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IN MUSIC NEWS



Retailers Are Eager For  
 En Vogue's EastWest Set  
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 7, 1997

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## Hong Kong Biz Mulls Future Chinese Censors Could Target Music

BY THOM DUFFY  
 and GEOFF BURPEE

HONG KONG—The creative goal of the emerging record business in China, says one of its executives, is to "let one hundred voices ring and one hundred flowers blossom." But as Hong Kong returns to China's rule at the end of this month, music industry leaders are asking whether artistic freedom here will be pulled up by its roots.



30 says economic self-regulation and civil liberties will be guaranteed for the next 50 years.

However, concerns about freedom of expression in the media and the arts in Hong Kong have already emerged.



ZHENG

"We don't expect censorship in the next 18 months or so, but we do not know what will happen after that," says J.C. Giouw, Southeast Asian regional director of the International Federation of the Phonographic Industry, the recording industry's worldwide trade group. If the months following the handover bring an increase in recordings in Hong Kong with "provocative" messages, most likely from smaller independent record labels, Giouw says, "we fear the authorities will start looking

(Continued on page 89)

## EMI Music Overhauls Its N. American Operations

Ken Berry Assumes  
 New Worldwide Post

BY ADAM WHITE  
 and JEFF CLARK-MEADS

LONDON—To find more music that can travel the world, EMI is restructuring to put its recorded music operations into the hands of one man, Ken Berry. The corporate makeover—which comes with a \$192 million price tag—also offers the prospect of an eventual successor to EMI Music president/CEO Jim Fifield.

Effective Sunday (1), Berry becomes president of EMI Recorded

(Continued on page 94)

Koppelman Among  
 Top Exec Departures

BY IRV LICHTMAN

NEW YORK—"They've emptied the 42nd floor," says a source, referring both to the space at 1290 Avenue of the Americas here where Charles Koppelman has held sway for the last four years as chairman/CEO of the now-shuttered EMI-Capitol Records Group North America and to the sweeping move of parent company EMI Music

(Continued on page 94)

## Indies Struggle To Make Sense Of The Future

BY CHRIS MORRIS

NEW ORLEANS—That scrambling sound heard in the halls of the Fairmont Hotel here during the May 21-25 convention of the National Assn. of Independent Record Distributors and



Manufacturers (NAIRD) was produced by labels chasing fresh options in an unstable marketplace and distributors jockeying for position.

Last May's NAIRD confab in Baltimore was swathed in gloom following the flood of returns into warehouses early in the year, and a state of stunned paralysis had set in by last October's National Assn. of Recording Merchants

(Continued on page 93)

## Music Acts As Healing Force In The Balkans

A special report on the music and musicians of the Balkans since the breakup of Yugoslavia and the war of 1991-95.

EDITED BY DAVID SINCLAIR

On April 12, an American percussionist named Donald Knaack traveled

### GLOBAL MUSIC PULSE

to Croatia, part of a region in Eastern Europe that has been torn apart by one of the most barbaric wars in the history of the late 20th century. There, among scenes of unbelievable devastation, he used the detritus of war to create

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## Turkey Shows Promise To Become Viable Int'l Market

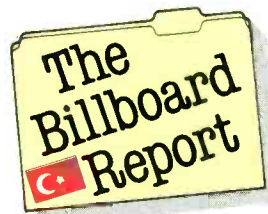
BY ADRIAN HIGGS

ISTANBUL—Music is everywhere in this chaotic city. With its massive shantytowns and population of 12 million, Istanbul is swelling by more than 400,000 people per year and is more akin to Bombay than Europe. Arabesque and Turkish pop blares from the shops, street-corner kiosks, barrows of record sellers, and late-night shop doorways in main thoroughfares colonized by moonlighters selling pirated cassettes.

And while aspects of the Turkish record industry, which is centered on this ancient city, may still seem primitive by other countries' standards, with no unreplicable chart system and a low-ranking retail infrastructure, several developments are combining to suggest that Turkey's music business is becoming more sophisticated.

Among the promising signs are widespread local activity among major labels; a healthy batch of

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TOP ALBUMS

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

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# DVD Audio Standard Due By December

## Music Titles Could Be Out Within Two Years

BY PAUL VERNA

NEW YORK—After a year of negotiations, representatives of the global recording and electronics industries have agreed to establish a technical standard for DVD audio by December 1997, paving the way for a second-generation digital sound carrier to succeed the compact disc. The timetable allows for the consumer introduction of the first such high-quality music titles within two years, according to the Recording Industry Assn. of America (RIAA).

In a May 15 meeting, the International Steering Committee (ISC)—comprising members of the RIAA, its Japanese counterpart (RIAJ), the International Federation of the Phonographic Industry (IFPI), and the six major global music companies—pledged to “have a final draft specification for a DVD music disc” by the end of the year, according to an RIAA statement. The ISC is working in conjunction with the DVD Audio Working Group, a subcommittee of the DVD Alliance consisting of representatives from Hitachi, JVC, Mitsubishi, Philips, Pioneer, Thomson Multimedia, Sony, Time Warner, and Toshiba.

RIAA president Hilary Rosen says the standard established last year for the audio portion of DVD video is not sufficient for a stand-alone music product. “In all our announcements, we’re making it clear that we don’t view the audio spec in video DVD as a satisfactory system for a music disc,” she says.

In its effort to establish a music-only spec, the ISC plans to conduct listening tests of various proposed DVD formats for recording professionals in studios in New York, Los Angeles, London, Berlin, and Tokyo.

“The idea is to see whether there’s a uniform consensus on the sound quality of DVD audio,” says Rosen. “If there’s a superior and uniformly agreed upon system with regard to sound quality, that’s where we want to be.”

RIAA senior VP of technology David Stebbings adds, “Our purpose is to see the top ‘golden ears’ people worldwide in their own studios. We’ll take a reference system to calibrate everybody’s ears, and then we’ll test various proposed [DVD] systems.”

At press time, neither the test systems nor their target audience had been identified, according to Rosen.

While the listening sessions will focus on the sound quality of DVD, other criteria will be considered in the decision to implement a music DVD standard, according to the RIAA statement. Among these are full compatibility with the existing CD format, which would allow current CDs to be played on DVD play-

ers and DVD titles to be played on standard CD hardware; the new disc’s ability to deliver high-quality, multichannel sound “vastly superior to current CDs”; and the capability to encode DVD titles with copyright identification and anti-piracy information.

Commenting on the CD compatibility issue, Rosen says, “The key thing for us as we go forward with manufacturing this new product is that we continue to transition with compatible CD systems. We’re very conscious of the average consumer who is satisfied with the level of digital sound and skeptical of new technologies.

“On things like watermarking and encryption,” adds Rosen, “it’d be useful to try to have compatible systems for audio and video, but we’re not wedded to compatible systems.”

Stebbing confirms widespread industry speculation that the ISC is considering a flexible standard to allow different levels of audio resolution to be allocated to different channels in a surround-sound mix. For instance, a producer might reserve the highest sound quality for the front channels while assigning lesser resolution values to the rear channels.

Although it’s too early to predict the ultimate level of audio resolution that music DVD titles will offer, Stebbings confirms speculation that the ISC and DVD Audio Working Group are seriously considering a ceiling of 24 bits and a maximum sampling rate of 96 kilohertz. By contrast, the current CD has a fixed standard of 16 bits at a sampling rate of 44.1 kHz.

(Continued on page 94)

# Music Biz Gets Full Day To Address Concerns To EU Body

BY DOMINIC PRIDE and JEFF CLARK-MEADS

BRUSSELS—The music industry is to be given a full day to present its views to Europe’s highest elected body later this month.

Senior label executives, publishers’ representatives, and artists will be given unprecedented access to the European Parliament June 18 when the body sits in an all-day session to hear concerns over copyright, creativity, culture, and commerce.

The Parliament includes elected representatives from all European Union nations, and its role is to oversee pan-European legislation and monitor the work of the EU’s governmental civil service, the European Commission.

The all-day Parliament sitting has been instigated by the body’s Culture Committee; a prominent figure on the committee is Nana Mouskouri, a Mercury recording artist and one of Greece’s members of Parliament.

Mouskouri has been a prime mover in the momentum for the parliamentary session, compelled to do so by discussions with executives from the International Federation of the Phonographic Industry (IFPI) at the Platinum Europe Awards in February and by contacts with the European Music Office

(EMO), which represents artists and the creative community.

Some 50 representatives from the artistic and business areas of the music industry are being invited to speak at the session, which is intended give Parliament a better ability to shape the European Commission’s strategies on music.

The commission is considering such issues as the harmonization throughout the EU of value-added tax (VAT) on records—and is under pressure from all areas of the music industry to remove VAT from music completely—broadcasting quotas, educational standards, tour support, and a new pan-European copyright law for the digital era.

Among those provisionally booked to address the parliamentary session are Rupert Perry, European president of EMI Music; Rick Dobbis, president of PolyGram Continental Europe; Patrick Zelnik, president of French labels’ organization SNEP; Nic Garnett, director general of IFPI; Jean-Loup Tournier, director general of French authors’ body SACEM and president of pan-European authors’ group BIEM; Teddy Bautista, president of Spanish authors’ rights society SGAE; and musician Vangelis.

“It is the first time that the music industry will get the chance to make a thorough (Continued on page 101)

## THIS WEEK IN BILLBOARD



**SWEET BABY JAMES IS BACK**  
“Hourglass,” the new album by James Taylor, enters The Billboard 200 at No. 9 this issue, a major achievement for an enduring singer/songwriter who has been recording for more than 25 years. Chuck Taylor has the story. **Page 6**

**VIDEO TRADE SHOWS AT CROSSROADS**  
Home-video industry conventions don’t have the same impact they used to, reflecting major changes in a business in transition. Home video editor Seth Goldstein reports. **Page 67**

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# FCC Chairman Reed Hundt Steps Down Successor, Commission's New Direction Uncertain

BY CHUCK TAYLOR  
and BILL HOLLAND

WASHINGTON, D.C.—Closing the door on a term fueled by massive telecommunications changes and controversial policy mandates, Federal Communications Commission (FCC) Chairman Reed Hundt's May 27 resignation signals an uncertain agenda for the future of the agency and its impact on radio and television interests.

Insiders here say that a Democratic successor would probably keep on the often-rocky course that Democrat appointee Hundt set in trying to balance public interest requirements with deregulatory marketplace decisions.

In a press conference here, Hundt, 49, said that he has tendered his resignation to President Clinton—who nominated him almost four years ago—and is leaving to spend more time with his family. "Adam, Nathaniel, and Sara are growing up, and I cannot miss any more of their childhood," Hundt said. He added that he will remain until a replacement is found.

Hundt also said that neither Clinton, administration officials, nor members of Congress had pressured him to leave. Indeed, Hundt was an irritant to several congressional officials and faced accusations that he was dragging his feet over implementation of

the deregulatory-minded Telecommunications Act, passed in February 1996.

He also nettled broadcasters with his insistence on strengthening public interest standards, even as many regulations governing communications industries were being relaxed.

Specifically, radio wrestled with Hundt over the tender topic of prohibitions or limits on beer, wine, and hard-liquor ads and proposed increases in public affairs programming, while TV has been unhappy because of Hundt's support of V-chip legislation and his interpretation of new digital TV spectrum rules. Both industries frown upon his support of free political advertising over the airwaves.

The direct impact of his exit on the FCC and the industry remains unclear when coupled with the previously announced departures of commissioners James Quello and Rachel Chong. Meanwhile, Susan Ness fills a fourth seat, while the fifth, once occupied by Andrew Barrett, has remained empty for well over a year. Thus, with three members of the four-seat commission soon changing, there is little doubt a formidable new set of priorities will pervade the agency.

Last week, President Clinton nominated Republican Harold Furchtgott-Roth, the House Commerce Committee's economist, to fill Barrett's vacant seat and Democrat and FCC General Counsel William Kennard to fill

Quello's soon-to-be vacant seat. One Republican seat remains open, which one insider says the administration will use as political ammunition to possibly aid the confirmation of Hundt's successor. There is talk that Ness may be elevated to the chairman seat, which would not require Senate confirmation.

In any case, a highly placed telecommunications industry player predicts that the next-generation FCC—because it is beginning its term after passage of the Telecom Act—will enter with a deregulatory mindset. "This current commission grew to their present stature in a regulatory framework," the source says. He adds, however, that "with each administration, there have been gradual changes over years. It will probably continue to be that way."

Response on the record by industry players has, not surprisingly, been polite and complimentary, despite past grumblings. National Assn. of Broadcasters president Edward O. Fritts, who often publicly bumped heads with the chairman, offers, "While we always haven't agreed with chairman Hundt, we have enjoyed his competitive spirit and the robust debate that he engendered by bringing a full marketplace of ideas to the table."

House Telecommunications Subcommittee Chairman Billy Tauzin, R-La., said in a press (Continued on page 94)

## COMMENTARY

# Music Biz Mustn't Be Hypocritical In China

BY ERIN POTTS

Consider this: A man, Tibetan by birth, educated as a Fulbright scholar in the United States, returns to his homeland to record and maintain the musical heritage of his culture. He is arrested, charged with espionage, and sentenced to 18 years in a Chinese prison. His name is Ngawang Choephel, and he is in prison, in his own country, for attempting to hold onto a tradition of musical expression: his tradition. His story offers an enlightening reminder of China's appreciation for the artist.

As should this: Another man, Hou Bejian, born in Taiwan in 1956, records a hit song that changes the face of Chinese popular music. On June 2, 1989, he takes part in a hunger strike during pro-democracy protests in Tiananmen Square. In June 1990, Chinese authorities put him on a Taiwan fishing boat and force him to return to Taiwan, where he was given seven months in prison for illegal entry.

The music industry is just as eager as everyone else to make a buck from the emerging Chinese market. It is difficult to argue with economists and capitalists when attempting to come to terms with a market with such potential as China. Ever on the lookout for something new, something untried, China has emerged within the last several years as a most desirable business partner. It is the newest, and most popular, kid on the block. As a result, the global community is more than willing to discard China's record of human rights abuses in the name of continued trade relations.

Billboard reported last month in a story headlined "Labels Testing Chinese Market/Liaison Offices Offer Domestic Link" (Billboard, April 19) that BMG, Sony, EMI, and a few other international music companies have entered this market by posting representatives and liaisons in Hong Kong.

What many people have chosen to ignore is the apparent conflict of interest in attempting to expand the business of music into one of the most restrictive and censorious soci-

eties in the world. Throughout its history, the music industry has repeatedly taken a stand for the rights of individuals and has, in the United States, championed people's right to freedom of expression. When artists have come under attack for lyrics that offended the sensibilities of the status quo, the music industry has been there to defend them. The concern for everyone's right to free expression has been a hallmark of this business for years.

What, then, will be the industry's role in a country like China, which has a fully censored press and no regard for individual freedoms?



**'It would be highly hypocritical to tout the values of free expression here in America yet willingly participate in censorship abroad'**

**Erin Potts is the executive director and co-founder, along with Adam Yauch of the Beastie Boys, of the Mifarepa Fund, a non-profit organization working for a free Tibet.**

How will the industry deal with songwriters and performers whose work has been deemed "politically sensitive" or "splittist"? As China develops into a major economic power, it is not enough for us to sit back and wait for those freedoms that we enjoy in America to simply become part of Chinese society. We must take every opportunity we can to proactively encourage these freedoms. This is not simply the business of politicians. It is the responsibility of corporations as well—particularly those that have stood for these rights in the past.

Therefore, if global record companies can

act in a responsible manner and encourage a climate more conducive to freedom of expression in China, then they should proceed with their expansion. If the values that have been the backbone of the industry for years can be translated into a society whose present government has no regard for those values, then the industry will indeed play a positive role in China.

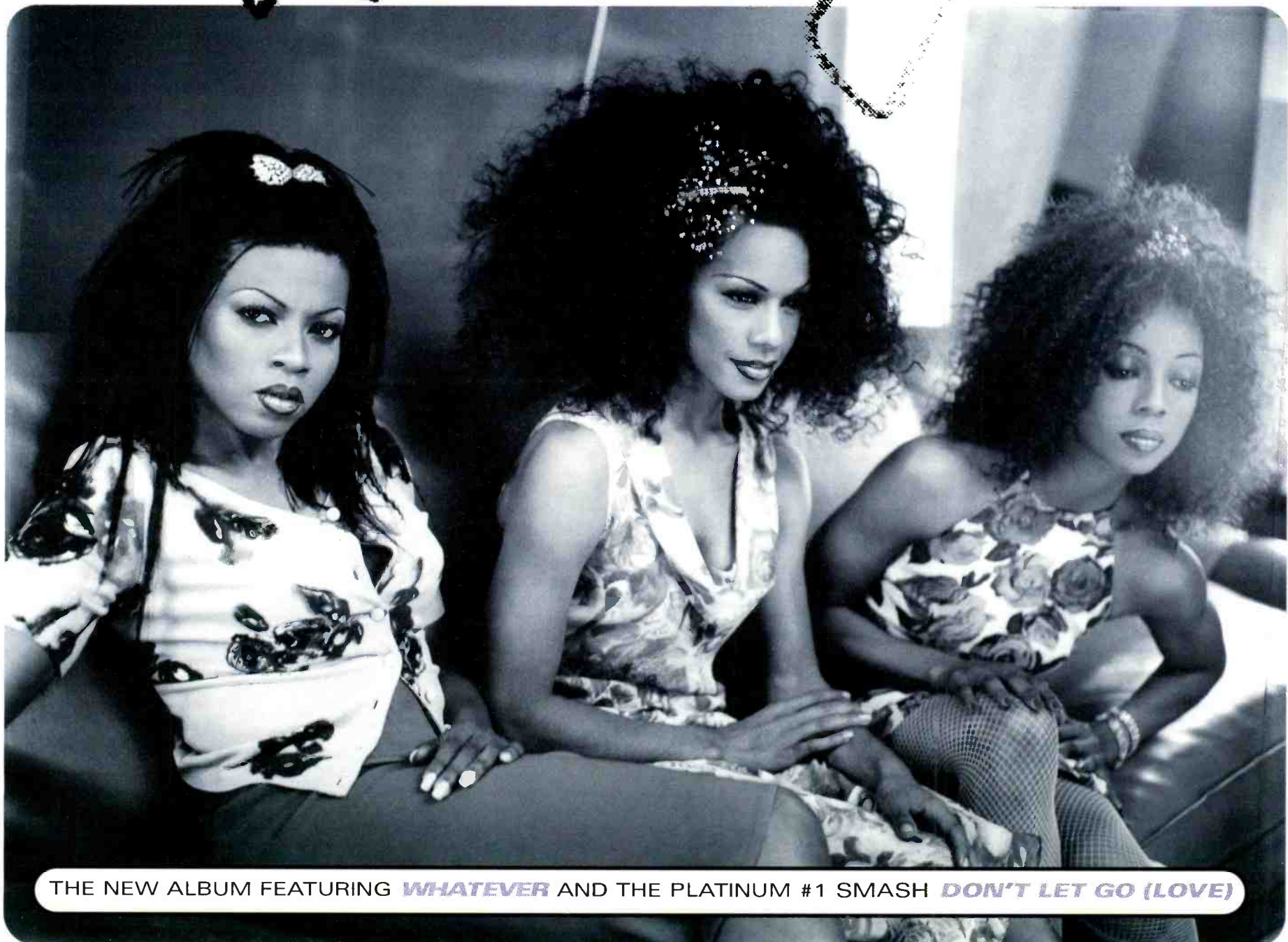
But if the industry's role is simply to make money while the freedoms of the individual continue to suffer, then careful consideration should be given. It would be highly hypocritical and damaging to the music industry's credibility to tout the values of free expression here in America and, at the same time, willingly participate in censorship abroad.

Consumers and musicians have begun to announce themselves on the political landscape. As young people across the country have risen up to participate in social activism, there is a growing number of conscientious record buyers who have not forgotten that the vitality of music is the freedom of expression; that it is a right. It is not a luxury.

They have heard, often through music, stories of people forbidden the freedoms that we take for granted. And they have begun to do something about it. They are becoming involved in their communities. They are registering to vote. And they have come to understand what it means to be a responsible member of our society and are encouraging others to do the same. The rewards of responsibly doing business and of acknowledging the initiative and drive of these record buyers will increase the credibility of the music business and will demonstrate the industry's loyalty and respect.

Fortunately, it's very early in the game. Despite the seductive powers of profit, the music industry should not forget what is vital about music. It should not forget that when the opportunity arises to make decisions in which this vitality is a factor, it should be the guiding factor. As record buyers continually find themselves at a loss for good news, let them say that their music is pure, and that this, at least, is still true.

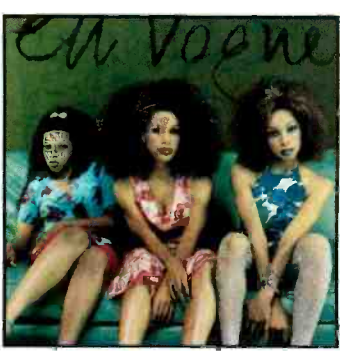
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ON EASTWEST RECORDS AMERICA COMPACT DISCS AND  CASSETTES.  62057-2/4

# Fans Shower Taylor With Love Via 'Hourglass' Sales

■ BY CHUCK TAYLOR

NEW YORK—As if there were any doubt, James Taylor can rest assured—he's got more than a friend.

The enduring solo artist's latest effort on Columbia Records, "Hourglass"—his first album since 1993's "(Live)"—blasts onto The Billboard 200 at No. 9 this issue. According to SoundScan, the set moved 72,261 copies in its first

week on the racks.

"It's a terrific debut and encouraging to hear such a quality record from a classic veteran," says Peter Kapp, rock buyer for Nobody Beats the Wiz's 59 music outlets. "In many ways, it compares to the new Bee Gees record [Billboard, May 24] in that it's selling without the benefit of a hit single. We've found that many of the albums that seem to be hanging on these days are just such adult records."

The top 10 triumph represents the latest in Taylor's legacy as that rare artist who has recorded more than 25 years and maintains status as a platinum-selling act. His last 10 albums, going back to 1975, have all been best sellers: three of them gold, five platinum, and two multiplatinum. His top-selling set, 1976's "Greatest Hits," moved 11 million copies. Even so, "Hourglass" represents his first top 10 album since "Dad Loves His Work" 16 years ago.

Such success should further quell the oft-cited belief that 35-plus buyers—logically representing Taylor's core—aren't steady music consumers. The Recording Industry Assn. of America reports that 35-plus buying has increased 11.6% over the past decade to 35.3% of the total recording-buying public.

According to Cathy Kerr, VP with PAM Artist Management and Taylor's manager, "I think people were ready

## Doug Johnson Named Prez Of Nashville's Giant

■ BY CHET FLIPPO

NASHVILLE—Doug Johnson has been named partner and president of Giant Records/Nashville, according to Giant owner Irving Azoff.

Johnson, former senior VP at Epic Nashville, replaces James Stroud, who resigned April 15 to pursue other interests. Stroud was founding president of the label, which opened in 1992.

Azoff noted that Johnson will be responsible for Giant's A&R duties as well as the day-to-day running of the label. "We are incredibly fortunate to welcome Doug Johnson, one of Nashville's most respected, artist-friendly, creative executives," he said. "Doug will have available to him every means necessary to carry our partnership to the next level of success."

Johnson said his mission at Giant (Continued on page 101)

for a new James Taylor record.

"The fans he's had for 30 years-plus will love this as much as 'Sweet Baby James,'" his breakthrough album in 1970. "But I also think those who might have lost touch over the years will rediscover him on this one. He's sort of become cool again."

Taylor agrees that the timing felt right for this album, which he regards as a labor of love. "I have an audience that is one of the great joys of my life." (Continued on page 97)



**V2 Revs Up.** Critically acclaimed musical adventurers Mercury Rev have signed a worldwide deal with V2 Records. The band is recording its debut album for V2, which expects to release it later this year. Pictured, from left, are Mercury Rev guitarist Grasshopper; band leader Jonathan Donahue; and V2's head of A&R, Kate Hyman. Also in the celebration are Hyman's dogs.

## Interscope Sued By Trauma Cos. At Odds Over Rights To No Doubt

■ BY DOUG REECE

LOS ANGELES—The much-rumored strained relationship between Interscope and Trauma Records has manifested itself in a \$100 million-plus breach of contract lawsuit filed by Trauma over rights to the platinum-selling act No Doubt.

The suit, which comes after the Trauma/Interscope partnership has spawned platinum-selling titles by No Doubt and Bush, was filed May 23 in L.A. Superior Court, naming Interscope and principals Ted Field and Jimmy Iovine. It alleges that Interscope perpetrated fraud, breach of contract, and extortion (Billboard Bulletin, May 28).

According to the suit, Interscope reneged on an agreement made in 1995 that allowed No Doubt to join Trauma's roster.

Only after the act "had languished while under contract to Interscope," says the suit, did Interscope co-owner Field strike an agreement with Trauma president Paul Palmer that allowed the smaller label to take responsibility for producing, promoting, and marketing the act.

According to the suit, Interscope had neglected the band during its tenure with the label, "devoting almost no time or resources to them."

No Doubt's self-titled Interscope debut has sold more than 164,000 units, but 126,000 of those units were sold after the September 1995 release of "Tragic Kingdom," according to SoundScan.

Meanwhile, "Tragic Kingdom" has sold more than 6.5 million units, accord-

# Aussie Indie Shock Expands In U.S., Japan At Home, Label Beefs Up Its Dance Music Division

■ BY CHRISTIE ELIEZER

MELBOURNE, Australia—Leading independent Shock Records is increasing its presence in the U.S. and Japan and is restructuring its dance division for the domestic market.

The company opened its first overseas office in San Francisco May 26. Newly appointed manager of North American operations Ashli Lewis will sign U.S. acts and represent Australian signings to licensees and distributors.

Shock co-managing director David

Williams says, "Over the years we have had a series of releases in the States through various distributors and have found it difficult to ensure communication with our partners is as strong as it should be. As a result, we've probably lost out on a few good opportunities. We're currently attracting a lot of U.S. interest for our signed acts, so the timing feels right."

Lewis, who has worked with independent booking agents and college radio and was manager of the group Red House Painters, reports to Williams. Up to four staffers are expected to be added in San Francisco in the next few years.



The first expected releases are skatecore act Frenzal Rhomb and pop band Glide, which has toured the U.S., as have labelmates Dirty Three and Bodyjar.

Coinciding with its move into the U.S., Shock has signed Walter Yetnikoff's Velvel Records for Australian distribution. The deal, effective Sunday (1), was brokered at MIDEM in Cannes this year. It includes Velvel signings Gypsy Records, the Bottom Line Record Co., and Razor & Tie Entertainment.

"It's a two-way deal," says Shock co-managing director Andrew McGee. "They are keen on looking at Australian acts, but we're still a way from signing anything [to Velvel for the U.S.]" (Continued on page 15)

## Gary Kurfirst, Universal Bow Radiouniverse Label

■ BY CRAIG ROSEN

LOS ANGELES—The creation of Radiouniverse, an imprint spawned by Radioactive chairman Gary Kurfirst and Universal Records, will give Kurfirst a new channel to expose his signings through Universal Music Group's New York-based label.

The announcement comes after weeks of speculation that Kurfirst would be taking on expanded responsibilities within the Universal Music Group (UMG) (Billboard Bulletin, Jan 29).

UMG's dealings with Kurfirst have already proved successful. Radioactive Records, the executive's joint venture with MCA Records, is the home to platinum-selling rock act Live.

UMG vice chairman/COO (U.S.) Mel Lewinter says that Kurfirst and UMG chairman/CEO (U.S.) Doug Morris have "a good musical and personal relationship."

Kurfirst concurs, adding that Radiouniverse's New York home base will give him more opportunities to work closely with Morris.

"Of all the chairmen of the major companies, he is the one guy that I feel comfortable walking in and playing music to," he says. "I get the feeling that he gets it."

As part of the deal, which Lewinter describes as a "hybrid" incorporating

elements of a joint-venture pact and a royalty deal, Universal Records will market, promote, and sell Radiouniverse titles. "Universal needed someone to do what I can do, and I needed someone to help me put out my records," Kurfirst says.

There are no immediate announcements regarding staffing for Radiouniverse, which Kurfirst says will start small and grow as needed.

Kurfirst adds that the imprint was developed in part to help stem a flood of product from Radioactive into the MCA pipeline. "It's going to be much easier to run two separate companies that just keep building and building."

Lewinter adds that the formation of Radiouniverse will give Kurfirst "an outlet to expand his creativity. The best way to describe Gary is a soulful record man who really takes the part of his artists. I've never seen a person as reflective of an artist's needs as he is."

The first release from Radiouniverse will be "Tiny Warnings" by Radio Iodine, a St. Louis industrial pop act that previously issued an EP on Radioactive.

Also sliding over from the Radioactive roster to Radiouniverse is Dig. Other Radiouniverse acts include former Capitol Records group the Devlins, who are expected to have a new album in the fall, and an Irish band called Tyzle Fly.

## Music Clip Creators Seek Protections

■ BY BRETT ATWOOD

LOS ANGELES—Controversy surrounding the rights of music video directors and producers is heating up, as some executives are calling for new standards that would protect ideas for clips, and production companies from having to absorb out-of-pocket expenses.

Some of those concerns are apparent in a May 22 lawsuit filed by veteran music video director Marty Callner and his production company, Cream Cheese Films Inc., against Aerosmith and its manager, Wendy Laister of Magus Entertainment, for breach of contract and fraud.

The suit, filed in Los Angeles Superior Court, seeks reimbursement of pre-production expenses, legal costs,

and undetermined damages, following a terminated oral agreement to produce two clips for the band's "Hole In My Soul," which is taken from Aerosmith's Columbia album "Nine Lives."

After numerous meetings and the outlining of various concepts, which were subsequently amended by the band and Laister, the suit alleges that the band's management terminated the agreement just days before shooting was to commence and failed to reimburse Cream Cheese Films for its pre-production costs. The suit also alleges that Laister "engaged in conduct designed to sabotage [the] plaintiff's relationship with Aerosmith."

In response to the suit, Laister issued a statement, which reads, "If Marty had come up with an acceptable video concept both the band, the label

and I would have been thrilled to work with him, because he's made some classic Aerosmith videos in the past. Unfortunately, however, despite a number of discussions with Marty and his submission of several ideas, ultimately none of them were appropriate for this particular song, and so the band was forced to go elsewhere."

The fallout follows a long professional relationship between Aerosmith and Callner, who has directed 13 videos for the rock act, including "Livin' On The Edge," "Cryin'," and "Amazing."

Though the lawsuit likely represents a "worst-case scenario" of what can happen without a written contract, many industry insiders say that the legal action by Callner and company signifies a need for more standardiza-

(Continued on page 89)



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# Artists & Music

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## En Vogue, Minus 1, Returns

*EastWest Bows 'EV3' On The Heels Of A Hit*

■ BY J.R. REYNOLDS

LOS ANGELES—They've been away more than three years and lost a member, but retailers say that En Vogue has lost none of its commercial appeal and are eagerly anticipating "EV3," the act's third full-length EastWest set, due worldwide June 17.

The album features returning members Terry Ellis, Cindy Herron, and Maxine Jones and includes vocals on selected tracks by Dawn Robinson, who left the group for a solo career with Aftermath Entertainment.

Herron says the loss of a voice that had been with the act since its inception posed a challenge. "It made us have to work harder, because we had to really concentrate on rebalancing our harmonies," she says. "But once the adjustment was made, it was business as usual—three female vocalists doing their best to entertain listeners."

In an effort to make the best album possible, the label enlisted the talents of some of music's most successful songwriters and producers, including Kenneth "Babyface" Edmonds, Diane Warren, David Foster, Ivan Matias and Andrea Martin, and longtime En Vogue producers Denzil Foster and Thomas McElroy, who contributed five tracks.

"That was the biggest thing about



EN VOGUE

this album versus the others, the different songwriters and producers," says Jones. "It stretched the recording process out longer because we had to travel to different cities."

"Funky Divas," En Vogue's last full-length album, peaked at No. 8 on The Billboard 200 and No. 1 on the Top R&B Albums chart in 1992. It has sold more than 3.2 million units, according to SoundScan. The album spawned three Hot 100 top 10 hits, "Free Your Mind," "Giving Him Something He Can Feel," and "My Lovin' (You're Never Gonna Get It)."

"Runaway Love," the act's 1993 EP, featured "Whatta Man," which spotlighted the rap talents of Salt-N-Pepa. It reached No. 3 on the Hot 100.

(Continued on page 15)

## Charlatans U.K. To Invade U.S. With MCA Set

■ BY PAUL SEXTON

LONDON—The English rock group that has experienced more slings and arrows than most during this decade now faces a fresh challenge: to break in America.

On June 17, MCA will rush-release "Tellin' Stories," album No. 5 in the checkered career of the Charlatans U.K., the Northern band that emerged in the "Madchester" wave of the late '80s. In Britain the new set has already provided another dramatic upturn in the band's extraordinary story.

Signed in the U.K. to Beggars Banquet (which previously released its records in the U.S.), the band from



THE CHARLATANS U.K.

Northwich, in Cheshire, achieved great domestic success with the debut set "Some Friendly" in 1990 and such singles as "The Only One I Know." When that album reached No. 73 in a 27-week run on The Billboard 200, the Charlatans—as they are simply known in the U.K.—appeared to be on the verge of a trans-Atlantic breakthrough.

It never materialized, and by the time of its third album, 1994's "Up To Our Hips," the modern rock outfit's fortunes were at a low ebb, only to revive spectacularly in Britain with a self-titled 1995 set that catapulted it back to No. 1. But even then, fate had another cruel twist in store: Last July, during the recording of "Tellin' Stories," keyboard player Rob Collins was killed in a road accident.

Released in the U.K. in late April and featuring Collins' contributions, the album went straight to No. 1, selling some 70,000 copies in its first week and making the Charlatans only the second act (the other is R.E.M.) to have three U.K. chart-topping albums in the '90s.

"The group is playing as well as we've ever played," says lead singer Tim Burgess, speaking as it concluded a sellout U.K. tour. Adds bassist Martin Blunt, "In the crowd, there's a lot of people who were with us from the start, who've grown with us, and a lot of new faces as well."

But Blunt admits that after Collins' death, the band's future was in doubt.

(Continued on page 93)

## Dutch Act Johan Shoots For Stateside Success On Spin Art

■ BY BRADLEY BAMBARGER

NEW YORK—With a cache of sterling songs and a cadre of stateside supporters, Dutch power-pop outfit Johan seems as primed for modern rock success as any new continental European rock band in recent memory. All involved are betting on the radiant single "Everybody Knows" to win the U.S. audience over to Johan, whose self-titled debut album on Excelsior Recordings has caused a stir at home and is due June 17 via Spin Art/Mojo in North America.

First profiled outside the Benelux as part of Billboard's Nov. 2, 1996, report on the diverse Dutch music scene, Johan has since become the Lowlands' indie-rock darling. Excelsior released "Johan" and a preview single, "Swing," to acclaim in December, and the band has toured clubs and shops in the Netherlands and Belgium incessantly, as well as done the rounds of live radio and TV. All the hard work paid off with a plumb second-stage slot at the largest rock festival in the Netherlands, Pink Pop. More than 50,000 people attended



JOHAN

the three-day mid-May affair, which also had Marilyn Manson and Republica on the second stage and the likes of Beck, Bush, and Live on the main platform.

From the glorious hooks of "Everybody Knows" to the laconic groove of "Brown Mice," the 13-track "Johan" brims with smart, soulful songwriting and the noisy, push-and-pull feel of a true rock band. There are pure pop kicks from "Swing," "December," "Suffer Baby," and "Payment," as well as darker pleasures with the excellent "Not Funny Anymore (It's)," "He's Not There," "Porneaux," and the Bowie homage "Life On Mars." Johan co-pro-

(Continued on page 88)

## Columbia/Legacy To Present Miles Davis 'Live & Electric!'

■ BY JIM MACNIE

NEW YORK—Trailblazing came naturally to Miles Davis, the iconic band-leader who was arguably jazz's most artistically restless principal. But being point man for several of the music's aesthetic shifts, the trumpeter courted controversy just as frequently as he generated inspiration.

Nowhere along the way did Davis instigate more hubbub than during the creation of the music Columbia/Legacy will release July 1. Five titles, all double-disc sets, each recorded live, and each taken from gigs during the early to mid-'70s, are culled from Miles' most boisterous period—an era when his approach took its cues from Jimi Hendrix's fiercely lyrical feedback as much as Charlie Parker's clipped frenzy.

Released under the series moniker "Miles Davis: Live & Electric!," the slate consists of the titles "Live-Evil," "Miles Davis At Fillmore: Live At The Fillmore East," "Miles Davis In Concert: Live At The Philharmonic Hall," "Dark Magus: Live At Carnegie Hall," and "Black Beauty: Miles Davis Live At The Fillmore West." Each two-CD set will carry a \$24.99 list price.

The impact of the music, radical at the time of its creation, hasn't withered

a bit, the label believes. Given the way-hip-hop has opened modern ears to all sorts of elating musical data, Columbia/Legacy hopes that the expressionistic bravado of the music will woo a new generation of listeners.

"I think there's a lot of interest in this era because it was the last period of true



DAVIS

experimentation in jazz," says Seth Rothstein, Legacy's director of jazz marketing. "[At this point] Miles was taking the rhythmic stuff out of rock and all the harmonies out of jazz—he combined 'em to do something really funky. Listen back at it now, and it really sounds futuristic. I don't think there's been such a striking change in the music since."

If music reflects its times, the commotion, sprawl, and volume of Davis' electric work speaks of his view on the hyperactive anxiety that permeated youth culture during the late '60s and early '70s. Those who protested social inequity found a defiant and distinctive soundtrack for their actions in Miles' electric onslaught.

(Continued on page 88)

## K-Ci & JoJo Keep It Clean Jodeci Singers Go It Alone On MCA

■ BY SHAWNEE SMITH

NEW YORK—Having sold a total of 5.5 million units singing sexually charged lyrics as leaders of MCA act Jodeci, brothers K-Ci and JoJo Hailey have changed gears on their spinoff debut for MCA, "Love Always," and are instead serving up romantically heartfelt ballads coupled with a few uptempo tracks.

"With Jodeci, we might sing 'Freek'n You,' and with K-Ci & JoJo, we don't use the word 'sex' one time on the [whole album]," says K-Ci. "Jodeci also did love songs like 'Forever My Lady,' 'Love U 4 Life,' and 'Do You Believe In Love.' So we haven't changed, we just calmed it down a little bit."

Scheduled to street June 17, "Love Always" is the brothers' attempt to produce music that their mother, a devout Christian, can listen to.

"We wanted this album to be innocent, to be an album that everyone can listen to and see another side of us," says K-Ci, who is adamant that the set does not mark the end of Jodeci but is, instead, "one of the many houses on the long avenue of Jodeci."

In fact, DeVante Swing, Jodeci visionary and the primary producer/



K-CI & JOJO

songwriter, produced a track on the new album and Mr. Dalvin, Swing's brother and the fourth member of Jodeci, did the remix for the first single, "You Bring Me Up," which features Snoop Doggy Dogg. The set also includes the songwriting talents of Babyface and the production of James Mtume, but the majority of the album was co-produced and co-written by the Haileys. Their work is published by EMI.

"[With Jodeci] DeVante would write the lyrics, do all the music, and me and JoJo would just come and sing," says

(Continued on page 100)

## Mahal's 'Señor Blues' Go Public On Private Music

BY TERRI HORAK

NEW YORK—With the June 17 release of his latest Private Music album, "Señor Blues," the lead single from the "Trial & Error" soundtrack on sister label High Street, and a busy summer tour including H.O.R.D.E. dates and blues festivals, roots music titan Taj Mahal is looking forward to courting new fans.

"I'm very excited about what the summer holds. I don't know how it will all shake out, but it feels pretty good going in," Mahal says.

On "Señor Blues," his 36th album, Mahal continues his lifelong journey to expose listeners to the rich and diverse strains of the African-Amer-

ican musical canon. Drawing material mainly from the jazz, blues, and R&B of previous decades, Mahal says, "keeps the music moving."

"It creates an opportunity for folks to hear songs that the musicians obviously liked, because they recorded it, and that I like. It's sharing what I have and what I know with others," he says.

"Señor Blues" will be preceded by the Tuesday (3) release of the sound-



MAHAL

(Continued on page 100)

## With 4 Wins, Rounder Records Dominates NAIRD's Indie Awards

BY CHRIS MORRIS

NEW ORLEANS—Perennial champ Rounder Records took home four awards from the 1997 Indie Awards ceremony, held May 24 at the National Assn. of Independent Record Distributors & Manufacturers (NAIRD) convention's closing banquet at the Fairmont Hotel here.

Rounder collected Indies trophies in the adult contemporary and bluegrass categories, while its distributed imprints Upstart and Ashé triumphed in the Americana and Latin categories, respectively.

Six other labels brought in two awards apiece: Rykodisc, Shanachie, Arabesque, Malaco, Fantasy, and Tommy Boy.

For the first time, NAIRD distributed a two-CD Indie Awards sampler to banquetgoers, featuring one cut apiece from 36 of the 45 winners. (The collection excluded winners in the design, packaging, annotation, and video categories, as well as three music

award recipients.)

After a relatively brisk presentation at the 1996 convention in Baltimore, the '97 banquet and awards presentation clocked in at some 3½ hours. But this year's ceremony, like the convention it climaxed, was filled with buoyant high spirits, and, despite its length, the event



suffered far fewer defections by audience members than in years past.

Hosted by Rounder GM Duncan Browne and New Orleans R&B diva Irma Thomas, the awards show was highlighted by mercifully short acceptance speeches and a bumper crop of Louisiana music. A thumping set by Crescent City singer/pianist/songwriter Allen Toussaint (who also dueted with Thomas on one number), an impromptu a cappella number by Thomas, and some rocking zydeco by

(Continued on page 82)

## Violator Lets Loose Hip-Hop's New Cru Act Aims To Restore Genre's Creativity On 'Da Dirty 30'

BY HAVELOCK NELSON

NEW YORK—Rap music creativity has lost some of the cutting-edge feeling and energy that made it such a vital and revolutionary art form in the '80s, according to the members of Cru, a trio of Bronx, N.Y.-bred hip-hoppers whose debut set launches July 1. Signed to Violator/Def Jam/Mercury, the act consists of lead vocalist/producer Yogi, second voice Chadio, and gravelly voiced lyrical injector the Mighty Ha.

Says Yogi, "These days I love what's going on as far as the MCs—people like Foxy Brown, the Lox, Mase, and Jay-Z are dope; their rhymes are ridiculous. Sometimes, though, I wish their tracks were a little bit more creative."

"They're always rhyming off of whatever was hot in the '80s, which takes away from their creativity," he adds. "And with so many people still not thinking that what we do in hip-hop is music, I want people to understand that it is."

On "Da Dirty 30," Cru's fancy-free debut album, Yogi has composed a



CRU

blackadelic soundtrack constructed from found musical fragments, other sound sections, and original as well as interpolated keyboard melodies.

"My main studio tool is the SP-1200 sampler," says Yogi. "But I try to sample just sounds—a dope guitar, a fly horn—not whole loops. I [manipulate] the samples and make my own pat-

terns. So the sampler becomes my instrument."

Over the thick tracks of tuneful thump that are, by turns, mind-massaging and rugged-rough, Cru goes marauding for listeners' ears with a trunkful of pop-cult references, colorful street-wise narratives, and such off-beat metaphors as "Flip the script like an angry actor."

Although the album oozes with Cru's members' own perky personalities, which draw inspiration from the likes of Method Man, A Tribe Called Quest, and De La Soul, there are also memorable guest appearances from rappers Tracey Lee ("Rhythm Bluntz") and Slick Rick (first single "Just Another Case").

"Musically, our album is like a puzzle." (Continued on page 101)

## Ramblers Return To The Studio Folkways Issues Old-Time Act's Album

BY JIM BESSMAN

NEW YORK—Everything old is new again, now that Smithsonian Folkways Recordings is readying the first studio album in 23 years from legendary old-time music group the New Lost City Ramblers.

"I have my sales rep saying that people can't wait," says Brenda Dunlap, marketing director for the Koch-distributed label. "People are so excited! Nobody knows where the band's been or what they've been doing, so the new album is bringing them to prominence again."

Titled "There Ain't No Way Out," the disc, due Tuesday (3), is the first studio outing for the Ramblers since 1973's "On The Great Divide"—and their 16th for Folkways since founders Mike Seeger and John Cohen started playing banjo and fiddle tunes in a New York loft in 1958. A live album, "20th Anniversary Concert," came out on Flying Fish in 1978. After the Smithsonian Institution acquired the



NEW LOST CITY RAMBLERS

Folkways label in 1987, it issued two compilations, "Out Standing In Their Field" and "The Early Years," and maintains on cassette the Ramblers' earlier albums along with the entire Folkways catalog.

Additionally, the label has released solo albums by the members of the Ramblers, the third member of which is Tracy Schwarz—like his bandmates, a multi-instrumentalist.

"We took a five-year break from..." (Continued on page 97)

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Patrick Quigley is appointed executive VP/GM at Capitol Nashville. He was senior VP of marketing for EMI-Capitol Music Group North America.

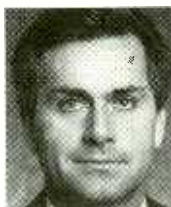
Bonnie Goldner is named VP of national promotion at MCA Records in Universal City, Calif. She was VP of national promotion for RCA Records.

Geordie Gillespie is promoted to VP of alternative promotion for the Work Group in Santa Monica, Calif. He was director of alternative promotion.

Blake Chancey is appointed VP of A&R for Sony Music Nashville. He was senior director of A&R for Columbia Nashville.

Bart Phillips is named VP of artist development for So So Def Recordings in Atlanta. He was senior director of marketing for Warner Bros. Records.

Bob Cahill is named head of sales at V2 Records in New York. He was senior VP of field marketing for EMI Records.



QUIGLEY



GOLDNER



GILLESPIE



CHANCEY



PHILLIPS



CAHILL



CORDING



KOLSKY

Legacy in New York appoints Tom Cording senior director of media relations and Jeff Walker manager of media relations. They were, respectively, senior director of publicity for Relativity Records and senior account executive for Shore Fire Media.

John Schuch is named COO of Sub Pop Records in Seattle. He was senior director of A&R administration for Warner Bros. Records.

Restless Records appoints Todd Bisson senior national director of promotion, West Coast, in Los Angeles, Tod Elmore senior national director

of promotion, East Coast, in Atlanta, and Jeanette Rosen specialty show and promotion coordinator in Los Angeles. They were, respectively, national alternative director at EMI, national alternative director at Atlantic Records, and promotion assistant at Discovery Records.

Earache Records in New York names Rob Gill director of promotion and marketing and Jon Paris director of media relations. They were, respectively, director of metal promotion at McGathy Promotions and senior publicist at Myers Media.

**PUBLISHING.** Barry Kolsky is appointed creative director of Famous Music Publishing in Los Angeles. He was creative director at All Nations Music.

Keith Menges is appointed senior VP of distributions and collections for the National Music Publishers' Assn. and the Harry Fox Agency in New York. He was funds transfer product manager with the Swiss Bank Corp.

MCA Music Publishing promotes Caroline Fritel to controller, finance, and Lisa McCormack to accounting manager, finance. They were, respectively, assistant controller and senior

financial analyst.

**RELATED FIELDS.** David May and Steven Cagan have been named, respectively, director of film scoring and director of TV scoring for Zomba Screen Music in West Hollywood, Calif. May was an entertainment attorney, and Cagan was manager of film and TV marketing for Zomba Music Services.

Robert Brissette is promoted to VP of event marketing at EMCI in Stamford, Conn. He was director of event marketing.

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# Primal Scream's Primal Sound Back

## Techno-Flavored 'Vanishing Point' On Reprise

BY STEVE KNOPPER

Primal Scream's detour into Black Crowes-style southern funk-rock has ended—to the great relief of both Reprise Records and lead singer Bobby Gillespie. Whereas 1994's "Give Out But Don't Give Up" contained music to match the neon confederate flag on the cover, "Vanishing Point," due July 15, is a more diverse combination of fast-paced soul and hypnotic techno dance music.

The Glasgow, Scotland, quintet's fifth full-length album, named for a 1971 movie about a drugged-up ex-racer driving from Denver to San Francisco, sounds like the delayed follow-up to 1991's "Screamadelica." That critically acclaimed album, which broke Primal Scream into dancehalls and the still-young rave-party scene, used horns, gospel choruses, and other traditional soul techniques to spice up the electronic beats.

With electronic music gaining media attention and a foothold at MTV, Reprise officials say "Vanishing Point" will be much easier to sell than the 1994 album. The new record still draws from Gillespie's interest in Sly Stone's early-'70s soul and Parliament's bouncy funk, but it mixes those styles with druggy



PRIMAL SCREAM

European dance music and metallic punk rock.

"Did we breathe a sigh of relief? I think some people did, to be honest with you," says Linnea Nan, Reprise director of artist development and creative marketing. "But I don't want that to sound harsh. [The new album] is almost like the evolution from 'Screamadelica' instead of that little expression in the middle."

With aggressive self-criticism, singer/songwriter Gillespie compares "Vanishing Point" favorably with the previous album, which came out on Sire Records. "The last record, I think we fussed over it a bit too much," he says by phone from the band's British

rehearsal room. "We made the album sound too lifeless and too clean. For this album, we felt we had to record quickly and capture the moment and keep it rough and ready and raw. That's what we learned: Capture the moment."

"The notes aren't perfect, but this time we wanted to get the feeling," Gillespie continues. "Perfect music's about feeling. We fucked up last time by forgetting that."

But Ryan Cameron, owner of the independent Minneapolis record store Let it Be, says he has read about Primal Scream dismissing its previous albums in the past. "It's funny, because they do that all the time—they dis-

(Continued on page 55)



**Dodger Dogs.** The members of Megadeth take a break from hosting a listening party for their new album, "Cryptic Writings," at L.A.'s Dodger Stadium. Pictured, from left, are Capitol Records VP of artist development Rob Gordon; Megadeth's Nick Menza and Marty Friedman; Capitol VP of national rock promotion Dave Ross; Capitol director of promotion and marketing Greg Seese; Megadeth's David Ellefson; Capitol national director of rock promotion Tommy Daley; and Megadeth's Dave Mustaine.

# Wide Mouth Mason Opens Its Bluesy Bow On Atlantic

BY LARRY LeBLANC

TORONTO—Vicki Germaise, senior VP of Atlantic Records (U.S.), is still swooning over the May 21 New York showcase by Wide Mouth Mason. Atlantic will release the self-titled debut by the Canadian roots-based trio July 8.

"They are the most extraordinary band I've ever seen," exclaims Germaise. "Twenty seconds into their set, I fought my way through the crowd and stood there with my jaw dropping. I could have stood there for the rest of my life. [Atlantic executives] were on the phone the next morning, saying, 'We didn't know what we had.'"

From playing to a handful of drunk line-dancers in a rural western Canada bar infested with chickens two years ago to performing with George Thorogood, Collective Soul, and Canada's Big Sugar last year, this remarkable 3-year-old Saskatoon, Saskatchewan, trio has retained and refined its blues-based approach. However, as Germaise takes pains to point out, the Wide Mouth Mason is not a pure blues act.

"Two labels we're steering clear of [in promoting the album] are 'blues' and 'Canadian,'" says Germaise. "You know what being a blues band means in 1997? Great players, no songs. This band has great songs. Being 'Canadian' is a story [American radio programmers and media] have heard over and over again, so it's not a selling point."

While the band, whose members' average age is 21, is unquestionably bluesy, its album shows that the group—singer/guitarist Shaun Verreault, drummer Safwan Javed, and bassist Earl Pereira—has also been



WIDE MOUTH MASON

influenced by such R&B and roots acts as Funkadelic, the Band, Otis Redding, Sam & Dave, the Black Crowes, and fellow Canadian guitarist Colin James (who plays dobro on album track "The Preacher's Song").

"Everything we listen to is going to come out [in our own original music]," says Verreault.

Despite Verreault first being influenced by the playing of the late Texas guitarist Stevie Ray Vaughan and later by American blues masters John Lee Hooker, Albert King, B.B. King, Muddy Waters, and Buddy Guy, he also emphasizes that his trio isn't a blues act.

"We still get the blues tag a lot, but it's not like we're playing 'Sweet Home Chicago.' I like the original [blues artists], but those people sounded the way they did because they played who they were."

Asked how the band's bluesy style evolved, Verreault says, "When we were starting out and playing what we had to, from top 40 to the older [Rolling] Stones, we always had the best times in blues clubs. Audiences there, who are also fans of Eric Clapton and Jimi Hendrix, were into all our

(Continued on page 56)

# Dan Fogelberg Compiles A Boxed 'Portrait'; D'Agostino Out At EMI

**SOUVENIRS:** In 1974, Dan Fogelberg sang, "When faced with the past, the strongest man cries." In 1997, that could be amended to "When faced with the past, the strongest man puts out a boxed set."

That's exactly what Fogelberg has done with "Portrait: The Music Of Dan Fogelberg From 1972-1997." The 64-song collection will be released on Epic/Legacy on Tuesday (3). Five songs in the collection have never been released before, including the uplifting ballad "Don't Lose Heart," which will be worked to AC radio.

For Fogelberg, compiling the project was a somewhat daunting task. When asked if he was awed by his body of work over the past quarter-century, he bursts into laughter, replying, "Oh, good God, no. I was awed by the verbosity of it and the length of it. It's a lot of words and a lot of notes. You finish one [project] and you're onto the next and continue working, so I've never seen it as a whole body of work before, but for the most part, I came away feeling pretty good about it."

The four-CD set is packaged in a handsome slipcover and includes an impressive 70-page booklet with an essay detailing Fogelberg's musical history, as well as enjoyable, informative song annotations by Fogelberg.

In a nod to the disc titles in Jimmy Buffett's fine 1992 boxed set, "Boats, Beaches, Bars, Ballads," the discs on Fogelberg's sets are tagged "Hits," "Ballads," "Rock & Roll," and "Tales & Travels." "Jimmy did his that way, and it was a great idea," says Fogelberg, "so I just took that approach. I think the audience will enjoy it, especially the ballads. If you're going to have a makeout session, put that side on. If you want to barbecue, put on the rock side. I personally like the 'Tales & Travels' best, as a songwriter and a producer. Those songs are the most adventurous; they're all like five or six minutes long, and they go a lot of different places. They're not that personal."

And for Fogelberg, mining sources other than his own love life for material has come as welcome relief. "I got especially tired of writing personal stuff at the end of the '80s. When you look at my *oeuvre* in the 1990s, it really has been political and spiritual and philosophical. I haven't said a lot about my personal life. I did enough of that for 20 years. I've really kind of covered that."

However, as Fogelberg discovered as he's reviewed his material over the years, there's still lessons to be learned. "I've always had a very strange thing about my music, and I've never understood it. It seems like I almost write prophetically. It's scary," he says. "I remember writing the song 'Promises Made' about a broken marriage back in 1976. I'd never even been married, right? But somehow this song came to me, as did 'Always The Last To Know,' another song that was dealing with divorce and a family coming apart, and I'd never had any experience about that. But years later, I've been through it. I hate to say this, I

suppose, but after listening to [1987's] 'Exiles,' I'm in the middle of another divorce right now, and I'm like, 'My God, it's the same damn thing.' He wryly adds, "These days, I'll either use my music [as a forecasting device] or I'll refuse to write anything but fluff."

Fogelberg is currently without a label: He left Epic after 1993's "River Of Souls" and subsequently recorded 1995's "No Resemblance Whatsoever," a sequel to 1978's "Twin Sons Of Different Mothers," for Giant. "I'm just going to see what happens," he says. "I'm working with Sony again on this package. We've always had a good working relationship. It wasn't a troublesome parting. I'm not sure what I'm going to do next. I think I still have a future in recording."

But first, Fogelberg will undertake a summer theater tour. He admits to feeling a renewed vigor toward playing live after he had to cancel dates last year following a finger injury. "I couldn't play guitar or piano for like six months. I'm approaching this tour with a whole new enthusiasm," he says. "It's funny, you don't miss your water until the well runs dry."

**STUFF:** Following the reorganization at EMI Capitol Music Group North America, VP of corporate communications Sue D'Agostino is looking for new opportunities. She can be reached at 201-301-0892. . . Capitol Records and Paul Westerberg continue to hammer out a deal to bring the former Replacement to the label, although no contract has been signed. . . Rykodisc is in talks with MGM/UA Pictures involving soundtrack rights to films released by United Artists Pictures. A representative for Salem, Mass.-based Rykodisc confirms the negotiations but would not specify whether they involve a distribution deal or outright acquisition of the United Artists master recordings.

The Spin Doctors have won a decision and undisclosed settlement against Miller Brewing Co. for the brewery's unlawful use of the band's 1993 hit "Two Princes." A ruling handed down May 19 in U.S. District Court in Los Angeles found the brewery guilty of plagiarizing the song in a 1995 commercial. The Spin Doctors parted ways with Epic Records last year and are looking for a new deal (Billboard Bulletin, May 23). . . Jeff Buckley has begun recording his new album in Memphis, co-producing with Andy Wallace. The set is being projected as an early '98 release.

UB40 will launch a U.S. tour July 10 at the Light Amphitheater in Pittsburgh. . . Me'Shell Ndegéocello plays bass on "I'm Not A Saint," on the new Rolling Stones album, which will be out later this year. . . Former Judas Priest front man Rob Halford has signed with Nothing, Trent Reznor and John Malm's label. . . Earache has signed English Dogs, a U.K.-based band led by the Prodigy's guitarist, Gizz Butt.

