.

Not everyone will return to the conference, however. Skepticism is heard from Tony Alexander, international

Continued on page APQ-14

National Music Publishers' Association & The Harry Fox Agency, Inc.

711 Third Avenue, New York, NY 10017

Phone: 212-370-5330

Fax: 212-953-2384

http://www.nmpa.org

Fox Agency Singapore

10 Anson Road, #17-24 International Plaza
Singapore 079908

Phone: (65)222-6988

Fax: (65)222-9600

The Fox Agency International, Inc.

14F-3 Capital Commercial Center
No. 81 Cheng Teh Road, Section 2
Tapei, Taiwan, R.O.C.

Phone: 886-2-559-8770

Fax: 886-2-559-8771

The Fox Agency International, Inc. - FAI

Serving
music publishers' needs
throughout Asia

Fox Agency Singapore

10 Anson Road,

#17-24 International Plaza

Singapore 079908

Phone: (65)222-6988

Fax: (65)222-9600

The Fox Agency International, Inc.

14F-3 Capital Commercial Center

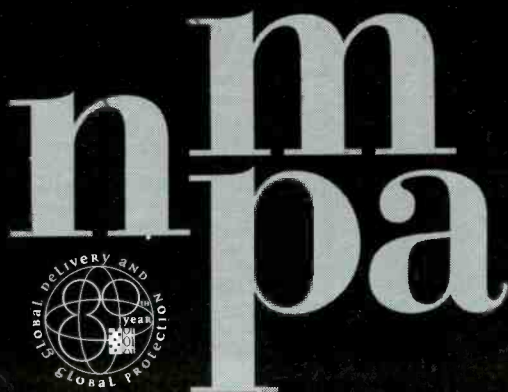
No. 81 Cheng Teh Road, Section 2

Tapei, Taiwan, R.O.C.

Phone: 886-2-559-8770

Fax: 886-2-559-8771

Global delivery & global protection. That is NMPA's goal.





Only licensed manufacturers of optical discs fit into our profile.

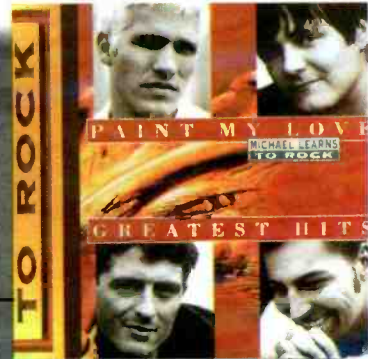
DiscoVision Associates owns a patent portfolio relating to optical disc technology and has licensed this technology to manufacturers and distributors of optical discs throughout the world. So, if you are an unlicensed manufacturer, distributor or importer of optical discs or if you are buying discs from one, you could be infringing DVA's patents and owe DVA royalties for the unlicensed discs. For more information and a complete list of licensees, please write to DiscoVision Associates attention: Ronald J. Clark, 2355 Main Street, Ste. 200, Irvine, CA, 92714 or fax: (714) 660-1801.



EMI

Virgin

Receipt



MICHAEL LEARNS TO ROCK PAINT MY LOVE GREATEST HITS

Over 2 million sales

- Malaysia 14 x platinum*
- Indonesia 7 x platinum*
- Philippines 6 x platinum*
- Singapore 6 x platinum*
- Thailand 5 x platinum*
- Korea double platinum*
- Hong Kong platinum*
- Taiwan platinum*



SPICE GIRLS SPICE

Approaching 2 million sales (Japan & South East Asia)



MEGAHIT 8 *Over 1 million sales in Asia*



SCORPIONS SCORPIONS GOLD

Over 700,000 sales in Asia

E for Success

for



=



EUROPEANS AT MIDEM

Continued from page APQ-10

A&R manager at French indie dance-specialist Scorpio, a one-time visitor to MIDEM Asia. Alexander views piracy as the principal deterrent to doing business in Asia.

"It can happen that an album sees the light in Asia before its actual European release," he says. "Sixteen-year-old kids sell bootlegged versions of our repertoire in the streets. It's a jungle out there. When I was there last year, the police told me that they could maybe stop one guy, but around the corner there's another one doing just the same. As long as they won't come up with the appropriate laws to fight piracy, personally I won't go there anymore."

The IFPI, working with its member companies and officials in the region, has made significant strides in battling piracy in the region, but concerns from companies like

Scorpio continue.

Scorpio now leaves all its Asian business in the hands of its longtime partners in the region, such as Valentine Music in Singapore, Avex Japan and EMI Music Publishing. "With those companies, we've built up a great relationship of trust, so we like to rely on them," says Alexander. "Concerning ourselves, we prefer to go to MIDEM in Cannes and Miami or PopKomm in Cologne."

FEET IN DOORS

Despite piracy, edel's Leicht still keeps his faith in Asia. "Piracy is bad, but we all have to deal with it. It doesn't stop us from looking for new business there. Luckily, the official industry bodies are putting pressure on the Asian countries to devise new and properly policed laws."

It's a vision shared by German Terol, international director at Barcelona-based dance indie Max, who has attended both MIDEM Asia fairs so far. "For us, it's the way to get your foot in the door to the Asian market. Our export department has increased its turnover in Asia with 100%, since we've been there first."

According to Terol, Max and its Singaporean partner

Valentine are not really interested in licensing deals. "We prefer to manufacture our 12-inch singles here and then export them to Asia," he explains. "We like to work it step by step, product by product. However, we do license some of our productions for inclusion on compilations."

Tastes differ across the globe, and Terol distinguishes a preference for quite traditional melodic Euro-house product, such as Amen, Mission and Promise in the Asian Pacific territories, rather than heavy street-wise techno material or typical album artists like Providence, the Spanish Take That.



MNW acts Plastico (above) and Peace Love & Pitbulls

"In Asia, 95% of the market is mainstream product, and only 5% is niche market, as opposed to 70% and 30% in Europe," says Leicht and edel.

"On top of a catchy melody and a good beat, packaging is very important—what is offered visually. More than in Europe, the artists have to be really beautiful people too," he quips. "Good looks really help a lot."

Bearing these words in mind it's only logical that edel's top priorities for MIDEM Asia include the attractive "girl group" Solid Harmonie, which is managed by Johnny and Donna Wright, who also represent the Backstreet Boys. Edel's top seller in Asia is

Fun Factory, which has gold status in all territories, whereas Blossom and Scooter toured the region in February and March, respectively.

Ala Bianca Benelux made its first inroads into Asia in the 1980s—through its Italian mother company—with its speciality, dance product, but more recently secured licensing deals with JVC Victor in Japan for Southern-rock-tinged band Topaz and guitar-driven pop outfit N.E.M. But, then again, Japan is by far the most rock- and metal-minded Asian market.

Ultimately, how do the plans and expectations of Western companies at MIDEM Asia differ from those they bring to MIDEM in Cannes?

"Things go more slowly in MIDEM Asia," says edel's Leicht. "Western music is offered to the East, whereas Cannes is more of an A&R show, in which one tries to discover new things. In Asia, we hardly pick up new music for licensing. It's more of a one-way street thing."

Yet the setting of Hong Kong has appeal of its own. "It's the atmosphere that immediately grabbed me," says Henri Lessing, managing director of Ala Bianca Benelux. "Although Hong Kong is just as crowded and busy as New York, the city breathes a strange serenity at the same time. It must be a different philosophy of life, which makes it absolutely pleasant to do business there, although business itself can be just as harsh as anywhere else on the globe." ■

AUSTRALIA AT MIDEM

Continued from page APQ-2

released in most Asian markets.

"Their happy-go-lucky sound is perfect for Asia," says Walker. Also offered are solo albums from the band's Colin Hay and jazz compilations issued through Walker's Jazz Head label.

Purple Octopus Management seeks releases for its stable (one of these, Gellyfish, is showcasing). "Overseas A&R [execs] tend to take more risks, and they get back to you quicker with a definite answer," says MD Desiree Zee.

SELL-OUT RAVES

The Shock Music Group, which attributes 10% of its business to Southeast Asia (25% including Japan), has moved cautiously here. Admits GM Charles Caldas, "We're not release-driven here, but focused on finding the right partners who understand us and whom we understand."

Caldas and Shock Exports general manager Frank Falvo will continue discussions with Singapore's Valentine Music and Stone Canyon, and Thailand's Bakery Music, which has already issued releases by such acts as Bodyjar, Pearly Gatecrashers and Underground Lovers. Distribution for Aussie dance tracks will also be negotiated.

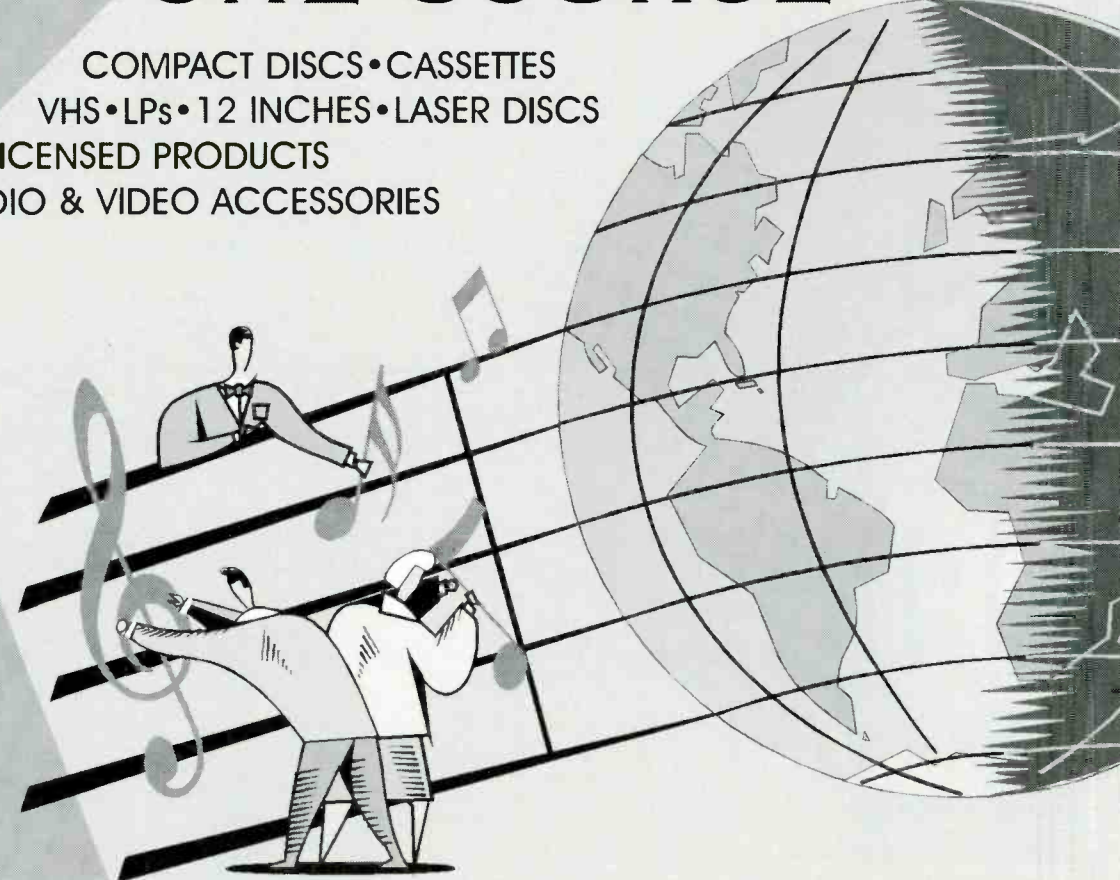
Mushroom Distribution Services, which also counts Asia as 10% of its trade, is selling domestic dance acts like Our House, Ivan Gough, Smash & Grab and CJ & Deb, and buying foreign tracks for its Danenet imprint to sell into the region through its Hong Kong office.

"With U.K. DJs now playing at sell-out raves in Asia, underground dance has definitely got a market," points out MDS managing director Scott Murphy. ■


A E C

ONE STOP GROUP ONE SOURCE

COMPACT DISCS • CASSETTES
VHS • LPs • 12 INCHES • LASER DISCS
LICENSED PRODUCTS
AUDIO & VIDEO ACCESSORIES




Visit us at MIDEM ASIA - Stand E1



bassin
DISTRIBUTORS

Abbey Road
Distributors



A E C

4250 CORAL RIDGE DRIVE CORAL SPRINGS, FL 33065
PHONE 1.954.255.4500 FAX 1.954.255.4932
WWW.AENT.COM

THE JAPAN GRAND PRIX '97

The Japan Grand Prix '97 awards were presented by the Recording Industry Association of Japan (hereinafter "RIAJ"). These Awards are presented based on the net sales reports, including value and units (once a year in the term starting January 21st to January 20th of the following year).

The Grand Prix Artist of the Year

This award is presented to one international and one domestic artist whose total sales of albums and singles have recorded the highest cumulative net product sales over the past year. These awards were presented to; ME & MY (Toshiba-EMI) / international and NAMIE AMURO (Avex D.D.) / domestic.



ME & MY



NAMIE AMURO

The Grand Prix New Artist of the Year

This award is presented to one international and one domestic new artist whose total sales of albums and singles have recorded the highest cumulative net product sales over the past year. These awards were presented to; SPICE GIRLS (Toshiba-EMI) / international and PUFFY (Sony Music Entertainment) / domestic.



SPICE GIRLS



PUFFY

The Grand Prix Album of the Year

This award is presented to one international and one domestic album with the overall highest net product sales over the past year. These awards were presented to; "ME & MY" ME & MY (Toshiba-EMI) / international and "globe" globe (Avex D.D.) / domestic.



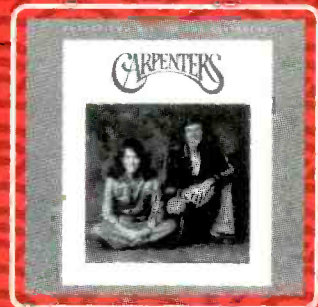
ME & MY



globe

The Grand Prix Album of the Year Special Award

This award was planned specially this year for the album which was released before this year's term, but recorded a higher net product sales than "The Grand Prix Album of the Year" over the past year. This award was presented to; "TWENTY-TWO HITS OF THE CARPENTERS" THE CARPENTERS (A&M Records) (polydor) / International.



THE CARPENTERS

The Grand Prix Single of the Year

This award is presented to one international and one domestic single with the overall highest net product sales over the past year. These awards were presented to; "NOW YOU'RE NOT HERE" SWING OUT SISTER (Mercury Music Entertainment) / international and "NA MO NA KI UTA" Mr.Children (Toy's Factory) / domestic.



SWING OUT SISTER



Mr.Children

ASIAN BREAKTHROUGHS

Continued from page APQ-10

English newscaster Tengku Malinda doing English translations.

With additional help from a choreographer and costume designer, the act was launched in 1994 and won accolades at the Indonesian International Song Festival the following year. Their local popularity brought them a hefty product-endorsement contract from Lux soap, and by the 1995 release of their first album, "Cintaila Aku" (Love Me), they were the nation's favorite daughters.

In the past year, AB Three released its second album, "Kerinduanku" (Longing For You), which includes three English songs and a version of the Beatles' "Yesterday." A third album, planned for July, will be recorded completely in English in Italy, for distribution in Europe.

The trio and its manager heavily guard their baby-doll image, keeping the very young women off the party circuit. "We try not to be affected by it all, but it's hard to avoid," says Rachmaway, at age 20 the elder in the group. Their Barbie-clone image is displayed on their album, which is decorated with pastel-crayon cartoon caricatures of the trio, and in videos that portray them as modest daughters any parents would die for. Their sweet harmony and benign love lyrics play well to teens and watchful parents.

Playing to the bubblegum set may grow tiresome, but the group members hope to mature with their fans. "We have to balance our artistic expression with the public's wants," says Mulia. With clear, unaccented English and memorable, upbeat love lyrics, AB Three's international potential is worth watching. —DEBE CAMPBELL

HONG KONG

Artist: Kid Zero
Album: "Miss Malone" (EP)
Label: SEA Records

ONE OF THE OVERLOOKED MOMENTS at last year's MIDEEM Asia was a showcase performance, well attended by industry execs, at Hong Kong's Fringe Club by a young

indie-rock band called Kid Zero.

In the months that followed, the Hong Kong-based quartet, led by singer/songwriter/guitarist Tom Howells, went from strength to strength. The band, under the management of Hong Kong indie SEA Records, shunned media overexposure in favor of a slowly building industry interest. The result: a solid foundation upon which to build success beyond Hong Kong.

"Musically, Hong Kong is in the middle of things," says Howells, 19, speaking from the U.K., where he's back for a university semester. "You get influences from everywhere, really, though it comes from the U.K. and the U.S. Being a British person in Hong Kong, that is partly Americanized, partly British, that came naturally."



The release of the four-track EP, "Miss Malone," on SEA was greeted locally by relatively strong sales for a local band and a worldwide publishing contract for Howells with BMG Music Publishing. Guitarist Andrew Bautista's guitar-driven, melodious structures combine with Howells' transcendent lyrics to create a fresh sound which label general manager Richard Cooper describes as "halfway between Britpop and U.S. college radio".

Major-label interest followed, as more than one regional major came courting. SEA knew it had something when that interest was not for regional exploitation only but a real, credible chance in the international market. One more boost was needed to push awareness of the act beyond Hong Kong.

It came from an unlikely source. Former Led Zeppelin frontman Robert Plant (who hails from the same English county as Cooper) renewed an acquaintance with the label general manager on a recent trip to Hong Kong and expressed interest in Kid Zero's EP. At Plant's invitation, the band had its track "I'd Rather Belong" re-mixed at Plant's Mad Hat Studios by engineer Mike Gregovich. Kid Zero's as-yet-untitled debut album is currently awaiting an international distribution deal.

For frontman Howells, the potential to get out of Hong Kong is extremely important to the band's development. The global publishing deal with BMG promises to help carry the band to bigger things.

"The U.S. is the ultimate aim," says Cooper at SEA, "but

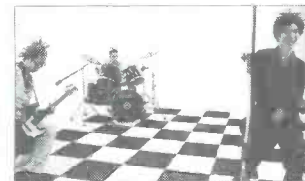
we'll start in Australia, New Zealand and Japan, where we think this music is more marketable. As cocksure Howells says of his hometown of Hong Kong: "It's old-hat here; I want to see the world." —GEOFF BURPEE

THAILAND

Artist: Paradox
Album: "Lunatic Planet"
Label: Eastern Sky

PARADOX is a well-named band. The three young Thai men, aged 19 to 22, who formed the band in 1994 appear to be social misfits on first inspection, but with closer examination are revealed as true-blue Thai youth. A tad offbeat, perhaps, but no threat to the social mores of conservative society.

Have a look at their roots: the trio first played to an audience in 1994 at an end of a freshman-year party at Chulalongkorn University, Thailand's equivalent of an Ivy league school.



"We played mostly covers," recalls bass player Jakapong Siririn, 20, but "after that first night, we started working on our own music."

The band's first album, 1995's "Lunatic Planet," was produced by Eastern Sky Records, a label formed by Supasit Joe Viboonlarp and Janorn Vathakanon from Thailand and Kenny Jackel from New York.

"Lunatic Planet" approached the 50,000-unit platinum mark earlier this year, good sales for a debut artist from such an organic project in the ultra-pop Thai market. Jackel feels the release this year of the band's first video should give sales another boost, perhaps approaching double-platinum 100,000-unit mark.

As with all Thai bands, however, it is difficult to push sales outside the country's borders. There is just no demand in the non-Thai-speaking world. Jackel says he thinks Paradox might break out some, but that hasn't happened yet.

The Thai market, however, is pretty big. With a population of 60 million and a moneyed middle class of several million, the pop market has exploded in recent years, led largely by the saccharin pop of dominant local indepen-

Continued on page APQ-18

SYDNEY'S CLASS ACT

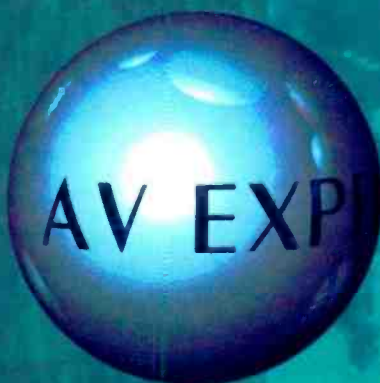
In Sydney Australia, The Capitol Theatre is one of the worlds great venues.
Recently restored to its original splendour, The Capitol has been showcasing sell out seasons
for stars like Shirley Bassey and Bruce Springsteen.
Holding 2000 in total comfort, The Capitol Theatre is a magic experience for artists and fans alike.

The Capitol Theatre, 13 Campbell Street Haymarket, Sydney, Aust. alia.
For more information call Peter Davis. Phone : 612 9320 5000 Fax : 612 9212 6014 Email : exec@ctm.com.au

CAPITOL THEATRE

a avex D.D., inc.

SUMISEI BLDG., 3-1-30 MINAMI-AOYAMA, MINATO-KU, TOKYO 107 JAPAN
TEL : 81-3-5413-8503 FAX : 81-3-5413-8803 URL : <http://www.avex.co.jp>



a avex trax

a avex group

ASIA a avex asia ltd.

JAPAN a avex D.D., inc.

cutting edge

VELFARRE

prime direction inc

API Advanced Promotion International

WA! WHITE ATLAS

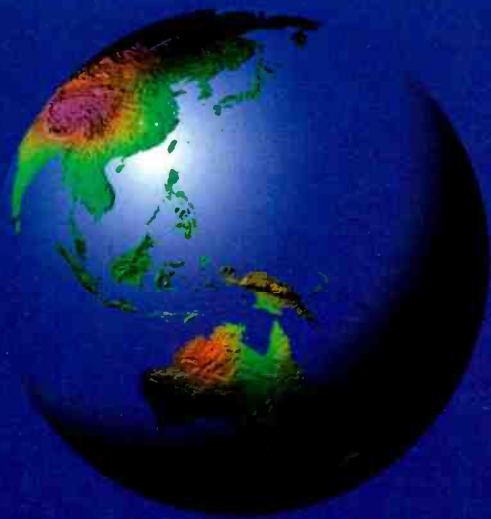
HOWDY INTERNATIONAL INC.

U.S.A. AV EXPERIENCE AMERICA INC

UK a avex uk

RhythmREPUBLIC

prime direction international



LIGHTNING LEADING THE WORLD IN DISTRIBUTION FROM THE U.K.

Lightning Export offers the widest range and the best audio, video and multimedia distribution service in the world. Here's why:

- NEW RELEASES • BACK CATALOGUE • OVERSTOCKS • VIDEO • MERCHANDISE • MULTIMEDIA
- Labels available for exclusive distribution worldwide
- The best supply of Indie and Dance Music from the UK
- Multi-lingual sales executives fluent in Mandarin Chinese, Japanese, German, Spanish & French
- LOUIS - Lightning's innovative on-line ordering and information system
- New Release and special offer information on Lightning's own website on the internet
- "Just-in-time" delivery of shipments to coincide with UK product release dates

For further details on the latest Lightning benefits contact
Graham Lambdon, Mike Gething or Paul Zimmerman
on Stand E2 at Midem Asia, contact tel: 852 2582 8012



Units 3-4
Northgate Business Centre
Crown Road, Enfield
Middlesex EN1 1TG

Switchboard Tel: (44)181 805 8005
Sales Tel: (44)181 805 5151
Fax: (44)181 805 5252

Website: <http://lightning.gmtnet.co.uk>
E-mail: lightning@lightningexport.co.uk



1995
THE QUEEN'S AWARD FOR
EXPORT ACHIEVEMENT

asia pacific Quarterly

ASIAN BREAKTHROUGHS

Continued from page APQ-16

dent giants Grammy and RS Records.

Promoting bands is centered around the mega-city of Bangkok. That's an advantage to small labels like Eastern Sky, which survived the proliferation of small labels that appeared in 1993 and 1994—and the corresponding shakeout. While the members of Paradox don't pointedly make fun of Thai society, the group does tease around the edges. Even that has occasionally been too much for some local radio stations, and their songs get little air time. Case in point: their song "Bisexual"—with lyrics such as "I'm bisexual, I'm gay, who cares? You are what you are"—has been kept off the airwaves. Pretty mild stuff, however, and, in Thailand's famously bacchanalian society, "paradoxically" ironic.

Speaking of Paradox, Jackel says, "They are a little bit off-beat kind of kids. They are not attention-grabbers, they're just caught in a changing society." —MICK ELMORE

MALAYSIA

Artist: Prema
Album: "Prema"
Label: Warner Music

PREMA LUCAS' PERFORMANCE SKILLS were nurtured on the toughest pub circuit in the world. While studying for an arts degree at Adelaide University, she played in South Australian bars and even busked in a local mall, making up to 50 Australian dollars a day for her efforts.

Her performing abilities and songwriting skills soon landed Prema (who is billed by her first name) opening tour slots for such Australian acts as Drowning Not Waving and The Badloves. "Prema can just pick up a guitar and sing. She doesn't need a big amp to say 'I'm here,'" says Daphne Nasir, a Time-Highway Radio DJ.

Although Prema has received good reviews and encouraging airplay for the track "Alive Again" from her eponymous Warner debut, she faces challenges in achieving major sales in her problematic home market. Not only does she have to deal with a consumer bias against English-language local acts, there is also a rather limiting live circuit in the country. "What live circuit?" remarks Tony Fernandes, managing director of Warner Music Malaysia. "If I had a live venue to put money behind, I would. The problem with national tours is the lack of sponsorship and lack of venues, especially in the case of a local, English-selling artist."

Local acts who sing in English are also too big a gamble for retail to stock. "You may get a recording deal, a little radio airplay, but your product is still not on the shelves. We've had that problem, too," says Reza Aziz, the lead Saturnine, signed to Life Records.

Warner's plan with Prema is to slowly chip away at the "consumer bias that foreign is better" rather than to employ flashy marketing to break the artist, says Fernandes. "What we're doing is a very, very long-term development deal."

Prema first made a connection with the Malaysian music industry via a phone call from Adelaide; she auditioned for Roslan Aziz, the founder of RAP (Roslan Aziz Productions) over the phone with a version of Prince's "Kiss." Returning from Adelaide in 1992, she began performing with other artists at concerts under the RAP banner and appeared on a 1994 RAP compilation album, "One Rhythm."

Prema signed to RAP's parent company, Warner Malaysia, in 1994 and in 1995 released her eponymous all-English album. She is an artist who prides herself on originality. "Every guitarist starts out wanting to learn 'Hotel California' note for note, but I always wanted to write my own songs," she says. —ALEXANDRA NUVICH

SINGAPORE

Artist: Force Vomit
Album: "The Fight In The Cave Of The Moon Butchers" (Demo)
Label: As-yet-unsigned

EVEN JOHN PEEL MUMBLED "what a name" when he played Singapore band Force Vomit on his BBC World Service show in January. With two demo recordings ("Conspiracy A Go Go" and "The Fight In The Cave Of The Moon Butchers") released since forming in 1993, the band is still unsigned.

Force Vomit was, however, featured on a local Singapore music-magazine's compilation CD, entitled "Singles Club

No.3," in November 1996, which was how the ever-watchful John Peel got wind of them.

Though the band generated both a critical and fan buzz in its hometown and beyond in 1996, Singapore radio has avoided playing Force Vomit in reaction to what the status quo has deemed to be an unsavory band name. But, as Singapore rock critic Chris Ho commented, "If Malcolm McClaren was scouting down a Singapore outfit to play fun music for, say, a Quentin Tarantino soundtrack, he would surely have noticed Force Vomit. The group is known on the indie rock circuit as the hottest 'undiscovered' band in the scene today."



But the band's brand of surf punk has often been misunderstood. That's because the band members—vocalist/guitarist Dino Vomit, 19, bassist Alvin Vomit, 19, and drummer Neng Vomit, 21, (their common surnames are a Ramones reference) draw from the Malay dangdut rhythms as well as their broad range of influences: from Leonard Cohen and Jonathan Richman to Iron Maiden and goofy '80s band the Rezillos.

As Dino points out, "When we first recorded our music, someone said we sounded surf, but we didn't see it that way. All we did was try to make our music Asian. Our idea of Asian riff melodies, we realize, just sounded surfy. The Asian element was a conscious thing we worked into our music, not surf rock."

But it is Force Vomit's songs that speak to their fans. They observe ordinary Singapore life in all its forms, from broken families ("Rasta Baby") and delinquency ("Terror

Continued on page APQ-20

JAPAN AT MIDEM

Continued from page APQ-2

we want to tell people at MIDEM Asia about our organization," he says.

PIZZICATO PRIORITY

While Japanese idol pop has long been popular in continental Asia, it remains to be seen whether Japan's more offbeat acts can strike a chord with Asian audiences. Take kitsch-meisters Pizzicato Five, for example—is Asia ready for their archly camp sensibility? Nippon Columbia, which distributes P5 label Readymade, thinks so.

The duo, who've already done well Stateside (with total album sales there of 200,000-plus), is a priority item for Nippon Columbia at MIDEM Asia, says Hideo Hirohashi, manager of Nippon Columbia's international sales and marketing division. "We've yet to license their music to any Asian labels," he notes.

Columbia's basic approach is the same in Cannes and Hong Kong, Hirohashi adds. "Record companies like us want to sell and promote their artists as well as buy material from other companies," he says, repeating a familiar MIDEM mantra. "And we want to promote our company's image."

The obvious difference, Hirohashi notes, is that while the emphasis in Cannes is on buying and selling Western music, in Hong Kong, Asian music is much more to the fore.

ASIAN MATCHMAKER

One Japanese MIDEM Asia participant that needs no introduction is Avex, which always has a high profile at the annual confab. This year, the label will send about 50 people to the Hong Kong gathering, including some 30 from Avex Asia Ltd., which is based in Hong Kong.

Asked whether Avex will concentrate on buying or selling at MIDEM Asia, company chairman Tom Yoda says Avex's focus will be "omni-directional."

"We will be acting as a matchmaker between Asia, Europe and the U.S.," says Yoda. Look for Avex to be involved in more deals like the sub-licensing deal for non-Japanese repertoire in Malaysia and Singapore it signed with the Singapore-based Music Street label earlier this year.

Various members of Avex's "Komuro family"—artists produced by the ubiquitous Tetsuya Komuro—will also be performing live at MIDEM Asia.

While many Japanese companies attending the Hong Kong confab will be stressing the Asia connection, others will still be keeping an eye out for attractive deals from other parts of the world, especially Europe.

For example, music publisher Fujipacific Music will be looking for sub-publishing deals from territories such as Sweden. Fujipacific has played a key role in Japan's current Swedish pop boom by shopping product from the Nordic nation to Japanese labels.

"We're also coordinating hookups between Japanese artists and Swedish producers," explains Fujipacific President Ichiro Asatsuma. ■



FUN FACTORY



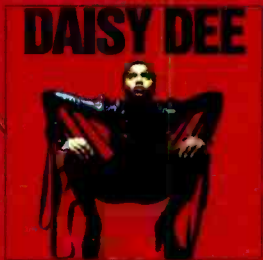
SCOOTER



BLOSSOM



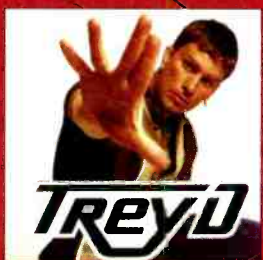
BROOKLYN BOUNCE



DAISY DEE



LUCE CRAYTON



TREY D



JUST FRIENDS

WITH OUR CHERRY-PICKED PARTNERS IN THE
ASIA PACIFIC REGION
WE TAKE ARTISTS TO THE TOP!



SHOCK: AUSTRALIA · STALLIONS RECORDS: GULF COUNTRIES
ALPHA RECORDS: PHILIPPINES · CIPTA MITRA MUSIC: INDONESIA
FEVER MUSIC ENTERTAINMENT: THAILAND
FORM RECORDS: SINGAPORE, MALAYSIA · LG SOFT: SOUTH KOREA
WHAT'S MUSIC INTERNATIONAL: HONG KONG, TAIWAN
JAPAN: KING RECORDS, HORIPRO, JVC VICTOR

ASIAN BREAKTHROUGHS

Continued from page APQ-18

Come Home") to sexual frustration ("Post-Coital Tension").

A new track is titled "Revolution NTPS." Alvin explains: "NTPS stands for New Town Primary School. That's where I met Dino. And it's not about us being terrorists in primary school. It's about the upgrading of new flats in the Queenstown area. That's where my grandma lives. So do a lot of old folks. The upgrading is generally a good thing, but my issue is that a lot of these old folks have to adjust to the new environment, and it's quite hard for them."

Force Vomit's third demo will be out later this year, but no recording contract has yet been offered to the band.
—PHILIP CHEAH

PHILIPPINES

Artist: April "Boy" Regino

Album: "Idol"

Label: Ivory Records

IT'S BEEN SOME TIME since any artist in the Philippines has been crowned the "Jukebox King". The last singer to enjoy such a reign was Eddie Peregrina, who with his songs of despair and unrequited love earned himself the undisputed title. This was back in the '60s, and since the untimely death of Peregrina, who died in a fittingly tragic car accident, the throne of the "Jukebox King" has remained unclaimed and empty.

Flash forward to 1997. Amid all the "attitude" and the posturing of alternative music that seems to pervade this era comes a new singer, winning the hearts of Philippine listeners with a style reminiscent of the jukebox heyday of Peregrina. That's not all he's winning: April



"Boy" Regino sold a triple-platinum 120,000 units in 1996, a pretty tidy result for such an un-deconstructed, unselfconsciously retro crooner. True, these are sales figures that pale beside the units moved by the likes of BMG's pop-rock stars Eraserheads. But what is remarkable about Regino is that he has brought back a music style that is simple, catchy and has tons of crossover appeal.

Regino has tapped into a largely ignored sector of the market that is looking for good old-fashioned balladeers—the kind of music you would expect to be cranked out of a '60s jukebox.

He has been criticized by sectors of the industry as "baduy" (an often derogatory term in the Philippine dialect which translates as "tacky"). Even if Regino is indeed "baduy," he must be doing something right. He is mobbed when he does mall shows in and around Manila and elsewhere in the provinces. He has broad exposure on TV shows, and most of all, he gets great airplay from the hugely influential Philippine radio industry.

The singer's first solo album, "Umiiyak Ang Puso" ("The Heart Is Crying"), on Ivory Records has sold the aforementioned 120,000 units last year with the single of the same title winning Best Country Ballad at the national Awit Awards.

By that time, comparisons were being drawn with Peregrina, not just thematically, but because Regino sounds eerily like his mentor on record. Regino traces his roots to singing at music contests in the provinces.

"To help pay the bills, I used to join these contests, and my mother would usually accompany me," says Regino. Along with his two brothers, Vingo and Jimmy, Regino first entered the music scene in the early '90s as a trio collectively known as The April Boys. Creative differences forced the brothers to pursue their own music careers: Regino went solo two years ago while, Vinny and Jimmy retained The April Boys billing, and they too are successful in their careers.

Regino's latest album, "Idol," again spells out the similarity to Peregrina by bringing Peregrina's '60s anthem, "What Am I Living For?" up to date with a cover version for the '90s.
—MARC GOROSPE



Australia's Largest Music Exporter

澳洲最大的錄製音樂出口商

オーストラリア最大の音盤輸出業社

Serving Asia & the world daily

109-113 Helen Street, Northcote Victoria Australia 3070

Phone: +(61 3) 9486 7044 Fax: +(61 3) 9486 8042 E-mail: shockexp@ozemail.com.au

MIDEM '97

Continued from page APQ-4

peer music, and managing director of the Taiwan company. With offices already in Taipei and Singapore, Lau says the company will be setting up its Hong Kong office by the first of July—with Malaysia, Indonesia and the Philippines on the horizon in the coming years.

"MIDEM Asia is important for us," comments Lau. "I hope to be speaking on the publishing panel; I want to talk about Taiwan writers suffering from the record companies' practice here. There are no mechanicals payments in Taiwan, and writers are paid a flat fee." Lau says the only income apart from the sale of albums is karaoke performance and laserdisc sales, and, as most of these record companies who buy out the songs head their own karaoke operations now, "Writers are losing out on this income as well; it's hurting the industry."

Others rounding out peer music's delegation are its president, Ralph Peer, managing director, Australia, Matthew Donleavy, and Leslie Mok, general manager, Taiwan.

HOT FEET

So what's the hot property in 1997? Generally, no surprises: dance. But dance tracks and techno grooves aren't the only thing influencing strategies for Asian ears.

"Dance is big, of course, but also world music," ventures Warner-Chappell's Hui. "World music started almost a year ago, but we're still searching for the right songs and the right artists to realize the potential that's out there in Asia. But the big one is uptempo dance music; it remains extremely important." ■



BMG's Crane



MIDEM's Xavier Roy

peer music... where East meets West



peer music Taiwan

11/F, No. 396-1, Jen-Ai Road, Section 4, Taipei, Taiwan, ROC
Tel: (886-2) 705-8763 Fax: (886-2) 705-8861

Visit our web-site at <http://www.peermusic.com>

CREDITS

This issue of **Billboard's Asia Pacific Quarterly** was reported and written by **Geoff Burpee** in Hong Kong, **Don Jeffrey** in the U.S., **Steve McClure** in Japan, **Alexandra Nuvich** in Malaysia, **Debe Campbell** in Indonesia, **Cho Yoon-Jung** in South Korea, **Marc Gorospe** in the Philippines, **Philip Cheah** in Singapore, **Mick Elmore** in Thailand, **Robbert Tilli** in the Netherlands, and **Christie Eliezer** in Australia.

TOWER RECORDS



JAPAN
40 stores
since 1979



KOREA
4 stores
since 1995



TAIWAN
2 stores
since 1992



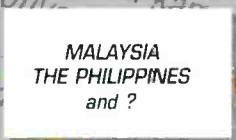
HONG KONG
Records & Books
since 1993



THAILAND
4 stores
since 1995



SINGAPORE
Records & Books
since 1993



1997
MALAYSIA
THE PHILIPPINES
and ?



GIANDRUMS
In-house record label
since 1995

**Speaking the International
Language of Music**

Blakes



There is only one Blakes

WHAT IF YOU TOOK THE BEST OF EVERY WORLDWIDE CONVENTION, THEN ADDED THE NEW ORLEANS HERITAGE FESTIVAL AND A BIT OF LOLLAPALOOZA...TOOK ALL OF THAT AND PUT IT AROUND SYDNEY HARBOUR?



**SEATS ARE LIMITED...
CONFIRM YOUR AIRLINE
RESERVATION NOW!**

PACIFIC CIRCLE MUSIC CONVENTION

S Y D N E Y • A U S T R A L I A

**Convention Headquarters—Australian Technology Park
Come Explore Music's Last Frontier**

SEPTEMBER 20 - 25, 1997

proudly presented in association with ARIA



Here we are sitting on the edge of the fastest growing music market in the world...in a place that is the third largest source of original repertoire on the planet and it's wide open for all comers...

- A massive free concert on the steps of the Sydney Opera House, Sunday September 21
- The 11th Annual ARIA Awards
- The Australian International Music Show exhibition

- Mushroom Records 25th Anniversary celebration kick off at PCMC
- BMG celebrate their 10th birthday
- EMI Centenary celebrations
- The Australian premiere of the Vans Warped festival
- The world premiere of the Real Wild Child CD-ROM. A definitive history of Australian Rock'N'Roll on CD-Rom.

PACIFIC CIRCLE MUSIC CONVENTION will also feature seminars and workshops on breaking into the Australasian Music Industry and over 400 Australasian artists playing throughout Sydney

YOU CAN GET THERE FROM HERE...
 JUST OVER 14 HOURS FROM LA
 8 HOURS FROM HONG KONG
 7 HOURS FROM SINGAPORE
 20 HOURS FROM LONDON
 (direct flight into SYDNEY)
 Special airfares and packages starting as low as US\$1572.00 are available on request

To obtain your delegate package, please fill in this form and mail or fax it to the event producers

HEADQUARTERS EVENT PRODUCERS

Michael Chugg / Kathy Howard
 Phone: 612-9380-6864 Fax: 612-9380-6754
 Address: PO BOX 512, KINGS CROSS NSW 2011, AUSTRALIA
 E-mail: judy@pcmc.com.au
 Internet: http://www.pcmc.com.au

NORTHERN HEMISPHERE REPRESENTATION

Dave Lory / Jack Bookbinder
 Worldwide Entertainment Group Inc.
 Address: PO Box 20806, Columbus Circle station, New York NY 10023-1483
 Voicemail: 212-631-5857 Fax: 212-957-3930 PCMC InfoLine: 213-960-7999

L.A. REPRESENTATION Ms May Ling Ko Phone: 213-656-2431

SOUTH EAST ASIAN REPRESENTATION Colleen Ironside: Phone: 852-2853-7607 Fax: 852-2853-7605

UK/EUROPEAN REPRESENTATION Alia Dann Phone: 44-171-351-2440 Fax: 44-171-351-2203

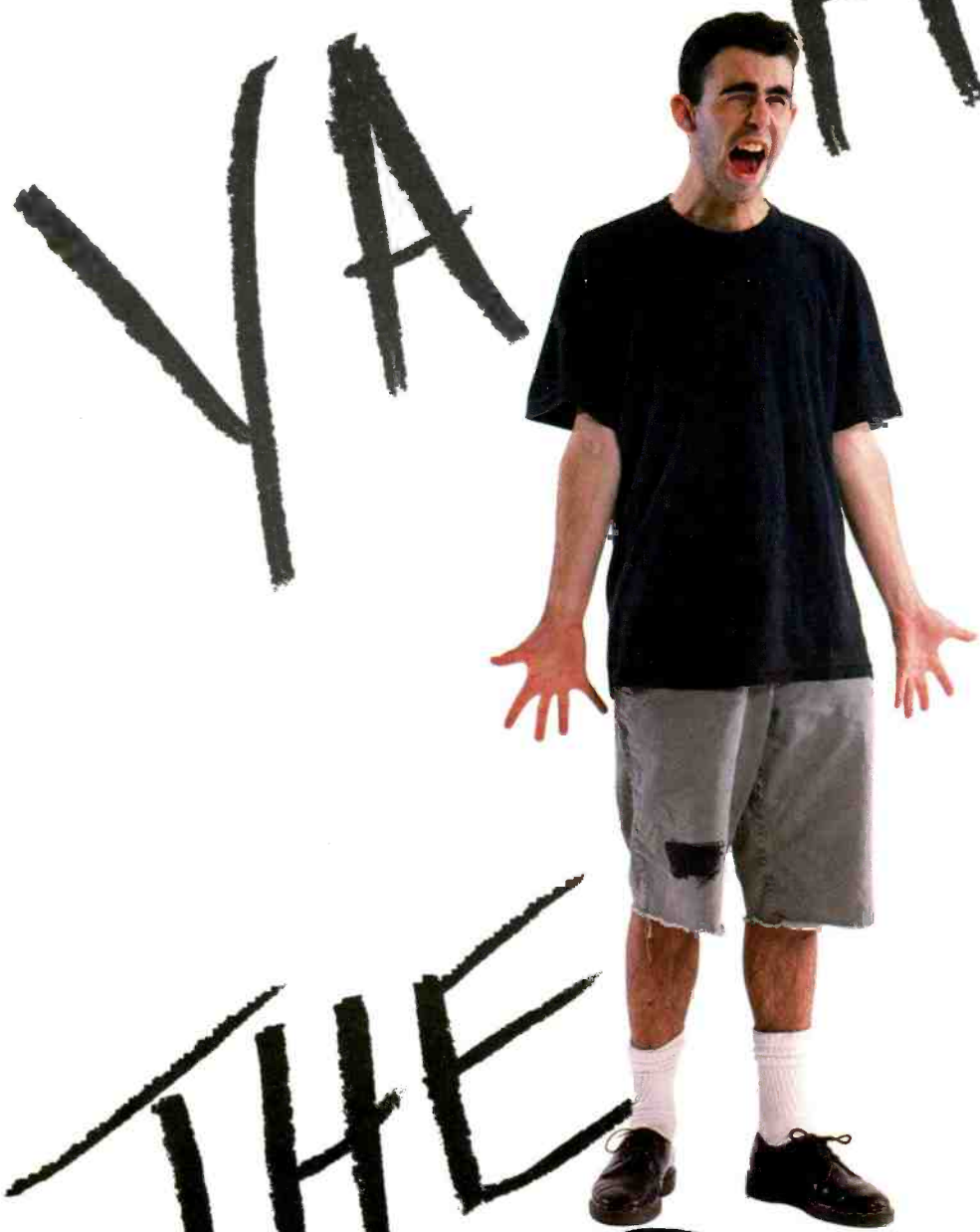
NEW ZEALAND REPRESENTATION Manolo Echave: Phone: 64-25-935-582 Fax: 64-92-984-514

AUSTRALIAN PRESS ENQUIRIES Shawn Deacon Phone: 612-9362-8186 Fax: 612-9362-8187

NAME:
 TITLE:
 COMPANY:
 ADDRESS:
 CODE:
 COUNTRY:
 PHONE:
 FAX:
 E Mail:



WHERE'D
HIDE



THE
CASSETTES?

Your customers are fed up. They want to buy prerecorded music cassettes. They can't find them in your store. And you are losing the sale. 65% of consumers who can't find cassettes leave your store without buying the CD*. Besides, cassettes sound better than ever. And you can't beat their portability and value. Your customers want to carry prerecorded music cassettes. And so should you. Find out how to profit from cassette retail sales by calling toll free:



ITA, The International Recording Media Association, is a 27-year-old industry trade association with 450 member companies throughout the world. Members include magnetic and optical recording media manufacturers, program right holders, recording and playback equipment manufacturers, and audio and video duplicators.

*SoundData 1996

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Hi-Tech Entertainment Biz Growing Sales Up Despite Consolidations, Study Shows

BY BRETT ATWOOD

LOS ANGELES—Despite widespread consolidation and ongoing problems at retail, the electronic entertainment industry is still booming, according to a new study by the Interactive Digital Software Assn. (IDSA).

The interactive software industry generated \$3.7 billion in retail sales in North America in 1996 and is estimated to grow to \$5.3 billion in 1997, according to the report. By the year 2000, the packaged entertainment software industry will reap \$8 billion in the U.S. alone.

U.S. household penetration of personal computers is passing 40%, and more than 67% of computer-equipped homes have CD-ROM drives, according to Dataquest. About 21.9 million multimedia computers are currently in U.S. households. Computer penetration is expected to approximately triple to 75.6 million by 2001, according to Dataquest.

Yet, despite these promising figures, the PC CD-ROM industry has had a less than stellar year. Several companies have either downsized or completely withdrawn from the CD-ROM market, including Philips Media, Inscape, GTE Interactive, Graphix Zone, and numerous others.

"The consolidation in publishing, development, and retail is ultimately positive," says IDSA president Douglas Lowenstein. "It is a necessary and typical development in the growth of this young industry."

Paul Bodnoff, VP of marketing for 7th Level, adds, "It sets higher barriers of entry for companies getting in the business. That's been proven with the consolidation and acquisitions that have taken place over the last year . . . You can't be successful with a 7.5 title now. You have to take the extra time in development to make sure that your titles are a 10."

The digital picture has not been rosy for software retailers either. Several retailers closed shop or scaled back their efforts in the past year. Notably, Tandy closed 17 stores in its electronics megastore chain the Incredible Universe. Egghead Software cut back its operations, and Software Etc. closed its doors permanently. However, many mass merchants, including Target and Wal-Mart, continued to expand their carriage of entertainment software.

"Retail has gone through a correction," says Brett W. Sperry, president of worldwide development for Virgin Interactive Entertainment. "There were probably too many outlets selling product. 1997 was a clarifying year for the market."

Despite the failures of many retailers in the genre, some retailers are doing quite well with CD-ROM sales. "Our department sales of CD-

ROMs are up over 100% from last year," says Matt McGrath, product manager of interactive media for the Virgin Retail Group, which operates eight Virgin Megastores. "I think that Borders and Barnes & Noble did a

puters, in five years. Software sales for video game consoles will surpass CD-ROM entertainment software sales in 1997, according to the report.

By the end of 1996, the installed base of next-generation 32- and 64-bit game systems, including the Sony PlayStation, Nintendo 64, and Sega Saturn, was 5.8 million units. That number is expected to rise to 30 million by the end of 1998. The boom in the video game console business is driven by plummeting prices, as both the Sony PlayStation and Nintendo 64 game systems dropped to the \$150 price mark earlier this year. Many analysts are predicting that both systems will fall to \$99 by the end of the year.

"It's important to have a multiplatform strategy," says Ron Frankel, executive VP/GM of MGM Interactive, which is developing games for the PC, Sony PlayStation, and Nintendo 64 platforms. "The companies that bet on the wrong platforms have not found a profit."

The "wrong" computer and video game platforms have been Macintosh, Sega Saturn, and the long-retired 3DO MultiPlayer system, say industry insiders.

FUTURE REVENUES

Many major computer software developers are aiming to expand their sales by selling their offerings direct through the Internet.

For example, Fox Interactive is preparing to begin Internet commerce Aug. 1, according to Fox Interactive president Jon Richmond.

"We don't see it as a replacement for traditional retail," he says. "But the Internet will allow us to reach customers who don't have access to traditional retail. There are many areas of the country that do not have computer software retailers present."

However, most industry executives believe that traditional retail will continue to be the primary source for software sales over the next five years, according to the IDSA report.

Despite an abundance of hype about online gaming, the IDSA is cautious about the immediate potential for profit in the developing niche.

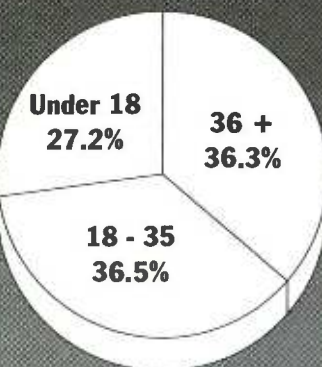
"There is a lot of talk, but not a lot of money there right now," says Lowenstein. "These services must break out beyond the hardcore gamers to generate significant revenues."

A sturdy business model for online gaming will not likely emerge until 2000, according to the report.

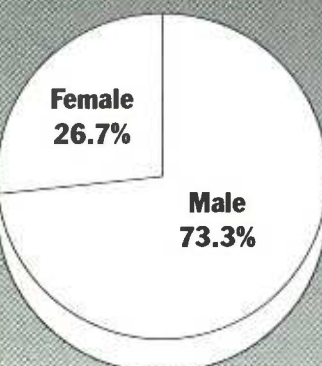
Another future revenue generator is DVD-ROM, yet very few software companies are planning to release titles in the format in 1997, according to the report.

"Software companies can't afford to develop for DVD-ROM until the installed base rises," says Lowenstein.

PC ENTERTAINMENT SOFTWARE USER PROFILE BY AGE (1996)



CONSOLE ENTERTAINMENT SOFTWARE USER PROFILE BY GENDER (1996)



Source: The NPD Group for the IDSA

horrible job merchandising CD-ROMs. Their failures have given the genre a bad name. It's a matter of keeping a tight inventory and having a knowledge of what you are buying. Also, there have been poor and inconsistent sizes on the packaging on some CD-ROMs."

As the PC CD-ROM market stumbles, many software companies are re-evaluating the number of titles that they are developing in the format, says Lowenstein.

Quality over quantity counts, say many executives.

THE RISE OF THE GAME CONSOLE

A majority of those polled expect that consumers will access most of their interactive entertainment on video game consoles, rather than com-



There were 550-600 registrants at the Christian Music & Video Retailers (CMVR) track of the Gospel Music Assn. convention April 20-24 at the Nashville Convention Center. Members of the 1997 CMVR steering committee, from left, are Scott DeVos, DeLux Productions; Joe Arant, Platinum Entertainment; Robert Brenner, Integrity Music; Allan Hardin, Tukaiz Creative Services; Tammy Bennett, Warner Christian Distribution; John Nardini, Chordant Distribution Group; Mark Funderburg, Word Distribution; and Michele McCauley-Amster and David Amster, Integra Design Group. (Photo: Patricia Bates)

Christian Retailers Take Stock During CMVR Meet

BY PATRICIA BATES

NASHVILLE—Christian music and video retailers live by faith, but they want to do business with more certainty—and less overstock, markdowns, and year-end returns.

During Gospel Music Week here, April 20-24, Christian distributors assured accounts that product levels would be 20%-30% below those of 1996, that they wouldn't have to take as much risk on inventory, and that they would know who their field sales reps were amid all the corporate takeovers.

"I won't be a warehouse for the labels anymore. I'm not gonna order 50 units of CDs at a time," said Mike Shelley, music manager for the 11,000-square-foot Christ-Centered Book & Music in Fort Myers, Fla. He was one of 550-600 delegates at the five-day Christian Music & Video Retailers (CMVR) "track" or workshop at the Nashville Convention Center sponsored by the Gospel Music Assn. (GMA).

"I want about 90 days of backlist on my shelves, and I'll frontlist for 30 to 60 days, depending on the artist," he said. "I'll price-point them at \$10.98 for a while if I have to compete with the Wal-Marts, Targets, and Kmart's."

This year, Word Distribution will have 30% fewer releases than in 1996, according to VP/GM of sales and distribution Mark Funderburg, who also serves as 1996-97 chairman of the CMVR steering committee.

Chordant Distribution Group's releases will be 32% under last year, and 66% below the 198 titles issued in 1995, according to Rod Huff, senior VP of operations and human resources. On May 1, Chordant will also begin Electronic Data Interchange/Just-In-Time (JIT) fulfillment, so its accounts can order electronically. Beginning Aug. 1, they can reach Chordant directly via major computer software systems on BISAC standard.

New albums are due later this year from such Christian acts as Jars Of Clay, Michael W. Smith, Audio Adrenaline, Take 6, Gary Chapman, PFR, Geoff Moore & the Distance, Rebecca St. James, and BeBe Winans.

Although the "big four"—Zomba Group, Warner Christian Distribution (WCD), EMI's Chordant Music Group, and Gaylord Entertainment's Word Distribution—enlarged their Christian shareholdings this year, wholesalers like Ingram Christian Resources are also becoming an option within CMVR. Ingram introduced a Rapid Replenishment plan this year. And Spring Arbor Distributors took its Vital Titles system to the Christian Booksellers Assn. (CBA) Expo in January. Appalachian Inc. also uses the JIT method, whereby an item is re-ordered when it is sold.

CBA stores have traditionally ordered Bibles and other books from Spring Arbor or Appalachian in the past, but those suppliers now have more Christian music, video, and computer software titles. Ingram says it can deliver music within two to four days, while a label could take up to a week.

Zomba, WCD, and Word all went through consolidations in 1997. At CMVR, many retailers wanted to know who they'd be dealing with in the field. WCD, Word, and Brentwood listed their sales representatives in brochures at their product presentations.

Benson laid off 33 of its 125 employees this year when Zomba acquired it through Brentwood Music. Staffers at Word have remained since that company was bought by Gaylord in January. Warner Alliance lost seven jobs in April in the aftermath of the Time Warner and Turner Broadcasting mega-merger last October.

Meanwhile, GMA is repositioning itself, as its president, Bruce Koblish, has exited after six years to lead

(Continued on next page)

No Doubt Showcase A Team Effort

BY LARRY LeBLANC

TORONTO—Interscope/Universal Music, HMV Record Stores, and Canada's video network MuchMusic teamed on May 13 to present a 90-minute satellite and Internet performance/chat showcase with No Doubt.

This is the first time that MuchMusic has joined with a retailer and a label for an international presentation by an act.

The band played live at the MuchMusic studios here, and the concert was beamed by satellite to HMV stores in New York, Sydney, and Singapore.

MuchMusic VJs Sook-Yin Lee (in

Singapore), Bill Welychka (Sydney), and Juliette Powell (New York) and fans in those store locations asked the band questions. An Internet webcast of the event was transmitted simultaneously with the satellite feeds to the HMV locations.

In Canada, MuchMusic VJ Master T acted as the event's host. Canadian viewers had the opportunity to participate in the broadcast via phone, fax, and the Internet.

"With this broadcast there's benefits for everybody involved," says Peter Luckhurst, president of HMV Canada. "Universal gets a good promotion for one of their star acts, MuchMusic gets

an international spotlight, and its viewers get the opportunity to speak directly to No Doubt. And we're getting visibility with our stores and associations with MuchMusic, Universal, and No Doubt."

Adds Randy Lennox, senior VP/GM of Universal Music Canada, "The event is timely because we're expecting to reach [Canadian] 'diamond' sales [1 million units] of 'Tragic Kingdom' that week."

In the U.S., No Doubt's "Tragic Kingdom" album has been certified seven times platinum (7 million units sold) by the Recording Industry Assn. of America.

CHRISTIAN RETAILERS TAKE STOCK DURING CMVR MEET

(Continued from preceding page)

Reunion Records. "This year, we had over 2,000 attending GMA Week," he said. "CMVR is one of three GMA tracks, with the Academy of Gospel Arts and the National Christian Radio Seminar, that is showing the most growth for the future."

The major labels aren't signing new Christian talent as they did two years ago, when executives thought they'd immediately break into the Billboard charts with the introduction of SoundScan data. Now labels are signing acts for multi-album deals, and that continuity helps the artists in promoting their Christian message. That's a commitment that CMVR members saw in Warner Alliance, as it began 1997 with in-store advertising and promotion for the band Caedmon's Call.

Independent Christian record companies, such as Portland, Ore.-based Pamplin Music and Chicago-based Questar Mission Video & Records, also have received support within the Christian marketplace.

And boutique labels have become profitable; they include Gotee Records (co-owned by de Talk's Toby McKeehan), with Out Of Eden and Christafari; re:think (owned by Charlie Peacock) with Sarah Masen; and Rocketown Records (owned by Michael W. Smith), which releases Chris Rice's "Deep Enough To Dream" June 17.

Since the CBA wants to double revenues at Christian stores within five years, CMVR is looking toward the R&B and ethnic markets and SoundScan.

Some merchants didn't know they could have had a best seller with "The Preacher's Wife" soundtrack, though it won GMA's mainstream contribution to gospel music award at the convention.

"I think urban and alternative are what we as buyers are struggling with now," said Bob Starnes, Wheaton, Ill., regional manager with the 75-store Lemstone Books. "In the beginning, those customers probably had to go to the mainstream, but we need to get them into Christian stores."

Family Christian Stores began racking R&B adult titles in February after discovering from SoundScan that they sold 68% more Christian R&B, rap, and hip-hop during nine months of 1996 than they did the entire year before. Some R&B adult Christian acts are Out Of Eden, New Identity, Anointed, and E.T.W.

SoundScan has approximately 500 reporting Christian music outlets, including Joshua's Bookstores, Family



A reception for Dove Awards nominees was held during the Christian Music & Video Retailers track of the Gospel Music Week convention at the Nashville Convention Center. Shown, from left, are Jamie Slocum, nominated for new artist of the year; Ken Jacobsen, music/video sales specialist at Moody Book Store in Chicago; Jonathan Pierce, Dove nominee; Melinda Scruggs-Gales, VP of Warner Christian Distribution; and Darrell Hodges, music buyer at Mardel, a Christian bookstore in Oklahoma City. (Photo: Patricia Bates)

Christian Stores, and Berean Christian Stores.

Mainstream chains and discount retailers that stock Christian product also have access to SoundScan, which now tracks 60% of the Christian industry, according to Loren Hall of the Christian Music Trade Assn.

Using SoundScan information, many CBA owners are also recommending to customers Christian artists who sound mainstream. For example, they say to teens, "If you like the Gin Blossoms, then check out the Waiting."

Traditional black gospel also had double-digit sales increases, brought on mostly by Kirk Franklin & the Family. Franklin and Jars Of Clay won GMA's Impact Awards.

The "great commission" is to preach the gospel to the world, but Christian music stores from Europe to New Zealand here said that they can't evangelize if they are late getting import titles from America.

One London store owner said he receives shipments six to eight weeks after mainstream outlets do, and even longer with black gospel. However, distributors for Word Music are up 15% in total sales from the U.K. to Canada.

"We simultaneously release our A artists in the U.S. and internationally," said Ted Bleymaier, VP of international for Word Music. "To do that across the board for the B, C, and D ones would be too costly, and we couldn't match the street date in America everywhere."

This year, there were at least 100 overseas delegates at CMVR, but there

was no panel during GMA Week for them as there was in 1996. However, they were invited to a reception, and Koblisch said that the GMA would like to have board members from other countries soon.

Two International Awards were presented to Christian artists: Carolyn Arends of Canada and Torre Fuerte of Mexico.

Hispanic areas of the U.S. are also benefiting from tours by Patty Cabrerria and Jaci Velasquez, the latter of whom won new artist of the year honors at GMA's Dove Awards.

Music TV has minimal exposure in CBA stores, but no one seems to know if that's enough to persuade local cable operators to air the 24-hour, seven-day-a-week Christian network Z Music Television.

At the concurrent Christian Music Video Seminar, independent video producers wanted to know if music videos were worth \$25,000-\$50,000 or more. CMVR wants to know the sales impact of videos.

Z Music Television, owned by Gaylord, will likely be undergoing a format adjustment, according to Dan Harrell, president of the new family values division of Gaylord. That may include programs for younger audiences.

While Z Music Television's target audience is 12- to 54-year-olds, Gaylord also now distributes "Veggie Tales," which has been the No. 1 Christian children's video line, according to the magazine CBA Marketplace.

The longform music video still con-

(Continued on page 92)

newsline...

HASTINGS ENTERTAINMENT, operator of 112 music, book, and video superstores, says it plans to open 20 stores this year, of which 12 will be new units and eight will be remodeled stores. The Amarillo, Texas-based retailer also says it will spend \$17 million this year on a new advertising campaign, titled YES (Your Entertainment Superstore). Last year, the chain spent \$4 million on advertising. Hastings stores are in 15 states west of the Mississippi.



THE VIDEO SOFTWARE DEALERS ASSN. (VSDA) announces that actor James Woods will be the keynote speaker at the business session of the VSDA convention July 9-12 in Las Vegas. Farrah Fawcett will be the celebrity chairperson; she will cut the ribbon to officially open the show. Country music star Randy Travis will perform during the Home Entertainment Awards. As previously announced, John Travolta will accept the video star of the year award.

BARNES & NOBLE launched its World Wide Web site May 13 at noon. The site (<http://www.barnesandnoble.com>) includes "live author auditoriums," book reviews, editorial commentary, excerpts from books, audiovisual effects, and author information. The database includes more than 1 million titles, of which 400,000 are stocked by the bookseller. Barnes & Noble also has a site on America Online, which debuted in February.

HARVEY ENTERTAINMENT, licensor of such cartoon characters as Casper the Friendly Ghost and Richie Rich for films, TV, and direct-to-video features, reports that revenue in the first fiscal quarter fell to \$1.78 million this year from \$2.26 million a year ago because last year the company booked licensing revenue for a Casper TV series. Harvey posts a net loss of \$183,000, compared with a profit of \$473,000 a year ago. The company says first-quarter selling, general, and administrative expenses were higher in the current year than last year because of the creation of two divisions, Consumer Products and Creative Affairs.



RHINO RECORDS says that it will release a five-volume boxed set of Ray Charles recordings Sept. 2. Titled "Genius & Soul: The 50th Anniversary Collection," the set contains 101 tracks and has a suggested retail price of \$69.98 (CD) and \$49.98 (cassette). The release follows Rhino's acquisition in January of the North American rights to all of Charles' ABC/Paramount, Tangerine, and Crossover master recordings. Also this summer, Rhino is releasing four CDs of reissued Charles albums: "The Genius Hits The Road," "Genius + Soul = Jazz" and "My Kind Of Jazz," "Ingredients In A Recipe For Soul," and "Sweet & Sour Tears."

CLOUD 9 INTERACTIVE, a producer of children's entertainment, has created the Media Division to develop properties for direct-to-video features, TV programming, and theatrical productions. It will be managed by Jeff Segal, former president of MCA/Universal Family Entertainment and Universal Cartoon Studios. Joining him will be former Universal executives Michael Torres and Lorna Bold.

POLYGRAM VIDEO says it will use a patented Laserfile DVD package for its DVD releases next month. The package complies with Video Software Dealers Assn. standards, with dimensions equal to the width of a CD jewel box and the height of a videotape. PolyGram's first slate of DVD titles includes "Fargo," "The Usual Suspects," "Dead Man Walking," and "Four Weddings And A Funeral." They will carry a suggested list price of \$29.99. The company plans to release more than 20 titles by year's end.

NICE MAN MERCHANDISING, the licensed merchandise arm of BMG, is moving its U.S. headquarters from Minneapolis to New York. President Guy Clark will leave the company after assisting with the transition. BMG says that Nice Man is "shifting its emphasis to non-music-related properties" (Billboard Bulletin, May 13).

FILMS BY JOVE, a company specializing in films produced in the former Soviet Union, says it has formed a foreign sales and distribution arm, Jove Film Distribution. Trish Gardner and Melissa Wohl have been named executive VP and head of sales, respectively. The first project will be "Masters Of Russian Animation," an anthology that has already been sold to Bravo and Independent Film Channel.

GO-VIDEO says it has introduced a dual-deck VCR for the Japanese marketplace after a test-marketing program with its manufacturing partner in Japan, Shintom Co. Ltd. This is the first product developed by Go-Video for the international market. The dual-deck VCR allows dubbing of videocassettes.

It isn't esp . . .

Just smart advertising.



"To Attic, the advertising in Billboard is as important as the news and features. We have developed many exciting relationships with labels and publishers after responding to their Billboard ads. Billboard ads are a great source of contacts and information on product. The first international ad we placed when we started 23 years ago was in Billboard, and Billboard continues to be the only international music industry publication that is part of our ongoing label marketing strategies."

*Alexander Mair
President
Attic Records Limited*

No palm readers or tarot cards. No crystal balls. Just the longest running phenomenon in the music industry...Billboard Magazine. After over one hundred years of serving the music and entertainment arena and delivering timely, reliable information to driven, ambitious professionals...over 200,000 of them in 110 countries around the world...we're still the best place to create excitement about your business.

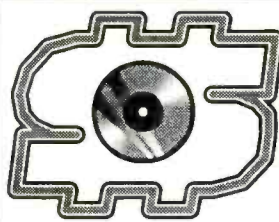
Smart executives know that advertising in Billboard gets results. In fact, nearly 50% of our readers report purchasing an advertised product or service right out of the pages in Billboard. You see, you don't have to be a mind-reader to make a profit.

Billboard

now more than ever.

NEW YORK	LOS ANGELES	UK/EUROPE	NASHVILLE	ITALY	LATIN AMERICA	FRANCE	JAPAN
212.536.5004	213.525.2307	44.171.323.6686	615.321.4294	39+(0)362+54.44.24	305.441.7976	331.4549.2933	213.650.3171

e-mail us at jeffw@sdcd.com



**SUPER
DISCOUNT
CD'S**

CD's/Tapes/Accessories * Weekly Mailer

New Release Discounts * We Accept Credit Cards

Check Out
Our **Everyday**
Low Price on
Major Label
CD's:

CD List	Our Price
\$17.97	\$11.80
\$16.97	\$10.87
\$15.97	\$10.16
\$11.97	\$ 7.97

**ASK YOUR ONE-STOP
TO MATCH OUR PRICES...
WHEN THEY WON'T, CALL US!**

TEL (714) 223-8795 * FAX (714) 724-5162

HAVE A POSITION TO FILL?

**WANT TO REACH HIGHLY
QUALIFIED PEOPLE FAST?**

LOOK NO FURTHER –
BILLBOARD CLASSIFIED
800-223-7524
FAX: 212-536-5055
212-536-5174

Merchants & Marketing

Universal Tweaking Its Catalog Strategy With Midline Price Cut

SURFING THE RUMOR MILL: Universal Music and Video Distribution is revamping some of its terms of business, according to sources, who say that the changes focus on catalog sales. For example, among the changes the company is said to be making is a decrease in its CD midline list price by \$1 to \$11.98, with boxlot cost going from \$7.80 to \$7.25. As part of that change, it will allow accounts an 8% discount three times a year, at their own discretion. The latter aspect is designed to let accounts run catalog promotions when they want, instead of having all accounts go head to head at the same time, as currently occurs.

When contacted about the changes, Jim Urie, executive VP/GM of Universal Music Distribution, confirms that the company wants to be "very aggressive with our catalog in the current year, for front-line titles as well as mid- and budget lines. This is the first of what we hope will be a number of programs to exploit it."

In another move, Universal Music Distribution will eliminate its incentive/disincentive policy on front-line cassettes by dropping the 2% incentive on buy-ins, but keeping a 13% disincentive on returns. But before accounts get upset, they should note that the company is giving that line an ongoing 2% discount.

When asked about the apparently

fancy financial footwork, Urie says that the company eliminated the 2% incentive because "we wanted to send out a cautionary note to accounts on how they buy cassettes. We want them to be aware they can't buy cassettes today the way they bought them last week. The new releases they buy today, they should be thinking about the way they sell them 60 or 90 days from now."

On the other hand, he adds, "we didn't want to hurt the customers, so we gave them a 2% discount."

In other moves, the company is said to be raising its loose-pick charge by

5 cents to 20 cents.

LOSING RESULTS: National Record Mart experienced a significant erosion in same-store sales during the first three months of the year, according to the preliminary results it released for its fiscal fourth quarter and year, both of which ended March 29. For the fiscal fourth quarter, the company experienced a same-store decline of 11.61% vs. the results it achieved in the fiscal fourth quarter the previous year, which was one week longer. If adjusted to matching 12-week long quarters, same-store sales were down 5.8%.

According to a company press release, the Pittsburgh-based National Record Mart totaled sales of \$99.4 million for the year, vs. \$99.1

(Continued on page 62)

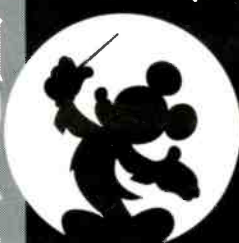
**RETAIL
TRACK**

by Ed Christman

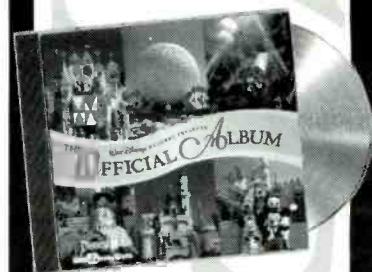


Disney

TRACK



NEW!



• Featuring
music from:

**LIGHT
MAGIC**
Disneyland.

and
IllumiNations 25

• The perfect
musical souvenir
with original
recordings from
Disney's most
popular Theme
Park attractions.

Share the music of Disney at our website:
<http://www.disney.com/DisneyRecords>

**WALT DISNEY
RECORDS**

© Disney

Next Stop, Your Stop.



WORLDWIDE

From our door to your store. That's why more retailers rely on the AEC One Stop Group to deliver more of today's biggest hits. With a worldwide distribution network unequalled anywhere. One stop shopping. 24 hour turnaround. High fill rates. And a deep catalog. It's the one place more retailers place more orders.

AEC One Stop Group

Abbey Road Distributors • Abbey LA • Bassin Distributors • CD One Stop
AEC Field Offices: Atlanta • Baltimore • Philadelphia • Portland • Omaha • San Diego

New Accounts 1-800-635-9082 • 1-954-255-4566 • Fax 1-954-340-7641

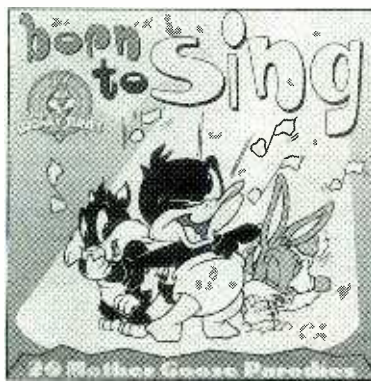
www.aent.com

Kids' WB! Music Puts Baby Looney Tunes On A Budget

LOONEY BABIES: Kids' WB! Music, the audio label created by Kid Rhino and Warner Bros. Consumer Products, will unveil a new line of budget-priced audio products aimed at the toddler/preschool market. Based on the Baby Looney Tunes characters, the series debuts May 27 with "Born To Sing! 20 Mother Goose Parodies." The album carries a suggested price of \$9.98 for CD and \$5.95 for cassette.

"Retailers really wanted budget audio from Kids' WB! Music," says **Sheila Dennen**, product manager for Kid Rhino. "We worked with Warner Bros. Consumer Products to come up with the right line—one that offered quality [at a lower price]."

Dennen says Warner Bros. "did not want to do a budget Looney Tunes line," because Bugs Bunny, Daffy Duck, **Billboard**



Elmer Fudd, and company are associated with "higher-end product that appeals to adults." The Baby Looney Tunes, though—described by a Kid Rhino representative as "the irre-

sistible younger siblings" of Bugs, Daffy, Tweety, Sylvester, and the Tasmanian Devil—fit the bill as far as delivering "value without parents having to pay full price." Baby Looney Tunes are not to be confused with Tiny Toons, the TV characters who are "aimed more at teens," as Dennen puts it.

She notes that the Baby Looney Tunes property already had "at least 25-30 licenses" before the audio series was developed. They include Gerber, which produces Baby Looney Tunes infant wear, bottles, etc.; Tyco Preschool, which does mass-market merchandise, plush toys, bathtub toys, etc.; and Penguin Books, which publishes Baby Looney Tunes storybooks.

"We're looking to do cross-promotions with some of these licensees," says Dennen, "with programs like on-pack rebates. Cross-merchandising with a major packaged-goods company with brand awareness would be beneficial for all concerned." Dennen says that a certain amount of education on the part of Kids' WB! Music and Kid Rhino is necessary with some licensees. "These Baby Looney Tunes characters don't have a show on TV, so it can be confusing when you come out with audio product based around them," she says. "We're working to get product out to all licensees."

Dennen says Kid Rhino has been working with **Grant Besser**, marketing manager for Warner Consumer Products, on the Baby Looney Tunes audio marketing campaign. "A print ad program in the third and fourth quarter will be launched in parenting publications," she says. "Also in the fourth quarter, we'll be running a direct-response ad in People magazine pertaining to our catalog. We're also involved in a hospital giveaway program."

"Born To Sing!," which includes such fractured nursery rhymes as "Twinkle, Baby Looney Star" ("Twinkle Twinkle Little Star"), "Pop! Goes The Puddy" ("Pop Goes The Weasel"), and "Foghorn's Talkin' In The Barnyard" ("I've Been Workin' On The Railroad"), was produced by veteran Chicago jingle producer **Gary Fry**. "His kids sing on it too," says Dennen.

"We envision this as a continuing series. Since we created it for retail, retailers' response will judge how big the line gets. So far, we're right where we projected in terms of orders; there will be a second release next year, 'Born To Sing! Too.'"

ART-FUL: Art Garfunkel is the latest music celeb to venture into the kids' music arena. "Songs From A Parent To A Child" will street June 3 as the latest release in Sony Wonder's Family Artists Series.

Garfunkel's 6-year-old son **James** and wife **Kim Cermak Garfunkel** appear on the album, as do **Billy Preston**, **Merry Clayton**, and **John Sebastian**. Songs include **Cat Stevens'** "Morning Has Broken," with **Preston** providing piano; **Elvis Presley's** "Good Luck Charm," in which Garfunkel *père et fils* perform a duet; "Dumbo" lullaby "Baby Mine"; **Lennon/McCartney** classic "I Will"; and **Mary Chapin Carpenter's** "Dreamland." **Sebastian** joins Garfunkel on the **Lovin' Spoonful's** "Daydream," and **Clayton** vocalizes on Motown hit "You're A Wonderful One."



by **Moira McCormick**

The selections on "Songs From A Parent To A Child" form a thematic cycle, according to a press release statement by Garfunkel. "We wanted

to begin with the sense of the morning and then let the different songs take you through the course of the day."

An exclusive-to-radio CD spearheads Sony Wonder's radio promotion campaign. The disc features "Daydream" and interview footage with Garfunkel. Retail promotion and marketing include displays, in-store advertising, and listening posts. In addition, an overall advertising campaign for the Family Artists Series counter display will be available later this year.

(Continued on next page)

MAY 24, 1997

Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	8	THE SIMPSONS RHINO 72723 (10.98/15.98)	SONGS IN THE KEY OF SPRINGFIELD *** No. 1 ***
2	2	12	READ-ALONG WALT DISNEY 60280 (6.98 Cassette)	RETURN OF THE JEDI
3	4	90	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
4	3	71	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
5	5	90	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
6	6	90	BARNEY ▲ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
7	9	68	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
8	8	45	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
9	7	29	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
10	11	36	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
11	21	77	KENNY LOGGINS ▲ RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
12	14	57	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	
13	12	72	CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS BENSON 217 (3.98/6.98)	
14	13	26	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	
15	10	20	SING-ALONG 101 DALMATIANS (LIVE ACTION) WALT DISNEY 60910 (10.98 Cassette)	
16	16	42	CEDARMONT KIDS CLASSICS TODDLER TUNES BENSON 056 (3.98/6.98)	
17	15	67	READ-ALONG ▲ THE LION KING WALT DISNEY 60254 (6.98 Cassette)	
18	18	56	CEDARMONT KIDS CLASSICS BIBLE SONGS BENSON 216 (3.98/6.98)	
19	20	68	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)	
20	RE-ENTRY		VARIOUS ARTISTS DISNEY'S MUSIC FROM THE PARK WALT DISNEY 60915 (10.98/16.98)	
21	19	64	CEDARMONT KIDS CLASSICS SUNDAY SCHOOL SONGS BENSON 218 (3.98/6.98)	
22	17	47	CEDARMONT KIDS CLASSICS SILLY SONGS BENSON 220 (3.98/6.98)	
23	22	27	MICHAEL JORDAN SPACE JAM: AN AUDIO ACTION-ADVENTURE KID RHINO 72497/RHINO (9.98 Cassette)	
24	23	70	BARNEY ● BARNEY'S FAVORITES VOLUME 2 BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	
25	RE-ENTRY		VARIOUS ARTISTS MOUSE HOUSE WALT DISNEY 60914 (9.98/15.98)	

Children's recordings: original motion picture soundtracks excluded. ● 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. Most albums available on cassette and CD. *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. © 1997, Billboard/BPI Communications, and Soundscan, Inc.

Louisiana-Style Live Music To Enliven NAIRD Confab

MUSIC IN THE AIR: In recent years, the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) Convention hasn't been known for an abundance of live music. However, this year the trade group is meeting in New Orleans, where music virtually rises out of the cracks in the sidewalk, and live performances will be prominent during the Wednesday (21)-May 25 event.

The action kicks off Wednesday at the evening welcome reception sponsored by Bayside Distribution at the Fairmont Hotel, with a set by the **Hackberry Ramblers**. The Ramblers, founded by Cajun fiddler **Luderin Darbone**, have been recording since the early '30s and should get the convention going in classic, hot-blooded Louisiana style.

This year, NAIRD is sponsoring a big round of label showcases, organized by genre, in the New Orleans clubs. These events should ensure that conventioners get even less sleep than usual.

After the opening-night reception, NAIRD attendees are invited to hop over to Tipitina's on Napoleon for a

rock/alternative showcase featuring roots-rock innovators **Blue Mountain** (Roadrunner Records), alt.country unit **Slobberbone** (Doolittle Records), alternative folk band **Love Riot** (Squirrel Boy Records), and pubescent rock/hip-hop act **Chronic Future** (Beyond Music/Tommy Boy Records).

On Thursday (22), at Jimmy's on Willow Street, a multigenre showcase will feature folk band the **Gourds** (Munich Records), the gifted singer/songwriter **Darden Smith** (Plump Records), Texas country singer **Chris Wall** (Cafe Records), and bluegrass artist **Claire Lynch** (Rounder Records).

The same evening, Malaco Records will mount a jumbo blues and R&B showcase at the Crescent City's premier club, House of Blues. Acts scheduled to appear include the great **Little Milton**, R&B diva **Denise LaSalle**, funky soul masters **Poonanny** and **Bobby Rush**, blues man **Artie "Blues Boy" White**, and guitarist **Big Mike Griffin**.

Also on the 22nd, two separate showcases will be mounted at Mid-City (Continued on next page)



by **Chris Morris**

TEN YEARS AT No. 1

Impact MUSIC

OUR CUSTOMERS ARE ALWAYS AT THE TOP OF OUR CHARTS

- COMPACT DISCS
- CASSETTES
- VIDEOS
- VINYL
- CD SINGLES
- CASSETTE SINGLES
- CD-ROM
- ACCESSORIES

WEEKLY SPECIALS • EXCELLENT FILL

LOW PRICES • GREAT SERVICE

Knowledgeable & friendly sales reps ready to answer any questions • Same day shipping • Weekly mailer

Inquire about **FREE NEXT DAY DELIVERY**

DIAL 1.800.899.DISC (3472)

for your greatest hits

DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

Bowling on Carrolton (thus lending new meaning to the term "getting down in the alley"). Downstairs at the venue, Epitaph Records and its distributed label Fat Possum Records will present a slate of rock and blues, featuring Mississippi wild man **T-Model Ford**, Fat Possum's raw rock act the **Neckbones**, and the demented Columbus, Ohio, punk unit the **New Bomb Turks**. Upstairs, it's home-grown music, with zydeco nobility **C.J. Chenier & the Red Hot Louisiana Band** (Rounder), swamp music specialists **Filé** (Green Linnet Records), and funk-brass outfit the **Nightcrawlers** (Rounder).

On Friday (23), the Funky Butt on Rampart Street will play host to an early-evening jazz presentation by drummer **Johnny Vidacovich** (Record Chebasco) and unsigned local act **Kid Merv & All That Jazz**.

Later that night, New Orleans blues rules the roost at the Howlin' Wolf on Peters, with sets by guitarists **Earl King** (Black Top Records), **Rockie Charles** (Orleans Records), and singer/pianist **Larry Hamilton** (NYNO Records). At the same hour at Parade on Bourbon Street, Tommy Boy will present a night of dance music, featuring **Jocelyn Enriquez** and **Cynthia**.

Finally, following the NAIRD Indie Awards ceremony Saturday (24), conventioners can return to House of Blues for a last-night get-down featuring singer/guitarist **Preston Shannon** (Bullseye Blues) and his smokin' Memphis band, plus the return of R&B vocalist **Oran "Juice" Jones** (of "The Rain" fame) with **Stu Large** and producer **Willie Mitchell's Royal Studio Band**.

In all, this fantastic lineup should be enough to make most of us forget we're working on Memorial Day weekend. See you in the clubs.

SELF-PROMOTION DEPT.: Interested inquisitors who would like to interrogate or hector Declarations of Independents during the NAIRD con-fab will have two opportunities to do so. On Wednesday (21), we'll appear at the 4:45 p.m. crash course panel "Reaching The Consumer Through The Media." On Saturday (24), at the

CHILD'S PLAY

(Continued from preceding page)

KIDBITS: An audio companion to animated video "This Land Is Your Land" is available from Rounder Records. Like "Woody's 20 Grow Big Songs," a Warner Bros. release from several years ago, the album features archival recordings of the late **Woody Guthrie** mixed with contemporary vocals from the legendary folk artist's progeny—in this case son **Arlo**, backed by an array of stellar sessions musicians... Listening Library in Old Greenwich, Conn., has released another impressive crop of unabridged audiobooks: **Nancy McCarthur's** "The Plant That Ate Dirty Socks"; "Mick Harte Was Here" by **Barbara Park**; and **Elizabeth Winthrop's** "The Castle In The Castle." "Castle," like its predecessor "The Castle In The Attic," is a full-cast production from Listening Library's Words Take Wing audio imprint, directed by noted kids' author **Bruce Coville**.

mind-bending hour of 9 a.m., we'll join a cross section of label professionals for the always heated "State Of The Industry" panel. Join us.

FLAG WAVING: Let's set the record straight. **Cobra Verde** is still a band, and **Guided By Voices** (GBV) is still a band.

Some confusion in the marketplace has arisen of late because the members of Cleveland's **Cobra Verde** have been enlisted to back up GBV's **Robert Pollard** on the forthcoming Matador album "Mag Earwhig!" But the avant-glam Cobras have just issued their own compilation, "Egomania (Love Songs)," on St. Louis' Scat Records.

Cobra Verde singer/guitarist **John Petkovic**—who is partnered in the group with guitarist **Doug Gillard**, drummer **Dave Swanson**, and bassist **Don Depew**—says the act has been plotting to collaborate with Pollard since it shared the stage with GBV on the 1994 *Insects of Rock* tour.

"He's got the same record collection we do," Petkovic says. "What I like about working with Bob is that there's really an adherence to songs, and the idiosyncrasies aren't brushed aside."

However, **Cobra Verde** has been keeping very busy in its own right. "Egomania" is mainly a collection of scattered limited-edition singles that the band has recorded since 1995, plus two new tracks.

Though **Cobra Verde's** music bears the stamp of such glam-era precursors as **Roxy Music** (a particular Petkovic favorite) and **T. Rex**, the new album closes with two covers that give some sense of the incredible sweep of the band's stylistic purview: **Pere Ubu's**

cacophonous "Chinese Radiation" and the **Association's** lachrymose 1967 hit "Never My Love."

"The Association song is such a great song," Petkovic enthuses. "We weren't trying to be ironic doing that... There's something really despairing about both of those songs."

"Egomania" may be considered something of a stopgap measure by the group: **Cobra Verde** has also been working on an all-new studio album titled "Kill The Singer, Save The Song." The band originally thought the album would get a major-label release, but it now appears that it will be issued on an indie imprint.

"We're going to finish it in about a month," says Petkovic of "Kill The Singer." "I think it's going to be as good a rock record as you're going to find."

Besides marshaling Petkovic's impressive collection of vintage Moog, Arp, and Roland synthesizers, the forthcoming set will feature appearances by saxophonist **Ralph Carney**, a Cleveland who is fondly remembered as a member of **Tom Waits'** touring unit of the '80s.

Like **Cobra Verde's** previous work, "Egomania" exhibits the questing spirit of such like-minded Cleveland eccentrics as **Pere Ubu**, **Mirrors**, and the **Electric Eels**. Petkovic attributes the forward-looking nature of his hometown's musicians to their outcast status.

"In Cleveland," he says, "if you're a bohemian, you're not hip—you're a misfit, a weirdo."

Beginning in June, **Cobra Verde** will hook up with Pollard for a **Guided By Voices** club tour across the U.S.

RETAIL TRACK

(Continued from page 60)

million for the previous year, which represented an increase of 0.36%. For the three months ending March 29, sales were \$22.3 million, compared with \$25.3 million for the same quarter in fiscal 1996.

In addition, the company released sales figures for the first month of its current fiscal year, noting that its cash registers rang up \$6.2 million during the four-week period ending April 26, compared with \$6.4 million for the comparable period last year. During that time, the weakness in comparable-store sales continued as the company posed a 2.5% decline in that ratio.

The company did not release income or any other financial data for the three time periods discussed above, saying that information will be issued in late June.

OUT IN CALIFORNIA: The Virgin Megastore chain is gearing up for a busy period, beginning Aug. 17. Starting that day, the Los Angeles-based chain anticipates opening three Megastores in four weeks, with the first one opening on Long Island, N.Y. On Aug. 28, Virgin plans to open an outlet in Las Vegas; on Sept. 25, Virgin will open its second-largest store in the U.S. at Disney World.

WITH ALL DUE RESPECT to my colleagues in the fourth estate, I am continually amazed about how financially naive most journalists

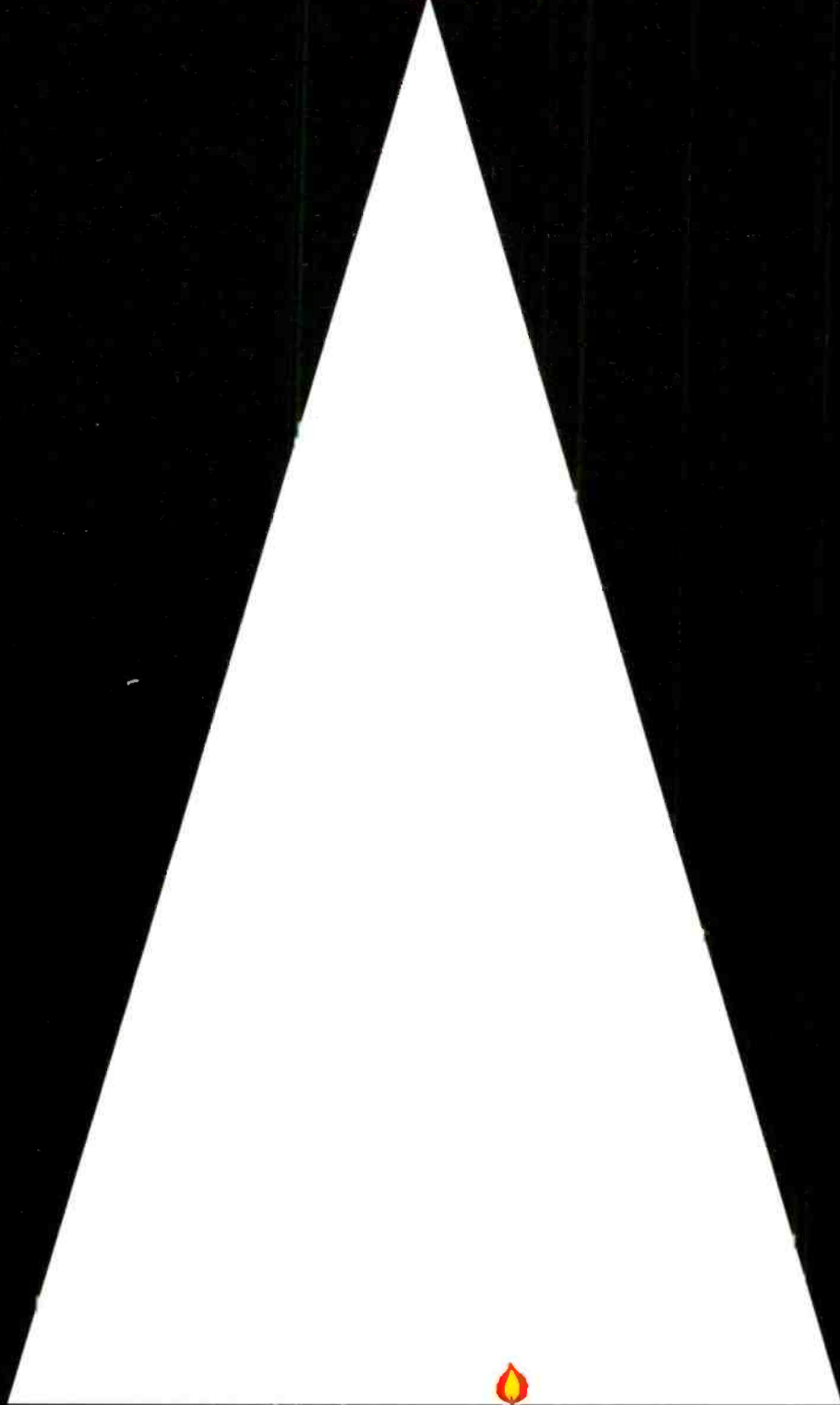
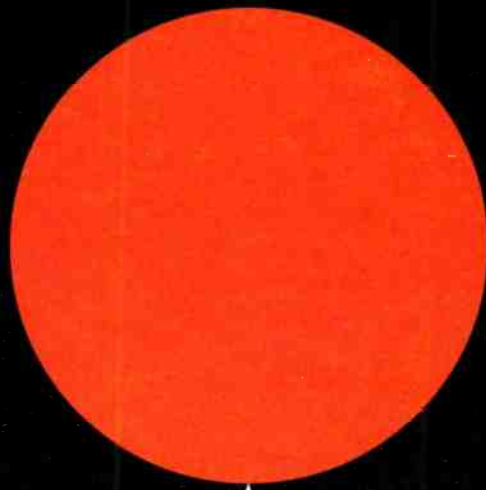
are whenever the price of CDs becomes an issue in the national press. In the most recent go-around, when the mainstream media discovered that the Federal Trade Commission was once again investigating the six majors on their minimum-advertised-price policies, practically every article I read and every TV newscast I saw made the point that the manufacturing cost of CDs has decreased from about \$3 when the format was first introduced in 1983 to its current cost of about 80 cents. Then those journalists usually point out that the price of CDs at retail is roughly the same as it was back then, and they want to know why the price of CDs isn't coming down.

What they always seem to forget is that when you talk about the cost of manufacturing CDs, you are basically talking about the cost of raw materials. They don't seem to understand that finding and recording talent can be a significant expense, and one that has gone up, not down. They also seem to forget that marketing expenditures have continuously spiraled upward. A proper setup for a priority developing artist today costs about \$500,000, and that's just the price of entry. Marketing costs on that developing artist can escalate dramatically, depending on how long the label chases the project.

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	TITLE	
		LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE 22 weeks at No. 1	201
2	2	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	300
3	—	BEE GEES ▲ POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	33
4	3	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	413
5	5	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	133
6	6	SHANIA TWAIN ▲ MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	115
7	7	ENIGMA ▲ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	307
8	4	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/16.98) [HS]	SIXTEEN STONE	122
9	11	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	168
10	15	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	328
11	8	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	28
12	—	SOUNDTRACK ▲ POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	134
13	9	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	297
14	10	GARTH BROOKS ▲ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	126
15	14	EAGLES ▲ GEPHEN 24725 (12.98/17.98)	HELL FREEZES OVER	131
16	24	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	322
17	16	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1051
18	13	METALLICA ▲ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	373
19	17	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	110
20	18	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	401
21	23	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	139
22	20	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	270
23	—	SOUNDTRACK ▲ EPIC SOUNDTRAX 66329/EPIC (15.98/29.98)	FORREST GUMP	95
24	12	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	73
25	—	PATSY CLINE ▲ MCA 12* (7.98/12.98)	12 GREATEST HITS	277
26	30	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	336
27	19	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) [HS]	JARS OF CLAY	72
28	25	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	173
29	44	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	257
30	35	BRUCE SPRINGSTEEN ▲ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	42
31	22	THE NOTORIOUS B.I.G. ▲ BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	68
32	21	METALLICA ▲ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	345
33	28	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	437
34	26	METALLICA ▲ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	327
35	31	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	97
36	39	ABBA ▲ POLYDOR 517007/A&M (10.98/17.98)	GOLD	126
37	29	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	178
38	27	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	230
39	41	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	342
40	32	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	228
41	—	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	350
42	36	DAVE MATTHEWS BAND ▲ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	135
43	—	KENNY G ▲ ARISTA 18646 (10.98/16.98)	BREATHLESS	227
44	40	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	123
45	37	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	67
46	38	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	226
47	34	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	311
48	—	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	263
49	46	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	44
50	49	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) [HS]	CRACKED REAR VIEW	147

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.



I N D E S

BILLBOARD WISHES NAIRD A HAPPY 25TH ANNIVERSARY AND SPOTLIGHTS INDEPENDENT RECORD LABELS AND DISTRIBUTORS

WE PUT OUT THE HITS





COOLIO / NOTHING TO LOSE SOUNDTRACK

ORAN "JUICE" JONES FEATURING STU LARGE



CYNTHIA / JOCELYN ENRIQUEZ



A QUARTER CENTURY OF INDEPENDENTS

In Its 25-Year History, NAIRD Has Gone From Grassroots To Global

BY CHRIS MORRIS

This Wednesday through Sunday (21-25), the National Assn. Of Independent Record Distributors & Manufacturers (NAIRD) will celebrate its 25th anniversary, at the Fairmont Hotel in New Orleans. According to NAIRD executive director Pat Martin Bradley, the Whitesburg, Ky.-based trade organization today boasts a membership of approximately 1,300 companies, including close to 750 indie record labels, 100 distributors, more than 300 retailers (who are offered free membership) and other independent manufacturers and suppliers.

It's startling to look back on NAIRD's genesis a quarter-century ago and realize that the trade group—the U.S.'s most prominent indie-music vehicle—had its humble beginnings at a meeting in a Chicago hotel room attended by representatives of seven companies.



Pat Martin Bradley

SEEDS OF INSPIRATION

The seeds of NAIRD were sown in late 1971, when representatives of five "pre-founders"—Aden Distribution, Orwaka Distributing, Adelphi Records, Riverboat Enterprises and Rounder Records—began communicating among themselves regarding the potential establishment of a group that would represent the then-developing alternative independent-distribution community.

"It was really the birth of a new generation of independent companies within the industry," says Alligator Records president Bruce Iglauer, who had founded his label in 1971 while still working for Bob Koester at Delmark Records in Chicago. "Almost everybody involved were people who had been in the industry a very short period of time, who had come in because of their enthusiasm for American roots

music and who were very, very divorced from the more hit-driven and singles-driven record industry establishment that was there at that time. If you look at the initial founders, there was nobody from



Bruce Iglauer



Ray Flerlage

New York, there was nobody from L.A. These were really people who were operating at a grassroots level and were learning as they went."

On Feb. 3, 1972, representatives of the pre-founding companies and Kinnara Distribution met at the Windmere Hotel in Chicago; the site and date were chosen for the Windy City's central location and because the University of Chicago Folk Festival was taking place at that time.

The group, which ended up meeting for three days, represented small regional distributors from around the country, and only grudgingly were a couple of local label representatives allowed to attend. Rounder partner Ken Irwin recalls, "[Iglauer and Koester] pounded on the door, and we finally let them in after finishing our meeting."

A release sent to interested parties after the Chicago meeting reflects the indies' concerns of the day: "Those attending the initial meeting felt the need and desire to redefine the role and function of distributors in today's uncertain record industry. Topics discussed included piracy, exclusive distribution rights and trans-shipment, industry dis-

counting, slow payment and other attendant problems. A solution to the problems of unethical and illegal practices in the industry was discussed in depth and a code of ethical practices was formulated."

After a second meeting in Minneapolis in September 1972, attended by nine companies, a formal chartering convention was held in Memphis in February 1973. Norm Pierce of Jack's Record Cellar in San Francisco and Gene Rosenthal of Adelphi Distributing in Silver Springs, Md., were chosen as inter-



Ken Irwin

im co-chairmen.

At that time, Ray Flerlage of Kinnara suggested that the new trade group be known as NAIRD. After protests from the labels present, the words "& Manufacturers" were amended to the trade group's moniker, but, as George Hocutt noted in a 1985 history of the organization, "No one remembers the addenda, or we would now be attending the convention of NAIRDAM."

SLOW GROWTH

NAIRD grew slowly in its early years, from nine companies at the Minneapolis confab to between 30 and 40 at the Memphis chartering convention. But, as the years went by, more and more labels and distributors—many of them with similar genre interests—came on board and attended the group's annual conventions.

Irwin recalls, "It was an opportunity more to get together and to share experiences, and, even though it wasn't a huge trade show earlier on, it was an opportunity for labels to get together with distributors, and labels to get together with labels, and distributors to get together with distributors. I used to attend NAIRD with a notebook, and on every page I'd have a question: Where do you get your LPs made? What are you paying? Where do you get your 8-tracks made? How much does it cost? Where do you do your printing? It was a great opportunity to collect information from a whole bunch of other labels, and to discuss promotion and publicity. I don't think anybody really discussed marketing

Continued on page 84



TVT Records: Birdbrain, Buck-O-Nine, Catherine, The Connells, Course of Empire, EBN, Geezer, Gravity Kills, Royal Fingerbowl, Sevendust, Spooky Ruben, Vallejo
TVT Soundtrax: All Over Me, Big Night, Fargo, Mortal Kombat, Scream, Television's Greatest Hits
Wax Trax! Records: Chainsuck, Cubanate, Juno Reactor, KMFDM, Psykosonik, Sister Machine Gun, underworld
Building Records: dayinthelife..., stillsuit
Blunt Recordings: Bounty Killer, Kim Swain, Kinsui, LaTanya, Mic Geronimo, Mood, Royal Flush, Tara Thomas, Wildlife Society
RumalGia Records: Gil Scott-Heron
TVT/Interscope: Marilyn Manson, Nine Inch Nails, Nothing Records

GOT TVT?

TVT Records 23 East 4th Street, New York, NY 10003
 Tel: 212.979.6410 Fax: 212.979.6489 www.tvtrecords.com





congratulates

NAIRD

on

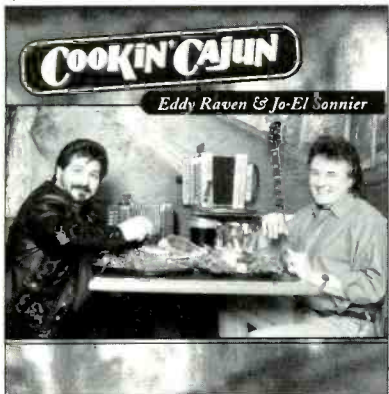
25
YEARS

of independents

HAVE A GREAT CONVENTION!

CS# 6240-4

CD# 6240-2



COOKIN' CAJUN

featuring

- Fai Do Do
- Sugar Bee
- Zydeco Lady
- Tear Stained Letter
- & 10 more!

Eddy Raven & Jo-El Sonnier are scheduled to appear at NAIRD performing songs from their duet release **COOKIN' CAJUN**. **Ваша Tour** in progress - call 615-320-3009 for bookings.

To order **COOKIN' CAJUN** or for more information call:

1-800-328-6640
ext 862

Member of
NAIRD

© 1997 K-tel International (USA), Inc.



INDIES

BEYOND THE MAINSTREAM CHAINS

When It Comes To Retail, Indies Learn To Sell Themselves

BY DON JEFFREY

As sales have flattened out and returns have risen, the competition for shelf space in music stores has become tighter. Chain music buyers often do not have the budgets nor the inclination to order albums by small labels promoting acts with which they are not familiar.

So independent labels, which always have to scramble to find ways

says Simitar will typically offer a different product at a different price through the TV offer than the one that is available at retail. "There'll be some add-on not on the retail package," he says.

Direct response also offers other opportunities for cross-promotion. The product ordered via the 800 number often contains inserts and cards or coupons that encourage the customer to visit a record shop and purchase some other product.

Ellfenbein says that Simitar is getting ready to launch the company's first infomercial. He declines to specify the project but says it will be "large thematic packages with very significant offers."

Simitar is also exploring the

release dates. We typically mail 500 to 550 at a time. It's a cost-effective promotion."

Tull adds, "There are so many indie releases, you can easily get lost in the shuffle. Indie distributors and



Mickey Elfenbein, Simitar

to get their releases in front of consumers, have had to rely even more than usual on alternate means of distribution than do the majors, who have record-club access, wide-ranging distribution and the resources to get their music played on the radio, their videos featured on TV and their albums positioned prominently in stores.

Indies are selling music through such means as direct-response commercials on TV, nontraditional retailers such as truck stops and baby stores, and the Internet. In the case of the Web, many indie labels say it's currently more of a promotional tool than a selling system, but that is likely to change as more consumers get online and get used to buying things there.

SELF-PROMOTION

Simitar Entertainment, a Minneapolis-based marketer of music compilations, video, DVD and computer software, says that, in addition to shipping albums directly to retailers and one-stops, it uses a variety of alternative means to put its product before consumers. For instance, it uses television advertisements not only to sell its products directly over the phone but to build awareness of them.

Mickey Elfenbein, president of Simitar, says, "You're able to promote your products at retail." He



Sam Passamano, DCC

one-stops only push your product if you're pushing your product."

Sugar Fix has developed a niche reissue division for hard-to-find releases of the '80s and '70s by bands like Too Much Joy. Tull says, "These are albums that won't sell more than a few thousand. Some of the bands don't exist anymore; they don't get airplay. It's easy to create awareness by advertising in fanzines and on Web sites."

Xemu Records is another indie looking at opportunities provided by the Internet. The label's Web site features a section called Shameless Merchandising, from which users can order product through an 800 number.

David Sweet, VP of radio and promotions for Xemu, says he is excited about the label's listing on America Online's MusicSpace site. Sweet said at press time that the label's Web site had received three-quarters of its 1,100 hits over eight months during the three months it had been on AOL's list.

GOING DOOR TO DOOR

With the Internet still better at promotion than selling, indies have found that they have to get product into stores, even if they are nontraditional sites for music sales.

Simitar has forged a relationship with Avon, the well-known cosmetics marketer. "We create products specifically for them they can take door to door," says Elfenbein.

To get its product into nontraditional retail, Simitar relies on distributors who service the convenience store, drugstore and truck-stop markets, supplying them with budget-priced product.

"We use nontraditional ways of selling product to a much greater extent than before, in order to mount an aggressive marketing

Continued on page 75



Doug Tull, Sugar Fix

Internet, and most of its catalog is available at its Web site. But Elfenbein says online sales "at this point are not a substantial" part of the business. "We use it as a tool to advertise the product." The company also has links to other Web sites that focus on dance music, since many of Simitar's most popular products are dance compilations.

Doug Tull, co-owner with Larry Mann of Sugar Fix Recordings, says the Internet "has made a difference. It's made it possible for a little guy with a computer to market to tons of people as if I had a big staff."

Tull's objective is to let as many Web users as possible know about his acts. He goes to chat rooms and user groups to find people who are the right target market for his acts.

For a cost of \$20 a month to maintain the Web site, Sugar Fix is receiving orders over the Internet from as far away as Japan. "We've compiled an excellent E-mail bulk list," says Tull. "We use it every couple of weeks to keep fans, radio and journalists apprised of shows and

moonshine overamerica




keoki
cirrus
carl cox
d'still'd
electric skychurch
doc martin
kellee

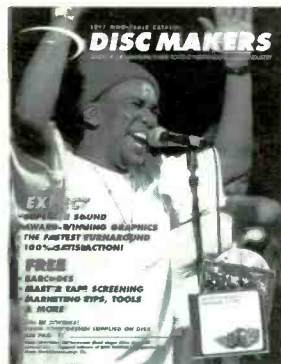


america's finest electronic artists and djs
available on cd, cassette and vinyl

moonshine music has a catalog of over 1000 electronic music titles
including techno, drum & bass, trip hop, house, ambient, trance,
happy hardcore, break beat & dj mixed albums.

now distributed by  in the usa. • <http://www.moonshine.com/>
tel. 310.652.8145 • fax. 310.652.8146 • feedback@moonshine.com

BEFORE YOU MAKE CDs...



NEW 1997
CATALOG - FREE!

... YOU NEED THE MOST
COMPLETE AUDIO
MANUFACTURING
CATALOG IN THE WORLD.

CALL TODAY FOR YOUR FREE COPY:
1-800-468-9353 • 24 HOURS TOLL FREE
Outside USA call 609-663-9030 • FAX 609-661-3458
http://www.discmakers.com

DISC MAKERS
AMERICA'S #1 MANUFACTURER FOR THE INDEPENDENT MUSIC INDUSTRY

INDIES

DANCING TO THE BEAT OF AN INDIE DRUM

Small Cutting-Edge Labels Keep The Club Sounds Fresh

BY LARRY FLICK

The union of the club community and independent labels is easily among the most vital and productive within the industry. The innately experimental and fast-paced nature of both entities has resulted in countless trends that have ultimately altered the direction of pop music. The latest movement from this area to intrigue mainstream minds is electronica, a wide-reaching umbrella that covers numerous underground sectors, including drum'n'bass, trip-hop, ambient, jungle, techno and a host of others. It is within this realm that such major acts as the Prodigy, Chemical Brothers and Leftfield were nurtured and groomed for the masses. And it is the realm from which an army of promising young artists and labels are continually born.

ELECTRONICA COMPANIES

A discussion of the most fertile indies in electronica could not even begin without a tip o' hat to the folks at the Caroline-distributed Astralwerks Records. It is that label that has provided such prominent and influential acts as Future Sound Of London, Fluke, Photek and the aforementioned Chemical Brothers a much-needed Stateside platform. The label's masterful marketing skills have not only sparked youth-oriented visibility for the music long before the discerning eye of mainstream media beckoned, it also has contributed to bringing a wonderfully quirky and wholly accessible image to what many observers have previously criticized as a faceless genre. The spring/summer season sees Astralwerks expanding its industry profile by offering the soundtrack to MTV's red-hot new electronica series, "Amp," while continuing to mine new creative ground with acts like Tranquility Bass and new sub-labels like Melankolic, which is helmed by members of the band Massive Attack.

Another outlet that has been successfully striving to elevate electronica long before it had such a snappy moniker is the Los Angeles-rooted Moonshine Records. Under the keen eye of president Stephen Levy, the label can take credit for having issued some of the first-ever jungle compilations in the States, while also developing watershed techno and ambient acts like Electric Skychurch and Cirrus. Levy and company can also write a textbook on how to perfectly transform a club jock into a vibrant artist—without sacrificing

his street credibility along the way. The last two years have seen DJ Keoki evolve from world-famous turntable mixer into a performer with the sparkle of a pop star, while Doc Martin has become a producer-composer-musician with a flair for infectious melodies on such tasty singles as "Blakdoktor" and "Disc-funktional."



Stephen Levy, Moonshine

Los Angeles is also the home of City Of Angels, a label that continues to make mainstream inroads with the Crystal Method. The duo is currently wooing punters with "Busy Child," a single that appears destined to propel the Las Vegas-based team of Ken Jordan and Scott Kirkland into the platinum-sellers

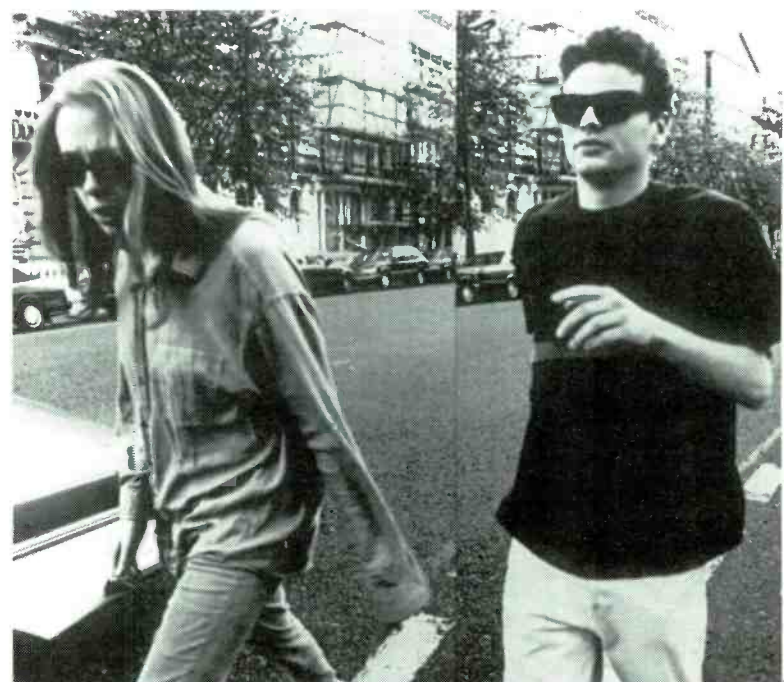
circle. The two have already sharpened a live set that has been heating up clubs throughout the world for the last two years.