# Work Works Maypole's 1st 'Product'

BY JIM BESSMAN

NEW YORK—As the band's name suggests, Maypole fronts a strong work ethic.

The L.A.-based rock quintet, whose debut album, "Product," will be released July 8 by Clean Slate/Work, took the Maypole moniker to commemorate the Russian workers' May Day celebration and is furthering the theme with its own commitment to work the record.

"They have a great attitude and are ready to work," notes Barbara Bausman, marketing director for the Sony-distributed Work Group. "It's kind of funny that they're called Maypole, and they're on Work and the album's called 'Product.' It all ties in together, and it's now just a matter of time before we get them in a van and out on the road."

Heavy roadwork is forthcoming and will likely benefit from another key Maypole tie-in: the band's relationship with the Wallflowers. Maypole guitarist Tobi Miller, who produced and engineered "Product," served five



MAYPOLE

years previously in the Wallflowers. "He decided he wanted to get out before they sold millions of records," says guitarist/vocalist Hans Hitner, tongue obviously in cheek. "I want to keep him here as long as possible—so I tell him everything's terrible!"

After leaving the Wallflowers, Miller formed an instrumental group called Slue Foot Sue with bassist Miiiko Watanabe, drummer Hugh Mangum, and lap steel player Chris Frankfort. A mutual friend hooked Miller up with Hitner, an Arizona punk/hardcore veteran who moved from Tucson to L.A. to join what became Maypole.

HK Management's Andy Slater manages Maypole, as well as the Wallflowers and Fiona Apple. Slater also owns Clean Slate, for which the Maypole album is the label's second offering following Apple's "Tidal."

Hitner also writes the band's songs. "The paradox is that I'm a complete dictator," says Hitner, who finds further irony in "Product's" title. "Obviously that's what record companies call records, but on the other side, numerous artists take themselves so seriously about their 'art,' which really boils down to something that you make. We want to sell records, too, but we're not making them because we think we're so fucking artistic."

Hitner's lyrics, however, do have a somewhat serious bent. "I don't like to get on a soapbox or spell everything out, but I am interested in the politics of everyday living, particularly the

(Continued on page 16)

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## EN VOGUE, MINUS 1, RETURNS

(Continued from page 9)

Being away from the recording scene for more than three years can prove fatal for many recording acts—particularly in R&B, where consumers are notoriously trendy. “The [musical] landscape has definitely changed since our last album,” says Ellis, who recorded her EastWest solo debut, “Southern Gal,” in 1995. “We had to be aware of the creative changes in the business, but at the same time, we remained true to ourselves. So we didn’t change a lot, style-wise.”

The loss of a group member and its time away from consumers has done little to diminish the five-time Grammy-nominated act’s appeal. “They’ve been gone for a while, but the fan base is definitely still interested,” says Sonya Askew, buyer for 315-store, North Canton, Ohio-based Camelot Music. “We anticipate significant sales of their album when it’s released.”

Label executives point to the success of the album’s “Don’t Let Go (Love),” which was a single from the “Set It Off”

soundtrack, as a barometer for the album’s anticipated success. The single peaked at No. 2 on the Hot 100 and was No. 1 on the Hot R&B Singles chart.

To mark En Vogue’s return and officially launch the act’s marketing campaign for “EV3” to consumers, the act performed “Don’t Let Go (Love)” in February at the Soul Train Awards.

Elektra marketing director (U.S.) Jayson Jackson says that “Don’t Let Go (Love)” “was the most influential element of our setup and a prime indicator of what to expect from the album.”

The label has complete confidence in En Vogue’s musical abilities, and executives are aggressively marketing the trio in an effort to differentiate it from the plethora of female groups currently in the market.

“Whatever,” the first single, was serviced May 13 to R&B, top 40 rhythm/crossover, top 40, and jazz/AC stations. It received 3,119 detections on 210 stations for the week ending May

26, according to Broadcast Data Systems.

Written and produced by Babyface, “Whatever” is slated for retail release in July.

The single is accompanied by a powerfully visual video that was directed by longtime En Vogue collaborator Matthew Ralston. The clip was serviced May 14 to local and national outlets. It depicts the trio in a surreal plastic surgeon’s office, clad in eye-catching makeup and costuming—all of which makes for an intentional parody of makeover overkill.

Jackson says that although the clip is a departure from the act’s glamorous, high-fashion model image, it has spurred significant conversation around the industry and among consumers.

“Reaction to the video has been mixed, but the common thing is that people talk about it and want to see it again,” he says.

Discussions concerning the merits of the clip have kept phones ringing. Says KKBT Los Angeles music director Mariama Snyder, “Because it’s so different, it’s staying on people’s minds, and that is setting the group apart. That video, plus the single from the ‘Set It Off’ soundtrack, has really set up ‘Whatever,’ which is already getting medium to

heavy rotation at the station.”

In addition to the firepower behind “Don’t Let-Go (Love),” “Whatever,” and its accompanying clip, executives have booked a string of television dates for En Vogue. The trio has already appeared on “The Rosie O’Donnell Show” and “Saturday Night Live.” Future appearances include “The MTV Movie Awards” on June 12 and “The Tonight Show Starring Jay Leno,” on June 25. In addition, the O’Donnell appearance will be repeated the week of the album’s release.

On June 18, the trio—which is managed by the Left Bank Organization, based in Los Angeles—will be featured in ad spot wraparounds for the WB Network’s prime-time programs.

On-air appearances will be backed by an extensive print advertising campaign that will surround the album’s

release. En Vogue ads are slated to appear in Time, People, Vibe, and Jet.

The label plans to send the act on a nonperforming promotional tour of radio and retail beginning June 16 in New York. The tour is scheduled to stop in Washington, D.C., Atlanta, Dallas, Chicago, San Francisco, and Los Angeles.

An En Vogue tour, which will be booked through William Morris, is likely to follow, but there were no firm plans at press time.

The label sent En Vogue on an international promotional tour May 18 that ran until Sunday (1).

Says Jackson, “‘Don’t Let Go (Love)’ has laid the groundwork for their new album in international territories, just like it’s doing here. We’re backing that up with radio and television appearances as they travel abroad.”

## AUSSIE INDIE SHOCK EXPANDS IN U.S., JAPAN

(Continued from page 6)

Shock’s move into the U.S. market comes in the wake of success for Bodyjar and Pearly Gatecrashers in Japan and Southeast Asia. In May, Big Heavy Stuff became the first Shock act to be licensed to Japan’s Quattro Label. The Sydney band performs in Japan this year after dates through Southeast Asia territories. The act is released in Singapore on Pony Canyon and in the Philippines on the local Universal label. (The Philippines Universal is not connected with Universal/MCA.)

Williams says he expects more Shock acts will be licensed through Quattro in the future.

In recent months, Shock has taken on Australian distribution for U.K. dance labels Good Looking, XL, and Ore and Germany’s Studio K7 and Edel. Dance has domestically proved its biggest growth area. According to dance manager Nick Dunshea, it con-

stitutes 35%-40% of Shock’s business. Since mid-1995, international licensing agreements have seen the indie group gain two chart-topping singles (Nikki French’s “Total Eclipse Of The Heart” and Hocus Pocus’ “Here’s Johnny”) and a No. 2 (Triple X’s “Theme From X-Files”) on the Australian Music Report. All three went platinum (100,000 units).

“Altogether we’ve had 12 singles go into the top 60 of the mainstream charts,” says Dunshea. “Plus, huge sales for compilations like ‘Pure Adrenalin 4,’ ‘Central Hitz-FM,’ and ‘Central Energy’ have underlined Shock’s position as the major independent force in dance music distribution in Australia.”

During May, the company expanded its dance A&R and promotion personnel.

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUCIANO PAVAROTTI	Lawlor Events Center, University of Nevada, Reno, Nev.	April 26	\$1,302,160 \$310/\$700/\$90/\$150	11,953 sellout	Tibor Rudas Presents Frank Gelb Promotions
TINA TURNER CYNDI LAUPER	Greek Theatre Los Angeles	May 12-13 15-16, 18	\$1,194,346 \$67.75/\$43.75/ \$32.75/\$22.75	36,088 five sellouts	Niederlander Organization
METALLICA CORROSION OF CONFORMITY	Fort Worth/Tarrant County Convention Center Fort Worth, Texas	May 10	\$748,355 \$37.50/\$27.50	25,000 sellout	PACE Concerts 462 Inc.
METALLICA CORROSION OF CONFORMITY	Alamodome San Antonio, Texas	April 29	\$621,265 \$35	18,167 sellout	PACE Concerts
METALLICA CORROSION OF CONFORMITY	Rose Garden Portland, Ore.	May 18	\$581,075 \$31.50/\$27.50	18,816 sellout	Frank Prods.
METALLICA CORROSION OF CONFORMITY	Summit Houston	April 28	\$527,075 \$34.75/\$28.75	16,167 sellout	PACE Concerts
LUCIANO PAVAROTTI CARLA MARIA IZZO	KeyArena, Seattle Center Seattle	May 18	\$510,510 \$200/\$20	5,839 11,264	Tibor Rudas Presents
METALLICA CORROSION OF CONFORMITY	KeyArena, Seattle Center Seattle	May 20	\$483,160 \$37.50/\$27.50	14,829 15,153	Universal Concerts
TINA TURNER CYNDI LAUPER	Arrowhead Pond Anaheim, Calif.	May 17	\$465,320 \$50/\$35	12,505 12,135	Niederlander Organization
TINA TURNER CYNDI LAUPER	Alamodome San Antonio, Texas	May 3	\$433,243 \$44.50/\$24.50/ \$14.50	18,019 sellout	PACE Concerts

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.

## INTERSCOPE SUED

(Continued from page 6)

sell” provision in Trauma’s contract with Interscope. The provision, the suit says, allows the latter to pursue an option to buy out all of Trauma’s interest in its artists at approximately 50% of their estimated value when the original agreement between the two labels expires.

According to the suit, Interscope threatened Trauma to end its relationship with No Doubt or be denied funds from Interscope.

“Interscope is well aware that Trauma operates on that increased budget and that Trauma would not be able to survive without such additional sums as had been agreed to and in fact paid by Interscope for the prior few years,” says the suit.

Based on information from unspecified sources, the suit alleges that Interscope owners Field and Iovine are claiming No Doubt is signed solely to Interscope to enhance another buy-out agreement they are discussing with another company.

The suit also says sources have reported that Interscope has renegotiated a contract with No Doubt without Trauma’s knowledge.

According to Trauma’s lawyer, Skip Miller, some of these sources are Interscope employees.

“I’m sitting here sharpening my knife and looking forward to bringing this case in front of a jury,” says Miller. “[Trauma] worked very hard to develop this act, and to have something like this occur now is very disconcerting.”

Miller says Trauma will request that the court dissolve the distribution agreement between Trauma and Interscope based on the alleged indiscretions mentioned in the suit.

Representatives from Interscope could not be reached for comment by press time.

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## THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

**'WILD' AT HEART:** In the endless circle of life imitating art imitating life comes a soundtrack story courtesy of Edel Records. Edel's soundtrack to the Morgan Creek Pictures/Warner Bros. film "Wild America," due June 17, is a kaleidoscope of late-'60s classics—ranging from Steppenwolf's "Magic Carpet Ride" and "Born To Be Wild" to Jerry Lee Lewis' "Real Wild Child"—with one notable exception. The album's first single is a pop ditty called "Goldenman," fresh off the soundboard from Fresno, Calif., act Spies.

The song came to the attention of Morgan Creek and Edel courtesy of a Hawaii-based radio promoter who was just passing along a cool independent album he'd received in the mail, says Edel president Jonathan First. "When we heard the song, we just flipped on it," says First. "It is melodically just wonderful, and it has lyrics that perfectly typify the movie, which is a coming-of-age story."

Perhaps the reason the song is such a kindred spirit to the film is that Spies comprise three young men who are about the same age as the three stars of "Wild America," teen idols Jonathan Taylor Thomas, Scott Bairstow, and Devon Sawa, who in the movie set out to find adventure beyond the confines of their small-town lives. A music video is in the works that intersperses scenes with the band members and the actors. And as for Spies, they've experienced a little coming of age themselves. The group has recently signed to Edel Records America, with a new studio album planned for late-summer release.

**THE 'SPEED' OF SOUND:** Virgin Records is mimicking the singles blitz it unleashed on radio to accompany "The Saint" with "Speed 2: Cruise Control," a beach bucketful of new reggae music that hit retail May 20.

This time around, the label shipped five of the album's 12 tracks to various radio formats to help generate an early buzz. "When we were putting together the music, there was a deliberate decision to match the music to the film, but also to create an album of summer music, a reggae compilation that would stand on its own," says Nancy Berry, executive VP of Virgin Music Group worldwide.

Among the five emphasis tracks are UB40's "Tell Me Is It True," which also is the first single on the band's next album, due June 30, and Shaggy's "My Dream," which will be included on his next album, due in July. Ironically, "My Dream" was not the song Shaggy originally wanted to include on the album. His first choice was the first single from his upcoming album, a cover of the Verona Franklin rocker "Piece Of My Heart," which was immortalized by Janis Joplin. In a strange soundtrack twist, Shaggy says, that song ironically was declared off-limits to "Speed" because it is being used in a forthcoming Joplin biopic.

Happy with his second choice, Shaggy says that "Speed 2" is the perfect means to keep up momentum from his recently concluded tour and set up his upcoming solo project. "Soundtracks are great, because they really get people into the music and help get songs recognized," he says. "Everything is a blessing in disguise. 'Piece Of My Heart' was already recognized, and now 'My Dream' will get recognized, too."

Also groovin' to a reggae beat was Mark Mancina, who scored the first "Speed" and wrote several new reggae tunes for the sequel that served as aural glue between various action scenes. Whereas Mancina elicited the help of actual automobile parts to create the metallic percussion sound in the original movie, for the sequel he went for a Jamaican/Latin feel that was realized via a band that included 15 steel drums. "There's a lot of music in this movie overall and a lot of working together," says Mancina. "I was mixing the music while the studio was mixing the final version of the movie."

Mancina found himself doing double duty on the scoring front for summer action flicks. He also co-wrote the score for "Con Air" with longtime pal Trevor Rabin. "Con Air" is due from Hollywood Records Friday (6).

**PRODUCTION NOTES:** In August, Hollywood Records will release a sequel soundtrack to "Romy And Michele's High School Reunion." The album will feature songs from the movie not included on the first album, such as the Pretenders' "Don't Get Me Wrong" and Robert Palmer's "Addicted To Love," as well as the Wang Chung anthem "Everybody Have Fun Tonight," which was used in TV spots for the film.

New from ESPN and Tommy Boy Records is "X Games—The Soundtrack Album," a pulse-elevating potpourri of new and existing alternative rock, metal, and hip-hop from the likes of Bush, Red Hot Chili Peppers, Fishbone, Public Enemy, Goldfinger, and Helmet.

Although it's not a CD-ROM, "The Lost World: Jurassic Park" soundtrack, out May 20 from MCA Records, is a true multimedia experience of the most primordial kind. The CD sleeve folds out into a four-panel prehistoric jungle scene that features pop-up cutouts of T-Rex and three of his dino pals.

## Sony Sets The Stage For Soundtrax Growth

### New Entity, Under Brunman, To Serve As Umbrella Label

BY TERRI HORAK

NEW YORK—In an effort to capitalize on the booming soundtrack business, Sony has formed Sony Music Soundtrax to serve as an umbrella label for soundtrack releases from the Sony Music Entertainment family of labels.

Epic Soundtrax senior VP Glen Brunman has been named executive VP of the new entity, which will issue releases in conjunction with the individual Sony labels (Billboard, May 31).

"Glen's performance with Epic was so outstanding that it made sense to consolidate and have one voice for the whole company. His relationships are second to none," says Thomas D. Motola, president/COO of Sony Music Entertainment.

Brunman, who is based in Sony's Santa Monica, Calif., office, says the proliferation of soundtracks and the increasingly competitive marketplace demand a greater focus on quality.

"We want to make the best and most successful soundtracks possible and for our artists to have the best possible opportunity to reach a wider audience from the marriage to movies," Brunman says. "The way to create the best

chance for that is for the labels to work together and for the entire company to unite."

The first title released under the imprint will be "My Best Friend's Wedding," due June 24 from the Work Group/Sony Music Soundtrax. The album features Ani DiFranco on the title track and cuts by Tony Bennett, Diana King, and Amanda Marshall, among others. (DiFranco's participation marks the major-label debut for the staunchly independent artist whose albums are released on her own Righteous Babe label.)

Other soundtrack titles scheduled for release this summer are "Men In Black" from Columbia/Sony Music Soundtrax, out July 1, and "Spawn" from Epic/Immortal, which will be in stores Aug. 5. Brunman says it's too early to tell whether the title will go through Epic Soundtrax or Sony Music Soundtrax, or whether Epic Soundtrax will be absorbed into the new entity.

In conjunction with the individual Sony labels, Brunman will have a hand in the A&R and marketing aspects of Sony Music Soundtrax releases, as well as Sony Music artists' participation in film and television projects.

"I don't remember a time when movie soundtracks were selling like they are now, and the challenge is to make the kind of records that people want to own but also to align ourselves with movies that really do use music to tell the story."

Brunman also points out that "every movie has different needs," and, in some cases, a song's film tie-in does not have to appear on a soundtrack album. That was the case with Celine Dion's "Because You Loved Me" from the movie "Up Close And Personal."

"Not every movie should have a soundtrack, and in this case it made the most sense to keep it a part of Celine's own album," Brunman says.

He points to the increasingly prevalent link between music and movies and sees a number of signs that point to continuing success for both sides.

"Movie directors are more attuned to the value of music in telling their own story, and movie companies are more interested in having music as a marketing tool," Brunman says. "I think the marketing budgets for movies are larger than they've ever been, and they provide record companies with an extra [promotional] advantage."

## WORK WORKS MAYPOLE'S FIRST 'PRODUCT'

(Continued from page 13)

plight of people who actually work for a living—unlike a lot of musicians. "Going Dutch," for example, is about being a displaced person, and the politics of someone who has his environment created for him and is chastised for wanting to leave it."

As a songwriter, Hitner uses what he calls a "bombing" technique, in which he begins with a feeling and then lets his mind run with it. To cite another example, "Product's" first single, "Concrete Shoes," evolved from and expands upon the recent Nicaraguan conflict, while, odd as it may sound, deriving emotionally from the first time the writer heard the Eagles on the radio.

"I was just a kid playing with 'Star Wars' action figures and started breaking them out of extreme displeasure," says Hitner. "It was long before I even had a musical consciousness, but right at the beginning I knew what I didn't like. [But 'Concrete Shoes'] is also about bitterness and destroying things of importance to you."

In mid-June, the single goes to alternative, rock, and triple-A formats. But it's only one of several songs that Bausman considers single-worthy.

"That's part of the reasons why we're so confident about the project," Bausman says. "The songs are really good, Hans' voice is great, and the vibe is the Replacements and the Clash." Both those bands, as well as Gang Of Four, Barkmarket, and Tom Waits, are cited by Hitner as artists of mutual interest to Maypole's members. Meanwhile, Elvis Costello is the only artist covered on "Product," via "Watch Your Step."

Work Group started spreading the news on Maypole by including it on a CD/cassette sampler, 10,000 copies of which were passed out last year at snowboarding, skateboarding, and related lifestyle events. Cassette samplers containing "Concrete Shoes" and "Clearance Sale (6 Years)" were given away during the band's April tour with

the Wallflowers.

The album will be promoted to retail at Sony Distribution's "developing artists" price, which is \$11.98 for CD and \$7.98 for cassette. Other Sony acts, such as Sponge and the Presidents Of The United States Of America, have greatly benefited from the developing artists program. The CD also includes CD Extra material, including video, graphics, and text, as well as a free 30-day trial with the Earthlink Internet provider.

Having seen Maypole win over unfamiliar audiences with its "super-tight" live act, Bausman now anticipates similar response at upcoming Creative

Artists Agency-booked dates. Noting that Miller and the Wallflowers' Jakob Dylan have been friends since childhood, she reports that Dylan has pledged to help as much as he can with additional support slots.

"Maypole opened for the Wallflowers in Baton Rouge [La.] on April 29, then drove eight hours overnight to perform for an Atlanta branch meeting, then drove 14 more to play at West Palm Beach, Fla.—all without a complaint," says Bausman. "But that's how they are."

"The fun is in our live show," adds Hitner. "We're going to tour incessantly, whether people want us to or not."



**Maxwell's Platinum Hang Suite.** Maxwell receives a plaque certifying sales of 1 million units for his Columbia Records debut, "Maxwell's Urban Hang Suite." Shown in the back row, from left, are Stuart Mathewman, creative collaborator on the album; Mitchell Cohen, VP of A&R, Columbia; and David Passick, DPE Management. In the front row, from left, are Don Jenner, president, Columbia; Maxwell; and Michael Mauldin, executive VP of black music, Columbia.



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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®</small>				
JUNE 7, 1997				
1	2	2	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK
2	6	9	OMC HUH! 533435/MERCURY (10.98 EQ/16.98)	HOW BIZARRE
3	8	8	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
4	4	15	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
5	1	3	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
6	—	1	FEAR FACTORY ROADRUNNER 8834 (9.98/14.98)	REMANUFACTURE (CLONING TECHNOLOGY)
7	12	12	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF
8	14	13	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
9	16	4	SISTER HAZEL UNIVERSAL 53030 (15.98 CD)	SOMEWHERE MORE FAMILIAR
10	7	4	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG (15.98/23.98)	JUNTOS OTRA VEZ
11	13	20	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
12	—	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 (10.98/15.98)	LIVE IN LONDON AT WEMBLEY
13	9	4	TRAPP DEFF TRAPP 9268/INTERSOUND (10.98/16.98)	STOP THE GUNFIGHT
14	3	2	MISFITS GEFEN 25126* (10.98/16.98)	AMERICAN PSYCHO
15	5	3	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
16	15	42	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
17	11	2	JOCELYN ENRIQUEZ CLASSIFIED/TIMBER! 3409/TOMMY BOY (10.98/15.98)	JOCELYN
18	10	7	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98)	MANY FACEZ
19	—	1	GUIDED BY VOICES MATADOR 241* (8.98/15.98)	MAG EARWHIG!
20	22	7	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
21	18	4	KATHY TROCCOLI REUNION 10003/BRENTWOOD (10.98/15.98)	LOVE AND MERCY
22	29	4	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
23	21	9	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
24	26	4	LOS TUCANES DE TIJUANA EMI LATIN 56921 (7.98/11.98)	TUCANES DE ORO
25	17	12	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
26	25	21	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
27	19	7	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98)	STACKIN CHIPS
28	32	5	LOS TUCANES DE TIJUANA EMI LATIN 56922 (7.98/11.98)	TUCANES DE PLATA
29	27	28	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
30	28	3	COREY STEVENS EUREKA 77061/DISCOVERY (10.98/15.98)	ROAD TO ZEN
31	23	30	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
32	30	4	ROBERT EARL KEEN ARISTA AUSTIN 18834/ARISTA (10.98/15.98)	PICNIC
33	20	4	OLGA TANON WEA LATINA 18733 (8.98/14.98)	LLEVAME CONTIGO
34	24	4	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98)	ADRIANA EVANS
35	34	9	WILD ORCHID RCA 66894 (10.98/15.98)	WILD ORCHID
36	41	15	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
37	36	31	SHAKIRA ● SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
38	35	37	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
39	38	15	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
40	37	11	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	THE END
41	—	1	TAMMY GRAHAM CAREER 18842/ARISTA (10.98/15.98)	TAMMY GRAHAM
42	39	17	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
43	—	1	THE DELINQUENTS PRIORITY 50680 (10.98/16.98)	BIG MOVES
44	33	42	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
45	—	1	LOS TEMERARIOS FONOVISA 6064 (8.98/13.98)	EN CONCIERTO VOL. 2
46	—	1	JOOSE FLAVOR UNIT/EASTWEST 62021/EEG (10.98/16.98)	JOOSE
47	40	16	KEIKO MATSUI COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
48	31	3	VOODOO GLOW SKULLS EPITAPH 86492* (10.98/15.98)	BAILE DE LOS LOCOS
49	—	1	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS
50	42	39	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)

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

**PROMISE KEPT:** When Capitol Nashville laid out its promotion plan for baby act **the Ranch** early this year, there was one portion of its formula that was conspicuously absent: country radio.

Why would Capitol shy away

president **Scott Hendricks**. "Scott told programmers that we would only bring them two new artists a year, and we were determined to follow up on that promise," says **Lytle**. "There is just so much coming out, and we decided we didn't want to add to the burden."

According to Capitol, the Ranch, while still unknown here, has had success in Australia, where two of the band's three members were reared. Its self-titled debut bowed in the U.S. April 22.

In lieu of approaching radio, Capitol has formulated a mainly non-radio plan for the act, which the label signed after already committing to work new acts **River Road** and **Dean Miller** at radio.

Included in the plan will be a grassroots approach borrowed from a page in the rock'n'roll textbook.

Multiple visits to tour markets with an emphasis on local press and retail are aimed at taking advantage of the act's charismatic and lively stage presence.

Capitol Nashville VP of sales **John Rose** says that the label has aggressively handed out sampler cassettes at clubs and retail. One Musicland promotion gave away a Ranch sampler along with the purchase of



**Struck By Luck.** Arista/Nashville artist **Sherrie Austin**'s debut single, "Lucky In Love," entered CMT's hot-shot rotation in April and has since been added to TNN. The artist, whose album "Words" bows July 15, is currently in the middle of a 10-week major-market promotional tour.

any album, while another allowed movie patrons to exchange their ticket stub at a local retailer for a sampler.

Still yet another promotion called for placing tent cards in venues where the act would be playing. Those cards, which were filled out and exchanged for a sampler cassette, have helped Capitol Nashville build a healthy database for the band, says **Rose**.

The label will also work the act heavily at video channels. On May 23, Capitol Nashville serviced a clip for "Walk In The Country" to CMT and TNN and will follow with a video for "Clutterbilly" later this summer.

While **Lytle** admits that the band, which proudly wears its rock influences on its sleeve, could be a somewhat non-traditional fit at country radio, she is confident that the act will eventually break through.

"Yes, they're a little different sounding, but if you look at artists like **Big House**, you'll see that there are a lot of bands that are stretching the boundaries but still fitting through the eye of the needle, and we feel the Ranch does just that."

**ROADWORK:** The captivating and curious **Kinetics** will play June 18 at the Jupiter in

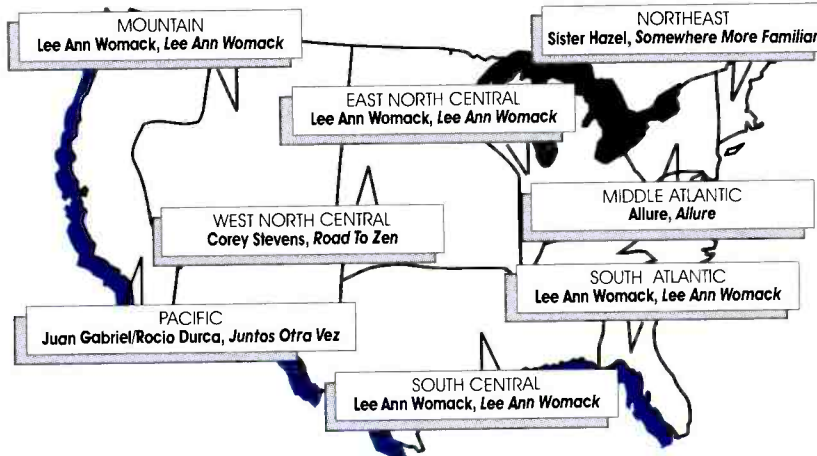
Berkeley, Calif., in support of their self-titled EP on Mod Lang Records... Hannibal bluesman **Mem Shannon**, whose latest set, "Mem Shannon's 2nd Blues Album," was released in April, plays Friday (6) at Alleyfest 97 in Longview,



**Knock Out.** The first single from Lava/Atlantic act **Sugar Ray**'s new album, "Floored," is shaping up to be one this summer's anthems. "Fly," which features rapper **Super Cat**, was serviced May 20 to modern rock stations. Some stations had already begun spinning the single from a promotional CD polybagged with recent issues of *Virtually Alternative*. The band will be featured on the W.A.R.P. tour beginning in July.

Texas... **Minty Fresh's Papas Fritas** begin their summer tour June 12 at New York's Mercury Lounge. Their latest album, "Helioself," was released May 6.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
<b>WEST NORTH CENTRAL</b>	<b>MIDDLE ATLANTIC</b>
1. Corey Stevens Road To Zen	1. Allure Allure
2. Lee Ann Womack Lee Ann Womack	2. OMC How Bizarre
3. Reel Big Fish Turn The Radio Off	3. Hezekiah Walker Live In London At Wembley
4. Sister Hazel Somewhere More Familiar	4. Fear Factory Remanufacture (Cloning Technology)
5. OMC How Bizarre	5. Sounds Of Blackness Time For Healing
6. K's Choice Paradise In Me	6. Tracey Lee Many Facez
7. Freak Nasty Controversie... That's Life...	7. Misfits American Psycho
8. Tammy Graham Tammy Graham	8. Kineto Mendez El Descreto
9. Fear Factory Remanufacture	9. Tito Nieves I Like It Like That
10. Cowboy Mouth Are You With Me?	10. NuYorican Soul NuYorican Soul



**It's Payday.** Payday's O.C., right, stands with producer DJ Premiere following a recent performance by the artist at Tramps in New York. Premiere produced three tracks on "Jewelz," O.C.'s album, which is due Aug. 5.

## Big Bub Goes Solo Route Again Producer/Songwriter Readies Kedar Debut

■ BY SHAWNEE SMITH

NEW YORK—After writing and producing hits for Mary J. Blige, Bobby Brown, Boy George, Keith Sweat, and BLACKstreet over the past 10 years, Lee "Big Bub" Drakeford is turning his talents inward as he embarks on a solo comeback with "Timeless," his debut Kedar Entertainment set, due in mid-August.

Big Bub gained notoriety in the late '80s as a member of Motown act Today, one of the progenitors of new-

jack swing. The group's self-titled debut album sold 24,000 units, according to SoundScan, and spawned the hit singles "Him Or Me" and "Girl I Got My Eyes On You," which peaked at No. 3 and No. 1, respectively, on the Hot R&B Singles chart.

Bub's first solo effort, "Big Bub Comin' At Ya," was released on EastWest in 1992; it sold 115,000 units, according to SoundScan, and produced the single "Tellin' Me Stories," a song about coping with a drug-addicted girlfriend.

Since then, Bub, who is managed by his brother Thomas Jefferson and whose songs are published through Davone Ravone Publishing, has kept busy writing and producing songs for Bobby Brown (Bub co-wrote "My Prerogative"), Johnny Gill, Heavy D, Total, Horace Brown, Monifah, and others. He also did a stint as A&R director at Motown.

Having weathered the ups and downs on various fronts of the music business, Bub felt it was time to get back to basics.

"I was born to entertain," he says. "I love to produce and make music, but being an artist is my first love. I think this is the best album I've ever done. Me and Teddy [Riley] took our time with this one."

Working on the Riley-produced "Timeless" for a year, Bub negotiated a recording contract with Kedar Entertainment president Kedar Massenburg, while pitching songs for the label's upcoming Chico DeBarge project.

"When I heard [Bub] and Teddy Riley had worked on an album, I told him to let me hear some tracks," says Massenburg. "When I heard it, I was like, 'Oh, you don't need to be writing for Chico, you need a record deal.' So I bought the masters from Interscope, because they were just sitting on it."

Believing that Bub still maintains a sizable adult fan base from his earlier projects—"Bub still has a 25-and-above fan base, so they are going to naturally gravitate to his music"—

Massenburg is attempting to introduce the young hip-hop demographic to Bub's music by releasing "Need Your Love" as the album's first single.

Serviced to radio in early May, the single features Queen Latifah and Heavy D and is the sole uptempo track on the ballad-driven "Timeless." The set also features a remake of the Commodores' "Zoom," which is on the upcoming "Hoodlum" soundtrack.

"I knew we had to give [the consumers] some flavor first and then come back with the ballads," says Massenburg, who persuaded Bub to add "Need Your Love" to the album after it was completed.

The clip for "Need Your Love," which will be serviced to video outlets at the end of June, features the three artists racing to a party: Bub is in a helicopter, Latifah drives a Porsche, and Heavy D rides a four-wheeled motorcycle.

"It never came across how funny Bub is," says Massenburg, referring to the dance sequence between Bub and Heavy D. "And I think people want to see the personal side of him. The video is important, because it shows him dancing and having fun."

In an effort to reacquire retailers and consumers with Bub, the label distributed Big Bub/Chico DeBarge sampler tapes at the Soul Train Awards in March, a promotional "Night Cap on Kedar" baggie at the Impact Super Summit confab in April, and a massive fax, bio, and sampler campaign that targeted retail beginning the same month.

"It's important to let people on the street and at retail really live with a record for a long time," says Marc Offenbach, VP of sales at Universal Records, which distributes Kedar. "Everybody is so inundated with new releases, I think the more time you give them to listen to it and the more times you bring it up in a conversation, the better off you are."

In June, Bub began personally calling radio programmers, independent retailers, and chains to alert them to his album.

"I used to call [the PDs] personally, because if it wasn't for them, I wouldn't exist," says Bub.

At press time, no tour dates had been scheduled, and no booking agent has been selected.



BIG BUB

## Tradition Is Watchword For Debut Acts; Lambert Back On Label Tip With Babylon

**C**HANGE IN THE AIR: Fertile summer and fall R&B releases by promising new artists, such as A&M's Billy Porter, Epic's Simone Hines, and Yab Yum's Laurnea, signal R&B's return to a more traditional song style.

Increasing attention to socially relevant and less-graphic love lyrics, along with solid song construction (in addition to the prerequisite soul beats and rhythms), is appearing with greater frequency on artist debuts. This renaissance soul movement should facilitate an easier acceptance of quality recording acts whose previous releases did not garner commercial success, such as Virgin's **Brigitte McWilliams**, Mecca Don's **Michael Speaks**, and Elektra's **Family Stand**—all of whom have sets slated for the next quarter.

While these meatier acts stand to gain an increased position with programmers because of their music's growing popularity, the more trendy hip-hop/R&B acts also continue to remain viable in label pipelines.

Rap also seems to be adjusting its thematic course. More thought-provoking lyrical content is apparent from such

hip-hop acts as **Craig Mack** and **Boogie Monsters** (Billboard, May 10). There have been other telling barometers: **Dr. Dre's** segue from Death Row to his own Aftermath label, where he will focus on a broader spectrum of R&B acts, and the very public liaisons of **Puffy Combs** and **Snoop Doggy Dogg**, which have done much to help quell perceived East Coast/West Coast tensions.

Another and more subtle indication that the rap climate is changing is rapper-turned-actor **Will Smith's** move back to recording. He has two songs on Columbia's "Men In Black—The Album" soundtrack, due July 1. He also stars in the film.

Smith, who is recording under his given name, raps on the soundtrack's title track/first single and "Cruisin'." According to Columbia sources, the artist is expected to ink an album deal with the label.

Smith's move to record again is interesting given that, as the **Fresh Prince**, he and **Jazzy Jeff** recorded fun rap songs—a style that in recent years has been out of step with prevailing consumer tastes.

The direction of Smith's debut Columbia set remains uncertain, but it's unlikely he'd come with a hardcore ditty—it would be suicide for his multimillion dollar American hero box office image. Thus, the tone of the set will likely be in a less-serious vein, supporting the notion that hip-hop consumers are in the mood for something different.

**BAD IS GOOD:** Ten-time Grammy-nominated song-

writer/producer **Dennis Lambert**, who's worked with such artists as the **Four Tops**, **Smokey Robinson**, **Jerry Butler**, **Tavares**, and the **Temptations**, has begun rolling out the first projects on his recently formed Babylon Records.

"It was about a six-month setup, and I kind of backed into it," he says.

Lambert says that the industry's difficult sales climate was a factor in opening up shop with Babylon, which is independently distributed through M.S. Distributing. "In the '70s, I had another label called Haven," he says. "It was a catch-all label for everything that I was writing and producing. The time was right to start the label, because everyone was looking for something different, creatively. But [the label] didn't have the marketing and promotion resources that I would have liked."

This time around, Lambert assembled a group of investment bankers and a lawyer with whom he partnered. He says that after raising the start-up money, finding the right kind of acts became the challenge. "I've reached a point

in my career where I want the things I get involved with to be on a positive and upbeat tip. At the same time, I want to continue being part of something new and fresh."

Despite possessing a diverse musical background—since he began his career in the mid-'60s, he's written for and produced artists including the **Doobie Brothers**, **Santana**, **Kenny Loggins**, and **Glen Campbell**—Lambert will focus on R&B. "The roster may get more diverse as time goes on, but urban is where I've spent most of my creative time," he says.

The label has three acts signed. On May 20, it released "Monkey Pop (Raise The Roof)," the first single from bass artist **DJ Spank**, which Lambert says has been receiving early spins on mix shows. The label is focusing on 17 markets as it prepares to release Spank's set, "Let's Go Party," July 8.

At the end of June, Babylon will release the yet-to-be-determined first single from New York rapper **Hit Hard**. Lambert plans to attack the underground hip-hop community hard and promises that the artist's set will be interesting. "He's a tough kid, and he records reality rap, but it's positive and has a hopeful tone to it," Lambert says.

Babylon plans to release the debut project by Los Angeles-based R&B songwriter/vocalist **Rob Boldt** in the fall.

Once it's up and running, Lambert plans for Babylon to have a roster of about six to eight artists, releasing four

(Continued on page 22)



by J. R. Reynolds



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# Billboard<sup>®</sup> TOP R&B ALBUMS

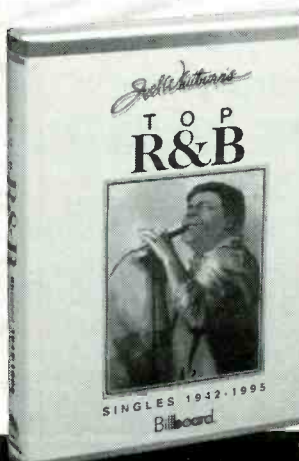
JUNE 7, 1997

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
			<b>★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★</b>		
1	<b>NEW</b>	1	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98) 1 week at No. 1	I'M BOUT IT	1
2	<b>NEW</b>	1	KRS-ONE JIVE 41601* (10.98/16.98)	I GOT NEXT	2
3	1	1	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
			<b>★ ★ ★ Greatest Gainer ★ ★ ★</b>		
4	28	—	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	4
5	2	2	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
6	3	3	ERYKAH BADU▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUizm	1
7	4	4	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
8	5	5	SOUNDTRACK● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JDNES: THE MUSIC	3
9	6	7	SCARFACE▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
10	7	9	ROME RCA 67441* (10.98/15.98)	RDME	7
11	8	8	SOUNDTRACK● JIVE 41604* (11.98/16.98)	BOOTY CALL	4
12	<b>NEW</b>	1	MICHAEL JACKSON MJJ 68000*/EPIC (10.98 EQ/17.98)	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	12
13	9	14	SOUNDTRACK QWEST 46541*/WARNER BROS. (10.98/16.98)	SPRUNG	9
14	12	11	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
15	11	10	BLACKSTREET▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
16	14	13	MAKAVELI▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
17	10	6	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	6
18	15	12	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	STILL SERIOUS	3
19	13	15	112● BAD BOY 73009*/ARISTA (10.98/15.98)	112	5
20	16	16	LIL' KIM● UNDEAD/BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
21	18	17	GINUWINE▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
22	<b>NEW</b>	1	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	22
23	21	19	SOUNDTRACK▲ <sup>3</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
24	19	21	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
25	20	20	TONI BRAXTON▲ <sup>3</sup> LAFACE 26020*/ARISTA (10.98/16.98)	SECRETS	1
26	17	18	MAXWELL▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
27	22	22	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	8
28	23	24	DRU HILL● ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
29	25	26	AALIYAH▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
30	24	25	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
31	27	28	FOXY BROWN▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
			<b>★ ★ ★ Pacesetter ★ ★ ★</b>		
32	51	32	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
33	26	23	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
34	29	—	THE BRAND NEW HEAVIES DELICIOUS VINYL 5019*/RED ANT (10.98/16.98)	SHELTER	29
35	32	36	TONY TONI TONE● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
36	37	39	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	30
37	30	27	KIRK FRANKLIN AND THE FAMILY▲ GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
38	38	44	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	38
39	33	29	TEDDY PENDERGRASS SUREFIRE 13045 (10.98/16.98)	YOU AND I	24
40	35	40	2PAC▲ <sup>3</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
41	34	30	BABYFACE▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
42	43	43	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
43	31	31	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98) HS	MANY FACEZ	23
44	36	48	KEITH SWEAT▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
45	45	34	WESTSIDE CONNECTION▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
46	41	33	SOUNDTRACK▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
47	47	38	MONTPELL JORDAN● DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	14
48	40	45	VARIOUS ARTISTS● LLOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
49	46	41	WARREN G● G FUNK/DEF JAM 532734*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4

50	39	46	33	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24
51	44	37	27	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
52	48	50	30	AZ YET● LAFACE 26034*/ARISTA (10.98/15.98)	AZ YET	18
53	54	57	4	VARIOUS ARTISTS TONY MERCEDES/LAFACE 26037*/ARISTA (10.98/15.98)	...AND THEN THERE WAS BASS	53
54	53	52	11	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	10
55	42	49	4	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98) HS	ADRIANA EVANS	33
56	49	47	34	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
57	55	51	54	THE ISLEY BROTHERS▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
58	50	35	7	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98) HS	STACKIN CHIPS	28
59	52	53	11	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	24
60	67	69	31	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
61	57	56	35	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
62	63	61	34	KENNY G▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	9
63	62	63	8	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	62
64	69	68	24	REDMAN● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
65	59	59	52	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
66	74	73	35	SOUNDTRACK▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
67	68	58	17	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
68	77	54	34	LUTHER VANDROSS▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
69	61	55	17	VARIOUS ARTISTS● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS... WEST COAST BAD BOYZ II	2
70	58	71	16	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
71	78	74	52	MASTER P● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
72	66	64	33	JOHNNY GILL● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
73	<b>NEW</b>		1	POINT BLANK BIG Tyme 50701*/PRIORITY (10.98/16.98)	N-THA-DO'	73
74	72	72	41	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
75	<b>RE-ENTRY</b>		3	SOUNDTRACK HOLLYWOOD 162097 (10.98/16.98)	THE 6TH MAN	75
76	56	42	7	CRIME BOSS FEATURING THE FEDZ SUAVE HOUSE 1566/RELATIVITY (10.98/16.98)	CONFLICTS & CDFUSION	6
77	60	—	2	VARIOUS ARTISTS BLACK MARKET 50697*/PRIORITY (10.98/16.98)	THE BEST OF BLACK MARKET RECORDS VERSE I	60
78	<b>NEW</b>		1	VARIOUS ARTISTS THUMP 4740 (10.98/16.98)	OLD SCHOOL LOVE SONGS VOLUME 4	78
79	76	80	93	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
80	99	66	50	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
81	64	62	12	VARIOUS ARTISTS COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	6
82	73	70	46	JAY-Z● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
83	65	65	7	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	41
84	<b>NEW</b>		1	THE DELINQUENTS PRIORITY 50680 (10.98/16.98) HS	BIG MOVES	84
85	87	75	29	SNOOP DOGGY DOGG▲ <sup>2</sup> DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
86	75	67	30	GHOSTFACE KILLAH● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
87	<b>RE-ENTRY</b>		3	JUVENILE CASH MONEY 9612 (12.98/16.98)	SOLJA RAGS	55
88	71	60	5	TRAPP DEFF TRAPP 9268/INTERSCOUND (10.98/16.98) HS	STOP THE GUNFIGHT	45
89	79	83	26	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
90	<b>RE-ENTRY</b>		6	TWELVE A.M. AT LAST V.I.P. 5001 (9.98/14.98) HS	THE TIME HAS COME	27
91	<b>RE-ENTRY</b>		4	FRAZE BEFORE DAWN 2011/TOUCHWOOD (10.98/14.98)	RUFF RIDE - THE ALBUM	82
92	<b>RE-ENTRY</b>		21	SWEETBACK EPIC 67492 (10.98 EQ/16.98) HS	SWEETBACK	46
93	83	95	27	MOBB DEEP● LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
94	81	88	19	FREAK NASTY CONTROVERSEE... THAT'S LIFE...AND THAT'S THE WAY IT IS HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS		68
95	85	77	37	NEW EDITION▲ <sup>2</sup> MCA 11480* (10.98/16.98)	HOME AGAIN	1
96	<b>RE-ENTRY</b>		4	DJ DMD FEATURING THE INNER SOUL CLIQUE INNER SOUL/WRAP 4518/CHIBAN (9.98/14.98)	ELEVEN	83
97	80	82	8	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98) HS	NUYORICAN SOUL	58
98	90	91	97	BONE THUGS-N-HARMONY▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
99	70	79	6	ARTIFACTS BIG BEAT 92753*/AG (10.98/15.98) HS	THAT'S THEM	25
100	<b>RE-ENTRY</b>		8	TYRONE DAVIS MALACO 7483 (9.98/14.98)	SIMPLY TYRONE DAVIS	85

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.



## From Doo-Wop to Hip-Hop

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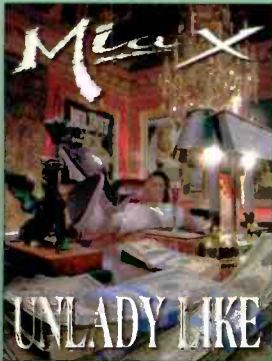
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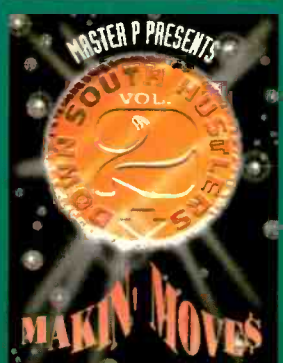
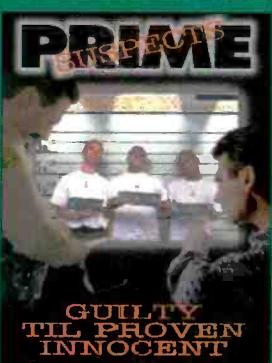
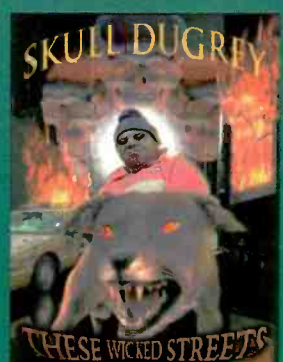
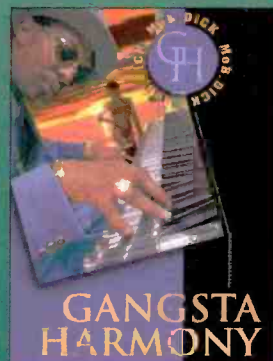
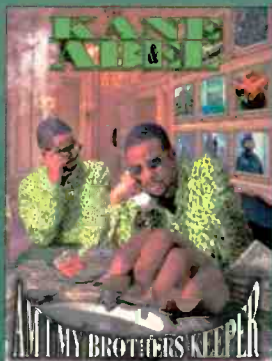
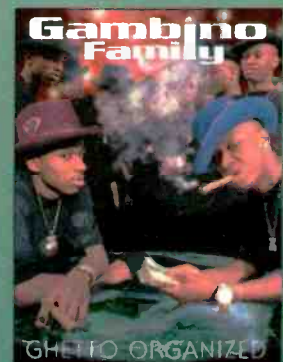
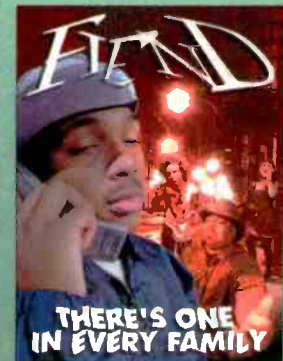
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**"WELL, THEY SHOULD CALL US A MAJOR LABEL"**

# NO LIMIT



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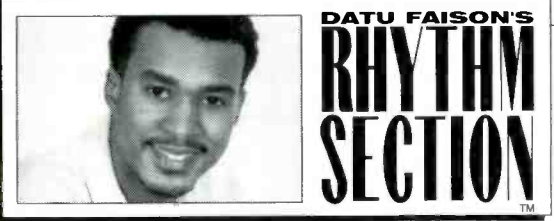


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**No Limit Records**



# R&B



**TALKIN' BOUT P:** With more than 92,000 units sold in its first full week at the overall SoundScan panel, "I'm Bout It" (No Limit/Priority) serves as the soundtrack to rapper/CEO Master P's first foray into the film business. The album easily clinches Hot Shot Debut on Top R&B Albums for its No. 1 entry, while landing at No. 4 on The Billboard 200. Although the movie was able to secure an "R" rating from the Motion Picture Assn. of America, theaters nationwide banned the picture due to insurers' concerns surrounding the audience it would draw to movie houses. Therefore, the film will be released Tuesday (3) as a sell-through-priced video. It is the first soundtrack from a direct-to-video movie to chart in Billboard history.

**BLAST MASTER:** KRS-One's 10th album, "I Got Next" (Jive), serves as his strongest showing saleswise, with more than 94,000 units placing his album at No. 3 on The Billboard 200, while sales at core stores net a No. 2 entry on Top R&B Albums. Sales for "I Got Next" were more than double that of his self-titled last album, which scanned 44,500 units when it debuted in the Oct. 28, 1995, issue. According to the label, the artist has been actively expanding his fan base since then. KRS-One (whose real name is **Kris Parker**) just completed a 10-school lecture tour and has written a book, "The Science Of Rap." "We began very early with Kris' core audience and released a three-track 12-inch late last year to initiate the buzz," says Jive director of marketing Cheryl Brown. "In early '97, we began working the first single and tied his lecture tour in with a retail/radio promo tour." "I Got Next" is an enhanced CD and features information on KRS' latest venture, the Temple of Hip-Hop, a privately funded New York-based institution of rapping, break dancing, graffiti, and other facets of hip-hop culture.

**ALMIGHTY DEBUT:** If you didn't know gospel music's popularity was growing, then behold "God's Property From Kirk Franklin's Nu Nation" (B'Rite/Interscope), which enters Top R&B Albums at No. 22 based solely on street-date violations. The feat earns the act the distinction of having the highest premature entry on Top R&B Albums, outpacing the No. 25 bow recently set when pre-street-date sales brought the Notorious B.I.G.'s "Life After Death" on a week early.

One week before the album's official May 27 street date, the group performed on the May 20 edition of "Late Show With David Letterman" as well as on the Essence Awards, televised May 22. Both TV spots fell during the tracking period that ran May 19-25, which are reflected in this issue's chart. With more than 4,200 units scanned in the overall SoundScan panel, the set also debuts at No. 4 on Top Gospel Albums. "We went through six boxes in the first day between CDs and cassettes," says Phyllis Locus, owner of Harlem, N.Y.'s Rainbow Music. She notes that initial reaction on God's Property is stronger than Franklin's three previous releases.

With a 9% increase in audience, "Stomp," the first single, moves 14-9 on Hot R&B Airplay, totaling more than 26.5 million listeners on 92 Broadcast Data Systems-monitored stations. Since the label feels that gospel is somewhat of a niche market, there will be no commercial single. However, even without sales points, the radio audience alone would place the song at No. 14 on Hot R&B Singles.



**Everything You'd Want.** Elektra's Ray J shows some attitude following a recent performance at the Palladium in New York. The vocalist is on a national promotional tour, visiting local high schools and retailers, in support of "Everything You Want," his debut album.

## RHYTHM & BLUES

(Continued from page 19)

to six sets in 1998. As an independent songwriter and producer, Lambert has two tracks on "Shelter," the latest album by the **Brand New Heavies**. He also contributed tracks on **Moody Blues** lead singer Justin Hayward's solo project.

**PERSPECTIVE/A&M ACT Sounds Of Blackness** have donated 50 cents on every ticket sold during May concert dates in Atlanta, Chicago, Washington, D.C., and New York, in support of the Lenard Clark Jr. Rehabilitation Fund. The fund was established after Clark, an African-American Chicago youth, was knocked from his bike and savagely beaten into a coma March 21. Lambert, 13, has since emerged from the coma. Three white teens were arrested in the attack, which Chicago police have said was racially motivated, according to published reports.

**RAGING BULL HAS SIGNED** rap artist Domino. "On Them Things," the rapper's first single from the label, will be serviced in June. "Dominology," his debut Raging Bull set, hits stores later this summer. The project was produced by the artist and features such guests as Frost (who performs on the first single), Jodeci's JoJo, Teena Marie, Do Or Die, and Passion.



**Rap Crew.** Priority rapper Ant Banks lines up with his posse during a break from filming a TV spot for his upcoming album "Big Thangs," scheduled for release in July. Pictured, from left, are commercial producer Mark Castro, director G. Thomas, Banks, rapper J-Dubb, and Priority A&R national director Marvin Watkins.