Actually, the West Coast scene is plush with exciting outlets and acts. San Francisco's Domestic Records consistently mines dreamy drum'n'bass music with acts like Symbiosis and compilations like "Wish FM," a brilliantly conceived set that offers the playlist to a fantasy radio station. Meanwhile, React America does a fine job of illuminating the cream of the U.K. crop and uncovering some of the more left-leaning Stateside groovemeisters. For a taste of the label's current best, dip into "Dope On Plastic 4," which kicks cuts like Danny Saber, Dragonfly, Monkey Mafia and Dub-dog.

Back on the East Coast, Instinct Records continues to be a forerunner of many underground scenes, including electronica and the unique ways it can be tempered with elements of jazz. "The Future Sound Of Jazz, Volume 2" crackles with such potential stars as Egyptian multi-instrumentalist Garsaaidi and Sheffield, England, act RAC.

Speaking of venerable outlets, the Profile-distributed Sm:je Communications has also been a pioneering source for alterna-dance sounds. In-house A&R guru/DJ dB has become a well-respected jungle historian, presiding over a series of compilations that should be used as

Continued on page 77



The Chemical Brothers

DREAM CITY
MULTIMEDIA DISTRIBUTION
THE LEADING ITALIAN COMPANY
IN THE DISTRIBUTION OF
HIGH QUALITY MUSIC

new age acid jazz
world & ethnic drum'n'bass
ambient celtic
contemporary jazz

LABELS DISTRIBUTED:

4U RECORDS, ALCHEMICAL, ACCESS, AD MUSIC, AMERICAN GRAMMAPHONE, ANCIENT ECHOES MUSIC, ARTERECORDS, AJRA, BEYOND RECORDS, BLUE FLAME, BLUE MARTIN, BLUE METEOR, ERAN-FOOD-MUSIC, CHACRA, C.O.L.E HOUSE/KID RECORDS, CROSS BORDER MEDIA, COUNCIL OF LIGHT, COJNTDOWN, CW RECORDS, DEEP CAVE RECORDS, DIAMOND CRYSTAL MUSIC, DARGASON MUSIC, DOWO, DOLPHIN/DARA, ERDENKLING, ESSENCE FM RECORDS, FREELAND, FRESH WATER RECORDS, GLOBAL PACIFIC, GOLDEN GATE, GOURD MUSIC, HERU RECORDS, HIGHER OCTAVE, HIPBOY, HONEST, INNOVATIVE COMMUNICATION, INTERTAPE, INTERWORLD MUSIC, INVINCIBLE, IOWA, SISONGS, JVC, JMC WORLD LINE, JULICE RECORDS, K-TEL, KAZU, LAIKA, LIPSTICK RECORDS, LIVING MUSIC, MAGGIE'S MUSIC, MAGNETIC MUSIC, MIRAMAR, M.W., NEM, NEW EARTH RECORDS, OASIS PRODUCTIONS, ONE VOICE/SATELLITES RECORDS, PARADOX, PASSAGE RECORDS, POSITIVE, PRESIDENT, PRESTICE, PURE & SIMPLE RECORDS, QUINLAN ROAD, RISING STAR, SANOLOGY, SEAGULL MUSIC, SENSITIVE HEART, SEQUOIA RECORDS, SERENITY, SEVENTH WAVE, SHINING STAR, SILVER SCREEN, SILVER LINING, SIN-DROME, SISTER EXCLUSIVE, SM RECORDS, SCNIC IMAGES, SOAR, SOUNDING OF THE PLANET, SPFLAX, STAR SOUND RECORDS, TALKING TACO, TENACIOUS RECORD, UMA, UNIVERSE MUSIC, WATER EDGE, WHITECAT, WOMAD

CONTACT US AT NAIRD

Via Rovereto, 23/29 - 20059 Vimercate - Italy
phone: +39 39 65911 fax: +39 39 6591401/402

E-mail: info@dreamcity.it

WEB SITE: http://www.dreamcity.it



**Tha MC -
In Stores
Summer '97**



LEZ MOONÉ

STILL TALKIN' # @ * !

Executive Producer: Donald "D" Whitley 1997 Tru Game Records/Treyeightninefizo Publishing • Booking info contact: Ice House Productions or Marcus R. Harris 800-770-9092

Artwork and Layout by: Pen & Pixel Graphics, Inc. 913-680-3554 Photography by: deron arblitt photography 713-526-1410



REGGAE MUSIC

Free Catalog, Same Day Mail, Best Price
Call Toll Free To Place Orders

1-800-441-4041

Fax: 718-658-3573



Import & Export



PROTECT US JAH
Morgan Heritage
LP, CD, & CASS
VP 1485-2

MAIN BRANCH: 89-05 138th Street, Jamaica, NY 11435 Tel: 718-291-7058
IN FLORIDA: 5893 S.W. 21st St., W. Hollywood, Florida 33023 Tel: 305-966-4744 Fax: 305-966-8766

LARGEST DISTRIBUTOR

CONGRATULATIONS ON
YOUR 25TH
FROM YOUR FRIENDS
AT



C I R P A

Canadian Independent Record Production
Association
214 King St. W., Suite 614
Toronto, Ontario, M5H 3S6, Canada

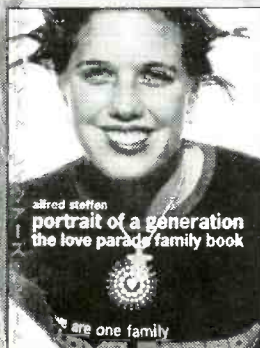
TASCHEN

book sales outstrip
all others. —Jonathan Glenn
Tower Records/Video/Books
Manager



3822885959

29⁹⁹



3822881783

24⁹⁹

BAYSIDE
DISTRIBUTION

885 Riverside Parkway
W. Sacramento, CA 95605
1-800-525-5709 x231

Contact Dan Cotler or Steve Connors
Local 916-371-2800
Fax 916-371-1995

IT'S NOT JUST MUSIC!

INDIES

TOP CHARTERS

What It Takes To Make The Indies Charts

BY GEOFF MAYFIELD

Throughout the topsy-turvy '90s, the task of sorting indies from majors for the chart recaps in the Billboard's Indies Spotlight has been a painstaking adventure. However, as we move closer to the new millennium, the task has become easier, because labels that once went through both branch distribution and indie distributors have narrowed their choices.

Still, preparing the 1997 recaps—which cover weekly Billboard charts for a 12-month period, from last year's April 27 issue through this year's April 19 issue—was not without its challenges. The biggest shift that our charts staff had to digest this time around was EMI-Capitol Music Group's late-1996 acquisition of leading indie label Priority Records.

Prior to that deal, Priority had an affiliation with EMI Music Distribution (EMD, formerly known as CEMA Distribution). However, in that pick-and-pack arrangement, the distributor only provided manufacturing, shipping and collection. Since the buyout, Priority's titles have been added to EMD's sales catalogs.

In order to make this issue's recaps an accurate measurement of independent distribution, titles on Priority and its distributed labels were only credited with chart points through the Dec. 7, 1996, issue. Otherwise, Westside Connection's "Bow Down" would have earned first-place honors on the Top R&B Album recaps, and the third rung, rather than the eighth, on the Billboard 200 list, while the single of the same name would have earned higher standings on the Hot 100 Singles and Hot Rap Singles recaps.

Similarly, the standings of such Priority-distributed labels as No Limit, Lench Mob and Duck Down are lower than they would have been with credit for the last four months of chart points. In fact, the shift to EMI-Capitol's orbit removes Priority from the top five of The Billboard 200's Indie Distributing Label category, a field where it has frequently been No. 1.

If you're scratching your head over why Universal-distributed Interscope appears in these recaps, the answer comes down to the late rapper 2Pac. Interscope's deal with Universal Music Group allows that certain items may be distributed through indies, and that option was exercised to put several of 2Pac's albums through Priority. Like the other Priority-distributed labels, for purposes of this Spotlight's recaps, the Interscope titles only accumulated points through the Dec. 7 issue.

As illustrated by Interscope's inclusion, the sole determination for these recaps is whether an album or single was sold through independent distribution. If even one configuration of a title is

sold through majors, it is not tallied in these lists, nor do the labels and distributing labels get credit for that title.

Ownership ties with a major conglomerate do not disqualify an independent label, nor does promotional assistance that might be provided by a major. The only litmus test lies in the distribution channel.

Most of the recaps in this Spotlight are based on sales charts. These rankings reflect units, as calculated by SoundScan, accumulated by each title for each week it spent on the chart in question during the 12-month period.

The recaps based on Hot 100 Singles and Hot R&B Singles similarly reflect accumulated chart point totals. The weekly points for each of those singles charts are based on audience impressions that were calculated by Broadcast Data Systems, sales points that were factored from SoundScan totals and playlist points from small-market stations.

This year's Spotlight includes, for the first time, Indie recaps for Top Blues Albums and Top Kid Audio. The label list in the latter category is only three deep, because those three companies were the only ones to place titles on the chart during the tracking period.

As was the case the last two years, the Top Indie Classical categories include titles that appeared on each of Billboard's bi-weekly category lists: Top Classical Albums, Top Classical Crossover, Top Classical Midline, Top Classical Budget and the discontinued Top Off-Price Classical. In the case of each of our bi-weekly charts, including classical, jazz, new age, world, reggae, blues and kids, the recaps include sales registered during the unpublished weeks.

The country, modern rock, mainstream rock and adult charts are not included here, because very few independently distributed titles chart in those categories. ■



Bone Thugs-N-Harmony

Top Billboard 200 Indie Albums

Pos. TITLE—Artist—Label

- 1 E. 1999 ETERNAL**—Bone Thugs-N-Harmony—Ruthless
- 2 JOCK JAMS VOL. 2**—Various Artists—Tommy Boy
- 3 FAMILY SCRIPTURES**—Mo Thugs Family—Mo Thugs
- 4 GANGSTA'S PARADISE**—Coolio—Tommy Boy
- 5 JOCK JAMS VOL. 1**—Various Artists—Tommy Boy
- 6 THE HUNCHBACK OF NOTRE**

DAME—Soundtrack—Walt Disney

- 7 DANCE MIX U.S.A. VOL. 4**—Various Artists—Quality
- 8 BOW DOWN**—Westside Connection—Lench Mob
- 9 CLUB MIX '96 VOLUME 1**—Various Artists—Cold Front
- 10 ICE CREAM MAN**—Master P—No Limit
- 11 REASONABLE DOUBT**—Jay-Z—Freeze/Roc-A-Fella
- 12 MTV PARTY TO GO VOLUME 9**—Various Artists—Tommy Boy
- 13 THE BEST OF COUNTRY SING THE**

- BEST OF DISNEY**—Various Artists—Walt Disney
- 14 X-GAMES VOL. 1 — MUSIC FROM THE EDGE**—Various Artists—Tommy Boy
- 15 GRAVITY KILLS**—Gravity Kills—TVT
- 16 PIECE OF MIND**—Tela—Suave House
- 17 POWER OF LOVE — 16 GREAT SOFT ROCK HITS**—Various Artists—Madacy
- 18 STAKES IS HIGH**—De La Soul—Tommy Boy
- 19 UPTOWN SATURDAY NIGHT**—Camp Lo—Profile
- 20 THE GIFT**—Kenny Rogers—Magnatone
- 21 SUN SPLASHIN' 16 HOT SUMMER HITS**—Various Artists—Madacy
- 22 DANCE MIX U.S.A. VOL. 5**—Various Artists—Quality
- 23 GREATEST HITS**—N.W.A.—Ruthless
- 24 MACARENA TROPICAL DISCO**—Countdown Dance Masters—Madacy
- 25 GOOD LOVE!**—Johnnie Taylor—Malaco
- 26 NOCTURNAL**—Heitah Skeltah—Duck Down
- 27 VIVIR**—Enrique Iglesias—Fonovisa
- 28 FRIDAY**—Soundtrack—Priority
- 29 ME AGAINST THE WORLD**—2Pac—Interscope
- 30 CREEPIN ON AH COME UP (EP)**—Bone Thugs-N-Harmony—Ruthless
- 31 HELP YOURSELF**—Peggy Scott Adams—Miss Butch
- 32 UNCLE LUKE**—Luke—Luther Campbell
- 33 CLUB MIX '97**—Various Artists—Cold Front
- 34 ENRIQUE IGLESIAS**—Enrique Iglesias—Fonovisa
- 35 WICKED WAYZ**—Mr. Mike—Suave House
- 36 SHOCKER**—Silkk—No Limit
- 37 MORTAL KOMBAT**—Soundtrack—TVT
- 38 UNTOUCHABLE**—Mac Mall—Relativity
- 39 F.B.I.**—The Dayton Family—Relativity
- 40 CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC**—Various Artists—Walt Disney

Top Billboard 200 Indie Labels

Pos. LABEL (No. Of Charted Albums)

- 1 TOMMY BOY (11)
- 2 RUTHLESS (5)
- 3 INTERSCOPE (3)
- 4 MO THUGS (2)
- 5 WALT DISNEY (12)
- 6 QUALITY (3)
- 7 MADACY (3)
- 8 COLD FRONT (3)
- 9 NO LIMIT (3)
- 10 LENCH MOB (1)
- 11 SUAVE HOUSE (2)
- 12 RELATIVITY (5)
- 13 TVT (2)
- 14 FONOVISA (2)
- 15 DUCK DOWN (2)
- 16 PRIORITY (3)
- 17 MAGNATONE (1)
- T18 ROC-A-FELLA (1)
- T18 FREEZE (1)
- 20 MALACO (1)



Top Billboard 200 Indie Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 TOMMY BOY (11)
- 2 RELATIVITY (13)
- 3 PRIORITY (16)
- 4 WALT DISNEY (12)
- 5 WARLOCK (3)

Continued on page 74

He's waiting for your newest release.

It's a good thing Nimbus works fast.

At Nimbus, we understand that you have some pretty tough customers. That's why we specialize in meeting even the tightest deadlines. You see, at Nimbus, we offer a wide range of services that include flexible scheduling, enhanced CDs, extended play discs and alternative packaging. What's more, we're the masters of last minute re-mixes. Which means we can complete your job even when you need a new release "yesterday". So when you can't afford to wait, call Nimbus for CD manufacturing in the US or UK. We keep your deadlines. And you, in turn, keep your toughest customers happy.

nimbus
| manufacturing inc.

The CD manufacturer independents depend on.

East Coast Sales (800) 451-8725 or (201) 379-2890
West Coast Sales (800) 625-3723 or (310) 769-6660

Member of
NAIRD

Congratulations

NAIRD

on your

25TH

anniversary



from your friends at **ras**

RAS Records • PO Box 42517 • Washington, DC 20015
 Fax: 301-588-7108 • Label & One Stop: 301-588-9641
 Mail Order: 301-588-5135 • www.rounder.com/ras/home.html

ROUNDER RECORDS

Independent Label
Independent Artists
Independent Spirit

One Camp Street, Cambridge, MA 02140
 Tel: (617) 354-0700 • Fax: (617) 491-1970
<http://www.rounder.com>

BRINGING YOU THE BEST DANCE MUSIC ON THE PLANET!



DONNA SUMMER & GIORGIO MORODER
 "Carry On"
 The historic reunion of dance music's legendary duo!
 Billboard Club Play and Maxi-Singles Sales Chart hit!
 From the LP *NRG Unlimited 1!*

CULTURE BEAT - "Take Me Away"
 Billboard Maxi-Singles Sales Chart hit!
 Breaking at radio everywhere!
 From the LP *DMA Dance Vol. 3: Eurodance!*



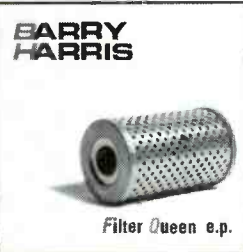
Look out for...

"Don't Speak" - Cyndia Lauper
 "At-By Myself/Two Out Of Three Ain't Bad" - Linda Imperial
 "Live To Tell" - Blonda Ambition

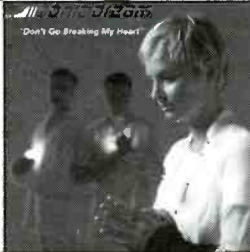


Coming Soon...

"Summer Of Love" - Ondina
 "Be My Baby" - Cappella
 "Voo-doo Believe?" - Datura



BARRY HARRIS - "Filter Queen e.p."
 Phat & Funky House Grooves from the new master of DEEP!
 Featuring the *Billboard* dance hit "Funk Like Dat"
SONIC DREAM COLLECTIVE
 "Don't Go Breaking My Heart"
 The U.S. debut of Europe's hottest export!
 From the forthcoming album *Gravity*



interhit records

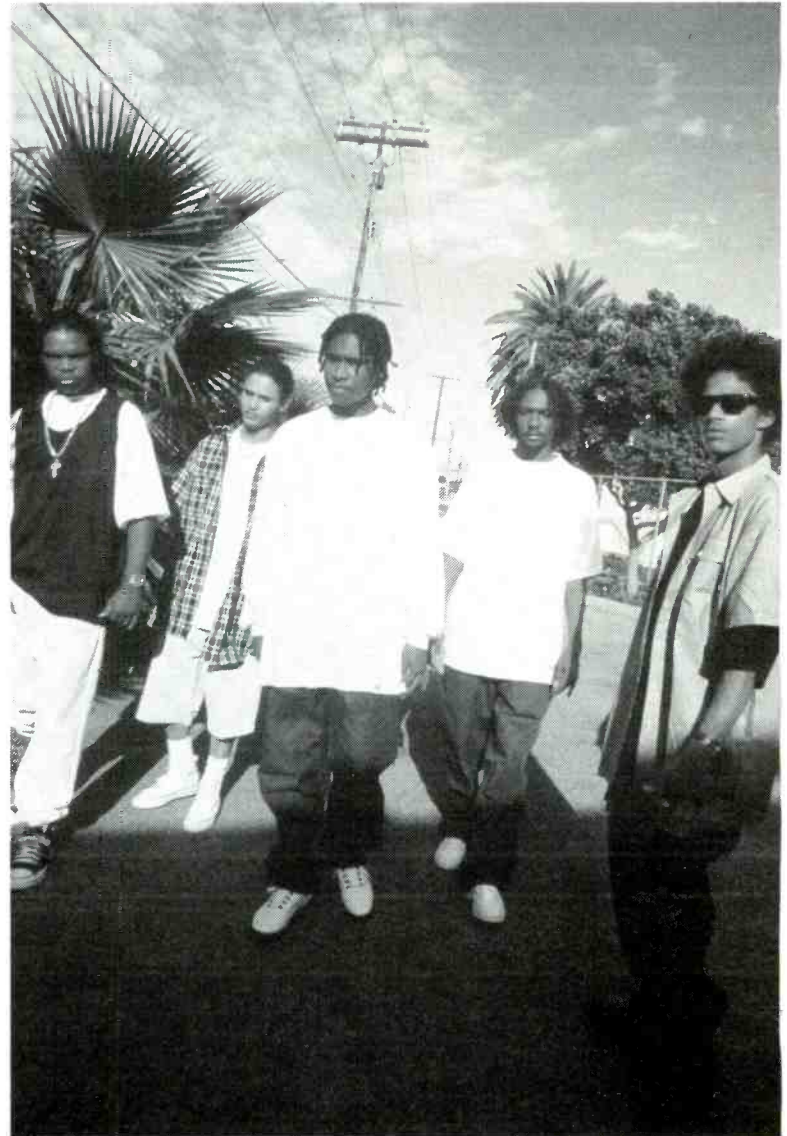
1438 N. Gower St. • Bldg. 42 / 4th Fl. • Los Angeles, CA 90028
 tel 213-468-3434 • fax 213-468-3435
 e-mail: interhit@earthlink.net • www.interhit.com
 Member of NAIRD

INDIES

CHARTS
 Continued from page 73

Top 100 Indie Singles

- Pos. TITLE—Artist—Label**
- 1** **THA CROSSROADS**—Bone Thugs-N-Harmony—Ruthless
 - 2** **THIS IS YOUR NIGHT**—Amber—Tommy Boy
 - 3** **1, 2, 3, 4 (SUMPIN' NEW)**—Coolio—Tommy Boy
 - 4** **DA' DIP**—Freak Nasty—Hard Hood/Power
 - 5** **BOW DOWN**—Westside Connection—Lench Mob
 - 6** **DO YOU MISS ME**—Jocelyn Enriquez—Classified/Timber!
 - 7** **AIN'T NO NIGGA/DEAD PRESIDENTS**—Jay-Z Featuring Foxy Brown—Freeze/Roc-A-Fella
 - 8** **RELEASE ME**—Angelina—Upstairs
 - 9** **LUCHINI AKA (THIS IS IT)**—Camp Lo—Profile
 - 10** **SHAKE A LIL' SOMETHIN'...**—The 2 Live Crew—Lil' Joe
 - 11** **I LUV U BABY**—The Original—XL
 - 12** **GUILTY (FROM "SEVEN")**—Gravity Kills—TVT
 - 13** **CAN'T KNOCK THE HUSTLE**—Jay-Z—Freeze/Roc-A-Fella
 - 14** **I DON'T NEED YOUR LOVE**—Angelina—Upstairs
 - 15** **FEEL THE MUSIC**—Planet Soul Featuring Brenda Dee—Strictly Rhythm
 - 16** **DJ GIRL**—Katalina—Thump
 - 17** **TAKE YOUR TIME**—Tre—Mo Thugs
 - 18** **COLOUR OF LOVE**—Amber—Tommy Boy
 - 19** **RUNNIN'**—2Pac, Notorious B.I.G., Radio, Dramacydal & Stretch—Mergela/Solar
 - 20** **WITHOUT YOUR LOVE**—Angelina—Upstairs



Bone Thugs-N-Harmony



Top 100 Indie Labels

- Pos. LABEL (No. Of Charted Singles)**
- 1** **RUTHLESS** (2)
 - 2** **TOMMY BOY** (4)
 - 3** **UPSTAIRS** (3)
 - 4** **LENCH MOB** (1)
 - 5** **HARD HOOD** (1)
 - 5** **POWER** (1)
 - 7** **PROFILE** (1)
 - 8** **TIMBER!** (2)
 - 9** **CLASSIFIED** (2)
 - 10** **ROC-A-FELLA** (2)
 - 10** **FREEZE** (2)

Top Indie R&B Albums

- Pos. TITLE—Artist—Label**
- 1** **E. 1999 ETERNAL**—Bone Thugs-N-Harmony—Ruthless
 - 2** **FAMILY SCRIPTURES**—Mo Thugs—Mo Thugs
 - 3** **REASONABLE DOUBT**—Jay-Z—Freeze/Roc-A-Fella
 - 4** **ICE CREAM MAN**—Master P—No Limit
 - 5** **GOOD LOVE!**—Johnnie Taylor—Malaco
 - 6** **BOW DOWN**—Westside Connection—Lench Mob
 - 7** **PIECE OF MIND**—Tela—Suave House
 - 8** **HELP YOURSELF**—Peggy Scott Adams—Miss Butch
 - 9** **NOCTURNAL**—Heltah Skeltah—Duck Down
 - 10** **F.B.I.**—The Dayton Family—Relativity
 - 11** **STAKES IS HIGH**—De La Soul—Tommy Boy
 - 12** **WICKED WAYZ**—Mr. Mike—Suave House
 - 13** **UNCLE LUKE**—Luke—Luther Campbell
 - 14** **UPTOWN SATURDAY NIGHT**—Camp Lo—Profile
 - 15** **ME AGAINST THE WORLD**—2Pac—Interscope
 - 16** **THE SHOCKER**—Silkk—No Limit
 - 17** **UNTOUCHABLE**—Mac Mall—Relativity
 - 18** **GANGSTA'S PARADISE**—Coolio—Tommy Boy
 - 19** **MY XPERIENCE**—Bounty Killer—Blunt/VP
 - 20** **SOUL SURVIVOR**—Bobby Caldwell—Sin-Drome
 - 21** **THE VILLAIN IN BLACK**—MC Ren—Ruthless
 - 22** **JOCK JAMS VOL. 1**—Various Artists—Tommy Boy
 - 23** **ONE LIFE 2 LIVE**—C-BO—On The Run
 - 24** **CAN YOU FEEL ME**—Dru Down—Relativity
 - 25** **ONE UPON A TIME IN AMERICA**—Smoother Da Hustler—Profile
 - 26** **GREATEST HITS**—N.W.A—Ruthless
 - 27** **ON TOP OF THE WORLD**—Eightball & MJG—Suave House
 - 28** **DOGG FOOD**—Tha Dogg Pound—Death Row/Interscope
 - 29** **CREEPIN ON AH COME UP (EP)**—Bone Thugs-N-Harmony—Ruthless
 - 30** **POLITICS & BULLSH*T**—Frankie Cutlass—Violator

Top Indie R&B Album Labels

- Pos. LABEL (No. Of Charted Albums)**
- 1** **RUTHLESS** (5)
 - 2** **NO LIMIT** (8)
 - 3** **TOMMY BOY** (9)
 - 4** **SUAVE HOUSE** (3)
 - 5** **MO THUGS** (2)
 - 6** **RELATIVITY** (6)
 - 7** **MALACO** (3)
 - 8** **LENCH MOB** (1)
 - 9** **DUCK DOWN** (2)
 - 10** **PROFILE** (4)



Top Indie R&B Distributing Labels

- Pos. DISTRIBUTING LABEL (No. Of Charted Albums)**
- 1** **RELATIVITY** (16)
 - 2** **PRIORITY** (26)
 - 3** **TOMMY BOY** (10)
 - 4** **MALACO** (3)
 - 5** **PROFILE** (4)

Continued on page 76

campaign and give our product additional presence in the marketplace," says Elfenbein.

DCC Compact Classics is a compilation and reissue label that also uses nontraditional marketing. For "Club Verboten," a four-CD boxed set of recordings from the 1920s through the 1970s released in April, DCC hired a gay marketing firm to "help us identify the gay independent book shops," says Sam Passamano, senior VP/GM. The company is using specialty distributors—like Lady Slipper and Goldenrod—that service the gay market. In addition, DCC is

Indies are selling music through such means as direct-response commercials on TV, nontraditional retailers such as truck stops and baby stores, and the Internet.

utilizing gay Web sites to create awareness of the boxed set and to sell it.

Another of DCC's product lines is the 24-karat Gold CDs—gold-plated remastered reissues that are geared to the audiophile market. "The distribution is double-pronged, traditional retail and audio specialty shops," says Passamano, who notes that hi-fi stores sell the CDs and use them as demos for high-end stereo equipment. The product line now includes about 100 CDs.

For another line, called "Baby-Scapes," DCC aims at the infant and mother market. These are "prenatal and post-natal relaxation" CDs designed for mothers during pregnancy and for infants after birth. The recordings are sold in maternity boutiques, juvenile- and baby-furniture stores, and hospital gift shops, as well as by childbirth educators. Some of the chains the product may be found in are The Right Start, Babyland and Storkland.

DCC's new-age recordings go to specialty stores, too. The label's "Mindscapes" relaxation series can be found in places like tanning salons and in nature-oriented retail chains like Natural Wonder.

The label also uses a catalog that is mailed to more than 10,000 customers, who can order any of the 300-plus titles through an 800 number. Passamano estimates that non-traditional retail accounts for about 30% of sales.

Sugar Fix is attempting to get into nontraditional retail as well. Tull says that Exene Cervenka's Los Angeles boutique, You've Got Bad Taste, is featuring his label's bands from the Silver Lake section of the city. He also has plans to sell his releases in poster stores, clothing shops and head shops. "I think non-traditional stores will be hot," he says. ■

NAIRD is 25.... BAYSIDE Is Getting a New Name. DISTRIBUTION

Bayside extends congratulations to NAIRD, the feisty independent organization begun in 1972, and good wishes into the new millennium ! And congratulations also to the great Professor Longhair, and NAIRD stalwarts, Sunny & Jerry Richman, as they enter the organization's esteemed Independent Music Hall Of Fame.

Bayside is in the process of change, too. A brand new 150,000 square foot warehouse and offices; a customized sortation system, the E-3 purchasing system and new pro-active management including staff additions equal:

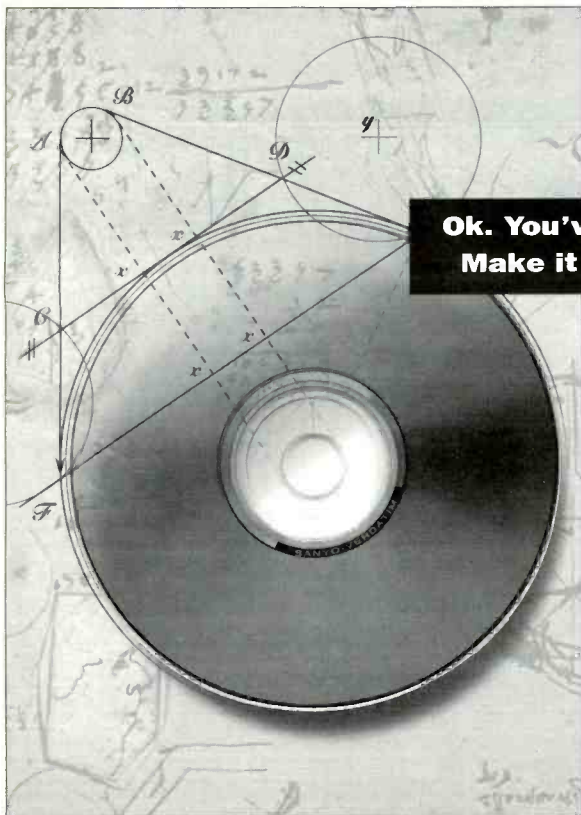
BAYSIDE ENTERTAINMENT DISTRIBUTION (BED)

We are still the music, book and culture-driven group of people we have been since 1993. Our commitment to independent entertainment companies remains in the forefront. Our extensive selection of independent labels span a world of styles. Some of the audio, book and CD-ROM lines we proudly represent are: *Alligator, Aim, Arhoolie, Bembe, Black Sparrow Press, Blind Pig, Biddulph, Chhanda Dhara, Chiarascuro, Chicago, Collectables, DaCapo, Demon, Fantasy, Fate, Kitchen Sink Press, KK, Island Vibes Publishing, Lookout, Monitor, Maggie's Music, New World, One Way, Rebel, ROIR, Rounder, Southern, Sundazed, Taschen, Tried and True, Vanguard, Vivid, Winner, Winter Harvest, Wolf* and many more.

**For updated information, call our
Music Product Manager Doug Cox or
Book Product Manager Kevin Peters (916)371-2800**



...We've Created The Spark.



**Ok. You've got a great album.
Make it sound great on CD.**

*First in Service
Tops in Quality
Always Competitive*

- We'll help you:
- Master it.
 - Press it.
 - Package it.
 - Inventory it.
 - Distribute it.

In fact, our team will help you bring your project to life. Along the way, you'll appreciate our commitment to Total Quality...from manufacturing through distribution, and from custom to full turnkey service. Go ahead, take that next step. Put your CD project in the right hands.

SANYO-VERBATIM CD COMPANY
Where Your Service Needs Are #1

Call us at (800) 704-7648.

Member of
NAIRD

SANYO Verbatim

www.sanyo-verbatim.com

INDIES



Bone Thugs-N-Harmony

CHARTS

Continued from page 74

Top Indie R&B Singles

Pos. TITLE—Artist—Label

- 1 THA CROSSROADS**—Bone Thugs-N-Harmony—Ruthless
- 2 AIN'T NO NIGGA/DEAD PRESIDENTS**—Jay-Z Featuring Foxy Brown—Freeze/Roc-A-Fella
- 3 DA' DIP**—Freak Nasty—Hard Hood/Power
- 4 BOW DOWN**—Westside Connection—Lench Mob
- 5 LUCHINI AKA (THIS IS IT)**—Camp Lo—Profile
- 6 GOOD LOVE**—Johnnie Taylor Featuring Andia—Malaco
- 7 CAN'T KNOCK THE HUSTLE**—Jay-Z—Freeze/Roc-A-Fella
- 8 LET ME CLEAR MY THROAT**—DJ Kool—CLR/American
- 9 1, 2, 3, 4 (SUMPIN' NEW)**—Coolio—Tommy Boy
- 10 HOME**—4U—Rip-It
- 11 SHAKE A LIL' SOMETHIN'...**—The 2 Live Crew—Lil' Joe
- 12 MR. ICE CREAM MAN**—Master P—No Limit
- 13 SHO NUFF**—Tela Featuring Eightball & MJG—Suave House
- 14 RUNNIN'**—2Pac, Notorious B.I.G., Radio, Dramacydal & Stretch—Mergela/Solar
- 15 TAKE YOUR TIME**—Tre—Mo Thugs
- 16 I GIVE IN**—Bobby Caldwell—Sin-Drome
- 17 OPERATION LOCKDOWN/DA WIGGY**—Heltah Skeltah—Duck Down
- 18 IF IT'S ALL GOOD**—Colour Club—Vertex
- 19 HIP-HOPERA**—Bounty Killer Featuring the Fugees—Blunt/VP
- 20 T.O.N.Y. (TOP OF NEW YORK)**—Capone-N-Noreaga—Penalty

- 9 MALACO** (1)
- 10 DUCK DOWN** (3)

Top Indie Rap Singles

Pos. TITLE—Artist—Label

- 1 THA CROSSROADS**—Bone Thugs-N-Harmony—Ruthless
- 2 AIN'T NO NIGGA/DEAD PRESIDENTS**—Jay-Z Featuring Foxy Brown—Freeze/Roc-A-Fella
- 3 BOW DOWN**—Westside Connection—Lench Mob
- 4 DA' DIP**—Freak Nasty—Hard Hood/Power
- 5 LUCHINI AKA (THIS IS IT)**—Camp Lo—Profile
- 6 CAN'T KNOCK THE HUSTLE**—Jay-Z—Freeze/Roc-A-Fella
- 7 1, 2, 3, 4 (SUMPIN' NEW)**—Coolio—Tommy Boy
- 8 SHAKE A LIL' SOMETHIN'...**—The 2 Live Crew—Lil' Joe
- 9 RUNNIN'**—2Pac, Notorious B.I.G., Radio, Dramacydal & Stretch—Mergela/Solar
- 10 MR. ICE CREAM MAN**—Master P—No Limit
- 11 OPERATION LOCKDOWN/DA WIGGY**—Heltah Skeltah—Duck Down
- 12 LET ME CLEAR MY THROAT**—DJ Kool—CLR
- 13 SHO NUFF**—Tela Featuring Eightball & MJG—Suave House
- 14 T.O.N.Y. (TOP OF NEW YORK)**—Capone-N-Noreaga—Penalty
- 15 HIP-HOPERA**—Bounty Killer Featuring the Fugees—Blunt/VP
- 16 CAN YOU FEEL ME**—Dru Down—Relativity
- 17 NASTY DANCER/WHITE HORSE**—Kilo—Wrap
- 18 NO FEAR**—Originoo Gunn Clappaz—Duck Down
- 19 ILLEGAL LIFE**—Capone-N-Noreaga—Penalty
- 20 FREAK OF THE WEEK**—DJ Polo Featuring Ron Jeremy—Salmon



Top Indie R&B Singles Labels

Pos. LABEL (No. Of Charted Singles)

- 1 RUTHLESS** (1)
- 2 TOMMY BOY** (7)
- 3 PROFILE** (3)
- 4 ROC-A-FELLA** (2)
- 5 FREEZE** (2)
- 6 LENCH MOB** (2)
- 7 HARD HOOD** (1)
- 8 POWER** (1)

Top Indie Rap Labels

Pos. LABEL (No. Of Charted Albums)

- 1 RUTHLESS** (4)
- 2 TOMMY BOY** (7)
- 3 LENCH MOB** (2)
- 4 PROFILE** (4)
- 5 ROC-A-FELLA** (2)
- 6 FREEZE** (2)
- 7 DUCK DOWN** (4)
- 8 HARD HOOD** (1)
- 9 POWER** (1)
- 10 RELATIVITY** (6)

Continued on page 78

WE DELIVER! Mom & Pop Stores Retail • Wholesale



**FOR DELIVERY CALL:
Touchwood Distribution,
a full-line national distributor**

- We sell the same customer base as the majors
- Experienced professional and aggressive sales staff
- We do extensive retail research and know how to use it
- We cover your tour and airplay markets
- Accessible sales staff, open two-way communications
- Our business depends on making your business a success

**You've tried the rest...
now try the Best**

TW
TOUCHWOOD
DISTRIBUTION
Touchwood Distribution
1650 Broadway, Suite 1210
New York, NY 10019
Phone 1-800-333-9881
or Fax 212-977-7963
Touchwood Online: www.touchwood.com

Member of
NAIRD

INDIE DANCE
Continued from page 70

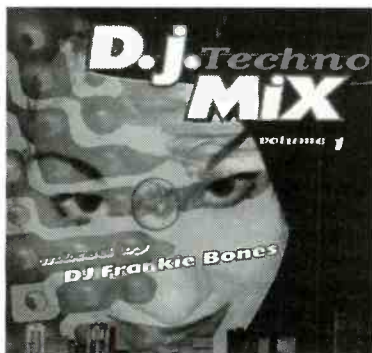
educational primers for novices of the genre. Sm:)e is also the home of such "crossover" groups as Mighty Dub Cats.

Liquid Sky continues to cultivate an eclectic catalog. The label has earned a strong reputation for compilations like "Nirvana/This Is Jungle Sky" and "I Love N.Y. Jungle/Fuck Jungle," which showcases the musings of budding studio/turndtable heroes like DJ Soulslinger, DJ Wally & Panik, Ani & Beau and G-Man. Actually, many of these acts have also spun off solo discs that are essential collectables—most notably DJ Wally's

Electronica is a wide-reaching umbrella that covers numerous underground sectors, including drum'n'bass, trip-hop, ambient, jungle, techno, and a host of others.

"Genetic Flaw," which is riddled with offbeat blends of hip-hop and jungle.

But while DJ Wally steadily builds a following of loyalists, Carl Craig reigns supreme as a pioneering figure of techno. His connection to Planet E Communications has kept the techno spirit alive in its birthplace of Detroit. Craig has just released "More Songs About Food & Revolutionary Art," which offers the blueprint for where the genre will go in the coming years. Craig keeps the folks at Planet E mighty busy with a string of singles recorded under a variety of names, including Paperclip People, Inner-



zone Orchestra, Psyche/BFC and 69.

Finally, Minneapolis' Beast Records has become a major player during its first year of operation. With branches in New York and Los Angeles, the label keeps a close watch on the electronic/techno scene on a national level—a move that has served them well. The album "DJ Techno Mix" has been honored by NAIRD with a nomination in its Techno Album Of The Year category. Assembled by A&R visionary Frank Babar and beat-mixed by Frankie Bones, the set deftly straddles the line between hard-edged underground fare and pop-friendly fodder. Is there any wonder that Beast is already putting the finishing touches to "DJ Techno Mix, Volume Two"? ■

SATELLITES RECORDS MEMBER OF NAIRD

ON THE WEB!

New Releases --- Ryo Kawasaki • Kimiko Itoh
Streaming Audio Samples --- Camila Benson • East Bounce
CD Orders --- Richard Tee • Victor Jones
Artist Info --- Miki Kono • Carolling Carollers

www.satellitesrecords.com
email: satellites@earthlink.net

The Frontier of Celtic:™
Music of **Scotland and Nova Scotia**

Comprehensive selection • Non-import prices

Portland America
distributing

P.O. Box 15002 • Portland, ME 04112 • 800-797-3868
P.America@compuserve.com

MEMBER NAIRD

DNA

Rethink your thoughts about independent distribution.

DNA

A FAMILIAR NAME. A NEW WAY OF DOING BUSINESS.

1280 Santa Anita Court, Woodland CA 95776
phone: 800.845.3444 fax: 800.999.1794



A pioneer in direct-to-disc recording, Sheffield Lab has been the driving force behind the standards set for superior audio recordings, for nearly 30 years.



This fall, Sheffield Lab will introduce a new division, INNER CIRCLE RECORDINGS. Featuring both multi-track and live productions, INNER CIRCLE RECORDINGS maintains the impeccable audio standards developed by Sheffield Lab. INNER CIRCLE RECORDINGS will include rock, alternative folk, pop and other forms of contemporary music that will take us into the next millennium. Watch for our ground-breaking releases.

**For more information
& a FREE catalog
call today.
800.576.4745**

Sheffield Lab
recordings

408 Bryant Circle, Ste. C.
Ojai, California 93023
www.sheffieldlab.com

INDIES

CHARTS

Continued from page 76

Top Indie Dance Maxi-Singles Sales

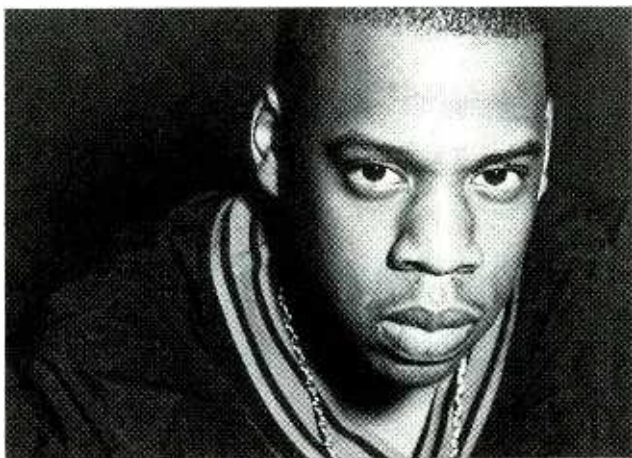
- Pos. TITLE—Artist—Label**
- 1 AIN'T NO NIGGA/DEAD PRESIDENTS**—Jay-Z Featuring Foxy Brown—Freeze/Roc-A-Fella
 - 2 DO YOU MISS ME**—Jocelyn Enriquez—Classified/Timber!
 - 3 STAND UP**—Love Tribe—DV8
 - 4 RELEASE ME**—Angelina—Upstairs
 - 5 THIS IS YOUR NIGHT**—Amber—Tommy Boy
 - 6 IF MADONNA CALLS**—Junior Vasquez—Groovilicious
 - 7 LET ME CLEAR MY THROAT**—DJ Kool—CLR/American
 - 8 STAKES IS HIGH/THE BIZNESS**—De La Soul—Tommy Boy
 - 9 KEEP PUSHIN'**—Boris Dlugosch Presents Boom!—MAW
 - 10 CAN'T KNOCK THE HUSTLE**—Jay-Z—Freeze/Roc-A-Fella
 - 11 YA PLAYIN' YASELF**—Jeru The Damaja—Payday/London
 - 12 I DON'T NEED YOUR LOVE**—

- Angelina—Upstairs
- 13 SUGAR IS SWEETER**—C.J. Bolland—ffrr/London
 - 14 GET UP**—Byron Stingily—Nervous
 - 15 LUCHINI AKA (THIS IS IT)**—Camp Lo—Profile
 - 16 DA' DIP**—Freak Nasty—Hard Hood/Power
 - 17 DON'T SPEAK**—Clueless—ZYX
 - 18 MAKE THE WORLD GO ROUND**—Sandy B.—Champion
 - 19 DOUBLE TROUBLE**—Mad Lion Featuring KRS-ONE And Brenda K. Starr—Weeded
 - 20 BOW DOWN**—Westside Connection—Lench Mob



Top Indie Dance Maxi-Singles Sales Labels

- Pos. LABEL (No. Of Charted Singles)**
- 1 TOMMY BOY** (8)
 - 2 UPSTAIRS** (4)
 - T3 ROC-A-FELLA** (2)



Ja'Z

- T3 FREEZE** (2)
- 5 DV8** (3)
- 6 STRICTLY RHYTHM** (7)
- 7 MAW** (3)
- 8 CLR** (3)
- 9 GROOVILICIOUS** (1)
- 10 LONDON** (4)



Rosemary Clooney

Top Indie Jazz Albums

- Pos. TITLE—Artist—Label**
- 1 WHITE CHRISTMAS**—Rosemary Clooney—Concord
 - 2 A DAVE BRUBECK CHRISTMAS**—Dave Brubeck—Telarc
 - 3 REMEMBERING BUD POWELL**—Chick Corea & Friends—Stretch
 - 4 CHRISTMAS THROUGH THE YEARS**—Louis Armstrong—Laserlight
 - 5 DEDICATED TO NELSON**—Rosemary Clooney—Concord
 - 6 INDIVIDUALLY TWISTED**—The Jazz Passengers Featuring Deborah Harry—32 Records
 - 7 JAZZ CENTRAL STATION GLOBAL JAZZ POLL WINNERS - VOL. 1**—Various Artists—N2K Encoded Jazz
 - 8 DEMI-CENTENNIAL**—Rosemary Clooney—Concord
 - 9 A TRIBUTE TO OSCAR PETERSON - LIVE AT THE TOWN HALL**—Oscar Peterson—Telarc

- 10 A&E - AN EVENING WITH MEL TORME**—Mel Torme—Concord Jazz



Top Indie Jazz Labels

- Pos. LABEL (No. Of Charted Albums)**
- 1 CONCORD** (3)
 - 2 TELARC** (2)
 - 3 STRETCH** (1)
 - 4 LASERLIGHT** (2)
 - 5 32 RECORDS** (1)



Keiko Matsui

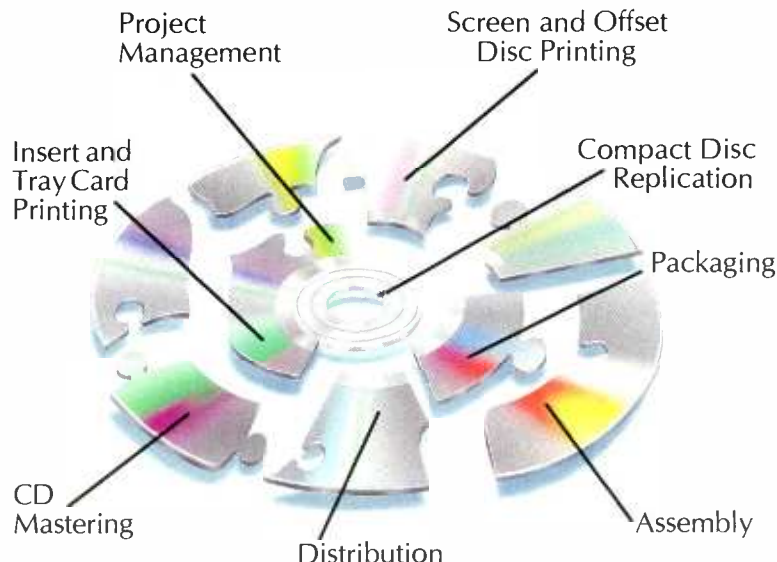
Top Indie Contemporary Jazz Albums

- Pos. TITLE—Artist—Label**
- 1 DREAM WALK**—Keiko Matsui—Countdown
 - 2 HARDCASTLE 2**—Paul Hardcastle—JVC
 - 3 SHACK-MAN**—Medeski Martin And Wood—Gramavision
 - 4 SOUL SURVIVOR**—Bobby Caldwell—Sin-Drome

Put it all together.

Puzzled by the countless details involved in replicating your CD? Wondering how to juggle artwork, masters, printing, shipping — all to meet your deadline? At OMNI, we'll put it all together for you — delivering full service and quick turnaround.

OMNI offers CD mastering and replication services, including offset and screen CD printing, automated packaging, in-house jewel case insert and tray card printing, assembly, and fulfillment from its 200,000 square foot,



state-of-the-art manufacturing facility. OMNI understands the meaning of quick turns and good pricing — and we don't skimp on quality or service to deliver.

Don't play games with your project. Let OMNI be your one-stop resource for CD manufacturing and distribution. Call 800-343-7620 to start putting the pieces together today.

See us at Booth #117

Happy 25th Anniversary NAIRD!

Member of
NAIRD

OMNI MultiMedia Group, Inc. 50 Howe Avenue, Millbury, MA 01527 800-343-7620 www.ommg.com www.4cds.com

OMNI
MultiMedia

- 5 **SAXTRESS**—Pamela Williams—Heads Up
- 6 **KKSF SAMPLER FOR AIDS RELIEF VOLUME 7**—Various Artists—KKSF
- 7 **THE JAZZMASTERS II**—The Jazzmasters—JVC
- 8 **A STOLEN MOMENT**—Cal Bennett—Groove Time
- 9 **BLUE CONDITION**—Bobby Caldwell—Sin-Drome
- 10 **SAPPHIRE**—Keiko Matsui—White Cat

- Various Artists—Laserlight
- 8 **PIANO BY CANDLELIGHT**—Various Artists—Madacy
- 9 **MYSTICAL CHANTS**—The Choir Of Vienna—Special
- 10 **ORINOCO FLOW: THE MUSIC OF ENYA**—The Taliesin Orchestra (Sayre)—Intersound
- 11 **CLASSICS FOR RELAXATION & MEDITATION**—Various Artists—Madacy
- 12 **50 CLASSICAL MASTERPIECES**—Various Artists—Madacy
- 13 **BACH: CONCERTO NOS. 1, 2 & 3**—Various—Pilz
- 14 **MOZART: ARIAS**—Various Artists—Pilz
- 15 **BEETHOVEN; SYMPHONY NO. 9**—Various Artists—Pilz
- 16 **CHRISTMAS AT THE POPS**—Various Artists—Intersound
- 17 **ROMANTIC PIANO MUSIC**—Various Artists—Pilz

- 18 **MOZART: VIOLIN CONCERTO NO. 5**—Various Artists—Pilz
- 19 **HANDEL: MUSIC FOR FIREWORKS, WATER MUSIC**—Various Artists—Pilz
- 20 **DEBUSSY: STRING QUARTET NO. 1**—Various Artists—Pilz

Top Indie Classical Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **PILZ** (72)
- 2 **MADACY** (10)
- 3 **TELARC** (5)
- 4 **LASERLIGHT** (4)
- 5 **DIGITAL MASTERWORKS** (17)
- 6 **INTERSOUND** (6)
- 7 **AMERICAN GRAMAPHONE** (1)
- 8 **DELLOS** (3)
- 9 **HARMONIA MUNDI (FRANCE)** (4)
- 10 **SPECIAL** (1)

Continued on page 80



Top Indie Contemporary Jazz Labels

Pos. LABEL (No. Of Charted Albums)

- 1 **COUNTDOWN** (3)
- 2 **JVC** (2)
- 3 **SIN-DROME** (2)
- 4 **GRAMAVISION** (1)
- 5 **HEADS UP** (1)

Top Indie Classical Albums

Pos. TITLE—Artist—Label

- 1 **SYMPHONIC STAR TREK**—Cincinnati Pops (Kunzel)—Telarc
- 2 **NUTCRACKER**—Berlin Symphony (Wohlert)—Laserlight
- 3 **CHIP DAVIS' HOLIDAY MUSIK**—Various Artists—American Gramophone
- 4 **20 CLASSICAL FAVORITES**—Various Artists—Madacy
- 5 **THE MAGICAL MUSIC OF DISNEY**—Cincinnati Pops (Kunzel)—Telarc
- 6 **ROMANTIC EVENING MUSIC: VOL. 10**—Various Artists—Laserlight
- 7 **HANDEL: MESSIAH HIGHLIGHTS**—



Great bands and great releases!



Sub Pop, P.O. Box 20645, Seattle, WA 98102 www.subpop.com

Sub Pop 97
 Making great records for almost a decade!
PIGEONHED
SUPERSUCKERS
SCUD MOUNTAIN BOYS
ERIC MATTHEWS
BROKEN GIRL
THE BLUE RAGS
THE GRIFTERS

Member of

NAIRD

MASTERING???



ADRIAN CARR MASTERING

A NEW STANDARD IN QUALITY MASTERING IN NEW YORK

- Pro Full Service Mastering Facility, PMCDs, CD refs, 1630's
- Finest in Digital and Analog Processing: Neve, Focusrite, Apogee, Summit Audio
- Sonic Solutions 24bit USP Custom System
- Great Indie Label Prices

Call **ADRIAN CARR MASTERING**
 630 Ninth Avenue at 44th Street, NYC 212 • 977 • 5390

YOU MAY BE MISSING 60 % OF YOUR POTENTIAL SALES

IF ALL YOU'RE CONCERNED WITH IS BREAKING YOUR ARTIST IN YOUR OWN BACKYARD

CONNECT

**ROADRUNNER
 YOUR GLOBAL CHOICE**

• NEW YORK • AMSTERDAM • BRUSSELS • PARIS • LONDON • COLOGNE • TOKYO • MELBOURNE • SÃO PAULO •



FOR LICENSING AND DISTRIBUTION CONTACT US AT: (31) 20 656 6676 OR BY FAX: (31) 20 640 6126

Member of **NAIRD**

in•de•pend•ent dis•tri•bu•tion

(in'dē pen'dənt dis'tri byoo'shən)

1 the process by which independent label releases get to the final consumer; the vital link between record labels and retail outlets. **a) Sales:** Experienced sales personnel in all key markets with personal contacts and an established rapport with retail buyers. **b) Marketing:** Coordination and support of all label marketing efforts including radio, press, media coverage and advertising programs. **c) Merchandising:** Working with accounts to secure endcaps, listening stations and other co-op programs to create an impact at retail for new releases. **d) Promotion:** Effective radio, retail and telemarketing strategies developed and implemented throughout the region for each release. [See Paulstarr Distributing.]

Paulstarr

DISTRIBUTING

DEFINING MUSIC DISTRIBUTION FOR INDEPENDENTS.

Paulstarr Central Offices:

1660 Lake Drive West • Chanhassen, MN 55317
(612) 361-6667 • fax: (612) 361-6936

Paulstarr Great-Lakes:

1250 D Rankin Street • Troy, MI 48083
(810) 583-4678 • fax: (810) 583-3446

Member of
NAIRD

CONGRATULATIONS, NAIRD

Here's to another 25 years.