# Hot Rap Singles™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
			★★★★ No. 1 ★★★★★	
1	1	7	HYPNOTIZE	THE NOTORIOUS B.I.G.
			(C) (D) BAD BOY 79092/ARISTA	7 weeks at No. 1
2	2	9	MY BABY DADDY ●	B-ROCK & THE BIZZ
			(C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	
3	3	20	CAN'T NOBODY HOLD ME DOWN ▲	PUFF DADDY (FEAT. MASE)
			(C) (D) (T) (X) BAD BOY 79083/ARISTA	
4	4	36	DA' DIP ●	FREAK NASTY
			(C) (T) (X) HARD HOOD/POWER 0112/TRIAD	
5	7	5	IF I COULD CHANGE (FROM "I'M BOUT IT")	MASTER P FEAT. STEADY MOBBIN, MIA X, MO B. DICK & O'CELL
			(C) (D) (T) NO LIMIT 53273/PRIORITY	
6	6	43	LET ME CLEAR MY THROAT ●	DJ KOOL
			(C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	
7	5	17	I'LL BE ●	FOXY BROWN FEATURING JAY-Z
			(C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	
			★★★★ GREATEST GAINER ★★★★★	
(8)	20	47	YARDCORE	BORN JAMERICANS
			(C) (D) (T) DELICIOUS VINYL 4003/RED ANT	
(9)	13	12	IF U STAY READY	SUGA FREE
			(C) (D) (T) ISLAND 854976	
(10)	15	19	THAT'S RIGHT ●	DJ TAZ FEATURING RAHEEM THE DREAM
			(C) (T) (X) BREAKAWAY/SUCCESS 58641/EMI	
11	11	10	STOP THE GUNFIGHT	TRAPP FEAT. 2PAC, NOTORIOUS B.I.G.
			(C) (D) DEFF TRAPP 9269/INTERSOUND	
12	8	33	STEP INTO A WORLD (RAPTURE'S DELIGHT)	KRS-ONE
			(T) JIVE 42442*	
13	9	11	THE THEME (IT'S PARTY TIME)	TRACEY LEE
			(C) (D) (T) BYSTORM 56114/UNIVERSAL	
14	10	9	I SHOT THE SHERIFF ●	WARREN G
			(C) (D) (T) G FUNK/DEF JAM 573554/MERCURY	
(15)	18	14	GONNA LET U KNOW ●	LIL BUD & TIZONE FEAT. KEITH SWEAT
			(C) (D) (T) ISLAND 854914	
16	14	13	JAZZY BELLE	OUTKAST
			(C) (D) (T) (X) LAFACE 24224/ARISTA	
17	16	20	WU-RENEGADES	KILLARMY
			(C) (D) (T) WU-TANG 53267/PRIORITY	
(18)	33	2	WHO YOU WIT (FROM "SPRUNG")	JAY-Z
			(T) QWEST 43883*/WARNER BROS.	
19	12	6	BIG DADDY ●	HEAVY D
			(C) (D) (T) UPTOWN 56039/UNIVERSAL	
20	17	15	FEELIN' IT	JAY-Z
			(C) (D) (T) ROC-A-FELLA 53272/PRIORITY	
21	21	18	EMOTIONS	TWISTA
			(C) (D) (M) (T) (X) CREATOR'S WAY/BIG BEAT 98025/ATLANTIC	
(22)	28	21	KEEP IT ON THE REAL	3X KRAZY
			(C) (D) NOO TRYBE 38584/VIRGIN	
23	22	16	GHETTO LOVE ●	DA BRAT FEATURING T-BOZ
			(C) (D) (T) (X) SO SO DEF 78527/COLUMBIA	
24	24	17	GANGSTAS MAKE THE WORLD GO ROUND	WESTSIDE CONNECTION
			(C) (D) (T) LENCH MOB 53264/PRIORITY	
25	25	23	G.O.D. PT. III	MOBB DEEP
			(C) (D) (T) LOUD 64833/RCA	
26	23	22	T.O.N.Y. (TOP OF NEW YORK)	CAPONE-N-NOREAGA
			(C) (D) (T) PENALTY 7193/TOMMY BOY	
(27)	34	29	COLD ROCK A PARTY ●	MC LYTE
			(C) (D) (M) (T) (X) EASTWEST 64212/EEG	
(28)	40	37	U CAN'T SING R SONG	SPEARHEAD
			(C) (T) (V) (X) CAPITOL 58629	
29	26	25	NO TIME ●	LIL' KIM FEATURING PUFF DADDY
			(C) (D) (T) UNDEAS/BIG BEAT 98044/AG	
(30)	35	35	2 MUCH BOOTY (IN DA PANTS)	SOUNDMASTER T
			(C) (D) (T) ID/WRAP 414/IGHIBAN	
(31)	48	2	TALKIN' BOUT BANK	THE WHORIDAS
			(C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	
32	19	26	JUST ANOTHER CASE ●	CRU FEATURING SLICK RICK
			(M) (T) (X) VIOLATOR/DEF JAM 537857*/MERCURY	
(33)	36	36	DA' DIP	MC LUSCIOUS FEATURING KINSUI
			(C) (D) (T) BIG BEAT 98022/AG	
(34)	38	32	DO G'S GET TO GO TO HEAVEN?	RICHIE RICH
			(C) (D) (T) OAKLAND HILLS 41510/DEF JAM 574030/MERCURY	
35	31	30	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME)	TRU FEAT. ICE CREAM MAN (MASTER P)
			(C) (D) (T) NO LIMIT 53261/PRIORITY	
36	27	27	DO YOU BELIEVE?	THE BEATNUTS
			(C) (D) (T) VIOLATOR 1606/RELATIVITY	
37	32	2	PICK IT UP	REDMAN
			(T) DEF JAM 573927*/MERCURY	
38	30	34	THE BEGINNING OF THE END	BOOGIEMONSTERS
			(C) (D) (T) (V) PENDULUM 58639/EMI	
(39)	46	28	DO THE DAMN THING	THE 2 LIVE CREW
			(C) (D) (T) LIL' JOE 893	
40	29	24	SHO NUFF	TELA FEATURING EIGHTBALL & MJG
			(C) (D) (T) SUAVE HOUSE 1602/RELATIVITY	
41	37	31	TIGHT TEAM	SHAMUS FEATURING FLU
			(C) (T) (X) RAW TRACK 1297	
42	44	43	THE CYPHER: PART 3 ●	FRANKIE CUTLASS FEAT. CRAIG G., ROXANNE SHANTE, BIZ MARKIE & BIG DADDY KANE
			(C) (D) (T) VIOLATOR 1576/RELATIVITY	
(43)	49	2	WHAT'S YOUR NAME (TIME OF THE SEASON)	FROST
			(C) (D) (T) RUTHLESS 1607/RELATIVITY	
44	42	39	LUCHINI AKA (THIS IS IT)	CAMP LO
			(C) (T) PROFILE 5458	
(45)	<b>NEW ▶</b>	1	WE TRYING TO STAY ALIVE ●	WYCLEFF JEAN FEAT. REFUGEE ALLSTARS
			(M) (T) (X) RUFFHOUSE 78602*/COLUMBIA	
(46)	50	38	PRESSURE	THE LOST TRYBE OF HIP-HOP
			(C) RENEGADE 5024/RAGING BULL	
47	43	40	WHATEVA MAN	REDMAN
			(C) (D) (T) DEF JAM 574026/MERCURY	
(48)	<b>RE-ENTRY</b>	18	THINGS'LL NEVER CHANGE/RAPPER'S BALL	E-40 FEAT. B-ROCK
			(C) (D) (T) (X) SICK WID' IT 42436/LIVE	
49	41	44	RUNNIN' ●	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
			(C) (X) MERGELA/SOLAR 70134/HINES	
50	45	45	HIP-HOPERA ●	BOUNTY KILLER FEATURING THE FUGEEES
			(C) (D) (T) BLUNT/VIP 1464/TVT	

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

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	2	SHOW ME LOVE	KILO ALI (ORGANIZED NOIZE/INTERSCOPE)
2	—	1	SERENADE	SHADES (MOTOWN)
3	—	1	MY WORLD	O.C. (PAYDAY/FRR/ISLAND)
4	5	5	SLOW FLOW	THE BRAXTONS (ATLANTIC)
5	4	2	BRAIN	JUNGLE BROTHERS (GEE STREET)
6	6	4	PRESSURE	THE LOST TRYBE OF HIP-HOP (RENEGADE/RAGING BULL)
7	3	3	LISTEN (FIVE MINUTES)	DFC (BIG BEAT/PENALTY/TOMMY BOY)
8	—	1	MY BABY MAMA	NUT N' 2 NICE (ROBBINS)
9	—	1	FIRE	BRIGETTE MCWILLIAMS (VIRGIN)
10	—	8	MOST OF ALL	MOTHER SUPERIA (4TH & BROADWAY/ISLAND)
11	11	10	COME ON EVERYBODY (GET DOWN)	US 3 (BLUE NOTE/CAPITOL)
12	—	1	2 D FRUTTI	DA BARNYARD CLICK (EMI)
13	12	2	RUNNING SONG	AMBERSUNSHOWER (GEE STREET)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/PROMOTION LABEL)
14	7	6	JUST A FREAK	CRYSTAL WATERS FEAT. DENNIS RODMAN (MERCURY)
15	9	5	GET MINE	TEFLON (RELATIVITY)
16	17	8	YOUR ONLY LOVER	U-MYND (LIL' JOE)
17	19	4	WHAT IF	ASHFORD & SIMPSON WITH MAXI ANGELOU (HOSPACK & SILKROSBAN)
18	—	1	STOP LOOK & LISTEN	BETWEEN THE LINES (VALLEY VUE)
19	8	6	MY SECRET IS...	S.H.E. (T.W.I.S.M./TRAUMA/INTERSCOPE)
20	10	5	HOLD ON	ANN NESBY (PERSPECTIVE/A&M)
21	14	19	WE GOT IT	JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
22	18	7	YOU DON'T HAVE TO BE AFRAID	TAKE 6 (WARNER BROS.)
23	—	14	HOMIE LOVE	WILDLIFFE SOCIETY (BLUNT/TVT)
24	—	10	LOCK DOWN	SAM "THE BEAST" (CLR)
25	—	5	JINGLE JANGLE	THE LEGION FEAT. BLACK SHEEP (MERCURY)

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

CRITIQUE RECORDS AND DAMAGE SALUTE BLACK MUSIC MONTH

# Damage



Coreé



Noel



Jade

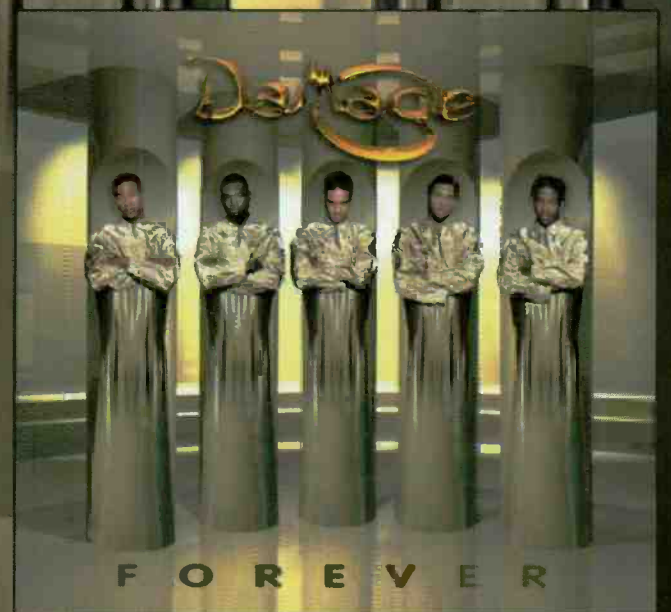


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# Hot R&B Airplay

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.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★
1	2	9	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT) 1 wk at No. 1
2	1	11	NEXT LIFETIME ERYKAH BADU (KEDAR/UNIVERSAL)
3	3	16	CUPID 112 (BAD BOY/ARISTA)
4	6	10	THE SWEETEST THING REFUGEE CAMP ALL-STAR FEAT. LAURYN HILL (COLUMBIA)
5	5	25	IN MY BED DRU HILL (ISLAND)
6	4	26	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)
7	8	13	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (RCA)
8	7	15	CAN WE SVU (JIVE)
9	14	6	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)
10	9	21	BIG DADDY HEAVY D (UPTOWN/UNIVERSAL)
11	13	8	MO MONEY NO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. MASE & PUFF DADDY) (BAD BOY)
12	12	15	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
13	11	12	LOVE IS ALL WE NEED MARY J. BLIGE (MCA)
14	10	14	FOR YOU KENNY LATTIMORE (COLUMBIA)
15	15	17	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
16	25	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY)
17	16	11	DON'T WANNA BE A PLAYER JOE (JIVE)
18	19	12	THINKING OF YOU TONY TONI TONE (MERCURY)
19	17	18	WHAT'S ON TONIGHT MONTELL JORDAN (DEF JAM/MERCURY)
20	21	13	4 PAGE LETTER AALIYAH (BLACKGROUND/ATLANTIC)
21	35	2	WHATEVER EN VOQUE (EASTWEST/EEG)
22	23	36	I LOVE ME SOME HIM TONI BRAXTON (LAFACE/ARISTA)
23	20	20	CRUSH ON YOU LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT)
24	18	19	GET IT TOGETHER 702 (BIV 10/MOTOWN)
25	27	8	5 MILES TO EMPTY BROWNSTONE (MJJ/WORK/EPIC)
26	22	25	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
27	26	10	HOPELESS DIONNE FARRIS (COLUMBIA)
28	32	6	SMILE SCARFACE (FEAT. 2PAC AND JOHNNY P) (RAP-A-LOT)
29	28	4	YOU BRING ME UP K-CI & JOJO (MCA)
30	36	7	WHO YOU WIT JAY-Z (QWEST/WARNER BROS.)
31	33	11	STEP INTO A WORLD (RAPTURE'S DELIGHT) KRS-ONE (JIVE)
32	39	2	LOOK INTO MY EYES BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
33	55	2	WHEN YOU TALK ABOUT LOVE PATTI LABELLE (MCA)
34	24	16	TELL ME DO U WANNA GINUWINE (550 MUSIC/EPIC)
35	30	25	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)
36	43	3	WE TRYING TO STAY ALIVE WOLFEAT (FEAT. REFUGEE ALLSTARS) (RUFF/HOUSE)
37	37	25	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)

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

## HOT R&B RECURRENT AIRPLAY

1	1	11	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
2	3	7	PONY GINUWINE (550 MUSIC/EPIC)
3	4	15	ONLY YOU 112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
4	—	1	AINA IN A MILLION AALIYAH (BLACKGROUND/ATLANTIC)
5	5	5	I CAN MAKE IT BETTER LUTHER VANDROSS (LVE/EPIC)
6	2	11	YOU'RE MAKIN' ME HIGH TONI BRAXTON (LAFACE/ARISTA)
7	11	14	ASCENSION (DON'T EVER WONDER) MAXWELL (COLUMBIA)
8	9	3	HAIL MARY MAKAVELI (DEATH ROW/INTERSCOPE)
9	18	8	GET ME HOME FOXY BROWN FEAT. BLACKSTREET (MOLATOR/DEF JAM)
10	6	5	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)
11	12	3	TEARS THE ISLEY BROTHERS (T-NECK/ISLAND)
12	7	18	TWISTED KEITH SWEAT (ELEKTRA/EEG)
13	15	6	KNOCKS ME OFF MY FEET DONELL JONES (LAFACE/ARISTA)

14	10	28	TOUCH ME TEASE ME CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)
15	8	5	NOBODY KETH SWIFT FEAT. ATHENA CAGE (ELEKTRA/EEG)
16	16	13	TELL ME DRU HILL (ISLAND)
17	21	23	MY HOOT TOWN DJ'S (SO SO DEF/COLUMBIA)
18	14	4	I BELIEVE IN YOU AND ME WHITNEY HOUSTON (ARISTA)
19	—	17	WHY I LOVE YOU SO MUCH MONICA (ROWDY/ARISTA)
20	—	9	STEELO 702 (BIV 10/MOTOWN)
21	13	13	LAST NIGHT AZ YET (LAFACE/ARISTA)
22	22	6	NEVER GONNA LET YOU GO BLACKSTREET (INTERSCOPE)
23	—	20	LOUNGIN LL COOL J (DEF JAM/MERCURY)
24	23	12	MISSING YOU BRANDY, TAMIA, G. KNIGHT & C. KHAN (EASTWEST)
25	—	19	KISSIN' YOU TOTAL (BAD BOY/ARISTA)

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

## R&B SINGLES A-Z

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	76	2 MICH BOOTY (IN DA PANTS) (Tango Rose, ASCAP)
11	5 MILES TO EMPTY (The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI) HL	
96	THE BEGINNING OF THE END (Juggernaut Plastic, ASCAP/Rogi, ASCAP/EMI, ASCAP/Deranged Funk, ASCAP/Jelly's Jams L.L.C., ASCAP)	
12	BIG DADDY (Dofat, BMI/Warner-Tamerlane, BMI/Soul On Soul, ASCAP/EMI April, ASCAP/Riefman, ASCAP) HL/WBM	
21	BLOOD ON THE DANCE FLOOR (Warner-Tamerlane, BMI/Zomba, ASCAP/Donni, ASCAP) WBM	
42	CALL ME (FROM BOOTY CALL) (Zomba, BMI/Srand, BMI/Undeas, BMI/Warner Chappell, BMI/Zomba, ASCAP) WBM	
16	CAN'T NOBODY HOLD ME DOWN (Justin Combs, ASCAP/Sugarhill, BMI/EMI April, ASCAP/Amani, ASCAP/July Six, ASCAP/NASHMACK, ASCAP/M. Betha, ASCAP/Streetwise, ASCAP) HL	
19	COME ON (B.K. Lawrence, BMI/Warner Chappell, BMI/2000 Watts, ASCAP) WBM	
33	CRUSH (9th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/Dowhat/GottaDo, ASCAP)	
3	CUPID (Am, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C.Silils, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL	
27	DA' DIP (Eric Timmons)	
92	DA' DIP (Eric Timmons)	
53	DON'T KEEP WASTING MY TIME (Ted-On, BMI/Mr. Jimmy, ASCAP/Arcness, BMI)	
47	DON'T LET GO (LOVE) (FROM SET IT OFF) (Organized Noise, BMI/Hico, BMI/Sailandra, ASCAP/One Of Ghetto Hoe, ASCAP/WB, ASCAP/Belt Star, ASCAP/Aimo, ASCAP) WBM	
7	DON'T WANNA BE A PLAYER (FROM BOOTY CALL) (Zomba, ASCAP/Kely, ASCAP/Conversation Tee, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Foray, SESAC/1972, SESAC/Henchen, BMI) HL/WBM	
94	DO THE DAMN THING (Li Joe Wein, BMI)	
93	DO YOU BELIEVE? (Inkyju, ASCAP)	
83	DO YOU KNOW (WHAT IT TAKES) (Heavy Rotation, BMI/BMG, ASCAP/Chieron, ASCAP/Mega, ASCAP) HL	
62	EMOTIONS (Creators Way, ASCAP)	
34	EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BMI/Ecaf, BMI) HL	
59	FEELIN' IT (Lil Lulu, BMI/Biggie, BMI/EMI Blackwood, BMI/Songs Of PolyGram Int'l, BMI/Motown, BMI) HL	
26	FEMININITY (India B., BMI/Puffy Tat, BMI/Kumi Na Tatu, BMI)	
13	FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM	
8	FOR YOU (Colour'd, ASCAP/PSO, ASCAP) WBM	
15	FULL OF SMOKE (Poetry in Motion, BMI)	
44	FULTON ST. (DAMASTA, ASCAP/Polygram Int'l, ASCAP/Tself, ASCAP/ERMA, ASCAP/Donni, ASCAP/Zomba, ASCAP) WBM	
77	GANGSTAS MAKE THE WORLD GO ROUND (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Ruff, ASCAP/Base Pipe, ASCAP/Warner-Tamerlane, BMI) WBM	
17	GET IT TOGETHER (Check Man, ASCAP/Ness, Nitty & Capone, ASCAP/WB, BMI) WBM	
36	GET YOUR GROOVE ON (FROM BAPS) (Playing, ASCAP/Smooth As Silk, ASCAP/Zomba, ASCAP/Funk Groove, ASCAP) WBM	
74	GHETTO LOVE (Zomba, ASCAP/BDP, ASCAP/Jobete, ASCAP/Bring The Noise, BMI/So So Def American, BMI/EMI April, ASCAP/Air Control, ASCAP/Throwin' Tantrums, ASCAP) HL/WBM	
1	G.H.E.T.T.O.U.T. (Zomba, BMI/R. Kelly, BMI) WBM	
84	G.O.D. PT. III (Carsons-BMG, BMI/Albert Johnson, BMI/BMG, ASCAP/Juvenile Hell, ASCAP/Unicity, ASCAP/MCA, ASCAP)	
57	GONNA LET U KNOW (Basstone, BMI/Pay Town, BMI)	
31	HARD TO SAY I'M SORRY (Double Vision, ASCAP/Warner-Tamerlane, BMI/Ecaf, BMI) HL/WBM	
50	HEAD OVER HEELS (Sony/ATV Songs, BMI/Rye, BMI/Alli Will, ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/PJ2 & Under, BMI/Jumping Bean, BMI) HL/WBM	
5	HYPNOTIZE (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Mystery System, BMI/Aimo, ASCAP/Badazz, ASCAP/Dancia, BMI/Entertaining, BMI) HL/WBM	
87	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (Bustin Avenue, BMI/Big P, BMI/Beats By The Pound, BMI)	
38	I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMI/R. Kelly, BMI) WBM	
2	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)	
91	I DON'T KNOW (FROM SPRUNG) (Scrivs, BMI/Sounds Of A Poet, BMI/Moe Stewart, BMI/PMP, BMI/Longitude, BMI/Nude, ASCAP/Young Style, ASCAP/Beyond Boundaries, ASCAP) WBM	
32	IF I COULD CHANGE (FROM I'M BOUT IT) (Burrin Avenue, LLC, ASCAP/Tself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)	
95	IF TOMORROW NEVER COMES (Major Bob, ASCAP/BMG, ASCAP) HL/WBM	
39	IF U STAY READY (Sheppard Lane, BMI/Songs Of PolyGram Int'l, BMI/Songs Of PolyGram, BMI/Q Baby, ASCAP/Reelykiplay, ASCAP/Polygram Int'l, ASCAP/Mobstar, ASCAP) HL	
63	IF YOU WALK AWAY (Anvernal, ASCAP/EMI April, ASCAP/LeoSun, ASCAP/Dodgy, ASCAP)	
71	I GAVE YOU EVERYTHING (Graham, PRS/Rondor, PRS) WBM	
24	I'LL BE (Slam U Well, ASCAP/Jelly's Jams L.L.C., BMI/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Lil Lulu, BMI/La Mode, ASCAP/Rene Moore, ASCAP/EMI Virgin, ASCAP) HL	
9	I LOVE ME SOME HIM/ I DON'T WANT TO (EMI, BMI/Cesadida, BMI/Sailandra, ASCAP/Aimo, ASCAP/Playing, BMI/Too True, ASCAP/R. Kelly, BMI/Zomba, BMI) HL/WBM	
60	I'M NOT FEELING YOU (Funkmaster Flex, ASCAP/Relana, ASCAP/Silly, BMI/Sequins At Noon, ASCAP/Borzi, ASCAP)	
10	IN MY BED (Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stageco, BMI/Warner-Tamerlane, BMI/Boobie-Lo, BMI) WBM	
64	I SHOT THE SHERIFF (Zomba, ASCAP/House Of Fun, BMI/337 LLC, ASCAP/Cayman, ASCAP/Polygram, ASCAP/Fifty-Six Hope Road, ASCAP/Odnii, ASCAP/Polygram Int'l, ASCAP) HL/WBM	
40	IT MUST BE LOVE (Spec-o-lite, ASCAP/Traco, BMI)	
51	IT'S OVER NOW (FROM GRIDLOCK'D) (Ecaf, BMI/Sony/ATV LLC, BMI)	
55	JAZZY BELLE (Organized Noise, BMI/Hico, BMI/Chrysalis, ASCAP/Grat Booty, ASCAP) WBM	
72	JUST ANOTHER CASE (Dunbar, BMI/Green Mountain, BMI/Unichappell, BMI/Aley, BMI/Trio, BMI/Def Jam, ASCAP/Rhythm Mount, ASCAP/Aerosol, ASCAP)	
67	JUST THE WAY YOU LIKE IT (Priceless, BMI/Steven Jordan, BMI/Jo's, ASCAP/Music Corporation Of America, BMI/The Price Is Right, BMI) HL	
68	KEEP IT ON THE REAL (Songs Of PolyGram Int'l, ASCAP)	
66	KEEP ON RISIN' (FROM THE 6TH MAN) (Gradington, ASCAP/MCA, ASCAP)	
48	LET IT GO (FROM SET IT OFF) (Human Rhythm, BMI/Daall!, ASCAP/Fat Hat, ASCAP)	
41	LET ME CLEAR MY THROAT (Kool, ASCAP/CLR, ASCAP/WB, ASCAP) WBM	
78	LIKE THIS AND LIKE THAT (FROM THE 6TH MAN) (Shapiro, ASCAP/Bernstein & Co., Inc., ASCAP)	
82	LOVE II LOVE (Rondor/MCA)	
73	LOVE IN AN ELEVATOR (Kharatroy, ASCAP/B Black, ASCAP/Fair-Em, ASCAP/WB, ASCAP) WBM	
18	MY BABY DADDY (Pepper Drive, BMI/Raw Cast, ASCAP/EMI April, ASCAP/Steel Chest, ASCAP/Heavy Harmony) HL	
52	MY LOVE WON'T FADE AWAY (PolyGram, ASCAP/Uncle Buddies, ASCAP/Dream Image IDC, BMI/Connotation, BMI/Warner-Tamerlane, BMI/Zam, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM	
43	NO ONE BUT YOU (FROM BAPS) (Spanish Ghetto Diamond, BMI/Black Marble, BMI/Jumping Bean L.L.C., BMI) WBM	
29	ONE MORE DAY (Flyte Tyme, ASCAP)	

# 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.

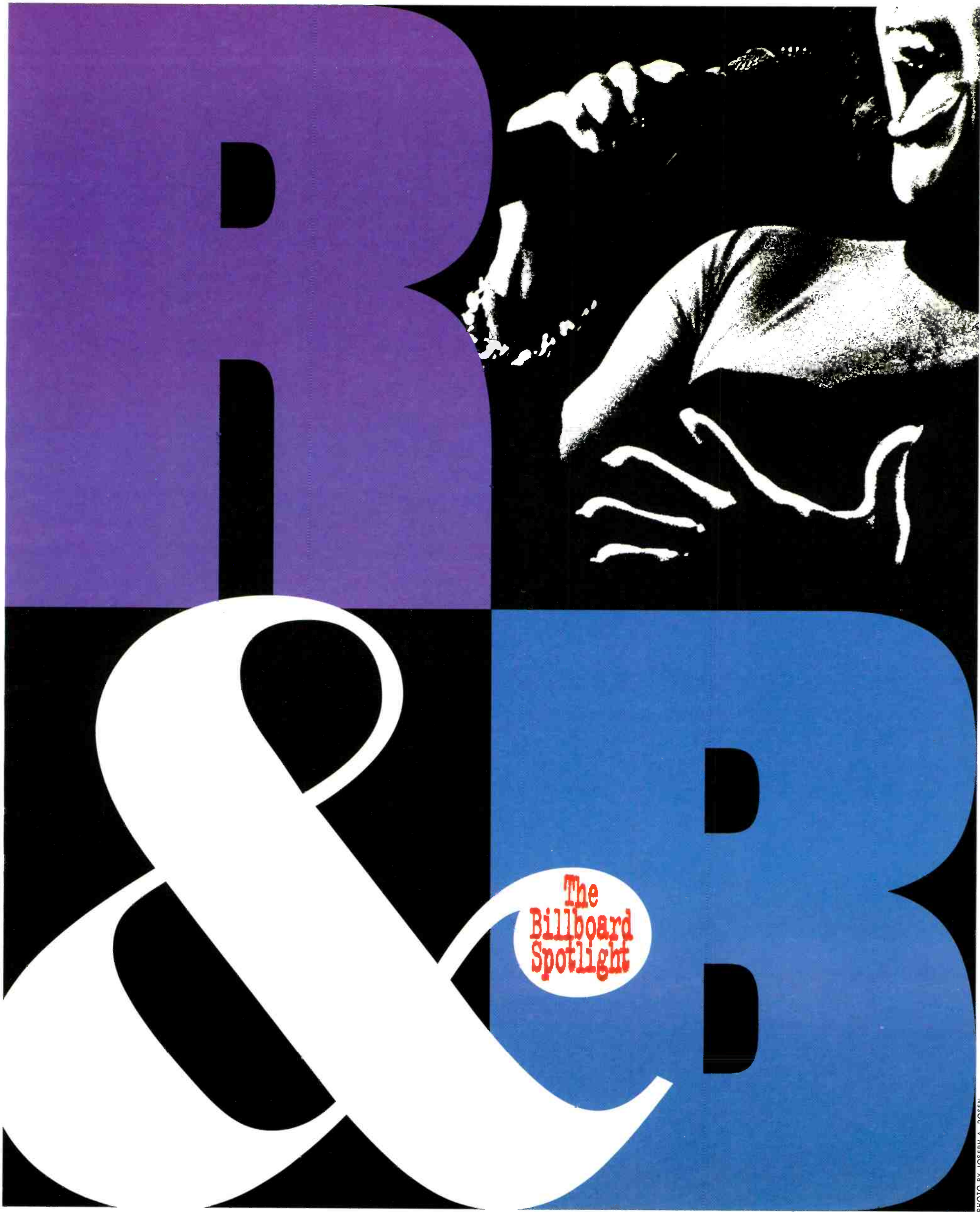


THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★
1	1	6	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT) 4 wks at No. 1
2	2	14	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (RCA)
3	5	15	RETURN OF THE MACK MARK MORRISON (ATLANTIC)
4	4	5	THINKING OF YOU/LET'S GET DOWN TONI TONI TONE (MERCURY)
5	3	7	HYPNOTIZE THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
6	6	6	DON'T WANNA BE A PLAYER JOE (JIVE)
7	7	15	CUPID 112 (BAD BOY/ARISTA)
8	9	11	I LOVE ME SOME HIM/ I DON'T WANT TO TONI BRAXTON (LAFACE/ARISTA)
9	14	4	5 MILES TO EMPTY BROWNSTONE (MJJ/WORK/EPIC)
10	8	11	FOR YOU KENNY LATTIMORE (COLUMBIA)
11	13	13	FULL OF SMOKE CHRISTIAN (ROCA-FELLA/DEF JAM/MERCURY)
12	10	8	MY BABY DADDY B-ROCK & THE BIZZ (TONY MERCEDES/LAFACE)
13	15	9	COME ON BILLY LAWRENCE FEAT. MC LYTE (EASTWEST/EEG)
14	12	20	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
15	11	14	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
16	16	16	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
17	17	32	DA' DIP FREAK NASTY (HARD HOOD/POWER/TRIAD)
18	18	5	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON (EPIC)
19	35	5	SOMETIMES THE BRAND NEW HEAVIES (DELICIOUS VINYL/RED ANT)
20	23	5	IF I COULD CHANGE MASTER P FEAT. STEADY MOBBEN (NO LIMIT/PRIORITY)
21	21	29	LET ME CLEAR MY THROAT DJ KOOL (CLR/AMERICAN/WARNER BROS.)
22	19	17	I'LL BE FOXY BROWN FEAT. JAY-Z/MOLATOR/DEF JAM/MERCURY
23	47	3	YARDCORE BORN JERICHO (DELICIOUS VINYL/RED ANT)
24	63	5	FEMININITY ERIC BENET (WARNER BROS.)
25	34	5	IF U STAY READY SCAFFEE (UNFADEABLE/SHEPPARD LANE/ISLAND)
26	22	11	YOU DON'T HAVE TO HURT NO MORE MINT CONDITION (PERSPECTIVE/A&M)
27	20	23	IN MY BED DRU HILL (ISLAND)
28	24	17	WHAT'S ON TONIGHT MONTELL JORDAN (DEF JAM/MERCURY)
29	33	6	SPIRIT SOUNDS OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVE)
30	36	4	NO ONE BUT YOU VERONICA (FEAT. CRAIG MACK) (I.O.L.A./ISLAND)
31	40	11	THEY'RE RIGHT DJ TAZ FEAT. RAHEEM THE DREAM (BREAKAWAY)
32	30	7	STOP THE GUNFIGHT TRAPP (DEF TRAPP/INTER SOUND)
33	25	17	GET IT TOGETHER 702 (BIV 10/MOTOWN)
34	26	12	STEP INTO A WORLD (RAPTURE'S DELIGHT) KRS-ONE (JIVE)
35	27	17	THE THEME (IT'S PARTY TIME) TRACEE LEE (BYSTORM/UNIVERSAL)
36	29	13	I SHOT THE SHERIFF WARREN G (G FUNK/DEF JAM/MERCURY)
37	—	1	IT MUST BE LOVE ROBIN S. (BIG BEAT/ATLANTIC)

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
38	37	26	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
39	32	5	GET YOUR GROOVE ON GYRL (SILAS/MCA)
40	43	9	GONNA LET U KNOW LIL BUD & TIZONE FEAT. KEITH SWEAT (ISLAND)
41	—	1	ONE MORE DAY NEW EDITION (MCA)
42	38	9	JAZZY BELLE OUTKAST (LAFACE/ARISTA)
43	—	1	IF YOU WALK AWAY GOODFELLAZ (AVATAR/POLYDOR/A&M)
44	28	13	HEAD OVER HEELS ALLURE FEAT. NAS (TRACK MASTERS/CRAVE)
45	39	14	LET IT GO RAY J (EASTWEST/EEG)
46	46	10	DON'T KEEP WASTING MY TIME TEDDY PENDERGRASS (SUREFIRE)
47	57	6	I GAVE YOU EVERYTHING 4PM (NEXT PLATEAU)
48	54	4	IT'S OVER NOW DANNY BOY (DEATH ROW/INTERSCOPE)
49	41	11	WU-RENEGADES KILLARMY (WU-TANG/PRIORITY)
50	72	2	WHO YOU WIT JAY-Z (QWEST/WARNER BROS.)
51	50	13	REQUEST LINE ZHANE (ILLTOWN/MOTOWN)
52	—	1	CRUSH ZHANE (ILLTOWN/MOTOWN)
53	31	15	BIG DADDY HEAVY D (UPTOWN/UNIVERSAL)
54	48	3	FULTON ST. LESCHER (WARNER BROS.)
55	51	6	SEEN' IS BELIEVING ADRIANA EVANS (PMP/LOUD)
56	42	6	FEELIN' IT JAY-Z (ROCA-FELLA/PRIORITY)
57	71	4	MY LOVE WON'T FADE AWAY ZAKIYA (DVB/A&M)
58	49	7	EMOTIONS TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
59	44	16	I'M NOT FEELING YOU YVETTE MICHELE (LOUD)
60	64	7	KEEP IT ON THE REAL 3X KRAZY (NOO TRYBE/VIRGIN)
61	52	16	GHETTO LOVE DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA)
62	55	14	GANGSTAS MAKE THE WORLD GO ROUND WESTSIDE CONNECTION (LENOX MOB/PRIORITY)
63	58	19	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)
64	59	6	G.O.D. PT. III MOBB DEEP (LOUD)
65	56	14	JUST THE WAY YOU LIKE IT TASHA HOLIDAY (MCA)
66	53	16	T.O.N.Y. (TOP OF NEW YORK) CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)
67	75	5	SO GOOD ERICKA YANCEY (RCA)
68	73	28	COLD ROCK A PARTY MC LYTE (EASTWEST/EEG)
69	—	2	U CAN'T SING R SONG SPEARHEAD (CAPITOL)
70	—	1	YOU BRING ME UP K-CI & JOJO (MCA)
71	67	13	STEP BY STEP WHITNEY HOUSTON (ARISTA)
72	—	1	DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA)
73	60	33	UN-BREAK MY HEART TONI BRAXTON (LAFACE/





R

&

B

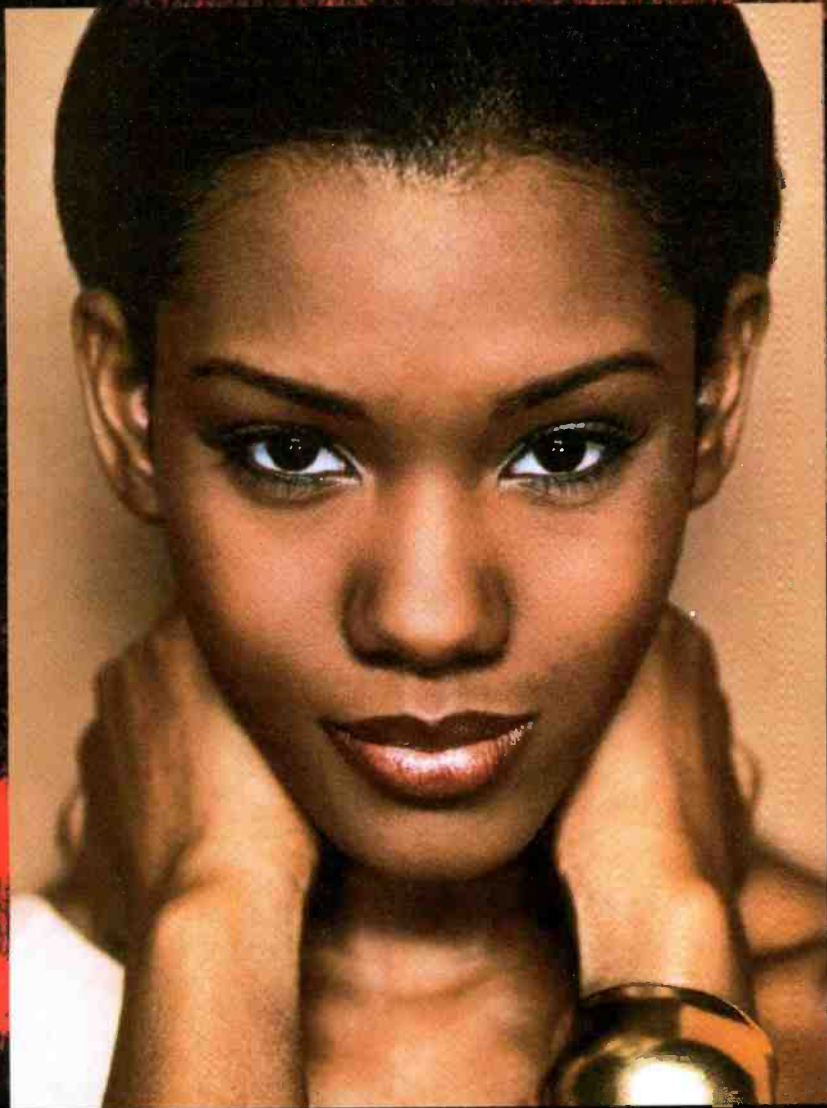
The  
Billboard  
Spotlight

PHOTO BY JOSEPH A. ROSEN



**702**

**"STEELO"-GOLD**  
**"GET IT TOGETHER"-GOLD**  
**ALBUM "NO DOUBT"-**  
**APPROACHING GOLD**  
**IN STORES NOW**



**TARAL**

**SINGLE "DISTANT LOVER"**  
**IN STORES JULY**  
**ALBUM "THIS TIME"**  
**IN STORES AUGUST**

**RONNIE HENSON**

**"WHAT ARE WE GONNA DO?"**  
**SINGLE IN STORES JUNE**  
**ALBUM IN STORES JULY**



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**IT CAN'T GET ANY  
HOTTER THAN 98°**

**"INVISIBLE MAN"  
SINGLE IN STORES JUNE  
SELF-TITLED ALBUM  
IN STORES JULY**



**MARIO WINANS  
SINGLE "DON'T KNOW"  
ALBUM "STORY OF MY HEART"  
IN STORES JUNE**

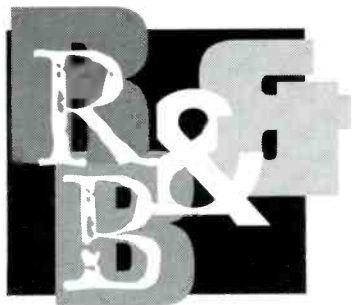


**SHADES  
"SERENADE"  
SINGLE IN STORES MAY  
SELF-TITLED  
ALBUM IN STORES JULY**



**JASON WEAVER  
ALBUM IN STORES  
SEPTEMBER**

**MOTOWN  
THE SOUND OF  
YOUNG AMERICA**



# PERSPECTIVE

**BILLBOARD R&B MUSIC EDITOR J.R. REYNOLDS PROVIDES A POINT OF VIEW ON THE MUSIC'S HEALTH, WEALTH AND WHEREABOUTS.**

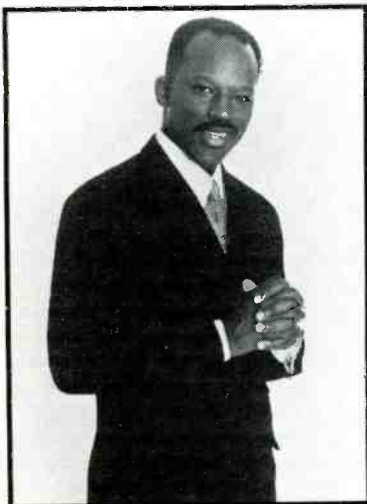
**T**he current state of R&B music is promising. R&B combined with rap make black music the second-largest specialized music form in America. In 1996, it accounted for an impressive 21% of records shipped, according to the Recording Industry Association Of America. That's \$2.63 billion.

Leading the economic charge is independent R&B retail, which is coming into its own as shop owners take a more progressive business approach to their enterprise. According to leaders in that community, an increasing number of indie stores are embracing SoundScan—once viewed by many as an enemy to smaller stores. Retail's record attendance at Impact's Super Summit XI in Miami in April sent a strong message to the rest of the industry concerning that business sector's growing importance and recognition of the economic clout that it has always possessed.

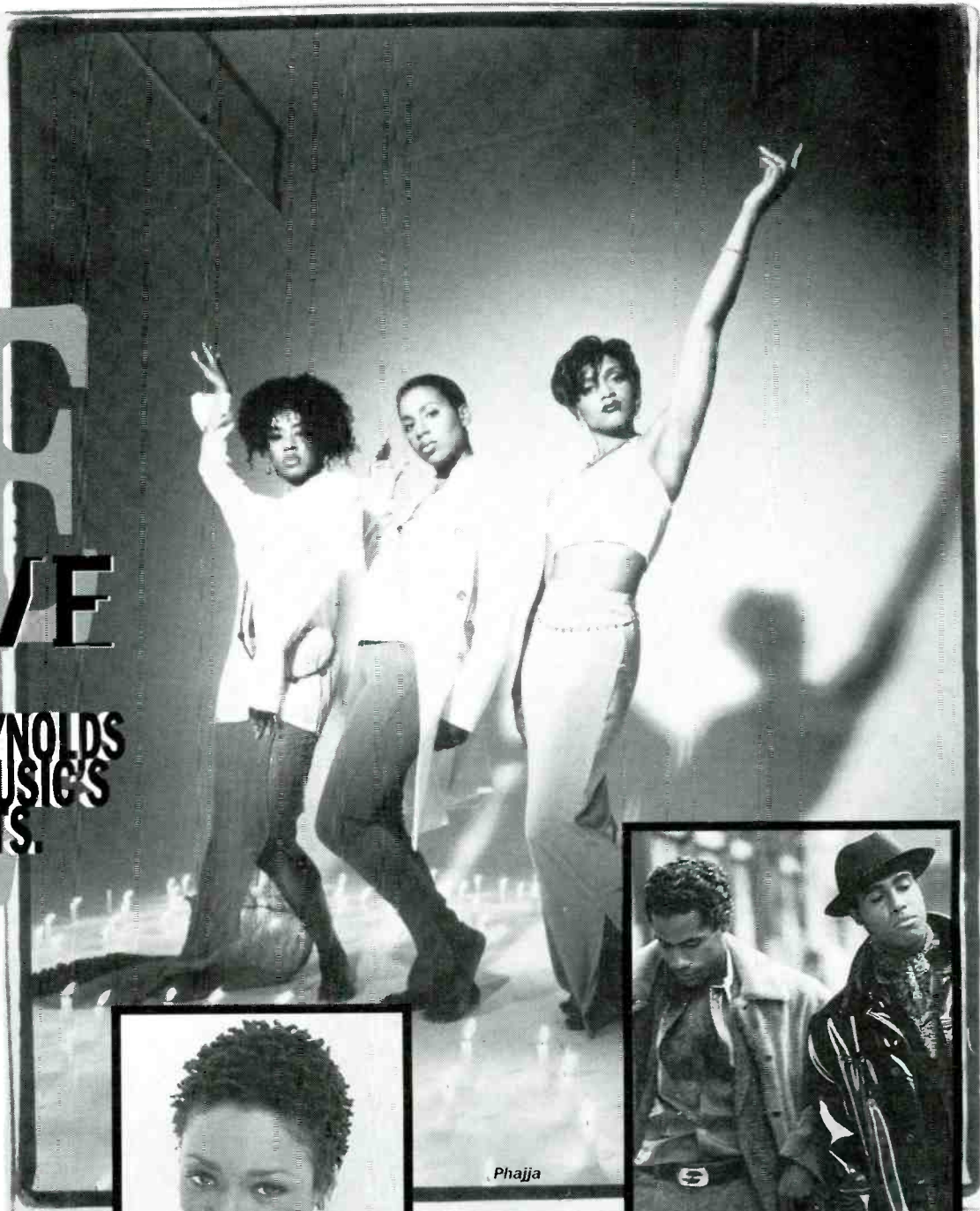
With the continuing proliferation of the various independent retail coalitions that began springing up about five years ago nationwide, the political clout that these urban cartels carry in the music industry will no doubt continue to swell.

**LABELS' COLLABORATIVE EFFORTS**  
As with the independent retailers, supportive relationships among R&B senior record executives is on the rise, with label leaders engaging in ongoing dialogue concerning shared problems. The collaborative efforts appear to be driven by executives' understanding that no man in this business is an island and that, given the proper circumstances (read: no hit records), everyone is expendable—especially black executives, who in many quarters are apparently viewed as disposable goods.

The sprouting peer camaraderie among colleagues seems greatest in New York, where it is logistically easier to come together, as opposed to in Los Angeles, where geographical distance creates problems with time—a commodity that all executives find is in short supply.



Island's Hiram Hicks



Phajja



Laurrea



Cristión

### CREATIVE COMMITMENT

More than ever in recent years, musical creativity on the R&B side is on the rise, with artists such as Laurrea, Cristión, Phajja and Adriana Evans leading the crop of talented young soul acts. At the same time, more tenured acts such as Patti LaBelle, Jody Watley and BeBe Winans continue to toe the line.

At the A&R level, there has been a renewed commitment to signing, developing and producing acts that are more than just visually appealing. Many acts being signed are multi-talented, offering writing, singing and live performing skills, in addition to good looks.

These acts are coming from a wide variety of places creatively—from rap acts bearing jungle beats and artists favoring contemporary hip-hop to those partial to traditional R&B and renaissance soul—all of which offer consumers rhythm alternatives when shopping for albums.

### DARING DURING DAYPARTS

On the radio front, despite the looming shadow of black-owned stations being snapped up by hungry corporations, programmers are stepping out in greater numbers to play songs that have new and different sounds. Although constantly on guard against their competitors, many stations, such as KULH Los Angeles and KPRS Kansas City, are leading the charge to broaden playlists that include nontraditional music (relatively speaking) such as gospel, jazz, and blues, during all dayparts.

These promising moves could ultimately lead to a return to the days when black radio was a community beacon, with DJs voicing influential opinions concerning social and political issues affecting urban communities. Such an "innovative" concept as air personalities could prove beneficial to independent R&B stations in their continuing air wars with crossover outlets.

Continued on page 42

# THE ROOTS OF OUR MUSIC LEAD TO ONE PLACE



AALIYAH

AND MORE...

GERALD ALBRIGHT

ALL-4-ONE

BEBE WINANS

ANITA BAKER

JODY WATLEY

BRANDY

TIMBALAND

THE BRAXTONS

TWISTA

MAIA CAMPBELL

ROBIN S.

RANDY CRAWFORD  
CHANGING FACES

MARK MORRISON

QUAD CITY DJ'S

DJ POOH | LIL' KIM  
LEVERT | LIL' CAESAR

## KNOW WHERE YOU CAME FROM KNOW WHERE YOU'RE GOING



## CHARTS: THE YEAR SO FAR

Want to know how we build the chart recaps for this issue's Spotlight? This is how we do it.

The singles and album lists are based on performance on, respectively, the Hot R&B Singles and Top R&B Albums charts, from the start of the chart year (which began with the Dec. 7, 1996, chart year) through the May 17 issue. Both lists represent the accumulated chart points earned by each title for each week spent on the applicable chart.

The weekly chart points for Hot R&B Singles are based on audience impressions as calculated by Broadcast Data Systems, sales units provided by SoundScan and radio points from playlist reports made by stations in smaller markets.

The recaps were assembled by chart manager Datu Faison, with assistance from Anthony Colombo, Michael Cusson and Alex Vitoulis.

### Top R&B Albums

#### Pos. TITLE—Artist—Label

- 1 **LIFE AFTER DEATH**—The Notorious B.I.G.—Bad Boy
- 2 **THE DON KILLUMINATI: THE 7 DAY THEORY**—Makaveli—Death Row
- 3 **BADUIZM**—Erykah Badu—Kedar
- 4 **ILL NA NA**—Foxy Brown—Violator/Def Jam
- 5 **ANOTHER LEVEL**—BLACKstreet—Interscope
- 6 **ONE IN A MILLION**—Aaliyah—Blackground
- 7 **SECRETS**—Toni Braxton—LaFace
- 8 **THE PREACHER'S WIFE**—Soundtrack—Arista
- 9 **SPACE JAM**—Soundtrack—Warner Sunset/Atlantic
- 10 **HARD CORE**—Lil' Kim—Undeas/Big Beat
- 11 **THE UNTOUCHABLE**—Scarface—Rap-A-Lot/Noo Trybe
- 12 **THA DOGGFATHER**—Snoop Doggy Dogg—Death Row
- 13 **MUDDY WATERS**—Redman—Def Jam
- 14 **DRU HILL**—Dru Hill—Island
- 15 **KEITH SWEAT**—Keith Sweat—Elektra
- 16 **HOUSE OF MUSIC**—Tony! Toni! Toné!—Mercury
- 17 **HELL ON EARTH**—Mobb Deep—Loud
- 18 **THE DAY**—Babyface—Epic
- 19 **TRU 2 DA GAME**—Tru—No Limit
- 20 **BOW DOWN**—Westside Connection—Lench Mob
- 21 **MAXWELL'S URBAN HANG SUITE**—Maxwell—Columbia
- 22 **GINUWINE... THE BACHELOR**—Ginuwine—550 Music

Continued on page 34

# Hands Across THE OCEAN

Cultural Remixes, Corporate Feedback & Transatlantic Liaisons: They're all part of the new synergy aimed at turning local artists into regional and global artists. When it works, it's worth it.

This article was prepared by J.R. Reynolds in Los Angeles, Paul Sexton in London, Thessa Mooij in Amsterdam and Cecile Tesseyre in Paris.

In their quest to increase market share, many domestic labels have seen the light within the world market and are sending their R&B acts into international territories in greater numbers. However, as they attempt to wade deeper into international waters, are the relationships in place to allow R&B acts to stay afloat? Or will many U.S.-based soul groups find themselves at the bottom of a sea of world releases?

BMG International A&R/marketing senior VP Heinz Henn says the level of interaction between domestic and international label executives varies from company to company. "At our company, there's a lot of synergy," he notes. "At the distribution level, it's my job to do whatever it takes to make a local artist into a regional artist and a regional artist into a global artist."

### CREEPING TO THE U.K.

George Levendis, marketing manager for Arista Records U.K., says that he and the label's head of R&B repertoire, Mervyn Lyn, do an enormous amount of liaising, "probably 15 calls a day," with their opposite numbers in the U.S.—both at Arista and affiliated U.S. labels such as LaFace and Bad Boy. Adds Lyn, "The people I deal with are going to be my voice when they go back to their respective companies, and hopefully the synergy we have is enough to bypass any cultural differences." The two executives feel that Arista's U.K. operation, and those of its BMG sister companies throughout Europe, have won the respect of their American colleagues by demonstrating the idiosyncrasies of their market. In January 1996, when Lyn reissued TLC's "Creep" (a U.S. hit that only reached No. 22 in the U.K. when it originally debuted a year earlier), he recalls raised eyebrows. "They were a little bit puzzled, to be honest," Lyn says. "At first, it was 'Why would you re-release this record when radio here wouldn't playlist it [the first time]?' But they gave us the opportunity to do what was right for this market." The point was proved with a No. 6 U.K. peak for the reissue.

In the case of Toni Braxton's "Un-break My Heart," Arista U.K. had huge success, not only with the ballad but with the song's dance mixes. "So with Toni's latest single, 'I Don't Want To,'" says Levendis, "we insisted that we wanted another [dance] mix on the single. That's another example of how the two sides have come together."

### CULTURAL CUSTOM TAILORING

According to PolyGram International senior VP Jay Durgan, a lot of pressures influence the outcome of domestic projects being worked internationally. Among the challenges that

domestic and international executives face in working together are issues of product packaging, presentation and the remixing of original tracks to suit specific markets. Says Durgan, "The biggest conflict is usually over the time that an act has to work in the international marketplace."

Durgan says compromise is important in order for an act to receive the best chance to become a success internationally. "The person who coined the phrase, 'The world is getting smaller' obviously was not a touring artist," he says. Dean Gillard, A&R manager at Universal Music U.K., is another London executive whose channels to his U.S. counterparts are constantly open. "I speak to them every night," he says, noting that the dialogue takes place across all Universal's labels on East and West Coasts.

In the recent U.K. success story of BLACKstreet, Gillard often consulted directly with band leader Teddy Riley, with whom he has a long-term relationship dating back to the days of MCA signings Wreckx-n-Effect and Guy. "I've been doing A&R for our American product for the last three and a half years," says Gillard, "and at the beginning of that time, the R&B material we were putting out wasn't as widely accepted [in the U.K.] as it is now. Sometimes [his transatlantic colleagues] couldn't understand why we had to do house mixes on things. [For example] dealing with Uptown on Jodeci and Mary J. Blige was difficult. Then when we started having hits, they began to understand. Our relationship with them is excellent," he continues, "and going backwards and forwards to the States as I have, we are actually consulted now about what will work in our market, and being involved from the demo stage on records."

### FRANCE DIGS R&B

Olivier Lefebvre, junior label manager for Motown at PolyGram France, says sometimes there can be a communication gap between the U.S. and his market, at management level. "I have often noticed, when talking to American managers," he says, "that they don't realize how important the R&B market is in France."

Lefebvre recalls the label compilation "Motown New Flavas," released in France in February. The set included remixes of material by Boyz II Men, Queen Latifah and Zhané by French DJ Cutee B. "We had 'carte blanche' from the mother label," says Lefebvre, "and we sold 15,000 copies with no promotion other than DJ and R&B parties, as there is no specialized press nor radio devoted to the genre." Obtaining airplay seems to be a universal consideration in breaking acts. Lyn says that, having built the transatlantic relationship with positive results,

Continued on page 34

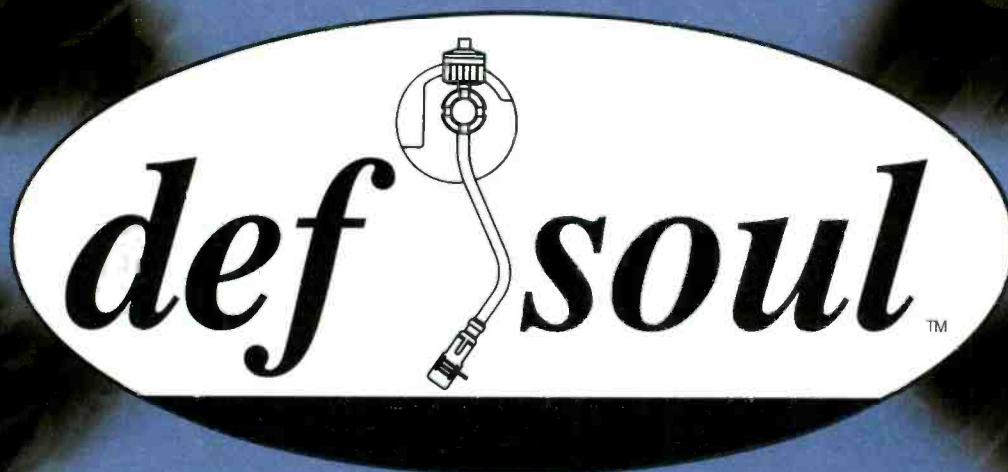


U.K. success story: BLACKstreet



BMG's Heinz Henn

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*christion*



*montell jordan*



*absoulute*



*playa*



# R&B



The Notorious B.I.G.

## ALBUM CHART

Continued from page 32

- 23 **SHARE MY WORLD**—Mary J. Blige—MCA
- 24 **GRIDLOCK'D**—Soundtrack—Death Row
- 25 **SET IT OFF**—Soundtrack—EastWest
- 26 **HOME AGAIN**—New Edition—MCA
- 27 **BOOTY CALL**—Soundtrack—Jive
- 28 **YOUR SECRET LOVE**—Luther Vandross—LV
- 29 **FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK**—Various Artists—Loud
- 30 **MASTER P PRESENTS...WEST COAST BAD BOYZ II**—Various Artists—No Limit
- 31 **LOVE JONES: THE MUSIC**—Soundtrack—Columbia
- 32 **DEATH ROW GREATEST HITS**—Various Artists—Death Row/Interscope
- 33 **112**—112—Bad Boy
- 34 **PIECE OF MIND**—Tela—Suave House
- 35 **EMANCIPATION**—P—NPG
- 36 **RHYME & REASON**—Soundtrack—Buzz Tone
- 37 **HELP YOURSELF**—Peggy Scott Adams—Miss Butch
- 38 **HATCHA LOOKIN' 4**—Kirk Franklin And The Family—Gospo Centric
- 39 **DR. DRE PRESENTS... THE AFTERMATH**—Various Artists—Aftermath
- 40 **THE MOMENT**—Kenny G—Arista
- 41 **MISSION TO PLEASE**—The Isley Brothers—T-Neck
- 42 **IRONMAN**—Ghostface Killah—Razor Sharp/Epic Street
- 43 **FAMILY SCRIPTURES**—Mo Thugs—Mo Thugs
- 44 **LET'S GET THE MOOD RIGHT**—Johnny Gill—Motown
- 45 **ENIGMA**—Keith Murray—Jive
- 46 **ALL EYEZ ON ME**—2Pac—Death Row/Interscope
- 47 **NO DOUBT**—702—Biv 10
- 48 **T.H.U.G.S. TRUES HUMBLBY UNITED GATHERIN' SOULS**—Flesh-N-Bone—Mo Thugs/Def Jam
- 49 **DANGEROUS GROUND**—Soundtrack—Jive
- 50 **DEFINITION OF A BAND**—Mint Condition—Perspective

## HOT R&B SINGLES

- | Pos. | TITLE—Artist—Label   |
|------|--|
| 1    | <b>IN MY BED</b> —Dru Hill—Island  |
| 2    | <b>CAN'T NOBODY HOLD ME DOWN</b> —Puff Daddy (Featuring Mase)—Bad Boy  |
| 3    | <b>I BELIEVE I CAN FLY (FROM "SPACE JAM")</b> —R. Kelly—Warner Sunset/Atlantic                                     |
| 4    | <b>DON'T LET GO (LOVE) (FROM "SET IT OFF")</b> —En Vogue—EastWest  |
| 5    | <b>UN-BREAK MY HEART</b> —Toni Braxton—LaFace  |
| 6    | <b>ON &amp; ON</b> —Erykah Badu—Kedar  |
| 7    | <b>NOBODY</b> —Keith Sweat Featuring Athena Cage—Elektra   |
| 8    | <b>GET IT TOGETHER</b> —702—Biv 10   |
| 9    | <b>WHAT KIND OF MAN WOULD I BE</b> —Mint Condition—Perspective   |
| 10   | <b>YOU DON'T HAVE TO WORRY/I'M STILL IN LOVE WITH YOU</b> —New Edition—MCA   |
| 11   | <b>I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (FROM "THE PREACHER'S WIFE")</b> —Whitney Houston—Arista |

Continued on page 40

## HANDS ACROSS THE OCEAN

Continued from page 32

"It's now such that we do get pressure from the U.S., and they are disappointed when we don't get results on a record"—as in the recent case of the American No. 1, "Can't Nobody Hold Me Down" by Puff Daddy, which failed to attract any substantial U.K. airplay and peaked outside the top 20.

Says Lyn, "The American office is sense enough to realize that radio is an integral part of breaking a record in the U.K."

### BIG AT HOME, BIG ABROAD

Another factor that affects the careers of R&B acts is the position held by most American label executives that an act that crosses over in the U.S. has a better chance of performing well internationally.

"It's a lot easier to generate interest abroad when you have a group that has crossed to the pop charts," says Arista GM/executive VP Roy Lott. "It gives international affiliates more ammo to work with when marketing the acts there."