High Windy Audio & Round River Records

Member of
NAIRD

INDIES

CHARTS

Continued from page 79



Ottmar Liebert

Top Indie New Age Albums

Pos. TITLE—Artist—Label

- 1 NOUVEAU FLAMENCO**—Ottmar Liebert—Higher Octave
- 2 PEACE ON EARTH**—Kitaro—Domo
- 3 A THOUSAND PICTURES**—Craig Chaquico—Higher Octave
- 4 THE CELESTINE PROPHECY - A MUSICAL VOYAGE**—Christopher Franke—Priority
- 5 CELTIC TWILIGHT**—Various Artists—Hearts Of Space
- 6 ETERNITY - A ROMANTIC COLLECTION**—Various Artists—Real Music
- 7 LORIE LINE LIVE!**—Lorie Line—Time Line
- 8 AN ENCHANTED EVENING**—Kitaro—Domo
- 9 HIGHER OCTAVE MUSIC EVOLUTION: 1986-1996**—Various Artists—Higher Octave
- 10 THE MUSIC OF THE GRAND CANYON**—Nicholas Gunn—Real Music



Top Indie New Age Labels

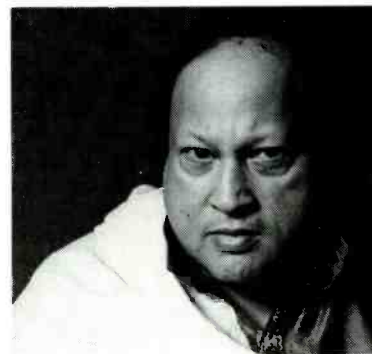
Pos. LABEL (No. Of Charted Albums)

- 1 HIGHER OCTAVE** (9)
- 2 DOMO** (3)
- 3 PRIORITY** (3)
- 4 REAL MUSIC** (8)
- 5 HEARTS OF SPACE** (1)

Top Indie World Music Albums

Pos. TITLE —Artist—Label

- 1 NIGHT SONG**—Nusrat Fateh Ali Khan & Michael Brook—Real World
- 2 WOMEN OF THE WORLD: CELTIC**—Various Artists—Putumayo
- 3 THE LION KING: RHYTHM OF THE PRIDE LANDS**—Lebo M—Walt Disney
- 4 CELTIC CHRISTMAS**—Various Artists—Dart Records
- 5 ONE WORLD**—Various Artists—Putumayo
- 6 GREEN LINNET RECORDS THE TWENTIETH ANNIVERSARY**



Nusrat Fateh Ali Khan

COLLECTION—Various Artists—Green Linnet

- 7 N DIS LIFE**—Israel Kamakawiwo'ole—Big Boy
- 8 THE BEST OF ALTAN**—Altan—Green Linnet
- 9 A CELTIC TALE**—Mychael Danna & Jeff Danna—Hearts Of Space
- 10 IBUKI**—Kodo—Tristar



Top Indie World Music Labels

Pos. LABEL (No. Of Charted Albums)

- 1 PUTUMAYO** (5)
- 2 REAL WORLD** (2)
- 3 WALT DISNEY** (1)
- 4 GREEN LINNET** (2)
- 5 DART RECORDS** (1)



Bounty Killer

Top Reggae Albums

Pos. TITLE—Artist—Label

- 1 MY XPERIENCE**—Bounty Killer—Blunt/VP

For Fast Relief of Major Headaches



Epitaph. 2798 Sunset Blvd., Los Angeles, CA 90026 Phone: (213) 413-7353 Fax: (213) 413-9678

- 2 **REGGAE GOLD 1996**—Various Artists—VP
- 3 **SOUL ALMIGHTY - THE FORMATIVE YEARS VOL. 1**—Bob Marley—Jad
- 4 **FIRE ON THE MOUNTAIN**—Various Artists—Pow Wow
- 5 **STRICTLY THE BEST SEVENTEEN**—Various Artists—VP
- 6 **STRICTLY THE BEST EIGHTEEN**—Various Artists—VP
- 7 **LOVE FROM A DISTANCE**—Beres Hammond—VP
- 8 **VALLEY OF DECISION**—Christafari—Gotee
- 9 **MAESTRO**—Beenie Man—VP
- 10 **JOYRIDE**—Various Artists—VP

- 7 **SPIRIT OF DAVID**—Fred Hammond & Radical For Christ—Benson
- 8 **SHAKIN' THE HOUSE - LIVE IN L.A.**—Various Artists—Benson
- 9 **MORE THAN A MELODY**—Yolanda Adams—Tribute
- 10 **YOLANDA LIVE IN WASHINGTON**—Yolanda Adams—Tribute

- MEANS...**—Hezekiah Walker & The Love Fellowship Crusade Choir—Benson
- 10 **THE REAL MEANING OF CHRISTMAS**—Various Artists—Benson

Top Indie Gospel Labels

- Pos. LABEL (No. Of Charted Albums)
- 1 **BENSON** (5)
 - 2 **TRIBUTE** (6)
 - 3 **MALACO** (7)
 - 4 **MEEK** (2)
 - 5 **ATLANTA INTERNATIONAL** (6)

Top Indie Pop Catalog Albums

- Pos. TITLE—Artist—Label
- 1 **CHRISTMAS IN THE AIRE**—Mannheim Steamroller—American Gramophone



Chip Davis, Mannheim Steamroller

- Interscope
- 12 **WHITE CHRISTMAS**—Bing Crosby—Laserlight

- 13 **DISNEY'S CHRISTMAS COLLECTION**—Various Artists—Walt Disney
- 14 **SMASH**—The Offspring—Epitaph
- 15 **THE ARISTOCATS**—Soundtrack—Walt Disney
- 16 **JOCK ROCK VOLUME 1**—Various Artists—Tommy Boy
- 17 **OLIVER & COMPANY**—Soundtrack—Walt Disney
- 18 **THE NEW ANDY WILLIAMS CHRISTMAS ALBUM**—Andy Williams—Laserlight
- 19 **A CHRISTMAS TOGETHER**—John Denver & The Muppets—Laserlight
- 20 **FROSTY THE SNOWMAN**—International Children's Choir—Laserlight

Continued on page 82



Top Reggae Album Labels

- Pos. Label (No. Of Charted Albums)
- 1 **VP** (9)
 - 2 **JAD** (1)
 - 3 **POW WOW** (1)
 - 4 **BLUNT** (1)
 - 5 **GOTEE** (1)

Top Indie Contemporary Christian Albums

- Pos. ALBUM—Artist—Label
- 1 **THE MESSAGE**—4Him—Benson
 - 2 **SHADES OF GRACE**—Bob Carlisle—Diadem
 - 3 **IRREPLACEABLE LOVE**—Commissioned—Benson
 - 4 **LIFE IN GENERAL**—MXPX—Tooth & Nail
 - 5 **THE REAL MEANING OF CHRISTMAS**—Various Artists—Benson
 - 6 **WHAT ABOUT NOW**—The Kry—Freedom



Fred Hammond & Radical For Christ

Top Indie Gospel Albums

- Pos. TITLE—Artist—Label
- 1 **THE SPIRIT OF DAVID**—Fred Hammond & Radical For Christ—Benson
 - 2 **YOLANDA LIVE IN WASHINGTON**—Yolanda Adams—Tribute
 - 3 **I'LL SEE YOU IN THE RAPTURE**—Mississippi Mass Choir—Malaco
 - 4 **IRREPLACEABLE LOVE**—Commissioned—Benson
 - 5 **I'VE GOT A TESTIMONY**—Rev. Clay Evans—Meek
 - 6 **FAMILY & FRIENDS IV**—Ron Winans Presents Family & Friends—Selah
 - 7 **TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE**—Broderick Rice—Born Again
 - 8 **MORE THAN A MELODY**—Yolanda Adams—Tribute
 - 9 **LIVE IN NEW YORK BY ANY**
 - 2 **A FRESH AIRE CHRISTMAS**—Mannheim Steamroller—American Gramophone
 - 3 **CHRISTMAS**—Mannheim Steamroller—American Gramophone
 - 4 **PRETTY HATE MACHINE**—Nine Inch Nails—TVT
 - 5 **IT'S CHRISTMAS TIME**—Crosby/Sinatra/Cole—Laserlight
 - 6 **CHRONICLE VOL. 1**—Creedence Clearwater Revival—Fantasy
 - 7 **CONTEMPORARY GOSPEL CHRISTMAS**—Various Artists—Regency Nelson
 - 8 **A CHARLIE BROWN CHRISTMAS**—Vince Guaraldi—Fantasy
 - 9 **CHRISTMAS WITH THE MORMON TABERNACLE CHOIR**—The Mormon Tabernacle Choir—Laserlight
 - 10 **STRICTLY 4 MY N.I.G.G.A.Z...**—2Pac—Interscope
 - 11 **2PACALYPSE NOW**—2Pac—



4Him

KEEPING THE **INDEPENDENT SPIRIT** ALIVE!

Folk
Celtic
New Age
Kids
and more!

OVER 500 great indie labels including Vanguard, Green Linnet, Rounder, Philo, Hearts Of Space, Gourd Music, Maggie's Music, Righteous Babe, Shanachie, Rykodisc, and many more!

CALL SILO TODAY
800-342-0295



Member of **NAIRD** E-mail: sales@silocalcar.com

SELL YOUR MUSIC!

Create Your Own Full Color Custom Promotional Cards To Feature Record Releases & New Bands • Great For Recording & Sound Studios • Perfect For Trade Shows, Fan Clubs & Industry Events • Market Instruments, Accessories & More! • Call Now For More Information & A Free Sample Kit!

Visit Us At **NAIRD Booth #308**



Modern Postcard
1-800-959-8365

INDIES

CHARTS

Continued from page 81

Top Indie Pop Catalog Labels

Pos. LABEL (No. Of Charted Albums)

- 1 AMERICAN GRAMAPHONE (3)
- 2 LASERLIGHT (6)
- 3 FANTASY (2)
- 4 TVT (1)
- 5 INTERSCOPE (2)
- 6 REGENCY NELSON (1)
- 7 WALT DISNEY (3)
- 8 EPITAPH (1)
- 9 TOMMY BOY (1)
- 10 BENSON (1)

AMERICAN
GRAMAPHONE

Top Indie Pop Catalog Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 AMERICAN GRAMAPHONE (3)
- 2 LASERLIGHT (6)
- 3 FANTASY (2)
- 4 TVT (1)
- 5 WORD (1)

Top Indie Blues Albums

Pos. TITLE—Artist—Label

- 1 GOOD LOVE!—Johnnie Taylor—



Johnnie Taylor

Malaco

- 2 HELP YOURSELF—Peggy Scott Adams—Miss Butch
- 3 THE ALLIGATOR RECORDS 25TH ANNIVERSARY COLLECTION—Various Artists—Alligator
- 4 UNDER ONE ROOF—Roomful Of Blues—Bullseye Blues
- 5 SIMPLY—Tyrone Davis—Malaco
- 6 YA THINK I'D KNOW BETTER—Coco Montoya—Blind Pig
- 7 CHEATIN' HABIT—Little Milton—Malaco
- 8 DRIVE TO SURVIVE—Jimmy Thackery & The Drivers—Blind Pig
- 9 A ASS POCKET OF WHISKEY—R.L. Burnside—Matador
- 10 MR. WIZARD—R.L. Burnside—Fat

Possum

- 11 SMOKIN' IN BED—Denise LaSalle—Malaco
- 12 GRATEFUL HEART: BLUES & BALLADS—Ronnie Earl & The Broadcasters—Bullseye Blues
- 13 FANNING THE FLAMES—Maria Muldaur—Telarc
- 14 BLUES GUITAR GREATS—Various Artists—EasyDisc
- 15 YOU'RE GONNA MISS ME (WHEN I'M DEAD & GONE)—The Muddy Waters Tribute Band—Telarc

MALACO
RECORDS

Top Indie Blues Labels

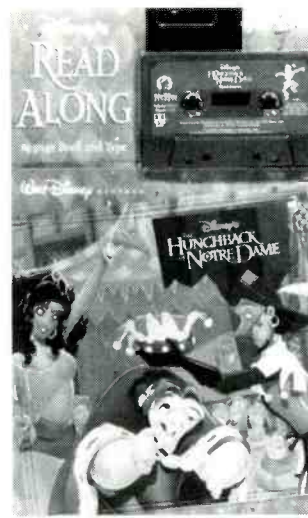
Pos. LABEL (No. Of Charted Albums)

- 1 MALACO (5)
- 2 MISS BUTCH (1)
- 3 ALLIGATOR (5)
- 4 BULLSEYE BLUES (2)
- 5 BLIND PIG (2)

Top Indie Kid Audio

Pos. TITLE—Artist—Label

- 1 THE HUNCHBACK OF NOTRE DAME—Read-Along—Walt Disney
- 2 CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- 3 WINNIE THE POOH—Sing-Along—



Walt Disney

- 4 CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- 5 CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC—Various Artists—Walt Disney
- 6 TOY STORY—Read-Along—Walt Disney
- 7 DISNEY'S PRINCESS COLLECTION—Various Artists—Walt Disney
- 8 101 DALMATIANS (LIVE ACTION)—Read-Along—Walt Disney
- 9 DISNEY CHILDREN'S FAVORITE

- SONGS VOLUME 1—Various Artists—Walt Disney
- 10 101 DALMATIANS (LIVE ACTION)—Sing-Along—Walt Disney
 - 11 ACTION BIBLE SONGS—Cedarhurst Kids Classics—Benson
 - 12 OLIVER & COMPANY—Read-Along—Walt Disney
 - 13 WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD—Various Artists—Walt Disney
 - 14 MICKEY'S FAVORITES—Sing-Along—Walt Disney
 - 15 TOY STORY—Sing-Along—Walt Disney
 - 16 SUNDAY SCHOOL SONGS—Cedarhurst Kids Classics—Benson
 - 17 THE ARISTOCATS—Read-Along—Walt Disney
 - 18 DISNEY'S MUSIC FROM THE PARK—Various Artists—Walt Disney
 - 19 THE HUNCHBACK OF NOTRE DAME—Sing-Along—Walt Disney
 - 20 101 DALMATIANS—Read-Along—Walt Disney



Top Indie Kid Audio Labels

Pos. LABEL (No. Of Charted Albums)

- 1 WALT DISNEY (44)
- 2 BENSON (11)
- 3 BARNEY MUSIC (1)



HAPPY ANNIVERSARY NAIRD

Congratulations on 25 Great Years of Success!
Time flies when you're promoting great music.
Here's to many more as

AFIM

ASSOCIATION FOR INDEPENDENT MUSIC



Member of
NAIRD

THAT'S FUNK

The Newest Grooves

by

TONIA

on Your Desk Now



INTERESTED IN
DISTRIBUTION



STAPLES/CLARK
RECORDS
(800) 270-7774

MRLD 50007

SLAMMIN' ...

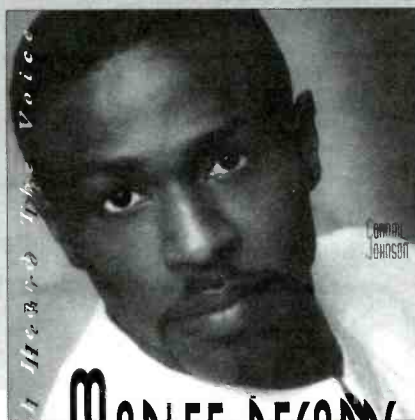
...is the only way to describe
the 2 Debut albums from
Marlee Records.

• Rev. Connail Johnson's, "I Heard The Voice"

• Rev. Melvin Dawson & The Genesis Ensemble's,
"Rooted and Grounded"

ROOTED AND GROUNDED

Rev. Melvin Dawson & The Genesis Ensemble



MARLEE RECORDS



Marlee Records
1515 NW 167th St.
Suite 110V
Miami, FL 33169
(305) 430-0636

MRLD 50006

Available on compact disc or cassette

Distributed by:
MS Chicago • CMN / Spring Arbor

Member of
NAIRD

The Hotel Del Flores, established in 1926, is one of the oldest hotels still operating in Beverly Hills. Ideal money-saver short and long-term, from \$65 a day, weekly rates too. Refrigerators and microwaves available.

Experience an old-fashioned pensione with old-fashioned hospitality, and best of all, old-fashioned rates. MC and VISA accepted. Call for more information.

Hotel Del Flores
409 North Crescent Drive • Beverly Hills, CA 90210
(310) 274-5115/Fax 310-550-0374

Independents are #1

Thanks To **ALL** THE INDEPENDENT
LABELS • DISTRIBUTORS &
WHOLESALERS • RETAILERS •
INTERNATIONAL LABELS &
DISTRIBUTORS • INDEPENDENT
MARKETERS & PROMOTERS •
DUPLICATORS, REPLICATORS &
MANUFACTURERS FOR
MAKING OUR FIRST **25 YEARS**
a huge **SUCCESS!**

THANKS
THANKS
THANKS



just wait 'til you see
what's in store for
the next 25!

Phone: 606.633.0946
Fax: 606.633.1160
Email: patnaird@aol.com
Web: www.naird.com



Beast Records
 Congratulates NAIRD
 For Keeping Independent Record
 Companies In The "Mix" For 25
 Wonderful Years!



Member of
NAIRD

I N D I E S

25 YEARS OF NAIRD
Continued from page 66

back then."

Through the '70s, NAIRD abided with a succession of voluntary chairmen. Iglauer refers to this epoch as the group's "do-it-yourself" period, and it was not without its growing pains. As Hocutt notes in his history, by 1981, "the annual chore of finding capable people with the time and resources to devote to staging the convention was becoming increasingly burdensome. Once more, the organization seemed threatened, this time by stagnation."

THE RICHMAN YEARS

Enter Jerry Richman of distributor Richman Brothers Records in Penshawken, N.J., and his wife, Sunny.

Clay Pasternack—today Midwest sales director for MS Distributing Co. and a current NAIRD board member, and in 1981 a member of Action Music's staff in Cleveland—recalls, "There really wasn't an executive director position [in 1981].



Jerry and Sunny Richman

some predictable alterations in NAIRD's orientation. Pasternack notes, "In the early '90s, national distribution became more of a focus for independent labels. The number of distributors that participate is significantly lower. At the same time, with the number of people who are

to benefit from that."

Executive director Bradley says, "The membership base has broadened, especially in the last two-and-a-half years. More and more retailers are taking part or joining and participating at the convention. There's been a very conscientious move on the board's part and the staff's part to involve more retailers. The other membership group that has expanded, and that we are continuing to focus on, is the international membership."

As a product of these shifts, NAIRD will no longer be known by its old handle. Following this year's confab, the trade group will change its name to the Association For Independent Music (AFIM).

No matter what its name, the trade group will continue to serve its core constituency during a vibrant commercial period for indies at large. Bradley notes, "It's a very exciting time in the independent music industry. The amount of attention indie labels and indie distributors and indie retailers are getting right now is extremely high, and I think NAIRD tries to function to help increase that exposure and that awareness as much as we can." ■

"With the number of people who are starting labels, more and more seem to be able to gravitate to the organization, because we've made it a learning convention."

—Clay Pasternack, MS Distributing Co.

At that time, Sunny and Jerry took the convention, which was floundering. Sunny got on the phone and called every distributor in the country, asking them to please support the organization and come to the convention. That really turned it around. It got a sense of direction, because Jerry offered the Richman Brothers' staff and the offices as temporary offices to coordinate the activities of the organization."

Iglauer says, "Stage two [in NAIRD's development] was the period of time when Sunny Richman was really running things, and Jerry Richman was the patron saint of the organization, both in terms of providing a physical home for it within Richman Brothers and helping it financially. Sunny did a great deal to make it a real organization."

In acknowledgment of their contributions to NAIRD at a critical juncture, Jerry and Sunny Richman are being honored with induction into the group's Independent Music Hall Of Fame during the 25th anniversary convention this week.

Sunny Richman continued as NAIRD executive director until 1986, when Holly Cass, then a member of the Richman Brothers staff, took over the position. She was succeeded in 1993 by Turquoise Records' Pat Martin Bradley.

THE NAIRD OF THE '90S

Pronounced changes on the indie side of the record business during the last decade have resulted in

starting labels, more and more seem to be able to gravitate to the organization, because we've made it a learning convention. The crash course that we do [at the convention] all day Wednesday, which Pat Martin Bradley and Wendy Newton initiated when they were board members, allowed us to take an entire day and let the board and other people be able to become business teachers. We're basically doing Record Business 101, and I think a lot of people have been able



Home Video

MERCHANTS & MARKETING



Dino Delight. Barney the Purple Dinosaur isn't in the picture, but his handlers did emerge during a break in their National Assn. of Video Distributors meetings in Indian Wells, Calif., earlier this month. At poolside, from bottom left, are Jody Katz, Lyric Studios regional sales manager; Debbie Blumhardt, Incentives Innovations; Ann Piper and Dan Merrell of Lyric's marketing department; Debbie Ries, Lyric sales VP; and Kelly McGee, Lyric inside sales representative.

DVD Launch Limits May Be Loosening Retailers Seek To Widen 7-City Rollout Region

BY EILEEN FITZPATRICK

LOS ANGELES—Video retailers are screaming, "I want my DVD!"

The cry is getting louder after early sales of hardware and software, largely from Warner Home Video in seven markets, indicate the confinement of DVD product may be ending. It's time, retailers say—16 weeks after the first players arrived and one month after the first movies reached stores.

Hardware has been available on a national level. But Warner's March 24 launch limited titles to retailers in

Los Angeles, San Francisco, Chicago, Dallas, New York, Washington, D.C., and Seattle. In addition, Toshiba followed Warner's lead, keeping its players within those boundaries.

Despite the reined-in start, 52,249 DVD players have been sold to dealers in 1997, more than double the laserdisc player volume of 21,442 units, according to the Consumer Electronic Manufacturers Assn. The software side offers still more good news.

VideoScan, which tracks retail sales, estimates cumulative demand has topped 54,000 5-inch discs for 30 Warner titles, four from Columbia TriStar Home Video, and a smattering from such independent suppliers as Simitar Entertainment and laserdisc distributor Lumivision. Warner aside, everything is available nationally—no consolation to stores in the hinterlands.

"The requests from dealers outside of the test markets have died down, but when it first came out we had quite a few retailers wanting the product," says Ingram Entertainment VP of electronics and multimedia Jeff Rouse. "But we have to play within the rules set up by Warner and Toshiba."

Through an exclusive agreement with Warner, Ingram is the only video distributor handling those titles.

The pressure to break out of the big cities has also been felt by Toshiba. "We've been hearing from dealers," says Toshiba marketing manager Craig Eggers, "and most definitely we're talking to Warner about it." Although expansion rumors



Toshiba's point-of-purchase kiosk has been placed in the seven markets designated to carry Warner Home Video-distributed releases.

have circulated for weeks, Warner says it still has no plans to add more territories. One reason has been the lack of support from the four studios as yet uncommitted to DVD.

Dealers think the fence sitters may be missing a bet because DVD is living up to its home entertainment potential. "The product looks and sounds great, and it's virtually glitch-free," says Virgin Megastore video product manager Marty Sikich. "We've sold more than 6,000 units of software, and maybe we've had one returned because it was defective. It really has delivered everything it promised."

Earlier, he adds, dealer confidence about the product had been shaken by "horror stories" of demo discs freezing up or just not working. "It could have been a real travesty," Sikich says.

The intensive amount of advertising put forth by hardware manufacturers

(Continued on page 87)

Industry Loses Valuable Asset With Exit Of Bob DeLellis From FoxVideo

DELELLIS DEPARTS: Sell-through has lost its money player. When marketing flagged, the trade went to Bob DeLellis, who showed how to leverage catalog at \$9.98 suggested list, where to find a few million buyers for movies like "Waiting To Exhale" and "Speed" that everyone else thought should have been consigned to rental, and what would make Wal-Mart and Kmart drop wholesalers in favor of direct purchases. In those areas, 20th Century Fox Home Entertainment, DeLellis' employer, has been an innovator.

Fox benefited mightily, last year finishing behind Warner in our annual rankings, with revenues of \$1 billion (Billboard, Jan. 25). The rest of the trade didn't do so badly either. Although some studios moved a lot more cautiously than others—Columbia TriStar Home Video was the last to adopt the Fox playbook—sell-through has driven home video growth for the past three or four years. DeLellis and staff turned on the spigots.

But the trade can't go to him anymore. On May 13, after 13 years with the studio, DeLellis, 49, quit as Fox Home Entertainment president. He's also quit the business—more or less. DeLellis has formed what the Fox press release describes as a "non-video, retail-oriented partnership" called D&B New Ventures with his old friend Peter Balner, executive VP of retailer West Coast Entertainment. Balner, who sold Palmer Video to West Coast last year, had bought from Fox for more than a decade. "I couldn't ask for a better partner," says DeLellis.

The proof may not be long in coming: They've just opened a specialty store in New Jersey and plan to expand to California, where DeLellis continues to live and work. Additionally, he and Balner, whose West Coast contract allows him to pursue "non-conflicting interests," created D&B New Concepts, a consulting firm serving entertainment and retail clients. First to sign up are Haim Saban and Saban Entertainment and CBS Video, for its own label and its interest in the CBS/Fox joint venture.

DeLellis is no stranger to either: Fox's recent deal with Saban gives the studio the building blocks for its new kid vid label; CBS has been a supplier/partner since DeLellis joined in 1984. Back then, it was CBS/Fox Video that distributed theatrical and non-theatrical releases. 20th Century Fox took control of the movie end in the move from New York to Los Angeles almost six years ago. At the time, DeLellis was named president of FoxVideo while maintaining oversight responsibility for CBS/Fox, only recently relocated to L.A.

The question of the moment is the identity of DeLellis'

replacement. Fox Home Entertainment reports to Fox Filmed Entertainment chairman/CEO Bill Mechanic, who built Disney into a home video juggernaut and has maintained a strong interest in the business. (He's largely responsible for Fox's current non-involvement in DVD.)

Mechanic's choice of successors to run domestic operations could include international president Jeff Yapp, temporarily in charge; sales senior VP Vince Larinto, a Fox Home Entertainment veteran; and marketing senior VP Brad Kirk, who joined the studio a year ago. DeLellis' long-time chief sales and marketing executives, Bruce Pfander and Mike Dunn, respectively, left the company and transferred to international. Operations and administration senior VP David Goldstein has retired.

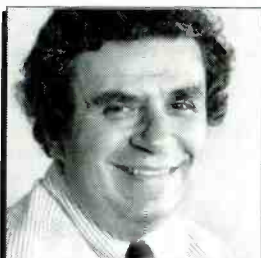
Three names have surfaced—very speculatively—if Mechanic decides to go outside: Len White, president of Metromedia Entertainment Group, which is being acquired by MGM; Bud O'Shea, just announced as the president of Metromedia Entertainment Group Home Video, also part of the MGM deal; and Ann Daly, former president of Disney's Buena Vista Home Video. Daly, Mechanic's protégée, is considered the least-likely candidate since she's expected to join DreamWorks and the realm of movie production. But, hey, you never know. Daly supposedly has been talking to Mechanic about something at Fox.

DeLellis, meanwhile, will try his hand at being an entrepreneur, ultimately involving his two college-age children. "I've always wanted a family business," he says. The D&B start-ups aren't the only things he has in mind. "My last thing is a restaurant," says a man whose favorite pastimes are cooking and sailing.

JUNE BLOOMS: Warner Home Video ships 17 more DVD titles next month at \$24.98 suggested list, 12 on its label ("Beetlejuice," "Blazing Saddles," "Caddyshack," "Cool Hand Luke," "Grumpy Old Men," "Pelican Brief," "Purple Rain," "Mars Attacks!" "Michael," "My Fellow Americans," "The Right Stuff," and "Strangers On A Train"), two from MGM Home Entertainment ("Brigadoon" and "Forbidden Planet"), two from New Line Home Video ("Rumble In The Bronx" and "The Player"), and one from HBO Home Video ("Turbulence").

LIVE Entertainment has named its first six for June 17 national delivery. At \$24.99 each are "Reservoir Dogs," "Total Recall," "Stargate," "The Substitute," "The Arrival," and "Cutthroat Island." Due Aug. 19: "Terminator 2," "Basic Instinct," "Dirty Dancing," "Madonna: Truth Or Dare," "Red Heat," and "The Doors."

PICTURE
THIS



by Seth Goldstein

SHOW-OFFS.



They tease, tantalize and reveal it all. They're the stunning women who light up the stage at North America's naughtiest night clubs. **Best of Playboy's Strip Search.** Give your customers the best seat in the house and these erotic entertainers show it all off in sensual style.



PLAYBOY HOME VIDEO
www.playboy.com

© 1997 Playboy Entertainment Group, Inc. All Rights Reserved.

Philips Forms DVD Arm; Wishbone Hits The Books

BUILDING BRIDGES: As part of its DVD launch, Philips Electronics has formed DVD Entertainment Group, which will work with software companies to raise the profile of the format.

Headed by executive VP Emiel Petrone, the Los Angeles-based division's goal is to educate, as well as develop unique programs for DVD. "Basically what the unit is doing is building a bridge with software companies that will serve as an information council to present the consumer with products that give the full look and feel of DVD," he says.

The unit will also work as an information clearinghouse for anyone willing to listen.

"DVD hits four cornerstones of the entertainment industry simultaneously," Petrone notes, "and there could easily be some misinformation and confusion about what it can do." As an example, the company reached out to sister division A&M Records to produce "A&M Vision," a compilation that Philips is bundling with its DVD player hitting retail this month.

The 10-track disc highlights the superior sound performance of DVD and features videos from Sting, Soundgarden, Bryan Adams, Suzanne Vega, Sheryl Crow, Sounds Of Blackness, Mint Condition, Dishwalla, Jonny Lang, and Ashley MacIsaac.

Although the compilation was an

in-house project, Petrone says, the unit will work with other record labels, studios, and computer hardware and software companies. "What we have is a group of people that will look into all areas of promotion, from product placement at retail to online possibilities." Staffers include Monique Blanke and Michelle Hartmann.

DVD Entertainment Group may seem like a goodwill ambassador, but Petrone says it won't be looking to replace any existing trade organization. "We support the Video Software

Dealers Assn. and all the other trade groups' pro-stance on DVD," he emphasizes. "But they are not able to strike an arrangement like we did with A&M Records. Those kind of deals normally don't happen between trade groups and companies."

The new department also won't be trying to convince studios still sitting on the DVD fence to come into the fold.

"At this point those studios have to decide, but obviously the DVD marketplace will develop competition," says Petrone, "and once these studios see that DVD is a new revenue stream, it won't take them a long time to commit to the format."

WISHBONE AT SCHOOL: The talented terrier Wishbone, who has

(Continued on page 88)

SHELF TALK

by Eileen Fitzpatrick

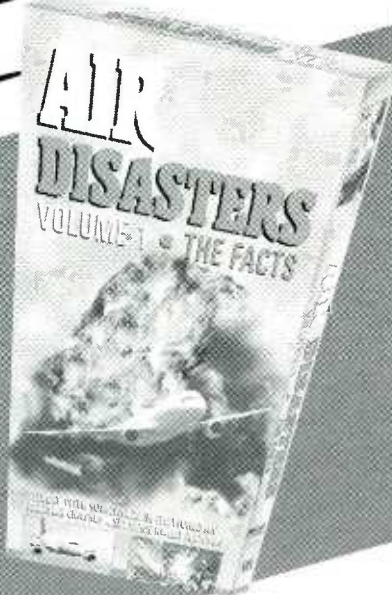


YOU AIN'T SEEN NOTHING YET!!!!

AS ADVERTISED ON TV!

In the tradition of best selling reality-based programs like **COPS**™ and the **AMAZING VIDEO COLLECTION**™, comes **AIR DISASTERS**™ - a combination of gripping visuals and powerful information. Actual videos of airplane crashes captures the terror and destruction caused when things go wrong in the sky. Learn the painful truths behind the world of flight, as well as what's being done to prevent disasters in the future.

CATALOG #: WHE71009
ISBN: 1-57252-082-5
UPC: 7-20917-10093-7
Order Date: June 24, 1997
Street Date: July 15, 1997



ONLY \$14.98

WINSTAR HOME ENTERTAINMENT

WinStar Home Entertainment, 419 Park Avenue South, New York, NY 10016
Phone: (212) 686-6777 Fax: (212) 686-0387 (1997 Fox Lorber Associates, Inc. All Rights Reserved)

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	4	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
2	3	12	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
3	5	10	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
4	2	9	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
5	4	50	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
6	6	10	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
7	7	4	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
8	9	23	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
9	8	83	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
10	10	7	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
11	11	5	DRAGONHEART	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery	1996	PG-13	19.98
12	14	5	THE CRAFT	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney	1996	R	19.95
13	12	8	HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	1997	PG	22.99
14	16	4	BATTLE ARENA: TOSHINDEN	Central Park Media 1475	Animated	1997	NR	19.95
15	23	21	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
16	19	67	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
17	NEW ▶		PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH	Playboy Home Video Uni Dist. Corp. PBV0821	Various Artists	1997	NR	19.98
18	17	24	INDEPENDENCE DAY	FoxVideo 41118	Will Smith Jeff Goldblum	1996	PG-13	22.98
19	13	8	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98
20	24	5	THE BEST BITS OF MR. BEAN	PolyGram Video 8006367793	Rowan Atkinson	1997	NR	19.95
21	21	7	KORN: WHO THEN NOW?	Epic Music Video Sony Music Video 50153	Korn	1997	NR	19.98
22	NEW ▶		LARGER THAN LIFE	MGM/UA Home Video Warner Home Video M505492	Bill Murray	1997	PG	19.98
23	NEW ▶		PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0807	Victoria Silstedt	1997	NR	19.98
24	29	2	THE ARRIVAL	Live Home Video 60259	Charlie Sheen Teri Polo	1996	PG-13	19.98
25	25	5	SELENA REMEMBERED	EMI Latin Video 77826	Selena	1997	NR	19.98
26	33	75	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
27	15	12	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.98
28	20	10	HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1996	PG	19.95
29	NEW ▶		THE STEPFORD WIVES	Video Treasures Anchor Bay Entertainment 10136	Katherine Ross Paula Prentiss	1975	PG	14.98
30	NEW ▶		CHRIS ROCK: BRING THE PAIN	Dreamworks Geffen Home Video	Chris Rock	1997	NR	19.98
31	22	7	PENTHOUSE: FIRE AND ICE	Penthouse Video WarnerVision Entertainment 57018-3	Various Artists	1997	NR	19.95
32	26	6	PENTHOUSE'S LOST TREASURES	WarnerVision Entertainment 57019-3	Various Artists	1997	NR	19.95
33	18	59	COMPLEAT BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1982	NR	9.98
34	NEW ▶		THE ART OF SINGING	Atlantic Records Inc. Atlantic Video 95038-3	Various Artists	1997	NR	24.95
35	32	11	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1997	NR	14.98
36	37	11	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
37	30	19	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
38	35	14	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
39	31	2	MACROSS PLUS-THE MOVIE	Manga Entertainment PolyGram Video 8006362453	Animated	1997	NR	29.95
40	NEW ▶		BARNEY'S MUSICAL SCRAPBOOK	Barney Home Video The Lyons Group 2017	Barney	1997	NR	14.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. . ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

DVD LAUNCH LIMITS MAY BE LOOSENING

(Continued from page 85)

turers has also played a major role in driving sales. Leading the pack are Toshiba and Panasonic, which each placed ads on such popular television shows as "ER," "Friends," "Seinfeld," and the Academy Awards broadcast presentation.

"When you start telling consumers something is new and better, they usually drop the old," says Tower Video video product manager Cliff MacMillan. "Laserdisc was better than tape, but it never had a big campaign to push it in the marketplace."

In fact, MacMillan says laserdisc sales have seriously suffered since the arrival of DVD. "We're very pleased with our DVD sales, but we'd be more pleased if laser sales weren't going down," he comments. Tower initially placed DVD software in 50 stores within the Warner test markets and has since rolled out the Columbia and Simitar titles to all 98 locations.

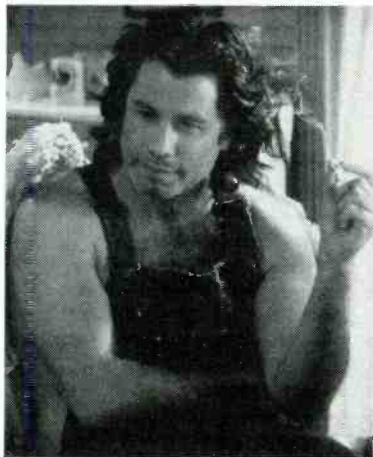
The format has been written and talked about within the trade for the past two years, which has built up demand among early adapters.

"Consumers have been very aware that this was coming," says Musicland Group spokeswoman Marcia Appel. "It's amazing how many have come from markets outside of the test market to purchase this product." Musicland originally tested DVD software in 160 of its 1,392 stores. Now, Appel says, the chain has Columbia's four titles in all locations and plans to stock releases from LIVE Home Video and PolyGram Video.

On June 17, LIVE will release six titles priced at \$24.99 each. PolyGram follows with seven titles June 24 at \$29.99 suggested list.

Dealers also credit themselves for developing eye-catching demonstration displays and attractive in-store signage. Virgin and Best Buy, among others, have created their own software showcases. Virgin is selling players as well; Sikich says the units are now on back order.

The cry for wider DVD distribution is bound to grow louder as new—and significant—dealers come aboard. Blockbuster Entertainment, absent from the scene thus far, is rolling out the product in 87 of its 3,000 stores. In an exclusive agreement with Sony, the hardware manufacturer will build a demo kiosk for



"Michael," starring John Travolta, makes its DVD debut in June, one of 17 new titles Warner will distribute.

the locations, all in the seven markets.

In addition, Sony Consumer Electronics and Blockbuster will conduct a cross-promotion offering consumers free DVD rentals of Columbia titles when they purchase Sony's \$1,000 DP-S700 DVD model. Blockbuster's arrival would have come earlier, but there were internal issues to be worked out.

"The kiosks took longer to build than we anticipated," says media relations manager Wade Hyde. "It wasn't strategically motivated, and the whole program is still considered a test."

Other dealers, though, still aren't convinced DVD has arrived. Some of the uncommitted say sales are inflated because other retailers are buying discs in large quantities for their shelves. Despite the best efforts of Warner, estimates are that 5%-20% of current volume ends up in stores outside the seven regions.

And the fence-sitting by Buena Vista Home Video, 20th Century Fox Home Entertainment, Paramount Home Video, and Universal Studios Home Video has dampened enthusiasm among retailers that are waiting for a far wider selection of titles.

"There needs to be more studios on board," says one buyer at a publicly held video chain. "There's no question DVD is the format of the future, but it's a matter of what year it will really happen."

Strict Standards Keep British Videos Clean And Censors Busier Than Ever

BY PETER DEAN

LONDON—British censors are wielding sharper scissors, if only in self-protection.

According to the latest annual report by the British Board of Film Classification (BBFC), stricter standards on violence introduced by the Conservative government in 1996 have led to a significant rise in the number of 18-rated features trimmed for video. Statistics indicate almost 25% of movies cleared for adult theatrical audiences are edited for video, and 10% of all releases lose footage before they can be distributed legally.

Even previews, many of which appear on tape, have come under the microscope. Censors cut 6% of 720 trailers submitted for approval.

The BBFC is toying the line on standards imposed following what observers call "a moral panic" about violence. Great Britain thus maintains its rank-

ing as the strictest censor in the world.

Quite apart from the home secretary requiring stricter standards for large and small screens, the rise in the number of new British sex videos has also put pressure on BBFC director James Ferman. The BBFC will only allow explicit titles to be classified R18, limiting distribution to the few licensed sex shops in the U.K.

Porn video vendors can subject their releases to severe cuts to obtain a more general 18 rating, or they can try to skirt the system. Many are choosing the latter. Just 27 titles were rated R18 in 1996, an indication of how little the classification is being used.

Last year, says the BBFC, six videos were refused certificates altogether, one on grounds of callous acts of violence by a 9-year-old boy; one for advertising the services of prostitutes; one for encouraging sadomasochistic practices of a physically harmful kind; two for Japanimation pornography and vio-

lence; and one for violence in "the guise of a documentary about bare-fist fighting."

The British judiciary is no longer the court of last resort for vendors, but that hasn't helped overturn contested certifications. U.K.-based Redemption appealed two refusals to the European Court of Human Rights and lost both.

After the court affirmed the BBFC's stand on "Visions Of Ecstasy," which it designated blasphemous, Redemption withdrew a similar case concerning the German prison drama "Bare Behind Bars." However, it plans to proceed with its appeal of a horror video, "Boy Meets Girl," due to be heard this year.

Few others suffered similar rejection. Last year, the BBFC awarded almost 4,000 certificates, the highest total in seven years, although less than the 4,500 the video industry had predicted. Part of the difference was accounted for by a decline in the number of digital

(Continued on page 89)

Billboard

MAY 24, 1997

Top Special Interest Video Sales

THIS WEEK				2 WKS. AGO		WKS. ON CHART		TITLE		Suggested List Price	
Compiled from a national sample of retail stores sales reports.											
RECREATIONAL SPORTS™											
★★ NO. 1 ★★											
1	1	13	NBA AT 50								19.98
										FoxVideo (CBS/Fox) 8450	
2	4	11	SUPER BOWL XXXI CHAMPIONS								19.95
										PolyGram Video 8006390333	
3	2	53	MICHAEL JORDAN: ABOVE & BEYOND								14.98
										FoxVideo (CBS/Fox) 8360	
4	3	25	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS								14.98
										Orion Home Video 96002	
5	6	5	NBA IN THE PAINT								14.98
										FoxVideo (CBS/Fox) 8323	
6	5	25	THE 1996 WORLD SERIES VIDEO								19.98
										Orion Home Video 91096	
7	9	19	PINSTRIPED DESTINY								19.98
										Orion Home Video 96012	
8	7	15	THE ULTIMATE FIGHTING CHAMPIONSHIP 4								19.99
										Vidmark Entertainment VM6372	
9	18	7	IDOLS OF THE GAME								39.98
										Turner Home Entertainment 5426	
10	14	203	MICHAEL JORDAN: AIR TIME								19.98
										FoxVideo (CBS/Fox) 5770	
11	19	37	GRANT HILL: NBA SENSATION								14.98
										FoxVideo (CBS/Fox) 8325	
12	13	23	SUPER SLUGGERS								14.98
										Orion Home Video 96001	
13	10	13	NHL POWER PLAYERS								14.98
										FoxVideo (CBS/Fox) 8427	
14	12	61	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS								19.95
										PolyGram Video 8006353633	
15	11	277	MICHAEL JORDAN'S PLAYGROUND								19.98
										FoxVideo (CBS/Fox) 2858	
16	8	372	MICHAEL JORDAN: COME FLY WITH ME								19.98
										FoxVideo (CBS/Fox) 2173	
17	16	47	DREAM TEAM 1996 GOES FOR THE GOLD								14.98
										FoxVideo (CBS/Fox) 8343	
18	17	69	MIKE TYSON: THE INSIDE STORY								19.98
										MPI Home Video 7074	
19	RE-ENTRY		MUHAMMAD ALI: SKILL, BRAINS, & GUTS								19.98
										MPI Home Video MP7116	
20	NEW		MARK MESSIER: LEADER, CHAMPION & LEGEND								14.98
										FoxVideo (CBS/Fox) 8425	

THIS WEEK				2 WKS. AGO		WKS. ON CHART		TITLE		Suggested List Price	
Compiled from a national sample of retail stores sales reports.											
HEALTH AND FITNESS™											
★★ NO. 1 ★★											
1	1	25	CRUNCH: FAT BLASTER PLUS								9.98
										Anchor Bay Entertainment SV10092	
2	4	3	THE FIRM: FIRM CARDIO								19.98
										BMG Video 80314-3	
3	3	29	THE FIRM: ABS, HIPS & THIGHS SCULPTING								19.98
										BMG Video 80114-3	
4	11	45	THE FIRM: LOWER BODY SCULPTING								14.98
										BMG Video 80120	
5	9	3	THE FIRM: FIRM STRENGTH								19.98
										BMG Video 80305-3	
6	17	63	THE FIRM: LOW IMPACT AEROBICS								19.98
										BMG Video 80111-3	
7	2	35	CRUNCH: FAT BLASTERS								9.98
										Anchor Bay Entertainment SV10025	
8	5	5	THE FIRM: THE HARE WORKOUT								19.98
										BMG Video 80124-3	
9	6	5	THE FIRM: THE TORTOISE WORKOUT								19.98
										BMG Video 80123-3	
10	7	29	THE FIRM: AEROBIC INTERVAL TRAINING								19.98
										BMG Video 80112-3	
11	16	7	CRUNCH: BEST ABS AND ARMS								9.98
										Anchor Bay Entertainment SV10093	
12	14	61	THE FIRM: BODY SCULPTING BASICS								19.98
										BMG Video 80110-3	
13	18	145	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS								14.98
										Healing Arts 1088	
14	8	23	THE GRIND WORKOUT: STRENGTH AND FITNESS								12.98
										Sony Music Video 49805	
15	13	49	DAISY FUENTES: TOTALLY FIT WORKOUT								19.95
										WarnerVision Entertainment 51760	
16	RE-ENTRY		THE FIRM: NOT-SO-TOUGH AEROBICS								14.98
										BMG Video 80122	
17	15	29	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING								19.98
										BMG Video 80115-3	
18	20	31	THE FIRM: TIME CRUNCH WORKOUT								19.98
										BMG Video 80113-3	
19	10	71	THE GRIND WORKOUT: FITNESS WITH FLAVA								12.98
										Sony Music Video 49796	
20	RE-ENTRY		CLAUDIA SCHIFFER: PERFECTLY FIT BUNS								14.98
										FoxVideo (CBS/Fox) 8242	

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.



Columbia TriStar Home Video offers "Legends Of The Fall" in a national rollout involving Blockbuster, which is also demonstrating Sony hardware.

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	1	6	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
2	5	4	THE GHOST AND THE DARKNESS (R)	Paramount Home Video 323503	Michael Douglas Val Kilmer
3	2	5	WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo 24143	Leonardo DiCaprio Claire Danes
4	3	7	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
5	4	8	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
6	6	4	101 DALMATIANS (G)	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels
7	13	4	EMMA (PG)	Miramax Home Entertainment Buena Vista Home Video 9677	Gwyneth Paltrow Ewan McGregor
8	8	5	EXTREME MEASURES (R)	Columbia TriStar Home Video 94923	Hugh Grant Gene Hackman
9	7	6	THE CHAMBER (R)	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman
10	16	3	SET IT OFF (R)	New Line Home Video Warner Home Video 3788	Jada Pinkett Queen Latifah
11	NEW		THE PREACHER'S WIFE (PG)	Touchstone Home Video Buena Vista Home Video 10038	Whitney Houston Denzel Washington
12	9	10	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
13	12	7	SUPERCOP (R)	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
14	10	5	LONE STAR (R)	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughey
15	14	5	MICHAEL COLLINS (R)	Warner Home Video 14205	Liam Neeson Julia Roberts
16	20	2	THE RICH MAN'S WIFE (R)	Hollywood Pictures Home Video Buena Vista Home Video 9181	Halle Berry
17	NEW		SECRETS & LIES (R)	FoxVideo 4389	Brenda Blethyn Marianne Jean-Baptiste
18	21	2	BIG NIGHT (R)	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
19	11	9	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
20	18	3	THE ASSOCIATE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9183	Whoopi Goldberg
21	15	31	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
22	33	2	DEAR GOD (PG)	Paramount Home Video 325583	Greg Kinnear
23	25	10	2 DAYS IN THE VALLEY (R)	HBO Home Video 91296	James Spader Eric Stoltz
24	NEW		LOOKING FOR RICHARD (PG-13)	FoxVideo 4142	Al Pacino
25	23	6	HIGH SCHOOL HIGH (PG-13)	Columbia TriStar Home Video 82483	Jon Lovitz
26	24	6	FLIRTING WITH DISASTER (R)	Miramax Home Entertainment Buena Vista Home Video 8759	Ben Stiller Patricia Arquette
27	31	9	BOUND (R)	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
28	19	5	THE SPITFIRE GRILL (PG-13)	Columbia TriStar Home Video 89053	Alison Elliott
29	17	9	THAT THING YOU DO (PG)	FoxVideo 4141	Tom Hanks
30	37	16	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick
31	NEW		LARGER THAN LIFE (PG)	MGM/UA Home Video M505492	Bill Murray
32	28	6	BASQUIAT (R)	Miramax Home Entertainment Buena Vista Home Video 9676	Jeffrey Wright David Bowie
33	29	2	TO GILLIAN ON HER 37TH BIRTHDAY (PG-13)	Columbia TriStar Home Video 82593	Peter Gallagher Michelle Pfeiffer
34	27	9	SPACE JAM (PG)	Warner Home Video 16400	Michael Jordan
35	26	13	TRAINSPOTTING (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
36	40	2	MOTHER NIGHT (R)	New Line Home Video Warner Home Video N4548	Nick Nolte
37	32	11	LAST MAN STANDING (R)	New Line Home Video Warner Home Video N4507	Bruce Willis Christopher Walken
38	39	19	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
39	38	12	FIRST KID (PG)	Walt Disney Home Video Buena Vista Home Video 7896	Sinbad
40	22	8	MAXIMUM RISK (R)	Columbia TriStar Home Video 27413	Jean-Claude van Damme Natasha Henstridge

◆ 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.

SHELF TALK

(Continued from page 86)

played Tom Sawyer, Frankenstein, and Don Quixote, becomes a teacher in a new school program called "Leap Into Reading."

Set to launch nationally in September, the program was developed by "Wishbone" producer Big Feats! Entertainment, a unit of Dallas-based Lyric Studios. USA Today is a co-sponsor.

Participating schools can select a 10-, 16-, or 32-week program. Each school will receive a kit containing 12 "Wishbone" episodes, 30 copies of USA Today for each week of the program, teacher guides, plot summaries, pre- and post-viewing discussion questions, and a course curriculum called "Connecting The Classics," which applies classic literary themes to current events.

"Wishbone" titles selected for the program include "Homer Sweet Homer" (also known as "The Odyssey"), "A Twisted Tail" ("A Tale Of Two Cities"), "A Tail Of Twain" ("The Adventures Of Tom Sawyer"), "Frankenbone" ("Frankenstein"), "Bone Of Arc" ("The Personal Recollections Of Joan Of Arc"), "Sniffing The Gauntlet" ("Ivanhoe"), "The Impaw-sible Dream" ("Don Quixote"), and "Paw Prints Of Thieves" ("The Adventures Of Robin Hood").

Schools are required to pay a nominal fee for the materials, which is based on a sliding scale depending on how many weeks they choose to participate. Prices have yet to be determined, according to a spokeswoman.

USA Today and Lyric will work together to find corporate sponsors to underwrite the costs of the program to local schools, announced at the annual International Reading Assn. confab held May 5. Educators could sign up for the program at the convention. USA Today will also mail to schools alerting them to "Leap Into Reading."

Lyric, meanwhile, will contact its 35 licensees and myriad video accounts, asking for sponsors at the local level.

"Leap Into Reading," aimed at grades 4-7, has already been used as a pilot program in the Dallas Independent School District in the last year. It is being tested in a number of schools in the Portland, Ore., area.

ALIEN GIVEAWAYS: New episodes of "The X-Files" and "Star Trek: Deep Space Nine" will feature free on-pack premium items. Elsewhere in the galaxy, episodes 21 and 22 of Paramount Home Video's "Deep Space Nine" are coming with detachable collector's photos attached to the cassette box.

Three new "X-Files" tapes from the second season feature two exclusive collector's cards and an introduction from series creator Chris Carter. Street date is Tuesday (20), and the price is \$14.98 each or \$39.98 for a triple pack. The "Deep Space Nine" titles arrive in stores July 8 at \$14.95 per cassette.

WEIRD STUFF: It has taken about a month for a cassette about the Heaven's Gate suicide cult to make its way to video stores. Released by MVP Home Entertainment, "Heaven's Gate: Culticide In California" arrives in stores Monday (19), priced at \$19.98.

The video explores why people join cults and features news and police footage from the Southern California home where the 39 Heaven's Gate members were found dead in April. MVP will release the title under a new label called On the Street Productions.

Top Music Videos

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	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	6	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF 19.98
2	2	32	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF 24.95
3	4	2	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF 19.98
4	3	2	OZZFEST I-LIVE! Red Ant Video 17000	Ozzy Osbourne	LF 19.98
5	13	11	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF 19.95
6	5	8	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF 19.98
7	6	25	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF 9.95
8	8	27	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF 19.95
9	7	175	OUR FIRST VIDEO ▲⁴⁰ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF 12.95
10	16	30	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF 19.95
11	10	166	LIVE AT THE ACROPOLIS ▲⁵ Private Music BMG Video 82163	Yanni	LF 19.98
12	14	25	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF 19.98
13	15	27	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF 19.98
14	9	100	PULSE ▲² Columbia Music Video Sony Music Video 50121	Pink Floyd	LF 24.98
15	12	28	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF 19.98
16	19	7	LIFE, LOVE & OTHER MYSTERIES Word Video 2653	Point Of Grace	LF 19.95
17	11	176	LIVE SHIT: BINGE & PURGE ▲¹⁰ Elektra Entertainment 5194	Metallica	LF 89.98
18	17	133	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF 9.95
19	18	25	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF 19.95
20	21	80	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF 19.98
21	30	9	HOME COMING TEXAS STYLE ● Chordant Dist. Group 4626	Gaither & Friends	LF 29.95
22	RE-ENTRY		GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF 14.98
23	23	18	GET SERIOUS! MCA Music Video 11557	Ray Stevens	LF 19.98
24	RE-ENTRY		RYMAN GOSPEL REUNION ▲ Chapel Music Group 4627	Gaither & Friends	LF 29.98
25	27	26	SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509	Vince Gill	LF 19.98
26	20	10	SOMETHING BEAUTIFUL ● Chordant Dist. Group 4623	Gaither & Friends	LF 14.95
27	31	159	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF 19.98
28	RE-ENTRY		WE ARE WHAT WE ARE Roadrunner Video 91	Sepultura	LF 19.98
29	25	95	VIDEO GREATEST HITS-HISTORY ▲² Epic Music Video Sony Music Video 50123	Michael Jackson	LF 19.98
30	24	62	ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	LF 19.95
31	28	49	REMOTELY CONTROLLED ● Word Video 1695	Mark Lowry	LF 21.95
32	22	58	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF 12.95
33	34	35	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF 159.95
34	32	127	HELL FREEZES OVER ▲² Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF 24.98
35	33	49	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF 9.98
36	NEW		BUTTERFLY KISSES BMG Video 39691	Bob Carlisle	LF 17.98
37	RE-ENTRY		HOLY GROUND ● Chapel Music Group 46155	The Gaither Vocal Band	LF 29.98
38	26	25	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF 19.98
39	RE-ENTRY		THIS IS GARTH BROOKS ▲⁸ Liberty Home Video 40038	Garth Brooks	LF 24.98
40	29	25	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	LF 19.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

Columbia TriStar Tops Home Entertainment Awards Nominations

NEW YORK—Columbia TriStar has garnered 10 Home Entertainment Award nominations from the Video Software Dealers Assn. (VSDA), which will announce the winners at its 16th annual convention, July 9-12 in Las Vegas.

In second place is Buena Vista with seven selections, followed by PolyGram Video with five; Paramount with four; and New Line, Republic, 20th Century Fox Home Entertainment, and Universal Studios with three each. Warner Home Video received one nomination, as did A-Pix Entertainment, National Geographic Home Video, and adult suppliers Private USA, Ultimate Pictures, VCA Platinum Plus, Vivid Films, and Wicked Pictures.

Columbia dominated VSDA's family video of the year category, taking four of the five slots with "Fly Away Home," "Harriet The Spy," "Jumanji," and "Matilda."