By example, Lott cites Arista act Whitney Houston and Arista-distributed LaFace acts Toni Braxton, Tony Rich and TLC as examples of R&B acts that had big crossover numbers in the States before going on to similar success in international territories. He further stresses that the domestic crossover strategy is a litmus test for all genres.

Durgan agrees with Lott's assessment, commenting, "If you want to get the really big [sales] numbers, some [international territory] executives will say, 'Give me the Billboard [mainstream] charts.'" However, Durgan is quick to add that sometimes the "home-run numbers" are not an immediate consideration, and discussion of goals regarding acts has to be held among domestic and international executives. The bottom line, according to Durgan, is that domestic executives should remember not to compare their methods and numbers at the international level. "Leave the U.S. yardstick behind," he says.

### PARTICIPATORY PROMOTION

Epic international senior VP Steve Barnett suggests that dedicated artist-participation in the international marketing and promotion process—as opposed to crossing over domestically—is the paramount factor in breaking American R&B acts internationally.

Citing artist Babyface as an example, Barnett says, "The Day," the artist's current album, has so far sold 1 million units internationally, representing a 500% increase over the lifetime of his previous set, 1993's "For The Cool In You."

On the 1993 album, the label based the level of commitment of its international marketing campaign on the crossover success the act had in the U.S. The delay resulted in anemic non-U.S. sales compared to the current set's international numbers. "With 'The Day,' the label employed immediate proactive interaction with Sony's regional offices to plan and prioritize projects within the given regions," Barnett says, praising Babyface and his manager for committing a significant amount of time to the international market.

### EQUAL OPPORTUNITIES

Epic's efforts to break developing R&B artists internationally are just as important as those for its more established acts. Epic international marketing senior director Scott Greer says long-term planning and communication have been key in setting up debut Yab Yum vocalist Laurnea, slated for international release in June. "It's all about artist development," says Greer. "We began working with everybody on this project [in January]. In February, we took advance CDs, four-color visuals and initial marketing to a big meeting with our counterparts from international territories. Our common goal is for her to become more than just a singles artist."

Columbia Holland product manager Jeroen van der Meer has been working closely with Columbia's international office in London and with his New York counterparts on two of the

label's international R&B priorities, Maxwell and Puff Johnson. "The London office coordinates European promotion schedules," says Van der Meer, "but when I need to discuss the details of an ongoing, specific Dutch project—like the radio taping of Maxwell's Amsterdam show—I go directly to the source, which is Columbia U.S."

"Occasionally, Columbia U.S. contacts us for some more detailed feedback," Van der Meer continues. "For instance, the international product manager for DJ Muggs called me to discuss the best way to handle the marketing in Holland. Sometimes, this kind of direct contact can be very helpful. It's very important that Columbia U.S. provides us with the latest information on artists and marketing campaigns; it all appears in an international database, where you can see which territory is doing what. If I see that France is giving away 12-inch singles with every Maxwell album, I might be interested in doing the same in Holland." According to Van der Meer, cultural barriers or communication problems between Columbia U.S. and Columbia Holland are nonexistent. "When R&B became bigger in Holland last year, the Columbia U.S. artists were available for touring and promotion. Maxwell and Puff Johnson

were in Holland at the right time, when their singles were doing well at radio and sales-wise. These artists and their management are committed to tour [in Europe]," he says.

### PARENTAL ADVISORY

Although many smaller domestic labels have less influence in the marketing plans of their acts once they're licensed internationally, many label executives in non-U.S. territories still seek the advice of an act's parent label.

"We've had particular success in working with [Japan-based] Blue Dolphin, which has licensed our bass artist DJ Trans, whose album 'Da Tour' was released in Japan in January," says Attitude Records president Jeff Cohen. "They've asked us to assist them [in marketing our act] and have been receptive to our suggestions concerning remix selections."

Pan Disc president Bo Crane shares a similar experience with Japanese label Avex. "Bass music has been catching on there, and they came to us to do some deals," says Crane. "In the beginning, we were working

together on a track-by-track licensing basis and putting out generic compilations, but now they're interested in full album projects."

Pan Disc albums recently released in Japan through Avex include "Techno Bass Phase II" by Beat Dominator (the last quarter of 1996) and "Recognized," by the Puppies, which was released by Avex in April. Crane credits his label's own enthusiasm in working with Avex executives as a reason for the increasing international interest in Pan Disc product. "We've readily assisted people they've sent over here to research how the bass culture ticks," says Crane. "We've learned a lot concerning our licensing efforts by attending MIDEM, and we now try to make our records with more of a world view."

### ANGRY SAMOAN AMALGAM

Kent Entertainment Group president Morey Alexander says working with counterparts in non-U.S. territories is something of a savior for his group Boo-Yaa T.R.I.B.E., whose "Angry Samoans" album was released internationally May 20. "They're a hit overseas, as a result of their music and an extensive tour through six countries, where they performed in concert and conducted television interviews," says Alexander, who describes the act's current set as an amalgam of metal, rap and funk.

The executive lauds European executives for being open-minded, creatively. "The guys in Europe do a nice job," he continues. "There's not a lot of suits walking around, and they're really into the music, as opposed to when [Boo-Yaa] had their deal [in the U.S.]."

Boo-Yaa T.R.I.B.E. also conducted a promotional tour of five countries April 20 to 28, participating in radio and press interviews. "With cooperation from the various [international] label executives, we've selected appropriate singles and videos, and coordinated the act's participation in various music festivals in Europe," says Alexander. ■



500% increase: Babyface



"Recognized" in Japan: Puppies



Ballad and dance hits: Braxton



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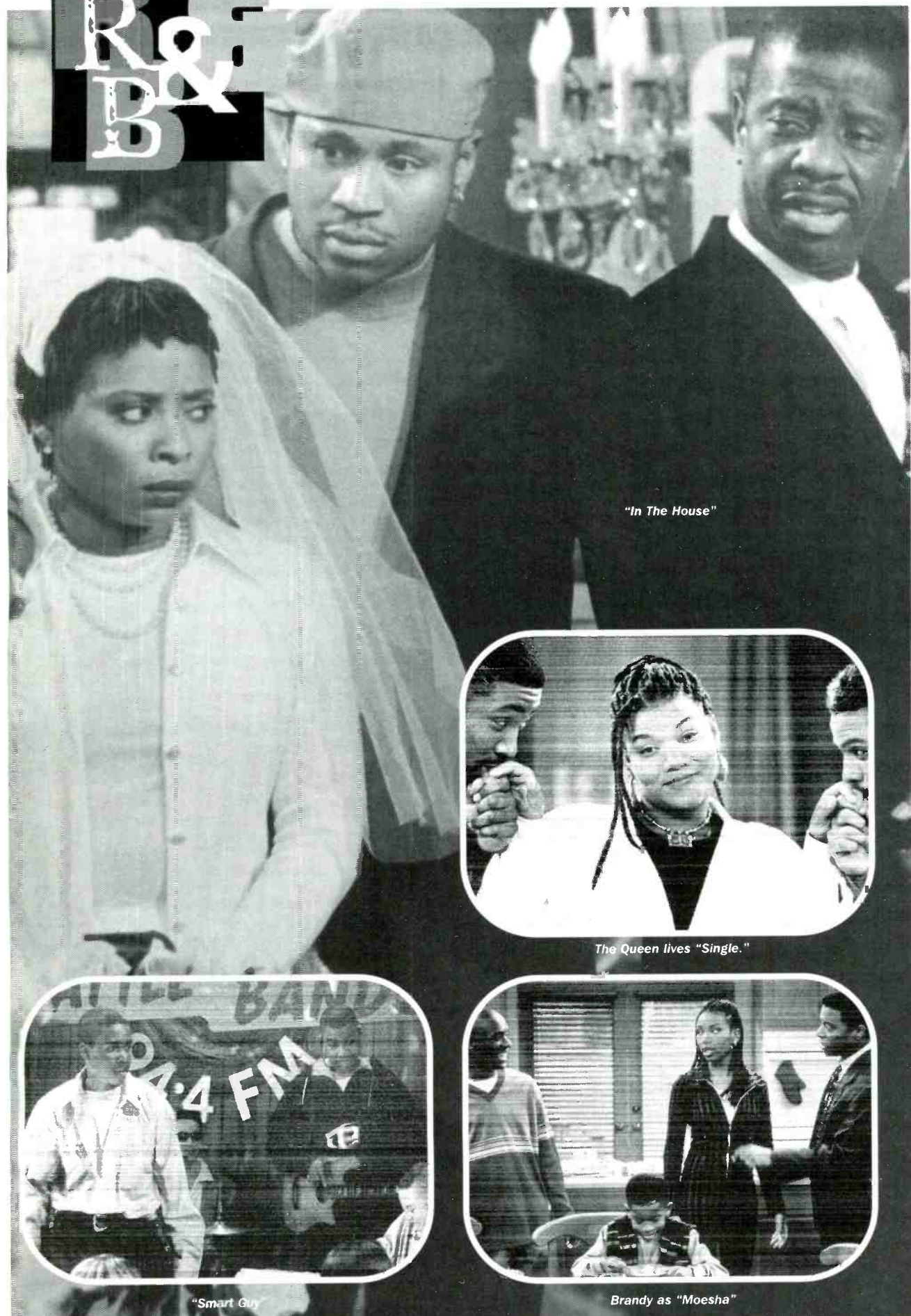
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R&B

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"In The House"



The Queen lives "Single."



"Smart Guy"



Brandy as "Moesha"

**T**hough musical artist-driven shows are increasing—Queen Latifah's "Living Single," Brandy's "Moesha," L.L. Cool J's "In The House" and, more recently, Jason Weaver's "Smart Guy"—the opportunities for mainstream exposure on network television hasn't been the same for R&B acts since the cancellation of "The Arsenio Hall Show" in May 1994.

"Not since [Arsenio] have we had a ratio of [R&B] artists perform on TV equivalent to their success on the pop charts," says Diana Baron, senior VP of publicity at A&M (U.S.), who handles Barry White, CeCe Peniston, Mint Condition and Sounds Of Blackness.

According to Baron, Hall's show was more interested in turning audiences on to all types of music, whereas late-night shows like David Letterman's, Jay Leno's and Conan O'Brien's cater to a much older demographic and don't want to risk turning audiences off with music or artists their demos may not like. "The whole world is watching [them], so it's important what goes on in the first 55 minutes of the show; no one really looks at what goes on in the last five minutes, which is when the acts usually perform, unless it's a big star."

For Darryl Williams, senior VP of A&R and publicity at Elektra (U.S.) and executive producer of Brandy and brother Ray J's debut albums, the late-night shows are an option only for established artists.

"By the time an artist gets to Leno and Letterman, they have sold well over gold and close to platinum, but for breaking new artists, the only vehicle out there is really 'Soul Train.' The next best way is an awards show like the 'Soul Train' or NAACP Image Awards," says Williams. "'New York Undercover' helps a lot, 'Natalie's' is great, but I still don't think it gives you the same type of exposure you had with Arsenio."

Natalie's, the club segment featured at the end of the Fox  
Continued on page 42

**BY SHAWNEE SMITH**

# R&B TO TV: What Have You Done For Me?

# the streets will never be the same

street life records: heating up the summer streets with

**CRAIG MACK**

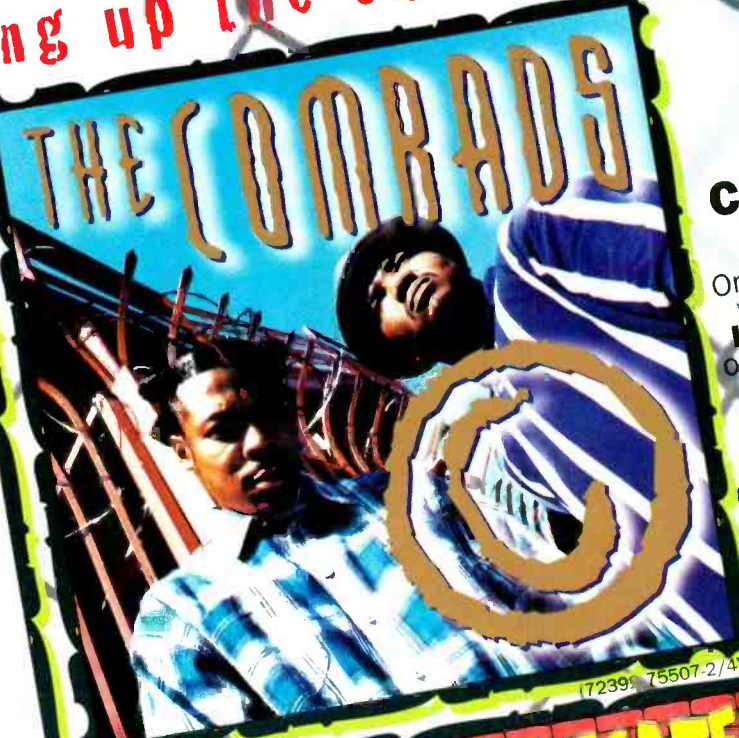


**OPERATION: GET DOWN**

(72392 75521-1/2/4)

**Craig MACK**  
**"Operation: Get Down"**  
 featuring the smash hit & video **"Jockin' My Style"**  
**IN STORES: 6/24**

**THE COMRADS**

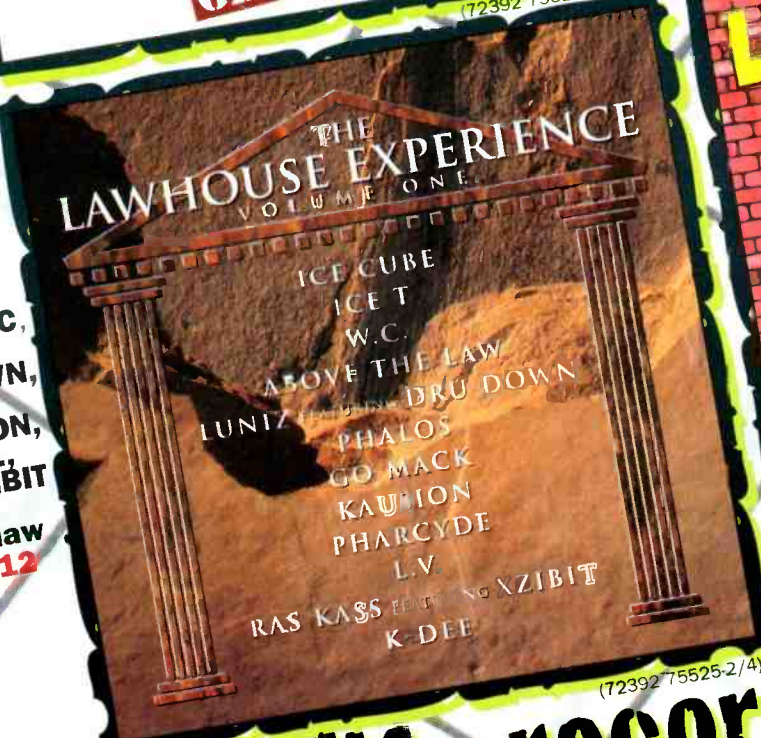


(72392 75507-2/4)

**The COMRADS**  
 Executed by **MACK 10** for One-O Productions with **MACK 10**, **ICE CUBE & WC** of **THE WESTSIDE CONNECTION** featuring the smash single & video **"Homeboyz"**  
**IN STORES: 7/8**



**THE LAWHOUSE EXPERIENCE VOLUME ONE**



ICE CUBE  
 ICE T  
 W.C.  
 ABOVE THE LAW  
 LUNIZ featuring DRU DOWN  
 PHALOS  
 GO MACK, KAUSION,  
 PHARCYDE, L.V.,  
 RAS KASS featuring XZIBIT  
 and K-DEE  
 Produced by Laylaw  
**IN STORES: 8/12**

(72392 75525-2/4)

**The LAWHOUSE EXPERIENCE VOLUME ONE**  
 including ALL NEW songs by **ICE CUBE, ICE T, WC, ABOVE THE LAW, LUNIZ featuring DRU DOWN, PHALOS, GO MACK, KAUSION, PHARCYDE, L.V., RAS KASS featuring XZIBIT and K-DEE**  
 Produced by Laylaw  
**IN STORES: 8/12**

**LAUGH SYNDICATE**



**PHONE JACKIN'**  
 ACTUAL CALLS!

(72392 75520-2/4)

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- Mercury Records
- Miller
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- Peeps Republic
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- Pleasure Island
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- "Someone" featuring Puff Daddy is the next hit from SWV's forthcoming LP, CAN WE, impacts June 10th. New album features performances by Snoop and all of today's hottest rappers. SWV is definitely taking it back to the streets in '97.

## Robyn

INTERNATIONAL STAR  
HITS U.S.

- 17-year-old Swedish star Robyn is ready for major U.S. action. First single "Do You Know (What It Takes)" is the fastest breaking single at crossover this year. Major press and TV blitz to follow. Album coming June 24th.

## Ericka Yancey

NEW STAR ON THE  
HORIZON

Ericka Yancey, 18-year-old R&B sensation, is primed for success with her first single and video "So Good." On BET and THE BOX. Album this summer.

**Be on the  
lookout this  
summer for  
Vanessa Rubin  
and Elusion.**

# R&B



Dru Hill

## SINGLES CHART

Continued from page 34

- 12 **FOR YOU I WILL (FROM "SPACE JAM")**—Monica—Rowdy/Warner Sunset
- 13 **PONY**—Ginuwine—550 Music
- 14 **BIG DADDY**—Heavy D—Uptown
- 15 **COLD ROCK A PARTY**—MC Lyte—EastWest
- 16 **WHAT'S ON TONIGHT**—Montell Jordan—Def Jam
- 17 **NO TIME**—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat
- 18 **EVERY TIME I CLOSE MY EYES**—Babyface—Epic
- 19 **I'LL BE**—Foxy Brown Featuring Jay-Z—Violator/Def Jam
- 20 **CUPID**—112—Bad Boy
- 21 **NO DIGGITY**—BLACKstreet (Featuring Dr. Dre)—Interscope
- 22 **I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)**—Rome—RCA
- 23 **KNOCKS ME OFF MY FEET/YOU SHOULD KNOW**—Donell Jones—LaFace
- 24 **RETURN OF THE MACK**—Mark Morrison—Atlantic
- 25 **TEARS**—The Isley Brothers—T-Neck
- 26 **DA' DIP**—Freak Nasty—Hard Hood/Power
- 27 **I CAN MAKE IT BETTER**—Luther Vandross—LV
- 28 **LAST NIGHT (FROM "THE NUTTY PROFESSOR")**—Az Yet—LaFace
- 29 **HYPNOTIZE**—The Notorious B.I.G.—Bad Boy
- 30 **THIS IS FOR THE LOVER IN YOU**—Babyface Feat. LL Cool J, Howard Hewett, Jody Watley & Jeffrey Daniels—Epic
- 31 **TELL ME (FROM "EDDIE")**—Dru Hill—Island
- 32 **STEELO**—702—Biv 10
- 33 **I'M NOT FEELING YOU**—Yvette Michele—Loud
- 34 **LET ME CLEAR MY THROAT**—DJ Kool—CLR/American
- 35 **COME SEE ME**—112—Bad Boy
- 36 **FOR YOU**—Kenny Lattimore—Columbia
- 37 **YOU DON'T HAVE TO HURT NO MORE**—Mint Condition—Perspective
- 38 **FALLING**—Montell Jordan—Def Jam
- 39 **IT'S YOUR BODY**—Johnny Gill Featuring Roger Troutman—Motown
- 40 **THE THEME (IT'S PARTY TIME)**—Tracey Lee—ByStorm
- 41 **HARD TO SAY I'M SORRY**—Az Yet Featuring Peter Cetera—LaFace
- 42 **REQUEST LINE**—Zhané—Illtown
- 43 **I LOVE ME SOME HIM/I DON'T WANT TO**—Toni Braxton—LaFace
- 44 **MY BABY DADDY**—B-Rock & The Biz—Tony Mercedes/LaFace
- 45 **LET IT GO (FROM "SET IT OFF")**—Ray J—EastWest
- 46 **YOU'RE MAKIN' ME HIGH/LET IT FLOW**—Toni Braxton—LaFace
- 47 **GHETTO LOVE**—Da Brat Featuring T-Boz—So So Def
- 48 **LUCHINI AKA (THIS IS IT)**—Camp Lo—Profile
- 49 **MISSING YOU (FROM "SET IT OFF")**—Brandy, Tamia, Gladys Knight & Chaka Khan—EastWest
- 50 **STREET DREAMS**—NAS—Columbia



Our R&B Cover Photographer: Joseph A. Rosen is a professional photographer based in New York City. He began combining his photography with his love of blues, R&B and jazz over 20 years ago and has amassed an archive of performance and portrait photos of hundreds of artists which have regularly appeared on CD covers as well as in numerous music journals. His work also appeared on the cover of Billboard's May 10 Blues Spotlight and last year's Spotlight on R&B.

# GLOBAL R&B PULSE

LOCAL NOISE FROM THE INTERNATIONAL QUARTER

**LONDON**—Traditionally, on the British R&B scene, it's been female artists—Eternal, Lisa Stansfield, Dina Carroll, Michelle Gayle and Gabrielle—who have enjoyed sustained pop success. Among the new male artists emerging behind trail-blazer Mark Morrison, members of the young quintet **Damage** have made the greatest strides in pushing British R&B from the speciality market to the mainstream. The vocal group consisting of Ras, Noel, Jade, Coree and Andrez was formed in 1991. Signed by Big Life Records in 1994 and releasing just one single in 1995 for the R&B underground, the group has concentrated on vocal training and live performances, honing its act and recording its debut album. Damage's first "official" single, "Anything," edged into the lower half of the U.K. singles chart last summer. A followup, "Love II Love," hit No. 12, and the ballad "Forever" reached No. 6 last Christmas and stayed on the chart for weeks. That helped dispel the tag of Jodeci-wannabees. "We knew in our head that we were Damage and we weren't following this group or that group," says Coree.



Great strides in the U.K.: Damage

Another top 10 hit, "Love Guaranteed," in March preceded the April release of the "Forever" album, which debuted at No. 13. The BMG-distributed Critique label signed the group for the U.S. with plans to release "Forever" in the States next month. "I look up to Damage, even though I'm in Damage," says Andrez, "because they're doing something. This album is hot." —KWAKU

**MUNICH**—The trio of Marvin Broadie, Femi Oladeji and Marco Boi, better known as the **Soultans**, is based in London, but it was the German production team of Tony Hendrik and Karin Hartman (alias Junior Torello & Dee Dee Halligan) who launched the group to success. Hendrik and Hartman have been hit-makers on the German scene since the '70s, most recently as producers of Haddaway. The Soultans have made waves across Europe with traditionally flavored R&B in the vocal style of the Temptations, the Impressions and Smokey Robinson & The Miracles. Broadie originally hails from North Carolina; Oladeji has backed up the likes of Daryll Hall, the Pet Shop Boys and Elton John; Boi is a session singer of Italian and British descent. The group's debut single, "Can't Take My Hands Off You," was released by Coconut/BMG in April 1996 and reached No. 52 on the Music & Media Eurochart with sales and airplay in Germany, in Austria, Switzerland, Belgium and Denmark.



Making waves in Europe: Soultans

For a followup, the group covered Marvin Gaye's "I Heard It Through The Grapevine." A debut album, "Love, Sweat & Tears," was released in February across Europe and in Australasian markets, containing covers of such pop-soul classics as "The First Cut Is The Deepest" and "Jive Talkin'" and the single "Every Little Move." Matthias Immel, product coordinator at BMG GSA, says, "This act has become established on the basis of two singles which took all radio formats by storm and have laid the groundwork for success." —ELLIE WEINERT

**STOCKHOLM**—One of Sweden's most high-profile R&B artists this year is not Swedish at all. Voted best Swedish newcomer at the recent ZTV Dance Music Awards held here April 7, **Lutricia McNeal** first came to Sweden in 1989 on vacation. McNeal, who hails from Oklahoma, is signed to Warner Music Sweden on the XM/Metronome imprint. Although an American citizen, she calls both Stockholm and Dallas home, although the majority of her time is spent in the latter city. Previously known as the female front figure for Swedish act Rob 'n' Raz in the early '90s, McNeal was brought in as a "temporary" replacement for then lead figure Leila K and was prominent on the vocals of two back-to-back hit singles, "Clubhopping" and "In Command." Her breakthrough came last autumn with the release of a cover version of Barbie Benton's '70s hit "Ain't That Just The Way," which made it to No. 1 on the Swedish singles chart.

The remaining tracks on the subsequent debut album, titled "My Side Of Town," are co-written by McNeal and the Swedish writing/production team EZ Productions. The second single, which bears the same name as the album, was a radio favorite and made McNeal pretty much a household name. Her album is currently being released in other European territories. When asked about her award and the phenomenal success of her album, McNeal comments, "I feel blessed. This is a tough business, and it takes lots of hard work to succeed. You have to have a lot of faith, too, because you never know how things will go." —KEN NEPTUNE




Oklahoma to Stockholm: Lutricia McNeal

## MELBOURNE

Beginning her career by singing in Sydney's wine bars when she was only 16, **Renee Geyer** won acclaim through the '70s as Australia's top R&B singer, with five chart singles and three hit albums on RCA and Mushroom. A nine-year stint in Los Angeles brought deals with EMI Music and A&M Records (1988's "Five Easy Pieces," featuring Neil Larsen and Average White Band alumni), recording and touring experience with Joe Cocker, and session work, including backup vocals on Sting's "We'll Be Together." Now based in Melbourne, Geyer returns intermittently to L.A. for projects. It's a measure of the respect she commands here that when her last album, "Difficult Woman" (Larrikin, 1995), failed to get radio airplay, Australian musicians banded to get her back into the spotlight. Acclaimed writer Paul Kelly, who was moved to tears by her earlier version of his "Foggy Highway," wrote three songs and produced the new album, "Renee." Joe Camilleri of the Black Sorrows funded the record. The cream of local players—bluesmen to post-punkers—lined up to get involved.

"Without sounding glib, this is simply the best album I've made, and the most fun I've had," says the 43-year-old Geyer. "My voice sounds better than ever, and I'm more discerning about my music." While some Aussie labels have expressed interest in "Renee," Geyer has her eye on re-entering the U.S. market. "It'd also be wonderful to get my first release in Europe after all this time," she says. —CHRISTIE ELIZER ■





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# R&B

## PERSPECTIVE

Continued from page 30

### MANIFEST DESTINY

Self-sufficiency is a missing element that is key to the continued prosperity of R&B music. Too many of R&B's brightest veteran executives have been put to pasture and now operate on the fringes of the business in various capacities. These minds should be at the forefront, guiding the younger executives in their bid to become successful.

Island black music senior VP Hiram Hicks is to be commended for being a younger executive who has surrounded himself with several old-school execs who have channeled his inspiring musical vision to fiscal reality, with such diverse successes as Dru Hill and the Isley Bros.

Although the exit of tenured professionals in many ways is an unfortunate loss at major labels, their continued contributions at an independent level create opportunities to increase the often-neglected economic base within the African-American community.



Adriana Evans

This economic empowering trend is also evident among up-and-coming labels, such as Roc-A-Fella Records, ByStorm and Dr. Dre's promising Aftermath. Such fresh blood is vital, especially in light of the woes of Death Row, which, despite its dubious reputation, provided an entrepreneurial role model for blacks eager to obtain a share of the American dream.

With the worst of the departmental downsizing apparently passed, personnel at major labels are again able to focus on doing their work rather than just keeping their jobs.

RCA black music senior VP Kevin Evans, one of the few real music men heading any division—pop or otherwise—has overcome the seeming curse of RCA's R&B arm and again made it a profitable concern.

Sony's Columbia and Epic imprints have become mainstays in R&B repertoire, positioning their rosters as viable domestic commodities while aggressively seeking the golden fleece across international waters.

### ALTERNATIVE MARKETING

Although many domestic international-department executives say it's the R&B crossover acts that have the best chance of making it outside the U.S., a growing number of progressive-thinking executives challenge that notion; they are convinced that top R&B artists who don't cross to Billboard's big charts can have viable international careers. In addition to employing greater artist presence and alternative marketing methods for increased sales internationally, executives envision R&B artists making money via touring, product endorsement and other nontraditional means.

On the touring front, many acts are taking to the road with greater frequency, despite the fact that there are fewer than ever venues through which developing acts can practice their performing craft with any measure of profitability.

In an effort to combat the lack of true performance venues,

## R&B & TV

Continued from page 36

network's cop show, "New York Undercover," offers new and vintage R&B acts the opportunity to perform classic R&B songs live.

"I had the idea to bring in classic acts like B.B. King and Bobby Womack, because the concept of urban adult music has been destroyed," says James Mtume, composer for the series. "Then I got the idea to bring in younger acts to do a classic song, like 'Wild Flower' was done by Silk, and Erykah Badu just did 'Stay' by Chaka Khan.

[Booking] is predicated on who's hot, not so much on who has a hot single, so that way we can have somebody who had a hit, like six or seven months ago."

Though the acts don't get to perform their latest singles at Natalie's, Mtume attempts to weave at least three current singles into the show's story line, usually during the opening teaser.

### ACTING OPPORTUNITIES

While "New York Undercover" offers live spots, shows like "Moesha," "Martin" and "Living Single" sometimes give artists an opportunity to act and perform, with special recurring roles and rare "performance" episodes.

Heavy D had a recurring role on the now-syndicated "Roc" and "Living Single," YoYo could be found on "Martin" every so often—the show occasionally guested different R&B and rap artists like Brian McKnight and The Notorious B.I.G. And RuPaul has acted and performed on L.L. Cool J's "In The House," and a concert episode of "Moesha" featured 112, MC Lyte, Xscape, YoYo and BLACKstreet.

Opportunities like these, however, are rare, considering the number of groups in the market. The programs mostly serve to further the star artist's career—not the musical guest's.

"It gives [the artist] the opportunity to sell their music to a broader based group," says Kelly Haley, senior VP of publicity and media relations at Motown, Queen Latifah's label. "Musically, Latifah's core audience is hip-hop, and her show reaches beyond that audience to a broader black demo; and I'm sure there's a white audience who watches too. But at the end of the day, it's gotta be a great song. If it's a great record, it's gonna sell, regardless."

Haley is, however, looking forward to using "Living Single" to cross-promote Latifah's upcoming album.

The effect seems to be the same for artists like Brandy, Jason Weaver and Ray J, soon to be joined by "In The House's" Maia Campbell and "Family Matters'" Darius McCrary, who began their careers on television first but have experienced a slow start in their recording careers.

"I think it's a lot harder [to make the TV-to-music transition] if you're really successful on television and people identify you with your character like Jasmine Guy," says Elektra's

acts are forced to rely heavily on clubs, which rarely offer the acoustics, sound systems and ambience required for a show to go smoothly.

### INDUSTRY ACCOUNTABILITY

Although the record business is a business, the African-American community's culture is innately bound to its music. As a result, every African-American involved in its creation has a de facto responsibility for its preservation and must be held accountable for the genre's creative content—above and beyond the limits of what traditionally is considered proper business standards and ethics.

Unlike other ethnic communities, which do not bear worldwide unfavorable stereotyping to the same degree, African-Americans must be vigilant in preventing these negative perceptions.

Black-music community leaders have an innate responsibility to guard against images, lyrics and overall conduct that depicts an unbalanced portrayal of American blacks. Too often, black sounds and images reinforce to the world a ridiculous depiction of what it means to be black in America's inner cities. "Gangsters" and "hoes" have too long been the code words by which we have allowed our immature youth to portray themselves.



RCA's Kevin Evans



"L.A. Undercover"

Williams. "She came out [musically] with something so different [from her TV character], and she was just known for being [Whitley] on 'A Different World.'"

### NO GUARANTEES OF A HIT

"I think a lot of people are starting to accept [artists as actors] more, because there's a bunch of people doing it now," says Weaver, who starred alongside Brandy on "Thea." "But having a show doesn't always guarantee hit records. People buy records because the album has good songs. If Brandy came out with a wack album, people would say the record is wack but still probably watch the show."

But series featuring musical artists still are not the norm. The majority of R&B acts must fight with the gamut of musical artists for spots on the talk/variety-show circuit, like "The Rosie O'Donnell Show," which recently featured Mint Condition; "Fox After Breakfast," which guested 702; and the various late-night venues.

### HOPE FOR A NEW SEASON

The new fall lineup, however, may once again change the musical face of TV, with three new late-night talk/variety/entertainment shows on tap: "The Keenen Ivory Wayans Show," a *Vibe* magazine program and a talk-show hosted by former L.A. Lakers player, Ervin "Magic" Johnson.

"A lot of shows who try to use music [as an attraction] don't really think about how to use it, and the artists stand out like sore thumbs," says Wayans, citing Mary J. Blige's recent performance on Letterman, whose cameras could not keep up with Blige or her dancers' movements. "The [late-night studios] just are not set up for music artists to give them the opportunity to do what they really do. In addition, for R&B and hip-hop artists, you don't really get the sense that they are comfortable performing for the [demographics of the] studio audience."

Wayans' show, produced in conjunction with Buena Vista Television, is slated to air this August and will include "everything from classic R&B to hip-hop," he says. "I want to create an extensive concert. I'm going to tell the bands, do for us what you would do for a concert."

"Vibe," co-executive produced by Quincy Jones, whose TV/music track record includes "The Fresh Prince Of Bel-Air" and "In The House," is slated to be an outlet for all types of music, according to Keith Clinkscales, magazine president/CEO and co-executive producer of the show.

"It's going to be a 360-degree diversification of music," Clinkscales says. "We're going to make sure that the broadcast has the same sensibility, passion and energy that made *Vibe* magazine so successful."

Hosted by comedian/actor Chris Spencer, "Vibe" is slated to fill the 11 pm Eastern/10 pm Central time slot. The show's premiere had not been decided at press time.

The format for the "Magic Johnson Show" was still being decided at press time but is also expected to include musical guests. ■

In their effort to "keep it real," performers have instead kept it negative. Incredible problems do exist within our inner cities, but there is also a wealth of inspiring treasures to be found there. In most world communities, the negative portrayal of African-Americans is all that is seen. Can they be blamed for buying into such ludicrous depictions if all they see are these images and all they hear is our children denigrating each other with such historically ugly terms as "nigga," "bitch" and "hoe"?

Artist managers, black music executives, radio programmers and retailers all have the power to curtail this perpetuating cycle of self-hatred. We all have a responsibility to educate and inform artists of their influencing actions. To paraphrase an observation made by a well-known rapper, "[The African-American community] is in a state of emergency." Yet on many levels, our actions do not reflect a pro-active approach to overcoming this critical condition.

The tightening of fiscal belts, horrendous layoffs, radio buyouts and the limiting of performance options seem to have put many R&B industry professionals on the same page in many ways. In order to survive, knowing one's job, sharing information and being innovative are marching orders of the late '90s. But in addition to the money-making aspect of black music, we also always remember the cultural impact we are making. ■



Patti LaBelle





# 1997



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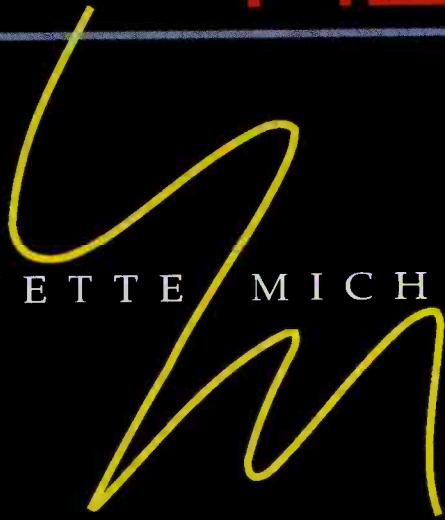
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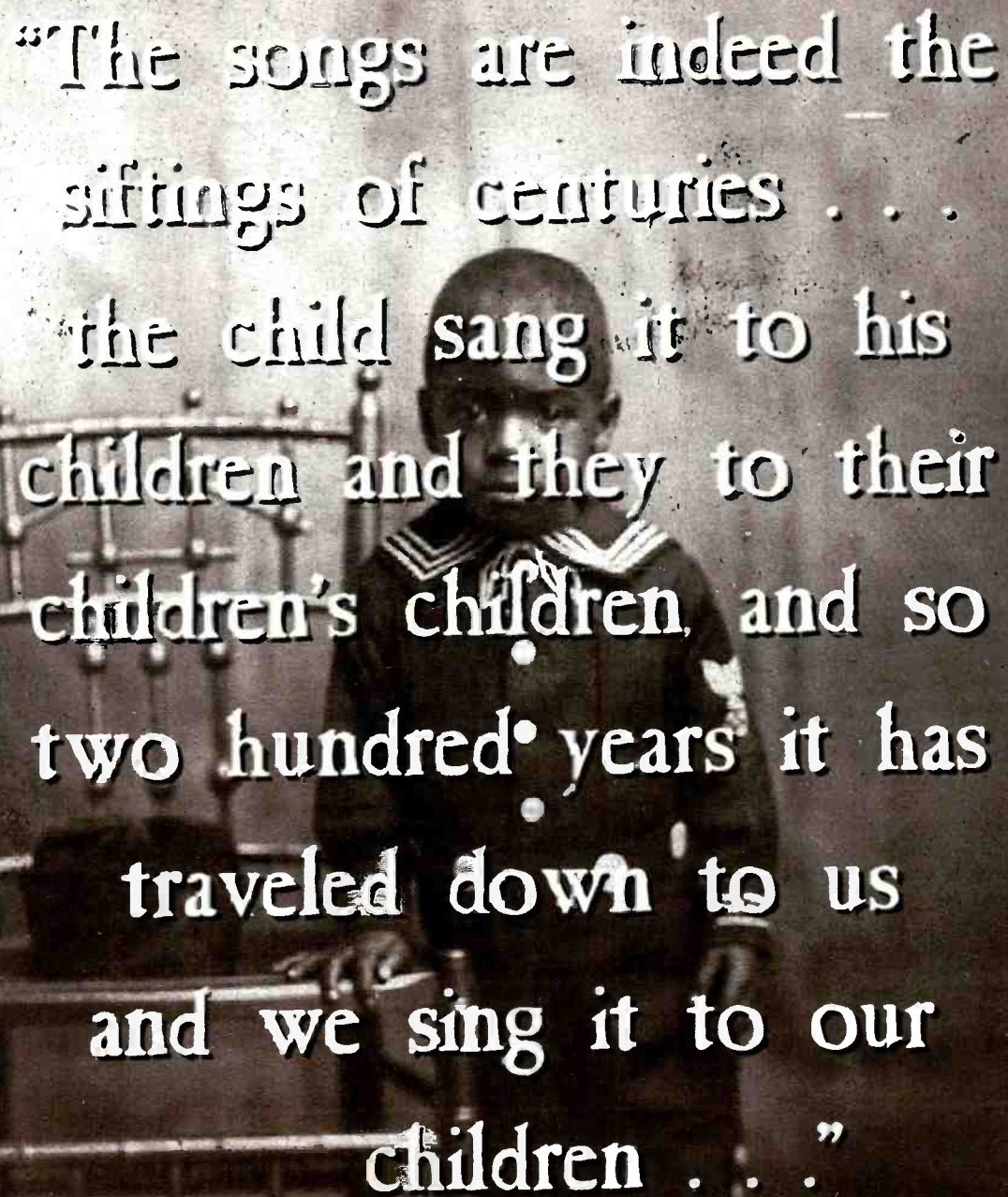
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**R. KELLY**

**JOE**

**IMAJIN**





"The songs are indeed the  
siftings of centuries . . .  
the child sang it to his  
children and they to their  
children's children, and so  
two hundred years it has  
traveled down to us  
and we sing it to our  
children . . ."

—W.E.B. Du Bois



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## Pondering Some Of Clubland's Lingerin' Issues

**QUESTIONS, QUESTIONS:** There is just no escaping the emotional grip of clubland. Even in the middle of the night, when wiser folks are fast asleep, numerous thoughts and questions roll around our brain. And as much as we truly adore life among the grooves, there are a few nagging issues that we simply cannot ignore. For example . . .

Has anyone else noticed the rash of producers and DJs who have gone Hollywood? In addition to the requisite managers and booking agents, this lot now has an assortment of "people" who include stylists, publicists, and even personal drivers. Such creature comforts are certainly quite nice, but



**It's Reigning Soul.** H.O.L.A. recording artist Reign, left, is seen here with Columbia's Maxwell after a recent club appearance in Los Angeles. Reign is currently promoting "Touch And Play," the second single from his debut album "Indestructible," which offers a spicy blend of dance, Latin, and funk styles. Reign and Maxwell are in discussion to write and record together in the coming months.

from our view of the room, few of these star-trippin' folks are generating the hits or industry action to justify a posse that would make Madonna jealous. In fact, several of 'em have never been commercially colder.

Now that the dance genre has, at long last, been acknowledged with a Grammy category (Billboard, May 31), why are we not surprised to witness countless club citizens shift from moaning about a lack of mainstream recognition to complaining in advance over a predicted absence of underground-savvy nominations? Will our community ever take a moment to bask in the glow of victory, instead of whining over the work that still lies ahead?

Is anyone else noticing that the so-called dance music explosion at radio and retail is mostly benefitting white "alternative" acts that are willing to be molded and marketed in the image of rock bands? It's probably just as well, since many of the major house music stars to recently make the transition into popville have completely shed their roots in order to go R&B.



by Larry Flick

Growth and experimentation are cool and highly encouraged, but public denunciations of your history are not. It also makes the eventual back-to-your-roots "comeback" single far less convincing.

And while it's fantastic to see the signing spree in which stateside major labels are indulging, wouldn't it be wise to have a peek at some of the music being recorded in the U.S.? Even to a dyed-in-the-wool Anglo/Europhile, the dearth of attention for American newcomers is conspicuous. Besides, how many Real McCoy/La Bouche sound-alikes are there room for at radio?

As we search for answers to these questions, we welcome the input of anyone with a clue.

**SUMMER JAMS:** Arista Records is going to spend a huge hunk of the summer developing some of its younger acts with a slate of credible, club-directed singles that should add up to a fall filled with pop crossovers.

Perhaps most interesting on the label's agenda is the 12-inch package for Faithless' "Salva Mea." Housemeister Danny Tenaglia has emerged from the studio with four remixes that add up to an album's length of material. Talk about workin' overtime. The primary version of the song clocks in at a whopping and utterly compelling 18 minutes—and there isn't an ounce of fat to be found.

These mixes will surface in mid-June, which will also see the U.K.-rooted band begin its first concert tour of the States. We cannot wait to finally see Rollo, Sister Bliss, and company bring the music of the bril-

liant album "Reverence" to life onstage.

On the diva tip, Arista continues to exert considerable energy supporting Deborah Cox, whose new single, "Things Just Ain't The Same," sports house interpretations by Hex Hector. Her performance here should forever squash longtime comparisons to label-mate Whitney Houston. Also, Lisa Stansfield unveils her gorgeous new self-titled set with a cover of the Barry White classic "Never, Never Gonna Give Ya Up," which has been tweaked and manipulated by Hani and Mark Picchiotti. A nice single choice, though we think the shuffling slow jam "I'm Leaving" has the potential to become a mega multiformat smash à la Toni Braxton's "Un-Break My Heart."

Finally, Arista makes a highly controversial move by soliciting Razor-Gido to reconstruct "Mo' Money, Mo' Problems" by the Notorious B.I.G. into a hands-in-da-air house anthem. Can't help but wonder how the late rapper's die-hard hip-hop following will respond to this. Regardless, we're betting that the wriggling beat and clever use of the original track's sample of "I'm Coming Out" by Diana Ross will render this one of the biggest records of the summer.

**SWINGIN' SINGLES:** Pop/reggae mainstays Ziggy Marley & the Melody Makers continue to woo clubland with "People Get Ready," the first single from their cute new Elektra album, "Fallen Is Babylon." R.H. Factor (aka Michael Rosenman and Michael Hacker) earns high marks for injecting the requisite tribal-house flavor without eliminating the original version's dancehall tone. In fact, the pair prove how compatible the two genres are by weaving island-spiced guitars into a rugged, street-wise bassline. Smart spinners will reach for this one when they want to throw peak-hour punters a festive curve ball.

The refreshing rhythm perspective of R.H. Factor can also be heard on the nifty new Brownstone single, "Five Miles To Empty," on MJJ Music/Work Group. In this case, the team underlines the female trio's smooth harmonies with a dash of disco spice that will have punters with a memory recalling their fave old First Choice hits. Quite nice, indeed.

Jimmy Somerville loyalists should visit their trusty import dealer for a copy of "Safe," a twinkly revision of a tune heard nearly two years ago on his underappreciated (and woefully underpromoted) London album "Dare To Love." Produced by Chuck Norman and Gary Wilkinson, the song's Latin-kissed groove warmly cradles Somerville's romantic words. Todd Terry comes to the table with subdued and soulful remixes that are reminiscent of his work with Everything But The Girl, while DJ Tonka tosses in some happy, Euro-styled percussion into a dubby version that gives it a festive feel. Somerville's label situation in the States is cloudy at the moment, so grab this gem on Germany's Heaven/SPV Records.



**Escape Has Its Babe.** Some of Chicago's finest gathered at the offices of Escape Records to celebrate the signing of Charlie "Babie" Rosario to an exclusive production agreement. The first result of this deal is "Found Love," a slamin' new single by Natalie Hagan that features mixes by Rosario and house music legend Maurice Joshua. The studio touch of Rosario is also felt on "Sweet Holiday" by dance ingénue Donna Lori. Pictured standing, from left, are Larry Sturm, A&R, Escape; David Bloom, business affairs, Escape; Joshua; and Rosario. Seated, from left, are Connie Varvitsiotis, Joshua's manager, 200-Proof Productions; Erik Bradley, music director, WBBM Chicago; Bill Kanatas, marketing/promotion, Escape; and Mark Elfenbein, label manager, Beast Records.

New York's Third Millennium Records momentarily moves away from its dub-track sound with "You Can't Have My Love" by Deep Nation Featuring Lynette DuPre. DuPre is thrilling audiences in "Bring In 'Da Noise, Bring In 'Da Funk," and she shows the potential here to transcend the boundaries of theater and become a diva to be reckoned with. Her delicious voice is put to good use on a song by Tony Moran and Andy Tripoli that deftly straddles the line between the tribal underground and radio-friendly disco.

Rounding out the 12-inch package of "You Can't Have My Love" are a set of stellar re-productions by Vinny Vero and Tony Coluccio, with mixing assistance by Guiseppe D. The three lads have a field day with DuPre's performance, with Vero's pop finesse shining brightest. It's good to see him continue to evolve as a producer worth keeping close tabs on.

**IN THE MIX:** The campaign behind Nuyorican Soul's flawless self-titled album picks up steam with the late-June single release of "I Am The Black Gold Of The Sun." Featuring

the indomitable Jocelyn Brown on lead vocals, this moody midtempo jam is easily the project's strongest bid for radio acceptance—thanks in large part to its jeep-wise backbeat. Club loyalists will probably find new versions of the jam by Masters At Work a tad more useful, though we applaud the folks at Giant Step and GRP Records for looking beyond the dancefloor with this brainchild of master producers "Little" Louie Vega and Kenny "Dope" Gonzalez.

Stateside punters who want to catch Nuyorican Soul in concert had better book a July 25 flight to New York pronto. At this point, a planned gig at the Manhattan Center's Hammerstein Ballroom is the only show on the band's U.S. agenda for the foreseeable future. A tour of Europe will likely absorb much of the summer. The lineup for the New York show is still to be confirmed, but savvy word on the street has it that many of the album's numerous participants—which include India, Roy Ayers, and Tito Puente—will appear. Should be a night to remember.

Before there was "electronica,"  
(Continued on next page)

**Billboard. Dance Breakouts**  
JUNE 7, 1997  
**CLUB PLAY**

1. SOMETHING GOIN' ON TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN LOGIC
2. THE PANTHER PARTY MAD MOSES NERVOUS
3. I'M TALKING TO YOU SHAMPALE CARTIER SFP
4. KEEP ON GROOVIN' ONE VISION MUSIC PLANT
5. AND THEN THE RAIN FALLS BLUE AMAZON SM:JE

**MAXI-SINGLES SALES**

1. WE TRYING TO STAY ALIVE WYCLEF JEAN FEAT. REFUGEE ALL STARS RUFFHOUSE
2. CRUSH ZHANE ILLTOWN
3. RUNNING SONG AMBERSUNSHOWER GEE STREET
4. SPIRIT SOUNDS OF BLACKNESS PERSPECTIVE
5. DO YOU KNOW (WHAT IT TAKES) ROBYN RCA

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

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- DANCEHALL
- TRANCE
- PROGRESSIVE
- CLASSICS
- DANCE
- CLUBHOUSE
- ACID

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
<b>***No. 1***</b>					
1	4	7	6	FABLE DECONSTRUCTION 13356/ARISTA	ROBERT MILES
2	2	5	7	SPIN SPIN SUGAR CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	SNEAKER PIMPS
3	6	8	8	IN MY ARMS MUTE/MAVERICK 43857/WARNER BROS.	ERASURE
4	8	16	6	LOVE IS ALL WE NEED MCA PROMO	MARY J. BLIGE
5	7	10	9	OFFSHORE EDEL AMERICA 36800	CHICANE
6	10	17	5	IT'S NO GOOD MUTE 43845/REPRISE	DEPECHE MODE
7	1	2	10	NOT OVER YET PERFECTO/KINETIC 43734/REPRISE	GRACE
8	9	12	7	SUPERNATURAL NERVOUS 20236	KIM ENGLISH
9	12	21	5	IT MUST BE LOVE BIG BEAT 95602/ATLANTIC	ROBIN S.
10	3	1	8	I MISS YOU ELEKTRA PROMO/EEG	BJORK
11	5	3	10	TESTIFY SOULFURIC 0005	JAY WILLIAMS
12	16	22	6	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3102/GRP	NUYORICAN SOUL FEAT. JOCELYN BROWN
13	14	15	9	MUSIC POPULAR 26045/CRITIQUE	DOLCE & GABBANA
14	11	6	10	DA FUNK SOMA 38587/VIRGIN	DAFT PUNK
15	19	25	5	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.
16	17	19	8	YOU DON'T KNOW EPIC 78548	CYNDI LAUPER
17	13	4	12	MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RHYTHM 12504	REEL 2 REAL FEAT. PROYECTO UNO
18	21	33	5	FUN FOR ME ECHO 43877/WARNER BROS.	MOLOKO
19	27	40	3	FREE STRICTLY RHYTHM 12512	ULTRA NATE
20	22	31	6	A LITTLE BIT OF ECSTASY CLASSIFIED/TIMBER! 0190/TOMMY BOY	JOCELYN ENRIQUEZ
21	18	9	12	ONE IN A MILLION BLACKGROUND PROMO/ATLANTIC	AALIYAH
<b>***Power Pck***</b>					
22	31	42	3	I DON'T WANT TO LAFACE 24230/ARISTA	TONI BRAXTON
23	20	18	9	ONE MORE TIME ARISTA 13329	REAL MCCOY
24	29	32	6	SOMETIMES DELICIOUS VINYL 4009/RED ANT	THE BRAND NEW HEAVIES
25	36	35	5	OXYGENE 8 EPIC 78553	JEAN MICHEL JARRE
26	37	45	3	HOLD ON PERSPECTIVE 581315/A&M	ANN NESBY
27	35	36	4	BLOOD ON THE DANCE FLOOR EPIC 78008	MICHAEL JACKSON
28	38	47	3	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	BRAINBUG
29	15	11	12	THAT SOUND KING STREET 1058	PUMP FRICTION
30	24	27	7	GONNA MAKE IT MOONSHINE 88437	STATESIDE
31	25	14	11	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 43854/WARNER BROS.	PAULA COLE
32	26	23	10	MAKE YOUR OWN KIND OF MUSIC MCA SOUNDTRACKS PROMO/MCA	MAMA CASS
33	23	20	10	MAJICK MOONSHINE 88434	KEOKI
34	40	41	4	WHAT DO I GOTTA DO KING STREET 1059	URBAN SOUL
35	41	46	4	GIMME SOME LOVE ETERNAL 43864/WARNER BROS.	GINA G
36	42	—	2	JUST A FREAK MERCURY 574433	CRYSTAL WATERS FEATURING DENNIS RODMAN
37	28	24	11	SAXMANIA AQUA BOOGIE 036	MIJANGOS
38	44	49	3	MOMENT OF MY LIFE DEFINITY 001	BOBBY D'AMBROSIO FEAT. MICHELLE WEEKS
39	30	26	9	RELEASE YO' SELF ULTRA 009	TRANSLANTIC SOUL
40	48	—	2	NARRA MINE FFR/LONDON 531110/ISLAND	GENASIDE II
41	32	29	8	CARRY ON INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
42	34	28	11	YUM YUM JELLYBEAN 2521	PULSE FEATURING ANTOINETTE ROBERSON
43	39	34	5	VIRTUAL INSANITY WORK PROMO	JAMIROQUAI
44	43	50	3	HARMONICA TRACK 97 MAXI TRACKS 2055/MAXI	SOULBOY
45	46	—	2	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXXT MILLENNIUM
46	45	—	2	KEEP LOVE TOGETHER JPS IMPORT	LOVE TO INFINITY
<b>***Hot Shot Debut***</b>					
47	NEW	1	1	EVERYBODY NEEDS TO BE LOVED VU 38595/VIRGIN	GROOVE JUNKIES FEAT. AJANI
48	NEW	1	1	I FOUND LOVE JELLYBEAN 2522	DARRYL D'BONNEAU
49	NEW	1	1	ON TRACK MERCURY IMPORT	YELLO
50	NEW	1	1	RIDE A ROCKET FFR/LONDON 531111/ISLAND	LITHIUM AND SONYA MADAN

## 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.



ARTIST

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>***No. 1***</b>					
1	1	2	12	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	KRS-ONE
2	2	—	2	I DON'T WANT TO/ LOVE ME SOME HIM (T) LAFACE 24230/ARISTA	TONI BRAXTON
3	6	3	15	RETURN OF THE MACK (T) ATLANTIC 85443/AG	MARK MORRISON
<b>***Greatest Gainer***</b>					
4	22	—	2	WHO YOU WIT (T) QWEST 43883/WARNER BROS.	JAY-Z
5	3	1	10	A LITTLE BIT OF ECSTASY (T) CLASSIFIED/TIMBER! 0190/TOMMY BOY	JOCELYN ENRIQUEZ
6	4	5	13	INSOMNIA (T) ARISTA 13333	FAITHLESS
7	11	14	16	CALL ME (T) LOGIC 45726/RCA	LE CLICK
8	12	8	14	CAN'T NOBODY HOLD ME DOWN (T) BAD BOY 79081/ARISTA	PUFF DADDY (FEAT. MASE)
9	8	—	7	IT'S ALRIGHT, I FEEL IT! (T) GIANT STEP/BLUE THUMB 3102/GRP	NUYORICAN SOUL FEAT. JOCELYN BROWN
10	18	—	2	PICK IT UP (T) DEF JAM 573927/MERCURY	REDMAN
11	13	7	39	LET ME CLEAR MY THROAT (T) CLR/AMERICAN 43764/WARNER BROS.	DJ KOOL
12	10	4	17	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56121/UNIVERSAL	TRACEY LEE
13	5	—	2	THE PERFECT DRUG (X) NOTHING 95007/INTERSCOPE	NINE INCH NAILS
<b>***Hot Shot Debut***</b>					
14	NEW	1	1	WHEN I DIE (T) ARISTA 13368	NO MERCY
15	NEW	1	1	MY WORLD (T) PAYDAY/FFRR 572001/ISLAND	O.C.
16	7	6	5	BLOOD ON THE DANCE FLOOR (T) EPIC 78008	MICHAEL JACKSON
17	50	—	4	THINKING OF YOU/LET'S GET DOWN (M) (T) MERCURY 574383	TONY TONI TONE
18	19	17	7	CAN U FEEL IT (T) (X) DV8 582123/A&M	3RD PARTY
19	23	16	19	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
20	NEW	1	1	CUPID (T) (X) BAD BOY 79102/ARISTA	112
21	38	27	9	COME ON (M) (T) (X) EASTWEST 63998/EEG	BILLY LAWRENCE FEATURING MC LYTE
22	9	11	5	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	CRU FEAT. SLICK RICK
23	15	25	4	IT'S NO GOOD (T) (X) MUTE/REPRISE 43845/WARNER BROS.	DEPECHE MODE
24	21	18	8	MY BABY DADDY (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	B-ROCK & THE BIZZ
25	14	19	28	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	TONI BRAXTON
26	17	15	5	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	SNEAKER PIMPS
27	26	9	3	SAY YOU'LL BE THERE (T) VIRGIN 38592	SPICE GIRLS
28	NEW	1	1	JUST A FREAK (T) MERCURY 574433	CRYSTAL WATERS FEATURING DENNIS RODMAN
29	20	13	3	REACH/MI GENTE LATINA (T) (X) COLUMBIA 78507	ROBI ROB'S CLUBWORLD
30	NEW	1	1	5 MILES TO EMPTY (T) (X) MJJ/WORK 78495/EPIC	BROWNSTONE
31	30	23	11	ONE MORE TIME (T) (X) ARISTA 13329	REAL MCCOY
32	25	38	8	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	PAULA COLE
33	RE-ENTRY	4	4	THAT'S RIGHT (T) (X) BREAKAWAY/SUCCESS 58641/EMI	DJ TAZ FEATURING RAHEEM THE DREAM
34	NEW	1	1	BRAIN (T) GEE STREET 27500	JUNGLE BROTHERS
35	34	39	15	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	NUYORICAN SOUL FEATURING INDIA
36	RE-ENTRY	6	6	NO ONE BUT YOU (T) H.O.L.A. 341014/ISLAND	VERONICA (FEATURING CRAIG MACK)
37	27	24	7	SOMETIMES (T) (X) DELICIOUS VINYL 4009/RED ANT	THE BRAND NEW HEAVIES
38	RE-ENTRY	14	14	DON'T SPEAK (T) (X) ZYX 66073	CLUELESS
39	16	—	2	IN MY ARMS (T) (X) MUTE/MAVERICK 43857/WARNER BROS.	ERASURE
40	37	29	24	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	R. KELLY
41	43	44	6	LET ME BE YOUR UNDERWEAR/ALWAYS UNIQUE (T) (X) TWISTED 55314/MCA	CLUB 69
42	36	30	27	SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND	C.J. BOLLAND
43	24	10	3	DO YOU BELIEVE? (T) VIOLATOR 1606/RELATIVITY	THE BEATNUTS
44	41	—	6	DA FUNK (T) SOMA 38587/VIRGIN	DAFT PUNK
45	RE-ENTRY	8	8	MUEVE LA CADERA (MOVE YOUR BODY) (T) (X) STRICTLY RHYTHM 12504	REEL 2 REAL FEAT. PROYECTO UNO
46	NEW	1	1	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
47	33	20	3	THE BEGINNING OF THE END (T) PENDULUM 58639/EMI	BOOGIEMONSTERS
48	RE-ENTRY	30	30	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	TORI AMOS
49	45	37	16	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	MADONNA
50	NEW	1	1	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) (T) GEFFEN 22230	CHER

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. Video clip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

## DANCE TRAX

(Continued from preceding page)

there was Meat Beat Manifesto bravely helping to pave a path of club acceptance for groovemeisters who didn't subscribe to house or hi-NRG music. In fact, a sharp ear can hear the influence of Meat Beat maestro Jack Dangers in countless current electronic dance recordings. Well, like they say, ain't nothin' like the real thing. And the real thing is back in action with "Original Fire," an aptly titled EP on Nothing Records. This is intense stuff that is as engaging to the brain as it might be to the booty. A fine

precursor to the band's full-length, due later this year.

It's easy to take a reliable source of information and good music for granted—especially when the source delivers the goods with the deceptive ease that Promo-Only does. Based in Caselberry, Fla., Promo-Only has become the best place to monitor the key club, pop, and R&B singles in the biz. Each month, the company issues CD samplers featuring key new singles to programmers, DJs, and journalists. It's an invaluable, often on-

point package that has only gotten better with the launch of the new "Underground" and "Import" discs. Here's where the savvy ears of Promo-Only honchos Pete Werner and Jim Robinson are put to best use. This month, for example, they are exposing such slammers as "Ripe" by Special Agents, "Dos Piratas" by Sonrisas, and "My Spirit" by Tilt—all of which might not normally find widespread attention. Props to Werner and Robinson for a job well done.

Ministry of Sound continues to

affirm its status as one of clubland's strongest and most diverse entities with the launch of an as-yet-untitled youth lifestyle magazine. The publication will be spearheaded in the U.K. by James Bethell. There's no word yet on whether the States will be factored into the mix just yet.

On the industry executive front, Guy Orndel has ended a six-year tenure with the Disco Mix Club (DMC) in London, during which he played a variety of key creative roles. Among his recent duties was acting as

the manager of the company's label, which has had success with its "United DJs Of America" compilation series. He has also been instrumental in the management of Brothers In Rhythm. There is no word yet on a replacement at DMC. Meanwhile, Orndel is dividing his time between mulling several offers and planning for a late-summer jaunt on the hotly touted Cream club tour of the States. We can't wait to see where this shrewd and talented lad will land next.



**Brought To You By Martha White.** For the second straight year, Martha White Foods (a division of Pillsbury) is sponsoring Alison Krauss & Union Station's tour. Shown in the back row, from left, are Pillsbury's Doug Rowan and band members Ron Block, Barry Bales, Adam Steffey, and Dan Tyminski. In front row are the Grand Ole Opry's Bob Whittaker, Pillsbury's Nell Smith, Rounder Records' Brad Paul, Krauss, and Pillsbury's Jay Spenchan.

## Expectations High For Peterson

### Warner/Reprise Primes Seasoned Singer/Songwriter

BY DEBORAH EVANS PRICE

NASHVILLE—Word around Music Row for the past several months has been that Michael Peterson is *the* new artist to watch in country music. He created a stir with his performance on the Warner/Reprise show during the Country Radio Seminar (CRS) in March, and expectations for his debut single were high. With the release of "Drink, Swear, Steal & Lie," Peterson is meeting and exceeding expectations.

"Phenomenal" is how Warner/Reprise senior VP of national promotion Bill Mayne describes reaction to the single, which is No. 35 on Hot Country

Singles & Tracks this issue. "The response from radio has just been overwhelming about this guy."

"We did the standard setup, but I definitely attribute it to the music first and who Michael is second. He did the radio tour. He also performed on the CRS show, and people have been bugging us about making them wait so



PETERSON

long before we put the first single out. So far the response has been great, absolutely overwhelming." "We added it a couple weeks ago. I'm not lying, I swear it's doing well," says Larry Daniels, PD at KNIX-FM Phoenix. "I came away from CRS thinking this was the one individual who stood out among the new acts. I was really impressed, then spent some time talking to him and became even more impressed."

"Then he came by the radio station a couple weeks ago and did a little thing in front of our staff—sang for everybody and wowed the entire staff. He's for real. He's got quite a personality, and he's got all the tools."

Paige Levy, Warner/Reprise senior VP of A&R, signed the singer/songwriter to the label and is also quick to sing his praises.

"Michael came in as an already seasoned entertainer," she says. "He'd been onstage for 10 years prior to this. He has a great sense of himself. He's an accomplished songwriter. He's been writing for 10 years and had really learned the craft of how you need to write for country radio. So I felt like the package was already there—amazing songs, a great voice, and a smile that would knock you over."

Like Mayne, Levy is pleased with the single's acceptance. "I think you can hear personality in it," she says. "I think Michael's personality jumps out in that song. You can hear the way he

sings with so much emotion, especially in the chorus."

Peterson is a native of Tucson, Ariz. After his family moved to the eastern part of Washington state, he grew up dividing his time between his two passions—football and music. His formative years were spent listening to a variety of music, from Cole Porter and Hoagy Carmichael to Roger Miller and Willie Nelson. He earned scholarships for both music and football, and it was football that led to his first break in the music business. Teammate Brad Westering ended up becoming a producer for Deniece Williams and enlisting his buddy Peterson to contribute songs to Williams' R&B and gospel albums. Peterson also had a song cut by the Imperials that became a hit in the contemporary Christian market.

He began commuting from Washington to Nashville to co-write with Music Row writers, and like many other aspiring country talents, he finally made the move to Nashville. He says it was his songwriting that first began opening doors on Music Row.

"It seems like songs just showed up when I needed them to," Peterson says. "A song I wrote called 'That's What They Said About The Buffalo' created a little bit of a buzz, and then about the time that died away, 'Drink, Swear, Steal & Lie' showed up, and about the time it died away, 'When The Bartender Cries' showed up."

"It was interesting to me how important the song was . . . To see songs appear and make a way for you gave me greater appreciation for the song. And out of that came my publishing deal and then my record deal."

Peterson signed with Warner/Chappell Music in December 1996. Though he'd had several cuts recorded, it was his first time signing exclusively with a publisher. Peterson says he's enjoyed the support and creative atmosphere at Warner/Chappell. Songwriting is a priority with him, and he's already writing material for the next album.

(Continued on page 51)

## Doug Johnson Takes On Giant Task; Trisha, LeAnn Locked In Ballad Battle

**L**ABEL WATCH: Doug Johnson, who moved to Giant Nashville as president May 27 (see story, page 6), says there will be new signings at the label, but not immediately. Johnson, who until last week was senior VP at Epic Records, says his first priority is settling in.

"Job one for me is getting to know the artists here and their management," Johnson tells Nashville Scene. "I'm coming in here as a team player, and I want to find out what their vision is. I want to make sure every artist has the best chance of reaching their potential. Then, obviously, I need to get to know the staff here. So, I'm coming in here with a lot of questions. What we're going to do here is not about quantity; it's about quality."

"I'm a big believer in the music. The music has got to drive what we do here, and it's going to take a while to assess where we are. It will take a while to bring in new music to this company. I want to create an environment at Giant Records that is a safe place for creative people where they will be respected and where the integrity of their music will be respected."

Regarding the fiercely competitive marketplace that Nashville has become,

Johnson says labels have to get better. "There's never been a time when good music could be lost as easily as it could be today, but everyone's hungry for great music, and it will rise to the top," he says. "Today, the elevator is full, so you better be good enough to pull somebody off the elevator because that elevator is going to continue to go up. Every opportunity is still there. A lot of people talk about whether country is going left or right or traditional. I think our focus will be up—raising the standards. Our focus is the higher ground."

Johnson is optimistic about Giant's small but active roster. "Clay Walker will soon celebrate his fourth platinum album," he says, "and I went to hear Daryle Singletary Friday night at the Wildhorse, and I didn't realize what a great singer he is until I heard him live." The roster also includes Regina Regina, Rebekah Del Rio, and Terry McMillan. The latter, Johnson notes, has recorded a gospel album. "I'm a huge fan of Terry's anyway," he says, "and it's a very fun, soulful gospel record." With such a project, Johnson says, the label won't worry about definitions of country music.

"Maybe sometimes we put up our own boundaries," he says. "And we should be thinking, 'This is great music, and based on the tools we have to work with, can we make it work?' When I fell in love with music, I didn't know there were so many boundaries. We should all be looking for

ways to expose great music rather than worrying about what supposedly can't be done. We have to be realistic, but we also have to realize that we're guardians of artists' dreams and visions. I will not sleep well if I know my artists are not sleeping well."

Johnson says Giant chief Irving Azoff's mandate to him when he accepted the job was "ultimately having the greatest record company we can have. It's not about how quick we can do it. To me, that means that I'll be subtly urgent."

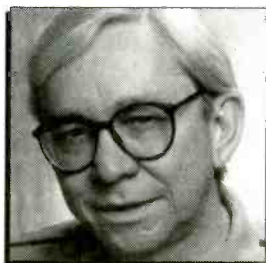
**O**N THE ROW: In the wake of the "Butterfly Kisses" wars (Billboard, May 31), Trisha Yearwood and LeAnn Rimes have faced off in a ballad battle, and Yearwood appears to have gotten the best of the affair. Both have

recorded and released versions of songwriter Diane Warren's "How Do I Live." Rimes originally recorded the song for the soundtrack to the Touchstone movie "Con Air," due for release Friday (6), but Disney, the film's producer, decided to pass on the Rimes version. Curb Records, meanwhile, released the song as a single with an accompanying video.

In the meantime, MCA was approached by Disney for Yearwood to record the song for the movie. She did so and also filmed a video. Both singles went to radio May 23 and both videos went to CMT the same day. The channel began airing both versions May 28 on the program "CMT Delivery Room" and posted a telephone number for viewers to phone in their preferences.

Results of the phone poll were to be released by CMT Wednesday (4). In a local newspaper poll, Yearwood garnered three times as many votes as Rimes. MCA and Curb were already dueling over cover versions of "Butterfly Kisses," with MCA releasing the Raybon Bros. version and Curb with Jeff Carson's.

Toby Keith has recorded a duet with Sting of the latter's composition "I'm So Happy I Can't Stop Crying" for Keith's forthcoming album, "Dream Walkin' . . ." Bill Velez signs a multiyear contract extension with SESAC as president/COO. SESAC co-chairman/CEO Stephen C. Swid notes that since Velez joined SESAC in 1994, the company's income has more than doubled. Meanwhile, Wayne Bickerton has been named SESAC International chairman . . . The summer series of Tuesday night bluegrass shows at the Ryman Auditorium begins Tuesday (3) with the Nashville Bluegrass Band and Claire Lynch & the Front Porch String Band. Chevrolet sponsors the series, which ends Aug. 26.



by Chet Flippo



**ASCAP Meets.** Members of ASCAP gathered at Loew's Vanderbilt Plaza Hotel in Nashville for the society's annual membership meeting. Pictured, from left, are ASCAP VP Connie Bradley, Warner Bros. singer/songwriter Victoria Shaw, ASCAP president/chairman of the board Marilyn Bergman, and Warner Bros. singer/songwriter Vanessa Hill.

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

JUNE 7, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				<b>★ ★ ★ No. 1 ★ ★ ★</b>		
①	3	10	5	<b>IT'S YOUR LOVE</b> J.STROUD, B.GALLIMORE, T.MCGRAW (S.SMITH)	<b>TIM MCGRAW (WITH FAITH HILL)</b> (C) (D) (V) CURB 73019	1
②	5	11	9	<b>WHO'S CHEATIN' WHO</b> K.STEGALL (J.HAYES)	<b>ALAN JACKSON</b> (C) (V) ARISTA 13069	2
③	1	6	15	<b>SITTIN' ON GO</b> B.J.WALKER, JR., K.LEHNING (J.LEO, R.BOWLES)	<b>BRYAN WHITE</b> ASYLUM ALBUM CUT	1
④	4	8	15	<b>A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)</b> D.MALLOY, N.WILSON (R.BOWLES, R.BYRNE)	<b>MINDY MCCREADY</b> (C) (D) (V) BNA 64757	4
⑤	7	9	18	<b>SHE'S SURE TAKING IT WELL</b> C.FARREN (T.BUPPERT, D.PFRIMMER, G.TEREN)	<b>KEVIN SHARP</b> 143 ALBUM CUT/ASYLUM	5
⑥	8	12	11	<b>A LITTLE MORE LOVE</b> T.BROWN (V.GILL)	<b>VINCE GILL</b> (C) (V) MCA 55307	6
⑦	10	13	12	<b>THE LIGHT IN YOUR EYES</b> C.HOWARD, W.RIMES (D.TYLER)	<b>LEANN RIMES</b> (C) (D) (V) CURB 76959	7
⑧	2	1	13	<b>ONE NIGHT AT A TIME</b> T.BROWN, G.STRAT (E.B.LEE, E.KILGALLON, R.COOK)	<b>GEORGE STRAIT</b> (C) (V) MCA 55321	1
⑨	13	15	12	<b>WHY WOULD I SAY GOODBYE</b> D.COOK, K.BROOKS, R.DUNN (K.BROOKS, C.WATERS)	<b>BROOKS &amp; DUNN</b> (V) ARISTA 13073	9
⑩	6	7	15	<b>I MISS YOU A LITTLE</b> C.PETOCZ (M.ANTHONY, R.FAGAN, J.M.MONTGOMERY)	<b>JOHN MICHAEL MONTGOMERY</b> (C) (D) (V) ATLANTIC 84865	6
⑪	16	18	9	<b>I'D RATHER RIDE AROUND WITH YOU</b> R.MCENTIRE, J.GUESS (M.D.SANDERS, T.NICHOLS)	<b>REBA MCENTIRE</b> (V) MCA 72006	11
⑫	17	16	12	<b>LOVED TOO MUCH</b> D.JOHNSON (D.SCHLITZ, B.LIVSEY)	<b>TY HERNDON</b> EPIC ALBUM CUT	12
⑬	18	17	15	<b>LITTLE THINGS</b> G.BROWN (M.DULANEY, S.D.JONES)	<b>TANYA TUCKER</b> (C) (V) CAPITOL NASHVILLE 58630	13
⑭	9	3	15	<b>SAD LOOKIN' MOON</b> D.COOK, ALABAMA (R.OWEN, T.GENTRY, G.FOWLER)	<b>ALABAMA</b> (C) (D) (V) RCA 64775	2
⑮	19	19	11	<b>COUNT ME IN</b> C.FARREN (D.CARTER, C.JONES)	<b>DEANA CARTER</b> (V) CAPITOL NASHVILLE 19510	15
				<b>★ ★ ★ AIRPOWER ★ ★ ★</b>		
⑯	21	21	15	<b>PLACES I'VE NEVER BEEN</b> C.CHAMBERLAIN, K.STEGALL (T.MARTIN, R.WILSON, A.MAYO)	<b>MARK WILLIS</b> (V) MERCURY NASHVILLE 574150	16
⑰	14	14	15	<b>SIX DAYS ON THE ROAD</b> M.MILLER, M.MCANALLY (E.GREENE, C.MONTGOMERY)	<b>SAWYER BROWN</b> (C) (D) (V) CURB 73016	13
⑱	12	2	16	<b>BETTER MAN, BETTER OFF</b> F.ANDERSON, T.LAWRENCE (B.JONES, S.P.DAVIS)	<b>TRACY LAWRENCE</b> (C) (D) (V) ATLANTIC 83004	2
⑲	20	20	13	<b>LET IT RAIN</b> T.BROWN (M.CHSNUTT, S.LESIE, R.SPRINGER)	<b>MARK CHESNUTT</b> (C) (V) DECCA 55293	19
⑳	24	30	7	<b>I LEFT SOMETHING TURNED ON AT HOME</b> S.HENDRICKS (B.LAWSON, J.SCHWEERS)	<b>TRACE ADKINS</b> (V) CAPITOL NASHVILLE 19579	20
㉑	11	4	20	<b>GOOD AS I WAS TO YOU</b> J.STROUD (D.SCHLITZ, B.LIVSEY)	<b>LORRIE MORGAN</b> (V) BNA 64681	4
㉒	22	28	7	<b>ALL THE GOOD ONES ARE GONE</b> B.J.WALKER, JR., P.TILLIS (D.DILLON, B.MCDILL)	<b>PAM TILLIS</b> (V) ARISTA 13084	22
㉓	15	5	16	<b>ON THE VERGE</b> P.WORLEY, J.HOBBS, E.SEAY (H.PRESTWOOD)	<b>COLLIN RAYE</b> (C) (D) (V) MCA 55325	2
㉔	26	27	12	<b>I UNUSUALLY GET THIS WAY WITH YOU</b> S.BUCKINGHAM, D.JOHNSON (D.LOGGINS, A.RAY)	<b>RICK TREVINO</b> COLUMBIA ALBUM CUT	24
㉕	25	29	14	<b>WHATSOEVER COMES FIRST</b> J.SLATE, D.JOHNSON (W.ALDRIIDGE, B.CRISLER, D.WOMACK)	<b>SONS OF THE DESERT</b> (C) (D) (V) MCA 55250	25
㉖	28	33	7	<b>THE TROUBLE WITH THE TRUTH</b> E.GORDY, JR. (G.NICHOLSON)	<b>PATTY LOVELESS</b> EPIC ALBUM CUT	26
㉗	34	35	6	<b>COME CRYIN' TO ME</b> D.COOK, W.WILSON (J.RICH, W.WILSON, M.D.SANDERS)	<b>LONESTAR</b> (C) (D) (V) BNA 64841	27
㉘	31	31	8	<b>SHE'S GOING HOME WITH ME</b> D.WAS, T.TRITT (T.TRITT)	<b>TRAVIS TRITT</b> WARNER BROS. ALBUM CUT	28
㉙	27	24	19	<b>RUMOR HAS IT</b> J.STROUD, C.WALKER (C.WALKER, M.J.GREENE)	<b>CLAY WALKER</b> GIANT ALBUM CUT/REPRISE	1
㉚	35	36	8	<b>I WILL, IF YOU WILL</b> C.HOWARD (J.B.JARVIS, R.GOODRUM)	<b>JOHN BERRY</b> (V) CAPITOL NASHVILLE 19511	30
㉛	31	29	26	<b>(THIS AIN'T) NO THINKIN' THING</b> S.HENDRICKS (T.NICHOLS, M.D.SANDERS)	<b>TRACE ADKINS</b> (V) CAPITOL NASHVILLE 19524	1
㉜	32	23	13	<b>NEVER AGAIN, AGAIN</b> M.WRIGHT (M.HOLMES, B.ISHAM)	<b>LEE ANN WOMACK</b> (C) (V) DECCA 55320	23
㉝	36	37	7	<b>ONE, TWO, I LOVE YOU</b> J.STROUD, C.WALKER (B.JONES, E.HILL)	<b>CLAY WALKER</b> (V) GIANT 17351/REPRISE	33
㉞	34	33	20	<b>DON'T TAKE HER SHE'S ALL I GOT</b> T.BROWN (J.WILLIAMS, G.U.S.BONDS)	<b>TRACY BYRD</b> (V) MCA 55292	4
㉟	41	49	4	<b>DRINK, SWEAR, STEAL &amp; LIE</b> R.E.ORRALL, J.LEO (M.PETERSON, P.CARPENTER)	<b>MICHAEL PETERSON</b> (C) (D) (V) REPRISE 17379	35
㊱	48	59	6	<b>CARRYING YOUR LOVE WITH ME</b> T.BROWN, G.STRAT (J.STEVENS, S.BOGARD)	<b>GEORGE STRAIT</b> (V) MCA 72007	36
㊲	40	40	9	<b>FIT TO BE TIED DOWN</b> K.STEGALL (W.VARBLE, C.VICTOR)	<b>SAMMY KERSHAW</b> (V) MERCURY NASHVILLE 574182	37
㊳	43	43	6	<b>HE LEFT A LOT TO BE DESIRED</b> R.CHANCEY, E.SEAY (R.BOWLES, L.BOONE)	<b>RICOCHET</b> (C) (D) COLUMBIA 78564	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	44	48	4	<b>DON'T LOVE MAKE A DIAMOND SHINE</b> T.BROWN (C.WISEMAN, M.DEKLE)	<b>TRACY BYRD</b> (V) MCA 72002	39
40	39	41	10	<b>THE SWING</b> D.JOHNSON (R.E.ORRALL, B.REGAN)	<b>JAMES BONAMY</b> (C) (D) (V) EPIC 78560	39
41	45	42	8	<b>LUCKY ME, LUCKY YOU</b> L.PARNELL (THE HOT LINKS (G.NICHOLSON, L.R.PARNELL))	<b>LEE ROY PARNELL</b> (C) (V) CAREER 13078	41
42	37	38	12	<b>A DOZEN RED ROSES</b> B.BECKETT (J.GREENEBAUM, A.JORDON, C.FOLKS)	<b>TAMMY GRAHAM</b> (C) (D) (V) CAREER 13075	37
43	38	39	11	<b>TAKE IT FROM ME</b> J.LEO (R.HURD, P.BRANDT)	<b>PAUL BRANDT</b> (V) REPRISE 17381	38
44	32	25	14	<b>THIS IS YOUR BRAIN</b> J.SLATE, J.DIFFIE (C.WISEMAN, K.GARRETT)	<b>JOE DIFFIE</b> (C) (D) (V) EPIC 78521	25
45	66	—	2	<b>BUTTERFLY KISSES</b> D.COOK, T.BROWN (B.CARLISLE, R.THOMAS)	<b>RAYBON BROS.</b> (C) (D) (V) MCA 72016	45
46	46	46	9	<b>FROM WHERE I'M SITTING</b> M.WRIGHT, B.HILL (G.BROOKS, K.MAXON)	<b>GARY ALLAN</b> (V) DECCA 72003	46
47	51	62	3	<b>FLOWERS</b> G.FUNDIS, B.YATES (B.YATES, M.CRISWELL)	<b>BILLY YATES</b> ALMO SOUNDS ALBUM CUT	47
48	57	64	3	<b>LUCKY IN LOVE</b> E.SEAY, W.RAMBEAUX (S.AUSTIN, B.DALY, W.RAMBEAUX)	<b>SHERRIE AUSTIN</b> ARISTA ALBUM CUT	48
49	67	—	2	<b>HOW A COWGIRL SAYS GOODBYE</b> D.COOK (L.BOONE, P.NELSON, T.LAWRENCE)	<b>TRACY LAWRENCE</b> (C) (D) (V) ATLANTIC 82985	49
50	63	67	3	<b>THE SHAKE</b> K.LEHNING (J.MCLOREY, B.CARR)	<b>NEAL MCCOY</b> ATLANTIC ALBUM CUT	50
51	49	53	10	<b>SOMEWHERE IN LOVE</b> D.HUFF (K.K.PHILLIPS, C.LEONARD)	<b>JOHN &amp; AUDREY WIGGINS</b> (C) (V) MERCURY NASHVILLE 574300	49
52	65	74	3	<b>BUTTERFLY KISSES</b> B.CARLISLE (B.CARLISLE, R.THOMAS)	<b>BOB CARLISLE</b> DIADEM ALBUM CUT/JIVE	52
53	55	58	4	<b>JUST THE SAME</b> K.STEGALL, C.WALKER, T.CLARK (T.SHAPIO, T.CLARK, C.WATERS)	<b>TERRI CLARK</b> (C) (V) MERCURY NASHVILLE 574456	53
54	53	56	5	<b>I BROKE IT, I'LL FIX IT</b> S.HENDRICKS, G.NICHOLSON (B.HILL, B.CASON)	<b>RIVER ROAD</b> (C) (D) (V) CAPITOL NASHVILLE 58649	53
55	58	63	4	<b>DOWN CAME A BLACKBIRD</b> M.SPIRO (M.SPIRO, M.SMOTHERMAN)	<b>LILA MCCANN</b> ASYLUM ALBUM CUT	55
56	59	—	2	<b>DAY IN, DAY OUT</b> P.MCMACKIN (M.GREEN, T.MCHUGH)	<b>DAVID KERSH</b> CURB ALBUM CUT	56
57	60	—	2	<b>SHE'S GOT IT ALL</b> B.CANNON, N.WILSON (D.WOMACK, C.WISEMAN)	<b>KENNY CHESNEY</b> (V) BNA 64867	57
58	50	50	20	<b>HERE'S YOUR SIGN (GET THE PICTURE)</b> S.ROUSE (B.ENGVALL, S.ROUSE, R.SCAIFE)	<b>BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT</b> (C) (D) (V) WARNER BROS. 17491	29
59	61	61	7	<b>MARY GO ROUND</b> B.J.WALKER, JR. (P.VASSAR, S.ewing)	<b>SKIP EWING</b> WORD NASHVILLE ALBUM CUT	59
60	52	52	7	<b>KING OF THE ROAD (FROM "TRAVELLER")</b> A.PALEY (R.MILLER)	<b>RANDY TRAVIS</b> ASYLUM ALBUM CUT	51
				<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>		
61	NEW	1	1	<b>HOW DO I LIVE (FROM "CON AIR")</b> T.BROWN, T.YEARWOOD (D.WARREN)	<b>TRISHA YEARWOOD</b> MCA ALBUM CUT	61
62	71	71	3	<b>YOU AIN'T LONELY YET</b> P.BUNETTA, M.BYROM, D.NEUHAUSER (M.BYROM, D.NEUHAUSER)	<b>BIG HOUSE</b> (V) MCA 72005	62
63	54	45	18	<b>DARK HORSE</b> B.MEVIS (D.TYSON, D.MCTAGGART, A.MARSHALL)	<b>MILA MASON</b> (C) (D) (V) ATLANTIC 84866	21
64	69	65	4	<b>YOUR MAMA WON'T LET ME</b> J.STROUD, C.DINAPOLI, D.GRAU (D.GRAY, K.FOLLESE, T.MCHUGH)	<b>LITTLE TEXAS</b> WARNER BROS. ALBUM CUT	64
65	64	51	17	<b>SAY YES</b> M.BRIGHT (M.BEESON, C.JONES)	<b>BURNIN' DAYLIGHT</b> (C) (D) (V) CURB 73005	37
66	RE-ENTRY	3	3	<b>MOVIN' OUT TO THE COUNTRY</b> C.YOUNG, B.CHANCEY (D.DODD)	<b>DERYL DODD</b> (C) (D) (V) COLUMBIA 78571	66
67	68	57	18	<b>DADDY'S LITTLE GIRL</b> M.BRIGHT (A.KASSET, K.S.WALKER, S.WEBB)	<b>KIPPI BRANNON</b> (C) (D) (V) CURB 56092/UNIVERSAL	42
68	62	55	10	<b>DO IT AGAIN</b> C.HOWARD (J.BROWN, B.JONES)	<b>JEFF CARSON</b> (C) (D) (V) CURB 73018	55
69	NEW	1	1	<b>WHAT THE HEART WANTS</b> J.HOBBS, E.SEAY, P.WORLEY (M.DULANEY)	<b>COLLIN RAYE</b> EPIC ALBUM CUT	69
70	70	60	18	<b>COLD OUTSIDE</b> P.BUNETTA, M.BYROM, D.NEUHAUSER (M.BYROM, D.NEUHAUSER, D.KNUTSON, M.REESE)	<b>BIG HOUSE</b> (C) (D) (V) MCA 55253	30
71	NEW	1	1	<b>NOTHIN' LESS THAN LOVE</b> B.BECKETT (W.TESTER, R.YOUNG)	<b>THE BUFFALO CLUB</b> RISING TIDE ALBUM CUT	71
72	NEW	1	1	<b>YOU CALL THAT A MOUNTAIN</b> M.BRIGHT, K.BEAMISH (M.GARVIN, B.JONES)	<b>JEFF WOOD</b> IMPRINT ALBUM CUT	72
73	NEW	1	1	<b>NO GOODBYES</b> R.PENNINGTON (R.PENNINGTON, D.SMITH)	<b>GENE WATSON</b> STEP ONE ALBUM CUT	73
74	NEW	1	1	<b>HOW YOUR LOVE MAKES ME FEEL</b> M.D.CLUTE, DIAMOND RIO (M.T.BARNES, T.BRUCE)	<b>DIAMOND RIO</b> ARISTA ALBUM CUT	74
75	NEW	1	1	<b>SHE GIVES</b> B.BECKETT (S.BOGARD, J.STEVENS)	<b>EMILIO</b> CAPITOL NASHVILLE ALBUM CUT	75

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

## Billboard Top Country Singles Sales

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

JUNE 7, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>★ ★ ★ No. 1 ★ ★ ★</b>	
①	1	1	4	<b>IT'S YOUR LOVE</b> CURB 73019 4 weeks at No. 1	<b>TIM MCGRAW (WITH FAITH HILL)</b>
2	2	2	19	<b>HERE'S YOUR SIGN (GET THE PICTURE)</b> WARNER BROS. 17491	<b>BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT</b>
3	3	3	12	<b>ONE NIGHT AT A TIME</b> MCA 55321	<b>GEORGE STRAIT</b>
4	5	5	51	<b>THE LIGHT IN YOUR EYES/BLUE</b> CURB 76959	<b>LEANN RIMES</b>
5	4	4	10	<b>A DOZEN RED ROSES</b> CAREER 13075/ARISTA	<b>TAMMY GRAHAM</b>
6	6	6	9	<b>BETTER MAN, BETTER OFF</b> ATLANTIC 83004/AG	<b>TRACY LAWRENCE</b>
7	7	7	13	<b>I MISS YOU A LITTLE</b> ATLANTIC 84865/AG	<b>JOHN MICHAEL MONTGOMERY</b>
8	9	8	9	<b>SIX DAYS ON THE ROAD</b> CURB 73016	<b>SAWYER BROWN</b>
9	8	9	12	<b>DADDY'S LITTLE GIRL</b> CURB 56092/UNIVERSAL	<b>KIPPI BRANNON</b>
⑩	11	10	9	<b>NEVER AGAIN, AGAIN</b> DECCA 55320/MCA	<b>LEE ANN WOMACK</b>
11	10	11	11	<b>LITTLE THINGS</b> CAPITOL NASHVILLE 58630	<b>TANYA TUCKER</b>
12	12	12	20	<b>A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW</b> BNA 64757/RCA	<b>MINDY MCCREADY</b>
13	13	13	26	<b>FRIENDS</b> ATLANTIC 87019/AG	<b>JOHN MICHAEL MONTGOMERY</b>

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	NEW	1	1	<b>BUTTERFLY KISSES</b> MCA 72016	<b>RAYBON BROS.</b>
15	14	14	6	<b>SAD LOOKIN' MOON</b> RCA 64775	<b>ALABAMA</b>
16	17	19	5	<b>LET IT RAIN</b> DECCA 55293/MCA	<b>MARK CHESNUTT</b>
17	19	18	6	<b>WHO'S CHEATIN' WHO</b> ARISTA 13069	<b>ALAN JACKSON</b>
18	15	16	12	<b>DARK HORSE</b> ATLANTIC 84866/AG	<b>MILA MASON</b>
19	16	15	19	<b>WE DANCED ANYWAY</b> CAPITOL NASHVILLE 58626	<b>DEANA CARTER</b>
20	21	20	12	<b>STATE OF MIND</b> RIVER NORTH 163016	<b>CRYSTAL BERNARD</b>
21	18	17	16	<b>EMOTIONAL GIRL</b> MERCURY NASHVILLE 574016	<b>TERRI CLARK</b>
22	22	22	3	<b>THE SWING</b> EPIC 78560/SONY	<b>JAMES BONAMY</b>
23	NEW	1	1	<b>DRINK, SWEAR, STEAL &amp; LIE</b> REPRISE 17379/WARNER BROS.	<b>MICHAEL PETERSON</b>
24	RE-ENTRY	41	1	<b>I DO</b> REPRISE 17616/WARNER BROS.	<b>PAUL BRANDT</b>
25	NEW	1	1	<b>COME CRYIN' TO ME</b> BNA 64841/RCA	<b>LONESTAR</b>

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



### COUNTRY CORNER



by Wade Jensen

**STAY A LITTLE LONGER:** In just five weeks on the chart, "It's Your Love" becomes Tim McGraw's fifth title to peak at No. 1 on Billboard's Hot Country Singles & Tracks, and his 466-spin increase is the largest of any song appearing in the top 25. This title's rapid ascent has all eyes watching closely to see whether it will become McGraw's first No. 1 to hold that position for only one week, since all of his prior No. 1's have dominated for at least two weeks. Of those four titles, three reigned for two weeks, and his 1995 song "I Like It, I Love It" controlled the top slot for five straight weeks.

"Obviously, we're optimistic about the possibility of spending several weeks at No. 1, but we're so pleased with the impact [so far], we won't be disappointed regardless of what happens next week," says Curb promotion VP John Brown. "While it would be unfair to compare the two artists, we're encouraged by George Strait's recent five-week run at No. 1, and it feels great to have these monster records in the format."

Meanwhile, with an increase of 8,600 pieces, the retail activity for McGraw's single mirrors the action on the radio, as "It's Your Love" moves 86,000 units during the tracking week. Those units help McGraw defend his No. 1 crown on Top Country Singles Sales and fuel a 13-9 jump on the Hot 100. It isn't often that a country single swims in top 10 territory on the pop chart, and at this point, it does so exclusively on sales points, as country airplay is not a factor on the Hot 100. You go, boy.

**TURBO-TWANG:** "I wouldn't go pop with a mouthful of firecrackers" was a popular saying among country performers of a generation ago, but there's some evidence that it could be resurrected or at least dusted off. New traditionalist Lee Ann Womack's self-titled debut set roars to No. 1 on our Heatseekers list after bowing at No. 2 in the last issue and swoops down along the way to snatch Greatest Gainer honors on Top Country Albums (15-9). Womack's increase of more than 1,000 units bumps that title 115-106 on The Billboard 200, while the lead single rises 10-9 on Top Country Singles Sales.

Sheila Shipley-Biddy, senior VP/GM at Decca, says that the timing of Womack's early success is almost eerie, since it coincides with what is widely known as the most important rite of passage for country singers. "Lee Ann's first appearance on the Grand Ole Opry is this weekend, and she's completely overwhelmed and humbled by the support from the industry." Shipley-Biddy says that people began visiting the label's World Wide Web site the same day Womack's video debuted on CMT. "It's Decca's first top 10 album since we reopened, and it makes a firm statement that 'country's back in town.'" A second single, "The Fool," has been serviced to country radio.

**KEEP AN EYE ON THE RADIO:** Our lone Airpower title on Hot Country Singles & Tracks is "Places I've Never Been" by Mark Wills (21-16). That title reaches the 3,200-detection benchmark in its 15th week, and Norbert Nix, VP of national promotion and artist development at Mercury Nashville, says it's no coincidence that Wills' album is also gaining ground. Wills' self-titled set moves 2,500 units and rises 57-50 on Top Country Albums.

"Mark has been playing a lot of smaller venues by design," says Nix. "We found him at the Buckboard in Atlanta, and he's building a grass-roots following that really germinated during his time in that club. We've also been fortunate to have steady airplay support for 'Places,' and our research-driven stations are telling us we have a legitimate hit."

### EXPECTATIONS HIGH FOR PETERSON

(Continued from page 49)

"John Bettis [a fellow songwriter] and I were talking one day, and he said, 'You know, you can either write songs or you can write records,'" Peterson recalls. "When he gave me that delineation, I realized what I've always wanted to do is write songs. And country is always the way I wrote—the way I thought melodically and the sentiments that move me."

Though Peterson was getting good reaction to the songs he was writing at Warner/Chappell, executives there understood early on that he stood a good chance of becoming an artist. Instead of pushing his songs to other artists, they allowed Peterson to hold on to his compositions until he landed his record deal.

"They made a commitment to me," he says of his agreement with Warner/Chappell. "When they signed me, they saw me as an artist with a chance to get a record deal."

It was a writing session with Robert Ellis Orrall that prompted Orrall and writer/producer Josh Leo to begin producing Peterson and looking for a label deal. It was his voice and his songs that appealed to executives at Warner/Reprise.

"His songs are really to the everyday man," Levy says. "He can relate. Michael has an extraordinary life story. He's overcome some personal obstacles that have brought him to a place where he can communicate that through his music, and I think people are going to relate and want to know more about him."

Bob Saporiti, Warner/Reprise senior VP of marketing, agrees. "We figure once the consumers hear this thing on radio, which they will because it's getting such great response, they will then come into the store, and when they come into the store, they'll see Michael Peterson there," he says. "They'll see him everywhere in the store... The record is off to a great start, and we are ready to move appropriately. This opportunity will not be missed."

Saporiti admits that radio airplay doesn't always translate into retail sales, but he thinks it will for Peterson.

"In this case, I think it will because the songs are so good," he says. "This is back to what drives people into stores—it's the connection with the song they're responding to. People don't really know who Michael is yet. The thing we know that some people

don't know yet is that he's got a whole bunch of other songs just as good, and he's got incredible charisma and talent to back all this up.

"When you put it all together and you get that complete package, they will for sure go into the stores, and we will be ready for them when they arrive."

Though it's too early in the life of the project for retailers to be very familiar with the project, Saporiti says Peterson has been taken around to dis-

tributors. "The reaction at the distributor level is overwhelming," Saporiti says. "It's the same kind of vibe we're getting from radio. He's just one of those guys. He's got the magic."

Peterson is managed by Gary Falcon and John Goodman at Nashville-based Falcon Management. He hasn't yet signed a booking agreement and says he's rehearsing with a band and will look at tour options depending on how the single progresses.



**To Windswept.** Songwriter Chris Farren, who also is producing a project for Pam Tillis and has produced records for Deana Carter and Kevin Sharp, has signed a publishing agreement with Windswept Pacific Entertainment. Shown standing, from left, are Windswept president Evan Medow and business and legal affairs VP Jeff Sacharow. Shown seated, from left, are Farren and Windswept GM/VP Jonathan Stone.



**Star Huddle.** Giant Records duo Regina Regina got together with Naomi Judd at a taping of "After MidNite With Blair Garner." Shown, from left, are Regina Nicks, Judd, and Regina Leigh.

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

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

- |  |   |  |   |
|--|---|--|---|
| <p>22 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM</p> <p>18 BETTER MAN, BETTER OFF (Ensign, BMI/Shot Straight, ASCAP) HL</p> <p>52 BUTTERFLY KISSES (Diadem, SESAC/Polygram Int'l, ASCAP) HL/WBM</p> <p>45 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC)</p> <p>36 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM</p> <p>70 COLD OUTSIDE (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL</p> <p>27 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL</p> <p>15 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM</p> <p>67 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stam Webb, SESAC) WBM</p> <p>63 DARK HORSE (EMI April, ASCAP/Into Wishin', ASCAP/Metatone, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN/Sony/ATV Tunes LLC, ASCAP) HL</p> <p>56 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomas Hawk, BMI) WBM</p> <p>68 DO IT AGAIN (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Ensign, BMI) HL/WBM</p> <p>39 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM</p> | <p>34 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exellorc, BMI)</p> <p>55 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP)</p> <p>42 A DOZEN RED ROSES (Major Bob, ASCAP/Poor Folks, BMI) WBM</p> <p>35 DRINK, SWEAR, STEAL &amp; LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM</p> <p>37 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI) HL</p> <p>47 FLOWERS (Music Corp. Of America, BMI/So Biddy, BMI/Hillbillion, BMI/Hamstein Cumberland, BMI) HL/WBM</p> <p>46 FROM WHERE I'M SITTING (Major Bob, ASCAP/WB, ASCAP) WBM</p> <p>4 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (May-pop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/EMI Blackwood, BMI/Arbyme, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM</p> <p>21 GOOD AS I WAS TO YOU (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM</p> <p>38 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL</p> <p>58 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shablou, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL</p> <p>49 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI)</p> | <p>BMI) HL</p> <p>59 MARY GO ROUND (Acuff-Rose, BMI/EMI Blackwood, BMI/Phil This, BMI) HL/WBM</p> <p>66 MOVIN' OUT TO THE COUNTRY (BMG, ASCAP) HL</p> <p>32 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) HL/WBM</p> <p>73 NO GOODBYES (Almarie, BMI)</p> <p>71 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP)</p> <p>8 ONE NIGHT AT A TIME (EMI Blackwood, BMI/Golly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP) F-L</p> <p>33 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haver, BMI/Music Hill, BMI) HL/WBM</p> <p>23 ON THE VERGE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL</p> <p>16 PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/New Haven, BMI) WBM</p> <p>29 RUMOR HAS IT (Lori Jayne, BM/Sondaddy, BMI/Muy Bueno, BMI)</p> <p>14 SAD LOOKIN' MOON (Maypop, BMI) WBM</p> <p>65 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM</p> <p>50 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)</p> <p>75 SHE GIVES (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI)</p> <p>28 SHE'S GOING HOME WITH ME (Post Dak, BMI) HL</p> <p>57 SHE'S GOT IT ALL (Ermdar, ASCAP/Texas Wedge, ASCAP/Momaculate Conceptions, ASCAP) WBM</p> <p>5 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM</p> | <p>3 SITTIN' ON GO (Warner-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM</p> <p>17 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI)</p> <p>51 SOMEWHERE IN LOVE (Ermdar, ASCAP/Texas Wedge, ASCAP/Wildawn, ASCAP/Bolmur, ASCAP) WBM</p> <p>40 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM</p> <p>43 TAKE IT FROM ME (Warner-Tamerlane, BMI/Polywog, BMI/Socan, BMI) WBM</p> <p>31 (THIS AIN'T) NO THINKIN' THING (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL</p> <p>44 THIS IS YOUR BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM</p> <p>26 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP) HL</p> <p>25 WHATEVER COMES FIRST (Rick Hall, ASCAP/Watertown, ASCAP/Ermdar, ASCAP/Texas Wedge, ASCAP/Momaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM</p> <p>69 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI)</p> <p>2 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL</p> <p>9 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Burfalo Prairie, BMI/Chris Waters, BMI) HL</p> <p>62 YOU AIN'T LONELY YET (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP) HL</p> <p>72 YOU CALL THAT A MOUNTAIN (Michael Garvin, BMI/Illeggal, BMI/Bugle, BMI/Irving, BMI/Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI)</p> <p>64 YOUR MAMA WON'T LET ME (Square West, ASCAP/Delbert's Son, ASCAP/Howlin' Hirs, ASCAP/Kicking Bird, BMI/Write From Scratch, BMI/Thomas Hawk, BMI) WBM</p> |
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# Billboard TOP COUNTRY ALBUMS

JUNE 7, 1997

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



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>*** No. 1 ***</b>			
1	1	1	5	GEORGE STRAIT MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1	
2	2	2	46	LEANN RIMES CURB 77821 (10.98/15.98)	BLUE	1	
3	3	3	15	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
4	4	4	38	DEANA CARTER CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2	
5	5	7	7	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4	
6	6	5	19	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5	
7	8	8	48	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6	
8	7	6	30	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
				<b>*** GREATEST GAINER ***</b>			
9	15	—	2	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	9	
10	10	10	58	BROOKS & DUNN ARISTA 18810 (10.98/15.98)	BORDERLINE	1	
11	9	9	32	KEVIN SHARP 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4	
12	11	14	10	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4	
13	12	11	9	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4	
14	13	13	6	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8	
15	16	16	92	COLLIN RAYE EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
16	19	20	83	ALAN JACKSON ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
17	17	12	7	WYNONNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9	
18	18	22	29	REBA MCENTIRE MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
19	14	15	7	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5	
20	21	19	35	CLINT BLACK RCA 66671 (10.98/16.98)	THE GREATEST HITS	2	
21	20	18	48	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9	
22	24	21	56	MINDY MCCREADY BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5	
23	23	23	37	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8	
24	25	24	9	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15	
25	27	26	61	BRYAN WHITE ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
26	22	17	57	GEORGE STRAIT MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1	
27	28	28	35	JOHN MICHAEL MONTGOMERY ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5	
28	26	25	6	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17	
29	34	43	34	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17	
30	29	29	16	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15	
31	40	46	36	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9	
32	30	27	31	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	12	
33	31	31	29	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10	
34	36	37	39	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7	
35	35	34	27	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18	
36	33	32	31	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21	
37	42	47	41	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6	
38	37	35	88	TIM MCGRAW CURB 77800 (10.98/16.98)	ALL I WANT	1	

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
39	41	45	89	TRAVIS TRITT WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
40	38	33	70	PATTY LOVELESS EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
41	39	41	91	FAITH HILL WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
42	47	40	79	GARTH BROOKS CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
43	32	30	52	VINCE GILL MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
44	44	36	36	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
45	48	44	89	GEORGE STRAIT MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
46	46	38	5	JOE DIFFIE EPIC 67693/SONY (10.98 EQ/16.98)	TWICE UPON A TIME	33
				<b>*** PACESETTER ***</b>		
47	53	54	4	TAMMY GRAHAM CAREER 18842/ARISTA (10.98/15.98) HS	TAMMY GRAHAM	47
48	45	42	46	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23
49	43	39	79	VINCE GILL MCA 11394 (10.98/16.98)	SOUVENIRS	3
50	57	57	13	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98) HS	MARK WILLS	50
51	50	52	55	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
52	54	51	9	BIG HOUSE MCA 11446 (10.98/15.98) HS	BIG HOUSE	33
53	52	49	31	MARY CHAPIN CARPENTER COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
54	49	48	70	TRACY LAWRENCE ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
55	59	60	35	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20
56	63	72	3	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	56
57	55	56	46	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
58	51	55	5	VARIOUS ARTISTS K-TEL 6221 (7.98/11.98)	HOT COUNTRY '97	51
59	62	59	49	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
60	58	53	5	KIPPI BRANNON CURB 53092/UNIVERSAL (10.98/15.98)	I'D BE WITH YOU	53
61	61	62	85	LORRIE MORGAN BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
62	56	50	13	VARIOUS ARTISTS ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	31
63	64	61	67	RICOCHET COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
64	68	68	50	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
65	60	58	12	MILA MASON ATLANTIC 82923/AG (10.98/15.98) HS	THAT'S ENOUGH OF THAT	43
66	66	64	39	JEFF FOXWORTHY WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
67	70	75	4	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG' A BOY ARE YA? VOLUME 1	67
68	65	66	57	TOBY KEITH MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6
69	69	70	97	JEFF FOXWORTHY WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
70	72	63	21	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	47
71	67	67	36	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	33
72	74	69	5	LITTLE TEXAS WARNER BROS. 46501 (10.98/16.98)	LITTLE TEXAS	47
73	75	—	64	LITTLE TEXAS WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
				<b>*** HOT SHOT DEBUT ***</b>		
74	NEW	—	1	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG' A BOY ARE YA? VOLUME 2	74
75	71	65	39	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6

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.

# Billboard Top Country Catalog Albums

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



JUNE 7, 1997

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 MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	120
2	2	GARTH BROOKS CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	128
3	3	PATSY CLINE MCA 12* (7.98/12.98)	12 GREATEST HITS	531
4	4	GEORGE STRAIT MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	245
5	5	TIM MCGRAW CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	166
6	7	WILLIE NELSON COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	149
7	8	HANK WILLIAMS, JR. CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	159
8	9	CHARLIE DANIELS EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	132
9	6	VINCE GILL MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	155
10	10	ALISON KRAUSS ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	120
11	12	ALABAMA RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	138
12	19	HANK WILLIAMS MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	144
13	15	TRACY BYRD MCA 10991 (10.98/15.98)	NO ORDINARY MAN	155

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	REBA MCENTIRE MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	191
15	17	THE CHARLIE DANIELS BAND EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	396
16	18	GEORGE JONES EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	322
17	13	GEORGE STRAIT MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	501
18	11	PATSY CLINE MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	148
19	16	BROOKS & DUNN ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	301
20	21	BRYAN WHITE ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	101
21	20	GARTH BROOKS CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	321
22	24	MARY CHAPIN CARPENTER COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	233
23	—	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	25
24	23	GEORGE STRAIT MCA 5567* (7.98/12.98)	GREATEST HITS	585
25	25	BROOKS & DUNN ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	197

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.

# Cuba's Caribe Hooks Up With EMI

**C**ARIBE GOES GLOBAL: The furious rush by multinational companies to cut deals with the Cuban record industry continues unabated. The latest accord involves a worldwide sub-publishing pact between EMI Music Publishing and Caribe, Cuba's lone non-government label/publishing firm, which is home to prominent acts Los Van Van, Manolín, NG La Banda, and Rojitas.

Spearheading the deal, which calls for four Caribe albums to be released this year on EMI imprints, was Rafael Gil, president of EMI Music South America.

Among other labels distributing product by Cuban acts are Qbadisc, Messidor, Milán Latino, Bembé, and Universal.

**S**EX, DRUGS, AND... SAFETY: An accident that occurred during Deep Purple's performance Feb. 27 at the Estadio Santa Laura in Santiago, Chile, has prompted city authorities to tighten guidelines for shows in Santiago.

Concert promoters wishing to stage gigs in Santiago for an audience larger than 5,000 must submit specific information regarding the show to Santiago's police and medical departments 20 days before the event. The promoter's plan must include complete data regarding the venue, the number of security staffers working the show, and the number of available tickets. If the municipal government deems the safety measures insufficient, it could postpone or indefinitely suspend the show.

Dozens of spectators were injured during the Deep Purple show, during which a tower housing sound and lighting equipment fell on the crowd. No one was seriously hurt, and the concert resumed after a 30-minute delay.

**M**ILLIE'S P.R. PUSH: EMI Latin's on-the-rise vocalist Millie has inked an exclusive marketing and promotion pact with San Juan, Puerto Rico, television station WAPA-TV. Under terms of the one-year deal, Millie's latest album, "Emociones," will be promoted extensively on the station through high-profile ad campaigns for the album and its singles, such as



by John Lannert

the lead single, "Emociones," and its follow-up, "Amame."

A one-hour TV special centered on Millie is in the works as well. EMI Latin CEO/president José Béhar adds that a portion of the program may contain footage of a showcase Millie is expected to perform in July at EMI Music Distribution's convention in Vancouver.

Millie's manager, Alejandro Montalbán, lauds Millie's accord with the station, saying that her "tie-in to WAPA is going to greatly amplify her image and presence throughout Puerto Rico."

Montalbán recalls that a similar pact arranged between Sony Latin star Chayanne and WAPA helped launch his career on the island.

**B**RASIL NOTAS: Universal has dropped "Caymmy Inédito," a previously unreleased album by legendary 84-year-old composer Dorival Caymí. All but three of the songs on the set were originally recorded in 1985 for a construction company that then distributed the disc to its clients. That album was never released commercially.

Good news for Olodum, EastWest-Continental's star percussion ensemble, which lost its musical director, Nequinho do Samba, in late 1996 and has not produced a hit album since 1994. The act has managed to lure back its former popular vocalist Pierre Onassis. Onassis, the band's main singer during its glory days between 1992 and 1994, had unsuccessfully attempted to launch a solo career. Also, Olodum kicks off a two-week European swing June 25 in Munich. The band's latest album, "Live In Montreux," is set to drop in the U.S. July 15 via WEA Latina. Interestingly, "Bora Bora," a track from Olodum's 1996 disc, "Roma Negra," is a top 10 hit in Chile.

Warner's gifted singer/songwriter Zélia Duncan, who recently put out

another splendid disc, "Intimidade," is booked to play June 19 as part of the Central Park Summerstage series in New York. Duncan's penetrating verse of love and life interweaves through a variety of grooves that often recall a musical cross between Tracy Chapman and Bonnie Raitt.

Warner-Continental's *sertaneja* superstar duo Leandro & Leonardo is scheduled to perform Aug. 15-17 in Japan. The label is planning to release a disc by the duo in Japan, although the album's content has not been determined.

Velas is releasing "Viva Noel," a triple-CD tribute package by Ivan Lins to composer Noel Rosa, who is recognized by many in Brazil as the father of samba. Two of the three CDs were shipped in May. A third album, to be released in 1998, features a sonically updated track with Lins and Rosa titled "Cordiais Saudações."

**S**TATESIDE BRIEFS: The Recording Industry Assn. of America has certified as platinum "Vivir" (Fonovisa) by Enrique Iglesias and "Tango" (Columbia/Sony) by Enrique's father, Julio.

Among WEA Latina's upcoming releases in the second half of the year are product by Luis Miguel and Maná (third quarter) and Ricardo Montaner, Alejandro Sanz, La Ley, and Miguel Bosé (fourth quarter). Luis Miguel's forthcoming disc apparently will be another (yawn) "Romance" album.