Kid-vid powerhouse Buena Vista was held to a single entry, "Toy Story." Buena Vista did better in the direct-to-video competition, placing "Aladdin & The King Of Thieves" and "Honey We Shrunk Ourselves."

Also making their marks in that thriving sell-through sector were Universal's "Land Before Time IV," PolyGram's "Lord Of The Dance," and Columbia's "Riverdance—The Show."

BRITISH CENSORS

(Continued from page 87)

media releases requiring certificates.

Just 68 video games and CD-ROMs were submitted for age ratings, compared with 82 in 1995, a drop of 18%.

Almost half of the videos classified in 1996 were in family categories that carry no age restriction. Fewer of these required cuts than in previous years, in part due to the recently introduced, looser 12 rating. The new classification includes features like "Crocodile Dundee," which the censor would previously have rated 15 or cut to make acceptable to an unrestricted audience.

The number of seized videos on which evidence was requested by police and trading standards officers continued to increase in 1996 due to a number of changes in the law. Officials have in place streamlined criminal procedures on piracy. In addition, a consumer advice system implemented by PolyGram and tested by British Video Assn. members has encountered no difficulties to date.

The BBFC can barely keep its head above unhealthy waters, according to Ferman, who spoke out about the difficulties of his job in January. He blamed Hollywood for his troubles.

"The problem is that Hollywood violence is slicker, more professionally staged, and with far more impressive special effects. It is much more pervasive since it occurs in a much larger proportion of films. Most important of all, it has become commonplace in the kind of action adventures that are targeted at a young audience," Ferman said.

"Censorship can cut gratuitous acts of violence or moderate the effects of violence on a scene-by-scene basis, but it cannot change the culture of violence which permeates the mainstream of filmmaking even in the junior categories."

VSDA Las Vegas COMMAND PERFORMANCE

Where the Show Means Business

16th Annual VSDA Home Entertainment Convention

July 9-12, 1997

Las Vegas Convention Center

More than Half of all Video Cassette Sales
Happen in Non-Video Specialty Stores!
Take Command of this Profit Center.

If you are interested in doing business with representatives of 20,000 home entertainment stores on a stage with major film studios & independents, manufacturers, distributors, rack jobbers and retail support products and services—you need to know more about the



largest International Home Entertainment Convention & Exhibition presented by the Video Software Dealers Association.

Don't miss this incredible opportunity to network with industry leaders and see the latest in new products and services for the home entertainment business.

Exhibitor & Attendee Information: 800-995-VSDA • Hotel Information: 800-926-3976

Call Jeff Serrette
NY State - 212-536-5174
1515 Broadway New York, NY 10036
FAX YOUR AD
212-536-8864/5055
CALL TOLL FREE: 1-800-223-7524

CLASSIFIED ADVERTISING RATES

1" - 1 issue \$170.00 PER
 1" - 4 issues \$170.00 PER
 1" - 13 issues \$150.00 PER
 1" - 26 issues \$140.00 PER
 1" - 52 issues \$115.00 PER

Display
 Classified:

MINIMUM RUN FOR HELP WANTED: 1 ISSUE
 MINIMUM RUN FOR SERVICES: 4 ISSUES
 BOX NUMBER: \$25.00/RADIO HELP WANTED: \$95.00 PER INCH
CLASSIFIED ADVERTISING IS COMMISSIONABLE

****REAL ESTATE TO THE STARS****

For Real Estate information call
Kara DioGuardi in NY
212-536-5008
Call Toll Free: 1-800-407-6874

Real Estate to the Stars
\$80.00 per inch
ALL MAJOR CREDIT CARDS ACCEPTED

SERVICES

ESP *We Anticipate Your Every Need*
CD REPLICATION
 Cassette Duplication
 Graphic Design & Printing
 Digital Editing & Mastering
1-800-527-9225
 (716) 691-7631 • Fax (716) 691-7732

SERVICES

CUSTOM COMPACT DISCS
 Affordable single copy CDs starting at \$20.
\$5.00 OFF WITH THIS AD
46 PRODUCTIONS
 42W557 Hawk Circle
 St Charles, IL 60175
TEL (800) 850 5423
FAX (800) 203 1725
 Contact Us On The Internet at 46P@wwa.com
 Visit our Web Page at <http://www.beaches.net/46P>

SERVICES

DSB inc.
 DISC
 8400 Côte de Lesse,
 St-Laurant, (Quebec)
 Canada H4T 1G7

IF YOU THINK YOU'VE GOT THE
 GREATEST PRODUCT AROUND...
 CHECK US OUT! WITH OVER 14
 YEARS EXPERIENCE IN MASTERING
 AND MANUFACTURING, TO FULFILLMENT
 AND GRAPHIC PRINTING,
 YOU CAN'T GO WRONG.

CALL US NOW !!!
 AND ASK FOR OUR FREE CATALOG.
 THE 1 NUMBER 2 REMEMBER:
1-800-361-8153
Let us Make your Music!

digalog **COMPACT DISC**
 DIGITAL AUDIO

COMPUTERS

Musicware Complete POS / Inventory
 Control for ALL your record and
 multimedia store needs!
 Available in Spanish too!
1-888-222-4POS (toll free)
 FAX: (919)677-9194
 E-mail: POS@unidial.com
<http://www.idcsoft.com>

RecordTrak
 Inventory Management
 For Record Stores
800-942-3008
 Fax 203-269-3930
 Voice 203-265-3440

SPECIAL COMPACT DISCS
1000 for \$1595
 LIMITED TIME

GUARANTEED QUALITY
ALSHIRE
 CUSTOM SERVICE
 P. O. Box 7107
 BURBANK, CA 91510
 (800) 423-2936
 Fax (818) 569-3718

RETAIL READY PACKAGE
 CUSTOMER SUPPLIES: DAT, 1630, or CDR MASTER • COMPOSITE
 NEGATIVES & COLOR KEYS • CD LABEL FILM POSITIVE

Total Media

Your Music-Your Future-on CD

1000 CD's ONLY \$820.00

- QUICK TURNAROUND
- LOWEST PRICE IN THE INDUSTRY
- HIGHEST QUALITY-NOBODY DOES IT BETTER
- RELIABLE & DEPENDABLE SERVICE

TOTAL MEDIA INC.
CALL TOLL-FREE (888)456-DISK
 Also Available: Blank CDR's & Jewel Cases

YOUNG SYSTEMS LIMITED
COMPUTER SYSTEMS FOR
THE MUSIC & VIDEO INDUSTRY
770-449-0338
MORE THAN 30 YEARS OF EXPERIENCE
770-840-9723 FAX

D.J. VINYL PROMO

100 12" VINYL \$749.00
 (in WHITE JACKET w/ HOLE) \$1.20 each for additional LP's

1000 7" VINYL 45's (WITH WHITE SLEEVE) \$719.00 REORDER - \$379.00
500 7" VINYL 45's (WITH WHITE SLEEVE) \$599.00 REORDER - \$269.00
1000 12" VINYL (in WHITE JACKET w/ HOLE) \$1,699.00 REORDER - \$1149.00
500 12" VINYL (in WHITE JACKET w/ HOLE) \$1,199.00 REORDER \$649.00

ALL PACKAGES INCLUDE: MASTERING / FULL PROCESSING / TESTS /
 2-COLOR LABELS / SHRINKWRAP / QUICK TURN AROUND

IN-HOUSE CD, VINYL & CASSETTE REPLICATING & PACKAGING — ASK FOR OUR FREE BROCHURE!

Rainbo Records and Cassettes
 1738 Berkeley Street, Santa Monica, CA 90404 • (310) 829-3476 • Fax (310) 828-8765

- Compact Disc Pressing
 CD Audio & CD ROM
- Pre-Mastering / Short-Run
- Cassette Duplication
- Vinyl Pressing
- Design/Film/Printing

COMPLETE PACKAGES. READY-TO-GO!

We may be the experts,
 but when it comes to
 your project, you're the boss!

MaxDisk
 Free catalogue/custom quote!
1 800 681 0708

INTERNET

beardance.com
 1.888.bearmusic

DIGITAL FORCE

TOTAL CD, CD-ROM
 & CASSETTE PRODUCTION

212-333-5953

Feel the "Power of Excellence"
 call for **POWER PLAY** the
DIGITAL FORCE Sampler &
 Studio Reference Disc
330 WEST 58th ST, NY, NY 10019

DJ SERVICES

DJ's & COLLECTORS
BROUHAHA
 2168 S. Atlantic Blvd. Suite 260
 Monterey Park, CA. 91754
(213) 721-4003 FAX: (213) 728-4373
 Email: Brouhahacd@aol.com
 Internet: <http://www.brouhahacd.com>
 For CD Singles (Remixes, Special Tracks),
 CD's, Collectables...

MUSIC MERCHANDISE

Zmachars INC.
MUSIC MERCHANDISE
 One stop distributor for posters, t-shirts, stickers, hats,
 keyrings, buttons, patches, incense, lights, jewelry,
 sunglasses, tapestries, and much, much, more...
 We are a service based company with all of the latest
 merchandise available. Get it all with just one call...
NO MINIMUMS/SAME DAY SHIPPING
 dealers only — call for information:
1-800-248-2238 - fax #: (305) 888-1924

EUROPADISK specializes in full service
 compact disc replication. Everything is
 done in-house, on-site for guaranteed quality
 and cost efficiency. Major credit cards accepted. For
 a free catalog or estimate, call: **800-455-8555, ext.31**

•CD-Audio •CD ROM •Vinyl •Cassette

COMPLETE SERVICES: replicating • mastering • pressing • graphics • fulfillment

EUROPADISK LTD.
 Discs With No Risks.
 75 Varick Street, New York, NY 10013. (212)-226-4401, ext.31 FAX (212) 966-0456

FREE!

GUIDE TO MASTER TAPE PREPARATION

Find out how to prepare
 your audio master for error-
 free manufacturing. A must
 for recording artists and
 studio engineers.

\$7.95 Value

DISC MAKERS
 1-800-468-9353 • <http://www.discmakers.com>

• BROWSER® DISPLAY SYSTEMS •

320 VIDEO TITLES in just 2 SQ. FT.!
 complete line of counter, wall, and floor displays.

Call or write today for **FREE** sample Pak

Browser®
DISPLAY SYSTEMS
CHICAGO ONE STOP, INC.
 401 West Superior • Chicago, IL 60610
 Phone: 312-822/0822 - Tollfree: 800-822/4410

Video boxes fit
 flat in Browser Pak-
 3 different sizes

Patents 4813534 & 4899879

COMPACT DISCS • 85¢ EACH

(Bulk from your C.D. ready master and label positives) minimum 1000
 Complete CD and Cassette Packages Available
1-800-874-4174
 CALL FOR A QUOTE

Digital Mastering Systems • Digital Audio Duplication • Computer Graphics

NATIONAL TAPE DISC
 1110-48th Avenue North • Nashville, TN 37209

DUPLICATION
 COMPACT DISC
 AUDIO-VIDEO CASSETTE
 CD ROM
 NOW FEATURING THE
MAX
 THE LATEST IN DIGITAL
 CASSETTE BIN TECHNOLOGY
 FROM GAUSS.

WMG, INC.
 WORLD MEDIA GROUP
 8737 E. 30th Street
 Indianapolis, Indiana 46219
 317-448-8484 Fax 317-549-8480
 1-800-400-4WMG
 Internet: wmg@indy.net

MADE IN
USA

FOR SALE**SPANISH CUTOUTS**

Large Selection of Cassettes & CD's
Custom Prepacks Available
TARGET MUSIC DISTRIBUTORS
7925 NW 66th Street - Dept. S
Miami, Florida 33166
PH: 305-591-2188 • FAX: 305-591-7210
DEALERS ONLY

C.D. Pockets**75% Space Savings****Alternative CD storage system**

Inexpensive & efficient way to access
your Compact Discs or CD ROMs
LIFETIME GUARANTEE
Safe & Easy you'll love your music all over.
P.O. Box 547824, Orlando, FL 32854-7824

Call for information
800/350-7156
Ask for Fax Back order form.
Or check our website @
<http://users.aol.com/cdpockets>

LOWEST PRICE!

- CD's - LP's - Tapes •
- Cut-Outs - Over Stocks •
- Budget - Midline •

• Call For Your Free Catalog Today!
MUSIC WORLD
8555 Tonnelle Ave., N. Bergen, NJ 07047
Tel: (201) 662-7600 Fax: (201) 662-8060

Any Case \$29.00

ALBUMS, CD's & 45's CASES
(800) 343-1433
Call Now
ISLAND CASES
(In NY)
(516) 563-0633
Fax: (516) 563-1390

Buy direct and save! While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available. For free catalog call (609) 890-6000. FAX: (609) 890-0247 or write
SCORPIO MUSIC, INC.
P.O. BOX A
TRENTON, NJ 08691-0020

• Psychedelic • Heavy Metal • Punk • Jazz • Blues • R&B • Pop • Oldies • Folk • 60's •
Campus Records
Wholesale Distributor of
"Deletions/Overstocks" IMPORT
874 Albany Shaker Road
Latham, NY 12110
(518) 783-6698 EXPORT
(518) 783-6753 FAX
For a Unique Blend of Independent and
Major Label Closeouts and Overstocks
• Dance • Electronic • Reggae • C&W • Industrial •

RADIO HELP WANTED

JEFF McCLUSKY & ASSOCIATES, INC.
marketing and promotion services

ARE YOU READY TO JOIN AMERICA'S PREMIER MUSIC PROMOTION AND MARKETING FIRM? Jeff McClusky & Associates has a rare executive opening in its Chicago office: Director of Artist Development. This is a unique opportunity for a multi-task oriented person with music industry relationships. Must have 3-5 years experience with thorough working knowledge of promotion and marketing strategies for major motion picture soundtracks, international labels, music publishers and independent labels. Must be a leader, able to develop new business ventures, know how to budget and work with high-level individuals. Send resume and references to:
Tom Barsanti, JMA, 719 W. Willow,
Chicago, IL 60614. NO CALLS PLEASE.

HELP WANTED**MUSIC REPORTER**

L.A.-based entertainment trade paper seeks experienced music industry reporter. Must be able to handle daily newspaper deadlines as well as in-depth features. Background in film and TV music a major plus. Ideal candidate would submit recent news and feature clips developed with multiple sources. This is a reporting position; please do not apply based on music reviewing experience.

Reply to: Executive editor,
The Hollywood Reporter, 5055 Wilshire Blvd., L.A., CA 90036. No phone calls. EOE.

REGIONAL SPORTS CABLE

operation, Fox Sports Net, is seeking music director. Candidate should have a minimum 5-10 years experience in established music industry position. Must possess thorough knowledge of all music categories, composition, administration, licensing and law. Knowledge of sports and computer skills a plus.

Fax resumes to 213-461-4824

COUNTERPOINT SYSTEMS

The world's largest supplier of software to the Music and Entertainment industries is seeking a full time US based representative.

You will most likely be East Coast based, with a graduate degree, and previous experience in sales and marketing. Music or Entertainment industry experience will be advantageous but not essential.

We are offering a very good package and the ability to work as the primary US representative for a dynamic and growing company. If this suits you and you feel that you are the right person for the job then tell us why along with your resume to:

Counterpoint Systems
P.O. Box 1693
Pearl River, NY 10965

IF YOU CAN SELL ADS LIKE THIS (OR BIGGER) BILLBOARD WANTS YOU!

Billboard Classified, the music industry's most successful classified, is expanding its telemarketing sales staff. You'll be cold-calling to new prospects as well as upselling to current accounts. Although this is an entry-level position, you should have the articulation, poise and intelligence of a sales professional - we'll provide the skills training. We offer a salary plus commission and benefits.

CALL HAROLD ITZKOWITZ AT (212) 536-6490

Please don't visit, fax, or Ⓜ-mail before phoning.
Billboard is an equal opportunity employer.

U.K. AD SALES

Your energy, initiative and proven track record selling to the U.K./European music community (record labels, recording studios, retailers, etc.) will contribute to the continued growth of the No. 1 worldwide music trade publication.

Results-oriented individual will be compensated with a competitive base salary and a commission plan based upon demonstrated success.

U.K. office based in London. Please submit C.V. and salary history to:

Box GS, Billboard Classified
1515 Broadway, New York, N.Y. 10036

**PRODUCT MANAGER**

Outstanding opportunity at outstanding label! Provide vision, oversight and guidance for select releases through production, sales and marketing process. Emphasis will be on a movie soundtrack library. Requires 5-7 years experience in music industry, extensive marketing experience. Knowledge of and/or affinity for movie music is a definite plus. Fax or mail resumes to Jill Christiansen by June 2, 1997 at 508-741-4506 or 27 Congress Street, Salem MA 01970-5575. No calls, please.

ASSOCIATE DIRECTOR COPYRIGHT ADMINISTRATION

A direct marketer of home entertainment products is seeking an Associate Director for its Copyright Administration Department.

Candidate will be responsible for planning, supervising, coordinating and providing direction for the maintenance and updating of all Copyright information. Will manage several employees, handle publisher correspondence, and interface with reps of many record labels. Will also review and prepare analysis of publisher accounts and monitor internal Copyright system.

Must have a college degree with 5-7 years experience in Music Publishing/Copyright Administration. Experience with mainframe systems and developing requirements for a copyright related system a plus. Excellent organizational and communication skills.

Send resume and salary history requirements to:

Box 8378, Billboard
1515 Broadway
New York, NY 10036
EOE M/F/D/V

NATIONAL OUTSIDE SALES REP

Growing CD, CD-Rom, cassette manufacturer seeks professional sales person with extensive industry experience to develop new accounts. ESP offers competitive compensation, health benefits and 401K plan. Send resume and salary history to: ESP, 37 John Glenn Dr., Buffalo, NY 14228

HELP WANTED**EXPERIENCED SALES REP**

FOR CHAIN ACCOUNTS SOUGHT BY MUSIC DISTRIBUTION COMPANY. SHOULD BE FAMILIAR WITH IBM COMPUTERS AND TYPE AT LEAST 40 WPM. MUST HAVE CONNECTIONS WITH CHAIN ACCOUNTS AND WILLING TO WORK OUT OF CHICAGO OFFICE. ACCURACY, DEDICATION, LOYALTY, RELIABILITY, AND MANAGEMENT SKILLS A MUST. SEND RESUME WITH SALARY HISTORY AND REFERENCES TO REPLY # ESR, 2568 N. CLARK, #190, CHICAGO, IL 60614

NATIONAL SALES AND MARKETING MANAGER

Musicrama, Inc. a major distributor of imported international and popular music located in L.I.C., NY, is looking for a highly skilled individual to fill the National Sales / Marketing Manager position. The selected candidate will create and implement marketing plans, while leading the team of sales representatives in their efforts to solicit the product to retail stores.

Qualifications include: at least 3 yrs. of exp. in sales mgmt. and marketing; working knowledge and solid relationship with national music retailers; experience in creating, writing, and implementing marketing plans; excellent communication skills. Computer skills are desirable. The position involves some travel. For confidential consideration, please fax resume with cover letter and salary history to (516) 496-1077.

ACCOUNT EXECUTIVE - EVENT SECURITY

Looking for professional individual who is outgoing, mature, customer service oriented with great interpersonal skills to hire and train a large core group of Event Security individuals for concerts and sporting events in Orange County, California. Individual must be knowledgeable in crowd and risk management techniques, as well as general safety and emergency procedures. Minimum 3 years experience in the security/public facility industry. Flexible weekday, weekend, and holiday hours. Salary commensurate with experience. Please fax your resume to (310) 596-2105. EOE
Staff Pro, 3662 Katella Ave., Los Alamitos, CA 90720

PROFESSIONAL SERVICES**ROYALTY AUDITING**

Stop wondering where the money is and find out... for a contingency fee
ARTS ENTERTAINMENT & MEDIA MANAGEMENT
TEL 212-865-0303 • FAX 212-662-1717
Lynn Stewart Levy, Chief Auditor

NOW YOU CAN
ADVERTISE
UNDER OUR
NEW

INTERNET
HEADING

CALL

Jeff Serrette today
1-(800)-223-7524

FAX

(212) 536-8864

TALENT**Seeking Management**

Well-established eight-piece swing & classic r'n'b band seeks individual or company to assist with bookings, etc. Outstanding musicians.

212-969-0783

WANTED TO BUY

Reducing your Stock?
Selling your Collection?
Going Out of Business?

**CASH for CDS, Tapes, LPS,
Software, Videos, Laserdiscs**

Scott Henderson 520-881-1744x110
e-mail: scotth@bookman.comm

COMPACT DISC OUTLET

**WE BUY
CD'S** JUST CD'S

PERSONAL COLLECTIONS (100+)
TO ENTIRE STORE CLOSEOUTS

PH/FAX (610) 532-3333
E-MAIL cdoutlet@aol.com

WE BUY CD STORE ASSETS

(Inventory, Fixtures, Sensormatic, Muze... We buy it all!!) Eastern USA.
Call Dave -
(540) 885-8618 or Fax (540) 885-0456
\$\$ CASH \$\$

**Wholesalers • Retail Chains
Sell us your:**

CD Non-Returnables • CD Vendor Refusals
CD Closeout Inventory
PH: 806-351-2300 ex6223 • FAX: 806-351-2728

SMITH ALSTER
— AND COMPANY —

**Music & Video
INVENTORY
CONSULTANTS**

WE BUY

NAME BRAND MERCHANDISE

> Audio Books > Video Games
> Consumer Electronics > Computers
> Videos > Compact Discs
> Laser Discs > Cassettes

(954) 351-0000

Fax: (954) 351-0561

Update

LIFELINES

DEATHS

Duke DuBois, 64, of unknown causes, May 7 at his home in Bronxville, N.Y. Known as "the dean of jazz promotion," DuBois was VP of jazz promotion at GRP Records. Particularly drawn to help further the careers of aspiring jazz musicians, DuBois' career included stints at Impulse! Records when it was an affiliate of ABC-Paramount and CTI Records, which was established by jazz producer Creed Taylor. DuBois began an association with Dave Grusin and Larry Rosen when GRP was a part of the Arista Records family. When GRP became an independent, DuBois formed his own independent

jazz promotion company and returned to GRP after Grusin and Rosen sold the label to MCA. As an independent, DuBois' accounts included the jazz unit of Warner Bros. Records. "We will miss our friend and colleague enormously," said a statement released by GRP president Tommy LiPuma and senior VP/GM David Steffen. Survivors include a son, a sister, and two grandchildren. A memorial service for DuBois was planned for May 16 at St. Peter's Church in Manhattan. A memorial scholarship has been established for DuBois through the International Assn. of Jazz Educators (IAJE) by Friends of Duke DuBois.

Contributions can be sent to IAJE, P.O. Box 724, Manhattan, Kan. 66505.

Randy Hauser, 43, of a heart attack, May 13 in Nashville. Hauser had been Chet Atkins' drummer for the past 20 years. Hauser, a St. Louis native, moved to Nashville in 1972. He played drums for Jim Ed Brown, Ray Price, Charlie Rich, Steve Wariner, Bill Anderson, and others over the years, but Atkins was a constant. He also was staff drummer for the television shows "Nashville Alive" and "That Nashville Music." He is survived by his wife, Pam; daughters Brittany and Amy; and his mother, father, brother, and grandmother.

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.

MAY

May 20, **International Radio & Television Society Foundation Awards Luncheon**, honoring Dick Clark, Mel Karmazin, Dan Rather, and James Quella, Waldorf-Astoria, New York. 212-867-6650, extension 306.
May 21, **National Academy Of Songwriters**

Songwriter Of The Year Concert, saluting Glen Ballard, Palace, Hollywood, Calif. 213-463-7178.

May 21, **AM...FM...PC?**, seminar presented by the International Radio & Television Society Foundation, Time Life Building Auditorium, 212-867-6650, extension 314.

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.

May 27, **An Evening With Quincy Jones**, the California Copyright Conference, Sportsmen's Lounge, Studio City, Calif. 818-848-6783.

May 29, **Humanitarian Of The Year Award Dinner**, honoring Rupert Murdoch, presented by the UJA-Federation entertainment and music industries division, Waldorf-Astoria, New York. 212-836-1126.

May 29-June 1, **10th International Congress On Women In Music**, California Institute for the Arts, Valencia, Calif. 818-248-5775.

May 30-31, **Audio Publishers Assn. Conference/Audie Awards**, Chicago Marriott Downtown, Chicago. 310-372-0546.

JUNE

June 3, **1997 Membership Awards Luncheon**, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Beverly Hills Hotel, Beverly Hills, Calif. 310-392-3777.

June 3-5, **Replitech International 1997**, San Jose Convention Center, San Jose, Calif. 914-328-9157.

June 5-6, **BrainCamp**, presented by Kids' Entertainment Seminars, Coleman Conference Center, New York. 516-825-0180.

June 10, **Tito Puente's Celebrity Golf Classic**, to benefit the Nordorff-Robbins Music Therapy Foundation, Saint Andrew's Golf Club, Hastings-on-Hudson, N.Y. 212-541-7948.

June 12-15, **The Original Music Mecca: Black Music Seminar And Expo**, Atheneum Suite Hotel, Detroit. 810-745-9887.

June 13, **Kids' Entertainment Seminar (K-EaSt)**, Marriott Marquis, New York. 516-825-0180.

June 18, **A Toast To Frances**, music, broadcast, cable, and video divisions of the UJA-Federation honor Frances Preston, Essex House, New York. 212-836-1126.

June 19-21, **E3/Atlanta**, presented by the Interactive Digital Software Assn., Georgia World Congress Center and Georgia Dome, Atlanta. 800-315-1133.

June 25, **U.K. Commercial Radio Convention & Awards**, Cumberland Hotel, London. 44-171-306-2603.

June 27, **Kids' Entertainment Seminar (K-wEST)**, Furama Hotel, Los Angeles. 516-825-0180.

JULY

July 9-12, **Video Software Dealers Assn. Annual Convention**, Las Vegas Convention Center, Las Vegas. 818-385-1500.

July 16-18, **Billboard's Fourth Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago. 212-536-5002.

AUGUST

Aug. 14-17, **Popkomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

PATTIE LABELLE

(Continued from page 29)

a special marketing campaign that focuses on gay pride events that occur around the release date of Patti's album," says Batchelor.

New York, Los Angeles, San Francisco, Washington, D.C., and Chicago, are among the target markets.

Live performances are key to the "Flame" marketing campaign. The Philadelphia-based artist, whose shows are booked through Famous Artists, will be touring several venues when she begins her concert tour June 17. Among the sites booked are the Hollywood Bowl in Los Angeles and Carnegie Hall in New York. LaBelle will also play at Vienna, Va.'s Wolf Trap festival.

On several dates, the show will feature full orchestras that will back LaBelle's regular touring band.

"We're hoping the different venues and orchestra performances will reach out to that crossover audience who bought the book and purchased her cosmetics," she says. "Once we accomplish that, we stand a good chance of them becoming curious and going back to check out Patti's healthy catalog."

The executive says a main challenge will be to attract younger consumers. "The trick is to get them to listen to the music and [hear] how relevant it is to them," she says. "Once we accomplish that, we stand a good chance of them becoming curious and going back to check out Patti's healthy catalog."

LaBelle's album was serviced to international territories in early April. According to the label, response from Canada, the U.K., Italy, and Japan has been promising. The artist toured Italy in February and will perform dates in Canada during her domestic tour.

CHRISTIAN RETAILERS TAKE STOCK

(Continued from page 58)

continues to be in demand, with dc Talk's "Welcome To The Freak Show," due June 17, and Cindy Morgan's "Listen... The Concert," out in July. As an incentive, Chordant will give a free rental of a sampler of Chordant music videos to customers who rent any Christian videotape.

Christian home video—not necessarily just music—is doing almost twice the business it did a year ago for CBA retailers like Everett Van Malsen, a music buyer from Baker Book House in Holland, Mich.

The Internet has a growing presence in Christian music, but isn't selling more albums than direct mail-order houses. It is full of E-mail and news groups about artists, but not online shopping, said Mark Adinson, senior promotion manager for ForeFront Records.

However, the CBA has placed U.S. maps on the Internet, with directions to

as many as 20 CBA stores in a region (<http://www.cbaonline.org>). It will soon have CBA Marketplace charts and reviews.

The Christianity Online area also has a "product center" for selling books, videos, and other items at a discount through America Online. It has also introduced a "music center" this year, and the "resource center" will download such Christian software as games and cartoons.

There are also Internet sites like True Tunes or Rad Rockers for collectible CDs. This year, Fish TV began Club Fish, which will make albums available over the Internet.

Labels like ForeFront and Word have held Internet contests, and others like Daywind, re:think, and Sublime are developing their own World Wide Web sites.

TOWER SET TO ENTER MALAYSIA

(Continued from page 47)

complement it. As a result, says BMG marketing director Rosmin Hashim, "there will definitely be more [titles] on our release schedule."

In addition, label executives contacted by Billboard say they are excited that Tower's reputation and customary large-store approach will provide another drum-banging opportunity for Malaysia's music industry as it seeks to build on the government's recent recognition of its importance.

"Tower's arrival comes a year after our point-of-sale charts and will give the industry profile yet another boost," says Loh. "It's timely."

Warner Music Malaysia managing director Tony Fernandes says Tower's franchisee, SunVic, is an "aggressive" company with a professional outlook and strong reputation. Eric Yeo, managing director of PolyGram in Malaysia and Singapore, is less certain that SunVic's concert promotion business is the right experience for a retail venture, but he welcomes the initiative.

He does point out—as do others—that Malaysia is still a cassette-dominated market. According to IFPI figures, the tape format accounted for 13.9 million units of a total 17.1 million in 1996 trade shipments. In Yeo's view, this may initially limit Tower's presentation impact in the store, since the chain is more used to dealing with CDs.

Malaysia's substantial import duties are cited as another potential limiting factor for Tower, which is accustomed to bringing in product from elsewhere. Mom-and-pop stores know how to get

around that duty, says one label chief, while a high-profile U.S. chain must comply with regulations. However, consumers may be prepared to pay more for imported titles when attracted by the range of music offered.

Sony's Loh says Tower's arrival "will definitely increase sales of international product. How soon [that happens] is really the question."

EMI marketing director Calvin Wong emphasizes that the retailer, in order to prosper, will have to reach consumers who do not normally buy music. The Malaysian plans continue Tower's role as the first international music merchant in developing Asian markets, while British-owned HMV is following—aggressively—in Hong Kong and Singapore.

Among local competitors, Terence Thum, sales administration and retail manager of the national Music Valley chain, regards the activity positively. "It's just a sign that the Malaysian music industry is expanding rapidly," he says. No panic buttons are being pushed at his company, Thum adds.

EMI's Wong says, "Stores like Salem Power Station and Music Valley aside, the retail situation is still very much mom-and-pop. It's these people who have to worry [about Tower's entry]."

Universal's Monteiro says, "Tower can definitely get their share of the pie and steal existing buyers [from other retailers]. Like MTV, it has strong branding. Buying a record at Tower is more a statement than an action... Malaysian youth is ready for that."



Helping the Homeless. J-Bird Records artists Stevo and Ava Cherry, in partnership with New York's Motown Cafe, gave a special concert for fans and residents of the Homes for the Homeless (HFH) organization. The audience included listeners of local station WRKS, who brought cans of food for HFH. The performances and interviews were cybercast on Adam Curry's "The Metaverse." Contest winners from WRKS and "The Metaverse" had dinner with Stevo and Cherry following the event. HFH works to reduce homelessness by providing families with education and training. Ava Cherry is pictured surrounded by enthusiastic young HFH residents.

GOOD WORKS

WEEKEND FIGHTS DISEASE: June 26-28, the 1997 T.J. Martell Foundation and Neil Bogart Memorial Fund will host their 15th anniversary Rock 'n' Charity Weekend to raise funds in the battle against leukemia, cancer, and AIDS. The events are the Celebrity Golf Classic, June 26 at the Calabasas (Calif.) Country Club; After Dark at Hollywood Park, June 27 at the Hollywood Park Race Track and Casino in Inglewood, Calif.; and the Rock 'n' Charity Birthday Bowling Bash, June 28 at the Sports Center in Studio City, Calif. Contact: **Lisa Vega** at 310-360-6060.

FOSTERING CARING: Songwriter/producer **David Foster** will receive the 1997 Children's Choice Award from the Neil Bogart Memorial

Fund at its Nov. 15 annual fund-raising gala at the Barker Hangar in Santa Monica, Calif. Proceeds will benefit the treatment and cure of leukemia, cancer, and AIDS among children. The Neil Bogart Memorial Fund is an affiliate of the T.J. Martell Foundation. Contact: **Jane Hoffman** at 310-392-5406 or **Larry Solters** at 310-360-6060.

AMFAR BENEFIT: **Gloria Estefan**, **Jon Secada**, and **Albita** will be the featured performers at the American Foundation for AIDS Research benefit June 20 at the Beverly Wilshire Hotel in Beverly Hills, Calif., honoring **Cristina Saralegui**, the Spanish-language journalist and talk-show host. Contact: **Renee K. Page** at 310-391-3232.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

newsline...

MILLER GETS 25-YEAR STRIPES. Broadcast pioneer Carol Miller celebrates her 25th anniversary in rock radio. The Rock and Roll Hall of Fame inductee is heard nightly on WNEW-FM New York, which is celebrating its 30th anniversary. Over the years, Miller has raised in excess of \$1 million for charities, including World Hunger, the American Cancer Society, and United Cerebral Palsy.

LOOK, UP IN THE SKY. WPLJ New York morning personalities Scott Shannon and Todd Pettengill are heading for nationwide syndication following successful forays in the Albany, N.Y., and Tampa, Fla., markets. CBS Radio Networks' Frank Cammarata has been hired to head up the effort. Shannon and Pettengill will be offered to other ABC affiliates.

DAB ALLIANCE. USA Digital Radio (USADR) and Lucent—affiliated with Bell Labs—will join forces in the U.S. quest for an in-band on-channel system for digital audio broadcasting. The team is calling it a "grand alliance." USADR will switch its chosen Musicam algorithm for Bell Labs' Perceptual Audio Coding, which has also been chosen for upgraded Internet audio.

OUT WITH ELLEN. WJFK Washington, D.C., hosted a coming-out party for lesbian listeners and their friends on April 30, the evening of "Ellen's" coming-out episode. The event also included an Ellen look-alike contest, which allowed women and men to participate.

NAB FACTS & STATS. The annual National Assn. of Broadcasters convention, held last month in Las Vegas, broke past attendance records, with a final head count of 92,333, up 8.6% over 1996's total. International attendance grew 7.6% to 22,272, with 137 countries represented. NAB '98 will take place April 4-9, again in Las Vegas.

PIRATE POWER. KZZU Spokane, Wash., has been targeted by a radio pirate. On May 5, the station began receiving phone calls from different parts of town complaining about profane messages, specifically mentioning the KZZU call letters, that break into the station's programming. Because of the random locations of the incidents, authorities believe the pirate may be mobile. While the station has been receiving extensive TV and newspaper coverage, PD Ken Hopkins is hoping for a quick end to these incidents. Management is offering a \$5,000 reward leading to the arrest and conviction of the pirate.

SIGNS OF SUMMER. Let the summer radio concert season begin. The big daddy of them all, WXKS (Kiss 108) Boston, features at its May 31 Kiss Concert 18 Amber, Merrill Bainbridge, Jon Bon Jovi, Cheap Trick, Paula Cole, Shawn Colvin, Erasure, Susanna Hoffs, Indigo Girls, Richard Marx, Real McCoy, Sister Hazel, Jon Secada, Duncan Sheik, 10,000 Maniacs, Night Ranger, and Ric Ocasek. A portion of proceeds will benefit the Genesis Fund. The eighth annual WHFS HFStival May 31 in Washington, D.C., the nation's largest mod rock gathering, will offer a Blondie reunion, Beck, Luscious Jackson, Kula Shaker, the Prodigy, Jamiroquai, Bjork, the Cardigans, the Verve Pipe, and Third Eye Blind. The benefactor: Tori Amos' Rape, Abuse & Incest National Network.

Country Radio Leads In Listeners Format Also Top In Demo Targets, Study Shows

■ BY CHUCK TAYLOR

Country continues to rule the radio roost in terms of overall number of listeners, as well as chief demographic targets, according to the 1997 Study of Radio Formats released by Interep Radio.

The country format drew an estimated audience of 44.8 million among listeners 18-plus in spring '97, according to the report, far and above the No. 2 format, AC, which reeled in 37.5 million. The study, based on data from Simmons, also shows an increase in

country radio listening, up from 40.7 million listeners in 1996. AC, news/talk, top 40, and oldies radio also posted gains.

Following country and AC, the most popular U.S. radio formats are news/talk, top 40, oldies, classic rock, R&B, religious, mainstream rock, and modern rock. The top 10 are followed by jazz, classical, alternative, all-news, nostalgia, variety, soft AC, Spanish, and triple-A.

By geographical region, country is the most popular format in the Midwest, South, and West. In the North-

east, it ranks third behind AC and news/talk. Country also is ranked as the No. 1 format for listeners 18-34, 18-48, and 25-54. In each case, AC followed.

Interep found that 24% of country's audience also listens to AC radio; in fact, significant numbers of listeners—from 27% to 37%—who tune into triple-A, alternative, mainstream rock, top 40, classic rock, country, ethnic, golden oldies, modern rock, jazz, Spanish, and R&B said they also listen to AC radio.

(Continued on next page)

ABC To Bow Kid-Oriented Radio Disney

■ BY CHUCK TAYLOR

After a six-month test period, ABC Radio Networks is rolling out Radio Disney, a music-intensive kids' network.

Called "a new frontier" for ABC by radio division president Bob Callahan, the network will offer a top 40-style playlist culled from current hits, novelty oldies, TV and movie soundtracks,

and kids' songs. It also will have short-form features, including "ABC News

For Kids," "ESPN

Sports For Kids,"

and "Kid Of The

Week." During

school hours, the

network will pro-

gram "Mickey And

Minnie's Tune Time" for a preschool

audience.

Radio Disney debuted in November on ABC-owned AM outlets in four test markets: Atlanta; Salt Lake City; Birmingham, Ala.; and Minneapolis—the latter of which is home to network competitor Radio AAHS.

Testing since has revealed that most kids own radios and already listen heavily to the medium. Also, most parents and children expressed strong interest for a Disney-branded radio station exclusively programmed for kids, ABC says. Audience research conducted by Statistical Research showed that Radio Disney achieved "significant ratings and time spent listening among kids and families in a short period of time."

ABC vows that "solid interest from a large number of blue-chip advertisers" has been secured, as well as interest from radio station owners in various markets.

Radio AAHS, meanwhile, which owns 30 stations reaching 40% of the national market, responded to Disney's announcement curtly. President/CEO Christopher Dahl says that AAHS is "the established leader. It's clear ABC/Disney is trying to do something similar, though we have a superior product." Dahl also announced his intention to roll out the Radio AAHS format nationally.

Proposed Law Angers Irish B'casters

■ BY MIKE MCGEEVER

DUBLIN—Local independent radio operators in Ireland are outraged at the government's proposed broadcasting legislation, which, if enacted, would no longer regard some strands of commercial radio programming as public service programming.

At the Independent Radio and Television Commission's conference May 2 in Dublin, broadcasters expressed anger over legislative proposals known as the Green Paper that would force commercial broadcasters to produce and broadcast a higher percentage of public service programming, including current affairs and Irish-speaking/minority shows scheduled in more

prominent dayparts.

During his address to the conference, Michael D. Higgins, the author of the legislation and Ireland's minister of art culture and the Gaeltacht, told delegates that government must have a "clear definition of public service broadcasting provided by a publicly owned broadcaster [RTE]." Also needed, he said, "is a clear statement in legislation that public service broadcasting is an essential and central part of the mix of broadcasting services [commercial and RTE] in Ireland.

"This is not to deny or denigrate the efforts of independent broadcasters who provide programming within their overall schedules which would fit easily

(Continued on next page)

Experience The Power!

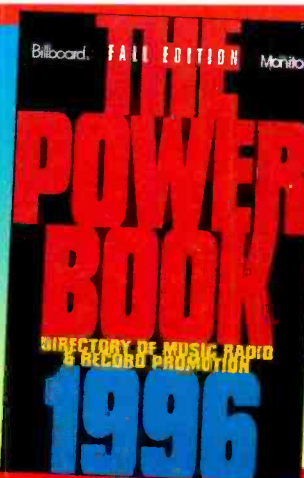
Brought to you by Billboard and Monitor, the most comprehensive guide to radio and record promotion — **THE POWER BOOK — Fall 1996 Edition**

The most important tool for music, radio and promotion executives to use every day!

Order your copy now for just \$75 (plus \$6 shipping and handling, \$13 for international orders).

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

Please add appropriate sales tax in NY, NJ, PA, CA, TN, MA, IL & DC. Orders payable in U.S. funds only. All sales are final.



JAM-PACKED WITH LISTINGS:

- Radio Stations — Country, Rock, R&B, Top 40
- Record Company Promotion Personnel
- Radio Syndicators
- Top 100 Arbitron Markets

BDBP3076

WINTER '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'96	Sp '96	Su '96	Fa '96	W '97
WRKZ	country	7.0	9.6	7.8	10.4	9.0
WHP	N/T	10.0	8.4	8.4	10.8	8.9
WRVW	cis rock	8.9	7.1	7.2	6.8	7.7
WTPA	album	7.8	5.9	7.1	6.3	5.6
WWKL	oldies	4.3	4.3	6.0	4.5	4.8
WRBT	country	3.6	3.5	2.8	4.2	4.7
WOXA-FM	modern	3.7	3.6	4.9	4.3	4.2
WROZ	AC	3.5	3.1	3.9	2.5	3.3
WHYL-AM	adult std	2.6	3.8	3.8	2.7	3.2
WEGK	cis rock	1.7	2.3	2.8	2.0	2.9
WTCY	R&B adult	1.8	1.9	2.0	1.9	2.8
WLBR	N/T	2.0	1.7	2.0	2.1	2.6
WNCE	easy	3.7	2.1	3.9	3.3	2.6
WHYL-FM	country	3.4	2.9	2.4	2.6	2.0
WLAN-FM	top 40	.9	.9	1.9	1.4	1.9
WDAC	religious	1.0	1.5	1.6	1.9	1.5
WCMB	N/T	1.1	1.7	1.6	1.3	1.3
WARM-FM	AC	1.5	1.5	.9	2.3	1.2
WKBO	N/T	.7	.6	.7	.7	1.1

TOLEDO, OHIO—(75)

WKKO	country	11.6	14.2	13.1	13.9	15.8
WVKS	top 40	10.2	11.5	11.1	9.1	9.5
WRVF	AC	8.8	7.9	7.5	8.6	7.8
WSPD	N/T	7.1	6.2	6.2	7.2	6.4
WWW-FM	AC	5.1	5.3	4.8	6.3	6.4
WIOT	album	6.2	6.9	8.0	7.5	5.4
WRQN	oldies	4.5	4.5	5.8	4.6	5.1
WBUZ	album	5.8	5.2	5.3	4.6	3.9
WJZE	cis rock	1.1	1.0	.9	3.5	3.6
WIMX	R&B adult	1.9	4.2	4.1	3.6	3.0
WJR	N/T	3.6	3.3	3.3	2.4	3.0
WCWA	adult std	2.2	2.7	3.0	2.6	2.6
WKKR	triple-A	3.1	1.7	1.7	1.0	1.5
CIMX	modern	1.2	1.5	1.0	1.0	1.4
WLQR	R&B oldies	2.5	1.4	1.2	1.2	1.2
WTWR	top 40	1.0	1.0	1.2	.8	1.2
WJLB	R&B	2.6	1.6	1.0	1.5	1.0

COASTAL N.C.—(80)

WRNS-AM-FM	country	21.1	19.5	21.5	17.9	17.7
WIKS	R&B adult	15.4	13.5	13.8	14.0	11.8
WRHT/WCBZ	top 40	5.5	5.1	5.7	5.3	6.2
WSFL	album	7.5	6.9	7.1	6.2	5.9
WNCT-FM	oldies	3.0	4.4	3.6	4.7	5.5
WERO	cis rock	4.8	4.0	4.3	4.6	5.0
WKJA/WKOO	oldies	4.2	4.5	3.3	3.6	3.8
WMGV	AC	2.7	1.0	3.0	3.7	3.5
WKNR	modern	.7	4.4	4.6	2.2	3.5
WELS-FM	religious	—	.8	—	1.5	2.2
WTRG	oldies	2.7	2.2	2.5	2.6	1.7
WFXX	R&B adult	1.6	1.8	1.5	1.8	1.6
WKTC	country	1.6	1.6	1.0	1.9	1.6
WDLX	N/T	—	—	1.2	4	1.4
WOSL	top 40	2.8	2.7	2.4	1.9	1.4
WJNC	N/T	.9	.5	1.2	.6	1.3
WTKF	N/T	1.3	1.1	1.3	1.3	1.3
WXQR	album	1.8	1.9	2.2	.9	1.3
WZXS	adult std	1.5	1.0	1.0	1.9	1.3
WRDU	album	1.2	1.8	1.3	1.0	1.0

BATON ROUGE, LA.—(81)

WYNK-FM	country	10.6	11.9	10.5	10.5	10.4
WEMX	R&B	2.8	2.9	1.5	.9	7.4
KQXL	R&B adult	11.8	11.9	10.5	10.3	7.2
WGGZ	cis rock	7.9	5.8	7.8	6.3	7.0
KRVE	AC	6.7	6.7	8.0	6.8	6.6
WXOK	R&B oldies	7.6	8.3	8.7	8.2	6.5
WJBO	N/T	4.4	5.7	4.6	6.2	6.2
KHOM	top 40	1.3	3.0	4.7	5.5	4.7
WLSS	top 40	4.5	5.1	4.6	5.5	4.3
WTGE	country	4.4	4.8	5.5	5.6	3.9
WCKW-FM	album	3.5	3.0	3.4	4.6	3.4
WKJN	country	3.8	3.5	3.3	2.7	2.8
WQUE-FM	R&B	3.2	2.2	3.1	2.6	2.4
WNDC	religious	1.9	1.7	2.2	2.2	2.4
WPFC	religious	.4	.4	.7	1.9	1.9
WQCK	religious	1.5	1.7	2.1	1.3	1.6
WBBU	jazz	—	—	—	—	1.2
WIBR	N/T	.7	—	.4	—	1.1
WWL	N/T	1.2	.9	.7	.9	1.1

Adult Contemporary

T. WK	L. WK	WKS ON	TITLE	ARTIST
1	3	21	BUTTERFLY KISSES DIADÉM ALBUM CUT/JIVE	BOB CARLISLE 1 week at No. 1
2	1	2	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
3	2	1	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS
4	4	6	UNTIL I FIND YOU AGAIN CAPITOL 58633	RICHARD MARX
5	7	9	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
6	5	3	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
7	6	5	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
8	9	8	TOO LATE, TOO SOON SBK 58628/EMI	JON SECADA
9	8	4	ALL BY MYSELF 550 MUSIC 78529	CELINE DION
10	10	7	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
11	12	13	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
12	11	10	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
13	16	19	I DON'T WANT TO LAFACE 24229/ARISTA	TONI BRAXTON
14	13	12	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
15	15	15	IF TOMORROW NEVER COMES FLAVOR UNIT/EASTWEST 64195/EEG	JOOSE
16	14	11	HAVANA ARISTA 13326	KENNY G
17	22	24	ALONE POLYDOR ALBUM CUT/A&M	BEE GEES
18	19	20	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
19	17	17	EVERY TIME I CLOSE MY EYES EPIC 78485	BABYFACE
20	18	18	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
21	23	27	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
22	21	16	I BELIEVE IN YOU AND ME ARISTA 13293	WHITNEY HOUSTON
23	25	26	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
24	27	30	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	MONICA
25	26	28	WHEN WE WERE KINGS THE DAS LABEL ALBUM CUT/MERCURY	BRIAN MCKNIGHT & DIANA KING

Adult Top 40

T. WK	L. WK	WKS ON	TITLE	ARTIST
1	2	2	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS 1 week at No. 1
2	1	1	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
3	3	3	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
4	5	6	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
5	4	7	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS	PAULA COLE
6	7	8	I WANT YOU COLUMBIA 78503	SAVAGE GARDEN
7	6	4	EVERYDAY IS A WINDING ROAD A&M 582032	SHERYL CROW
8	8	5	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
9	9	9	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
10	10	12	CRASH INTO ME RCA ALBUM CUT	DAVE MATTHEWS BAND
11	14	18	MMMBOP MERCURY 574261	HANSON
12	11	10	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	COUNTING CROWS
13	12	11	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
14	13	14	STARING AT THE SUN ISLAND 854972	U2
15	15	13	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
16	18	22	YOUR WOMAN BRILLIANT/CHRYSALIS 58638/EMI	WHITE TOWN
17	23	31	ALL FOR YOU UNIVERSAL ALBUM CUT	SISTER HAZEL
18	16	15	ELEGANTLY WASTED MERCURY ALBUM CUT	INXS
19	17	16	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
20	19	17	COUNTING BLUE CARS A&M 581462	DISHWALLA
21	21	23	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
22	24	30	THE FRESHMEN RCA 64734	THE VERVE PIPE
23	32	—	BUTTERFLY KISSES DIADÉM ALBUM CUT/JIVE	BOB CARLISLE
24	22	21	POSSESSION ARISTA ALBUM CUT	SARAH MCLACHLAN
25	29	29	BITCH CAPITOL 58634	MEREDITH BROOKS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 62 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

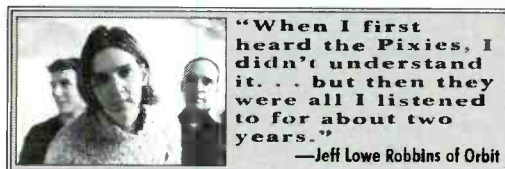
Call	Format	'96	Sp '96	Su '96	Fa '96	W '97
FRESNO, CALIF.—(64)						
KMJ	N/T	11.1	9.5	9.6	13.3	11.6
KBOS	top 40/rhythm	8.6	9.8	10.4	8.9	8.2
KJWL	adult std	5.9	7.5	6.3	5.7	6.1
KVSR	AC	.9	1.2	1.9	4.5	5.6
KLBN	Spanish	7.0	7.4	4.9	5.3	5.2
KRZR	album	5.0	4.9	4.9	3.5	5.2
KSXS	country	4.1	3.5	5.3	4.0	4.9
KTHT	AC	4.1	3.8	5.2	3.0	4.5
KFSO	oldies	4.3	4.4	5.4	4.9	3.9
KJOI	AC	3.6	3.7	4.3	3.6	3.9
KQOQ-AM-FM	Spanish	3.3	3.6	3.5	3.8	3.7
KEZL	jazz	3.6	4.2	3.0	2.6	3.3
KNAX	country	3.9	2.6	3.4	3.4	3.2
KFRR	modern	3.4	3.0	3.5	2.8	2.9
KFIG	Spanish	1.1	1.7	1.2	1.7	2.7
KJFX	cis rock	3.8	3.4	1.8	2.7	2.6
KKDJ	Spanish	2.2	2.2	2.9	2.5	1.7
KQEQ	R&B	1.8	1.4	1.7	1.6	1.3
KFRE	N/T	.9	.5	.8	.9	1.2
KGST	Spanish	2.1	2.4	1.0	1.8	1.2
KZFO	Spanish	1.0	1.2	.5	.8	1.1
KMPH	N/T	1.1	1.2	1.5	1.5	1.0
GRAND RAPIDS, MICH.—(66)						
WBCT	country	8.8	10.2	10.2	6.5	8.3
WLAV	cis rock	7.8	7.0	7.3	7.5	8.3
WOOD-FM	AC	7.5	7.7	7.5	7.5	7.0
WOOD-AM	N/T	7.4	6.9	7.5	7.9	6.8
WLHT	AC	6.4	6.6	5.3	5.6	6.5
WGRD	modern	6.8	6.5	7.7	6.9	6.3
WSNX-FM	top 40	5.4	6.1	6.0	5.4	6.0
WCUZ-FM	country	4.6	3.5	4.5	4.8	4.7
WODJ	oldies	4.5	4.5	4.9	4.2	4.3
WKLQ	album	3.8	5.0	5.2	5.0	4.0
WFRG	classical	2.7	1.9	1.9	2.8	2.9
WVTI	AC	1.3	1.8	1.7	1.7	2.8
WJQK	religious	2.8	2.7	2.5	2.4	2.7
WJMH	adult std	—	.4	1.8	2.0	2.3
WFUR-FM	religious	1.7	1.6	2.0	1.4	2.0
WMUS-FM	country	2.8	2.4	2.4	2.8	1.9
WQFN	jazz	1.7	2.1	1.4	1.5	1.8
WKWM	R&B adult	1.4	1.8	1.5	2.0	1.4
KNOXVILLE, TENN.—(68)						
WIVK-FM	country	24.2	24.5	21.5	19.8	20.1
WJXB	AC	10.4	8.3	10.0	11.0	11.2
WIMZ-FM	album	10.0	9.0	8.9	11.1	10.1
WMIYU	oldies	4.8	8.6	9.2	10.0	6.9
WWST	top 40	7.2	7.7	8.0	7.5	6.5
WIVK-AM	N/T	4.5	5.3	4.6	5.5	5.5
WQBB-FM	adult std	4.5	3.8	4.7	3.6	4.9
WOKI	country	5.1	5.4	6.2	4.7	4.5
WJBZ	religious	2.4	2.3	2.5	3.1	3.7
WGAP-AM-FM	country	1.7	2.3	2.2	1.6	2.2
WNFZ	modern	3.5	2.1	1.6	2.4	1.9
WNXX	N/T	1.5	2.8	1.1	1.6	1.8
WKGW	R&B adult	1.8	1.3	1.1	1.4	1.4
WRJZ	religious	1.1	1.2	1.2	.7	1.2
WXST	oldies	1.6	1.5	1.1	.7	1.2

Of the handful of late-'80s college-rock bands that laid the path by which most modern rock acts stride today, few were more puissant than the Pixies. And even though the late Boston band's feral invention has rarely been equaled since, certain surface elements of the Pixies' aesthetic—springy verse into slamming chorus, buzz-saw guitars and ardent hooks, elliptical lyrics but catchy themes—have become stylistic givens for scores of groups.

Witness "Medicine," a sort of Pixies homage by another Boston band, Orbit. The first single from the trio's A&M debut, "Libido Speedway," and No. 35 on Modern Rock Tracks, "Medicine" takes as its template a very Pixies-like groove. In fact, according to Orbit front man Jeff Lowe Robbins, the group leaned toward rewriting the song or leaving it off "Libido Speedway" altogether due to the track's

outstanding debt. But the song's appeal so infected the label and sundry others that the band acquiesced to leaving it be.

For Robbins, the Pixies' influence was a gradual but eventual epiphany. "When I first heard the Pixies' 'Surfer Rosa,' I didn't understand it—it seemed



"When I first heard the Pixies, I didn't understand it... but then they were all I listened to for about two years."
—Jeff Lowe Robbins of Orbit

so weird," he says. "I actually took the tape out and left it out, but then I got hard up for listening material one day, so I put it back in. And then it was, like, 'Wow, I get it!' After that, 'Surfer Rosa' and

then 'Doolittle' were all I listened to in my car for about two years."

An indie-rock enthusiast and entrepreneur, Robbins is the first to admit that his band's take on guitar pop is far from revolutionary, although he hopes that it might become "evolutionary." On "Libido Speedway," Orbit—Robbins on vocals and guitar, Wally Gagel on bass, and Paul Buckley on drums—eschews the politics of lo-fi for an unembarrassed "big rock" sound. But the virtues of arena-sized production values aren't something Robbins gleaned from the Pixies.

"I saw KISS on this last tour," he says, "and, man, that was a rock show. We're not going to put on makeup or anything, but, you know, there is something to be said for making it worthwhile for people to get out of the house."

Billboard®

MAY 24, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★No. 1★★★					
1	4	15	3	LITTLE WHITE LIE MARCHING TO MARS	SAMMY HAGAR TRACK FACTORY/MCA
2	1	1	13	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
3	3	4	10	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
4	5	3	11	STARING AT THE SUN POP	U2 ISLAND
5	6	6	7	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
6	2	2	15	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
7	8	8	11	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
8	13	14	5	FREAKS SECRET SAMADHI	LIVE RADIOACTIVE/MCA
9	9	11	14	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
10	10	9	14	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
11	7	5	13	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	AEROSMITH COLUMBIA
12	11	7	27	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
13	12	10	19	KING NOTHING LOAD	METALLICA ELEKTRA/VEEG
14	14	12	12	LIE TO ME LIE TO ME	JONNY LANG A&M
★★★AIRPOWER★★★					
15	19	23	3	MONKEY WRENCH THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
★★★AIRPOWER★★★					
16	16	17	8	MANN'S CHINESE NAKED	NAKED RED ANT
17	17	21	3	ROCKCROWN ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
18	20	28	3	HOLE IN MY SOUL NINE LIVES	AEROSMITH COLUMBIA
19	18	18	6	COLD CONTAGIOUS RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
20	38	—	2	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
21	15	13	17	LAKINI'S JUICE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
22	24	30	3	TRAVELIN' MAN TWENTY	LYNYRD SKYNYRD CMC INTERNATIONAL
23	23	25	5	DON'T WANNA BE HERE GRAND WORLD	COOL FOR AUGUST WARNER BROS.
24	21	20	9	RHINOSAUR DOWN ON THE UPSIDE	SOUNDGARDEN A&M
25	26	27	4	FREAK FREAK SHOW	SILVERCHAIR EPIC
26	27	38	4	DAYLIGHT FADING RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
27	28	26	5	JENNY SAYS ARE YOU WITH ME?	COWBOY MOUTH MCA
28	22	16	22	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
29	36	—	3	MAGNOLIA MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
30	32	33	7	WELCOME WELCOME	OUTHOUSE MERCURY
31	29	—	2	PINK NINE LIVES	AEROSMITH COLUMBIA
32	31	31	14	H. AENIMA	TOOL ZOO/VOLCANO
33	34	—	2	COME DOWN COIL	TOAD THE WET SPROCKET COLUMBIA
34	NEW ▶	1	1	THE WORLD TONIGHT FLAMING PIE	PAUL MCCARTNEY CAPITOL
35	37	39	4	RHYTHMEEN RHYTHMEEN	ZZ TOP RCA
36	33	22	15	TUMBLE IN THE ROUGH TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
37	NEW ▶	1	1	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
38	39	35	6	I DON'T MIND HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE
39	25	19	9	EXACTLY WHAT YOU WANTED AFTERTASTE	HELMET INTERSCOPE
40	NEW ▶	1	1	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 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.

Billboard®

MAY 24, 1997

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★No. 1★★★					
1	2	2	9	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/VEEG
2	1	1	15	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
3	4	6	12	THE IMPRESSION THAT I GET LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
4	6	7	7	BITCH BLURRING THE EDGES	MEREDITH BROOKS CAPITOL
5	3	3	11	STARING AT THE SUN POP	U2 ISLAND
6	5	4	12	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
7	8	12	7	IT'S NO GOOD ULTRA	DEPECHE MODE MUTE/REPRISE
8	9	9	10	EYE "THE LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
9	13	14	9	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
10	7	5	19	SANTERIA SUBLIME	SUBLIME GASOLINE ALLEY/MCA
11	16	21	4	MONKEY WRENCH THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
12	10	10	14	THE NEW POLLUTION ODELAY	BECK DGC/GEFFEN
13	14	17	5	FREAKS SECRET SAMADHI	LIVE RADIOACTIVE/MCA
14	15	16	9	NOT AN ADDICT PARADISE IN ME	K'S CHOICE 550 MUSIC
15	18	20	7	SONG 2 BLUR	BLUR FOOD/PARLOPHONE/VIRGIN
16	12	13	16	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
17	11	8	14	YOUR WOMAN WOMEN IN TECHNOLOGY	WHITE TOWN BRILLIANT/CHRYSALIS/EMI
18	21	22	7	HELL HOT	SQUIRREL NUT ZIPPERS MAMMOTH
19	22	23	4	COME DOWN COIL	TOAD THE WET SPROCKET COLUMBIA
20	17	11	24	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
★★★AIRPOWER★★★					
21	23	30	4	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
22	19	15	9	ELEGANTLY WASTED ELEGANTLY WASTED	INXS MERCURY
23	20	18	11	WHERE YOU GET LOVE BLUE SKY ON MARS	MATTHEW SWEET ZOO/VOLCANO
24	26	24	26	CRASH INTO ME CRASH	DAVE MATTHEWS BAND RCA
25	24	27	5	COLD CONTAGIOUS RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
26	36	—	2	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
27	27	26	9	BATTLE OF WHO COULD CARE LESS WHAT'EVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
28	29	31	4	DAYLIGHT FADING RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
29	33	34	5	6 UNDERGROUND BECOMING X	SNEAKER PIMPS CLEAN UP/VIRGIN
30	31	28	10	SLEEP TO DREAM TIDAL	FIONA APPLE CLEAN SLATE/WORK
31	32	33	5	FREAK FREAK SHOW	SILVERCHAIR EPIC
32	30	29	22	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
33	25	19	15	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
34	28	25	17	LAKINI'S JUICE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
35	34	32	6	MEDICINE (BABY COME BACK) LIBIDO SPEEDWAY	ORBIT A&M
36	35	35	6	WHERE HAVE ALL THE COWBOYS GONE? THIS FIRE	PAULA COLE IMAGO/WARNER BROS.
37	40	—	2	JENNY SAYS ARE YOU WITH ME?	COWBOY MOUTH MCA
38	38	40	3	VIRTUAL INSANITY TRAVELLING WITHOUT MOVING	JAMIROQUAI WORK
39	NEW ▶	1	1	SELL OUT TURN THE RADIO OFF	REEL BIG FISH MOJO/UNIVERSAL
40	NEW ▶	1	1	FOUR LEAF CLOVER STRANGEST PLACES	ABRA MOORE ARISTA/AUSTIN/ARISTA



HITS! IN TOKIO

Week of May 4, 1997

- ① Love Is All We Need / Mary J. Blige
- ② The Real Thing / Lisa Stansfield
- ③ Block Rockin' Beats / The Chemical Brothers
- ④ Falling In Love (Is Hard On The Knees) / Aerosmith
- ⑤ Request Line / Zhane
- ⑥ Monument Of Me / MerryMakers
- ⑦ Sometimes / The Brand New Heavies
- ⑧ Blood On The Dance Floor / Michael Jackson
- ⑨ Thinking Of You / Lisa Maxwell
- ⑩ I Want You / Savage Garden
- ⑪ Yasashii Kimochi / Chara
- ⑫ Elegantly Wasted / INXS
- ⑬ Runaway / Nuyorican Soul Featuring India
- ⑭ Love Really Hurts / Baha Men
- ⑮ Head Over Heels / Allure Featuring Nas
- ⑯ Cream Stew / Akiko Yano
- ⑰ Shangri - La / Denki Groove
- ⑱ Finally / Eternal
- ⑲ Heaven's Kitchen / Bonnie Pink
- ⑳ Somewhere In The World / Swing Out Sister
- ㉑ Too Late, Too Soon / Jon Secada
- ㉒ I'm In Love / Jennifer Brown
- ㉓ Change The World (From "Phenomenon") / Eric Clapton
- ㉔ Cosmic Girl / Jamiroquai
- ㉕ Hush / Kula Shaker
- ㉖ Nagisani Matsuwaru Etcetera / Puffy
- ㉗ Reality / Adriana Evans
- ㉘ Discotheque / U2
- ㉙ It's No Good / Depeche Mode
- ㉚ Don't Speak / No Doubt
- ㉛ Fledgling Operator / Comfort
- ㉜ Tokyo Joe / Bryan Ferry
- ㉝ Ashita Haruga Kitara / Matsu Takako
- ㉞ Let's Stay Together / David Garfield And Friends
- ㉟ Aino Melody / Seiko Sato
- ㊱ Hard To Make A Stand / Sheryl Crow
- ㊲ It's Alright, I Feel It / Nuyorican Soul
- ㊳ Featuring Jocelyn Brown
- ㊴ Yumejanai / Spitz
- ㊵ Say... If You Feel Alright / Crystal Waters
- ㊶ Drowning / Cleveland Lounge
- ㊷ I Will Survive / Cake
- ㊸ What She Wants / T.D.F.
- ㊹ Les Poemes De Michelle / Teri Moise
- ㊺ Hypnotize / The Notorious B.I.G.
- ㊻ On & On / Erykah Badu
- ㊼ Beetlebum / Blur
- ㊽ Poetry Man / Zap Mama
- ㊾ Amai Unmei / U2
- ㊿ Love Is A Wonderful Thing / Fatima Rainey

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.infojapan.com/JWAVE/>

Radio Rivalry Pushes Boston PD To Propose Prenups With New Acts, Labels

“WHY DO I BOTHER?” In the business arena that surrounds the radio industry, the station that first supports a new act in a given market often generates long-term reverence from the artist's label.

In some cases, however, such standing can also prompt extreme disdain from a broadcaster when label favor is directed to a crosstown competitor and the station feels deserted for all its efforts.

Such is the case at mainstream rock WAAF Boston, according to PD **Dave Douglas**, who, in a letter recently sent industrywide cited what he calls the “repugnant surprise of watching a band turn their back” on the station that broke them in Boston (Arbitron's No. 10 radio market). Douglas also cites a crosstown modern rock competitor, which he refuses to name, for arranging a contract with such an artist that forbids the act to play live on WAAF during an upcoming Boston appearance.

The ongoing issue of artist allegiance to a specific station in a market was highlighted in a recent article by **Phyllis Stark** (Billboard, May 10). In that story, a number of country PDs claimed that such industry infighting had calmed for that format in recent months. “Programmers, in some markets, by their own admission, were behaving badly, and it was often the artists who paid the price when stations withheld airplay if they didn't get the ‘presents,’” the article said. The positive changes, it added, were due to the facts that many rivals are now co-owned and that labels and managers have learned to anticipate rivalry situations before they get out of hand.

Douglas, however, tells a different tale for rock programmers in his letter, which has prompted him to decree the necessity of a “prenuptial agreement” with labels, acts, and their management: “All future business dealings between WAAF and recording artists will require a commitment from all artists and labels outlining their promotional intentions in this market as it applies to WAAF,” the letter states. “A conversation followed by a summary in writing signed by either the artist man-

agement or the president of promotion at their record label will be required prior to our promotional commitment.”

Specifically, Douglas gives examples of two incidents he says forced the issue. He writes, “Recently, a popular national recording artist accepted a paid play date at a festival for my competition. This artist benefited significantly from



by Chuck Taylor

WAAF's years of airplay (more than any other Boston station) by helping sell their records and making them into an act that can now command a premium performance fee.

“Playing these kinds of radio festivals is no different, in my opinion, than a promoter booking the band and giving ‘presents’ to a station—which wouldn't happen here. The artist's record company rock promotion staff claims they were not consulted regarding this decision. Had they been, I'm certain they would have pointed out what an insult this is to the station that took a risk and played their music when few others would.”

“A year ago, WAAF introduced the market to another artist and exclusively played in heavy rotation their first two singles. The third track, as a result of receiving heavy airplay from WAAF and medium airplay from our alternative counterpart, is now becoming a hit. The band is touring and will soon be coming to town to play a neutral, paid club show. My alternative competitor, so I am told, is demanding that they play on the air for them and insists that they not play on WAAF or they will drop the record.”

“The head of rock promotion at the label says that his ‘hands are tied’ and

that both the president of promotion and the band's manager have agreed to those terms.”

Douglas says that these examples represent an ongoing practice that occurs “frequently at other rock stations all over the country,” adding, “Why do I bother dealing with the record company rock promotions departments when they admit they have little clout within their company and no influence over what their artists do? By rendering a record company rock promotion staff virtually powerless against the alternative promotion staff, with respect to shared artists, record companies have created an atmosphere that unfairly restricts rock radio's competitive capabilities.”

Since the letter began circulating within the past week, Douglas says he has been inundated with calls from radio stations in small to major markets nationwide. “Their response has been 100% unanimous in support,” he tells Billboard. “They're telling me things like, ‘We've been experiencing things like this for a long time; these things needed to be said; it's about time someone addressed these issues.’”

Labels, he says, have questioned what is entailed in his “prenuptial agreement.” Douglas says such agreements would be tailor-drawn for each situation. “The bottom line is to come up with something we all have agreed on so that several months down the road, I'm not dealing with selective amnesia,” he says.

Bill Glasser, PD of crosstown modern rock competitor WFNX, says that while he's glad Douglas sent out the letter, “other than venting and bitching, I don't know what difference it's going to make. It's common knowledge that many stations have this problem. It's a horrendous situation, especially for stations like us that are not affiliated with major conglomerations.”

Glasser adds that the proliferation of modern-flavored stations in Boston could mean upward of 10 outlets playing the same artists. And he doesn't see it settling down. “Now, everyone has to have a show,” he says. “It's graduated this year to ‘Well, they're paying big money.’ That doesn't resolve anything, because if both parties are paying money, that argument doesn't hold.”

“My only hope,” Glasser continues, “would be that record companies would show us some kind of loyalty for supporting a band when nobody else would. We do it on a regular basis, but we get shafted more often than I'd hope to remember. There's no loyalty; it's all I want.”

Douglas, meanwhile, says he hopes his letter will serve as a wake-up call for all interests involved. “I hope that everyone will recognize the problems that exist regarding the record company promotion departments and band managers and how that relates to rock radio stations.”

“On another level,” he adds, “we still want to continue to develop artists, which is a good thing last time I checked with the record companies. Let's recognize the problems and find a way to solve them and move on.”

Marc Schiffman, managing editor of Rock Airplay Monitor, contributed to this column.

PD Chambers Finds WRBT A Corner Of Open Country

WHEN PD BRAD CHAMBERS signed on WRBT (Bob 94.9) Harrisburg, Pa., in December, some industry observers wondered whether the market would support a third country FM. But in the newly released winter Arbitrons, WRBT debuted with a 4.7 12-plus share and was No. 7 in the market overall. In 25-54 numbers, the station posted a 6 share and a sixth-place showing.

Chambers believes there was a hole for country because, he says, WHYL-FM, licensed to nearby Carlisle, Pa., does not have full market coverage and country market leader WRKZ (Z107) is programmed to be mass appeal, leaving a niche for a younger-skewed, full-signal station.

“Dame Media took over [then soft AC WYMJ] from Barnstable in an LMA last November, and they looked at research that suggested there was a big segment of the country life group that felt it wasn't being served,” says Chambers. “There were a lot of people, especially younger women, [who] wanted a little narrower focus, maybe a younger approach, and that's what we did.”

Some of WRBT's early success has come at the expense of both rivals. Z107 was off 10.4-9.0 12-plus (although it rose from the market's No. 3 to No. 2 slot overall) and 12.4-8.7 25-54. WHYL dipped 2.6-2.0 12-plus and 2.6-2.3 25-54.

Chambers says he knew early on that the station was having an effect on record sales in the market when he was playing LeAnn Rimes' “Unchained Melody” before his competitors and retailers were calling, saying, “First of all, who are you guys, and second, what's this ‘Unchained Melody?’” Still, he says even he was surprised at how well the station did so quickly. “We did much better than anybody expected. We've already hit our spring goals.”

Musically, Chambers says, WRBT is somewhat less broad than Z107 and is “relatively aggressive” on new music. But he also admits to being very cautious with music. “You won't see us on a lot of songs that don't survive the chart process.”

Chambers says there is no “arbitrary” cutoff year for gold, so the library includes early Alabama and George Strait. He plays 38 currents and is running the music at about 60% current/recurrent-based.

Here's a recent afternoon hour on WRBT: Patty Loveless, “I Try To Think About Elvis”; John Michael Montgomery, “Friends”; the Judds, “Turn It Loose”; George Strait, “One Night At A Time”; Mindy McCready, “Ten Thousand Angels”; Mark Chesnutt, “Let It Rain”; Bryan White, “Sittin' On Go”; Doug Stone, “In A

Different Light”; Brooks & Dunn, “Mama Don't Get Dressed Up For Nothing”; Pam Tillis, “It's Lonely Out There”; Trace Adkins, “(This Ain't) No Thinkin' Thing”; Mary Chapin Carpenter, “Let Me Into Your Heart”; Vince Gill, “A Little More Love”; Gary Allan, “Her Man”; Trisha Yearwood, “That's What I Like About You”; and Buffalo Club, “If She Don't Love You.”

Chambers, who previously programmed KPLX Dallas, took an 18-month hiatus from radio, most of which was spent as VP of promotion for Imprint Records in Nashville.

In the past, Chambers' style has earned him a few detractors, particularly labels that felt he wasn't giving them his full attention and former competitors who disliked his aggressive tactics. “One of the ways I'd get crossways with label guys is I wouldn't make time for the fourth or fifth call about the same record,” he says.

“As a record guy, I was sympathetic to the guys who didn't have time to talk to me.”

“I'm really driven, and I have a tendency [to] work hard to avoid distractions. Unfortunately, I think sometimes unintentionally, I treated the record business as a distraction,” he continues. “There were a couple of times when record execs would come in unannounced or with short notice and expect me to see them when I had other pressing issues with the station. A promotion issue or a morning-show issue takes a much higher precedence over a record guy. If I saw a distraction, I swatted at it like a fly and wasn't diplomatic about it.” Today, Chambers says, “I've gotten better as a manager and consensus-builder.”

As for the guerrilla tactics he employs on the streets, that's something he's right back to doing, and he believes he has no need to apologize for it. When Garth Brooks came to Harrisburg, WRBT bought and gave away “hundreds of tickets,” Chambers says, and broadcast for several days from outside the store where tickets were being sold. Outside the show, WRBT gave away station balloons, which some people brought into the venue.

“My question is, ‘How does that make us an asshole?’” says Chambers, responding to a recent story in Country Airplay Monitor in which Z107's Mitch Mahan, in a seeming reference to him, said that “there are still assholes out there” who would try “to undercut whatever we've established.”

“Our job is to build ratings for this radio station,” says Chambers. “We worked a little harder and ended up being more visible. I don't understand how that is undermining. I don't know where there is any code about respecting what the other station has built.”

PHYLLIS STARK



EXECUTIVE TURNTABLE

FOLKS. **Suzette McClure**, the woman accused of murdering promotion executive **Charlie Minor** in March 1995, has reportedly agreed to a plea bargain and will plead guilty to the lesser charge of second-degree murder. McClure will be sentenced to life in prison but will be eligible for parole in 17 years.

Kevin McCarthy, VP/GM of former country outlet **WBOB-FM** and sister **KQQQ** Minneapolis, moves to San Diego as co-market manager, overseeing **Jacor's** four AMs there.

Consultant **Craig Scott** is no longer handling the music for **Premiere Radio Networks' "After MidNite With Blair Garner."** He has been involved with the show since its inception nearly four years ago. **Mandy McCormack**, who had been weekend music director for that show and for **Premiere's "Boot Scootin' Party Nights"** and “The Country Chart” programs, adds full-

time music duties, effective May 19.

Consultant **Dave Shakes**, who recently added rhythmic **KBKS** (Kiss 106.1) Seattle to his client list, will return to San Francisco from **Alan Burns & Associates' Virginia** headquarters.

FORMATS. **Saga's WFMI** Milwaukee flips from jazz to modern adult as **WXPT** (the Point). The new format signed on with **Sheryl Crow's "A Change Will Do You Good."** **Chris Kerr**, most recently PD of modern **WWDX** Lansing, Mich., is reportedly the new PD... **Modern WZRH** New Orleans flips to Kiss Country, serving the market's North Shore, and has reportedly applied for the new calls **WKSX**. PD/morning host **Dash Travis** remains with the station, teamed with **Karen Mack** from co-owned classic rocker **WDGL** (Eagle 98) **Baton Rouge, La.**

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

MORE Products, Shows For Music Shopping Channel

MOR MUSIC CHANGES NAME: Nashville-based music shopping channel MOR Music Television has changed its name to MOR Galleria to reflect its expansion into the sale of merchandise beyond music.

expand its programming to include more music shows, talk shows, and movies by the end of the year.

THE BOX GOES COUNTRY: The BOX-USA is preparing to launch an all-country music-video service to 230,000 households through Media General's cable service in Fairfax County, Va. The channel, known as the BOX-Country, debuts June 1 with a logo and interstitial programming elements that are customized specifically for the country audience. The new service is expected to soon partner with a local country radio station.



by Brett Atwood

In an unrelated development, MOR has entered a joint venture with Spring, Md.-based urban video programmer the Dream Network and, from midnight-3 a.m. Sundays, will air the urban network's programming. Among the shows that MOR will now air are the urban/jazz clip show "Night-Moves," hosted by former BET personality Alvin Jones; the gospel variety program "Movin' The Spirit," hosted by radio veteran Lee Michaels; and the gospel music-video program "Great Gospel Music."

The Dream Network, which is also distributed on the direct broadcast satellite service EchoStar, plans to

Z MUSIC BOWS NEW SHOW: Z Music Television and Nashville-based Stephen Yake Productions are teaming to co-produce the new music video show "Generation 01." The two-hour program, which is targeted at viewers ages 15-

(Continued on next page)

PRODUCTION NOTES

LOS ANGELES

The video for "Stay" by the 60 Ft Dolls was the work of director Lance Bangs for Satellite Films. Emily Fincher produced, Danielle Cagaanan executive-produced, and Anghel Decca directed photography. Merril Bainbridge's "Under The Water" clip was directed by Martin

Kahan for Think Pictures.

NEW YORK

The clip for "Just A Freak" by Crystal Waters featuring Dennis Rodman was directed and produced by Marc Smerling for Notorious Pictures. Cheryl James was the eye behind

(Continued on next page)



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 The Notorious B.I.G., Hypnotize
- 2 Makaveli, Hail Mary
- 3 Mary J. Blige, Love Is All We Need
- 4 Michael Jackson, Blood On The Dance Floor
- 5 Dru Hill, In My Bed
- 6 Lil' Kim, Crush On You
- 7 Joe, Don't Wanna Be A Player
- 8 Heavy D, Big Daddy
- 9 Rome, I Belong To You
- 10 3x Krazy, Keep It On The Real
- 11 Changing Faces, G.H.E.T.T.O.U.T.
- 12 Tha Truth, Makin' Moves
- 13 Scarface, Smile
- 14 112, Cupid
- 15 Ginuwine, Tell Me Do U Wanna
- 16 Erykah Badu, Next Lifetime
- 17 Jamiroquai, Virtual Insanity
- 18 Bunkshot Lefonque, Music Evolution
- 19 Mint Condition, You Don't Have To Hurt...
- 20 Adriana Evans, Seein' Is Believing
- 21 Crime Boss, Please Stop
- 22 Suga Free, If U Stay Ready
- 23 Brand New Heavies, Sometimes
- 24 Warren G, Smokin' Me Out
- 25 Kenny Lattimore, For You
- 26 Mark Morrison, Return Of The Mack
- 27 702, No Doubt
- 28 Dionne Farris, Hopeless
- 29 KRS-One, Step Into A World
- 30 Ray J, Everything You Want

NEW ONS

- Tasha Holiday, So Real, So Right
Laurnea, Can't Let Go
Sam Salter, After 12 Before 6
K-Ci & JoJo, You Bring Me Up
En Vogue, Whatever
Lauryn Hill, Sweetest Thing
Reign, Touch & Play
Lox, We'll Always Love Big Poppa
Puff Daddy/Faith Evans, I'll Be Missing You



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Collin Raye, On The Verge
- 2 Alan Jackson, Who's Cheatin' Who
- 3 Deana Carter, Count Me In
- 4 John Michael Montgomery, I Miss You A Little
- 5 Mark Chesnutt, Let It Rain
- 6 Vince Gill, A Little More Love
- 7 Tanya Tucker, Little Things
- 8 Lorrie Morgan, Good As I Was To You
- 9 Kevin Sharp, She's Sure Taking It Well
- 10 Lee Ann Womack, Never Again, Again
- 11 Sawyer Brown, Six Days On The Road

- 12 Reba McEntire, I'd Rather Ride Around With You
- 13 LeAnn Rimes, The Light In Your Eyes
- 14 Mila Mason, Dark Horse
- 15 Tim McGraw With Faith Hill, It's Your Love
- 16 Charlie Daniels/Hal Ketchum, Long Haired...
- 17 Pam Tillis, All The Good Ones Are Gone
- 18 Clay Walker, One, Two, I Love You
- 19 Patty Loveless, The Trouble With The Truth
- 20 Travis Tritt, She's Going Home With Me
- 21 Terri Clark, Just The Same
- 22 Alison Krauss & Union Station, Find My Way...
- 23 Michael Peterson, Drink, Swear, Steal...
- 24 Sherrie Austin, Lucky In Love
- 25 River Road, I Broke It, I'll Fix It
- 26 Kathy Mattea, 455 Rocket
- 27 Lee Roy Parnell, Lucky Me, Lucky You
- 28 Mary Chapin Carpenter, The Better To Dream...
- 29 Joe Diffie, This Is Your Brain
- 30 Regina Regina, Right Plan, Wrong Man
- 31 Big House, Cold Outside
- 32 Anita Cochran, I Could Love A Man Like That
- 33 Jack Ingram, That's Not Me
- 34 Daryle Singletary, The Used To Be's
- 35 John & Audrey Wiggins, Somewhere In Love
- 36 Billy Yates, I Smell Smoke
- 37 Ricochet, He Left A Lot To Be Desired
- 38 Rich McCready, That Just About Covers It
- 39 Stephanie Bentley, The Hopechest Song
- 40 Tammy Graham, A Dozen Red Roses
- 41 Gary Allan, From Where I'm Sitting
- 42 Little Texas, Bad For Us
- 43 Mark Willis, Places I've Never Been
- 44 Sons Of The Desert, Whatever Comes First
- 45 Tracy Lawrence, Better Man, Better Off
- 46 Kim Richey, I Know
- 47 Kris Tyler, Keeping Your Kisses
- 48 James Bonamy, The Swing
- 49 Skip Ewing, Mary Go Round
- 50 Mandy Barnett, Planet Of Love

NEW ONS

- Little Texas, Your Mama Won't Let Me
Toby Keith, We Were In Love
Tracy Lawrence, How A Cowgirl Says Goodbye



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Blackstreet, Don't Leave Me
- 2 The Notorious B.I.G., Hypnotize
- 3 Spice Girls, Say You'll Be There
- 4 Foo Fighters, Monkey Wrench
- 5 Chemical Brothers, Block Rockin' Beats
- 6 Hanson, Mmmmbop
- 7 Squirrel Nut Zippers, Hell
- 8 The Verve Pipe, The Freshmen
- 9 Jamiroquai, Virtual Insanity
- 10 Bush, Cold Contagious
- 11 Babyface, How Come, How Long
- 12 Fiona Apple, Sleep To Dream
- 13 Foxy Brown Feat. Jay-Z, I'll Be
- 14 Blur, Song 2
- 15 U2, Staring At The Sun
- 16 Live, Freaks
- 17 The Offspring, Gone Away

- 18 Mighty Mighty Bosstones, The Impression
- 19 Mary J. Blige, Love Is All We Need
- 20 Meredith Brooks, Bitch
- 21 Savage Garden, I Want You
- 22 Lil' Kim, Crush On You
- 23 Third Eye Blind, Semi-Charmed Life
- 24 Freak Nasty, Da' Dip
- 25 Paula Cole, Where Have All The Cowboys Gone?
- 26 Jonny Lang, Lie To Me
- 27 Faithless, Insomnia
- 28 Silverchair, Freak
- 29 No Doubt, Sunday Morning
- 30 Toni Braxton, I Don't Want To
- 31 Ben Folds Five, Battle Of Who Could Care Less
- 32 Depeche Mode, It's No Good
- 33 Erykah Badu, Next Lifetime
- 34 White Town, Your Woman
- 35 The Cardigans, Been It
- 36 Tonic, If You Could Only See
- 37 Aaliyah, 4 Page Letter
- 38 Puff Daddy, Can't Nobody Hold Me Down
- 39 Darla Hood, Big Fine Thing
- 40 Ginuwine, Tell Me Do U Wanna
- 41 Mark Morrison, Return Of The Mack
- 42 Dru Hill, In My Bed
- 43 Shaquille O'Neal, Strait Playin'
- 44 Snoop Doggy Dogg, Doggfather
- 45 Toni Braxton, Un-Break My Heart
- 46 Matchbox 20, Push
- 47 K's Choice, Not An Addict
- 48 INXS, Elegantly Wasted
- 49 Monica, For You I Will
- 50 The Wallflowers, One Headlight

NEW ONS

- Puff Daddy/Faith Evans, I'll Be Missing You
Jon Bon Jovi, Midnight In Chelsea
112, Cupid
Shawn Colvin, Sunny Came Home
Dave Matthews Band, Tripping Billies
Sammy Hagar, Little White Lie
Robyn, Do You Know (What It Takes)
Rome, I Belong To You



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 George Jones, I Don't Need Your Rockin'
- 2 Tracy Lawrence, Better Man, Better Off
- 3 Tim McGraw With Faith Hill, It's Your Love
- 4 Mark Willis, Places I've Never Been
- 5 LeAnn Rimes, The Light In Your Eyes
- 6 Collin Raye, On The Verge
- 7 John Michael Montgomery, I Miss You A Little
- 8 Alan Jackson, Who's Cheatin' Who
- 9 Lorrie Morgan, Good As I Was To You
- 10 Deana Carter, Count Me In
- 11 Kevin Sharp, She's Sure Taking It Well
- 12 Mark Chesnutt, Let It Rain
- 13 Mila Mason, Dark Horse
- 14 Lee Ann Womack, Never Again, Again
- 15 Vince Gill, A Little More Love
- 16 Sawyer Brown, Six Days On The Road
- 17 Tanya Tucker, Little Things

- 18 Kathy Mattea, 455 Rocket
- 19 Patty Loveless, The Trouble With The Truth
- 20 Mary Chapin Carpenter, The Better To Dream...
- 21 Gary Allan, From Where I'm Sitting
- 22 Daryle Singletary, The Used To Be's
- 23 Joe Diffie, This Is Your Brain
- 24 James Bonamy, The Swing
- 25 Charlie Daniels/Hal Ketchum, Long Hared
- 26 Alison Krauss & Union Station, Find My Way...
- 27 Lyle Lovett, That's Right
- 28 Travis Tritt, She's Going Home With Me
- 29 Terri Clark, Just The Same
- 30 Skip Ewing, Mary Go Round

NEW ONS

- Roger Brown, Swing City
Tracy Lawrence, How A Cowgirl Says Goodbye
Little Texas, Your Mama Won't Let Me
Michael Peterson, Drink, Swear, Steal & Lie
River Road, I Broke It, I'll Fix It



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Paula Cole, Where Have All The Cowboys Gone?
- 2 Savage Garden, I Want You
- 3 The Wallflowers, One Headlight
- 4 Jewel, You Were Meant For Me
- 5 Spice Girls, Say You'll Be There
- 6 Hanson, Mmmmbop
- 7 Duncan Sheik, Barely Breathing
- 8 U2, Staring At The Sun
- 9 Meredith Brooks, Bitch
- 10 Shawn Colvin, Sunny Came Home
- 11 Sheryl Crow, Everyday Is A Winding Road
- 12 Bee Gees, Alone
- 13 INXS, Elegantly Wasted
- 14 Barenaked Ladies, The Old Apartment
- 15 The Cardigans, Lovetool
- 16 Sheryl Crow, If It Makes You Happy
- 17 John Mellencamp, Key West Intermezzo
- 18 No Doubt, Don't Speak
- 19 En Vogue, Don't Let Go
- 20 Alanis Morissette, Head Over Feet
- 21 The Verve Pipe, The Freshmen
- 22 Eric Clapton, Change The World
- 23 Seal, Fly Like An Eagle
- 24 Dave Matthews Band, Crash Into Me
- 25 Toni Braxton, I Don't Want To
- 26 Monica, For You I Will
- 27 Jon Secada, Too Late, Too Soon
- 28 Bee Gees, Stayin' Alive
- 29 Jewel, Who Will Save Your Soul
- 30 Toni Braxton, Un-Break My Heart

NEW ONS

- Jon Bon Jovi, Midnight In Chelsea
Paul McCartney, The World Tonight
Sheryl Crow, A Change Would Do You Good
Jamiroquai, Virtual Insanity
Atra Moore, Four Leaf Clover
Michael Penn, Try

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 24, 1997.



THE WORK GROUP & ROCKAMERICA
PRESENT
SABELLE
VIDEO TOUR
FEATURING HER NEW REMIX VIDEO FOR
"ONE O'CLOCK"
IN CLUBS ACROSS AMERICA

WORK Sabelle ROCKAMERICA since 1980 119 W.22 STREET, NYC 10011 212.633.9111 / 800.666.ROCK

MUSIC VIDEO FOR ► NIGHTCLUBS ► BARS ► RETAIL STORES ► PUBLIC SPACES



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Changing Faces, G.H.E.T.T.O.U.T.

BOX TOPS

- Aaliyah, Four Page Letter
B-Rock & The Biz, My Baby Daddy
Toni Braxton, I Don't Want To
Hanson, Mmmmbop
Scarface, Smile
Spice Girls, Say You'll Be There
Twista, Emotions
112, Cupid
Mark Morrison, Return Of The Mack
Spice Girls, Wannabe
Master P, If I Could Change
Jocelyn Enriquez, A Little Bit Of Ecstasy
The Suicide Machines, SOS
Erykah Badu, Next Lifetime
Dru Hill, In My Bed
Robyn, Do You Know
Westside Connection, Gangstas Make The World Go Round
Helmet, Exactly What You Wanted
Makaveli, Hail Mary

NEW

- Counting Crows, Daylight Fading
For Real, The Saddest Song I Ever Heard
Laurnea, Can't Let Go
Lauryn Hill, Sweetest Thing
Less Than Jake, Automatic
Luscious Jackson, Under Your Skin
Reel Big Fish, Sell Out
Wyclef, Anything Can Happen
Boogiemonsters, Beginning Of The End
Damage, Love It Love
Kock-D-Zel, State 2 State
Lafrey, Balcony Beach/Say That
Redman, Pick It Up
Reign, Touch & Play
San Quinn, You Don't Want To Funk With Me
South Central Cartel, All Day Every Day

Tela, Tired Of Bawlin'
Whondas, Talkin' Bout Bank



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Universal Honey, Make My Mind
Sammy Hagar, Little White Lie
Ani DiFranco, In Or Out
Jimi Hendrix, Dolly Dagger
Archers Of Loaf, Scenic Pastures
Abra Moore, Four Leaf Clover
Supergrass, Cheapskate
Pulsars, Tunnel Song
Cheap Trick, Say Goodbye
The Cunninghams, Bottle Rockets



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Dodgy, In A Room (new)
Radish, Little Pink Stars (new)
Scarface, Smile (new)
Meredith Brooks, Bitch (new)
Dayna Manning, Half The Man (new)
Bush, Cold Contagious (new)
Our Lady Peace, Clumsy (new)
Furnaceface, Biff Bang Pow (new)
Treble Charger, Friend Of Mine (new)
Sara Craig, Mr. Right (MEW)
No Doubt, Sunday Morning
Savage Garden, I Want You
White Town, Your Woman
Amanda Marshall, Dark Horse
U2, Staring At The Sun
INXS, Elegantly Wasted
Backstreet Boys, Quit Playing Games
The Age Of Electric, Remote Control
Hanson, Mmmmbop

Daft Punk, Da Funk
Collective Soul, Precious Declaration



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- Collective Soul, Precious Declaration
U2, Staring At The Sun
Aleks Synteks Y La Gente Normal, Sin Ti
The Wallflowers, One Headlight
White Town, Your Woman
James, She's A Star
Victimas Del Dr. Cerebro, Me Faltas Tu
INXS, Elegantly Wasted
Aerosmith, Falling In Love
Bloodhound Gang, Why's Everybody Always...
Diego Torres, Se Que Ya No Volveras
Control Machete, Comprende Mendes
Los Lagartos, No Se Bailar
Depeche Mode, It's No Good
Duran Duran, Out Of My Mind
Live, Lakin's Juice
Babasonicos, Viva Satana!
Jaguars, Dime Jaguar
No Doubt, Sunday Morning
Fito Paez, Cadaver Exquisito



1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148

- The Waiting, Never Dim
Carolyn Arends, Seize The Day
Point Of Grace, Dying To Reach You
Third Day, Consuming Fire
Newsboys, Take Me To Your Leader
Christafari, Valley Of Decision
Code Of Ethics, Pleasant Valley Sunday
Church Of Rhythm, Not Perfect
T-Bone, Lyrical Assassin
Bleach, Child Of Sod
Audio Adrenaline, Free Ride



Five hours weekly
223-225 Washington St
Newark, NJ 07102

- Babyface, How Come, How Long
Jimi Hendrix, Dolly Dagger
Erykah Badu, Next Lifetime
That Dog, Never Say Never
Soul Coughing, Super Bon Bon
Tori Amos, Silent All These Years
Darla Hood, Big Fine Thing
Coward, I Don't Care
Master P, If I Could Change
Cheap Trick, Say Goodbye
Meredith Brooks, Bitch
Local H, Fritz's Corner
Savage Garden, I Want You
Tonic, If You Could Only See
No Doubt, Sunday Morning
The Cardigans, Been It
702, No Doubt
Toni Braxton, I Don't Want To
Robyn, Do You Know
Fiona Apple, Sleep To Dream



CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

- Erykah Badu, Next Lifetime
3x Krazy, Keep It On The Real
Dru Hill, In My Bed
Notorious B.I.G., Hypnotize
Spice Girls, Say You'll Be There
Aaliyah, Four Page Letter
Mary J. Blige, Love Is All We Need
112, Cupid
Billy Lawrence, C'mon
Kenny Lattimore, For You

IFPI: RUSSIA'S MUSIC MARKET IS VIABLE

(Continued from page 1)

the Phonographic Industry (IFPI).

The IFPI document, "Market Report On The Russian Record Industry," is one of the few authoritative analyses of a Russian business that, though protected by copyright laws up to international standards, still has to cope with piracy rates running at about 70%.

Though the report notes that "working in Russia is no holiday," senior IFPI staff in London and Moscow have regularly privately expressed the view that too dark a picture is often painted of conditions in Russia, and they have been dismayed by a flow of stories of the more extreme excesses of the fledgling market.

Director general Nic Garnett reinforces that message by stating, "Russia has tremendous potential as both a source and a market for great music."

"Of course, one has to be attuned to the dangers and difficulties in a country undergoing a revolution in market structures," he continues. "But that challenge is a function of the change that is occurring and which promises substantial developments in the months and years ahead."

Garnett also notes in the report that, unlike China, there are no restrictions on access to the Russian market for Western companies and that censorship controls there are within acceptable parameters.

Though piracy in Russia remains a

major challenge, Garnett states in the report, "Russia's indigenous CD manufacturing is in line with legitimate local demand. The country has a comprehensive system of copyright laws, adheres to international conventions, and is learning fast how to enforce its laws."

The IFPI analysis says that the value of the Russian market at retail prices in 1996 is estimated at \$230 million. That was produced by sales of 88 million cassettes, 7 million CDs, and 300,000 vinyl albums.

The pirate market last year, the report notes, was worth \$300 million and consisted of 190 million cassettes and 8 million CDs.

In Russian homes, CD player penetration is at 4% of households, though 60% have a cassette player. Domestic repertoire dominates the record market with an 85% share.

The IFPI report notes a declining gross domestic product in Russia but also states that the rate of decline in the economy has now slowed. In addition, it points out that the value of the music market is now higher than it has been since 1991. In that year, record sales were worth \$261.8 million before dipping to a low of \$127.4 million in 1993.

Says the report, "Indications are that following significant growth in the legitimate music market in 1995 (over 60% increase in units sold), the Russian music market slowed slightly in

1996, with the value of legitimate sales up around 3%."

While product from all the major labels is available in Russia through licensing and distribution deals, PolyGram was the first major to establish a joint venture in the country—with Russian company BIZ Enterprises—and, says the report, "BMG opened a representative office in Moscow in 1995 and is considering opening a BMG Russia label, as well as a distribution center. At present, around 20 companies, who buy their product in Germany, are licensed to distribute BMG repertoire."

IFPI identifies the key players in the Russian record market as Bekar Records, General Records, FeeLee Record Co., Firma Melodiya, PolyGram Russia, RDM, Moroz Records, SNC Records, Sintez Records, Studiya Sojuz, SBA/Gala Records, and ZeKo.

IFPI estimates there are 160 dedi-

cated music retailers in Russia, along with 15,000 nonspecialist retailers and some 3,000 supermarkets with music departments. However, the organization says, "distribution in Russia is still underdeveloped, and it remains a major problem for the music industry."

"There is still no nationwide distribution network, which means that it is still sometimes difficult, and expensive, to transport recorded music across Russia."

"Some local companies have a system of licensees throughout Russia, while others have wholesale facilities and work through specialist companies."

Noting the fact that virtually every Russian household has a TV and a radio, the report says there are about 30 countrywide music shows on six major TV channels and that music programs also are featured on local TV sta-

tions throughout the country. PolyGram Russia, EMI licensee SBA/Gala, and BMG are "actively developing their own music programs," reports IFPI.

As to the country's huge piracy problem, IFPI admits it is "one of the main brakes on the development of the music market." The organization says a Russian law passed in 1993 gives adequate protections and notes that IFPI has signed anti-piracy cooperation agreements with the Moscow Economic Crime Control Unit and the Interior Ministry, which controls the country's police force. The report also details 17 successful anti-piracy raids in 1996.

However, the report concludes, "strong remedies and enforcement campaigns will only succeed once there is legitimate Western repertoire to satisfy growing consumer demand—demand which at the moment is being filled by the pirates."

LANG'S SMOKY SOUND SHINES ON WB SET

(Continued from page 1)

use tobacco and smoking as central metaphors. The result is a sterling project that has many observers drawing comparisons to the singer's platinum-selling 1992 smash "Ingenué."

Scheduled to hit retail June 10, "Drag" has a similarly torchy and quirky musical texture; on it, lang and co-producer Craig Street weave arrangements that employ a potpourri of sounds that include orchestral strings, country-spiked steel guitars, and rich R&B keyboards. Among the songs she takes on are Peggy Lee's "Don't Smoke In Bed," Les Paul & Mary Ford's "Smoke Rings," Jane Siberry's "H'Aint It Funny," and the Hollies' "The Air That I Breathe."

"This is a concept record with a very strong and specific point of view," says Joe McEwen, senior VP of A&R at Warner Bros. (U.S.). "It examines the act of addiction and the act of love. It's a truly visionary piece. The material covers a wide range of styles, and it illuminates her voice beautifully."

On May 27, the project begins its pop and AC radio campaign with a breezy reading of Steve Miller's "The Joker" that is already sparking optimistic word-of-mouth from programmers.

"It sounds like a real sweet record," says Mark Edwards, PD of WLIT Chicago. "She's an artist our listeners know and like quite a bit. There's always a lot of curiosity about what she'll do next. She's always trying something new and different."

And lang is nothing if not an artist in a constant state of evolution. "Drag" follows 1995's "All You Can Eat," an album that dabbled in primal funk. Despite critical acclaim and a string of club hits, the project failed to ignite widespread sales interest. While such creative unpredictability can wreak havoc on an artist's retail profile, it apparently adds to lang's mystique.

"There's no avoiding the fact that the general public does not always buy her records in huge quantities. But there's also no denying that there's always an incredible rush of initial interest in what she's up to," says Jim Forsythe, buyer for Music Market, an independent retail outlet in Denver. "As soon as the media got hold of word that she had completed a new record, requests and questions from our customers started pouring in."

Marlon Creaton, manager of Record Kitchen in San Francisco, agrees. "The song selection is just fantastic. Who isn't curious to hear how k.d. sings 'The Joker'? On the whole, I think the fact

that this is somewhat of a return to the softer sound of 'Ingenué' is a tremendous help."

Warner Bros. is equally enthusiastic about the commercial future of "Drag." In the weeks prior to the album's release, lang will make a string of high-profile television appearances that include spots on "The Rosie O'Donnell Show" and VH1's "Hard Rock Live."

"The only drawback is that she doesn't intend to tour at this point," says Carl Scott, senior VP of artist development at the label, who says the singer is considering the possibility of doing several showcase performances next month. "There is nothing quite like seeing k.d. bring her music to life onstage. Who knows? Perhaps the showcases will inspire her to rethink the idea of going out on the road."

Although that remains to be seen, what is clear is that lang's primary goal with "Drag" was to make an album that allowed her to relax and fully enjoy the process. "Not that I don't usually enjoy making records," she says. "But I wasn't interested in going through the intense emotional drain of writing another album so soon after 'All You Can Eat.' As much as I absolutely love this record, I don't have the same emotional investment in it. And I won't get quite so defensive about it, regardless of what people say about it or how it sells."

Lang is open about her disappointment over the cool public response to "All You Can Eat," which is arguably her most adventurous and creatively satisfying effort to date. "It's hard to give so much of yourself and feel like it's being rejected," she says. "I try to be as unbitter as possible. The truth is that I don't really believe in the music business. I make music because I have to. It's in my blood. What happens after I make the music is kind of beyond my reach. In so many ways it's up to the label and the world to decide its fate. But I'm always willing to work hard to bring my music to as many people as possible."

Was "Drag" a knee-jerk reaction to the fate of "All You Can Eat"? "Not in the slightest," lang asserts. "Like all of my albums, this one collects ideas and sounds that have already existed on previous albums. They're the foundation for exploration of new ideas and sounds. This album couldn't exist without 'All You Can Eat' or 'Ingenué'—or any of my other albums."

In choosing a framework to work within, lang says the idea to do an album

of "smoking songs" came to her while she was lying in bed. "I'd always wanted to record 'Don't Smoke In Bed,' and the idea just grew from there," she says.

Lang says there's no political motivation in the smoking concept, despite the fact that it's a hot political topic at the moment. "Cigarettes seems to be getting the most attention now, but what fascinates me is that tobacco and alcohol and whatever else we get addicted to is really a form of emotional cover-up, an escape that stems from deprivations of love," she says. "It's all about need. Need is constant. It never goes away. Making this album was such a wonderful and interesting journey that helped me sharpen my skills as a singer."

Actually, the past year has shown lang grow in a variety of ways. During the sessions for "Drag," she also produced much of "Underdog," the second album by MCA act the Murmurs.

"I've been wanting to produce a girl band for the longest time," she says. "Doing that album allowed me to dabble in harder, more alternative sounds than I might ever record myself. It was an exhilarating experience that I can't wait to have again."

LICENSING MEETING

(Continued from page 6)

"They have to carry something back to their members, who are looking at this agreement with NLBA. They don't have anything in hand now."

Less is known about Hatch's view on a compromise with religious broadcasters, sources say, although interest in the matter by such conservatives as Sen. Strom Thurmond, R-S.C., indicates that the performing-right societies should expect further compromise suggestions in the area of per-program licenses.

Copyright reform is also in limbo on the House side. In February, Rep. James Sensenbrenner, R-Wis., warned that the copyright term-extension bill was "inextricably bound" to his still-stagnant House legislation that would offer exemptions to restaurateurs and religious broadcasters.

Rep. Howard Coble, R-N.C., the new chairman of the House Intellectual Property Subcommittee, has allies in both the music and the restaurant/religious broadcaster industries and, sources say, would also prefer a non-legislative compromise.

THE EYE

(Continued from preceding page)

25, will feature pop gospel music videos. In addition, the show will contain documentary-style features that highlight Generation X youth who are making positive contributions to their community through work with nonprofit organizations and other groups. The program will be hosted by several VJs and will debut sometime this summer on the

PRODUCTION NOTES

(Continued from preceding page)

the video for "U Represent" by Day Ta Day featuring Salt-N-Pepa's Spinderella. Lara M. Schwartz produced; Alan Ferguson directed photography for 361°.

NASHVILLE

Tom Bevins directed the clip "I Hate The Way I Love You" by Joe Nichols. Lee Ogle produced for Southern Exposures.

Jeff Wood's "Use Mine" video was lensed by Jim Shea, who also directed photography. Robin Beresford produced for Planet Pictures Inc.

Jeffrey Phillips directed Caryl Mack Parker's "One Night Stand." The clip was produced by Studio Productions.

DIANE WARREN

(Continued from page 45)

keep your own publishing,' and I said, 'No, I want to be with a big publisher,' but thank God I listened to her."

Since Warren has already had songs in more than 50 motion pictures, Real-songs, which has a staff of six, is close to hiring someone to handle film and television licensing full time, according to Dorion.

Warren likes to do work for movies and hopes one day she will get a film project she can "sink her teeth into. I'd be open to doing a great movie where

Christian music video channel.

MTV GETS CYBER VJ: MTV is preparing to debut its first computer-generated VJ. In mid-July, the cyber-host, known as Cindy, is expected to get her own 30-minute show. In addition to introducing music videos, Cindy will offer comments about the clips as they play—a la "Beavis & Butt-Head."

REEL NEWS: Gia DeSantis, formerly of Reprise Records' music video department, is joining Capitol Records as director of marketing . . . Director Paul Cunningham joins Satellite Films . . . Music video production company Palomar Pictures is producing full-motion video footage for the Electronic Arts game "Nuclear Strike," due for release in the fall on the Sony PlayStation and PC CD-ROM . . . Capitol music video production executive Danny Lockwood exits . . . "Austin Powers" star Mike Myers will host the 1997 MTV Movie Awards, which will air June 12 . . . Television production company National Video Center/Recording Studios Inc. is forming a music label known as National Record Company (NRC). The label's first titles are due this summer. In charge is industry veteran Ron Alexenberg.

I write maybe five songs for it." Naturally, she'd like her film efforts to be rewarded one year with an Oscar for best song.

Plans are to continue running Real-songs strictly as a vehicle to publish and market Warren's material. "If I bought catalogs, I would probably want to give the songs back, because the people probably got ripped off," she says. "I'm just in it for a home for my songs and to keep the company growing."

BLUEGRASS BUILDING STEADILY

(Continued from page 1)

established and that is quietly thriving. Over the years, the music has gone from the pickin' parlors and mountain gatherings to develop a significant audience. Its impact is evident on a number of fronts—from a growing radio presence to a blossoming concert circuit, in addition to the near-fanatical outdoor festival scene.

Skaggs—who in recent years has spent more time in country music than in bluegrass—recalls going to visit Monroe in the weeks before the bluegrass pioneer died. "He seemed worried," Skaggs recalls. "One day, I said, 'Bill, are you worried about the music?' He sighed and just got real quiet. I knew that was the answer. I said, 'Bill, I want you to know, I give you my word in this room, before God, that I will play this music for the rest of my life, and I'll do my part to keep it alive. This is your music, and we're all seeds that you've sown.'"

Now, says Skaggs, "the word's out that Ricky Skaggs is playing bluegrass again. And I'm getting a lot of calls for the festivals. I'll play probably 45 of them this year."

Skaggs has now formed a bluegrass label, Skaggs Family Records, and the first release will be his own forthcoming bluegrass album, expected this summer (Skaggs' country albums will continue to be released by Atlantic). "This is my first bluegrass album in 20 years," says Skaggs. "I'm calling it 'Bluegrass Rules!'"

"We're doing what we can," Skaggs adds, "to keep the music out there. Marty's at the Opry and playing the festivals. Vince laid his career on the line when he insisted on doing that bluegrass salute to Bill on the Grammys." (That did arouse some criticism within Nashville's ranks but drew even more praise. Gill could not be reached at press time for comment.)

Bill Monroe's death, says Pinecastle Records president Tom Riggs, "has spawned a new awareness of bluegrass music, a heightened visibility."

Henry Juskiewicz, chairman/CEO of Gibson Musical Instruments, was a longtime friend of Monroe's and has announced plans for Gibson to open a downtown bluegrass center in Nashville. The facility will house manufacturing of Gibson bluegrass instruments, tours of that process, a bluegrass museum, a store and diner, and a performance facility. Juskiewicz says it will be as much for bluegrass aficionados as for tourists.

"I felt we have a responsibility to the music," he says. "Bill's passing brought an increased focus on the music." The Gibson facility is scheduled to open in phases, beginning this summer and finishing with a 1998 grand opening.

Bluegrass has an identifiable genre came into being only five or so decades ago, when Monroe founded a hybrid string music that was described as "folk music on overdrive." It was—and remains—a supercharged acoustic music, instrumentally driven by the mandolin, fiddle, banjo, guitar, and stand-up bass. Monroe's high tenor vocals earned the music the sobriquet "the high, lonesome sound."

Bluegrass today, most industry leaders agree, is healthier than it has ever been. It does not boast mainstream commercial numbers and probably never will, they say, and that in itself is healthy for the music and its practitioners. "There's a new respectability to the music," says Sugar Hill Records president Barry Poss. "Mainstream country artists are proud to proclaim their bluegrass roots, as Vince Gill did on the Grammys."

It remains very much a hands-on music, and recorded music lags behind the emphasis on performance. "It is a music that seems to demand personal contact," says Sugar Hill's Poss.

Outdoor festivals now are the primary medium for the music. There are probably more than 500 bluegrass festivals in the U.S., according to International Bluegrass Music Assn. (IBMA) executive director Dan Hays, and others are springing up abroad.

For an institution that is only 32 years old, the bluegrass festival is a hardy animal indeed. The first daylong bluegrass event was organized in 1961 in Luray, Va., but what is considered the first-ever bluegrass festival occurred in Fincastle, Va., in September 1965. Setting the agenda for future fests, the weekend-long event featured musical performances, access to the performers—they're not called stars—and workshops, talent contests, general audience participation, and a gospel show. Other fests sprang up, including some held by artists, such as Monroe's in Bean Blossom, Ind. Today, the festival circuit provides seasonal work for performers and a summer destination vacation spot for the fans.

Another element spurring the growth of festivals is that "the hippies are back," says Poss. "That was always there, with the Jerry Garcia thing and David Grisman's and Peter Rowan's influence, but that's back in a big way. They dig the Bad Livers as much as they do Doyle Lawson."

Stuart recently played the Merlefest in Wilksboro, N.C., and says he was energized to see the lineup, which included Steve Earle.