(Continued on next page)

## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 13 AMANDOLO (TOO LATE, TOO SOON) (Flyte Tyme, ASCAP/FIPP BMI/EMI, BMI)
  - 37 AMOR DE MIEL (Edimonsa, ASCAP)
  - 38 CORAZON (BMG Songs, ASCAP)
  - 27 COSAS BUENAS QUE PARECEN MALAS (Copyright Control)
  - 17 DE LA TIERRA AL CIELO (De Luna, BMI)
  - 15 DEPENDO DE MI TRABAJO (Copyright Control)
  - 4 EL DESTINO (BMG Songs, ASCAP)
  - 6 EL NO TE QUIERE (Striking, BMI)
  - 22 EL PESCADOR (Copyright Control)
  - 40 EL SOY YO (Edimonsa, ASCAP)
  - 26 ENAMORADA (Lanfranco, ASCAP)
  - 32 ESAS LAGRIMAS (EMOA, SESAC)
  - 35 ESPIRITU LIBRE (Copyright Control)
  - 31 FUERON TRES AÑOS (Fermata, ASCAP)
  - 33 JUGUETE (Copyright Control)
  - 39 LA PULGUERA (Copyright Control)
  - 30 LA ROSA (Javier Aguirre, BMI)
  - 24 LORANDO POR TI (Copyright Control)
  - 19 MI NINA MUJER (Edimonsa, ASCAP)
  - 23 MOJA MI CORAZON (EMI Virgin Songs, ASCAP/EMI Virgin Music, BMI/WB Music Corp., ASCAP)
  - 11 MOTIVOS (Fonomusic, SESAC)
  - 8 MURIO (Copyright Control)
  - 36 NADA ES IMPOSIBLE (Copyright Control)
  - 6 O SOY O FUI (Crisma, SESAC)
  - 12 QUIEN PIERDE MAS (Vander, ASCAP)
  - 14 QUIERO ESTAR LOCO (Albersan)
  - 5 SECUESTRO DE AMOR (Flamingo)
  - 21 SE QUE YA NO VOLVERAS (BMG Songs, ASCAP)
  - 9 SERPIENTE MALA (Lida Socapi, ASCAP)
  - 10 SOLA OTRA VEZ (ALL BY MYSELF) (Eric Carmen, BMI/Songs Of PolyGram Int'l, BMI)
  - 7 SOLO CONTIGO (Huina)
  - 1 SOLO EN TI (ONLY YOU) (Sony/ATV Songs, BMI)
  - 25 TACTICAS DE GUERRA (Copyright Control)
  - 28 TENGO QUE OLVIDAR (BMG Songs, ASCAP)
  - 18 TE SIGO AMANDO (BMG Songs, ASCAP)
  - 34 TU OTRA VEZ (Crisma, SESAC)
  - 3 UNIDOS PARA SIEMPRE (TN Ediciones, BMI)
  - 2 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)
  - 29 Y SIEMPRE (Copyright Control)
  - 20 Y TODO PARA QUE (Copyright Control)

## Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/PROMOTION LABEL	PRODUCER (SONGWRITER)
<b>★★★ No. 1 ★★★</b>					
1	1	1	6	<b>ENRIQUE IGLESIAS</b> FCNOVISA	<b>SOLO EN TI</b> R.PEREZ-BOTIJA (V.CLARKE)
2	2	4	13	<b>LOS TEMERARIOS</b> FCNOVISA	YA ME VOY PARA SIEMPRE A.ANGEL ALBA (J.V.FLORES)
3	3	3	4	<b>LOS TIGRES DEL NORTE</b> FCNOVISA	UNIDOS PARA SIEMPRE E.A.HERNANDEZ (J.BORRERO)
4	4	5	8	<b>JUAN GABRIEL/ROCIO DURCAL</b> ARIOLA/BMG	EL DESTINO J.GABRIEL (J.GABRIEL)
5	5	2	11	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	♦ SECUESTRO DE AMOR G.FELIX (M.QUINTERO LARA)
6	6	6	11	<b>MARCO ANTONIO SOLIS</b> FCNOVISA	O SOY O FUI M.A.SOLIS (M.A.SOLIS)
7	7	9	5	<b>GRUPO LIMITE</b> POLYGRAM LATINO	SOLO CONTIGO J.CARRILLO (A.VILLAREAL)
8	12	—	2	<b>LIBERACION</b> DISA/EMI LATIN	MURIO NOT LISTED (H.GONZALEZ)
9	11	11	5	<b>OLGA TANON</b> WEA LATINA	SERPENTE MALA O.TANON (R.BARRERAS)
10	8	7	9	<b>CELINE DION</b> 550 MUSIC/SONY	SOLA OTRA VEZ D.FOSTER (E.CARMEN S.RACHMANINOFF)
<b>★★★ AIRPOWER ★★★</b>					
11	<b>NEW</b>	—	1	<b>MOJADO</b> FCNOVISA	MOTIVOS L.LOZANO (F.BARRIENTOS, L.LOZANO)
12	9	8	15	<b>BRONCO</b> FCNOVISA	♦ QUIEN PIERDE MAS BRONCO (J.GUADALUPE ESPARZA)
13	10	14	12	<b>JON SECADA</b> SBK/EMI LATIN	♦ AMANDOLO J.HARRIS, III, T.LEWIS, J.SECADA (J.JAM.TLEWIS)
14	13	13	6	<b>CONJUNTO PRIMAVERA</b> FCNOVISA	♦ QUIERO ESTAR LOCO V.MATA,C.PRIMAVERA (M.A.SANCHEZ)
15	18	29	3	<b>LOS MISMOS</b> EMI LATIN	♦ DEPENDO DE MI TRABAJO LOS MISMOS (M.MARRQUIN)
16	16	17	12	<b>LORENZO ANTONIO</b> FCNOVISA	♦ EL NO TE QUIERE T.MORRIS (E.MORRIS)
<b>★★★ AIRPOWER ★★★</b>					
17	29	—	2	<b>TIRANOS DEL NORTE</b> SONY DISCOS/SONY	DE LA TIERRA AL CIELO J.MARTINEZ (E.TORRES)
<b>★★★ AIRPOWER ★★★</b>					
18	<b>NEW</b>	—	1	<b>JUAN GABRIEL</b> ARIOLA/BMG	TE SIGO AMANDO J.GABRIEL (J.GABRIEL)
19	17	15	9	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	MI NINA MUJER J.MEJIA AVANTE (J.MEJIA AVANTE)
20	15	12	13	<b>INTOCABLE</b> EMI LATIN	♦ Y TODO PARA QUE J.L.AYALA (PREYNA)
21	23	23	9	<b>Diego Torres</b> RCA/BMG	♦ SE QUE YA NO VOLVERAS C.VALLI (D.TORRES,D.THOMAS,M.WENGROVSKI)
22	19	—	2	<b>JOSE GUADALUPE ESPARZA</b> FCNOVISA	EL PESCADOR J.GUADALUPE ESPARZA (NOT LISTED)
23	30	—	2	<b>MARTA SANCHEZ</b> POLYGRAM LATINO	♦ MOJA MI CORAZON N.RODGERS,A.LEVIN,C.CELLI (A.LEVIN,C.CELLI,E.OSORIO)
24	25	—	2	<b>MINERVA</b> CA MAN	LLORANDO POR TI J.LLADO,E.POSADA (E.POSADA,X.TEN)
25	36	—	2	<b>LUCERO</b> UNIVERSAL	TACTICAS DE GUERRA C.GUIDETTI,M.FABRIZIO (M.GALLARDO,L.CABANAS)
26	<b>NEW</b>	—	1	<b>LA MAFIA</b> SONY DISCOS/SONY	ENAMORADA M.LICHTENBERGER JR. (J.L.PILOTO)
27	22	18	10	<b>LOS REHENES</b> FCNOVISA	♦ COSAS BUENAS QUE PARECEN MALAS J.TORRES (J.TORRES)
28	<b>NEW</b>	—	1	<b>BANDA EL RECODO</b> FCNOVISA	TENGO QUE OLVIDAR G.LIZARRAGA (J.GABRIEL)
29	40	27	6	<b>ANA BARBARA</b> FCNOVISA	Y SIEMPRE J.AVENDANO LUHRIS (L.ALBA)
30	32	30	5	<b>BOBBY PULIDO</b> EMI LATIN	LA ROSA E.ELIZONDO (J.AGUIRRE)
31	31	—	2	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	FUERON TRES AÑOS H.PATRON (J.PMARIN)
32	<b>RE-ENTRY</b>	—	3	<b>GILBERTO SANTA ROSA</b> SONY TROPICAL/SONY	ESAS LAGRIMAS J.LUGO,G.SANTA ROSA (O.ALFANNO)
33	26	24	20	<b>GRUPO LIMITE</b> POLYGRAM LATINO	JUGUETE J.CARRILLO (M.ASIAS)
34	38	37	4	<b>JOSE JAVIER SOLIS</b> FCNOVISA	TU OTRA VEZ M.A.SOLIS (M.A.SOLIS)
35	33	34	6	<b>EDNITA NAZARIO</b> EMI LATIN	♦ ESPIRITU LIBRE E.NAZARIO,K.C.PORTER (R.BARRERAS)
36	<b>NEW</b>	—	1	<b>RICKY MARTIN</b> SONY LATIN/SONY	NADA ES IMPOSIBLE K.C.PORTER,L.BLAKE (A.SANZ)
37	24	22	5	<b>PACO BARRON Y SUS NORTENOS CLAN</b> DISA/EMI LATIN	AMOR DE MIEL D.CHAVEZ (R.SAN MARTIN)
38	<b>RE-ENTRY</b>	—	10	<b>LA TRADICION DEL NORTE</b> ARIOLA/BMG	♦ CORAZON E.FAGUILAR (J.SERRANO)
39	<b>RE-ENTRY</b>	—	4	<b>FITO OLIVARES</b> EMI LATIN	LA PULGUERA R.OLIVARES (N.TREVINO)
40	35	31	7	<b>SAMURAY</b> DISA/EMI LATIN	EL SOY YO A.FERNANDEZ (M.A.ESTRADA)

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

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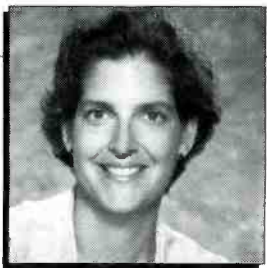
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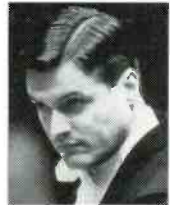
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## Classical KEEPING SCORE



by Heidi Waleson

**P** FITZNER ASCENDANT: Conductor Christian Thielemann's newest Deutsche Grammophon (DG) release (May 13), featuring the music of Hans Pfitzner and Richard Strauss, debuted on Billboard's Top Classical Albums chart at No. 25. After a little informal research, Brian Drutman, director of publicity for DG, claims that this is the first time the turn-of-the-century German composer has appeared on a Billboard chart.



THIELEMANN

Pfitzner (1869-1949) is something of a cult figure, particularly in Germany, and his U.S. devotees will be able to experience a Pfitzner orgy in July, when New York's Lincoln Center Festival brings over his mammoth opera "Palestrina" in its Royal Opera production. Pfitzner chamber music will complement this offering.

Thielemann has become a contemporary Pfitzner champion. "Palestrina" was his calling card at two opera houses for which he has been music director, Nuremberg and Deutsche Oper Berlin (his current job). He led the Royal Opera production at Covent Garden and will now bring it to New York. "I fell in love with this music," he says. "I love the sound of the orchestra, the dark colors, like a full red wine. It is an extremely interesting score, with a huge 'Elektra' orchestra. If you know the style a little bit, you will love it. In the first rehearsals with orchestras, they always say, 'What's that? It's not bad, but not really great.' As you do it more and more they say, 'My god, it's a world.'"

In an era when living conductors do not command the attention and loyalty they once did, DG is hoping Thielemann, 37, will break the pattern. He is even recording standard repertory: his dark and weighty versions of Beethoven's Symphonies Nos. 5 and 7 with the Philharmonia Orchestra, released in March, have drawn both raves and brickbats—one critic even called them "offensive." "Carmina Burana" is also on the schedule, and Thielemann is interested in resurrecting such neglected German composers as Goldschmidt and

Korngold and pursuing French and Russian repertoire. "I'm based on the general repertoire—you begin with it. In the opera houses, you begin conducting Wagner, and people will reinstate you to conduct Wagner and Strauss. The moment you say you want to change, they say, 'Why don't you just do that again?'" While Thielemann says he would like to branch out, he adds, "It is always good to know where your roots are."

**A**WARDS: NPR's "Performance Today" has announced nominees for its eponymous classical music awards. The awards will be presented June 7 in Chicago in conjunction with the annual Public Radio Conference. Martin Goldsmith, host of "Performance Today," will be MC for the presentation. Recordings, individuals, and ensembles have been nominated in six categories. They are the Heritage Award (12 recordings, including "The Essential Leontyne Price" on RCA and Sony Masterworks' "Heritage" Series on Sony Classical); debut recording of the year (six recordings, including "Renée Fleming: Visions Of Love" on London and "Pomerium: Works By Dufay" on DG Archiv); debut artist of the year (eight artists, including Andrew Armstrong, piano, and Alban Gerbardt, cello); Critics Choice Award (12 recordings, including "York Bowen: Piano Works" performed by Stephen Hough on Hyperion, Tchaikovsky's "Iolanta" performed by the Kirov Opera and Valery Gergiev on Philips, and Rossini's "Mezzo-Soprano Arias" performed by Ewa Podles on Naxos); player of the year, for the person who has served as an outstanding advocate for classical music (nine nominees, including Bobby McFerrin, John Rockwell, Esa-Pekka Salonen, and Leonard Slatkin); and the New Horizon Award, for artists whose recordings have potential to reach younger audiences (seven recordings, including "Appalachia Waltz" by Yo-Yo Ma et al. on Sony Classical, "Hommage A Piazzolla" by Gidon Kremer et al. on Nonesuch, and Quartetto Gelato's "Rustic Chivalry" on Marquis Classics). Judges are Barrymore Laurence Scherer, music critic for The Wall Street Journal and Gramophone, Katrine Ames, music critic for Newsweek, and Scott Cantrell, chief music critic for The Kansas City Star.

**N**EW DEAL: Reference Recordings of San Francisco has changed its distribution arrangements. Reference will be distributed to Tower Records stores in the U.S. by Western Record Sales and to other music retailers by Valley Record Distributors and Distribution North America (DNA). Reference is the first classical music label to be distributed by DNA. Reference will also be distributed in Hong Kong and China by HNH/Naxos of Hong Kong.

## NOTAS

(Continued from preceding page)

MTV Latin America has named **Gayle De Poli** executive in charge of production. An independent technical director, technical producer, and video engineer who has worked for a number of networks (CBS, Fox Sports, NBC), De Poli has won an Emmy Award as the technical director of the "NFL Today" show and a Peabody Award for the "MTV Unplugged" series.

The U.S. State Department has granted Milan Latino/BMG's Cuban group **Los Van Van** permission to perform at the 19th annual Playboy Jazz Festival, June 14-15 at the Hollywood (Calif.) Bowl.

**L**ATIN AMERICAN ROUNDUP: Puerto Rican retailer Casa De Los Tapes has launched a consumer music-driven entertainment magazine titled *Muévete*. The premiere issue was published in April.

Argentinian record industry organization CAPIF announced that customs officials seized and destroyed 523,000 counterfeit cassettes during a raid in late January in the northern

state of Misiones. A handful of congressmen and CAPIF officials were on hand for the proceedings. No other details were released by CAPIF.

Spanish indie Manzana Records has established a label called Eurotropical to record and promote Cuban musicians. Eurotropical will be distributed in the U.S. through Manzana's existing partners, G.B. Records in New York and Reyes Records in Miami.

**O**RTEGA RULES ARGENTINA: Sony Argentina's Emanuel Ortega debuts on top of Argentina's April sales chart with his fine self-titled pop album. The chart was compiled by CAPIF.

The latest album by Ortega, who possesses boy-next-door good looks along with a smooth light baritone, is a regional priority of Sony's that has been released throughout Latin America. Ortega's Latin American promo tour in July and August offers the son of noted composer **Palito Ortega** a better-than-even chance of making a name for himself in the

region.

Following are the top 10-selling titles in Argentina:

1. "Emanuel Ortega," Emanuel Ortega (Sony Argentina).
2. "Vivir," Enrique Iglesias (Fonovisa).
3. "Nine Lives," Aerosmith (Sony).
4. "Spice," Spice Girls (EMI Argentina).
5. "Tercer Arco," Los Piojos (DBN).
6. "Elegantly Wasted," INXS (PolyGram Argentina).
7. "Magic Hotel," Alejandro Lerner (Sony Argentina).
8. "Poncho Al Viento," Soledad (Sony Argentina).
9. "Exageradísimo," various artists (BMG Argentina).
10. "Spinetta Y Los Socios Del Desierto," Luis Alberto Spinetta (Sony Argentina).

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

# THE Billboard Latin 50<sup>TM</sup>

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
★★★ No. 1 ★★★					
1	1	17	ENRIQUE IGLESIAS	▲ FONOVISA 0001	VIVIR (13 weeks at No. 1)
2	2	4	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47805/BMG	JUNTOS OTRA VEZ
3	4	5	LOS TUCANES DE TIJUANA	EMI LATIN 56921	TUCANES DE ORO
4	7	5	LOS TUCANES DE TIJUANA	EMI LATIN 56922	TUCANES DE PLATA
5	6	97	SELENA	▲ EMI 34123/EMI LATIN	DREAMING OF YOU
6	3	4	OLGA TANON	WEA LATINA 18733	LLEVAME CONTIGO
7	5	27	JULIO IGLESIAS	● COLUMBIA 67899/SONY	TANGO
8	8	64	SHAKIRA	● SONY LATIN 81795/SONY	PIES DESCALZOS
9	9	32	GRUPO LIMITE	POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
10	10	10	LOS TEMERARIOS	FONOVISA 6064	EN CONCIERTO VOL. II
11	12	82	ENRIQUE IGLESIAS	▲ FONOVISA 0506	ENRIQUE IGLESIAS
12	11	12	BRONCO	FONOVISA 6063	LA ULTIMA HUELLA
13	21	13	LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES
14	13	2	VARIOUS ARTISTS	SONY LATIN 82232/SONY	LO NUESTRO Y LO MEJOR
15	20	7	VARIOUS ARTISTS	BEAST 53172	DJ LATIN MIX '97
16	17	14	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
17	14	55	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
18	16	29	SELENA	EMI LATIN 53585	SIEMPRE SELENA
19	18	15	MICHAEL SALGADO	JOEY 8560	RECUERDO ESPECIAL
20	22	14	BANDA EL RECODO	FONOVISA 9515	TRIBUTO A JUAN GABRIEL
21	15	26	PEDRO FERNANDEZ	POLYGRAM LATINO 534120	DESEOS Y DELIRIOS
22	19	22	ALEJANDRO FERNANDEZ	SONY DISCOS 82080/SONY	MUY DENTRO DE MI CORAZON
23	25	3	VARIOUS ARTISTS	ARIOLA 46527/BMG	TE SIGO AMANDO
★★★ GREATEST GAINER ★★★					
24	44	2	KINITO MENDEZ	J&N 82304/SONY	EL DESCRETO
25	39	12	LOS HURACANES DEL NORTE	FONOVISA 6053	VERDADES NORTENAS
26	23	17	FEY	SONY LATIN 82059/SONY	TIERNA LA NOCHE
27	26	5	LOS HERMANOS ROSARIO	KAREN 0188/POLYGRAM LATINO	Y ES FACIL?
28	24	57	LOS TIGRES DEL NORTE	● FONOVISA 6049	UNIDOS PARA SIEMPRE
29	28	93	MARC ANTHONY	● RMM 81582	TODO A SU TIEMPO
30	27	36	LOS MISMOS	EMI LATIN 53581	JUNTOS PARA SIEMPRE
★★★ HOT SHOT DEBUT ★★★					
31	NEW►		VARIOUS ARTISTS	PROTEL 82245/SONY	CALLE 8 STREETMIX
32	31	9	LA DIFERENCIA	ARIOLA 18840/BMG	CANTA CONMIGO
33	30	41	LUIS MIGUEL	● WEA LATINA 15947	NADA ES IGUAL...
34	32	36	BOBBY PULIDO	EMI LATIN 38229	ENSENAME
35	48	11	LOS TIRANOS DEL NORTE	SONY DISCOS 82229/SONY	DE LA TIERRA AL CIELO
36	33	30	MICHAEL SALGADO	JOEY 8558	DE BUENAS RAICES
37	46	17	LOS TUCANES DE TIJUANA	EMI LATIN 55699	15 KILATES DE AMOR...
38	37	14	VARIOUS ARTISTS	WEACARIBE 17564/WEA LATINA	MERENGON
39	38	13	EDDIE GONZALEZ	SONY DISCOS 82006/SONY	EL DISGUSTO (KIK ITI)
40	41	41	MARCO ANTONIO SOLIS	● FONOVISA 0512	EN PLENO VUELO
41	29	4	CUBANISMO! FEATURING JESUS ALEMANY	HANNIBAL 1411/RKODISC	MALEMBE
42	50	62	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
43	34	7	LOS TUCANES DE TIJUANA	EMI LATIN 56613	AJUSTE DE CUENTAS
44	NEW►		ILEGALES	ARIOLA 47761/BMG	REBOTANDO
45	40	58	OLGA TANON	● WEA LATINA 13667	NUEVOS SENDEROS
46	35	35	LAURA PAUSINI	WEA LATINA 15726	LAS COSAS QUE VIVES
47	RE-ENTRY		GRACIELA BELTRAN	EMI LATIN 35172	TUYA
48	36	19	GRUPO MANIA	SONY TROPICAL 82109/SONY	ESTA DE MODA
49	43	82	THALIA	EMI LATIN 36850	EN EXTASIS
50	42	3	VARIOUS ARTISTS	PROTEL 82246/SONY	MERENGUE EN LA 8 '97
POP			TROPICAL/SALSA		
1	ENRIQUE IGLESIAS		1	OLGA TANON	
2	SELENA		2	KINITO MENDEZ	
3	JULIO IGLESIAS		3	LOS HERMANOS ROSARIO	
4	SHAKIRA		4	MARC ANTHONY	
5	ENRIQUE IGLESIAS		5	VARIOUS ARTISTS	
6	VARIOUS ARTISTS		6	CUBANISMO! FEATURING	
7	VARIOUS ARTISTS		7	GRUPO MANIA	
8	FEY		8	VARIOUS ARTISTS	
9	VARIOUS ARTISTS		9	ZAFRA NEGRA	
10	LUIS MIGUEL		10	GLORIA ESTEFAN	
11	MARC ANTONIO SOLIS		11	GILBERTO SANTA ROSA	
12	GIPSY KINGS		12	OSCAR D'LEON	
13	ILEGALES		13	DLG	
14	VARIOUS ARTISTS		14	VARIOUS ARTISTS	
15	OLGA TANON		15	VARIOUS ARTISTS	
REGIONAL MEXICAN			REGIONAL MEXICAN		
1	JUAN GABRIEL/ROCIO DURCAL		1	JUAN GABRIEL/ROCIO DURCAL	
2	LOS TUCANES DE TIJUANA		2	LOS TUCANES DE TIJUANA	
3	LOS TUCANES DE TIJUANA		3	LOS TUCANES DE TIJUANA	
4	GRUPO LIMITE		4	GRUPO LIMITE	
5	LOS TEMERARIOS		5	LOS TEMERARIOS	
6	BRONCO		6	BRONCO	
7	LOS ANGELES AZULES		7	LOS ANGELES AZULES	
8	SELENA		8	SELENA	
9	GRUPO LIMITE		9	GRUPO LIMITE	
10	SELENA		10	SELENA	
11	MICHAEL SALGADO		11	MICHAEL SALGADO	
12	BANDA EL RECODO		12	BANDA EL RECODO	
13	PEDRO FERNANDEZ		13	PEDRO FERNANDEZ	
14	ALEJANDRO FERNANDEZ		14	ALEJANDRO FERNANDEZ	
15	LOS HURACANES DEL NORTE		15	LOS HURACANES DEL NORTE	

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.

## In the SPIRIT



by Lisa Collins

**MEETING OF THE MINDS:** Top gospel executives from around the country—including Gospo Centric CEO Vicki Mack-Lataillade and husband Claude Lataillade (B'Rite), Milton Biggum (Savoy), Jerry Mannery (Malaco), Larry Blackwell (Central South Gospel), Al Hobbs (Aleho), Chuck Myricks (Word), Brian Spears (Crystal Rose), Maple Reddick (Meek), Barnett Williams (Born Again), and Telisa Stinson (Muscle Shoals)—gathered May 26-27 in Las Vegas for the second Executive Record Label Retreat. The retreat was hosted by Dr. Bobby Jones, who produces and hosts a weekly TV show, "The Bobby Jones Gospel Hour," on BET. He reported that "with the advent of new presentations of gospel, a consolidation of the majors, corporate shake-ups, and significant changes in the way we do business, it's imperative that we come together."

"Let's be about the business of making our business better," urged Biggum in one of four sessions tied to industry concerns. Workshops focused on the phenomenal growth and changes in the presentation of gospel. Topics ranged from ownership and distribution networks to SoundScan updates and award shows.

"This is a critical and important opportunity for us to find ways that we can work together and make a difference in this industry," noted Myricks.

The event is one of two symposiums Jones has geared toward industry players for the round-table dissemi-

nation of issues affecting gospel. A second, for artists, is held in December. The fact that this meeting targeted executives didn't stop a handful of artists—including Dorothy Norwood, Albertina Walker, Craig Hayes, and Kurt Carr—from attending. Jones has a new album, "Bobby Jones & The Nashville Super Choir," slated for release from Gospo Centric in September.

Absent from the retreat was Blackberry president Doug Williams, who was in New Orleans for post-production on a live concert video of 11 tracks from "Still Standing," the newest release from the Williams Brothers. Stevie Wonder joins the group on the lead single, "I'm Too Close," while the Rev. L.W. Bolton is featured on another track, "For All You've Done." The project, which shipped to retail May 13, features vintage Williams Brothers sound.

"A lot of our fans had been asking us to go back and give them a little more of the traditional sound," Doug Williams says. "They said, 'We like the new stuff, but we like the old stuff a little better.'"

Williams is more than satisfied with the results. An initial shipment of 45,000 units reflects the biggest block of pre-orders in the group's 25-year career. A concept video with Wonder is set for early June.

**BRIEFLY:** Malaco execs are adding final touches to "It Ain't Over Til God Says It's Over," the newest album from James Moore, scheduled for release July 29... Marlee Records announces the appointment of Jackie Ward to president/CEO. New releases from the now Miami-based record label include a debut album from the Rev. Connail Johnson and the latest installment from the Rev. Melvin Dawson & the Genesis Ensemble, titled "Rooted And Grounded"... Finally, the Institutional Radio Choir, dubbed "the Hit Makers," recorded their 25th album on Memorial Day at the Apollo Theater in New York. The silver recording will be released on Vectron later this year.

## PRIMAL SCREAM'S PRIMAL SOUND BACK

(Continued from page 12)

tanced themselves from 'Screamadelica,' which I think is a great pop record," he says. "They hate it, they think it's horrible."

"I loved the last record," he says. "A lot of people hated the last record. It definitely cost them some fans and cost them some credibility. I think ['Vanishing Point'] is kind of a step forward and a step back at the same time. It's definitely much more futuristic, but it also is a lot like 'Screamadelica.' It's much more dubbed-out, and it's not as blatantly a rock record."

Though the traditional, Rolling Stones-style rock element has eroded, Gillespie says "Vanishing Point" still draws from the R&B music that so heavily guided the last album. "The

influence is still there, and we had the Memphis Horns play and stuff," he says. "If you take a song like 'Star,' you know it's pretty much influenced like black protest music—Bob Marley, Sly Stone, Curtis Mayfield, Stevie Wonder, Marvin Gaye."

One of the album's overriding inspirations—particularly on first single "Kowalski"—is the speed-freak hypertension of the 1971 Richard Sarafian film. New bassist Gary "Mani" Mounfield, who left the crumbling British band Stone Roses to join Primal Scream last October, borrows techniques from James Brown's bassists. Mounfield's funk grooves repeat endlessly, allowing guitarist Andrew Innes' alternating punk and soul riffs—or the Memphis Horns' familiar bleats—to punctuate Gillespie's smooth vocals.

"Kowalski" is slow and stretched-out, with dialogue from the movie's narrator rubbing against Gillespie's repetitive chants of "soul on ice." Its attention-getting video, scripted by "Trainspotting" author and band pal Irvine Welsh, stars supermodel Kate Moss as a killer who leads Primal Scream members on a car chase through London.

Nan, raving about the video, says Reprise will distribute "Kowalski" as a "set-up" single: Marketers will push it heavily to college radio, MTV's "120 Minutes," and key modern rock stations. "Then we'll go into more aggressive fashion with our next single," she says, which will be either opening track "Burning Wheel," a laid-back, psychedelic organ groove, or the slower, more traditional Sly Stone-style soul ballad "Star."

Reprise also plans to ship a CD-5,

with new versions of "96 Tears" and "Know Your Rights," to college radio stations and some modern rock outlets.

Well-known dub producer Adrian Sherwood plans to remix the entire album, and Nan says the new versions will be available in some form this fall.

The new album also includes a still-metallic, but more electronic, version of Motorhead's "Motorhead" and "Trainspotting," the loungey eight-minute instrumental from last year's smash movie soundtrack. That song, Nan says, was an important transition from the band's soul-man phase to the hyper and spacey "Vanishing Point" music. She emphasizes, though, that Primal Scream has been regularly dabbling in electronic rave-party music throughout the '90s.

"The Dust Brothers mixed ['Jailbird,' from the last album], for God's sake! Even before it was cool or happening or percolating, they were already dialed into it," Nan says. "That is something we have to take into account, I think. It's not like jumping on the bandwagon for these guys. They've been riding it for a while. They're always experimenting. Even though their stuff has been panned as retro, they're always straddling the line of time."

Says Gillespie: "I think you've got to just be honest about your rock. Not everything you do is going to be good. You get people who think everything they've done is good—their egos get in the way... I think we've freed ourselves again, but we've learned from the mistakes we made last time. I think we've kind of redeemed ourselves."

"The last record," he says, "it was a mess. But fuck—you're allowed to make mistakes."

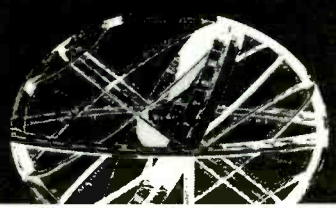
Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol; For boxed sets, and double albums with a 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. † indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications.

## Top Gospel Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
★★ NO. 1 ★★				
1	1	26	SOUNDTRACK ARISTA 18951	THE PREACHER'S WIFE 26 weeks at No. 1
2	2	57	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	30	2	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 †	LIVE IN LONDON AT WEMBLEY
4	NEW	2	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE	GOD'S PROPERTY
5	3	15	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
6	7	4	SHIRLEY CAESAR WORD 68003/EPIC	MIRACLE IN HARLEM
7	6	2	VIRTUE VERITY 43020	VIRTUE
8	4	30	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WARNER BROS.	DONNIE MCCLURKIN
9	12	2	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67939/EPIC	HE'S STILL GOOD
10	8	15	CARLTON PEARSON WARNER ALLIANCE 46354 †	LIVE AT AZUSA 2 PRECIOUS MEMORIES
11	9	52	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 †	THE SPIRIT OF DAVID
12	10	30	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
13	5	30	ANOINTED WORD 67804/EPIC †	UNDER THE INFLUENCE
14	11	10	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
15	13	56	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
16	14	85	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
17	15	16	VARIOUS ARTISTS TRIBUTE 1087/DIADDEM	CELEBRATE GOSPEL 3
18	19	34	THE WILLIAMS SISTERS FIRST LITE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
19	RE-ENTRY		YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
20	RE-ENTRY		STEVE MIDDLETON & UNITY & PRAISE PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
21	29	14	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
22	36	11	TRI-STATE MASS CHOIR III PARADISE 165249/CGI	BIND ME CLOSER
23	37	8	KENNY ELDRIDGE & THE JESUS CELEBRATION MASS CHOIR BORN AGAIN 1013	SO WONDERFUL
24	RE-ENTRY		WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
25	17	3	CANDI STATON CGI 161276	COVER ME
26	22	2	MARVIN SHARP WORD 68039/EPIC	GRACE AND MERCY
27	20	3	DOROTHY NORWOOD MALACO 6024	HATTIE B'S DAUGHTER
28	NEW		THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
29	16	25	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
30	18	2	BAM CRAWFORD'S PURPOSE HARMONY 1600/RELATIVITY	THE KING IS COMING ANY DAY!
31	21	52	MISSISSIPPI MASS CHOIR MALACO 6022 †	I'LL SEE YOU IN THE RAPTURE
32	23	13	VARIOUS ARTISTS VERITY 43019	VERITY RECORDS LIVE AT THE APOLLO
33	27	10	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTL 10219	HEAVEN ON MY MIND
34	31	17	BISHOP RONALD E. BROWN SUMG GOSPEL 9600	LIVE! HAVING GOOD OLD FASHIONED CHURCH
35	26	27	MIGHTY CLOUDS OF JOY INTERSOUND 9226	LIVE IN CHARLESTON
36	28	33	HELEN BAYLOR WORD 67803/EPIC	LOVE BROUGHT ME BACK
37	25	66	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 †	STAND!
38	32	50	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY & FRIENDS IV
39	NEW		ANDRAE CROUCH QWEST 45924/WARNER BROS.	PRAY
40	34	74	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA

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AIR 10230  
**TOMMY ELLISON & THE SINGING STARS**  
"TRUST AND OBEY"

# 2

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*Sing*

AIR 10234  
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"WE'VE COME THIS FAR"

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# Artists & Music

**HIGHER GROUND**



by Deborah Evans Price

**KISSES AND KUDOS:** God bless Clive Calder's ears. The Zomba chairman/CEO obviously knows a hit when he hears one. And he and his staff should be congratulated for putting the Jive muscle behind "Butterfly Kisses" that is taking Bob Carlisle's song to unprecedented success. Of course, it all started with Carlisle and Randy Thomas writing such a great tune, and former Diadem chief George King recognizing the song's potential and talking Carlisle into including it on the album, but it's great to see companies get behind a song and artist the way Jive and the Benson Music Group have done (Billboard, May 31).

"It comes down to the sound of the song," says Jive senior VP/GM Tom Carrabba. "Jars Of Clay's ['Flood'] is [another] record we crossed [over], and pretty much the same questions were asked when we tried to exploit that in the mainstream—'How did you guys do it, and what hurdles were in your way?' Just listen to the record. We succeeded with that, and we had experience. We knew with the right-sounding record, we could cross it. The same thing came to mind when we heard Carlisle's record. We said, 'This is a song that crosses all formats. A great song is a great song.'"

Jive president Barry Weiss adds, "I thought this was going to be a hit record for us, but I would be lying if I sat here and told you we were planning and anticipating the kind of rabid, ridiculous, out-of-control, immediate, bombastic explosion that we've received on this record."

Jive jumped to meet the demand quickly and moved up the mainstream release date to May 13; until then it could be found only in Christian bookstores. What a great opportunity for the Christian retail community. (Here's hoping those new consumers picked up some Steven Curtis Chapman, Point Of Grace, and Tony Vincent while they were in.) Weiss admits he had a few "sleepless nights" as the company rushed to get the record in mainstream stores because execs afraid they were missing sales, but says it may have actually become a plus because "it almost turned into a Tickle Me Elmo situation," he says. "It became a feeding frenzy. In hindsight, we turned a negative into a positive."

It's great to see Carlisle having this success. He's a sweet guy and has been a good and faithful warrior on the Christian scene for years. I couldn't be happier for him and

Thomas, his longtime friend and songwriting partner. Thomas is half of new duo Identical Strangers on Damascus Road. With hope, the success of "Butterfly Kisses" will draw some much-deserved attention to the new album that he and Andy Denton are working on. But most of all, let's hope that "Butterfly Kisses" will serve as a wake-up call to mainstream companies to really get behind the music produced by their Christian labels. I can't tell you how many interviews I've asked about mainstream plans for a particular artist or song and get the response that the company is "exploring options," and nothing ever happens. Obviously, not all Christian product is a candidate for general-market acceptance, but there are many treasures that, like "Butterfly Kisses," could succeed outside the Christian market. Zomba is to be commended for unearthing a gem and letting it shine for the world.

**MUSICAL CHAIRS:** Congratulations to Elisa Elder on her new post as VP/GM of Word Records. She's one hard-working lady, and it's great to see that recognized. Elder succeeds Lynn Keesecker, who is leaving to pursue other opportunities. Best of luck to Keesecker in his new endeavors. His presence at Word will be missed.

Changes are also taking place at EMI Christian Music Group (EMI CMG) that Sparrow president Peter York calls "fine-tuning." Hugh Robertson has been named senior VP of marketing and artist development for Sparrow Communications Group, which is the umbrella organization for the Sparrow and Star Song labels. He was formerly EMI CMG's VP of general market sales. All heads of artist development, creative services, media relations, and promotions will report to Robertson. Also, Grant Hubbard has left Word to become senior director of promotion for Sparrow Communications Group. EMI has also tapped industry vet Mark Campbell to become Star Song's VP of artist development. For the last two years, he's been Benson's director of marketing. Best wishes to Velvet Rousseau, who is leaving the EMI CMG publicity staff to become senior director of marketing and promotion with First Company Management, working with Newsboys and PlankEye.

**NEW NOTES:** Ingram Book Group and Spring Arbor Distribution Co. have merged to form Spring Arbor Distributors Inc., a subsidiary of Ingram Industries that will be based in Belleville, Mich. Spring Arbor president Richard Pigott will be president/CEO of the new venture, and Larry Carpenter is executive VP. Kathy Troccoli recently launched her new album, "Love And Mercy," with a live concert/radio broadcast in Houston that raised \$35,000 for His Touch, a Houston-based AIDS ministry. Look for dc Talk's longform live concert video, "Welcome To The Freak Show," in stores June 17. Former PFR member Joel Hanson has signed with EMI Christian Music Publishing.

## WIDE MOUTH MASON OPENS ITS BLUESY BOW ON ATLANTIC

(Continued from page 12)

original songs. [Audiences] in the heavy metal rooms liked our heavier original songs, but if we started playing anything acoustically, they'd get pissed off."

Co-produced by the band with Joel Van Dyke at Greenhouse Studios in Vancouver, "Wide Mouth Mason" is a rerecorded version of the group's 1996 independent album, "The Nazarene." It features two new tunes, "This Mourning" and "The River Song," as well as new arrangements of the act's road-tested songs.

"We had played for almost a year straight since 'The Nazarene' came out, and the songs had grown, and we had grown as players," explains Verreault.

Despite the sizable musical sophistication of the group's songs, co-written by all three members, Verreault is at a loss as to how they originated. "With the exception of a few of the songs, I can't remember when they came out," he says. "A lot just happened to come out in [playing] the music. They seem to have been there all along, and we just plucked them out of the air one day."

Atlantic is shipping the album's lead single, "Midnight Rain," to U.S. album rock radio stations June 13 and to U.S.

alternative radio outlets a couple weeks after that, according to Germaise.

While Atlantic's marketing plan for the album has not been completed, Germaise says that the label is targeting the band at a college demographic.

"The group have been established as a college marketing priority," she says. "The regions we're going for initially are Virginia, North Carolina, and Texas. We're going to do a lot of listening posts, a major attack on instrument stores, and listening parties covering both non-music and traditional record retail [in those areas]."

"We also want to find creative touring couplings for the band," continues Germaise, "to get them in front of youth-oriented active audiences."

The video for "Midnight Rain" ships to MTV and local and regional video shows June 9. "[The] visual [element] is very important, particularly the live visual," Germaise says. "We'll be heavily pursuing television appearances beyond MTV and going for special programming and performance slots there."

The link to Atlantic began in early 1996, when the band's co-manager, Norm Sharpe, sent a sound-board tape

of the trio's live performance to Kim Cooke, VP of A&R at Warner Music Canada, which distributes Atlantic in Canada. The group signed with Warner Music Canada last summer.

In Canada, the album, released March 25, has sold 15,000 units, according to Warner Music Canada's press and publicity manager, Steve Waxman. "Midnight Rain" is No. 5 on the Record's BDS rock radio chart for the week of May 26.

"For such a young band, they sound great on the air," says Rob Robson, music director of album rock CFOX Vancouver.

Wide Mouth Mason was formed in 1995. Verreault and Javed met in elementary school, and Verreault and Pereira played together in several bands while in high school together. In late 1995, once Pereira and Javed had completed college, they started rehearsing in their parents' basements.

"We started playing originals early on, including [the album's] 'Corn Rows,'" recalls Verreault. "That's probably the first song we wrote. Back then we'd make up a lot of music, so a lot of the musical ideas [on the album] are from that time period."

# Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	1	48	BOB CARLISLE ▲ DIADEM 9691/BRENTWOOD <b>HS</b>	SHADES OF GRACE 5 weeks at No. 1
2	3	56	KIRK FRANKLIN AND THE FAMILY ▲	GOSPO CENTRIC 2127/CHORDANT WHATCHA LOOKIN' 4
3	2	8	CARMAN SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
4	4	30	VARIOUS ARTISTS ● SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	5	37	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
6	7	53	JACI VELASQUEZ MYRRH 6995/WORD <b>HS</b>	HEAVENLY PLACE
7	9	4	KATHY TROCCOLI REUNION 10003/BRENTWOOD	LOVE AND MERCY
8	10	79	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
9	6	38	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
10	12	9	CAEDMON'S CALL WARNER ALLIANCE 46463/WCD <b>HS</b>	CAEDMON'S CALL
11	11	13	PETRA WORD 9929	PETRA PRAISE 2 WE NEED JESUS
12	14	66	NEWSBOYS ● STAR SONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
13	25	26	VARIOUS ARTISTS HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
14	29	23	VARIOUS ARTISTS HOSANNA! 8952/WORD	SHOUT TO THE LORD
15	17	5	VARIOUS ARTISTS VINEYARD/STAR SONG 9243/CHORDANT	CHANGE MY HEART OH GOD, VOLUME 2
16	13	34	CRYSTAL LEWIS MYRRH 5036/WORD <b>HS</b>	BEAUTY FOR ASHES
17	22	8	OUT OF THE GREY SPARROW 1563/CHORDANT <b>HS</b>	(SEE INSIDE)
18	28	2	VIRTUE VERITY 50032/BRENTWOOD	VIRTUE (THE GREATEST PART OF ME)
19	19	8	MICHAEL CARD MYRRH 4605/WORD <b>HS</b>	UNVEILED HOPE
20	20	94	RAY BOLTZ WORD 9641 <b>HS</b>	THE CONCERT OF A LIFETIME
21	15	25	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
22	23	64	THIRD DAY REUNION 0117/BRENTWOOD <b>HS</b>	THIRD DAY
23	24	66	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
24	16	13	VARIOUS ARTISTS SPARROW/ARISTA 1635/CHORDANT	PEACE IN THE VALLEY
25	27	48	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT <b>HS</b>	GOD
26	NEW►		DIME STORE PROPHETS SARABELLUM 46654/WCD	FANTASTIC DISTRACTION
27	30	25	OUT OF EDEN GOTEE 3826/WORD <b>HS</b>	MORE THAN YOU KNOW
28	26	30	BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
29	37	23	MXPX TOOTH & NAIL 1060*/DIAMANTE <b>HS</b>	LIFE IN GENERAL
30	NEW►		VARIOUS ARTISTS HOSANNA! 11492/INTEGRITY	REVIVAL — SONGS OF FIRE FROM ABOVE
31	NEW►		ANDRAE CROUCH QWEST 45924/WCD	PRAY
32	18	31	ANOINTED MYRRH 7006/WORD <b>HS</b>	UNDER THE INFLUENCE
33	21	60	ANDY GRIFFITH ● SPARROW 1440/CHORDANT <b>HS</b>	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
34	34	20	VARIOUS ARTISTS VINEYARD/STAR SONG 9200/CHORDANT	CHANGE MY HEART OH GOD
35	36	6	SMALLTOWN POETS FOREFRONT 5163/CHORDANT	SMALLTOWN POETS
36	32	11	VARIOUS ARTISTS SPARROW 1656/CHORDANT	LET US PRAY—THE NATIONAL DAY OF PRAYER ALBUM
37	RE-ENTRY		SUSAN ASHTON SPARROW 1458/CHORDANT <b>HS</b>	A DISTANT CALL
38	35	48	4HIM BENSON 4321/BRENTWOOD <b>HS</b>	THE MESSAGE
39	31	33	RAY BOLTZ WORD 9937 <b>HS</b>	NO GREATER SACRIFICE
40	39	76	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS

○ 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. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

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# Artists & Music

## S.F. Club Yoshi's Relocates; BMG Compiles 'Discovery'

**REVITALIZED:** Yoshi's, the Bay Area's longstanding jazz club, has moved to a new address, a block from the water in Oakland, Calif.'s Jack London Square. Keith Jarrett's Standards Trio was scheduled to open the relocated venue, but the pianist canceled. So the first act to christen the new space turned out to be pianist George Shearing May 9, followed quickly by the all-star ensemble of Herbie Hancock, Jack DeJohnette, and Dave Holland May 10, and John Lee Hooker May 11. That kind of diversity is part of what has sustained Yoshi's great reputation. The personality of the club's offerings varies, allowing room for mainstream, progressive, and old-school jazz and blues. "As long as the music has integrity, we'll try it out," says artistic director Jason Olaine.

The new space holds about 300, 50 more than the previous address. "The other room was fine, but this one is great," says Olaine. "It really sets the standard for jazz clubs." Some have called the new room a mini-amphitheater, with slight elevations and tiered gradations for sight lines. The sound system is a superb setup made by the Meyers company.

Yoshi's move was made easier by the investment of public dollars. The city of Oakland, along with the Oakland Port Authority, helped finance the trek to the new location. "It was a pretty political thing," says Olaine. "Part of the city's reasoning was that it had been trying to develop Jack London Square into a social destination for some time, and only within the last couple of years has it begun to pick up momentum." A multiplex cinema, a Barnes & Noble, and other stores and restaurants have begun to populate the neighborhood. "Two years ago, you could shoot a cannonball through the square and not hit anybody," Olaine says.

Now the Japanese restaurant that's part of the Yoshi's complex has a waiting list much of the time, and the initial numbers at the club itself have been

superb. Jazz as good neighbor and viable magnet for consumer greenbacks? Of course. Future Yoshi's bookings include the Joe Henderson Big Band June 3-8 and Dianne Reeves June 10-15. Olaine is particularly juiced about an ultra-rare one-nighter by Cuban ensemble Los Van Van June 22.

**STAR SEARCH:** BET on Jazz has united with the BMG Jazz Club on "A Jazz Discovery Showcase." The 12-track compilation indexes several regional talents, all of whom have won weekly competitions on "Jazz Discovery." "From the start, we wanted to have something on the channel that would allow the average jazz player to have access to us," says Jefferi K. Lee, president of

BET on Jazz. "That's 'Jazz Discovery.' Basically it offers some exposure to any performer with a video. They send it in, and we choose which tapes will be on; a contact phone number is aired during the show."

Each week, jazz radio programmers, jazz educators, and personalities from the music industry help judge the sounds and offer feedback to the artists. At the end of the year a grand-prize winner is chosen, and an extended TV production [for the show] is done with them. The compilation disc is a representation of what regional America is digging as far as jazz goes—it's also a calling card for the winners. "BMG was looking to do something with jazz, and we struck up a deal," Lee says.

Artists on the disc include vocalist Sunny Sumter from Washington, D.C.; contemporary jazz ensemble Three Of Worlds from Marin County, Calif.; and trumpeter Joey Morant from Charleston, S.C. Troy Johnson, who manages Three Of Worlds, says, "BET giving us a chance to be exposed will only bring about positive things. Hopefully, people in the business will say, 'We like what we hear.'" The "Showcase" disc is available through the record club. A portion of the money earned goes to Howard University's Jazz Studies department.



by Jim Macnie



Billboard

JUNE 7, 1997

### TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	2	98	BOOMBASTIC ▲ VIRGIN 40158*	SHAGGY
2	3	10	MR. MARLEY TUFF GONG 54177/LIGHTYEAR	DAMIAN JR. GONG MARLEY
3	1	80	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
4	4	81	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
5	6	7	THE BEST OF ZIGGY MARLEY... (1988-1993) VIRGIN 4409B	ZIGGY MARLEY AND THE MELODY MAKERS
6	5	37	MY XPERIENCE BLUNT/VP 1461*/TVT [HS]	BOUNTY KILLER
7	7	97	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [HS]	BUJU BANTON
8	NEW ▶		REGGAE GOLD 1997 VP 1509*	VARIOUS ARTISTS
9	10	46	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
10	9	23	MAESTRO VP 1486*	BEENIE MAN
11	8	22	JOYRIDE VP 3103*	VARIOUS ARTISTS
12	12	52	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
13	15	47	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
14	11	4	MESSINGER ISLAND JAMAICA 524264*/ISLAND	LUCIANO
15	13	52	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS

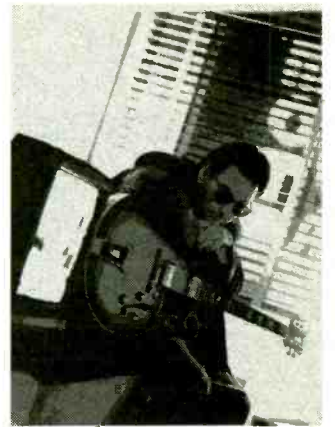
### TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	50	RIVERDANCE ● CELTIC HEARTBEAT 82816/AG [HS]	BILL WHELAN
2	2	12	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [HS]	RONAN HARDIMAN
3	3	10	CABO VERDE NONESUCH 79450/AG [HS]	CESARIA EVORA
4	4	4	CARNIVAL! RCA VICTOR 44769	VARIOUS ARTISTS
5	5	3	CHANT OF INDIA ANGEL 55948	RAVI SHANKAR
6	13	14	N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
7	7	6	NARADA WORLD A GLOBAL VISION NARADA 63935	VARIOUS ARTISTS
8	8	3	KEIKI O KA AINA KANAI'A 1263	ROBI KAHAKALAU
9	10	2	COLORS OF THE WORLD ALLEGRO 1	VARIOUS ARTISTS
10	6	10	SEVEN LUAKA BOP 46486/WARNER BROS.	ZAP MAMA
11	9	13	LEGENDS RCA VICTOR 68776 [HS]	JAMES GALWAY & PHIL COULTER
12	11	8	DANCE OF THE CELTS NARADA 63932	VARIOUS ARTISTS
13	14	61	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
14	NEW ▶		SAHRA ISLAND 537510	KHALED
15	12	32	RED HOT + RIO ANTILLES 533183/VERVE	VARIOUS ARTISTS

### TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	17	LIE TO ME ● A&M 540640 [HS]	JONNY LANG
2	2	7	COME ON HOME VIRGIN 42984	BOZ SCAGGS
3	3	3	SWEET POTATO PIE MERCURY 534483	THE ROBERT CRAY BAND
4	4	82	GREATEST HITS ▲ EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
5	NEW ▶		LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
6	6	28	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [HS]	PEGGY SCOTT-ADAMS
7	5	3	ROAD TO ZEN EUREKA 77061/DISCOVERY	COREY STEVENS
8	7	12	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
9	8	4	LOVE'S BEEN ROUGH ON ME PRIVATE MUSIC 82140	ETTA JAMES
10	10	81	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. [HS]	KENNY WAYNE SHEPHERD
11	9	49	JUST LIKE YOU OKEH 67316/EPIC [HS]	KEB' MO'
12	11	52	GOOD LOVE! MALACO 7480	JCHNNIE TAYLOR
13	12	6	RECKLESS ALLIGATOR 4849	LUTHER ALLISON
14	15	41	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS
15	13	9	ROCKIN' MY LIFE AWAY EMI 56220	GEORGE THOROGOOD & THE DESTROYERS

○ 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. [HS] indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.



## Duke Robillard Dangerous Place

"Chock full of honking, squeaking horn lines and sliding, stinging guitar licks. Duke Robillard's Dangerous Place is jump blues at its finest. Look for this one—each and every cut is a winner."

E-Pulse

"Name a style and Robillard plays it—Texas single-note epics, West Coast swing, Kansas City jump blues and aggressive Chicago burners... confirm Robillard's status as one of the pre-eminent modern blues guitarists."

Offbeat Magazine

## On tour

- June**
- 6 Morristown NJ
  - 13 Louisville KY
  - 14 Henderson KY
  - 18 Washington DC
  - 20 Providence RI
  - 21 Misquamicut Beach RI
  - 22 Northampton MA
  - 27 Denver CO
  - 28 Aspen CO
  - 29 Beaver Creek CO
- July**
- 3 Portland OR
  - 5 Seattle WA
  - 6 Eugene OR
  - 9 Long Beach CA
  - 29 Lakeside CT
- August**
- 9 Turin NY
  - 13 Edgartown MA
  - 14 Groton CT
  - 16 Stratton VT
  - 22 Chicago IL
- September**
- 20 Monterey CA
  - 27 Cooperstown NY

Produced by Duke Robillard

Visit Duke Robillard's web site at [www.rosebudUS.com/robillard](http://www.rosebudUS.com/robillard) <http://www.virginrecords.com>  
AOL Keyword: Virgin Records

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## LARGEST DISTRIBUTOR

# Songwriters & Publishers

ARTISTS & MUSIC

## Writers Thrive At Patrick Joseph Small Nashville Co. Capitalizes On Diversity

BY DEBORAH EVANS PRICE

NASHVILLE—For songwriters who don't feel comfortable in the stable of a big conglomerate, yet desire a smaller company large enough to provide the services they want, president Pat Higdon and the staff at Patrick Joseph Music are happy to provide that middle ground.

Since founding the company in 1989, Higdon has cultivated a creative roster that has produced numerous hits, including Deana Carter's "Strawberry Wine," Trisha Yearwood's "Everybody Knows," and Patty Loveless' "You Can Feel Bad."

The Patrick Joseph roster currently includes Matraca Berg and Gary Harrison (the two writers who penned "Strawberry Wine"), Kim Carnes, Tim Mensy, Vince Melamed, Bill Miller, Christy Seamans, and Troy Verges.

"I think there is a feeling here of the publishing company being a unit," says Mensy, who has written songs recently cut by Tracy Lawrence, Neal McCoy, Clay Walker, David Kersh, Daryle Singletary, and Mark Wills, among others. "It's small enough where you know all the other writers . . . and you're aware of what's going on. When there is success with any writer in a small company, the whole company feels it, and it benefits all of us. Matraca Berg has absolutely been on fire, and it's good for the whole company."

"The trick is to be big enough to matter but small enough to care," Higdon says of his approach to publishing. "We've been lucky in that we do have enough activity, and we've had a lot of diverse activity. We've had a lot of things that have been pretty significant pop cuts, and we've had a few things in the AC field. We can put that together with some of the country things and it's a rounded

perspective.

"I think it's an important tool to be able to show that we are that diverse," Higdon continues. "A lot of the smaller companies aren't that diverse. When I put together a roster of writers I wanted to work with, I tried to be really conscious of not focusing in one direction. I tried to be broad and wide. We have people



PJM promo CD cover

that are country and some people that are more pop or folk."

Higdon had a firm idea of what he wanted to accomplish when he started Patrick Joseph Music because he had already amassed a great deal of publishing experience at other companies. A native Nashvillian, Higdon started his career as an engineer. He worked at Cedarwood Publishing, then spent seven years at MCA Music, where he became VP of Nashville operations. He then worked at Warner/Chappell Music for three years as director of creative services, prior to founding Patrick Joseph.

Higdon's company was originally a co-venture with Warner/Chappell, and after that three-year agreement ended, the company entered into a joint arrangement with Los Angeles-based Windswept Pacific Entertainment. "I don't want to say they don't

have any hand in it, but this is my ship and I sail it," he says.

"Obviously, there is a certain amount of belief each had that I knew what I was doing or they wouldn't have invested the capital. We rely on them for information and creative enthusiasm. What they do and have done more for us is give us a source of administrative personnel as well as capital . . . but as far as signings, we function almost self-sufficiently in that regard."

Higdon admits that starting a new publishing venture is harder than it used to be. "You can't do it on a shoestring anymore," he says. "You have to have enough things going on all the time to be able to cover a lot of bases, deal with a lot of people, and that drives your overhead up pretty quickly in today's marketplace."

Higdon utilizes different tools to stay competitive, among them a two-CD sampler that featured many of the company's key cuts, including Etta James' "The Rock," Yearwood's "Everybody Knows," and Martina McBride's "Wild Angels." The company also puts out the PJM newsletter, which is both informative and humorous.

PJM also looks for different ways to showcase and support its writers. Higdon says there are plans to take Miller, Berg, and possibly some of the other writers to Los Angeles in September to showcase them for "about 25 film music supervisors . . . to show them a different side to the writing and songwriters than they might have expected. We are going to go after that market."

Higdon will also throw PJM's support behind Berg's upcoming album on Rising Tide. "I was instrumental in getting her RCA deal in 1989, and that came the way the Rising Tide deal came. It came out of working her song catalog and showing people her songs until the point when people realized she's not only a talented songwriter, she is a talented singer . . . We are working real close with Rising Tide to keep them abreast of all the activity she's had as a writer . . ."

"She's going into her Rising Tide release with a lot of momentum as a songwriter, actually having in the last 12 months five songs that have gone No. 1 in the three major charts."

Higdon has a modest staff that includes general professional manager Joe Fisher, creative director of film and TV Whitney Williams, studio manager Mark Ermlich, administrative assistant Edie Kuhnle, and tape library manager Marion Moore. The offices are in a building he renovated on Wedgewood Avenue, around the corner from Music Row.

The building features offices, kitchen, studio, tape library, and writers' rooms and even has a basketball hoop out back and a large porch. They occasionally have "writers around the campfire" showcases, and Higdon says he believes it was at one of these informal gatherings that Deana Carter first heard "Strawberry Wine."

### NO. 1 SONG CREDITS

**THE HOT 100**  
MMMBOP • Isaac Hanson, Taylor Hansen, Zac Hanson • Jam N' Bread/ASCAP, Heavy Harmony

**HOT COUNTRY SINGLES & TRACKS**  
IT'S YOUR LOVE • Stephony Smith • EMI Blackwood/BMI

**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 Angelette, 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

## Top Management Shift At WB Print; Look For New Lane Tunes

**WB PRINT CHANGES:** Sandy Feldstein has left as president of Warner Music Publications, the music print giant based in Miami. The firm's day-to-day operations are now in the hands of Fred Anton, who has been named COO of worldwide print. He joined Warner Bros. Publications in November as CFO after serving as a financial executive at the Warner Music Group. Anton reports to Jay Morgenstern, Los Angeles-based executive VP of parent Warner/Chappell Music and CEO of the print company. Feldstein was with CPP-Belwin, a leading music print house, when it was acquired by Warner Bros. Publications from Boston Ventures three years ago.

**TUNE IN FOR MORE:** In the last year of his life, composer Burton Lane put down a half-dozen or so melodies and recorded them on cassette. "I've written them for you, and maybe they can be used in some way," Lane said to his wife,

Lynn. The composer died in January at the age of 84, and Lynn Lane admits she hasn't had the emotional stamina to hear these tunes. But she will after she turns the cassettes over to Frank Military, senior VP of Warner/Chappell Music in New York, a longtime friend of the Lanes whose firm is the publisher of many Lane songs. "I'm sure they're good. Burton would not have recorded them if he thought they weren't ready," Lynn Lane says.

As it turns out, 1997 is the 50th anniversary of "Finian's Rainbow," Lane's Broadway masterpiece with lyrics by E. Y. Harburg. A current production of the work at the sparkling Goodspeed Playhouse in Haddam, Conn., has given rise to thoughts of its possible production on Broadway.

"A Broadway run is unsettled at this point," Lynn Lane says. She is concerned that a younger generation relies too much on the 1968 film version, which Lane—echoing her husband's critique—looks on with disdain. "It was terrible. The reviews for the Goodspeed production are dazzling, so we are getting interest from regional theaters."

Besides its original 1947 run on Broadway, "Finian's Rainbow" was successfully revived there in 1960.

Lynn Lane is also trying to drum up interest in seven songs that Lane and lyricist/librettist Alan Jay Lerner wrote for a never-produced MGM film version of "Huckleberry Finn," which was to star Gene Kelly and Danny Kaye. She envisions an animated film version using the songs.

Lane and Lerner collaborated on two major efforts, MGM's "Royal Wedding" and Broadway's "On A Clear Day." Two "Huckleberry Finn" songs were performed at an ASCAP memorial presentation in March at the Booth Theatre in New York.

Though he was not associated with lyric writing, Lynn Lane notes that her husband wrote the lyrics for a hit novelty song that appeared in the 1947 re-

vue "Laffing Room Only," starring Olson and Johnson. The song, "Feudin' And Fightin'," was to have words by lyricist Al Dubin, who was not available.

As for Warner/Chappell's efforts with Lane's songs, Military says the company plans a special promo CD for this fall.