As an example of the eclectic broadening of the base of musicians at multi-genre festivals, the Telluride Bluegrass Festival (scheduled for June 19-22 in Telluride, Colo.) boasts a lineup including Béla Fleck & the Flecktones, the Del McCoury Band, the Tim O'Brien & Jerry Douglas Band, Psychograss, Tony Furtado, Leftover Salmon, and Peter Rowan. But the roster also includes artists representing varying shades and intensities of country music: Johnny Cash, John Prine, Lyle Lovett, Guy Clark, Gillian Welch, Taj Mahal, and David Crosby. The Rocky Mountain Bluegrass Festival (Aug. 1-3 in Lyons, Colo.) will present, among others, Ralph Stanley & the Clinch Mountain Boys, Richard Greene & the Grass Is Greener, Hot Rize, the David Grisman Quintet, the Bluegrass Patriots, and Black Rose.

MODEST MUSIC SALES

Recorded music is still a modest market, industry leaders say. There are four main labels for bluegrass: Rounder, Sugar Hill, Pinecastle, and Rebel. Rounder's Alison Krauss aside, CD sales are not overwhelming.

"If an album sells 10 [thousand]-25,000," says the IBMA's Hays, "the labels consider it a success."

Ken Irwin, an owner of Rounder Records, agrees. "Sales of over 25,000 are considered very good," he says.

Sales are often hard to pin down with precision, the leaders note, because so many sales are on-site at festivals and concerts.

Irwin attributes Krauss' unusual breakout success to several factors. "It's partly due to the growth of women lead singers in bluegrass," he says. "Women like Claire Lynch, Lynn Morris, and Laurie Lewis. It's the same in country music. Also, Alison's vocal

style, that softer style, marks a change in production values. There are new standards in the quality of recording and in the arrangements."

Krauss & Union Station's current Rounder outing, "So Long So Wrong," has sold 100,000 units, according to SoundScan. Previous Krauss albums stand at 240,000 for "Every Time You Say Goodbye" and 1.6 million for "Now That I've Found You: A Collection."

Krauss is thus far the only artist garnering major tour support and

sponsor activity. Martha White Foods is sponsoring her tour for the second straight year. Anderson Merchandisers, bluegrass distributor for 1996's Wal-Mart bluegrass

promotion, have a special CD package for Krauss' current release. Included with the new CD are a CD sample of "Alison Krauss & Union Station's Six Favorite Bluegrass Artists" and the booklet "Bluegrass Today."

Bluegrass is a healthy seller at Tower Records Nashville, reports store GM Jon Kerlikowske. "Alison Krauss sells well, of course, but we sell a lot of Béla Fleck, Alison Brown, the Nashville Mandolin Ensemble, and Del McCoury," he says. "And Bill Monroe is still hugely popular."

A TOUGH ROAD AT RADIO

Radio play for bluegrass is erratic. Rounder's Brad Paul says that while Rounder has a database of more than 600 radio stations that play bluegrass, getting on a reporting station is hard work indeed. "Even Alison Krauss is regarded as too much of a chance by many of those stations," he says. "I fail to see where the risk is. But, overall, this is really not mainstream music. This is lifestyle music, a specialty prod-

PATRICK WILLIAMS EARNS CAREER NOD AT FILM, TV AWARDS

(Continued from page 6)

ored the songwriters and composers of the music featured in the top-grossing movies and top-rated prime-time network TV shows of the year.

Composer David Arnold won an award for his work on "Independence Day," the top box-office hit of 1996.

Other composers nabbing honors included Mark Mancina for "Twister," Danny Elfman for "Mission: Impossible," Michael Kamen for "101 Dalmatians," David Newman for "The Nutty Professor," and Thomas Newman for "Phenomenon."

The latter movie drew more awards when songwriter Wayne Kirkpatrick and publishers Magic Beans Music and Careers-BMG Music Publishing Inc. were honored for "Change The World," which won for most-performed song from a motion picture.

Honors for television theme composers included Mike Post and Ian Dye for "NYPD Blue," Marty Davich for "ER," Ben Vaughn for "3rd Rock From The Sun," and Paul Reiser and David Kitay for "Mad About You."

Emmy Award-winning composers taking home BMI honors included Camara Kambon for "Sonny Liston: The Mysterious Life And Death Of A Champion" and Ernest Troost for "The Canterville Ghost."

The ceremony also included a tribute to composers and songwriters who were responsible for creating original music for the 1996 Summer Olympics in Atlanta, including Kenneth "Baby-

face" Edmonds, David Foster, and Michael Kamen.

Following is a complete list of winners:

Richard Kirk Award: Patrick Williams.
BMI Academy Award: Rachel Portman ("Emma").

BMI Film Music Awards: David Arnold ("Independence Day"); Mark Mancina ("Twister"); Danny Elfman ("Mission: Impossible"); Hans Zimmer ("The Rock"); Michael Kamen ("101 Dalmatians"); David Newman ("The Nutty Professor"); Thomas Newman ("Phenomenon"); Alan Silvestri ("Eraser"); Alan Menken ("The Hunchback Of Notre Dame"); Jerry Goldsmith ("Star Trek: First Contact").

Most performed song from a film: Wayne Kirkpatrick, Magic Beans Music, Careers-BMG Music Publishing Inc., "Change The World," from "Phenomenon."
BMI TV Music Awards: Marty Davich ("ER"); Mark Mothersbaugh ("Fired Up"); Allee Willis ("Friends"); Marc Lichtman ("Touched By An Angel"); Robert Israel ("20/20"); Mike Post, Ian Dye ("NYPD Blue"); Bruce Miller, Darryl Phinnessee ("Frasier"); Benny Golson, Bill Cosby ("Cosby"); W.G. "Snuffy" Walden, Allen Reynolds ("The Drew Carey Show"); Tirk Wilder, Chuck Norris, Kevin Kiner ("Walker, Texas Ranger"); Ben Vaughn ("3rd Rock From The Sun"); Paul Reiser, David Kitay ("Mad About You").

BMI Emmy Awards: Mike Post ("Murder One"); Ernest Troost ("The Canterville Ghost"); Alan Bellink, Wes Boatman, Barry De Vorzon, David Grant, Jonathan Firstenberg, Richard Hazard, John Henry, Michael Licari, John E. Young, Daniel Lawrence ("Guiding Light"); Richard Stone ("Freaka-

tape, and that's not where the major country and rock syndicators are. They're on the bird [satellite] or on CD. We made the switch to CDs, and that helped our growth. The industry has to grow up."

THE NEXT GENERATION

Just as they were the leaders of a youth movement in bluegrass two decades ago, Skaggs and Stuart say they see a similar resurgence in young pickers choosing bluegrass. Stuart points to Skaggs' guitarist Bryan Sutton as a leading instrumental force.

Agreeing, Skaggs says, "Bryan is unbelievable. He's like a new-wave version of Tony Rice, who himself grew up listening to Clarence White. It's like a third-generational sort of thing, passing it on down."

Both Skaggs and Stuart say they are in awe of 16-year-old mandolin wizard Chris Thile. "Chris was amazing at age 12," says the IBMA's Hays. "Kids like him are rejuvenating the music."

Thile, who took up the mandolin at age 4, grew up in un-bluegrass Palm Springs, Calif., but now lives in Kentucky. As with many bluegrass musicians—such as Fleck and Mark O'Connor—the 16-year-old Thile is looking to new musical challenges.

"I'm trying to take what musicians like Sam Bush have done and open it up," says Thile. "This really opens you up to jazz, for example. There are a lot of really good musicians coming out of bluegrass into new music. There's a lot of interesting stuff coming out of that."

On other fronts, bluegrass has its own full-time academic program. East Tennessee State University in Johnson City boasts the only bluegrass and country music program of any four-year college or university. The program, begun in

1982, is a joint offering of the school's department of music and its Center for Appalachian Studies. Studies include theory for acoustic players, vocal harmony, sound reinforcement, playing in a bluegrass band, and academic course work. Alumni include Adam Steffey and Barry Bales of Union Station, Tim Stafford of Blue Highway, and country singer Kenny Chesney.

Regarding the future, everyone is optimistic, but Marty Stuart tries to assess that future realistically.

"Let's look at bluegrass' assets," he says. "It has the richest heritage of any form of country music. It has a lot of very credible people playing it. And the encouraging thing is to see the brand-new crop of pickers and singers every summer at the festivals."

"Finally, new songs are beginning to emerge," he adds. "You don't see 15 bands in a row singing 'Roll In My Sweet Baby's Arms.' They pay homage to the masters, but there are new personalities emerging."

MICHIGAN

(Continued from page 6)

According to spokesmen from the Assn. of Performing Arts Presenters and the International Assn. of Auditorium Managers, neither organization has member guidelines for show content or age restrictions. Representatives of Michigan's Pine Knob amphitheater (located between Pontiac and Detroit), which is hosting Marilyn Manson June 18, were unavailable for comment.

The legislator is looking into the possibility of "whether there is appropriate place in Michigan law for a legislated version of the resolution," Michaelsen added.

The RIAA continues to fight a spate of pending state government labeling bills related to retail sales restrictions, as well as "community standards" obscenity-definition legislation. Most have been defeated, and others are stalled in committee. BILL HOLLAND



GILL



MONROE



KRAUSS

LABELS TAKING TAILORED APPROACH TO TOUR PLANS MARKETING

(Continued from page 1)

opening for a better-known artist, or headlining dates on one of the star-studded festival tours this summer, labels are seeking ways to make certain that their acts are adequately supported in each market they visit.

Still, the relationship between ticket sales and album sales is an inexact science at best, say label executives, band managers, and retailers.

Traditional tour market strategies, such as bounce-back coupons, radio tie-ins, and in-store visits, are a must. However, many executives maintain that each tour requires its own unique plan in order to properly market the artist's album.

"There is nothing cookie-cutter about tour plans," says one major-label marketing executive. "You have to analyze where your strengths are and take advantage of those. You can throw a band on the road and have them swing by Tower to meet the clerks—which is a good thing—but you have to make sure you maximize your time and efforts and analyze your plan so that the label is spending time where it makes sense."

Nearly all tours this summer will provide more challenges than slam-dunks on the retail side. New bands, which are battling the odds to make money through ticket and/or album sales, are especially in need of tour support.

And while many music business observers see touring as the most important means of building a career for these developing acts, some say this could be one of the most difficult seasons ever because of the number of acts on the road.

Terry Currier, who in addition to being a co-owner of blues label Burnside Records and Burnside Distribution runs the two-store, Portland, Ore.-based Music Millennium, says that the glut of music product at retail is reflected in the glut of bands trying to get stage time, even in smaller markets.

"You've got 27,800 releases last year, and there's got to be at least that many bands out there, especially on the [modern rock] side," says Currier. "A lot of those bands are playing for nothing or losing money. The labels are saying, 'You signed a contract, and we want you to tour,' but there are so many of them that they end up at these clubs playing for what comes in at the door and at the end of the evening they're splitting \$500 with the other bands that played that night."

Compounding the problem, record labels are put in a considerable financial squeeze when backing their baby acts on the road.

One source estimates that even the most thrifty rock band traveling in a van is going to cost its label \$25,000 a month, while only earning somewhere between \$200 and \$1,000 for each performance.

Because of this year's competitive tour environment, says Currier, it is more important than ever that labels do all they can to maximize the retail impact an act makes in each tour market.

One label that has had exceptional success building its artists through touring has been Capricorn Records. Tireless tourers such as 311, whose self-titled third album was certified double-platinum, has solidified the label's rep as an effective tour marketer. 311's next album will be released Aug. 5, and the band already has road plans through the

spring of 1998, including three separate visits to European territories.

Capricorn Records VP of artist development (U.S.) G. Scott Walden says such elements as making available point-of-purchase items, ticket and other special item giveaways, bounce-back coupons, band in-stores, fliers, and calling retailers before and after a tour hits a market are basic but essential items on the label's tour marketing checklist.

Capricorn also places a special emphasis on developing a relationship with club owners.

"We have a guy who basically spends all day talking to promoters and making sure that club owners have press kits, videos, flats, or whatever it takes to help them make a show successful," says Walden. "We're scratching each other's backs and giving them the extra tools to help bring in as many people as they can."

While this might seem a fairly straightforward approach, Walden says he often hears from promoters and club owners about labels that pay lip service to the importance of tour marketing but neglect their relationships with these people to the detriment of the label and their bands.

Retailers also say that while touring generally helps boost sales at stores, some labels do not provide adequate tour support for their acts to maximize the potential retail upswing.

MORE SUPPORT

Dave Levesque, senior music buyer for Troy, Mich.-based Harmony House, says, "It's a mixed bag. Sometimes a band comes and the label does only some tour support and nothing happens."

He says that employing such promotional efforts as advertising in newspapers, booking in-store appearances by a band before a concert, and participating in listening station and other in-store programs can work in spiking sales, but often labels do not provide those essential resources. "Not a lot of labels go out on a limb for tour support," he says.

Sometimes there are cases in which a label simply thinks it wiser to keep a band out of costly tours. As a general rule, says MCA Nashville VP of sales and marketing Dave Weigand, country labels will only take on major tour schedules if they already have a degree of success to build upon.

"Most country artists will not tour unless they have a successful single at radio or a successful project that's selling," says Weigand. "You have to have a vehicle that will create the demand for a tour unless you're really trying to nurture some airplay."

In the case of Elektra rock act the Old 97's, the summer tour is indeed seen as a way to slowly introduce the act to radio stations (see story, page 19).

Though the label does not yet have plans to release a single to commercial radio, band manager Mike Schwedler of Dallas-based Big West management says the Old 97's will make multiple radio appearances.

"The in-stores and on-air aspects of this tour will be huge," he says. "But introducing the band with the tour puts us in the position where people are discovering the band in a more organic way, and it's not being shoved down their throats."

As with some country labels, in the



The Small Town Poets have gone right to the retail source to get their music into the hands of fans. Here, the band performs and sells product at a Wal-Mart.

rap world there are those whose faith—and support—lies in areas outside of traditional touring.

Priority director of distributed labels (U.S.) David Weiner says that while he supports touring when an artist is popular enough to make it a lucrative endeavor, he still prefers the less-costly nonperformance promotional tour.

"We've been a little involved in touring, but for the most part we don't want anything to do with booking tours," says Weiner. "It's too much of a hit and miss. I'd rather put [our acts] in a van and get them out there into the marketplace on [a promotional tour]."

To counter the "hit and miss" factor and weight the odds in their favor, labels are getting more creative with the way they work an act on the road.

TVT Records, for instance, maintains a nationwide staff of 150 interns who deliver fliers and promotional materials to radio and retail around tour dates. This is especially effective in reaching secondary and tertiary markets, says TVT product manager (U.S.) Adam Shore.

Most labels are also getting word out about tour dates to consumers via band and label World Wide Web sites.

Currier says that initially it may be easier for a label to keep new acts in their home region, where they can usually mine a core audience.

Burnside blues trio the Tail Draggers play approximately 250 dates a year and have an active core audience in the Northwest. From there, the act has branched out eastward to such regions as Montana.

A look at recent Heatseekers Regional Roundup charts shows that heavy regional touring by such acts as Hollywood's Leftover Salmon, DreamWorks' Powerman 5000, Universal's Sister Hazel, Arista/Austin's Robert Earl Keen, and A&M's Jonny Lang has clearly translated into album sales.

PERFORMING WITH PRODUCT

Other effective philosophies revolve around limiting the physical distance between the band's live performance and the point of purchase.

Though they have existed since the birth of the modern music industry, in-store performances and venue sales have become much more sophisticated and have expanded in recent years.

Retail chains such as Borders Books & Music have been actively involved in staging in-store appearances by touring artists in all genres of music (Billboard, April 26).

Eden Henkin, music merchandiser for Ann Arbor, Mich.-based Bor-

ders, says these performances often translate into increased sales.

Other chains, such as Wal-Mart, have also regularly sponsored nationwide in-store tours.

Danny Stephens, keyboardist for Forefront Christian rock act Small Town Poets, says the band's current 12-city Wal-Mart tour has been a forceful selling vehicle, in addition to providing a hands-on marketing education.

"From the exposure we've had so far, this seems to be a great thing for us, and I'm thinking it will get better as we work out the bugs," says Stephens. "We're figuring out what the best times of day are for the most traffic and where we should play in the store, and experimenting with a few other ideas."

In fact, Christian labels have often been active in this respect. Sparrow VP of artist development Leigh Ann Hardie says in-store performances and autograph signings at Christian and secular retail accounts were pivotal in getting Steven Curtis Chapman fans to head to retail to purchase his current album, "Signs Of Life."

"All of the in-store events were huge, very well-attended events," says Hardie. "The stores put a lot of money into promoting them, and they were all held immediately after the show or the afternoon preceding the show."

The label also handed out a magazine-style tour program at shows containing a \$2 bounce-back coupon. Meanwhile, many in the industry swear by venue sales.

Modern Records president Paul Fishkin, who in conjunction with Maven National Artists manages Modern/Atlantic act Poe, credits venue sales, along with the distribution of coupons and cassette samplers at shows, with helping to build the artist's career.

"There's no questioning the value of [venue sales]," says Fishkin. "We have sold a tremendous amount of records, especially at radio-sponsored shows. It's the best, most effective and immediate way to get to the consumer."

Mark Woodard, Latin music buyer for Miami-based Spec's Music, says that the chain has had some success selling albums at concert venues. Woodard notes that when Latin pianist Enrique Chia performed recently, the retailer sold 200 units of his album in the lobby of the theater.

He also says that when an artist "does an in-store the day before a performance, it automatically increases sales."

Harmony House's Levesque notes, though, that there is not much prof-

it in venue sales after the venue takes its cut. But the chain does distribute samplers at shows, with bounce-back coupons entitling consumers to a discount on the performer's latest album.

He concedes that the results from the couponing are sometimes mixed.

"Sometimes you think you've done everything right, and you sell a couple of units," he says. "It depends on the artist. If people don't want it, they're not going to buy it."

Another way labels are taking advantage of touring is through event-oriented shows.

Following the lead of country artists, who for years have played rodeos, fairs, and other lifestyle-oriented events, rock acts are continuing to take advantage of events that effectively corral an elite record-buying audience.

The ESPN X Games concert series, for example, consists of skateboard- and skate-related shows that do not charge for admittance, therefore drawing a much younger audience. While the tour offers a small amount of money to participating bands, many labels see the show as a valuable promotion vehicle that, it is hoped, will drive album sales.

Steve Yanovsky, president of Infinity Management International and the tour's music coordinator, says most acts on the tour have seen sales spikes.

"You're getting younger audiences because they don't have to pay to get in, and you're branding your band for these kids at a very young, formative age," says Yanovsky.

SELF-PROMOTION

While much of the burden of marketing a band on the road falls to the label, band members must also be willing to put in the extra work necessary to promote their albums.

Chicago saxophone and flute player Walt Parazaider says that the band, now in its 31st year of touring, realizes its responsibility to help market current and catalog albums.

"It's something you have to be aware of," says Parazaider. "When we're playing, we're talking to our audience, telling them what song is from what album, or if it's a song that they can find on an album that's coming out six months from now."

The band begins touring in support of its latest album, "The Heart Of Chicago 1967-1997," May 30 in St. Louis.

Acting on an idea by Peter Schivarelli, one of the group's managers, Chicago once flashed album covers correlating to each song they were playing on a large white scrim.

"We knew that especially with the younger members of the audience, it wouldn't take long for them to go back and find those songs," says Parazaider. "Our album covers have pretty distinctive colors and designs, so it gave them something to look for [in the record store]."

Kelvin Mercer, who is known as Posdenuos in Tommy Boy hip-hop act De La Soul, concurs, saying those acts that work hardest on the road also reap the most benefits. The band begins its summer tour in July.

"There is money to be made touring, whether or not you have an album out," he says, "but you definitely have to cover the bases. The simple things like a [retail] walk-through and autograph signings are important, even when it starts to get hectic."

SUMMER BRINGS FLOOD OF FESTS ACROSS U.S.

(Continued from page 1)

based Fey Concerts.

"There are too many festivals out there," counters Irv Zuckerman, president of the St. Louis-based Contemporary Productions. "A festival has to have some uniqueness or novelty attached to it. We're getting to the saturation point where they're starting to sound the same. They're too close together, and some of them have overlapping artists."

No matter your opinion of them, the fact is that festivals dominate the summer slate. In addition to rock/alternative standbys Lollapalooza (with headliners Snoop Doggy Dogg, Tool, and Prodigy) and H.O.R.D.E. (Neil Young & Crazy Horse, Beck), and R&B's Budweiser Superfest (Mary J. Blige, Bone Thugs-N-Harmony), there's OzzFest (Ozzy Osbourne, Marilyn Manson), the distaff Lilith Fair (Sarah McLachlan, Sheryl Crow, Tracy Chapman), Vans' Warped tour (Social Distortion, Mighty Mighty Bosstones), and the Skoal Music ROAR tour (Iggy Pop, Sponge).

There's also the House of Blues' Smokin' Grooves tour (Erykah Badu, George Clinton, Foxy Brown), the Further Festival (Bob Weir, Mickey Hart, Bruce Hornsby), the Fruit of the Loom Country Comfort tour (Travis Tritt, Charlie Daniels, Hank Williams Jr.), the Blues Music Festival (B.B. King, Robert Cray, Jonny Lang), and, on the contemporary Christian front, the My Utmost for His Highest tour (Steven Curtis Chapman, Bryan Duncan, Sandi Patty). Jamison, an R&B package sponsored by Magic Johnson, Miller Brewing, and Vibe magazine, was an on-again, off-again event at press time, after some of the acts had pulled out.

"There are too many bad festivals," says Mitch Slater, president of the New York-based Delsener/Slater Productions. "If the festival, talent, and concept are good, the kids will continue to come. If the talent and festival are just like, 'Let's do a festival and get them to come,' it won't work."

Although tickets are just starting to go on sale for most shows, promoters are optimistic about Lollapalooza, which celebrates the return of co-founder Perry Farrell this year and is the only summer festival to highlight electronic acts after the Chaotica festival failed to take flight. They also have high hopes for H.O.R.D.E. and Lilith Fair, whose revolving lineup includes virtually every woman in the rock arena.

"Lilith is a really wonderful festival where all the talent adds up to something special," says Debra Rathwell, VP of the Montclair, N.J.-based Metropolitan Concerts, echoing the feeling of many promoters.

ALLIANCE

(Continued from page 6)

man, said that the company is "talking to more than one player" for financing options. He added that Alliance management is "cautiously optimistic that we can put together not only a deal, but the right one."

Still, he conceded that a deal is taking longer than anticipated.

Chairman/CEO Al Teller said that the Red Ant label is off to a quick start, with strong product coming down the pipeline. He also announced that Red Ant had put together a label deal with LL Cool J. While the rapper will continue to record for his current label, Def Jam, he apparently will sign talent to his start-up label, Ilion.

Alliance stock closed at 93.8 cents May 15, unchanged from the day before.

Among the festivals that are off to very slow starts, according to promoters, are the Further Festival, founded last year by Hornsby and the Grateful Dead's Weir and Hart, and the Skoal Music ROAR Tour.

"I'm surprised that ROAR is so bad," says one promoter. "It's just selling horribly."

"People are trying to create shows for the summer to take advantage of the festival atmosphere," says Army Granat, head of the Chicago-based Jam Productions. "In the desire and excitement to create a summer shed festival, some of these festivals have stretched beyond their limit."

Espousing the theory that bigger isn't always better, Danny Zelisko, president of the Phoenix-based Evening Star Productions, notes, "A lot of these festivals don't have the magnetism of a single show act like the Dave Matthews tour. Just because you stack 10 acts on the bill doesn't give it magnetism."

Most of these festivals are playing amphitheatres, with the exception of OzzFest, which is mixing in some stadium dates. All in all, it is not a good summer for stadiums, with U2 the only act mounting such a tour.

TURNER SHINES

No non-festival show is radiating magnetism quite like Tina Turner's outing, according to promoters. While her last album sold disappointingly, her show has people lining the streets for tickets.

"Tina Turner is the one sure thing this summer," says Zelisko.

"Her tour is just huge," agrees Zuckerman. "She did the greatest round of press, appearing on Oprah Winfrey [who is doing on-air tour updates], Larry King, and other programs, and people have just taken her to heart and realized she's a legend."

"This goes against the proven theory that a tour doesn't work unless you have some airplay or record sales," says Metropolitan Concerts' Rathwell. "This is coming from the publicity, the catalog of hits, her group of fans, which span many years, and the fact that she's a good live act."

Other acts out this summer that promoters are crowing about are U2, the Dave Matthews Band (whom Slater calls "the show of the summer"), the Counting Crows/the Wallflowers, No Doubt/Weezer, 311, Rush, the Allman Brothers Band, and Bush. Promoters say that Aerosmith's ticket sales are starting off slow, but they still expect the tour to finish strong.

On the country circuit, big names making the rounds include Garth Brooks, Reba McEntire/Brooks & Dunn, Alan Jackson, and Vince Gill/Bryan White.

The popularity of classic rock acts seems to have dimmed since last summer. Of course, perennials like Jimmy Buffett, the Moody Blues, and Chicago/the Beach Boys (who are touring together for three weeks) always do well, but the nostalgia explosion of '96 is now a whimper.

"With the '70s acts, it really depends on who they are," says Rathwell. "I bought a Supertramp show because I think it's fresh and they haven't been around for a long time, but I haven't really purchased very many '70s shows this year because I don't want to do the same thing over and over again."

Another promoter, who notes his disappointment in how slowly his Supertramp shows are selling, says, "We became much more conservative in our buying of classic rock shows this year. We saw as many shows being offered

as last year, and we had to be choosy. We paid attention to how many shows were in direct competition with each other in the same time frame in the same market."

In addition to the national festivals, there are a number of one-off events—such as the Tibetan Freedom Concert June 7-8 in New York, the Guinness Fleadh June 14-15 in New York, the Essence Music Festival July 3-5 in New Orleans, and Garth Brooks' free concert Aug. 7 in New York's Central

RCA REMEMBERS ELVIS WITH 'PLATINUM' BOX

(Continued from page 9)

himself, Jorgensen says, and it proves that the young performer didn't only record demos as a birthday present for his mother. "This goes to show that he was willing to do whatever it took," Jorgensen says. "Paying \$4 to make an acetate was a legitimate way of doing things, and he was hoping that someone would take notice."

"Platinum" also features a number of home recordings, including Presley singing "When The Saints Go Marching In" with his longtime friend Red West in 1956, and a medley, recorded a decade later, that includes Presley's rendition of Bob Dylan's "Blowin' In The Wind."

The home recordings provide insight into Presley's diverse taste in music. "He sang songs from every kind of genre," says Jorgensen. "If you listen to his home tapes, he would sing everything from gospel songs like 'Oh How I Love Jesus' to Patti Page's 'Tennessee Waltz' and Dylan's 'Blowin' In The Wind.'"

Also included on "Platinum" are a number of recordings from TV shows, including "Shake, Rattle & Roll" from "The Tommy Dorsey Show"; "Hound Dog" from "The Milton Berle Show"; and "Love Me Tender" from "The Ed Sullivan Show," as well two previously unreleased numbers from "The Frank Sinatra Show" and rehearsal takes for Presley's 1968 comeback special.

Scotty Moore, the guitarist who played with Presley from 1954 through the 1968 TV special, has mixed emotions about the forthcoming release.

According to Moore, Presley and his bandmates, drummer D.J. Fontana and the late bassist Bill Black, were not fond of performing on TV.

"It was so regimented," Moore says. "With the cameras, and you had to stay on your mark, and the sound was horrible."

At many of the early TV dates, there would only be two microphones—one for Presley's vocal and one positioned between Moore's and Black's amplifiers. "We had to share the same microphone, and there wasn't a mike over the drums," Moore says. "It was just picked up by the others."

By Moore's final days with Presley, however, the band had perfected performing for the TV camera, as evidenced by the 1968 NBC comeback show. "In the dressing room we had a jam session, and we got the idea to do that in-the-round type thing. That was really like the first 'Unplugged' thing that happened," Moore adds. "Although my guitar was electrified, D.J. just played brushes on a guitar case."

As for the assortment of outtakes and alternate cuts that make up the bulk of the "Platinum" boxed set, Moore, like many musicians, would prefer that the original unreleased takes stay under lock and key.

Park—that promoters count on to generate excitement about the overall concertgoing experience and generate sales for other shows in the area.

Additionally, a number of promoters are staging their own festivals, some in conjunction with local radio stations, in an effort to bring talent to their area or take advantage of routing.

For example, Fey is planning an oldies fest in conjunction with a local radio station; Zelisko is mounting an Extremefest in Las Vegas with Presi-

dents Of The United States Of America and a number of other acts. Tickets start at \$5. "These days, you have to do anything you can to sell tickets," says Fey. "You've got to put a sign over the exit that says 'men's room,' so you can trick them into going out and then having to pay again to come back in."

Assistance in preparing this story was provided by Deborah Evans Price in Nashville and J.R. Reynolds in Los Angeles.

brief them on RCA's Elvis campaign. "In January, we prepared and released a '20th anniversary' color brochure for the U.S. and the international markets," Omansky says.

The campaign kicked off with the March release of "Elvis: An Afternoon In The Garden," a previously unreleased concert recorded June 10, 1972, at New York's Madison Square Garden.

In April, RCA reissued "Elvis' Greatest Soundtracks," digitally upgraded versions of such soundtracks as "G.I. Blues," "Blue Hawaii," and "Loving You," as well as the first official release of the "Jailhouse Rock" soundtrack. All of the albums feature bonus tracks and deluxe booklets. "There has been a very conscious year-long plan," Omansky says.

"Platinum" will be housed in a 10-by-6-inch book-like package, featuring a 48-page booklet with rare photos from the Graceland archives.

In addition, RCA will stage a national TV advertising campaign that Omansky says will hit "99% of the U.S. markets to get the message out that the album is here."

In keeping with the theme, RCA has begun to sticker all its Presley product with a 20th-anniversary logo.

FUTURE ELVIS

RCA's 20th-anniversary Presley campaign won't end with the release of "Platinum."

In October, the label plans to issue two of the earliest Elvis boxes—1980's "Elvis Aron Presley" and 1984's "Golden Celebration."

Says Jamieson, "They haven't been out on CD, and we are remastering them and relaunching them in a much bigger way."

There is also what Jamieson calls a "top secret" project that may materialize in the next two years.

Meanwhile, Elvis Presley Enterprises' Soden somewhat downplays the importance of the 20th anniversary. In July, the company will open a restaurant/nightclub on Beale Street, appropriately called Elvis Presley's Memphis.

Elvis will be bigger business than ever in 1997, but that's nothing new. After the 20th anniversary of his death has passed, Presley will continue to sell product.

"Some things will roll out in '98," Soden says. The estate has been approached about releasing the '68 comeback special and "Aloha From Hawaii Via Satellite" on DVD. Both titles are in the Lightyear catalog, controlled by the Presley estate.

Even if those releases don't materialize next year, there will be plenty of Presley product coming in the future. "We don't have to rush to catch a window that is going to close," says Soden, "because the window doesn't seem to close. Elvis doesn't come and go. He stays and seems to get bigger."

EX-TIMBUK 3 ARTIST'S FUTURE LOOKS BRIGHT ON ARK 21

(Continued from page 9)

studio time at his studio when Barbara and I were still together," MacDonald says. "We went through a little period of estrangement, you know, and I went out to L.A. and recorded like half the stuff on this CD."

During a weeklong session at Browne's studio, MacDonald, who acted as producer, recorded with percussionist and longtime friend Wally Ingram, a member of the last Essentials lineup who signed on as Timbuk 3's drummer in 1990.

MacDonald says he didn't plan the album as a solo project, but the unraveling of his marriage turned it into one.

"Originally, [Barbara] was maybe gonna do some stuff on it, but by the time I got to the point where I was finishing it off, we were finishing ourselves off at the same time," he says with an uneasy chuckle.

"I thought maybe she should sing some background vocals or play a little something, at least be on it somewhere," he adds. "There were some places where some background vocals might have been nice, and when I was finishing it in L.A., there were some people who were available who could have put it on, but sort of my little thing to Barbara was basically not replacing her female voice with any other female voices. So I ended up doing all the background vocals myself."

With the initial solo sessions completed, MacDonald approached High Street with a tape of 19 songs, but the label expressed no interest. However, Copeland—who publishes MacDonald's work through Illegal Songs Inc./Mambadadi Music Inc. (BMI)—

said he would release the album if MacDonald had no other offers.

MacDonald says, "I figured, Miles believes in it, he's got a new label, he wants to do it, he's into it, I'll do this."

Copeland was prepared to issue MacDonald's material in its unadulterated state, but the musician saw room for improvement.

"Miles was into the idea of just releasing what I had done, with like maybe a touch-up here and there, because it was really, really raw—do a little overdub on a tune or two, and remix it and release it," MacDonald recalls. "But by that time I had a lot of new songs that I wanted to record, so I said, 'Miles, can I go in again and record these songs?' And he was into that."

In November 1996, MacDonald re-entered the studio in Culver City, Calif., to cut further tracks with producer Greg Wells, the guitarist in k.d. lang's band. Wells recruited lang bandmates Greg Leisz and David Pilch to play pedal steel guitar and upright bass, respectively, and Bonedaddies saxophonist Jay Work also sat in.

Even with these additional players, "Pat MacDonald Sleeps With His Guitar" is a stark-sounding work that eschews the technical fillips heard on Timbuk 3's albums.

MacDonald says, "Most of the stuff started with me and my guitar and was built from that, rather than laying down a rhythm track and overdubbing on top of that. Timbuk 3 started [its songs] with a lot of drum tracks and toward the end [with] loops and things. I decided not to put a single loop on this. Nothing was done to a click [track]. It all started with my guitar, and I recorded my foot [tapping]."

Though the tart humor of Timbuk 3 is present on the record, a brooding mood predominates. But, MacDonald says, "I really think it's kind of like feel-good music, in a sense, but it's kind of like 'feel good like heroin' [rather] than 'feel good like Pepsi-Cola.'"

Ark 21 VP of marketing and production Mike Engstrom—who appears on the album himself, playing trombone on the track "Bone China"—admits, "It's not the feel-good record of the summer, but it's a very meaningful and interesting and intelligent record . . . It is a very dark record, but it's also a very honest [record]. It's stripped-down, but what you have there is the songs, and the songs stand on their own. We're going to take it to outlets that value that songwriting."

Promotion consultant Brad Hunt says that the label is starting the record with the cut "To Track You Down."

Hunt says, "We're going to go to [roots music] and we're going to go to triple-A, but at the same time, I've been able to develop a pretty good hybrid list of public stations and college stations that fit in with that mix to give us more depth in the marketplace . . . Filling in some of those holes with college and with heavy reliance on some of these NPR stations, at least you can get some good visibility."

The campaign for the album will be focused on regions where MacDonald has traditionally shown strength.

Hunt explains, "The obvious places we're going to target, as far as regions, it's going to be going into the Midwest, the Southwest, and I also think the Southeast is going to be a real strong market . . . and we're also taking it up into the Northeast. They're most responsive to the singer/songwriters."

MacDonald, who is self-managed and has no booking agent, will tour on a region-by-region basis. Engstrom says plans call for him to appear June

5-10 in Austin and June 13-14 in Chicago and then follow these residencies with appearances in June and July in such upper Midwest strongholds as Milwaukee; Madison; Minneapolis; Ann Arbor, Mich.; and Detroit. The musician will play both conventional club dates and in-stores.

"We can concentrate our efforts to hit the media and radio also," Engstrom adds. "Then in August and September, we're talking about taking him

to both coasts."

At Waterloo Records in Austin, where Timbuk 3 traditionally drew strong crowds at in-store appearances, advertising coordinator Jean Hankinson says, "We're very excited [about MacDonald's album] . . . We're expecting that to sell pretty well, definitely. Everybody that looked at [the release sheet] said, 'Oh, we should order plenty of that.'"

Hunt says that MacDonald's record

will also be aimed directly at one Michigan-based chain whose history of mounting in-store performances could benefit the album: "We're going to showcase him before the Borders people either June 24 or 25 at the Ark in Ann Arbor . . . Borders appearances are going to be pivotal. We want to get them introduced early. The good thing about Borders is, you can play these things five, six nights a week. We want to put him in their psyche."

BEE GEES FEVER RENEWED WITH POLYDOR/A&M SET

(Continued from page 6)

its original audience, with a surprisingly high popularity among younger demographics."

According to the Recording Industry Assn. of America, the percentage of record buyers aged 40-44—representing a core of the baby boomer era—has nearly doubled over the past decade. Consumers 15-19 years old, however, have dropped from 24.2% to 17.2% as a percentage of total record buyers.

That's not to say teens aren't buying music. On The Billboard 200, the No. 1 album this issue is "Spice," a favorite among young audiences. Entering at No. 9 is the debut album from teen and preteen group Hanson, whose No. 1 Hot 100 single, "Mmmhob," is another youth-appeal record.

And retail comments point toward a good amount of teen interest in the Bee Gees. In a conversation with Left Bank, Daniel Fullen, store manager of Camelot Music in Charleston, W.Va., said, "We're selling a lot more to younger fans than older fans, to 15- and 16-year-old girls. We sold out of our initial spread by the day after release. We just got in our second order, and they are half gone. It's crazy."

Vinnie Birbiglia, senior buyer for Trans World Entertainment Corp., adds that the company has seen action from people of all ages, drawing top five sales over the past week for the chain.

SoundScan reports top 10 sales in New York, Philadelphia, and Chicago, and top five sales in Miami and Cleveland.

For PolyGram Group Distribution president/CEO Jim Caparro, such statistics, he admits, came as a bit of a shock. "The band delivered a terrific record, and everyone got juiced from that, but to say we were expecting 65,000 records sold in the first week—no. It shows that great music doesn't die."

And for band member Barry Gibb: "We were stunned, absolutely. We would have been happy to enter the charts at 100. The idea of actually reaching the public in the U.S. is a new one for us."

Gibb says that despite long-lived success in Europe (where "Still Waters" reached No. 4 among albums on the Eurochart), the U.S. has been tough to break into after the stigma of "Saturday Night Fever."

"There were top 40 stations that wouldn't even listen to—much less play—a Bee Gees record. That's censorship," Gibb says. "But we've come to terms with the fact that we never will fully be able to move away from that period."

"Still Waters" (Music to My Ears, Billboard, Feb. 15) already is the band's highest-reaching non-sound-track album since its "Greatest Hits" reached No. 1 on The Billboard 200 18 years ago. The Bee Gees' last effort,

1993's "Size Isn't Everything," peaked at No. 153.

"Now, we've gotten four Lifetime Achievement Awards in the last five months," Gibb says of the change of fortune. "You can't plan for that. It seems like it's just a time for us, with the whole culture obsessed with [the '70s]. Young people are wanting to live through what they didn't the first time."

In addition to theories that they now appeal to a multigenerational audience, a key element in the Bee Gees' No. 11 debut this issue has undoubtedly been the band's astonishing amount of television visibility.

Over the past few months, the Bee Gees have made the rounds, hitting everything from "Late Show With David Letterman" and "Tonight Show With Jay Leno" to "Oprah," "The Rosie O'Donnell Show," "CBS This Morning," CNN, "Access Hollywood," and perhaps foremost, VH1.

In March, the adult-targeted video network premiered the Bee Gees on its hourlong "Storytellers" series, featuring the group in a casual, acoustic setting, followed later in the month by the

debut of the video for the first single from "Still Waters," "Alone," in large rotation. In April, VH1 aired a Bee Gees video collection, while VJs talked up the band's anticipated comeback. This month, the Gibb brothers were featured as the VH1 artist of the month.

"In an era with a lot of artists coming and going quickly, the Bee Gees step back into the picture not only with a great history, but with some incredible new songs," says John Sykes, president of VH1. "Their success shows the power of the marketplace when something is given the proper visibility. It's like they have been released from disco prison, and people are rediscovering what incredible songwriters and performers they are—not only people in their 30s and 40s, but those in their 20s seeing what talent they have."

And for the first time in years, radio has also backed a Bee Gees project. "Alone" is the Airpower pick on Billboard's Adult Contemporary chart, up from No. 22 to No. 17 in this issue.

"These guys are icons. We look at

(Continued on page 105)

TRANS WORLD

(Continued from page 6)

administrative expenses were 32.3%, down from 32.5%. Earnings before interest, taxes, depreciation, and amortization (EBITDA) were \$3.9 million, an increase of about 56% from the \$2.5 million in EBITDA generated last year during the quarter.

Balance sheet data show that the company had completely paid down its revolving credit line at quarter's end; this compares with a \$65.3 million balance the company had last year at the end of the quarter. Also, accounts payable were down \$3.7 million to \$75.1 million this year, and long-term debt was down \$5.3 million to \$48.2 million. Cash and cash equivalents at the end of the quarter were \$10.3 million, down from the \$50.6 million the company had last year.

Based on the earnings report, the company's shares closed at \$12.875, up 75 cents for the day, May 14.

Higgins says that the company will open 15-20 stores this year, including three FYE superstore outlets. Also, the company will reposition about 40 outlets in its 478-store portfolio this year.

Higgins declines to comment on reports that his company is a suitor for Camelot Music, the North Canton, Ohio-based chain that has been operating under Chapter 11 protection since August. Camelot has been on the block since February, and the second rounds of bids from suitors came in during the week of May 5.

Sources say that Trans World Entertainment has emerged as the leading suitor for the chain, due to what is said to be an all-cash offer. Those sources say that the other bid, from Warehouse Entertainment owner Cerberus Partners, was a combination cash/stock offer.

ABRA MOORE'S PROFILE SPROUTS WITH 'CLOVER'

(Continued from page 9)

"We're getting wonderful stories from people calling us saying, 'I put the record in my CD player, and I haven't taken it out in three days,'" he says. "We have people saying they'll do anything they can for this record."

"I think she's going to be huge," says Don Lamb, manager at the single-store Waterloo Records in Austin. "The track is being played on three stations here, and the album has a lot of other good songs on it. And she's getting adds all over the country, so it's not just a local thing anymore."

Lamb, who has seen Moore perform around town—including at an in-store at Waterloo—characterizes her stage presence as "riveting." He adds, "She has fanatic fans. It's not just people hanging out, it's people watching and listening. She has a great presence. It's not a rock star kind of appeal, but it's an aura that makes you feel she needs to be watched."

Although Moore is not scheduled to tour this summer (she is still talking to booking agents), she will appear at four dates of Sarah McLachlan's Lilith Fair tour, which features a rotating lineup that includes such acts as Jewel, Sheryl Crow, Joan Osborne, Fiona Apple, and McLachlan.

The Lilith Fair appearances stem from McLachlan's liking of Moore. The Canadian artist was introduced to Moore through Schnur, who worked with McLachlan when he was a staffer in the radio promotion department at Arista's New York headquarters.

Besides the Lilith Fair dates, Moore will continue a promotional tour of mod-

ern rock and triple-A stations that will hit more than a dozen major markets.

Moore says she is eager to play onstage again. "I look forward to getting out on the road," she says. "I've been making the record and doing the promotional thing, and it's been a few months, so I'm hungry to get out and grow some more."

Although she is being marketed as a new artist, the 28-year-old Moore has one previous album to her credit, the Bohemia Beat release "Sing." Prior to recording "Sing," Moore was a founding member of Poi Dog Pondering but left the band before it inked a deal with Columbia Records in the late '80s.

Moore shrugs off critics' assessments that she has transformed herself from an ethereal folk artist to a rocker. She says, "I'm still the same person. It's just that 'Sing' was my first effort. I'm proud of it. It was a chapter of my life, this is another chapter, and the next record will be another direction."

Born in Mission Bay, Calif., Moore moved to Puna, Hawaii, at age 4 and lived there until her teen years, when she moved to New York to study piano for a year. She has since spent time in San Francisco, Paris, England, New York again, and Austin, where she finally settled. She came to the attention of Arista/Austin via Jody Denberg, PD at modern rock KGSR Austin.

Arista/Austin is an imprint designed to cater to a diverse roster of artists. Besides Moore, its acts include Robert Earl Keen and new rock band Sister Seven.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

TEENY-BOPPERS: Sales of 140,000 units help Hanson's "Mmmmbop" (Mercury) grab the brass ring on the Hot 100 Singles and Hot 100 Singles Sales charts. The title's best sales markets are New York, Boston, Chicago, Philadelphia, and Los Angeles. The Northeast, including the Mid-Atlantic and East North Central regions, accounts for 52% of the units scanned, with 16,000 sold in New York alone.

The song's total audience reach is 50 million listeners. Of the 161 monitored stations spinning the track, 49 are playing it more than 50 times a week. Among the airplay leaders are WFLZ Tampa, Fla.; WHTZ New York; WXKS Boston; and WIOQ Philadelphia.

"Mmmmbop" is Mercury's first No. 1 on the Hot 100 since Vanessa Williams' "Save The Best For Last" topped the chart for five weeks in 1992. "Mmmmbop" is only the fifth single to top the Hot 100 this year. The other No. 1's this year were Toni Braxton's "Un-Break My Heart" (LaFace/Arista), Spice Girls' "Wannabe" (Virgin), Puff Daddy's "Can't Nobody Hold Me Down" (Bad Boy/Arista), and the Notorious B.I.G.'s "Hypnotize" (Bad Boy/Arista).

Thanks to Steve Greenberg, Mercury's VP of A&R, I now know what "Mmmmbop" means. In case you didn't already know, "Mmmmbop" is a unit of time, and in the context of the song, "Mmmmbop" is about how time flies fast when you're in a relationship. "Where Is The Love" will be the second single from the group's album, "Middle Of Nowhere."

TAKE A BOW: Not surprisingly, "Say You'll Be There" by Spice Girls bows on the Hot 100 at No. 5 (Virgin). The track scanned nearly 60,000 units to enter Hot 100 Singles Sales at No. 8. If you don't think Spice Girls are over-exposed, just wait. They already have their own book and are working on a movie that is being billed as a cross between "Hard Day's Night" and "Absolutely Fabulous." The group also recently inked a sponsorship agreement with Pepsi that is reportedly bigger than the soft drink giant's past deals with Michael Jackson and Madonna. As part of the pact, the next single, "Step To Me," will be available exclusively through a Pepsi loyalty promotion.

After a four-year absence, Paul McCartney returns to the Hot 100 at No. 64 with "The World Tonight" (MPL/Capitol), his 44th single to chart. With 10,000 units scanned, the song also enters Hot 100 Singles Sales at No. 52. "The World Tonight" is from the movie "Father's Day," but don't go looking for the soundtrack, because there isn't one. Incidentally, McCartney's last top 10 single was also from a movie without a soundtrack; "Spies Like Us" was in the 1985 Chevy Chase and Dan Aykroyd film of the same name.

BASS BABIES: It was bound to happen. The answer record to B-Rock & the Bizz's "My Baby Daddy" (Tony Mercedes/LaFace/Arista) is coming out. "My Baby Mama" by Nut N' 2 Nice (Robbins) retails on Tuesday (20). Robbins Entertainment president Cory Robbins says that Felix Sama, a mix-show host at WPOW Miami, played him producer Danny D's answer version over the phone. He was so impressed that the single was signed, mastered, and serviced to radio in the last three weeks. Robbins says that initial retail orders of the single stand at about 40,000 units.

"My Baby Daddy" isn't the only bass song with multiple versions. There are now two versions of "Da' Dip": The original by Freak Nasty (Hard Hood/Power/Triad) is No. 16 on the Hot 100, and the MC Luscious version (Big Beat/Atlantic) is bubbling under at No. 3.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	3	2	IT'S OVER NOW	DANNY BOY (DEATH ROW/INTERSCOPE)
2	22	5	NO ONE BUT YOU	VERONICA (FEAT. CRAIG MACK) (H.O.L.A./ISLAND)
3	6	2	DA' DIP	MC LUSCIOUS FEAT. KINSUI (BIG BEAT/ATLANTIC)
4	5	7	GONNA LET U KNOW	LIL BUJ & TIZONE FEAT. KEITH SWEAT (ISLAND)
5	4	9	WU-RENEGADES	KILLARMY (WU-TANG/PRIORITY)
6	11	4	SPIRIT	SOUNDS OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVE/AM)
7	2	4	G.O.D. PT. III	MOBB DEEP (LOUD/RCA)
8	14	3	A DOZEN RED ROSES	TAMMY GRAHAM (CAREER/ARISTA)
9	7	5	LOVE IN AN ELEVATOR	JOHNNY GILL (MOTOWN)
10	19	3	KEEP IT ON THE REAL	3X KRAZY (NOO TRYBE/VIRGIN)
11	12	3	GET YOUR GROOVE ON	G'YRL (SILAS/MCA)
12	13	5	EMOTIONS	TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
13	10	4	DA FUNK	DAFT PUNK (SOMA/VIRGIN)
14	18	7	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (AUSTRALWORKS/CAROLINE)
15	8	6	BETTER MAN, BETTER OFF	TRACY LAWRENCE (ATLANTIC)
16	15	7	THE SAINT	ORBITAL (INTERNAL/FFRR/ISLAND)
17	16	9	I MISS YOU A LITTLE	JOHN MICHAEL MONTGOMERY (ATLANTIC)
18	—	1	WHEN I DIE	NO MERCY (ARISTA)
19	20	3	SAY GOODBYE	CHEAP TRICK (RED ANT)
20	17	2	SIX DAYS ON THE ROAD	SAWYER BROWN (CURB)
21	24	6	DADDY'S LITTLE GIRL	KIPPI BRANNON (CURB/UNIVERSAL)
22	—	1	FULTON ST.	LESCHIEA (WARNER BROS.)
23	25	2	FEMININITY	ERIC BENET (WARNER BROS.)
24	—	1	NEVER AGAIN, AGAIN	LEE ANN WOMACK (DECCA/MCA)
25	—	1	I GAVE YOU EVERYTHING	4 PM (NEXT PLATEAU)

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

HONG KONG MUSIC EVENTS SET

(Continued from page 1)

slated to play include teen Thai sensation TaTa Young, Japan's Puffy, South Africa's Mango Groove, Swedish dance act Freebie, and Jamaica's Saint & Campbell.

The international acts whose names have been attached to the event, though still unconfirmed, include All-4-One, Lisa Stansfield, Simply Red, Wet Wet Wet, Brand New Heavies, John Farnham, Vanessa-Mae, Pet Shop Boys, and Chris Isaak.

Rod Stewart is reportedly set to lead a choir in singing "Auld Lang Syne" as a coda to the before-midnight part of the ceremony.

The concert is part of a 10-day music festival being organized by the ACRHK, a group of 700 citizens from all walks of life who have been charged with sprucing up the festivities in a manner befitting the momentous occa-

BEE GEES

(Continued from page 102)

this as a great record from a superstar group," says Mark Edwards, PD of WLIT Chicago, which has the song in heavy rotation. "There are very few artists that within the first bar, you know who it is. You play this song and instantly know it's the Bee Gees."

Adds Jeff Sydney, COO for Left Bank, "It just shows that if you find enough channels to communicate music to the public for their evaluation, the public gets the chance to cast its vote."

The single, which will be released commercially Tuesday (20) and thus become eligible for the Hot 100 Singles chart, debuts this issue at No. 72 on Hot 100 Airplay. Signs point to continuing momentum as the Bee Gees prepare to launch a major U.S. tour in the fall.

Says Ed Thomas, VP of media and publicity for Left Bank, "It's rare you have an artist [with such a history] that's still current. The Bee Gees aren't just a great nostalgia artist; they still want to create new music."

"We're just proud that we've been able to stay around as long as we have," adds Gibb. "When you consider that the average life span of a group is five years, no one is more amazed than we are."

PARAGUAY

(Continued from page 6)

ed cassettes throughout Latin America.

Despite the September start-up, USTR cited Paraguay as a Special 301 priority-list country last month, indicating U.S. resolve to employ trade restrictions if the problem was not addressed. USTR had put Paraguay on the lower-echelon watch list as far back as 1992 for the piracy shipment problems.

In a May 13 statement, Berman applauded the campaign launch by Wasmosy and Minister of Commerce and Industry Ubaldo Scavone. "Much is riding on this anti-piracy campaign," Berman said. "Paraguay's problems have become increasingly threatening to neighboring countries such as Brazil, which represents the greatest single marketplace for Latin music."

Instead of a healthy local music market and a viable market for U.S. products, he added, "these countries are flooded with pirate product from Paraguay. We are optimistic that Paraguay will seriously undertake these obligations." **BILL HOLLAND**

sion. The committee encompasses people from China and Hong Kong; one subcommittee is devoted to music.

"Just before MIDEM in France, we were approached by the association," says Anders Nelsson, managing director of the Hong Kong-based Media Bank music group, which was commissioned to assemble the festivities' musical lineup. "We found that there was quite a lot of interest and a good number of international acts available."

Media Bank later asked the Australia-based Frontier Touring, which is active in Asia, to book artists and assist in the production, Nelsson says.

Frontier's regional director, Colleen Ironside, says, "We are looking at a lineup of six to eight Western artists."

WIDE VARIETY OF MUSIC

The big pop music evening is only one in a series of musical events that start June 30 with what has been dubbed the Hong Kong Extravaganza. Local terrestrial broadcaster ATV is inviting Hong Kong's most popular singers to perform then. The other, larger, terrestrial broadcaster, TVB, which has been instrumental in establishing the Cantopop idol image and commands supreme cachet with local artists, is holding its own event at Hong Kong Coliseum.

"Lots of organizations are approaching our artists," says EMI Hong Kong managing director Duncan Chan. "We are still establishing which ones are the right ones to do right now." The big artist whom Chan would be most eager to place at the head of any Hong Kong festivities would be his new signing, Faye Wong, a Hong Kong and mainland China icon, who signed to EMI earlier this month and who for many here epitomizes the best of the two countries.

On July 1, a Reunification Gala will feature some performances by the local philharmonic orchestra of Cantonese and Mandarin opera. The next night features a concert of musical works on the theme of reunification.

July 3 will see a concert, dubbed

"World In Harmony," by a specially formed reunification orchestra led by Teng Mu Hai.

On the Fourth of July at the Hong Kong Cultural Centre, Sony Classical artist Tan Dun will perform his Symphony 1997, which was commissioned by the association. Cellist Yo-Yo Ma will perform, and Tan Dun will conduct the Hong Kong Philharmonic Orchestra (Billboard, March 22). July 7 sees two shows celebrating Cantorock and the "band sound" at Hong Kong Coliseum.

Chinese pop gets its own evening of as-yet-unnamed acts July 8, followed by two more nights of Cantonese and traditional Chinese opera.

In a more low-key setting, Virgin artist Grace Jones is set to appear before a potential audience of 4,000 revelers June 28 at "Unity: The Great Hong Kong Handover Event," to be staged at the Hong Kong International Trade and Exhibition Centre. Also set to perform are British melodic rock band Gene and London DJs Boy George, Paul Oakenfeld, and Pete Tong.

Jones is "the crowning glory on the night," says Maeve Flood-Murphy, production coordinator for Arena, the Hong Kong-based concert promotion company spearheading the Unity event. With the exception of the upper echelons, where holdouts over last-minute money talks are keeping top-line acts from signing, "a lot of people are very keen to be here, so they are compromising to be here," Flood-Murphy says.

"Most of the world wants to be in Hong Kong that week," says Jo Brooks-Nevin, dance promotion manager of Space, Arena's partner in the event.

HMV's Kung says, regardless of the final lineup, Hong Kong will win. "Whether it's pop or Chinese opera, the key thing as far as music is concerned is a very wide appeal," he says. "If you have a very big name that comes, it's almost an endorsement of Hong Kong's stature."

Infinite CD capacity

Imagine 270 CDs in one drawer. Then, imagine modular media cabinetry. Now, let your imagination run wild... Please call to receive a catalog on storage cabinets you can't outgrow.

800-387-9790
Fax: 905-475-1154
www.can-am.ca

CAN-AM

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MAY 24, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	3	3	14	SPICE GIRLS ▲ ² VIRGIN 42174 (10.98/15.98)	1 week at No. 1 SPICE	1
2	1	2	3	GEORGE STRAIT MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
3	2	1	3	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
4	4	4	8	THE NOTORIOUS B.I.G. BAD BOY 73011*ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
5	5	5	26	SOUNDTRACK ▲ ³ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
6	11	8	61	CELINE DION ▲ ⁵ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
7	6	6	45	THE WALLFLOWERS ▲ ² INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
8	8	7	65	JEWEL ▲ ³ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
★ ★ ★ Hot Shot Debut ★ ★ ★						
9	NEW ►		1	HANSON MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	9
10		10	13	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
11	NEW ►		1	BEE GEES POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
12	9	11	44	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
13	7	—	2	INDIGO GIRLS EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
14	14	12	35	BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
15	12	14	13	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
16	16	13	71	NO DOUBT ▲ ⁷ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
★ ★ ★ Greatest Gainer ★ ★ ★						
17	37	32	4	YANNI PRIVATE MUSIC 82150/MINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
18	15	15	10	U2 ▲ ISLAND 524334* (11.98/17.98)	POP	1
19	13	9	3	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
20	17	21	35	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
21	32	—	2	VARIOUS ARTISTS VIRGIN 42186 (16.98 CD)	PURE MOODS	21
22	22	22	47	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
23	21	19	41	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	17
24	20	20	9	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
25	NEW ►		1	MEREDITH BROOKS CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	25
26	18	16	9	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
27	24	27	22	THE VERVE PIPE ● RCA 66809 (10.98/15.98) HS	VILLAINS	24
28	19	17	4	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA.	5
29	NEW ►		1	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	29
30	25	26	9	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
31	30	35	14	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.98/15.98) HS	HOT	30
32	33	42	4	SAVAGE GARDEN COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	32
33	29	29	11	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24
34	39	37	14	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
35	26	23	26	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
36	28	28	27	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
37	27	25	12	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
38	31	30	31	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
39	23	18	8	AEROSMITH COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
40	34	38	5	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
41	35	33	14	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
42	43	50	4	ROME RCA 67441* (10.98/15.98)	ROME	42
43	41	48	9	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	41
44	47	52	54	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
45	46	54	7	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
46	40	36	12	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
47	44	39	33	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
48	36	24	7	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	24
49	38	31	5	SOUNDTRACK LONDON 828867 (10.98/16.98)	GROSSE POINTE BLANK	31
50	56	63	15	JONNY LANG A&M 540640 (8.98/10.98) HS	LIE TO ME	50
51	54	61	17	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	51
52	42	34	28	SOUNDTRACK ▲ ³ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
53	48	58	35	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	48
54	45	45	12	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8

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
55	49	46	9	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
56	58	57	37	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
57	57	60	25	BUSH ▲ ² TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
58	68	86	3	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967-1997	58
59	91	95	24	SOUNDTRACK ▲ ³ ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
60	52	40	5	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
61	55	51	47	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
62	63	75	37	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
63	88	87	32	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
64	51	47	23	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
65	50	56	13	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	50
66	69	94	6	TONIC POLYDOR 531042/A&M (8.98/10.98) HS	LEMON PARADE	66
67	66	68	100	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
68	61	62	46	KEITH SWEAT ▲ ² ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
69	62	64	26	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
70	78	81	21	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	54
71	90	99	10	MATCHBOX 20 LAVA 92721/AG (7.98/11.98) HS	YOURSELF OR SOMEONE LIKE YOU	71
72	87	92	28	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
73	65	89	28	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
74	60	53	7	WARREN G G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
75	72	55	5	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
76	76	83	7	JON SECADA SBK 55897/EMI (10.98/15.98)	SECADA	40
77	96	108	9	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	77
78	71	70	49	METALLICA ▲ ² ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
79	70	66	25	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
80	75	71	53	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
81	73	69	29	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
82	53	65	32	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
83	83	84	30	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
84	118	—	2	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	84
85	84	93	11	WHITE TOWN BRILLIANT*/CHRYSALIS 56129/EMI (10.98/15.98) HS	WOMEN IN TECHNOLOGY	84
86	86	90	9	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	82
87	93	102	28	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
88	59	76	27	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
89	64	74	56	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	5
★ ★ ★ Pacesetter ★ ★ ★						
90	120	111	26	SOUNDTRACK ▲ ² WARNER BROS. 46346 (21.98/27.98)	EVITA	2
91	79	72	5	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	STILL SERIOUS	16
92	74	49	3	JIMI HENDRIX EXPERIENCE HENDRIX 11599*/MCA (10.98/16.98)	FIRST RAYS OF THE NEW RISING SUN	49
93	85	85	13	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
94	80	67	4	INXS MERCURY 534531 (10.98 EQ/16.98)	ELEGANTLY WASTED	41
★ ★ ★ Heatseeker Impact ★ ★ ★						
95	116	110	3	BOB CARLISLE DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	95
★ ★ ★ Heatseeker Impact ★ ★ ★						
96	122	140	5	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	96
97	89	77	7	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	45
98	95	104	15	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	92
99	77	41	3	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	41
100	92	43	3	ERASURE MUTE/MAVERICK 46631/WARNER BROS. (10.98/16.98)	COWBOY	43
101	113	107	15	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
102	130	128	6	CARMAN SPARROW 51565 (12.98/15.98)	I SURRENDER ALL—30 CLASSIC HYMNS	101
103	117	103	5	WYONNA CURB 11583 (10.98/16.98)	COLLECTION	72
104	NEW ►		1	VARIOUS ARTISTS ASTRALWERKS 7550/CAROLINE (10.98/13.98)	MTV'S AMP	103
105	129	126	10	JOHN TESH GTSP 537112 (10.98/16.98)	AVALON	55
106	82	73	4	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
107	111	109	28	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60

○ 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.

Billboard 200 continued

MAY 24, 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
108	NEW		1	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	108
109	81	88	8	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
110	102	100	14	SILVERCHAIR ● EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
111	94	80	12	SOUNDTRACK ● NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
112	143	—	2	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98)	D.J. MIX '97 VOL. 2	112
113	NEW		1	VARIOUS ARTISTS RICHARD HUMPTY VISSION & BAD BOY BILL: THE HOUSE CONNECTION VOLUME 1 VWAX 0003 (10.98/16.98)		113
114	98	82	5	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
115	106	101	34	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36
116	100	105	65	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
117	108	106	17	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	83
118	114	114	94	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
119	109	118	90	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
120	110	122	6	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	110
121	67	78	55	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
122	101	91	7	QUEENSRYCHE EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
123	104	98	13	VARIOUS ARTISTS GRAMMY 553292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
124	132	143	33	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
125	155	—	2	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	125
126	150	155	54	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
127	144	142	78	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
128	162	144	23	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	48
129	103	96	26	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	78
130	107	127	33	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
131	123	115	62	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
132	167	—	20	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
133	124	120	38	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
134	125	121	31	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
135	135	149	81	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
136	126	117	10	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
137	157	148	26	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
138	119	139	54	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
139	NEW		1	STYX CMC INTERNATIONAL 86212 (18.98/23.98)	RETURN TO PARADISE	139
140	115	113	5	RICHARD MARX CAPITOL 31528 (10.98/16.98)	FLESH AND BONE	70
141	134	132	30	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
142	NEW		1	YANNI WINDHAM HILL 11241 (7.98/11.98)	PORT OF MYSTERY	142
143	128	136	5	BOZ SCAGGS VIRGIN 42984 (10.98/16.98)	COME ON HOME	94
144	97	—	2	LYNYRD SKYNYRD CMC INTERNATIONAL 86211 (10.98/16.98)	TWENTY	97
145	159	171	27	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
146	133	130	29	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
147	149	133	8	VARIOUS ARTISTS RHINO 72723 (10.98/15.98)	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	103
148	131	119	21	THE CARDIGANS ● TRAMPOLINE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35
149	NEW		1	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	149
150	105	59	3	ANI DIFRANCO RIGHTEOUS BABE 011 (24.98 CD)	LIVING IN CLIP	59
151	161	175	17	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
152	NEW		1	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG (15.98/23.98) HS	JUNTOS OTRA VEZ	152
153	196	—	2	VARIOUS ARTISTS POPULAR 12013/CRITIQUE (11.98/17.98)	DANCE HITS SUPER MIX 2	153
154	141	135	32	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	146	179	4	VARIOUS ARTISTS COLD FRONT 6245/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS	146
156	168	182	30	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
157	139	161	35	STEVEN CURTIS CHAPMAN ● SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
158	137	165	4	TEDDY PENDERGRASS SUREFIRE 13045 (10.98/16.98)	YOU AND I	137
159	151	160	94	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
160	152	147	7	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	124
161	145	124	27	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
162	121	97	4	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	97
163	138	134	13	VARIOUS ARTISTS ● LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
164	166	138	19	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	57
165	142	129	25	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
166	173	170	3	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) HS	HEAVENLY PLACE	166
167	156	183	32	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
168	158	168	5	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS	CONTROVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS	158
169	154	156	81	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
170	NEW		1	KATHY TROCCOLI REUNION 10003/BRENTWOOD (10.98/15.98) HS	LOVE AND MERCY	170
171	164	174	28	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
172	153	131	27	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
173	140	141	59	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
174	165	152	24	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
175	NEW		1	OLGA TANON WEA LATINA 18733 (8.98/14.98) HS	LLEVAME CONTIGO	175
176	127	79	3	PENNYWISE EPITAPH 86489* (10.98/15.98)	FULL CIRCLE	79
177	163	159	17	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	82
178	136	123	3	TRAPP DEFF TRAPP 9268/INTERSCOPE (10.98/16.98) HS	STOP THE GUNFIGHT	123
179	177	173	43	SOUNDTRACK ▲ REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
180	112	44	3	SON VOLT WARNER BROS. 46518* (10.98/15.98)	STRAIGHTAWAYS	44
181	147	154	22	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	106
182	182	181	8	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	90
183	180	190	10	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98) HS	MICHAEL FLATLEY'S LORD OF THE DANCE	116
184	NEW		1	THE ROBERT CRAY BAND MERCURY 534483 (10.98 EQ/16.98)	SWEET POTATO PIE	184
185	171	176	33	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/15.98)	WHAT I DO THE BEST	39
186	179	180	9	HEART CAPITOL 53376 (10.98/15.98)	THESE DREAMS—HEART'S GREATEST HITS	131
187	172	151	14	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	121
188	175	158	26	SNOOP DOGGY DOGG ▲ DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
189	185	178	24	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
190	148	116	5	CRIME BOSS FEATURING THE FEZD SUAVE HOUSE 1566/RELATIVITY (10.98/16.98)	CONFLICTS & CONFUSION	25
191	188	189	49	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
192	186	166	5	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98) HS	MANY FACEZ	111
193	174	125	4	JERRY GARCIA BAND GRATEFUL DEAD 14051/ARISTA (15.98 CD)	HOW SWEET IT IS...	81
194	169	153	15	VARIOUS ARTISTS ● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	8
195	195	—	6	SHAQUILLE O'NEAL T.W./ISM/TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	82
196	193	187	56	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
197	RE-ENTRY		14	ENRIQUE IGLESIAS ▲ FONOVOISA 0001 (10.98/16.98)	VIVIR	33
198	99	—	2	CHEAP TRICK RED ANT 002 (10.98/15.98)	CHEAP TRICK	99
199	NEW		1	LOS TUCANES DE TIJUANA EMI LATIN 56921 (7.98/11.98) HS	TUCANES DE ORO	199
200	NEW		1	K'S CHOICE 550 MUSIC 57720/EPIC (10.98 EQ/16.98) HS	PARADISE IN ME	200

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 62	Meredith Brooks 25	Bill Engvall 65	K's Choice 200	No Doubt 16	Booby Call 33	John Tesh 105	Jock Jams Vol. 2 133
2Pac 116	Foxy Brown 79	Enigma 174	Jonny Lang 50	The Notorious B.I.G. 4	Evita 90	Third Eye Blind 96	Master P Presents...West Coast Bad
311 131	Bush 57	Erasure 100	Kenny Lattimore 98	The Offspring 41	Grosse Pointe Blank 49	Aaron Tippin 162	Boyz II 194
702 177	Tracy Byrd 181	Kirk Franklin And The Family 126	Tracy Lawrence 109	Shaquille O'Neal 195	Jerry Maguire 70	Tonic 66	MTV's Amp 104
Aaliyah 56	Cake 115	Freak Nasty 168	Tracey Lee 192	Teddy Pendergrass 158	Lost Highway 111	Tony Toni Tone 165	Pure Disco 189
Bryan Adams 191	The Cardigans 148	Kenny G 63	Li' Kim 69	Point Of Grace 156	Love Jones: The Music 24	Tool 154	Pure Moods 21
Trace Adkins 82	Bob Carlisle 95	Warren G 74	Live 37	Pennywise 176	Phenomenon 179	Trapp 178	Richard Humpty Vission & Bad Boy
Aerosmith 39	Carman 102	Juan Gabriel/Rocio Durcal 152	Kenny Loggins 45	Point Of Grace 156	The Preacher's Wife 59	Kathy Troccoli 170	Bill: The House Connection Volume 1
Alabama 114	Deana Carter 20	Jerry Garcia Band 193	Los Tucanes De Tijuana 199	Queensryche 122	Tru 54	Tanya Tucker 160	113
Allure 108	Tracy Chapman 127	Ginuwine 38	Luscious Jackson 172	Rage Against The Machine 196	Tanya Tucker 160	Tina Turner 132	The Simpsons: Songs In The Key Of
Fiona Apple 53	Steven Curtis Chapman 157	Hanson 9	Lynyrd Skynyrd 144	Colin Raye 119	Van Halen 146	U2 18	Springfield 147
Az Yet 107	Cheap Trick 198	Ronan Hardiman 183	Makaveli 36	LeAnn Rimes 12, 15	Van Halen 146	Selena 26	Ultimate Dance Party 1997 35
Babyface 72	The Chemical Brothers 40	Heart 186	Richard Marx 140	Rome 42	Various Artists	Set It Off 167	Wow-1997: The Year's 30 Top
Erykah Badu 10	Kenny Chesney 129	Heavy D 19	Matchbox 20 71	Savage Garden 32	Various Artists	Space Jam 5	Christian Artists And Songs 171
Beck 61	Chicago 58	Jimi Hendrix 92	Dave Matthews Band 44	Sawyer Brown 106	Various Artists	Sprung 125	Veruca Salt 93
Bee Gees 11	Paula Cole 34	Enrique Iglesias 197	Kathy Mattea 187	Boz Scaggs 143	Various Artists	That Thing You Do! 161	The Verve Pipe 27
Ben Folds Five 182	Collective Soul 55	Indigo Girls 13	Maxwell 80	Scarface 30	Various Artists	Spice Girls 1	Clay Walker 75
Big Mike 91	Shawn Colvin 87	INXS 94	Mindy McCready 138	Jon Secada 76	Various Artists	Squirrel Nut Zippers 31	The Wallflowers 7
Clint Black 130	Counting Crows 83	Alan Jackson 73, 135	Reba McEntire 145	Kevin Sharp 88	Various Artists	Steady Mobbin' 29	Westside Connection 81
BLACkstreet 14	The Robert Cray Band 184	Jewel 8	Metallica 78	Duncan Sheik 117	Various Artists	Romy And Michele's High School	Bill Whelan 128
Mary J. Blige 3	Crime Boss Featuring The Fez 190	Elton John 124	The Mighty Mighty Bosstones 43	Silverchair 110	Various Artists	George Strait 2, 121	Bryan White 173
Bloodhound Gang 164	Sheryl Crow 47	Korn 141	John Michael Montgomery 185	Styx 139	Various Artists	George Strait 2, 121	White Town 85
Blur 77	Depeche Mode 28	Alison Krauss & Union Station 97	Lorrie Morgan 151	Sublime 23	Various Artists	Keith Sweat 68	Wynonna 103
Bone Thugs-N-Harmony 159	Ani DiFranco 150	Mark Morrison 86	Van Morrison 136	Keith Sweat 68	Various Artists	Olga Tanon 175	Yanni 17, 142
Toni Braxton 22	Celine Dion 6	Van Morrison 136		Olga Tanon 175	Various Artists		Zhane 99
Jim Brickman 101	Dru Hill 64				Various Artists		
Brooks & Dunn 89					Various Artists		

OASIS IN COPYRIGHT DISPUTE WITH FANS' WEB SITES

(Continued from page 3)

not think that they are doing anything bad, but that is not necessarily the case in the eyes of all entertainment companies," says Jill Alofs, founder of the Mill Valley, Calif.-based Total Clearance, which specializes in multimedia and Web site clearances. "The entertainment companies want to have a sense of control over their properties, and often these Web sites do not fit in with the marketing and imaging that the companies want to present."

"It's a double-edged sword," says a major-label music multimedia executive. "There are some terrific fan sites that do help promote an artist, but we need to be careful that we don't establish a precedent for allowing copyrighted material to appear all over the Web."

Many in the industry say that fan-created sites can be both helpful and harmful to an artist.

"From a business perspective, if the major music companies don't draw the line now, it never will be drawn," says an executive at one major label. "But from a personal level, any exposure is good exposure—especially for developing artists that have a difficult enough time getting airplay on radio or MTV. It's a tough situation. We don't want to curtail the people that are supporting our artists."

Rather than fighting the fan sites,

some executives have the attitude "if you can't beat 'em, join 'em."

"We like to work with fan sites whenever possible," says Robin Bechtel, senior director of new media for Capitol Records. "We appreciate the content that they create, since it can be helpful. The labels don't always have time to put as much detailed information in the sites as found in some fan-created sites."

Sony has supported several fan sites through Web links. In addition, the label has supported an independent fan-created and maintained site for Harry Connick Jr., which has since become the "official" site for the artist.

Fan sites for Los Lobos, Motley Crue, and Soul Coughing have also become "official" with the blessing of major music companies.

Jimmy Dickson, director of new media for Reprise Records, cautions, "We want the Internet to be a place where fans can fuel the excitement about an artist, but we have to be careful that fan sites do not become a mechanism for piracy. Many site operators are simply not up to speed about what is right and wrong to do. That is what keeps us from going after sites that might have some violation. But, they are learning fast. More sites are now coming to us to ask permission before they put up [content]."

Even when contacted about their violation of copyright laws, many sites deliberately choose to ignore them.

"A lot of these sites claim ignorance, but often the site names tell a different story," says Denise Incovaia, associate director of the anti-piracy council for the Recording Industry Assn. of America (RIAA). "One recent closed site was named 'Take, But Don't Tell.' You don't have to be a genius to figure out that this site knew it was doing something wrong."

The RIAA has issued warnings to several sites and, in some cases, to the Internet service providers that house illegal content.

"Many of these sites are up and down within 24 hours," says Frank Creighton, RIAA VP/associate director of anti-piracy.

Creighton says that the RIAA is also concerned about the illegal exchange of copyrighted content on the Internet Relay Chat (IRC) and File Transfer Protocol (FTP) portion of the Internet. The RIAA has been monitoring IRC channels and FTP sites that specialize in discussions about and distribution of pirated MPEG-3 audio files.

"Even if a label is not in favor of a site, it is difficult to keep fan sites from popping up," says Dickson. "The Internet is an open vehicle for communication. If the site is coming

from a place of passion and excitement for an artist, we support it. It would take a full-time staff to surf the Net all the time in order to keep on top of all the fan-created Web sites."

Major entertainment companies that choose to crack down on fan-created sites may find themselves with a public relations nightmare, according to Total Clearance's Alofs.

"This is a major [public relations] issue for major companies," says Alofs. "Is it good PR to send a cease-

and-desist letter to a fan? If that gets out in the press or on the Internet, then it looks bad. Still, there is a legal infringement issue to consider. Companies need to weigh how valuable it is to maintain control of rights vs. the negative PR factor.

"I suspect this Oasis situation is just the beginning of these conflicts. It may take a lawsuit between a major company and small site developer to educate the Internet community that there is a need to follow copyright laws."



by Geoff Mayfield

SPICY: In a week when sales decline a tad from those of the prior week, upward movement in the top five positions of The Billboard 200 is a matter of which title sees the smallest erosion. And, to the delight of the British music press and Virgin, the winner of the who-loses-least sweepstakes is rookie act **Spice Girls**, who easily rule the roost with a one-week total of 138,000 units. That's down 7% from the ladies' prior-week tally, but **George Strait**, who was last issue's chart topper, experiences a 34% drop, and **Mary J. Blige**, who was No. 1 two weeks ago, sees a 25.5% slide.

Thus, Spice Girls end up with a commanding 18% lead over Strait, although this issue's chart-topping sum is the smallest this chart has seen since **No Doubt** scored its last No. 1 week with a modest 119,000 units in the Feb. 22 issue.

By the by, vociferous reaction by the British press to Spice Girls' accomplishments—the chart department's phone lines were flooded with calls the day this chart was released, as happened the day that the group's "Wannabe" rose to No. 1 on the Hot 100 in the Feb. 22 Billboard—has been a bit amusing, considering the numerous hits that the U.K. has imported to the U.S. over the past three decades. Some eager reporters even wanted us to state that this is the first U.K. act to reach No. 1 in the U.S. with a debut album, an assertion that ignores the accomplishments of **Blind Faith** and **Bad Company** (see Chart Beat, page 110). Still, this is indeed a big feat for Spice Girls.

NEW AND OLD: It seems appropriate that in the same week that the young-leaning **Spice Girls** reach the top, teen sensation **Hanson** scores the Hot Shot Debut with its first album (No. 9, 72,000 units). However, the runner-up in the race between new entries belongs to the seasoned voices of **the Bee Gees** (No. 11, 65,500 units, 9.5% less than Hanson), who fare much better this time out than they have in recent years.

The **Gibbs'** 1993 album, their only other SoundScan-era set, peaked at No. 153, and two late-'80s titles on Warner Bros. stalled at Nos. 68 and 96. Thanks to **Oprah Winfrey**, **David Letterman**, and multiple VH1 vehicles during the week of the Bee Gees' induction into the Rock and Roll Hall of Fame (including "Alone," the channel's No. 12 clip), their latest set, "Still Waters," reaches a much larger audience.

VH1 also helps the chart's third-highest debut, rookie **Meredith Brooks** (No. 25, 34,000 units). Her "Bitch" is No. 9 at that outlet and No. 20 at sister station MTV.

HOLA: Several winners from the April 30 Billboard Latin Music Awards were subsequent winners at the May 8 Primero Nuestro Awards show on Univision, and acts who performed during that cablecast make conspicuous dents on The Billboard 200 and Heatseekers. Most noticeable: the pairing of **Juan Gabriel** and **Rocío Dúrcal**, which enters the big chart at No. 152 on a 124% sales gain. Other beneficiaries on that list are No. 175 **Olga Tañón** (a 38% gain) and No. 197 **Enrique Iglesias** (22% gain), while a 41% boost prompts a Heatseekers re-entry at No. 38 for **Shakira**.

HAPPY HOLIDAYS: Just as Windham Hill used Valentine's Day as a vehicle to invigorate **Jim Brickman** (Billboard, Feb. 22), the label employs a Mother's Day campaign at multiple chains to generate The Billboard 200's Greatest Gainer for **Yanni** (37-17, a 66% gain). Target Stores contribute about 25% of the 43,000 units that "In The Mirror" sold during the week and about half of the week's sales for a newer Yanni compilation, the midpriced "Port Of Mystery" from the Windham Hill "Essentials" series, which bows on the big chart at No. 142 after making a quiet debut on last issue's Top New Age Albums.

We figure Mother's Day traffic also lifted the likes of "The Preacher's Wife" (91-59, which also got gas from a **Whitney Houston** appearance on a "Saturday Night Live" rerun), **Kenny G** (88-63), **Madonna's** "Evita" (120-90), **Brickman** (113-100), **John Tesh** (129-104), and other adult-oriented artists, not to mention **Celine Dion** (11-6), whose "Falling Into You" was lower than No. 10 in the last issue for the first time in 61 chart weeks.

ROSE MAKES 'WICKED' REGGAE RETURN

(Continued from page 10)

"It's like in Jamaica when the dance ram," says Rose. "The people love it, have a good time, and nobody look no fight, everybody have a good time."

Another highlight is the duet "Lion In The Jungle," on which Maxi Priest's lyrics and effectively mannered baritone give Rose the springboard to soar.

Rose came back to the stage at the urging of his fans. "People just come from abroad and say, 'Oh Michael, you should do something; your kind of music is lacking. We need to hear Michael Rose again.' I said, 'OK, I do it again, but [I'm] changing the name.'"

While that earlier name change—to a more African spelling, Mykal Roze—may not have caught on, his new music has, and Rose is grateful. "Sometimes time pass and you can't catch up back with what's happening," he says. "Whenever you cool off for 12 years or so, [it] is like you have to give thanks if your name [is called] again. I follow the footsteps of the elders in the business; that's why today I could have something."

Interest is already building in the grass-roots reggae radio sector. "I'm just waiting for one of this album's tracks to happen in a big way," says Pat McKay, radio personality and reggae consultant/programmer for the 24-hour reggae channel on Direct Satellite Systems. "Michael Rose wrote and sang leads for a lot of Black Uhuru's important music. This album's lyrics and rhythms ultimately result in a texture that's reminiscent of that Black Uhuru sound. If you're hungry for that vibe and feeling—and a lot of people are—you'll definitely be satisfied. I really like that it starts out on the 'Happiness' note."

An EP goes out Tuesday (20) to reggae and selected rock radio stations. It includes four remixes of the

"Dance Wicked" track—a rock remix by Chris Wilson's Underground Productions and bass, soul, and dub remixes by Mafia and Fluxy. Side B features the album version and jungle remix of "Lion In The Jungle," as well as a live version of Rose's 1995 hit single "Short Temper," which was recorded during Heartbeat Records' spring 1996 Culture Splash tour.

"We're going primarily for reggae radio," says Heartbeat marketing director Garret Vandermolten. "But one of the reasons we did the rock mix was because KROQ in L.A. really liked the rock remix of 'Short Temper.'"

On the June 10 street date, radio will be serviced with the full album. Plans for other radio formats are not yet set. "It's really difficult right now," says Vandermolten. "What kind of barometer is there for reggae radio? Historically, even mixed shows haven't happened for this label. We don't have any acts but reggae, so there's no R&B artist to open the door for the reggae acts."

At retail, the primary focus is on independents rather than larger chains, Vandermolten says. "It seems that's where the strength lies for developing an artist," he says. "A lot of people know Black Uhuru, but not a lot know who Michael Rose is. He's kind of going back to the beginning by coming out as Michael Rose."

Nonetheless, Roberto Gooden, reggae buyer at the HMV store in New York's Herald Square, anticipates selling a strong "60 units in the first two weeks" and predicts that "it will be in the top five of my reggae releases." Says Gooden, "The album is his best in the past three years."

Heartbeat is following a two-tier retail strategy, Vandermolten says. "We'll build a strong base in independents, because they're more willing to take a chance," he says. "We want to

see the sales from the independents and have radio play going in order to present Rose to major retailers as a viable artist. We have listening booths planned on a regional basis. We want to identify the stronger markets and plan it around that. We know right away that L.A., N.Y., D.C., and San Francisco are strong markets for him."

Endcaps are planned for the mid-Atlantic region. Point-of-purchase displays are planned for every area but the Southwest. Print will be worked across the board through reggae publications.

Plans have not yet been set for a video. "We've done two videos for him previously," says Vandermolten. "Making a good video costs a substantial amount of money. If you want to do that, you have to have a sales base first."

Plans for a national tour also have yet to be set, although Rose will be playing this summer's Lollipop festival in Sweden and plans to book his own dates, if necessary. "We would love to see him on the road," says Vandermolten. "We didn't cancel a single show on the [Culture Splash '96] tour, and that's a rarity for a reggae tour. We barnstormed right across the entire country, doing 28 shows in 30 days. It was a lot of work to set up for something we'd never done before."

"We wanted people to have a chance to see these artists," he adds. "In the long run, it will reflect in more sales." At the moment, Vandermolten is working to get Rose booked on a nonreggae tour, he says.

Heartbeat also is in the process of opening an office in London. "This album will launch the office with the European release on the same date, June 10," says Vandermolten. A Japanese release is also anticipated via a licensing deal.

FOR SIXTH YEAR, BABYFACE WINS BMI'S TOP POP TROPHY

(Continued from page 6)

the top spot after more than a decade.

The evening included a performance by the Righteous Brothers, which garnered a standing ovation, as well as a special award presentation to Spector, Mann, Weil, and song publishers Screen Gems-EMI Music Inc., ABKCO Music Inc., and Mother Bertha Music Inc. The reclusive Spector did not appear to pick up his award.

With its 11 BMI Pop Awards, the song has received more honors than any other song in the history of the performing right organization.

Alanis Morissette, Mariah Carey, and Bush's Gavin Rossdale each received four awards. Morissette won honors for "Hand In My Pocket," "Ironic," "You Learn," and "You Oughta Know"; Carey for "Always Be My Baby," "Fantasy," "Forever," and "One Sweet Day"; and Rossdale for "Comedown," "Glycerine," "Little Things,"

INDIGO GIRLS

(Continued from page 10)

Although the duo has been a consistent seller at retail for the past 10 years, Leeds says its audience is difficult to reach.

"The 30-plus adult audience is hard to reach, but they're passionate about music," says Leeds. "A majority of their audience is the pure NPR listeners that maybe don't go to concert venues. This is a different way of reaching them."

Rubey's goal is to sell the concert into 50,000 households. Any profits from the event will be split between the producers and the act. Epic will reap only the promotional rewards.

"I think the PPV show will have some impact, but I don't know if the casual TV watcher is going to pay \$14.95. I think it will be mainly their fans buying it," says Borders Books & Music rock and pop buyer Andy Sibray. "But the album is doing really well, and between this show and their tour, the Indigo Girls are going to get a lot of exposure."

Three previous Indigo Girls albums, "1200 Curfews," "Rites Of Passage," and "Swamp Ophelia," have cumulative sales of 2.2 million units, according to SoundScan.

The duo also released the sets "Strange Fire," "Back On The Bus, Y'All," and "Nomads*Indians*Saints" prior to the SoundScan era.

While Epic is using the concert as a marketing strategy, Indigo Girls are using it to expose the talents of their friends and a number of social causes they support.

"Our first reaction about doing this was, 'Who's sponsoring and what do they want us to do?,'" says Indigo Girls' Amy Ray, "because we didn't want to have a sponsor that we didn't support."

The duo's concerns quickly evaporated when they were told that The Advocate, a gay publication, was sponsoring the show and that they had three hours to do anything they wanted.

Ray says the show won't be political. "We're just trying to help out some underground artists," says Ray.

Artists to be featured on the show include Danielle Howle, who is currently on tour with Ani DiFranco, and Ulali, a Native American vocal ensemble. A yet-to-be-named documentary film will also be showcased. Additionally Indigo Girls will promote the human rights organization Women's Action for New Directions.

The PPV program will be directed by Milton Lage.

and "Machinehead."

Corgan, R. Kelly, Blues Traveler's John Popper, Collective Soul's Ed Roland, and Seal each took home two awards.

Publishers receiving multiple citations included EMI Music Publishing Inc., which includes EMI-Blackwood Music Inc., EMI-Virgin Songs Inc., EMI-Rising Sons Music Inc., and Screen Gems-EMI Music Inc.; ECAF Music; Music Corp. of America; and Warner-Tamerlane Publishing Corp., which includes Pronto Music and Rightsong Music Inc.

Following is a complete list of winning songs:

"1979," Billy Corgan, Chrysalis Songs, Cinderful Music; "All Over You," Patrick Dahlheimer, Chad Gracey, Ed Kowalczyk, Chad Taylor, Loco De Amor Music; "Always Be My Baby," Mariah Carey, Rye Songs, Sony/ATV Songs LLC; "Any Man Of Mine" (second award), Shania Twain, Loon Echo Inc.

Also, "Baby I Need Your Loving" (seventh award), Lamont Dozier, Brian Holland, Eddie Holland, Stone Agate Music; "Big Me," Dave Grohl, MJ Twelve Music; "Big Yellow Taxi," Joni Mitchell, Siquomb Publishing Corp.; "Blessed," Elton John (PRS); "Blue," Bill Mack, Fort Knox Music Inc., Trio Music Co. Inc.; "Bullet With Butterfly Wings," Billy Corgan, Chrysalis Songs, Cinderful Music; "Can I Touch You... There?," Michael Bolton, Mr. Bolton's Music; "Change The World," Wayne Kirkpatrick, Careers-BMG Music Publishing Inc., Magic Beans Music; "Colors Of The Wind" (second award), Alan Menken, Wonderland Music Co. Inc.; "Comedown," Gavin Rossdale, Truly Soothing Elevator Music.

Also, "Count On Me," Kenneth "Babyface" Edmonds, ECAF Music, Fox Film Music Corp., Sony/ATV Songs LLC; "Cumbersome," Jason Pollock, Jason Ross, EMI-Blackwood Music Inc., Seven Mary Three

Music; "December" (second award), Ed Roland, Sugarfuzz Music, Warner-Tamerlane Publishing Corp.; "Diggin' On You," Kenneth "Babyface" Edmonds, ECAF Music, Sony/ATV Songs LLC; "Don't Cry," Seal (PRS), SPZ Music Inc.; "Down Low (Nobody Has To Know)," R. Kelly, R. Kelly Publishing Inc., Zomba Songs Inc.; "Dreaming Of You," Franne Golde, Tom Snow, Chesca Tunes, EMI-Virgin Songs Inc., Snow Music.

Also, "Everlasting Love" (third award), Buzz Cason, Mac Gayden, EMI-Rising Sons Music Inc.; "Every Little Thing I Do," Raymond James Calhoun, Jean Claude "Poke" Olivier, Jumping Bean Songs LLC, Taking Care of Business Music, Twelve and Under Music; "Everything Falls Apart," Peter Stuart, Dog's Eye Music, EMI-Virgin Songs Inc.; "Exhale (Shoop Shoop)," Kenneth "Babyface" Edmonds, ECAF Music, Fox Film Music Corp., Sony/ATV Songs LLC; "Fantasy," Mariah Carey, Rye Songs, Sony/ATV Songs LLC; "Flood," Daniel Haseltine, Charles Lowell, Stephen Mason, Matthew Odmarm, Bridge Building Music Inc., Pogostick Music.

Also, "Forever," Mariah Carey, Rye Songs, Sony/ATV Songs LLC; "Gangsta's Paradise," Douglas B. Rasheed, Madcastle Music, Songs of PolyGram International Inc.; "Glycerine," Gavin Rossdale, Truly Soothing Elevator Music; "Hand In My Pocket," Alanis Morissette, Music Corp. of America Inc., Vanhurst Place Music; "Have You Ever Really Loved A Woman?" (second award), Michael Kamen, K-Man Corp., New Line Music Corp., Sony/ATV Songs LLC; "Hook," John Popper, Blues Traveler Publishing Corp.; "I Can Love You Like That" (second award), Steve Diamond, Jennifer Kimball, Diamond Cuts.

Also, "I'll Be There For You" (second award), Danny Wilde, Allee Willis, Warner-Tamerlane Publishing Corp.; "In The Mean Time," Royston Langdon, Hog Space Music Ltd.; "Insensitive," Anne Loree (SOCAN),

Songs of PolyGram International Inc.; "Ironic," Alanis Morissette, Music Corp. of America Inc., Vanhurst Place Music; "Just A Girl," Tom Dumont, Crazy Velcro Music, Music Corp. of America Inc.; "Killing Me Softly" (fifth award) Charles Fox, Norman Gimbel, Fox-Gimbel Productions Inc.; "Kiss From A Rose" (second award), Seal (PRS), SPZ Music Inc.

Also, "Learn To Be Still," Don Henley, Black Cypress Music; "Little Things," Gavin Rossdale, Truly Soothing Elevator Music; "Lucky Love," Jonas Berggren (STIM), Careers-BMG Music Publishing Inc.; "Macarena," Antonio Romero (SGAE), Rafael Ruiz (SGAE), Canciones Del Mundo (SGAE), Rightsong Music Inc.; "Machinehead," Gavin Rossdale, Truly Soothing Elevator Music; "Missing," Tracey Thorn (PRS), Ben Watt (PRS), Sony/ATV Songs LLC; "My Friends," Flea, Anthony Kiedis, Dave Navarro, Chad Smith, EMI-Blackwood Music Inc., Three Pounds of Love Music; "Name," John Rzeznik, EMI-Virgin Songs Inc., Full Volume Music, Scrap Metal Music.

Also, "Nobody Knows," Dohn DuBosé, Joe Rich, D'Jonsongs, EMI-Blackwood Music Inc., Hitco Music, Joe Shade Music; "One Sweet Day," Mariah Carey, Michael McCarty, Nathan Morris, Wanya Morris, Shawn Stockman, Aynaw Publishing, Black Panther Publishing Co., Ensign Music Corp., Rye Songs, Shawn Patrick Publishing, Sony/ATV Songs LLC, Vanderpool Publishing; "Possum Kingdom," Todd Lewis, Music Corp. of America Inc.; "Reach," Gloria Estefan, Foreign Imported Productions and Publishing Inc.; "Run-Around" (second award), John Popper, Blues Traveler Publishing Corp.; "Runaway," Janet Jackson, Black Ice Publishing.

Also, "Santa Monica," Art Alexakis, Greg Eklund, Craig Montoya, Commongreen Music, Evergleam Music, Montalupin Music; "Sittin' Up In My Room," Kenneth "Baby-

face" Edmonds, ECAF Music, Fox Film Music Corp., Sony/ATV Songs LLC; "Take A Bow" (second award), Kenneth "Babyface" Edmonds, Madonna, ECAF Music, Sony/ATV Songs LLC; "Tell Me," Amel Larrieux, Jizop Music, Sony/ATV Songs LLC; "Till I Hear It From You," Marshall Crenshaw, Amalgamated Consolidated Music, New Enterprises Music; "Tomorrow," Ben Gillies (APRA), Daniel Johns (APRA), Sony/ATV Songs LLC; "Water Runs Dry" (second award), Kenneth "Babyface" Edmonds, ECAF Music, Sony/ATV Songs LLC.

Also, "Waterfalls" (second award) Patrick Brown, Ray Murray, Rico Wade, Hitco Music, Organized Noize Music; "What's Love Got To Do With It" (second award), Graham Lyle (PRS), Irving Music Inc.; "When A Man Loves A Woman" (sixth award), Calvin Lewis, Andrew J. Wright, Pronto Music, Quinvy Music Publishing Co.; "Wonderwall," Noel Gallagher (PRS), Sony/ATV Songs LLC; "The World I Know," Ed Roland, Sugarfuzz Music, Warner-Tamerlane Publishing Corp.; "You Are Not Alone," R. Kelly, R. Kelly Publishing Inc., Zomba Songs Inc.; "You Gotta Be" (second award), Des'ree (PRS), Ashley Ingram (PRS), Careers-BMG Music Publishing Inc., Sony/ATV Songs LLC.

Also, "You Learn," Alanis Morissette, Music Corp. of America Inc., Vanhurst Place Music; "You Oughta Know," Alanis Morissette, Music Corp. of America Inc., Vanhurst Place Music; "You'll See," David Foster, One Four Three Music, peermusic Ltd.; "You're Makin' Me High," Kenneth "Babyface" Edmonds, ECAF Music, Lady Ashlee Music, Sony/ATV Songs LLC; "You've Lost That Lovin' Feelin'" (11th award), Barry Mann, Phil Spector, Cynthia Weil, ABKCO Music Inc., Mother Bertha Music Inc., Screen Gems-EMI Music Inc.

NO PROGRESS IN ROYALTIES DEAL FOR EUROPE

(Continued from page 3)

are said by informed sources to center on the levels of packaging and free goods discounts. It is also understood that the 9.306% rate itself is under challenge, with labels arguing that it is not a reasonable extrapolation of the previous rates based on retail price rather than PPD.

A senior publishing source says no new negotiations are scheduled because IFPI is currently "testing the chain of publishers and groups to see if there are any weak links."

An IFPI spokeswoman declines to comment on the suggestion but confirms that IFPI "has been negotiating informally." She adds that no formal negotiations are scheduled or planned.

The spokeswoman reiterates the argument of IFPI director general Nic Garnett by stating that "the new agreement must reflect commercial reality."

Speaking in July of last year, Garnett told Billboard that the 9.306% rate "does not reflect market realities" (Billboard, July 27, 1996). Garnett added then that he thought negotiations would be "difficult."

Of the current lack of talks over a new rate, BIEM president Jean-Loup Tournier says, "From the start, we had the feeling that the IFPI wasn't interested in negotiation but wanted to knock us down by imposing a rate inferior to the current U.K. rate [of 8.5% of PPD]. Authors don't want to be squeezed out by record companies."

Tournier contends that part of the reason why no talks are scheduled is that "the IFPI representatives are mainly from an Anglo-American back-

ground and don't understand the basics of how the [European] continent's authors' systems function."

He adds, "There are some extremists within the IFPI who think that they will be able to make a deal with an individual society which will offer them the best rate, but it doesn't work that way. Only BIEM has the power to negotiate a standard contract."

Tournier says relations between IFPI and BIEM are at their lowest ebb in the 25 years he has been involved with European publishing. "My fear is that if the situation goes on this way, at some point one of the two sides will start a war which will be damaging for all involved."

He adds, "I'm really trying to pick up the pieces, but unless we see a clear sign from the record companies, which requires some political effort, we are heading for a conflict, and I'd like to avoid that."

Reinhold Kreile, president of German authors' body GEMA and Tournier's deputy at BIEM, says, "Because of the importance of the BIEM standard contract for both sides, the record industry would be well advised to take a realistic and reasonable approach to reach an agreement. The record industry must acknowledge that their products are based on the creative works of composers and lyricists, who should receive fair royalties."

Assistance in preparing this story was provided by Emmanuel Legrand, editor in chief of Music & Media.

TimeOut

New York

Proud Sponsor
of Central Park
SummerStage

Our readers
love all kinds of music



They buy over 14 CDs a year, from every conceivable music category. Music to your ears? Call 212 539 4495.

Tell them where to go. Advertise with us.

Thall Named President Of Billboard Live

John Thall has been named president of Billboard Live, the new restaurant/performance venue developed in conjunction with Billboard magazine. He will be based in corporate offices in Las Vegas.

Thall recently left his position as VP of corporate operations for Planet Hollywood. Throughout his seven years at Planet Hollywood, Thall played an integral role in the growth of the restaurants.

"Thall brings a great amount of knowledge and expertise to the Billboard Live organization as we start expanding the concept globally," says Howard Lander, president and publisher of Billboard Music Group.

Following the success of Planet Hollywood, Thall helped develop the Official All-Star Cafe, a chain of sports-themed restaurants, of which there are now five.

In 1996, with Planet Hollywood's annual sales topping \$400 million at

51 restaurants, Thall not only ran the day-to-day operations worldwide, but began to oversee a team of senior management whose responsibilities included development, merchandising, corporate operations, sales and marketing.

Thall has an extensive background in the restaurant business. Before joining Planet Hollywood, he was director of food & beverage/resident manager at the Sheraton Corporation's Steamboat Springs Resort in Colorado. He also was director of operations for Orlando Entertains, where he developed three restaurants and one nightclub with live entertainment.

Billboard Live's initial state-of-the-art club is located at 9039 Sunset Blvd., in West Hollywood, Calif. It introduces 21st-century technology to the historic Sunset Strip in a luxurious, intimate environment for dining dancing and live music.



THALL

Music Group Names Nunziata A 'Woman To Watch'

Susan Nunziata, managing editor of Billboard magazine, has been selected by MusicWomen International to be included in their "MusicWomen To Watch" International Yearbook.

Nunziata started at Billboard in September of 1989 as technology editor. In 1993 she was named news editor and in 1996 she was promoted to her current position. Prior to joining Billboard Nunziata was managing editor of the trade publication Pro Sound News.

MusicWomen International is the largest and most wide reaching association in the world for women in music. The "MusicWomen To Watch" yearbook started off as a way to let other members of the association know more about their peers. Now, the yearbook has turned into an international showcase of both the top women in the industry and its up-

coming stars.

Nunziata is in great company as this year's book boasts names like MCA-Nashville recording artists Reba McEntire and Trisha Yearwood, Yamaha's keyboard artist Laurie Z., and Los Angeles based AIDS advocate Sharonmarie Fischer.

"I'm honored to have been selected by MusicWomen International to be part of such an esteemed group," says Nunziata. "Organizations like this one and the New York-based Women in Music offer excellent opportunities for the many women in the music industry deserving of recognition. I'm pleased that the 'Women To Watch' Yearbook highlights not only the talented women who are in the spotlight, but also those of us whose love of music has led to successful careers in all facets of the industry."



NUNZIATA

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.

Visit our Web site at <http://www.billboard.com>

Contact Sam Bell at 212-536-1402/1-800-449-1402.

E-mail: sbell@billboard.com

What No. 1 Albums Are Made Of

YOU CAN STILL COUNT the number of girl groups with No. 1 albums on the fingers of one hand, even with the inevitable advance of Spice Girls to the top of The Billboard 200. In its 14th chart week, "Spice" rises 3-1, making it the first girl group album to hit pole position since "Beauty And The Beat" by the Go-Go's held sway for six weeks, beginning March 6, 1982. The only other female outfit to lead the list in the rock era was Diana Ross & the Supremes. That Motown trio had three No. 1 albums, starting with "The Supremes A' Go-Go" in 1966. A greatest-hits collection topped the chart the following year, and the TV soundtrack "TCB," recorded with the Temptations, had a single week at the summit in February 1969.

That easily makes Spice Girls the only British female group to ascend to No. 1 on the album chart. Bananarama, the London-based trio with a No. 1 single to its credit ("Venus"), managed to climb to only No. 15 on The Billboard 200 with "True Confessions" in 1986. Spice Girls are not the first British act to have its debut album go to No. 1, but the three others that accomplished this feat have something in common: They were all groups made up of musicians who had been successful in other bands. Blind Faith, Bad Company, and Asia all went to No. 1 with eponymous debut LPs. Spice Girls are the only British group with a debut album going to No. 1 that is made up of artists who have never charted before. And no, the Beatles did not top the chart with their very first album. "Introducing . . . The Beatles," the first U.S. set by the Fab Four, was stuck in the runner-up position while "Meet The Beatles," their second U.S. release, reigned at No. 1.

Counting "The Lion King" soundtrack, which fea-

tures vocals by Elton John, "Spice" is the 12th album by a U.K. act to head The Billboard 200 in the '90s. It's the first disc on Virgin to be No. 1 since "Mellon Collie And The Infinite Sadness" by the Smashing Pumpkins had a lone week at the top in November 1995. And on the Hot 100, Spice Girls' second single, "Say You'll Be There," blasts onto the chart at No. 5.

WALKING ON 'LOVE SHINE': Spice Girls may herald a new era of British pop in the U.S., and that could be beneficial for Anglo-American outfit Katrina & the Waves, still basking in the glow of their Eurovision Song Contest win for the U.K. with "Love Shine A Light." The Eternal/WEA single is new in the British top 20 at No. 2, surpassing the No. 8 peak in Britain

for the group's 1985 hit "Walking On Sunshine." "Love" is also shining its light throughout Europe: It's No. 3 in Norway, No. 31 in Sweden, and No. 22 in Ireland. A U.S. release should be a high priority, considering the lingering popularity of "Walking On Sunshine" and the American success of last year's U.K. Eurovision entry, Gina G's "Ooh Aah . . . Just A Little Bit."

MMM MMM GOOD: As predicted last issue, Hanson's "Mmmmbop" (Mercury) is the new No. 1 on the Hot 100. It's the first time since June 9, 1979, when the Bee Gees ruled with "Love You Inside Out," that a group comprising three brothers has been on top. Two acts that include three brothers have been No. 1 since then: Atlantic Starr (with Jonathan, David, and Wayne Lewis) in 1987 and INXS (with Andrew, Jon, and Tim Farriss) in 1988. On The Billboard 200, Hanson and the Bee Gees have the top two debuts, making it a great week for brotherly trios.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	238,725,000	258,842,000 (UP 8.4%)
ALBUMS	199,688,000	212,697,000 (UP 6.5%)
SINGLES	39,037,000	46,145,000 (UP 18.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	142,150,000	161,084,000 (UP 13.3%)
CASSETTE	56,954,000	51,149,000 (DN 10.2%)
OTHER	584,000	464,000 (DN 20.6%)

OVERALL UNIT SALES THIS WEEK

13,588,000

LAST WEEK

13,372,000

CHANGE

UP 1.6%

THIS WEEK 1996

13,058,000

CHANGE

UP 4.1%

ALBUM SALES THIS WEEK

10,908,000

LAST WEEK

10,749,000

CHANGE

UP 1.5%

THIS WEEK 1996

10,826,000

CHANGE

UP 0.8%

SINGLES SALES THIS WEEK

2,680,000

LAST WEEK

2,623,000

CHANGE

UP 2.2%

THIS WEEK 1996

2,232,000

CHANGE

UP 20.1%

TOTAL YEAR-TO-DATE ALBUM SALES BY GEOGRAPHIC PLACE

	1996	1997	CHANGE
CITY	46,395,000	51,173,000	UP 10.3%
SUBURB	89,097,000	93,061,000	UP 4.4%
RURAL	64,195,000	68,462,000	UP 6.6%

ROUNDED FIGURES

FOR WEEK ENDING 5/11/97

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



Expose yourself to something new



ALMOST 4 MILLION SOLD

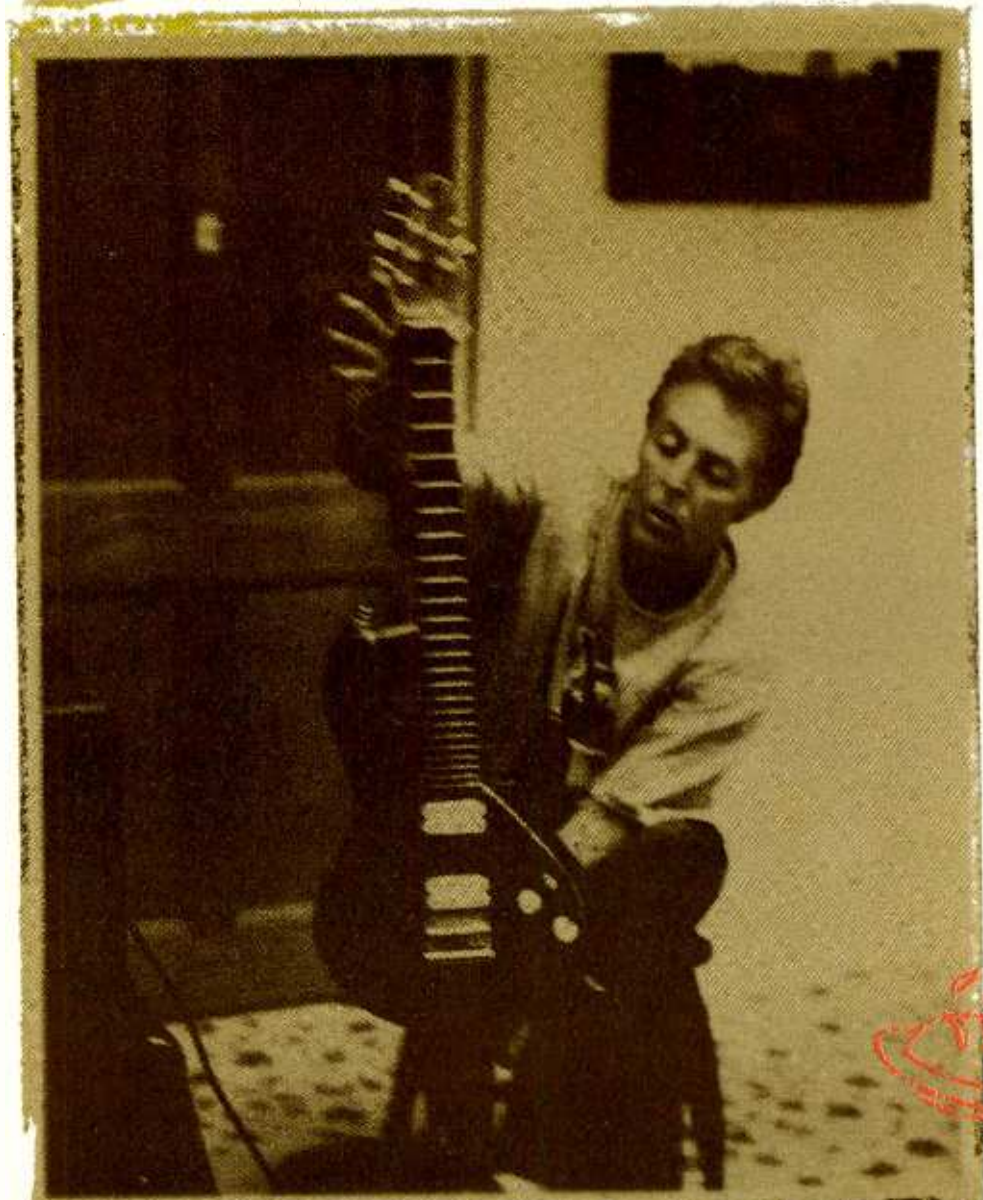
the **Only Series** from Essex Entertainment, Inc.

Uncovering the Hits from the last 5 decades. Rock n Roll, Soul, Country, Dance, Love and #1 Radio Hits.

ESSEX ENTERTAINMENT, INC. • 560 Sylvan Avenue • Englewood Cliffs, NJ 07632 • 201-894-8700 Ext. 539



“I came off The Beatles’ Anthology with an urge to do some new music. So I called up a bunch of friends and we just got on and did it.”



PAUL McCARTNEY

FLAMING PIE

On his new album, Paul gets back to where he once belonged on bass, guitar, drums and piano, not to mention pen. Both reflective and rocking — with friends like Jeff Lynne, Ringo Starr and Steve Miller — these fourteen new tracks are as inspired as the man who created them. Featuring “The World Tonight” and “Young Boy” from the hit motion picture **Fathers’ Day**.

May 17 – Catch Paul live from London on  and log onto www.flamingpie.com for a live chat and webcast.

Producers: Paul McCartney/Jeff Lynne/George Martin



Management: MPL hollywoodandvine.com/paulmccartney ©1997 MPL Communications Ltd. and MPL Communications Inc. under exclusive licence to Capitol Records, Inc.