**THEY LIKE HIM:** SESAC president/COO Bill Velez, who joined the performing right group two years ago, has signed a multiyear contract extension and has also been elected to SESAC's board of directors. Since joining SESAC from an executive post at BMI, Velez has spearheaded SESAC's solidifying of greater exposure in Latin and other international markets, and the group has more than doubled its income, with distributions increasing four-fold, notes Stephen C. Swid, co-chairman and CEO of SESAC.

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

1. "Ragtime," vocal selections.
2. "Star Wars Trilogy Special Edition."
3. Jim Brickman, "Picture This."
4. Celine Dion, "Falling Into You."
5. Frank Sinatra, "The Best Of The Capitol Years."



**Good Impressions.** The Mighty Mighty Bosstones, whose current modern rock radio single is "The Impression That I Get," have signed a publishing deal with EMI Music. Shown at the recent conclusion of the pact at EMI Music headquarters in New York, standing from left, are Rick Krim, senior VP of talent acquisition and marketing at the publisher; Bob Flax, executive VP of the company; band member Nate Albert; and Martin Bandier, chairman/CEO of the publisher. Shown seated, from left, are Harry Poloner, associate director of A&R at the publisher; and band members Ben Carr and Joe Gittleman.



# Studio Action

ARTISTS & MUSIC

## Plus XXX Stays Busy In Paris

### Studio Maintains Top-Flight Niche

BY PAUL VERNA

PARIS—Plus XXX Studios owner Claude Sahakian is so devoted to recording that he once feigned madness in order to gain a release from his military duty so he could go back to an assistant engineering job in a studio.

"I was discharged as a crazy man, but I lost my job anyway," recalls Sahakian with amusement. "But I found another job in a 16-track studio in Normandy."

That stroke of good fortune set Sahakian on a course that would take him to the upper echelons of the recording business. Today, he presides over one of the busiest and most sophisticated recording facilities in a city that prides itself on world-class studios.

Situated in a quiet, residential neighborhood in the 19th Arrondissement here, Plus XXX offers three rooms loaded with state of the art gear, including a Solid State Logic 9072 J Series board, a Solid State Logic 4048 G Series board with Total Recall, and a Neve VR 60 with Total Recall. Recording media in the various rooms includes Sony 24- and 48-track digital formats, PCM-7030, Otari MTR-90 II, and Studer A820 with Dolby SR.

Like any studio of its caliber, Plus XXX boasts an impressive array of vintage and modern outboard gear, including Lexicon, Focusrite, Manley, API, Neve, GML, Tubetech, Urei, EMT, Eventide, and TC Electronics units, plus Digidesign Pro Tools IV capabilities. In addition, Plus XXX's microphone selection features Neumann, B&K, AKG, Sony, Shure, EV, Beyerdynamic, and Sennheiser models.

Always a stickler for finding the right monitors, Sahakian has a stock of Genelec 1035A, S30, and 1031A speakers, as well as Meyer HD-1s and Yamaha NS-10s. Other features of Plus XXX include 6-track film surround-sound mixing, a Yamaha Grand C7 piano, and video editing.

Beyond its impressive spec sheet, Plus XXX offers a home-style vibe more characteristic of rural, residential studios than of urban facilities. Headed by Sahakian and his wife, Natalie (who is booking manager), Plus XXX also employs four assistant engineers, a technical director, an assistant to the technical director, and a full-time cook.

Upon entering the studio, visitors encounter a skylit dining room that imparts a relaxed feel to the place. Inside, the studios are similarly drenched in natural light and have an unusual combination of glass and wooden surfaces.

"Other studios here are technically advanced, but they are very cold," says Sahakian. "They don't have the same ambience as Plus XXX. We always have new artists here who are on the cutting edge."

The studio's credit list includes such international stars as David Bowie, Toots Thielemans, Lisa Stansfield, Duran Duran, Neneh Cherry, and Luciano Pavarotti. Even French stars, like Julien Clerc and Patricia Kaas, have lent an international flair to the studio by bringing such star American

producers as Phil Ramone and Frank Filipetti to work on their albums.

The studio's client base is enhanced by its membership in the World Studio Group, a consortium of international recording facilities headed by industry veteran Chris Stone.

"It's very positive for us," says Sahakian of Plus XXX's membership in the organization. "It's always important to increase our relationships with other studios. Sometimes one is afraid of giving up clients, but it's better to send them to other World Studio Group members than to lose them entirely."

Paramount to maintaining any studio's profile—and its profitability—are keeping it booked as often as possible and helping clients plan their budgets intelligently.

"We have to be very precise in our transactions and book the studio almost all the time," says Sahakian. "In the old days, it was easy to stop on Saturday and Sunday. Now you have different teams, and you have to work through the weekend and at night."

Furthermore, multi-room facilities like Plus XXX need to guide clients through their projects so that they maximize their budgets. "Record companies don't know a lot about how to manage a budget for a recording," says Sahakian, "so we help them to build a project. We might say, 'You can start the tracking in Studio 1, which is big, and afterward do all the vocals in Studio 3, which can cost half the price. That approach helps to keep the margin for the studio and avoid an explosion in the budget for the record company.'"

Sahakian's intimacy with the operations of a recording studio comes from a long career as a musician, recording engineer, console manufacturer, and studio owner. An avid guitarist since his adolescence, Sahakian—who was born in Paris to Armenian immigrants—studied mathematics, electronics, and acoustics, but he didn't pursue any of those activities with the fervor that he reserved for music.

After a stint as a session guitarist and freelance sound man, Sahakian walked into a recording studio and never looked back. Upon entering the control room, which was equipped with a Scully 16-track recorder, he was convinced he had to make his living as an engineer.

"I tried to find a job in a studio, and I found one as an assistant," says Sahakian. "There was a smaller room in that studio with a tube 3-track console with five inputs and a 3-track Philips recorder, so I started working with bands. I learned a lot because I was working by myself."

That job was interrupted by Sahakian's army service, but it did not take him long to regain his footing. He would end up at a 16-track facility in Normandy owned by an arranger.

"We did a lot of major records in that studio, and it was good for me, because I had to take care of the studio by myself," says Sahakian. "I was young and not very well paid, but it was wild and I learned a lot."

Among the facility's specialties was

recording covers of current chart hits—a common practice in Europe at the time. "It was a very good exercise for the musicians, the arranger, and the engineer to copy everything very quickly," says Sahakian. "Within a week, we'd have to record and mix a whole album."

Sahakian returned to Paris in the mid-'70s and worked as a freelance engineer and as a second engineer at a local studio. Eventually, he landed at the Studio de la Grande Armée, then located near the Arc de Triomphe in central Paris (it has since relocated to the Palais des Congrès on the city's outskirts).

"The studio was growing, and they asked me to take care of it," recalls Sahakian. "I was hired as main engineer, and the place was awful. A French manufacturer had built the console, which was not working that well. All the tape machines were early models by 3M, which was the first equipment manufacturer that would lease equipment. I had to change a lot of things in that studio to make it function normally."

It was at Grande Armée that Sahakian and co-worker Pierre Antonini learned to modify consoles in an effort to improve their sound. That skill would not only provide critical to Sahakian's success as a technical engineer, but it would launch his career as



Shown at Plus XXX Studios, from left, are producer Frank Filipetti, producer Phil Ramone, and Claude Sahakian.

a console maker.

Sahakian says, "We decided with Pierre Antonini to build our own boards, and we called our company Plus XXX"—an admittedly contrived reference to the promise of more than 30 dB of headroom in the new boards.

"At that period no console was going over 24 dBs, but we imagined that digital would offer us a wider area of headroom—plus 30 dB of headroom," explains Sahakian.

The boards, which were distributed in Europe by 3M, became extremely popular in the late '70s and early '80s, with a penetration of some 40 units. However, Sahakian decided to shift his focus toward record production and build a studio of his own—a dream he had harbored since he set foot in that 16-track Scully room.

Antonini launched automation busi-

ness Optimix, and Sahakian inherited the Plus XXX name and built the studio on the company's manufacturing site. When it opened, the studio had a Plus XXX console and a 24-track analog 3M recorder in a small control room with no adequate tracking facilities other than an overdub booth.

In its 17 years in business, Plus XXX has grown into a three-room, world-class facility with ample tracking space, state-of-the-art control rooms, and a management team steeped in the art of recording. Sahakian—who is an avid wine collector—sums up Plus XXX's role in the Parisian recording market with the following analogy: "Studios are like wines," he says. "No two facilities, no matter how good, will have the same quality. So there's always room for professionals, and being different is a good thing."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 31, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MMMBOP Hanson/ Stephen Lironi/The Dust Brothers (Mercury)	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)	HYPNOTIZE The Notorious B.I.G./ Deric "D-Dot" Angeletti, Ron "Amen-Ra" Lawrence, Sean "Puffy" Combs (Bad Boy/Arista)	LITTLE WHITE LIE Sammy Hagar/ Mike Clink (Track Factory/MCA)
RECORDING STUDIO(S) Engineer(s)	PCP LABS/SCREAM STUDIOS (Los Angeles, CA) John King/Niven Garland	CRITERIA STUDIOS (Miami, FL) Stephen George	EMERALD SOUND STUDIOS (Nashville, TN) Steve Marcantonio	DADDY'S HOUSE (New York, NY) Doug Wilson	THE PLANT (Sausalito, CA) Mike Clink
RECORDING CONSOLE(S)	Soundcraft Spirit/SSL 4000G	SSL 6000E/G	SSL 4000E with Ultimation	SSL 9000	SSL 4064G
RECORDER(S)	Protools/Studer A827	Studer A820	Sony PCM 3348	Studer A800 MKII	Studer A800
MASTER TAPE	Quantegy DAT/Ampex 499	3M 996	Ampex 457	Ampex 499	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	SOUTHBEACH STUDIOS/OCEANWAY (Miami/Los Angeles) Tom Lord-Alge/John King	BATTERY STUDIOS (Chicago, IL) R. Kelly, Stephen George	MASTERFONICS (Nashville, TN) Chuck Ainlay	DADDY'S HOUSE (New York, NY) Lane Craven, Sean "Puffy" Combs	CONWAY RECORDERS (Los Angeles, CA) Mike Clink, Noel Golden
CONSOLE(S)	SSL 4064G+ with Ultimation NEVE 8038	SSL 4000E/G	SSL 4000E with Ultimation	SSL 9000	Neve VR
RECORDER(S)	Sony 3348/Studer 820/Ampex ATR 124	Otari MTR 92	Otari DTR 90011	Studer A800 MKII	Studer A827
MASTER TAPE	Ampex 499/3M 996	Ampex 499	Ampex 457	Ampex 499	Ampex 456
MASTERING Engineer	STERLING SOUND Ted Jensen HIT FACTORY Carlton Batts	HIT FACTORY Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	POWERS HOUSE OF SOUND/HIT FACTORY Herb Powers/Carlton Batts	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	BMG	WEA	UNI	BMG	UNI

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## Humanitarians, Entertainers Stuck On Glew At T.J. Martell Gala



Renowned Word/Epic gospel artist Shirley Caesar treats guests to a stirring rendition of "The Star-Spangled Banner."

Epic Records Group chairman David R. Glew was honored as the humanitarian of the year at the 23rd annual T.J. Martell Foundation dinner May 8 in New York. Glew was presented with the prestigious award by Columbia recording artist Mariah Carey. Epic Records' Gloria Estefan served as MC for the gala, while a performance by 550 Music artist Celine Dion capped the evening. Under Glew's leadership, the foundation raised a record \$8 million for leukemia, cancer, and AIDS research during its 1996-97 campaign.



Industry leaders congratulating Glew, from left, are Tony Martell, chairman of the T.J. Martell Foundation and senior VP/GM of Epic and Associated Labels; Frances Preston, president of the T.J. Martell Foundation and president/CEO of BMI; Thomas D. Mottola, president/COO, Sony Music Entertainment; David R. Glew, chairman, Epic Records Group; and last year's foundation honorees, producers Jimmy Jam and Terry Lewis.



Shown relaxing at the gala, from left, are Ann Glew, foundation dinner chairman; Thomas D. Mottola, president/COO, Sony Music Entertainment; Mariah Carey; and David R. Glew, chairman, Epic Records Group.



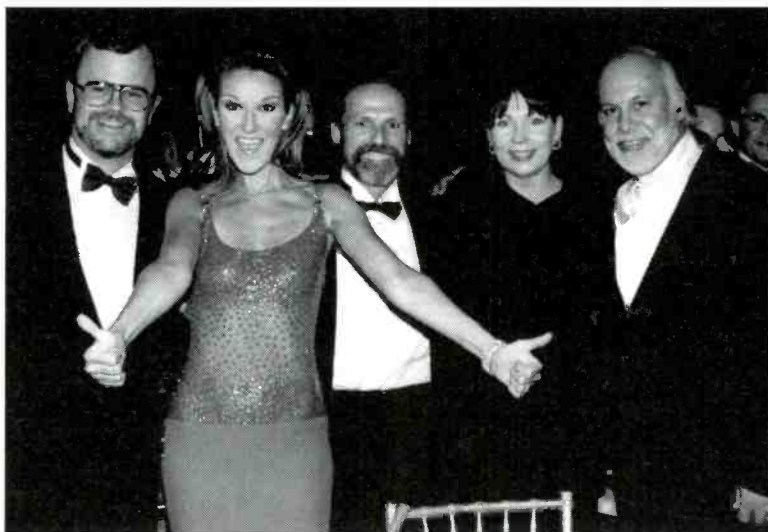
Taking a few minutes to relax and converse, from left, are Gloria Estefan; David R. Glew, chairman, Epic Records Group; Emilio Estefan Jr., artist manager; and Ann Glew, foundation dinner chairman.



Gloria Estefan presents an award to T.J. Martell Foundation chairman Tony Martell.



David R. Glew, chairman, Epic Records Group, proudly accepts the T.J. Martell humanitarian of the year award.



Glew gets a "thumbs-up" from colleagues for his work with the T.J. Martell Foundation. Pictured, from left, are Richard Griffiths, president, Epic Records; Celine Dion; David R. Glew, chairman, Epic Records Group; Polly Anthony, president, 550 Music; and René Angéilil, Dion's manager.



Some of Epic Records' top stars came to pay homage and socialize, including Pearl Jam's Stone Gossard. Shown, from left, are Gossard, David R. Glew, chairman, Epic Records Group; Ann Glew, foundation dinner chairman; and Michele Anthony, executive VP, Sony Music Entertainment.



Shown socializing at the gala, from left, are David R. Glew; chairman, Epic Records Group; Celine Dion; Ann Glew, foundation dinner chairman; and René Angéilil, Dion's manager.



The Glew family and friends celebrate. Pictured, from left, are Dr. Richard Stefanacci, Elizabeth Stefanacci, Kurt Hartmann, Heather Glew, Randy Irwin, Kimberly Irwin, David R. Glew, Ann Glew, Coleen Glew, Andrew Sonders, Michelle Morelli, and David Glew Jr.



The T.J. Martell Foundation's scientific director, Dr. James Holland of Mount Sinai Medical Center, beams as he accepts an award.

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Sony Targets Indian Market New Co. Gives Jackson Set Major Launch

BY NYAY BHUSHAN

NEW DELHI—Sony Music India has announced its presence here with a high-profile launch for Michael Jackson's new album, "Blood On The Dance Floor—History In The Mix."

The company, which began trading in India in April, mounted a music-and-video spectacular at a leading New Delhi department store in association with MTV India and Pepe Jeans. Similar in-store promotions are now planned in other cities, such as Mumbai and Bangalore.

The aggressive marketing strategy marks Sony's rebirth in the Indian market following a go-ahead from the government in mid-1996 to launch a wholly owned Indian subsidiary, Sony Music India. It is headed by Vijay Singh, who was previously head of Disney's Indian operations.

Headquartered in Mumbai, India's entertainment capital, Sony Music India has in-house duplication and production facilities equipped with the latest imported equipment. Though its 17,000-square-foot production plant has space for CD presses, Sony is importing CDs at this stage while waiting for CD player penetration to grow. Cassette production has already commenced for international releases like Aerosmith's "Nine Lives" and Bally Sagoo's "Rising From The East."

"The Michael Jackson release is def-

initely the first major-marketing exercise for us," says sales director Rajat Kakar. Of the company's other priorities, he says, "Among other areas, our efforts will focus towards strengthening retail, but we are also getting into nontraditional outlets, like further developing department stores, airport shops, and so on."

Before opening its own affiliate, Sony product here was available through a licensing deal with Indian company Pan Music. "Our relations with Pan are quite cordial, and we have a reverse distribution agreement with them for their

domestic titles," says Kakar. Pan is now concentrating on its repertoire of regional and film music, in addition to promoting its catalog products.

Having established offices in the major urban areas of Delhi (for north India), Calcutta (for the east), and Bangalore (for the south), plus additional warehouses, Sony also has ambitious plans to develop domestic repertoire. "We have just made our first Indian pop signing with A.R. Rehman, the noted film-music director, and we definitely want to get into Hindi film music as

(Continued on next page)

## Online Karaoke Deal Helps JASRAC Fees Rise 9.7%

BY STEVE McCLURE

TOKYO—Japanese performance/mechanical rights society JASRAC's copyright fee collections for the year ending March 31 were up 9.7% to 90.6 billion yen (\$802.1 million), the society announced May 21.

The rise was mainly due to the deal worked out last year between JASRAC and Japan's online karaoke business operators, who previously had not paid copyright fees to the society. Fees paid by online karaoke operators in fiscal 1996 totaled 7.2 billion yen (\$63.6 million).

That helped make up for a 3% drop

in mechanicals collections to 49.3 billion yen (\$436.5 million). Audio disc royalties, the biggest single mechanicals category, were down 0.3% to 37.9 billion yen (\$335.4 million), mainly because of poor music sales from last November through February.

About 25% of JASRAC's collections go to foreign rights holders, mainly through Japanese subpublishers.

Performance right royalties totaled 27.1 billion yen (\$239.5 million), up a solid 8% over fiscal 1995's result, with karaoke collections rising 7.8% to 9.8 billion yen (\$87.3 million).

## EMI: Online Sales In Test Stage Only

BY JEFF CLARK-MEADS

LONDON—The major record companies are experimenting with online music sales. But reports that the EMI Group has committed itself to the system are "very, very exaggerated," according to the company.

Respected journals in the U.K. and U.S. have stated that EMI was putting in place the structures to allow it to sell music and receive payment via the Internet.

However, EMI Group spokeswoman Sharon Chris-

tians says that all that EMI—and the other major labels—have been involved in is a "very small-scale experiment."

The press reports were based on EMI's participation in a scheme run by French company Eurodat, which is supplying a test service of music via

(Continued on next page)

## newsline...



MIDEM ASIA in Hong Kong suffered a drop in attendance this year, compared with 1996, and the numbers also fell short of the organizers' declared target. According to the Reed MIDEM Organisation (RMO), the May 21-23 event drew 2,138 participants, representing 916 companies from 43 countries. This contrasts with 2,432 delegates in 1996, and 2,129 in 1995, the convention's first year. RMO originally said that it expected more than 2,500 attendees from 1,100 firms this year. However, it did note that the conclave saw an increase in the ratio of Asian representatives, from 39% in 1996 to 49% this year. The 1988 edition of MIDEM Asia will take place May 27-29 in Hong Kong.

SAM DUANN, president of prominent Asian independent Rock Records, expressed support "conceptually" for the Memorandum of Understanding (MoU), by which mechanical royalties are being disbursed in the region. The leading multinational music companies have signed the MoU, and their label divisions are paying mechanicals to sister publishing units at 5.4% of a recording's wholesale price. Taiwan-based Rock has not yet signed. Speaking during MIDEM Asia, Duann said that he accepts the need for a mechanical royalties system in Taiwan, and that his company pays these on a "case by case" basis. But he added that he didn't think it was necessary for the firm to sign the MoU itself. "It's just a piece of paper," he stated.

CHRYSALIS RECORDS co-founder Terry Ellis attended MIDEM Asia, firming up plans for his new label, TigerStar Records. The New York-based venture aims to develop new American acts specifically for Asian markets. Ellis is assembling a network of independent licensees in the region with the help of Stuart Watson's SWAT Enterprises. TigerStar's formal launch is expected later this year, although Ellis has already licensed "The Very Best Of Art Garfunkel—Across America" for release in some Asian markets (Billboard, April 12).



ELLIS

LACHLAN RUTHERFORD, president of EMI Music Asia, has been named chairman of the Asia/Pacific regional group of the International Federation of the Phonographic Industry, while PolyGram Far East president Norman Cheng has been selected as vice chairman. The appointments, which will take effect later this year, were finalized at the federation's regional board meeting, held in Hong Kong during the same week as MIDEM Asia. Cheng is the group's current chairman; the vice chairman is Michael Smellie, senior VP of BMG Entertainment International's Asia/Pacific division.

KPS STORES LTD. has opened its fourth and fifth stores in Taiwan. Located in Taipei and the suburb of Sanchung, the new outlets are 3,600 and 8,000 square feet, respectively. KPS managing director Garrie Roman, a speaker



at one of MIDEM Asia's business panels, says that its larger stores are suffering from supply problems, and that shelves at the chain's 20,000-square-foot Taipei flagship outlet are "one-third empty." Nonetheless, he says that the new stores are part of a rollout in progress, and that he hopes to have 12 sites in the market by year-end. The Hong Kong-based home-entertainment web has been engaged in bullish

expansion of stores in its home market of Hong Kong, where it now operates 39 outlets.



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## P'Gram Acquires 100% Of MMA Music

■ BY CHRISTIE ELIEZER

SYDNEY—PolyGram International Music Publishing has gained full ownership of Australian publisher MMA Music. The two companies had operated as a joint venture since 1994.

PolyGram has now exercised its right under the companies' 1994 agreement to buy the 50% of MMA it did not own from founder Chris M. Murphy.

Neither side is revealing the financial details of the deal.

**PolyGram**

The buyout gives PolyGram access to a substantial catalog that includes writers from hit acts INXS, You Am I, Screaming Jets, and Custard.

Furthermore, says David Hockman, CEO of PolyGram International Music Publishing, "It will be an excellent fit with our already very active Australian publishing company and will help us expand our interests in Asia."

PolyGram's local publishing arm, under former indie entrepreneur Roger Grierson, has a reputation for being street-smart and aggressive.

MMA's longtime managing director, Kim Frankiewicz, has formed a music supervision company for TV, film, and advertising. It is called Frankie Goes to Hollywood.

Heather Kendrigan and Donna Young, A&R/operational managers in

MMA's Hong Kong and Los Angeles offices, have been absorbed by PolyGram.

MMA was set up in 1980 by Murphy to address what he claimed was exploitation of Aussie writers by overseas multinationals "through archaic deals and no direction in developing their talent. I'd just taken over management of INXS and found they'd just been given a publishing advance of a hundred dollars."

At a time when few local composers were aware of the importance of intellectual property, MMA created a culture of writing as a long-term business with international collaborations. In the late '80s, when MMA pioneered a move into joint ventures in Asia, it was active in pressuring for copyright reform there. It won Australasian representation for songs by Genesis, Phil Collins, and Big Audio Dynamite and for the publishing catalogs associated with the Tommy Boy and Beggars Banquet labels.

The sale of his music publishing is Murphy's latest move from the music business. In 1995, he gave up INXS and last year sold the successful rooArt label to BMG.

"As we go into the 21st century, Australia is the best positioned in terms of creative thought processes," says Murphy. "Our music, films, design, and writing talent have a unique freshness that I want to be involved in exporting and marketing. Being wholly involved

in the music industry was a little restrictive."

Australian Style magazine, which gained international distribution after Murphy acquired part ownership last year, may get a French version. He is financing an Australian movie titled "Praise" and compiling its soundtrack.

Murphy's MMA Communications also owns Sydney radio station 2SM-AM.

## Peace Concert On Cyprus Takes Place Despite Violence

■ BY ADRIAN HIGGS

ISTANBUL—Death threats and violence failed to dampen the fun at a concert held in Cyprus on the Green Line that divides the Turkish-Cypriot north.

Some 4,000 people crossed into this United Nations-controlled no-man's land to hear Turkish pop idol Burak Kut and Greek singer Sakis Rouvas in an emotional show of reconciliation (Billboard, May 17). Most of those attending were young people born after the 1974 division of the island. Hand in hand, the audience sang along with Rouvas and Kut to John Lennon's "Imagine," the Beatles' "Come Together," and Bob Dylan's "Blowin' In The Wind" and "Knockin' On Heaven's Door."

"The concert was a great message to the outside world," the U.N. spokesman on Cyprus, Waldemar Rokoszewski, told Billboard. "The atmosphere was extremely good."

He cited only one disturbance during the concert, when one or two Turkish-Cypriots made the hand sign of the Turkish extreme nationalist Grey Wolves youth movement.

Opposition to the concert was stronger in the South, with the Cyprus Motorcyclists Federation once again at the forefront of the protests against positive contact with the North. The motorcyclists held a rival concert, attended by 5,000 people.

Ebru Toparli, assistant to Ahmet San, Kut's manager/promoter, reported that Rouvas was under a lot of pressure due to telephoned death threats. "All the press were against Sakis, both Greek and Greek-Cypriot," she said.

Wire services quoted in the Turkish press reported that 55 Greek-Cypriots, including 39 police officers, were injured in three hours of riots on the Greek-Cypriot side on the night of the concert.

Kut's bus was stoned as it passed through Lefkosa, the Turkish-Cypriot side of the divided Cyprus capital, more widely known by the Greek name of Nicosia. No one was hurt.

Rouvas and Kut "decided to go for this, and it was a great success," said Rokoszewski in tribute to the courage of the two singers, whose friendship blossomed from their duet of "Somebody" for "The Hunchback Of Notre Dame" soundtrack. He also praised the effort of the 400 U.N. personnel responsible for the event.

"We wanted to show the world we can do this concert," said Toparli. "There will be some future projects together." Rokoszewski agreed, saying, "There is a need for [young Greek- and Turkish-Cypriots] to get together. These things must be done."

## Billy Joel Updates Sony Music Australia Staff

SYDNEY—"I'm just here on my way home," said Billy Joel as he surprised employees of Sony Music Australia by showing up at the company's awards banquet *en route* from his performances with Elton John May 9 and 10 at Melbourne's new Crown Entertainment Center.

While in Melbourne, Joel and John confirmed their plans to record a duet that will appear on "Billy Joel's Greatest Hits Volume 3" and John's next, as-yet-untitled studio album, according to Peter Asher, senior VP of Sony Music Entertainment. Both albums are expected later this year. Asher also informed the Sony Music Australia marketing conference May 12 that Joel was recording a new ballad, "To Make You Feel My Love," written by Bob Dylan. Asher says the song has as much hit potential as Dylan's "Lay Lady Lay."

"I know it's been a while since I put out a record, and everybody's sitting there and saying, 'Well, OK . . .'" quipped Joel, whose previous studio album, "River Of Dreams," was released in 1993. "I've been writing a different kind of music, which is why I'm recording a Bob Dylan song, actually. He's not a bad writer," Joel deadpanned.

Asked by Billboard what song he and Elton John would record as a duet, Joel said, "We don't know yet; we're kicking around some ideas."

Joel was accompanied on his Sydney stopover by Sony Music Australia chairman/CEO Denis Handlin and Michael Gudinski, chairman of the Mushroom Group of Cos., who is exclusively booking international entertainment into Melbourne's new casino and entertainment complex.

"We're going to finish this recording [soon]. I'm going to go to L.A. with Peter Asher and work on it some more, and I'd be happy to have you guys work it," Joel told the Sony Australia staff. "You are the guys who started the whole Billy Joel thing [internationally] as far as I'm concerned. I was the 'Piano Man' for a while, and then it blew up over here, so I always point out it's your fault," joked Joel. "As far as I'm concerned, you guys are light-years ahead of other companies, and you show them how to do it."

AFTER TINA ARENA sold more than 700,000 domestic copies of her Sony Music Australia album "Don't Ask," scored the No. 1 chart album of the year in Australia for 1995, and enjoyed a hit single across Europe, the U.S., and Asia with "Chains," the plain-spoken diva recalled telling her husband and man-

ager Ralph Carr that she didn't have a clue whom she should work with on her follow-up album.

"Ralph and I were home one day and we're playing records, and I'm thinking, 'Jeez, I've really got to be honest with you; I have no idea who

to produce this record with.' I was really freaked," Arena confessed to the staff of Sony Music Australia at their marketing meeting.

One of the albums that Arena played as she contemplated her next record was Billy Joel's 1989 release "Storm Front," produced by former Foreigner guitarist/songwriter Mick Jones. "That's when the idea hit me," she says.

Arena's forthcoming album, produced by Jones in Los Angeles, has all the hallmarks of another international smash, judging from a preview provided to the Sony staff here. Among its offerings is Arena's dynamic reinterpretation of the Foreigner hit "I Want To Know What Love Is." The album also includes four tracks on which Arena collaborated with "Chains" producer David Tyson.

"I believe we have an album now that will definitely surpass 'Don't Ask,'" says Arena. "It is truly an international-sounding record." During her worldwide promotion over the past two years, says Arena, "I have really felt an amazing Australian presence internationally, and I really think our time is now. Let's make the most of it."

"I really would like to thank Denis for his attention to detail," Arena added, turning to Sony Music Australia chief Denis Handlin. "I don't know if you know this, but Denis came to the United States while I was making this record there three times. I thought, 'Jeez, if he comes one more time, I'm going to ask him to do background vocals.'"

**NOTES FROM DOWN UNDER:** The recent international success of a string of Australian acts—Savage Garden, Merril Bainbridge, Silverchair, Frente, and Tina Arena, among others—has reconfirmed the market's strength as a global repertoire source. Following visits to Sydney and Melbourne last month, this column will report in the weeks ahead on a number of Oz artists to watch.

*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 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

## EMI: ONLINE SALES IN TEST STAGE ONLY

(Continued from preceding page)

cable to 400 households in the French cities of Paris, Le Mans, and Anney (Billboard, March 15). As part of this, EMI and the other majors offered music for sale, with accounts to be settled as part of the customer's cable-subscription account.

Christians argues that settlement in this manner is a long distance from buying music over the network using a credit card. "This scheme is very, very small," she says. "It's like a scheme British Telecom ran in Colchester [England] two years ago."

She says EMI was involved in the Eurodat scheme "because, in princi-

ple, we believe that online sales are going to be a channel for the future, and we have to understand it."

Noting the need for customers' credit card information to be kept secure and for labels' copyrights to be kept from risk, Christians says, "What we are doing with Eurodat is all about trying to find the right way to protect the customers' rights and to protect our rights."

However, she describes the reports that EMI is now committed to online sales as "very, very exaggerated. We are talking about it, but we are not committed. We are in no way the leaders in this."

## SONY TARGETS INDIAN MARKET

(Continued from preceding page)

well," says Kakar. "We want to get into all segments of the market."

The Indian music market is dominated by sales of film soundtracks, which often surpass box-office revenue for the film itself. Without question, Sony's major Indian talent now is Sagoo, a Birmingham, England-based producer whose "Rising From The East" was released worldwide in October 1996 through Pan Music in India.

"Of course we missed that marketing opportunity since Sony was still planning their Indian entry at the time, but the album is still quite alive, and we are working closely with Bally Sagoo on this," says Kakar.

PolyGram India has also launched an aggressive marketing campaign to promote its Sagoo catalog title "Bally Sagoo On The Mix: The Story So Far." PolyGram's two India-produced videos of tracks from "On The Mix" have

enjoyed heavy rotation on Channel V, MTV India, and numerous TV stations, almost overshadowing the "Dil Cheez" video taken from "Rising."

"We may come out with a new, special, India-only album from Bally to further strengthen his market position," says Kakar.

Sony's other marketing exercise has already commenced for "Nine Lives," an album that ran into rough weather recently when a Hindu religious organization protested the original album cover, which depicted the Hindu deity Krishna in a derogatory manner. Kakar notes, "Aerosmith have apologized to Indians worldwide, and they have also changed the album cover."

The next major-marketing exercise for Sony will be for the compilation album "Max 2," due the last week of May. It is a collection of dance tracks jointly compiled by Sony, WEA, and BMG internationally.

# Tragically Hip's Live Universal Set Welcomed In Canada

■ BY LARRY LeBLANC

TORONTO—Released May 24 worldwide except in the U.S. by Universal Music, the Tragically Hip's explosive 70-minute concert album "Live Between Us" is being welcomed by Canadian music retailers and radio programmers.

While the Kingston, Ontario-based rock band has not fared well internationally, it has consistently delivered big-selling albums at home. The band's six-album catalog has racked up Canadian sales of 5 million units, according to Ross Reynolds, president of Universal Music Canada. "I'm not aware of any other [contemporary] Canadian or international band which has had the sustained continuing success of the Tragically Hip in this market, [except] maybe U2," says Reynolds. For the week ending May 25, the album debuted at No. 1 on the Canadian SoundScan retail album chart.

So vital are the Tragically Hip to the Canadian retail sector that such retail chains as HMV Canada, Sam the Record Man, Archambeault Music, Sunrise Records, and the Future Shop all opened their doors at selected stores throughout Canada at midnight May 23 to sell the album.



THE TRAGICALLY HIP

"This album will do exceptionally well," says Tim Baker, buyer with the Toronto-based 31-store Sunrise Records chain. "Some [industry] people are being apprehensive about this being a live record, but I think it's going to do even better than a studio album. What remains to be seen is, What kind of legs is it going to have after six weeks?"

"The Hip is the biggest act on our station," says Rob Robson, music director of album rock radio CFOX Vancouver. "Anything they do is welcome."

Without a U.S. label deal, the group's seventh album has been sold in the States since May 27 exclusively on Music Boulevard—N2K Entertainment's online retail site, at [www.musicblvd.com](http://www.musicblvd.com) (Billboard, May 31)—and through the company's phone-order line, 1-800-99MUSIC.

"The first day on our site [May 20] we had pre-orders of 300 units, more than we got with U2 ['Pop']," says Larry Rosen, chairman/CEO of N2K.

The album was previewed May 21 via a two-hour program produced by the Tragically Hip. The show was broadcast by 25 Canadian radio stations and telecast on N2K's Rocktropolis World Wide Web site.

Featuring some of the Tragically Hip's best-known catalog songs, including "New Orleans Is Sinking," "Springtime In Vienna," "Twist My Arm," "Nautical Disaster," and "Ahead By A Century," the album could provide a substantial sales boost for the band, particularly outside Canada.

Produced by the group and its long-time sound man Mark Vreeken, "Live

Between Us" was recorded Nov. 23, 1996, at the 12,191-seat Cobo Arena in Detroit. The performance was halfway through the band's 24-date North American tour in support of its album "Trouble At The Henhouse," which was released by MCA in Canada in 1995 and by Atlantic Records in the U.S. in 1996.

Last year, the Tragically Hip also wrote and recorded new material for a studio album, now slated to be released in early 1998. While touring, the band recorded each show and sound check with a portable 24-track digital Soundcraft board to capture ideas for new songs. Listening to the tapes, band members kept being drawn to the Cobo Arena show, and the idea of releasing a live recording developed.

Recalls bassist Gord Sinclair, "There was a feeling from the opening bars of the Detroit show of 'Wow, this has a lot of electricity.' We felt really strong about the performance when we came off-stage. It was just one of those nights."

Singer/lyricist Gordon Downie, however, says he initially opposed releasing a live record. "After the tour, I had a theory we could go into [the studio] early on in [1997] and strike while we were all so tight, knock off [a studio album] in two or three months, and release it in May. After talking it out I came to see [a new studio album] would have been too hasty. I'm glad I was turned around."

Adds Sinclair, "As we were writing [for a studio album] we came to realize that we had a very interesting collection of songs on our hands, but it would take more time to really do them justice."

## HIT SET LIST

According to Sinclair, it was by chance that the live recording includes songs from each of the band's previous albums. "It was the way I did the set list that night," he says. "For that tour, we started playing these old numbers from 'Up To Here' and 'Road Apples' without rehearsing them, and it just breathed so much life back into them."

To have its performance fit a single CD, the band dropped three songs from the Cobo show. It also nixed embellishing the Detroit tapes with any studio overdubbing. "Once you start tinkering, it isn't legitimately a live [performance] anymore," Sinclair says.

Prior to releasing "Live Between Us" in Canada, Universal Music Canada purchased ads on video channel MuchMusic and its French-language counterpart, MusiquePlus. Those ads are being followed by a national print and radio campaign. Prior to the album's release, retailers were provided with banners, posters, flats and album covers, and a stand-up catalog display. Additionally, a limited run of 3,000 vinyl copies of the album was made available.

Without a video, the album will get significant boosts from radio airplay in Canada, but the band's upcoming eight-date Another Roadside Attraction tour will provide the greatest profile for the recording. The band's third festival-styled tour to date, it includes appearances July 17 in Vancouver; July 21 in Saskatoon, Saskatchewan; July 26 in Highgate, Vt.; July 28 in Ottawa; and July 30 in Buffalo, N.Y.

Also on the bill are Sheryl Crow, Wilco, Los Lobos Ashley MacIsaac, and Mutton Birds, among others.

The Canadian dates are being promoted by Universal Concerts Canada, the Buffalo date by New York-based

Metropolitan Entertainment, and the Highgate date by Metropolitan Entertainment and All Points Booking.

The Tragically Hip has been unable to mirror its Canadian success in America despite substantial touring there since 1989. According to SoundScan, U.S. sales of the band's MCA albums "Up To Here" (1989), "Road Apples" (1991), and "Fully Completely" (1993), are 80,000, 70,000, and 94,000, respectively, since SoundScan began tracking sales in 1991.

The Tragically Hip's two U.S.-re-released Atlantic albums, "Day For Night" (1995) and "Trouble At The Henhouse" (1996), sold 54,000 and 61,000 units, respectively, according to SoundScan. The label and group parted ways in January.

"We went above and beyond [promotionally] with the group, but we were not able to surmount the boundaries that

exist for them in this market," says Vicki Germaise, senior VP (U.S.) of Atlantic Records. "We got more radio airplay than [MCA], but it didn't lead to anything."

Because the band owns its recordings for the U.S., it decided to bypass traditional label and retail outlets and sell "Live Between Us" on the Internet and through the 800 number. Music Boulevard is also selling the band's catalog.

According to the band's manager, Jake Gold of the Management Trust in Toronto, it was a natural step, because the group maintains an in-depth Web site ([www.thehip.com](http://www.thehip.com)) and a significant mailing and E-mail database.

"We've spent a lot of time building our database on the Internet and mailing list," he says. "We have over 30,000 names on the U.S. mailing list and 7,000 names on our U.S. E-mail list. In Canada, we have 7,000 people on E-mail and

10,000 to 15,000 people on our mailing list. [Names] have been gathered at our shows and from being on-line."

While Downie brings up the band's lackluster American profile, he becomes testy with further discussion of the issue. "[Interviewers] always ask us about our success or lack of success in the States, which I find absurd," Downie says. "While that is a story of the band, there are so many other stories... All we've ever wanted to do was be successful on our own terms, which is to have a body of work become undeniable, to be known for 50 songs rather than one."

Adds Gold, "People are more obsessed with our [lack of success] in America than we are. Last year the group made almost \$1 million [gross earnings] touring the U.S., and our catalog scanned almost 50,000 albums, in addition to 'Trouble At The Henhouse.'"

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# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 06/02/97		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	HOW TO BE A GIRL NAMIE AMURO AVEV TRAX
2	2	CELERY SMAP VICTOR
3	1	KUCHIBIRU GLAY PLATINUM
4	3	HATE TELL A LIE TOMOMI KAHARA PIONEER LDC
5	4	GLASS RYUICHI KAWAMURA VICTOR
6	NEW	JYOUNETSU TUBE SONY
7	NEW	I STAND ALONE TAKAKO MATSU BMG JAPAN
8	7	SWEET EMOTION NANASE AIKAWA CUTTING EDGE
9	5	NAGISANI MATSUWARU ETCETERA PUFFY EPIC SONY
10	6	YASASHII KIMOCCHI CHARA EPIC SONY
11	9	DO NOT FUMIYA FUJII PONY CANYON
12	8	MAJIDE KOISURU 5 BYOUMAE RYOKO HIROSUE WARNER
13	11	LOVE LOVE SHOW THE YELLOW MONKEY FUN HOUSE
14	NEW	LOVELY BABY JUDY AND MARY EPIC SONY
15	10	COMBINI SARUGANSEKI COLUMBIA
16	12	YUMEYA NAI SPITZ POLYDOR
17	NEW	TOOI UMIBE KAZUMASA ODA FUN HOUSE
18	NEW	SHANGRI-LA DENKI GROOVE KIVON SONY
19	NEW	LEVEL 4 T.M. REVOLUTION ANTINOS
20	17	KIMIGA KIMIDE ARUTAMENI MASAYUKI SUZUKI EPIC SONY
ALBUMS		
1	NEW	SPEED STARTING OVER TOY'S FACTORY
2	1	NORIYUKI MAKIHARA SMILING WEA JAPAN
3	2	ZARD ZARD BLEND—SUN & STONE B-GRAM
4	NEW	MASAYOSHI YAMAZAKI HOME POLYDOR
5	3	DENKI GROOVE A KIVON SONY
6	NEW	SEIKO MATSUDA MY STORY MERCURY
7	4	B'Z FLASH BACK BMG JAPAN
8	12	BONNIE PINK HEAVEN'S KITCHEN PONY CANYON
9	5	JUDY AND MARY THE POWER SOURCE EPIC SONY
10	NEW	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC SONY
11	9	GLOBE FACES PLACES AVEV TRAX
12	6	EVERY LITTLE THING EVERLASTING AVEV TRAX
13	NEW	MOTLEY CRUE GENERATION SWINE EASTWEST JAPAN
14	17	PAUL MCCARTNEY FLAMING PIE TOSHIBA EMI
15	NEW	TULIP WE BELIEVE IN MAGIC VOLUME 1 VICTOR
16	10	MR. CHILDREN BOLERO TOY'S FACTORY
17	7	U A FINE FEATHERS MAKE FINE BIRDS VICTOR
18	15	ALLURE ALLURE SONY
19	NEW	T-SQUARE BLUE IN RED SONY
20	NEW	RADIOHEAD OK COMPUTER TOSHIBA EMI

GERMANY (Media Control) 05/27/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	LONELY NANA MOTORMUSIC
2	2	SONIC EMPIRE MEMBERS OF MAYDAY RCA
3	5	ENGEL RAMMSTEIN MOTORMUSIC
4	3	DU LIEBST MICH NICHT SABRINA SETLUR EPIC
5	4	FREE DJ QUICKSILVER ARCADE
6	10	TIME IS TICKING AWAY C-BLOCK WEA
7	6	LOVEFOOL THE CARDIGANS STOCKHOLM/MOTORMUSIC
8	11	HERE WE GO 'N SYNC ARIOLA
9	8	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
10	7	GET READY TO BOUNCE BROOKLYN BOUNCE EDEL
11	9	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
12	17	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN
13	NEW	(X-RAY) FOLLOW ME SPACE FROG COLUMBIA
14	15	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
15	13	FIRE SCOOTER EDEL
16	12	NUR GETRAUMT BLUMCHEN EDEL
17	NEW	AROUND THE WORLD DAFT PUNK VIRGIN
18	NEW	REMEMBER ME THE BLUE BOY JIVE/ROUGH TRADE
19	NEW	LIGHT IN ME A.K.-S.W.I.F.T. MCA
20	16	IT'S MY LIFE DJ BOBO METROVINY/L/EA MS
ALBUMS		
1	1	TIC TAC TOE KLAPPE DIE 2TE RCA
2	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
3	4	ANDREA BOCELLI ROMANZA PHILIPS
4	3	MEPECHE MODE ULTRA MUTE/INTERCORD
5	5	ANDREA BOCELLI BOCELLI POLYDOR
6	NEW	NANA NANA MOTORMUSIC
7	9	NO MERCY MY PROMISE ARIOLA
8	6	PAUL MCCARTNEY FLAMING PIE EMI
9	14	RAMMSTEIN HERZELEID MOTORMUSIC
10	8	BLUMCHEN VERLIEBT EDEL
11	7	BEE GEES STILL WATERS POLYDOR
12	10	SPICE GIRLS SPICE VIRGIN
13	12	SORAYA ON NIGHTS LIKE THIS MERCURY
14	11	JONNY LANG LIE TO ME POLYDOR
15	16	SABRINA SETLUR DIE NEUE S-KLASSE EPIC
16	13	TIC TAC TOE TIC TAC TOE RCA
17	NEW	SARAH BRIGHTMAN & THE LONDON SYMPHONY ORCHESTRA TIMELESS EASTWEST
18	19	WOLFGANG PETRY ALLES ARIOLA
19	15	J.B.O. LAUT ARIOLA
20	RE	ANDRE RIEU STRAUSS & CO POLYDOR

U.K. (Chart-Track) 05/26/97		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI
2	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI COALITION
3	NEW	CLOSER THAN CLOSE ROSIE GAINES BIG BANG
4	1	YOU'RE NOT ALONE OLIVE RCA
5	8	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI
6	7	PLEASE DON'T GO NO MERCY ARIOLA
7	9	I'LL BE THERE FOR YOU THE REMBRANDTS EASTWEST
8	4	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR
9	5	I DON'T WANT TO TONI BRAXTON LAFACE/ARISTA
10	3	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA
11	11	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA
12	10	I BELIEVE I CAN FLY R. KELLY JIVE
13	NEW	ABSURD FLUKE VIRGIN
14	NEW	ARGENTINA JEREMY HEALY & AMOS POSITIVA/EMI
15	NEW	FLY LIFE BASEMENT JAXX MULTIPLY/TELSTAR
16	16	I LOVE YOU... STOP! RED 5 MULTIPLY/TELSTAR
17	NEW	MMMBOP HANSON MERCURY
18	14	ALWAYS ON MY MIND ELVIS PRESLEY RCA
19	NEW	ASHES TO ASHES FAITH NO MORE SLASH/LONDON
20	NEW	SWEET LIPS MONACO POLYDOR
ALBUMS		
1	5	VARIOUS ARTISTS BIG MIX 97 WARNER/VIRGIN
2	3	SPICE GIRLS SPICE VIRGIN
3	1	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
4	NEW	ANDREA BOCELLI ROMANZA PHILIPS
5	2	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/PARLOPHONE
6	9	VARIOUS ARTISTS ELECTRONICA VIRGIN
7	19	VARIOUS ARTISTS CHARTBUSTERS GLOBAL TV
8	11	VARIOUS ARTISTS SPICE GIRLS PRESENT THE BEST GIRL POWER ALBUM... EVER! VIRGIN
9	4	PAUL MCCARTNEY FLAMING PIE PARLOPHONE
10	12	THE CHARLATANS TELLIN' STORIES BEGGARS BANQUET
11	17	TEXAS WHITE ON BLONDE MERCURY
12	NEW	SEAHORSES DO IT YOURSELF GEFFEN/UNIVERSAL
13	14	VARIOUS ARTISTS SOUL SURVIVORS TELSTAR
14	RE	ETERNAL BEFORE THE RAIN 1ST AVENUE/EMI
15	20	REPUBLICA REPUBLICA DECONSTRUCTION
16	6	VARIOUS ARTISTS CLUB CUTS 97 TELSTAR
17	NEW	VARIOUS ARTISTS DANCE ZONE LEVEL 9 POLYGRAM TV
18	NEW	VARIOUS ARTISTS TRACKSPOTTING POLYGRAM TV
19	RE	THE BRAND NEW HEAVIES SHELTER FFR/LONDON
20	RE	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC

FRANCE (SNEP/FOP/Tite-Live) 05/24/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
2	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR
3	3	SHOULD I LEAVE DAVID CHARVET RCA
4	6	ALONE BEE GEES POLYDOR
5	NEW	AROUND THE WORLD DAFT PUNK LABELS/VIRGIN
6	7	AMENO ERA MERCURY
7	17	ALANE WES SAINT GERMAIN
8	5	LUCY ALLIAGE BAXTER
9	9	LUCIE PASCAL OBISPO EPIC
10	4	LE FEU CA BRULE TOP BOYS M6 INTER/SONY
11	10	LA VACHE MILK INCORPORATED HOT TRACKS/SONY
12	20	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER/SONY
13	8	DONNE 2 BE 3 EMI
14	NEW	L'EMPIRE DU COTE OBSCUR I AM DELABEL/VIRGIN
15	11	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
16	14	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
17	16	DON'T LET GO (LOVE) EN VOGUE EASTWEST
18	NEW	MMMBOP HANSON MERCURY
19	RE	QUAND J'AI PEUR DE TOUT PATRICIA KAAS COLUMBIA
20	NEW	REMEMBER ME THE BLUE BOY MASCOTTE
ALBUMS		
1	2	ANDREA BOCELLI ROMANZA POLYDOR
2	1	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
3	NEW	MYLENE FARMER LIVE A BERCY POLYDOR
4	3	ERA AMENO MERCURY
5	7	BEE GEES STILL WATERS POLYDOR
6	11	JULIEN CLERC JULIEN VIRGIN
7	4	SOUNDTRACK LE CINQUIEME ELEMENT VIRGIN
8	5	PASCAL OBISPO SUPERFLU EPIC
9	6	SPICE GIRLS SPICE VIRGIN
10	15	PATRICIA KAAS DANS MA CHAIR COLUMBIA
11	20	JULIO IGLESIAS TANGO COLUMBIA
12	9	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
13	10	MICHAEL JACKSON HISTORY—PAST, PRESENT AND FUTURE BOOK 1 EPIC
14	NEW	BEN HARPER THE WILL TO LIVE VIRGIN
15	NEW	WU-TANG CLAN FOREVER ARIOLA
16	NEW	ANDREA BOCELLI IL MARE CALMO DELLA SERA POLYDOR
17	8	2 BE 3 PARTIR UN JOUR EMI
18	12	SOUNDTRACK ROMEO + JULIET EMI
19	13	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
20	14	LIANE FOLY CAMELEON VIRGIN

CANADA (SoundScan) 06/07/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) BAD BOY/ARISTA
2	2	THE PERFECT DRUG NINE INCH NAILS INTERSCOPE/UNIVERSAL
3	4	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS JIVE
4	3	HYPNOTIZE THE NOTORIOUS B.I.G. BAD BOY/ARISTA
5	6	I WANT YOU SAVAGE GARDEN COLUMBIA
6	8	TIC TAC FRUIT DE LA PASSION DEP
7	7	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.
8	11	FIRESTARTER PRODIGY XL RECORDINGS
9	5	MMMBOP HANSON MERCURY
10	9	RETURN OF THE MACK MARK MORRISON ATLANTIC
11	10	LUNCHBOX MARILYN MANSON INTERSCOPE/UNIVERSAL
12	15	INSOMNIA FAITHLESS ARISTA
13	16	GOD BLESS THE CHILD SHANIA TWAIN MERCURY
14	12	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
15	19	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA LAFACE/ARISTA
16	20	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS JIVE
17	14	IT'S NO GOOD DEPECHE MODE MUTE/REPRISE
18	18	GET YOUR GUNN MARILYN MANSON INTERSCOPE/UNIVERSAL
19	RE	WE'VE GOT IT GOIN' ON BACKSTREET BOYS JIVE
20	17	STARING AT THE SUN U2 ISLAND
ALBUMS		
1	NEW	THE TRAGICALLY HIP LIVE BETWEEN US UNIVERSAL
2	1	VARIOUS ARTISTS NOW! 2 WEA
3	2	SPICE GIRLS SPICE VIRGIN
4	3	OUR LADY PEACE CLUMSY EPIC
5	6	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
6	4	HANSON MIDDLE OF NOWHERE MERCURY
7	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
8	NEW	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL
9	NEW	GREAT BIG SEA PLAY WEA
10	7	AMANDA MARSHALL AMANDA MARSHALL EPIC
11	8	BACKSTREET BOYS BACKSTREET BOYS JIVE
12	12	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL
13	NEW	BOOT CAMP CLIK FOR THE PEOPLE DUCK DOWN/PRIORITY
14	9	CELINE DION FALLING INTO YOU COLUMBIA
15	11	VARIOUS ARTISTS HIT ZONE 3 SONY
16	NEW	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
17	18	SOUNDTRACK SPACE JAM RHINO/WARNER
18	NEW	KRS-ONE I GOT NEXT JIVE
19	17	BEE GEES STILL WATERS POLYDOR
20	10	JEWEL PIECES OF YOU ATLANTIC

NETHERLANDS (Stichting Mega Top 100) 05/31/97		
THIS WEEK	LAST WEEK	SINGLES
1	3	TOEN IK JE ZAG HERO POLYDOR
2	1	ER ZAL D'R ALTIJD EENTJE WINNEN HANS KRAAY JR. DINO
3	2	IK ZING DIT LIED VOOR JOU ALLEEN JANTJE SMIT MERCURY
4	4	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL CNR
5	NEW	HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC
6	8	ATOMIC PARTY ANIMALS ROADRUNNER
7	7	FIRE WATER BURN BLOODHOUND GANG GEFFEN/UNIVERSAL
8	9	IK ZING DIT LIED VOOR OME HENK! OME HENK CNR
9	6	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG
10	12	LOVE SHINE A LIGHT KATRINA AND THE WAVES WARNER
11	5	MAMA SPICE GIRLS VIRGIN
12	11	PLEASE DON'T GO NO MERCY BMG
13	NEW	MMMBOP HANSON MERCURY
14	10	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN
15	NEW	ONE DAY 2 BROTHERS ON THE 4TH FLOOR CNR
16	NEW	IK MIS JOU ARNHEMSEGEWIJUS MERCURY
17	17	WERELDEID... KATJA SCHUURMAN DINO
18	15	FELL IN LOVE WITH AN ALIEN THE KELLY FAMILY EMI
19	13	I'LL BE YOUR ONLY FRIEND FLAMMAN & ABRAXAS FEATURING MC LYNX POLYDOR
20	14	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
ALBUMS		
1	10	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
2	1	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY
3	3	SPICE GIRLS SPICE VIRGIN
4	2	ANDREA BOCELLI ROMANZA POLYDOR
5	5	FRANS BAUER & MARIANNE WEBER HET DUE-TALBUM TIP-TOP
6	4	TOTAL TOUCH TOTAL TOUCH BMG
7	6	NO MERCY MY PROMISE BMG
8	7	MARCO BORSATO DE WAARHEID POLYDOR
9	8	RUTH JACOTT HARTSLAG DINO
10	11	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL
11	13	THE KELLY FAMILY ALMOST HEAVEN EMI
12	12	AZ YET AZ YET BMG
13	9	PAUL MCCARTNEY FLAMING PIE EMI
14	17	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
15	20	BEE GEES STILL WATERS POLYDOR
16	15	ORIGINAL DUTCH CAST MISS SAIGON ENDEMOL
17	14	ROWWEN HEZE WATER, LICHT & LIEFDE CNR
18	RE	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR
19	19	BZN A SYMPHONIC NIGHT MERCURY
20	RE	BACKSTREET BOYS BACKSTREET BOYS JIVE/ROUGH TRADE

AUSTRALIA (ARIA) 06/01/97		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	MMMBOP HANSON MERCURY
2	1	TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW
3	2	YOUR WOMAN WHITE TOWN EMI
4	5	2 BECOME 1 SPICE GIRLS VIRGIN
5	4	WHEN I DIE NO MERCY BMG
6	3	ONE MORE TIME REAL MCCOY BMG
7	9	YOU WERE MEANT FOR ME JEWEL EASTWEST
8	6	LAST NIGHT AZ YET BMG
9	8	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
10	7	DON'T LET GO (LOVE) EN VOGUE EASTWEST
11	RE	SONG 2 BLUR EMI
12	10	SECRET GARDEN BRUCE SPRINGSTEEN COLUMBIA
13	12	BREATHE PRODIGY DANCEPOOL/SONY
14	11	PONY GINUVINE EPIC
15	13	FIRE, WATER, BURN BLOODHOUND GANG GEFFEN/UNIVERSAL
16	NEW	SAY WHAT YOU WANT TEXAS MERCURY
17	15	DON'T SAY GOODBYE HUMAN NATURE COLUMBIA
18	19	GONE AWAY THE OFFSPRING COLUMBIA
19	20	I NEED YOU 3T EPIC
20	RE	MONKEY WRENCH FOO FIGHTERS ROSWELL/EMI
ALBUMS		
1	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW
2	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
3	5	SOUNDTRACK ROMEO + JULIET VOLUME 2 EMI
4	3	SPICE GIRLS SPICE VIRGIN
5	4	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL
6	6	SOUNDTRACK ROMEO + JULIET EMI
7	7	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN/POLYDOR
8	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
9	13	HUMAN NATURE TELLING EVERYBODY COLUMBIA
10	10	THE OFFSPRING IKNAY ON THE HOMBRE COLUMBIA
11	9	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
12	17	SPIDERBAIT IVY & THE BIG APPLES POLYDOR
13	NEW	JEWEL PIECES OF YOU EASTWEST
14	NEW	BEE GEES STILL WATERS POLYDOR
15	14	SILVERCHAIR FREAK SHOW MURMUR/SONY
16	12	CELINE DION FALLING INTO YOU EPIC
17	15	CAKE FASHION NUGGET MERCURY
18	18	TOOL AENIMA ZOO/BMG
19	11	THE SEEKERS TREASURE CHEST EMI
20	19	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA

ITALY (Musica e Dischi/FIMI) 05/19/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	MY LOVE FOR YOU BLACKWOOD A&D
2	2	2 THE NIGHT LA FUERTEZZA MEET/NEW MUSIC
3	5	AROUND THE WORLD DAFT PUNK VIRGIN
4	NEW	WANNA B LIKE A MAN SIMONE JAY VIRGIN
5	NEW	OBSESSION CHASE DEEP BLAZE/A&D
6	4	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
7	14	DAY BY DAY REGINA DO IT YOURSELF/NITELITE
8	8	FROM DISCO TO DISCO WHIRLPOOL PRODUCTIONS ZAC
9	3	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
10	7	LET A BOY CRY GALA DO IT YOURSELF/NITELITE
11	9	STARING AT THE SUN U2 ISLAND
12	10	IT'S NO GOOD DEPECHE MODE MUTE/BMG
13	17	UH LA LA LA ALEXIA DWAA/HITLAND
14	NEW	OUT OF MY MIND DURAN DURAN VIRGIN
15	12	DA FUNK DAFT PUNK VIRGIN
16	6	ALRIGHT JAMIROQUAI SONY
17	15	FALLING IN & OUT OF LOVE BOB MARLEY DANCE FACTORY/EMI
18	NEW	REMEMBER ME THE BLUE BOY ENERGY/COOL D-VISION
19	NEW	GIORNO COSI' 883 FR/RTI
20	11	COSI' E COSA' ARTICOLO 31 BEST SOUND
ALBUMS		
1	NEW	LIGABUE SU E GIU' DA UN PALCO WEA
2	RE	LUCIO DALLA CANZONI PRESSING/BMG
3	1	PINO DANIELE DIMMI COSA SUCCEDDE SULLA TERRA CGD
4	RE	EROS RAMAZZOTTI DOVE C'E MUSICA DDD/BMG
5	4	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
6	2	JOVANNOTTI LORENZO 1997—L'ALBERO MERCURY
7	5	U2 POP ISLAND
8	9	LITFIBA MONDI SOMMERSI EMI
9	7	SPICE GIRLS SPICE VIRGIN
10	6	ROBERTO VECCHIONI EL BANDOLERO STANCO EMI
11	8	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
12	3	PAUL MCCARTNEY FLAMING PIE E

# HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	
		05/29/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
2	1	I BELIEVE I CAN FLY R. KELLY JIVE	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
3	4	(UN, DOS, TRES) MARIA RICKY MARTIN	SPICE GIRLS SPICE VIRGIN
4	3	TRISTAR/COLUMBIA	PAUL MCCARTNEY FLAMING PIE PARLOPHONE
5	NEW	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC	DEPECHE MODE ULTRA MUTE
6	NEW	AROUND THE WORLD DAFT PUNK VIRGIN	TIC TAC TOE KLAPPE DIE 2TE RCA
7	NEW	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI	BEE GEES STILL WATERS POLYDOR
8	6	DU LIEBST MICH NICHT SABRINA SETLUR EPIC	SOUNDTRACK ROMEO + JULIET CAPITOL
9	RE	ALONE BEE GEES POLYDOR	U2 POP ISLAND
10	10	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL
		ALBUMS	
1	4	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	
2	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	
3	1	SPICE GIRLS SPICE VIRGIN	
4	3	PAUL MCCARTNEY FLAMING PIE PARLOPHONE	
5	5	DEPECHE MODE ULTRA MUTE	
6	6	TIC TAC TOE KLAPPE DIE 2TE RCA	
7	10	BEE GEES STILL WATERS POLYDOR	
8	8	SOUNDTRACK ROMEO + JULIET CAPITOL	
9	7	U2 POP ISLAND	
10	9	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL	

MALAYSIA		(RIM) 05/27/97	
THIS WEEK	LAST WEEK	ALBUMS	
1	4	911 THE JOURNEY EMI	
2	1	VARIOUS ARTISTS MAX 2 SONY	
3	2	RAIHAN PUJI-PUJIAN WARNER	
4	NEW	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	
5	5	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	
6	7	AZ YET AZ YET BMG	
7	3	EMIL CHAU FRIEND ROCK	
8	6	XPDC BRUTAL LIFE	
9	NEW	MICHAEL & VICTOR HAVING YOU BESIDE ME ROCK	
10	9	SLAM LIVE CONCERT UNPLUGGED 2 BMG	

SWEDEN		(GLF) 05/23/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BAILANDO PARADISIO CNR	JOHN FOGERTY BLUE MOON SWAMP WARNER
2	3	PAMELA ARVINGARNA BIG BAG	GESSELLE THE WORLD ACCORDING TO GESSELLE FUNDAMENTAL/EMI
3	2	DO YOU WANNA BE MY BABY? GESSLE FUNDAMENTAL/EMI	SMURFARNA SMURFHITS 2 CNR
4	4	BARA HON ALSKAR MIG BLOND RIVAL	ERIC GADD THE RIGHT WAY STRAWBERRY/EDLPITCH
5	5	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	LAURA PAUSINI LE COSE CHE VIVI WARNER
6	7	GULDET BLEV TILL SAND PETER JOBACK MONO MUSIC	DEPECHE MODE ULTRA MUTE/MNW
7	NEW	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
8	6	VANNER TOGETHER MERCURY	SPICE GIRLS SPICE VIRGIN
9	NEW	IN MY MIND ANTILoop FLUID	STEPHEN SIMMONDS ALONE SUPERSTUDIO
10	NEW	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER	BJORN SKIFS BJORN SKIFS—50/50 EMI

NORWAY		(Verdens Gang Norway) 05/27/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	BARBIE GIRL AQUA UNIVERSAL	AQUA AQUARIUM UNIVERSAL
2	3	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
3	1	WHEN SUSANNAH CRIES SWAY UNIVERSAL	JOHN FOGERTY BLUE MOON SWAMP WARNER
4	NEW	MMMBOP HANSON MERCURY	TRANG FODSEL HVBEL NORSK PLATVEPRODUKSTON
5	NEW	THE END OF THE BEGINNING IS THE END THE SMASHING PUMPKINS WARNER	SWAY RED UNIVERSAL
6	5	FIRE WATER BURN BLOODHOUND GANG GEFENN/UNIVERSAL	PAUL MCCARTNEY FLAMING PIE EMI
7	4	I BELIEVE I CAN FLY R. KELLY JIVE/WARNER	BARBRA STREISAND A COLLECTION—GREATEST HITS... AND MORE SONY
8	9	I HAVE A DREAM/BELLISSIMA DJ QUICKSILVER ARCADE	CORNELIS VREESWIJK GULDKORN FRAN MASTER CEES ME METRONOME/WARNER
9	7	MORNINGLIGHT TEAM DEEP UNIVERSAL	POSTGIROYGGET MELIS NORSKE GRAM
10	NEW	FIRE SCOOTER CLUB TOOLS/EDLPITCH	SMURFENE SMURFHITS 2 CNR

SPAIN		(AFYVE/ALEF MB) 05/21/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	GAROTA NACIONAL SKANK GINGER/CBS-SONY	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
2	NEW	HABLAME LUNA BASIC CONNECTION GINGER	ANA BELEN MIRAME ARIOLA
3	NEW	OH LA LA LA 2 EIVISSA GINGER/EDEL	BACKSTREET BOYS BACKSTREET BOYS JIVE/VIRGIN
4	8	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS VIRGIN	SPICE GIRLS SPICE VIRGIN
5	4	BREATHE PRODIGY CAROLINE	EXTREMODOURO IROS TODOS A TOMAR POR CULO DRO
6	NEW	NETHERWORLD CYBERIA GINGER	ROSANA LUNAS ROTAS UNIVERSAL
7	10	LOS CUEROS ROY TAVARE GINGER/KAREN	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX
8	6	SATURDAY NIGHT SQUEEZER MAX MUSIC	CAMELA CORAZON INDOMABLE PRODUCCIONES AR
9	NEW	LA FIESTA LA COMPANIA CRIOLLA CNR	PAUL MCCARTNEY FLAMING PIE EMI/ODEON
10	RE	STARING AT THE SUN U2 ISLAND	FLEETWOOD MAC GREATEST HITS WARNER

PORTUGAL		(Portugal/AFP) 05/27/97	
THIS WEEK	LAST WEEK	ALBUMS	
1	1	ANTONIO VARIACOES O MELHOR DE ANTONIO VARIACOES EMI	
2	3	PAULO GONZO QUASE TUDO COLUMBIA	
3	2	SPICE GIRLS SPICE VIRGIN	
4	5	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR	
5	7	TOM JOBIN INEDITO RCA	
6	4	BACKSTREET BOYS BACKSTREET BOYS JIVE	
7	8	THE KELLY FAMILY ALMOST HEAVEN EMI	
8	6	LUZ CASAL PEQUENOS Y GRANDES EXITOS HISPAVOX	
9	10	DELFINES SABER A MAR ARIOLA	
10	9	VAYA CON DIOS THE BEST OF VAYA CON DIOS SON LIVRE/BMG	

DENMARK		(IFPI/Nielsen Marketing Research) 05/21/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	STAR PEOPLE '97 GEORGE MICHAEL VIRGIN	AQUA AQUARIUM UNIVERSAL
2	NEW	BARBIE GIRL AQUA UNIVERSAL	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
3	3	SIMSALABIM TIGGY FLEX/EMI	TIGGY FAIRYTALES FLEX/EMI
4	1	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON SONY	SUEDE COMING UP SONY
5	8	REMEMBER ME THE BLUE BOY MEGA SCANDINAVIA	PAUL MCCARTNEY FLAMING PIE EMI
6	6	DON'T LET GO (LOVE) EN VOGUE WARNER	JOHN FOGERTY BLUE MOON SWAMP WARNER
7	10	FREED FROM DESIRE GALA MIS.LABEL	SHU-BI-DUA SHU-BI-DUA 16 CMG
8	4	ENCORE UNE FOIS SASH! SCANDINAVIAN	CREEDENCE CLEARWATER REVIVAL FOREVER—36 GREATEST HITS AMIGO
9	5	I BELIEVE I CAN FLY R. KELLY JIVE/WARNER	YOU KNOW WHO YOU KNOW WHO UNIVERSAL
10	7	LOVE WON'T WAIT GARY BARLOW BMG	SPICE GIRLS SPICE VIRGIN

FINLAND		(Seura/IFPI Finland) 05/25/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	FIRE SCOOTER CLUB TOOLS/K-TEL	SMURFFIT TANSSIHITIT VOLUME 2 EMI
2	2	UH LA LA LA ALEXIA DANCEPOOL/SONY	JOHN FOGERTY BLUE MOON SWAMP WARNER
3	4	PERSESEEN KLAMYDIA KRAKLUND	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
4	3	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON SONY	KAIJA KOO UNIHLEKKAMYRSKY WEA
5	5	ENCORE UNE FOIS SASH! TOCOK/TEL	APULANTA KOLME LEVY-YHTIO
6	6	C'MON BABY YEAH TEHOSEKOTIN LEVY-YHTIO	STRATOVARIUS VISIONS T&N/EXT STOP
7	NEW	THE PERFECT DRUG NINE INCH NAILS INTER-SCOPE/UNIVERSAL	ANDREA BOCELLI ROMANZA POLYDOR
8	9	MIEHEN TIE YO POKO	PRINCESSA CALLING YOU EASTWEST
9	NEW	ASHES TO ASHES FAITH NO MORE LONDON	NYLON BEAT SATASEN LAINA MTV
10	8	THE SAINT ORBITAL LONDON	CAPTAIN JACK OPERATION DANCE COLOGNE DANCE LABEL/EMI

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**MOZAMBIQUE:** The 10-minute trip from Maputo Airport to the sumptuous Polana Hotel gives a perfect glimpse of the effects of a country only just emerging from the ravages of civil war: abandoned, shattered buildings, cars with no windows or doors, and shacks lining the streets. And although **Stewart Sukuma** chose to launch his latest album, "Afrikiti," at Maputo's only luxury hotel in the presence of the country's elite (including President Joaquim Chissano), the renowned Mozambiquean songwriter/performer draws much of his creative inspiration from the lives of ordinary people. "Workers," a track from the album, speaks eloquently about the daily struggle for food here, while "Katamaga" is a call for this country not to forget its heritage, even in the face of immense hardship. Utilizing strong traditional sounds and some Brazilian influences (particularly on the hope-filled "Mozambique"), "Afrikiti" has caught the attention of CCP Record Co., a division of EMI South Africa. Harvey Roberts, managing director of CCP, who will present the album at an EMI international marketing conference at the end of June in Italy, says that he believes the quality of Sukuma's work puts the artist on a level with other successful African performers, such as **Papa Wemba**. "It's a miracle that this has happened," Sukuma says. "I am determined to put Mozambique on the musical map." **DIANE COETZER**

**IRELAND:** "Sult—Spirit Of The Music" (Hummingbird Records) offers a dynamic snapshot of the changing face of Celtic music as it embraces a range of influences from the blues, country, classical, acoustic, and electric idioms. "Sult" (Gaelic for "fun") takes its name from a series of 13 programs made by Hummingbird Productions for Irish-language TV station Telefis na Gaeilge. Introduced by **Donal Lunny**, one of the country's most influential musicians and record producers, the programs featured performances recorded at the Music Center in Dublin's Temple Bar, from which 17 pieces were selected for the album, including two versions of the "Sult" theme played by the show's house band. Among the other songs are "St. Dominic's Preview" (sung by **Van Morrison** with backing vocals by **Mary Black**), "Oro" (**Maire Brennan of Clannad**), "On Raglan Road" (**Mark Knopfler**), "Murphy Tunes" (**Sharon Shannon**), "Rocks Of Bawn" (**Paul Brady**) and "Crazy Love" (**Brian Kennedy and Anuna**). **KEN STEWART**



**GUINEA:** Though not as well known in the West as *kora* player **Mory Kanté**, **Sekoua Bambino Diabaté** (not to be confused with guitarist **Sekou "Bembeya" Diabaté**, see *Global Music Pulse*, Billboard, May 17) is one of the nation's most popular singers. Diabaté joined the orchestra **Bembeya Jazz National** on the recommendation of the late **President Sekou Touré** and has enjoyed a prosperous solo career since the ensemble's demise in the late 1980s. His second album, "Destine" (Destiny), has sold some 600,000 copies here, according to the singer. U.K. specialist Stern's Records will release in mid-June a new version of Diabaté's fourth international album, "Kassa." Assembled from two Africa-only releases, the new version of "Kassa" will include extra tracks recently recorded in Paris. "Kassa is a rhythm which the Guinean farmers use when hoeing the fields," Diabaté explains. The songs on the album straddle the divide between modern, electronic dance grooves (such as the brass riff-driven "Koumakan"), and reflective, acoustic offerings like "An Nya Deme" and "Damensena." The latter successfully blends Diabaté's Manding-language vocal style with an arrangement for piano to produce a strikingly unusual combination of tonalities. **KWAKU**

**JAPAN:** One of the Japanese indie scene's most-fascinating bands, **the Pugs** (Billboard, March 15), will take part in this summer's Lollapalooza extravaganza in the U.S. The group will play 13 or 14 dates as part of the festival's second stage, which is more oriented toward "alternative" music. Meanwhile, bandleader **Hoppy Kamiyama**, Japan's No. 1 transvestite keyboard player, bar none, tells Pulse that the Pugs found recording in Chicago with producer **Steve Albini** at the tail end of the band's recent American tour "really exciting." Together, they recorded enough material for a new album, which will most likely be released early next year. The group recently released its first stateside album, "Pugs Bite The Red Knee," on U.S. indie label Casual Tonalities. **STEVE McCLURE**

**BULGARIA:** **Maria Kosarra** is part of the new, young generation of pop singers who have come to prominence since the collapse of communism in Eastern Europe at the end of the 1980s. Her first album, "The Best Wine," earned immediate critical acclaim and won her the Orpheus Award for best debut of 1994. Now, with the release of her curiously titled second album, "The Bitch-Wolf Or Life-Giving Water" (POLMU), Kosarra has achieved total domination of the Bulgarian pop scene. The album boasts 10 songs forged in a unique ethno-pop style that combines the ancient folk rhythms of the past with ethereal sounds and lyrics that reflect the fast-moving style of modern life. **CHAVDAR CHENDOV**



**U.K./MOROCCO/EGYPT:** **Natacha Atlas**, the former belly dancer from Morocco who became the toast of the U.K.'s dub-based global dance scene, has returned to her Arabic roots. Her new album, "Halim" (Nation/Beggars Banquet), combines to stunning effect the contemporary beats for which she became renowned as singer of cult act **Transglobal Underground** with the music of her Arabic background. Atlas, who moved to the U.K. as a teenager, recorded her new album there and in Egypt. The first single, "Amulet," featuring *rai* vocals from Arabic band **Sawt El Atlas**, sounds Moroccan, but most of the other numbers look to Egypt for inspiration, including one written and produced by Egyptian composer/oud player **Essam Rashad**. Atlas sings in Arabic, and the effect is atmospheric and mysterious. The belly dance—*raq sharqi*, which she learned in childhood—is still featured in her live act; it is not so much a gimmick, she insists, as a recognition of an important part of her musical heritage. **NIGEL WILLIAMSON**

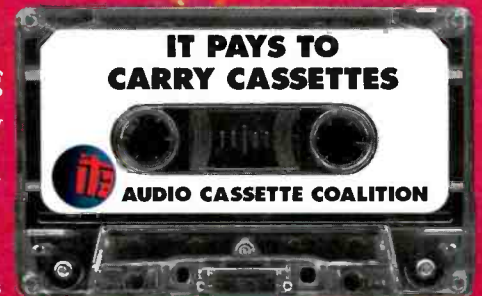
WHERE'D  
YA HIDE THE  
CASSETTES?



Haven't seen this customer lately? She's looking for prerecorded music cassettes and can't find them in your store. 45% of your customers think it's terrible that you don't carry prerecorded music cassettes and they're shopping elsewhere as a result. And that group is even larger among females (55%) and over-35-year-olds (55%)\*. They know that cassettes sound great, are portable and are a better value than ever before. Sounds like you're losing customers. Find out how to get them back by calling toll free: **1-888-567-TAPE**

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

## Viacom's Flagship Store Opens

### Chicago Outlet Offers Brand-Name Merchandise

■ BY MOIRA McCORMICK

CHICAGO—Entertainment conglomerate Viacom Inc. opened its first Viacom Entertainment Store May 23 on Chicago's Magnificent Mile, featuring merchandise related to six of Viacom's most high-profile brands: MTV, VH1, Nickelodeon, Nick at Nite, Paramount Pictures, and "Star Trek."

Its retail modus operandi emphasizes entertainment and interactivity. The 300,000-square-foot, two-level store, located at 600 N. Michigan Ave. in the heart of downtown Chicago's shopping, dining, and entertainment district, is the flagship of a planned chain of Viacom Entertainment Stores, which will also spawn offshoot boutiques.

A grand-opening benefit party was held May 22 at the store. Proceeds from the \$150-per-person gala were earmarked for the School of the Art Institute of Chicago, with which Viacom plans an ongoing relationship.

At the event, Viacom chairman/CEO Sumner Redstone said, "Our goal when we created the store was to tap into the already strong relationships Viacom brands have with their audiences... Viacom is not a household name, but this store will raise its profile. It will also be a powerful licensing tool, to help drive sales [of Viacom merchandise] in other retail outlets... This store represents a major step in a companywide initiative to drive merchandising revenues."

Viacom expects to open three or four more stores in such markets as New York, San Francisco, and Boston, Redstone said. As for the spinoff boutiques, "we'll start with Nickelodeon stores, probably five by the fourth quarter."

Chicago was chosen as the flagship site, according to Redstone, in large part because it is a destination point for tourism and also because of the store's "prime location in the best part of Chicago's shopping area." Redstone declined to specify how much the store cost to build and stock but claimed the expense was "less than [for] stores built by our contemporaries in this business."

Other entertainment conglomerates, such as Walt Disney, Time Warner, and Sony, have also created stores that feature licensed merchandise.

Designed as a high-ceilinged, loft-like "shell," the Viacom Entertainment Store utilizes an open floor plan and movable wall to create boutique areas for its respective brands. The store features more than 2,500 branded products, 75% of which are exclusive to it. There are 2,000 SKUs, including CDs, cassettes, video, and books.

"The approach we took was to make the merchandise reflect the individual brands," said Tom Byrne, president of Viacom Retail Group.

The Nickelodeon products are irrev-

erent and fun, the "Star Trek" products are futuristic, and the Paramount Pictures products have the glamour of Hollywood. The merchandise is highlighted by more than 30 interactive stations, which Viacom terms "experiential hooks." The store's stage plans regularly feature musical performances, book readings, and celebrity appearances, some of which will be broadcast on Viacom television networks. Plus, a 70-seat cafe called the Station Break serves lunch and snacks.

Most of the Viacom Entertainment Store's music merchandise is found at the MTV boutique upstairs, which takes up 3,000 square feet. "We have over 1,000 titles in stock," said Donald Silvey, senior VP of programming enterprises for MTV, "including imports as well as titles in rotation on MTV."

Added Paul Coletta, VP of product development and creative services, "We'll change product every six weeks to reflect what young adults are listening to at that moment."

Two different types of listening stations are utilized. One type, exclusive to the store and developed by Viacom and a partner, allows customers to listen to any cut on any CD by swiping its bar code through a scanner. Each listening station, of which the MTV boutique has 24, is equipped with two pairs of headphones.

The other type of listening station is called the Headphone Hang, in which 16 headphones hang down from a tangle of colored wire on the ceiling. A single track from each of 16 albums that are clustered on a "tree" under the hanging headphones plays continually on the phones, allowing visitors to quickly sample the albums.

"It's a singles showcase, as opposed to the [whole album] listening stations," says Coletta. All music and video product sells for list price.

Selected MTV-related videos are also available, including "MTV Video Music Awards—Select Performances," "Beavis & Butt-head," "Road Rules Travel Guide," and assorted "MTV Unplugged" titles. The boutique features an extensive product line of MTV-inspired merchandise, including "Road Rules" travel CD cases, "MTV Jams" hip-hop clothing and jewelry, bathroom accessories whose theme is Beavis & Butt-head, autographed limited-edition Martin guitars, numerous other clothing lines (one music-inspired line is called Rave Girl), and more.

Experiential hooks include bigger-than-life replicas of Beavis & Butt-head on a couch, with whom customers can get their photo taken; MTV Rant Room, a padded-closet-like space where visitors can respond via computer to MTV polls or sound off on a specific topic (responses are videotaped for possible use on MTV); and MTV On-line Motel, a replica of a

seedy flophouse desk where the clerk's head is a TV monitor displaying MTV's World Wide Web site, with mouse pad attached for customers' use.

The VH1 boutique, on the lower level, merchandises its 500 titles as they correspond to the music channel's segments: "Big '80s," "Crossroads," "Eight Track Flashback," "Soul Of VH1," and "Top Ten." Four CD listening stations are featured with bar-code scanners.

A current experiential hook is a rock photo exhibit by photojournalist Kevin Mazur. Sheryl Victor, manager of VH1 and MTV Retail Group, said

(Continued on next page)



The flagship Viacom Entertainment Store, left, opened May 23 on North Michigan Avenue in Chicago. MTV, a Viacom brand, has one of the six individual boutiques, right, within the store.

## VSDA, NAVD Face Subdued Presence Shows Try To Keep Up With Changing Biz

■ BY SETH GOLDSTEIN

NEW YORK—If trade shows are a true reflection of the industries represented, home video is in the midst of a midlife crisis.

Its two longest-running events, the Video Software Dealers Assn. (VSDA) convention and the much smaller National Assn. of Video Distributors (NAVD) conference, are less vibrant than they were a few years ago. VSDA, still trying to recover the momentum lost when it set up exhibits in Dallas two years ago, returns July 9-12 to Las Vegas with a roster of Hollywood talent, including John Travolta, that will help return attendance to old levels.



But, for the first time, Warner Home Video isn't exhibiting. And Disney has decided not to stage the extravaganza that had been VSDA's hallmark event for years. (Last year's event in Los Angeles featured Robin Williams and a sprawling food and entertainment tented bazaar in Griffith Park to celebrate release of the studio's direct-to-video "Aladdin And The King Of Thieves.")

From the studios' perspective, it's an expense—in Disney's case, more than \$1 million—they can do without in a mature market. Sources indicate Warner might actually appear under a DVD banner, but that would be flag-waving of a different sort. The vast majority of independent dealers attending VSDA aren't nearly as interested in DVD as they are in rental schedules and, for many, celebrity autographs.

Retailers, predictably, consider Warner's absence a slap in the face to the trade. In fact, VSDA has suffered a loss of glitz for about a decade. In the mid-'80s, every major put on the

dog, hosting dinners and entertainment for thousands—and occasionally setting off altercations among retailers trying to get in the door. RCA/Columbia Home Video (now Columbia TriStar), MCA/Universal Home Video (now Universal Studios), and Paramount Home Video long ago decided to save the money and the headaches.

Overall, the number of sponsored meals has declined sharply, paralleling the growth of off-the-show floor meetings. Hotel suites are considered the place to get down to brass tacks with key accounts, who increasingly dominate sell-through and don't spend much time visiting booths. A great deal of the wheeling and dealing these days is done without the benefit of middlemen, the wholesalers who are bypassed when vendors ship directly to distribution centers or individual stores.

Direct delivery is one reason for the subdued NAVD conference, held last month in Indian Wells, Calif. With vendor/mass-merchant relationships on the rise, there was less to talk about. And there were fewer people to talk to. NAVD attendance continued its gradual decline from the halcyon days of the early and mid-'80s. This year, 240 people registered, 36 fewer than in 1995.

The association generates little or no sparks, in contrast to a decade ago, when wholesale—for better or worse—was the only vehicle to get product to stores. RCA/Columbia once used the conference to tell distributors that it was granting exclusive territories in a business known for fierce competition among rival branches. Several distributors learned there that they were being dropped from

the "A" list.

Consternation—very apparent at the poolside of the Grand Champions hotel—was widespread. A backlash kicked in immediately, and the studio plan lasted scarcely longer than the conference. Its failure ultimately cost some RCA/Columbia executives their jobs. But, for that moment, NAVD was on the map.

Membership attrition, including the departure of pioneering distribution executives like Gene Silverman, Ron Eisenberg, and Walt Wiseman, has since lessened the association's impact. Studio staffers still like the face-to-face contact at Grand Champions, but Hollywood increasingly dominates the conversations.

Pay-per-view (PPV) windows are a prime example. NAVD's longer-is-better policy, announced for rental releases since 1989, doesn't get much respect from the studios, which base PPV start dates on cassette orders. The bigger those numbers, the longer suppliers are encouraged to hold back cable delivery.

Since the reverse is also true, distributors say they're caught between a rock and a hard place. They can't dictate purchases by retailers, who have to spread limited open-to-buy dollars among more titles, and they can't convince the studios that wider PPV windows might help sales.

While NAVD has had its successes, such as Tuesday street dates, leverage is lacking elsewhere. A new-release tracking service, for example, received "a ho-hum response" from Hollywood, according to NAVD executive director Bill Burton, and has been scrubbed. At least three majors, including Warner, reportedly refused to participate, despite the fact that NAVD didn't see the data. "Really, the report didn't benefit us," said association president

(Continued on page 76)

## Oak Lawn Records Keeps Dance Music Moving In Dallas

BY PATRICIA BATES

DALLAS—Hi-NRG, house, trance. The music seems to change as often as the partners on the dance floor, but Oak Lawn Records & Compact Discs has kept time with it for 17 years.

In just four months, sales have already increased 18% over 1996. The legendary Dallas disco the Starck Club is back with new owners, and diva Donna Summer has returned to the top 25 of the store's in-house charts.

"Dance doesn't get that much radio airplay or publicity," says Ray Cooper, president of Oak Lawn Records & Compact Discs. "So we have to know what songs are being heard at midnight at the local nightclubs."



Ray Cooper, right, is the president of Oak Lawn Records & Compact Discs in Dallas. At left is VP David Hilzendager. (Photo: Patricia Bates)

feet in a mini strip-mall in an upscale Dallas district, where the store remains today.

"Today, there's not too many repeat artists like there were when Donna Summer and Gloria Gaynor got started," says Cooper. "Nowadays, when the record label says it's out of print, they mean it, too."

Cooper and Hilzendager like to think dance music has been around forever. In the 1920s, there was the Charleston, and then came the jitterbug and swing in the 1930s and 1940s. By the 1950s there were record hops, followed by the go-gos and hullabaloo of the 1960s. The "Saturday Night Fever" craze of the 1970s eventually led to the raves of the 1980s. And in the 1990s, the parties still go on until almost sunup on weekend mornings in Dallas.

So when the Starck Club reopened nearby last fall to a crowd of more than 2,000, it was déjà vu. Dennis Rodman of the Chicago Bulls is one of the venue's initial investors, says Cooper. Rodman also has been an Oak Lawn customer, with purchases including DJ remix services and CDs.

For DJs, says Cooper, it's all in the groove, which is why vinyl remains 70% and CDs a mere 30% of inventory at Oak Lawn.

"The DJs are definitely into turntables. But there's also a generation that doesn't know what one is now," says Cooper. "But you'd lose over 50% of your sales if you only had one or the other."

"When we go to a club, we can tell immediately whether they are playing an album or a CD," says Cooper. "And the import vinyl is superior in quality to the domestic to us. If you compare them, you will know what we mean."

Oak Lawn acquires 70% of its product from outside the U.S. and marks it up to \$10.99 and \$9.99 for new releases. The 30% that comes directly from the U.S. is tagged at \$5.99 to \$6.99.

"Our prices are based on the U.S. currency, which means the Belgian, German, and Italian LPs are normally more expensive," says Cooper.



"The English ones are cheaper, but it's all according to how the pound fluctuates." Overseas distributors fax reports to them each week about the American and European markets.

Oak Lawn doesn't categorize by type or style: It racks alphabetically. Hi-NRG makes up about 30%-35% of inventory; funk trance 30%-35%; progressive house 30%; and house 5%-10%.

In Texas, "house just doesn't go over that well," says Cooper. "They like a harder sound in this state. If we had a store in Philadelphia or New York City, we'd sell a lot more product than we do here. However, our distributors tell us that in Dallas we are buying a variety—not just going toward one kind."

"With dance music, Texans don't all like the same sound in Dallas, Houston, San Antonio, and Austin," says Hilzendager. "Houston is still into some industrial, and San Antonio likes more of the Spanish and hip-hop. Dallas and Austin like the same basic songs—progressive house and funk trance—but different artists."

Today, only 1,000-5,000 copies are manufactured of an average dance single, says Cooper. "Songs are cut so much faster today, and the labels say only a certain number will be made," he explains. "After that, they don't re-press."

Oak Lawn Records prints two in-house top 25 lists for its customers each month. In April, the Hi-Energy/House/Progressive House chart's top single was "One More Time" by Real McCoy on 12-inch vinyl and CD. The top single on the Progressive House/House/Funk Trance chart was "Rock The Funky Beat" by Basco on 12-inch.

The store has a direct-mail list of about 300 people. Newsletters are sent to individuals who usually share them with their friends, says Cooper. "Most are our regulars, and they are clubgoers who know what we have already," he says.

Cooper and Hilzendager have been dance music aficionados for years. "I always liked it. It was high-energy, and being from Detroit—I think it still feels like the Motown sound to me," says Cooper.

"I was a DJ for about eight years from 1968-75," he continues. "That was before mixers, and when I was playing the clubs they felt more to me like I was doing a radio show."

While Hilzendager was never a DJ, he has a finely tuned ear, and he listened to all the groups. After he moved to Dallas, he couldn't locate the albums he wanted in town.

With Cooper, he would "drive once a month around 240 miles to Houston to get dance music," he says. "I was born in Houston, and I grew up there when disco was popular. I was just a fan and an avid record buyer then." The Record Rack in Houston was always on Cooper and Hilzendager's shopping trips.

Some thought disco was a fad then, and it did eventually go out of fashion with major record companies, says Cooper. "One story that everyone got was that the labels did away with dance departments," he says. "Another one was that the artists didn't have real-live bands, just musicians in the studio."

But Oak Lawn, he points out, has been around nearly two decades. "We always said we'd give our business a year, and we started with low rent here," says Cooper. "Our first day, on Sept. 20, 1980, we had a free beer keg, and it was on a Sunday. We made \$500-plus then, and we framed a \$1 bill we still have by the cash register."

Cooper was the DJ of a live program, "Dance Tracks," from 1985-87, and Oak Lawn was the show's sole sponsor. "Dance Tracks" aired from 2 a.m. to 6 a.m. Sundays on KNON Dallas. "I only missed one Sunday the entire 2½ years. I was in the hospital with a back operation," says Cooper.

"We felt that other people like ourselves began specialty stores between 1979 and 1983 to save disco," says Cooper. "It has worked, since many of the original ones are still around the U.S."

"We started in 1980 with \$4.99 12-inch singles like Boy Tour Gang on Moby Dick Records to Patrick Cowley on Megatone Records," he adds. By 1986, Cooper and Hilzendager



To add to the store's appeal, Oak Lawn Records & Compact Discs employs local DJs. Shown, from left, are DJs Jim Carroll and Tony Aco. (Photo: Patricia Bates)

had formed their own independent label, which is now defunct. In 1996 they celebrated the 10th anniversary of the label's early dance recordings with two compilation CDs, "Energy Club Classics" and "Retro Club Classics."

The pair also partnered in Space Records with Rob Vaughan and Josh Kay and had two hits—"Rapture" by Soul Odyssey and "Hallways" by United Space.

"We stopped making records in 1993 because we just weren't getting paid by a few distributors, and a lot of them went out of business be-

(Continued on page 72)

## VIACOM'S FLAGSHIP STORE OPENS

(Continued from preceding page)

that photos autographed by the artist sell for \$650, with unsigned photos going for \$500 (all are exclusive to the Viacom Entertainment Store). TV monitors in this section run live VH1, and merchandise includes apparel and other items geared to the VH1 viewer's lifestyle—for example, golf accessories.

Said Victor, "VH1 will come out with a home video line in the near future connected to 'Midnight Special' [the '70s concert show featuring Wolfman Jack, which VH1 revived in April]."

The "Star Trek" boutique offers a broad selection of video, including all 78 episodes of the original series, 178 episodes of "Star Trek: The Next Generation," and as many episodes of "Star Trek: Deep Space Nine" as have been released on video. ("Star Trek: Voyager" has not yet gone to video release but is expected to become available soon.) A number of gift sets are also offered, including a seven-volume compendium of "Star Trek" movies, "The Seven Screen Voyages" (\$104.95), and the four-volume "The Borg Collective" (\$79.99). Four of five "Star Trek" CD-ROMs are available, along with a large variety of clothing, props, masks, starship models, and extensive signed and unsigned series memorabilia.

Experiential hooks include a large collection of starship models, many made from original series models, hanging from the ceiling beneath a spacecape. They are surrounded by an interactive console, which when activated features the voice of Majel Barrett Roddenberry, an actress in the

original series and creator Gene Roddenberry's widow, giving information about each vessel. Plus, there is a green-screen "transporter," complete with sound effects, which allows visitors to get their photo taken while beaming up with members of the "Next Generation" crew.

Most of the Nickelodeon video product is available in the NICKtoons and Nick Jr. boutiques on the upper level; Nickelodeon's first feature film, "Harriet The Spy" on Paramount Home Video, is merchandised in the ground-floor Nickelodeon areas. Videos include the series "Rugrats," "Gullah Gullah Island," "Allegra's Window," "The Busy World of Richard Scarry," "The Ren & Stimpy Show," and "AAAHH!!! Real Monsters."

Here, the merchandising highlights and experiential hooks are many, from a hand-carved replica of the orange sofa seen on Nickelodeon's SNICK lineup (cost: \$3,000) to the Nickelodeon Compound Vat, featuring messy Nick toys like Gak, Floam, and Smud.

Video also plays a part in the Paramount Pictures boutique, which features classic Paramount theatrical titles ("Sunset Boulevard," "The Godfather," "The Ten Commandments") and recent blockbusters ("Mission: Impossible," "Forrest Gump," the Indiana Jones trilogy). Here, all merchandise and collectibles are on sale, except for the first best picture Oscar, awarded to Paramount's "Wings" in 1928.

Customers can videotape themselves and have the footage turned into a flip book, among other interactive features of the department.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Michael Lennox is named VP of new business development for Playboy Home Video in Beverly Hills, Calif. He was director of business development for Interplay Productions.

New Video in New York appoints **Laura Ferguson** director of sales and promotes **Trudi Roth** to director of creative services, **Christine Caepece** to sales associate, and **Lethonia Charles** to assistant manager of accounting. They were, respectively, VP of special markets at Questar, manager of creative services, sales assistant, and staff accountant.

**Richard Mendelsohn** is promoted to national sales manager for PM Entertainment in Memphis. He was national field sales manager.

Anchor Bay Entertainment in Troy, Mich., names **Sally Seraphim** director of national accounts in Atlanta and **Michelle Suydam Rygiel** assistant marketing manager. They were, respectively, national accounts manager for



LENNOX



FERGUSON

Turner Home Entertainment and director of internal marketing at First Optometry.

Arrow Distributing Co. in Streetsboro, Ohio, promotes **Gene Jaskiewicz** to VP-merchandise manager, video and computer software, **Ken Corum** to VP of sales, and **Kelly McFadden** to associate merchandise manager, video and computer software. They were, respectively, VP of merchandise planning and control; VP-merchandise manager, video and computer software; and associate merchandise manager of video.

## NAIRD Attendees Lighten Up In New Orleans DiFranco's Upbeat Speech Sparks Attitude Adjustments

**PEP TALK:** As Dinah Washington might have sung—had she been in the practice of attending record industry conventions—“What A Diff’rence A Year Makes.”

Last year, at NAIRD’s convention in Baltimore, the atmosphere was grave as distributors and labels reeled under the avalanche of returns then bouncing back from retailers; the grace note for the convention was struck by Newbury Comics CEO Mike Dreese, whose hard-nosed keynote address walked attendees through calamitous recent developments in the industry.

In comparison, NAIRD ’97, at the Fairmont Hotel in New Orleans May 21-25, was an upbeat event; conventioners continued to grapple with the sobering realities of the current business climate, but they weren’t going to let the situation bring them down, especially amid the multiplicity of entertaining distractions offered by the Big Easy.

If no one could definitively eliminate the negative, convention organizers did all they could to accentuate the positive. The emphasis was on music at this year’s get-together, with label showcases running every night; we saw 10 terrific acts over the course of the event and only scratched the surface of what was available to club-hoppers.

Music also reigned as a topic of conversation in the hotel halls and at daytime panels. Cannily spotlighting one of the indie side’s major success stories of recent years, NAIRD brought on singer/songwriter Ani DiFranco, who is also proprietress of Buffalo, N.Y.-based Righteous Babe Records, as the ’97 keynoter.

While some grouched that DiFranco’s positive message was at odds with the oft-dire state of the business, her disarming presentation kicked off the convention with a much-needed emanation of good vibes. And certainly there were many in the house who shared DiFranco’s orientation as artists/label operators: An informal Saturday-morning meeting of artist-run imprints drew more than 30 attendees.

DiFranco started her pep talk with the self-effacing declaration, “I feel like such a jerk, because I’m a folk singer, and I don’t know shit.” She credited “the evil genius” of her label director and manager Scot Fisher for the ongoing success of the label.

The green-haired performer’s crucial message came early in her speech: “What served me well was thinking small . . . It doesn’t have to be expensive or complicated . . . I didn’t have to wait around for the patronage of corporate America to make little recordings.”

DiFranco characterized Righteous Babe as “my joke at first.” Walking listeners through the history of the label, she recounted how she sold cassettes off the stage as she toured relentlessly around the country.

First selling her work on consignment to stores in upstate New York and then working with alternative distributors of women’s music like Ladyslipper Music in Durham, N.C., and Goldenrod Music in Lansing, Mich., DiFranco secured her first



by Chris Morris

one-stop business in 1994 and pacted with Koch International for national distribution in 1995 (Billboard, April 12).

“It’s a long, hard road from your living room to Tower Records,” DiFranco said.

DiFranco noted that she continues to contract her packaging and manufacturing with small companies in Buffalo: “We find that’s a much stronger way to work.”

In the end, DiFranco urged her audience to resist “that strange commodification of people” in the record industry at large and wrapped things up with comments that reflected the primacy of aesthetics over economics.

“It’s not about money,” she said. “If it was, a bunch of us probably wouldn’t be in this room . . . I would hope when we measure our successes, our bank accounts don’t figure into it.”

**HELLO GOODBYE:** Jim Roppo, head of sales and marketing for the REP Co., will be leaving the company at the end of July. Roppo says that he chose not to relocate from Minneapolis to Salem, Mass., which will now be headquarters for the Rykodisc-operated distributor. REP is shuttering its Twin Cities facility following its fulfillment deal with PolyGram.

REP CEO Rob Simonds confirms word from a source that Jim Cuomo, VP of sales at Denver-based Passport Music, which will soon be folded by Alliance Entertainment, will be coming on board at REP as GM, effective June 16. Cuomo will be based in Salem.

**REP SNAGS HIGHTONE’S HMG:** Declarations of Independents has learned that Hightone Records in Oakland, Calif., will launch a new indie imprint, HMG, which will be distributed by REP (Hightone itself pacted for distribution last year with Rhino Records, which moves through WEA).

HMG’s first releases under the agreement will be “Travis County Pickin’,” an anthology of country jazz from Austin, Texas, and reissues of guitarist Tony Matthews’ “Condition Blue” and singer Frankie Lee’s “The Ladies & The Babies.” The label will also issue six albums of unreleased material from the Testament Records archives (kicking off Tuesday [3] with a hitherto-unreleased set by Chicago pianist Otis Spann); several reissues from the L.A.-based roots-rock indie Rollin’ Rock Records; and newly recorded HMG titles in the contemporary blues and R&B categories. REP will also be rereleasing the 30 existing Testament titles as midline catalog items. HMG plans to issue some 70 titles per year.

**CONVENTIONALLY SPEAKING:** At the New Orleans convention,

NAIRD executive director Pat Martin Bradley announced that the trade group—under its new name, the Assn. for Independent Music (AFIM)—will meet May 13-17 next year at the Adams Mark Hotel in Denver.

In related trade confab news, the National Assn. of Recording Merchandisers (NARM) will mount its 1997 Mid-Year Conference Sept. 11-14 at Marriott’s Laguna Cliffs Resort in Dana Point, Calif. The event, which will combine elements of the old Retailers Conference and Fall Conference, will take place a month earlier than the long-running wholesalers get-together to allow for fall sales planning.

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# Merchants & Marketing

## Suppliers Not Thrilled With New Musicland Credit Deal

THE MAJOR TRADE SUPPLIERS to the Musicland Group have a mixed reaction to the announcement that the chain has agreed to a tentative term sheet with the suppliers of the company's revolving credit facility.

In addition to the revolving credit facility, the agreement, which has to be approved by bondholders and some landlords, calls for the banks to provide a \$50 million term loan and a restructured credit agreement. The new credit agreement would reduce the chain's chance of running afoul of financial covenants. Since November, the chain has had waivers so that it wouldn't be in violation of those covenants; those waivers have been extended to June 30.

As part of the negotiations, the Musicland revolver has been capped at \$275 million, instead of the \$300 million the company was entitled to after Sept. 11 through the holidays. But with the term loan, Musicland will have \$325 million in credit available to it through the holiday selling season.

In return for the covenant relief and term loan, the bank lenders are secured by inventory for \$50 million. Also, the lenders will get warrants to purchase up to 5% of the company's common stock. And beginning in March 1998, the lenders have reduced exposure to Musicland.

Moreover, Musicland has to reduce its revolver by \$30 million—down to \$245 million—by the end of February 1998; until it does, the banks will be secured by the chain's inventory for that amount, meaning that they will have a total of \$80 million in collateral until the paydown.

The trade is happy that the agreement gives Musicland enough cash to get through the holiday selling season; it is unhappy that the deal provides plenty of protection and givebacks to the banks and little for the trade. For example, the trade is OK with Mu-

sicland giving security to the banks on the term loan, but it has a problem with the \$30 million security on the revolver. The trade argues that the banks already are getting \$50 million in security for what is essentially \$20 million in new credit, if you consider that at the end of February Musicland's total credit availability through the \$50 million term loan and the \$245 million revolver will be \$295 million, up from its current level of \$275 million.

Another thing making the trade unhappy is that the agreement ensures that the banks get preference over it in the distribution of Musicland's free cash flow.

The trade will spend the next month trying to get some concessions from the banks and Musicland, but at the end of the day, the credit agreement doesn't need the trade's approval. But if Musicland gives a security agreement on the \$30 million portion of the revolver without the trade's blessing, theoretically the trade could stop providing credit. So far, sources say, Musicland appears willing to take that risk on the assumption that the trade suppliers won't retaliate, because if they did, it would be too costly to them—it would force the chain into Chapter 11.

Musicland executives did not return calls at press time. Stay tuned.

**MONIKER MANIPULATIONS:** PolyGram Group Distribution's Catalogue Development Group has been renamed PolyMedia. That company consists of the previously separate divisions of Chronicles, PolyGram's reissue line, and Special Markets.

TWO WEEKS ago I detailed some policy changes made by Universal Music and Video Distribution. Most of that information was gleaned from sources in the marketplace. Now that I finally got my hands on the policy letter, I see I missed a change. According to the letter, dated May 9, the company is eliminating its returns exception lists. While all product returns generally need to be authorized by the distributor, the exception list existed to ensure that priority product wasn't returned until the distributor gave the OK. Of course,

even with the elimination of the exception list, Universal won't accept returns for product during the first 90 days of a title's availability, unless authorized.

ANOTHER THING that happened concurrently with the Universal policy letter is that Interscope created its first midline. The label put about 30 of its titles into the midline, which carries an \$11.98 list, reducing releases from the front-line prices of \$13.98-\$16.98, including 4 Non Blondes' "Bigger, Better, Faster, More!," Helmet's "Betty," Pure Soul's self-titled album, and the Rev. Horton Heat's "Liquor In The Front."

Interestingly, with the creation of the midline, Interscope came up with what Retail Track believes is a new wrinkle in addressing the issue of declining cassette sales. In some instances, the CD version of titles were kept in the front-line price tier while the cassette was placed at midline.

For example, the Toadies' "Rubberneck," Bush's "Sixteen Stone,"



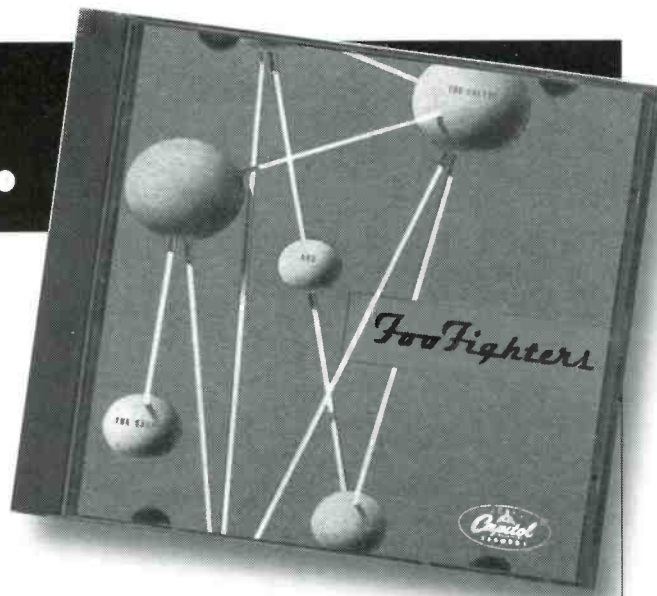
Primus' "Pork Soda" and "Tales From The Punchbowl," Rocket From The Crypt's "Circa: Now!" and "Scream, Dracula, Scream!," No Doubt's "Tragic Kingdom," and the "Natural Born Killers" soundtrack all have the CD version of the album at full price, but the cassette format is reduced to \$6.98 from either \$9.98 or \$10.98.

That strategy was enacted to promote the cassette, according to Candace Berry, head of sales at Interscope. But, she added, in other instances cassette sales were just so low that the label decided to drop the CD to midline and delete the cassette version. Among the albums that received that treatment were Marky Mark & the Funky Bunch's "Music For The People," Primus' "Sailing The Seas Of Cheese," and the soundtrack to "Bill & Ted's Bogus Journey."

**MAKING TRACKS:** Lenore Lello, former director of alternative marketing at the now-defunct Alliance Label Development, has joined BMG Distribution as director of independent distribution... Denise Pizzini, formerly Northeast regional marketing manager for Rhino Records, has taken a position with Atlantic Records as Northeast regional sales manager. In other Atlantic news, Alexis Atlee, director of marketing for classical music and the Nonesuch label, will become director of sales... Jim Evans, previously a sales manager for Universal Music and Video Distribution, is now West Coast regional marketing manager for Sire/Discovery... Barry Bordin, currently VP of store planning and marketing with Nobody Beats the Wiz, is leaving the company and is seeking opportunities. He can be reached at the Wiz at 908-602-1900, extension 1326, or 516-454-6823.

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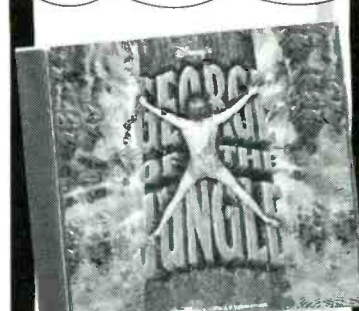
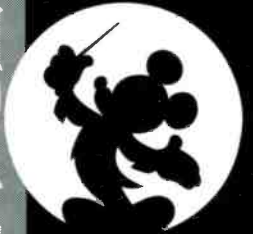
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# Disney Puts 'Herculean' Effort Into Boosting Audio

**'HERCULES' UNLEASHED:** A quartet of audio products tied into Walt Disney Pictures' 35th animated feature film, "Hercules," hit stores in late May, supported by a February-launched promotion and marketing program. The "Hercules" soundtrack, which features a score by Oscar-winning composer **Alan Menken** and a collection of songs by Menken and lyricist **David Zippel**, is highlighted by the single "Go The Distance," performed by **Michael Bolton**. (Bolton's version runs over the movie's end credits; during the film it is sung by **Roger Bart**.) "Hercules," the first Disney animated picture to take its inspiration from classical mythology, opens June 27. It features the voice tal-

ents of **Tate Donovan**, **James Woods**, **Danny DeVito**, and **Susan Egan**.

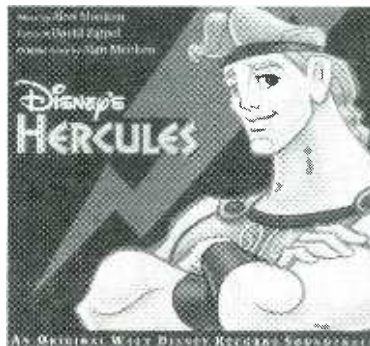
"Hercules Read-Along," a book-and-cassette package featuring narration from DeVito (who plays a wisecracking satyr called Phil), as well as sound effects and audioclips from the film, is priced at \$6.98. "Hercules Sing-Along" comprises an audiocassette featuring five original songs from the film and an illustrated lyric book for \$10.98. In addition, a Spanish version of the soundtrack has been released, featuring Latin American singer/actor **Ricky Martin** performing "Go The Distance" (which translates as "No Importa La Distancia").

Marketing plans for the soundtrack



by *Moira McCormick*

include a mall tour that began in February and runs through June. Some 200,000 copies of a cassette single with the song "Zero To Hero" (performed by the movie's gospel-influenced Muses characters) are being given away on the 22-city tour, says **Michael Bessolo**, VP of marketing for Walt Disney Records. On the cassette-single packaging is a coupon redeemable at Musicland for \$3 off the CD and \$2 off the cassette. "Zero To Hero" is also being given away at participating retailers with the purchase of any Disney soundtrack; a total of 300,000 cassette singles will be given away at retail.



Plus, "Hercules" is part of McDonald's just-launched promotion "Celebrate Disney Music," in which McDonald's customers can purchase a Disney cassette sampler for \$3.79 with food purchase (\$3.99 for CD). Three themed samplers are available: "Rascals," "Buddy Songs," and "Hero Songs." Ads for the "Hercules" audio product are packed in every sampler. Bessolo says McDonald's is putting 3 million samplers in the marketplace. All samplers and signage are tagged with the names of local retailers.

"Our objective with the mall tour and the other promotions was to let people taste the music early," says Bessolo, adding that this seeding process "builds demand" for "Hercules" audio product.

"We're also launching retailer-specific promotions and synergistic activities along with tie-ins with the Disney Channel, Disney Interactive, and Radio Disney. The 'Go The Distance' video has been serviced to all broadcast venues."

Also new from Walt Disney Records is "The Official Album Of Disneyland And Walt Disney World," a collection of songs from the theme parks' attractions, which streets Tuesday (3). Highlights include surf legend **Dick Dale's** theme for high-speed roller coaster **Space Mountain**; music from Disneyland's new entertainment spectacular "Light Magic"; "Yo Ho (A Pirate's Life For Me)" from the Pirates of the Caribbean ride; and "It's A Small World."

**L**ISTEN TO THE MUSIC: Silo Music, the prominent independent distributor of kids' audio, is launching its second children's listening-station program at retail. The Waterbury, Vt.-based wholesaler kicked off its first such program

last October in the 32-unit **Noodle Kidoodle** children's toy retailer. Now, says **Ann Tangney**, Silo's manager of vendor relations, the program will debut July 1 in 16 independent toy retailers. The program allows customers to preview audio releases through 90-second sound bites.

Silo uses a play station called **AudioScan**, manufactured by **Telescan**,

a device Tangney describes as a 2-by-1 black box equipped with either headphones or a speaker system. The top is covered with color 1½ inch-by-1½ inch reproductions of participating titles (in Silo's program, 40 titles per station). Customers wishing to hear a music sample simply press the corresponding picture.

(Continued on next page)

Billboard®

JUNE 7, 1997

## Top Kid Audio™

THIS WEEK		LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by  SoundScan®					
★★★ No. 1 ★★★					
1	1	10	THE SIMPSONS RHINO 72723 (10.98/15.98)	SONGS IN THE KEY OF SPRINGFIELD	
2	2	73	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60605 (6.98/13.98)	DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1	
3	4	92	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC	
4	3	14	READ-ALONG WALT DISNEY 60280 (6.98 Cassette)	RETURN OF THE JEDI	
5	5	92	VARIOUS ARTISTS ● WALT DISNEY 60866 (10.98/15.98)	CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC	
6	6	92	BARNEY ▲ <sup>2</sup> BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	BARNEY'S FAVORITES VOLUME 1	
7	7	70	SING-ALONG ● WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH	
8	8	47	VARIOUS ARTISTS WALT DISNEY 60907 (10.98/15.98)	CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC	
9	9	38	VARIOUS ARTISTS ▲ <sup>2</sup> WALT DISNEY 60606 (9.98/13.98)	DISNEY CHILDREN'S FAVORITES VOLUME 2	
10	10	44	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES	
11	13	59	VARIOUS ARTISTS WALT DISNEY 60897 (8.98/11.98)	DISNEY'S PRINCESS COLLECTION	
12	11	31	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)	
13	16	28	VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS	
14	18	70	VARIOUS ARTISTS WALT DISNEY 60863 (9.98/16.98)	WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD	
15	12	69	READ-ALONG ▲ <sup>2</sup> WALT DISNEY 60254 (6.98 Cassette)	THE LION KING	
16	15	79	KENNY LOGGINS ▲ SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	RETURN TO POOH CORNER	
17	14	74	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS	
18	17	49	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS	
19	19	66	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS	
20	23	75	READ-ALONG ▲ WALT DISNEY 60265 (6.98 Cassette)	TOY STORY	
21	22	72	BARNEY ● BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	BARNEY'S FAVORITES VOLUME 2	
22	20	58	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS	
23	24	29	MICHAEL JORDAN KID RHINO 72497/RHINO (9.98 Cassette)	SPACE JAM: AN AUDIO ACTION-ADVENTURE	
24	21	22	SING-ALONG WALT DISNEY 60910 (10.98 Cassette)	101 DALMATIANS (LIVE ACTION)	
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60915 (10.98/16.98)	DISNEY'S MUSIC FROM THE PARK	

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.

## KID NOTES

**Original Television Soundtrack  
From The Ethnically Diverse HBO Series,  
Happily Ever After: Fairy Tales For Every Child™**

In its second season, and strongly supported by the media, 13 new episodes began airing on April 13, Sunday nights at 7:30 ET/PT on HBO. Featuring an all-star cast, the series puts classic fairy tales in a whole new light, where children of different races will find themselves represented, and all can live "happily ever after."

The soundtrack, a strong companion piece to the musically driven hit series, features 13 tracks and includes performances by superstar talent including: **DEBBIE ALLEN, BAMIKKI BANDULA, TIA CARRERE, WHOOP! GOLDBERG, JENNIFER HOLIDAY, RONNIE LAWS, JENIFER LEWIS, MONTEZUMA MEN, ROSIE PEREZ, LOU DIAMOND PHILLIPS, LOU RAWLS, DELLA REESE, CHITA RIVERA, CHRIS ROCK, PAUL RODRIGUEZ, JON SECADA, RAVEN-SYMONÉ, and BEN VEREEN**

The soundtrack is featured in all ads promoting the series throughout '97, and three music videos kicking back the album are airing interstitially on HBO every day until Christmas.

Be sure to stock this musical gem! Available in three convenient formats for maximum placement in your store:  
R4 72854 (6 x 8 blister cassette)  
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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
<b>★ ★ NO. 1 ★ ★</b>				
1	1	<b>SOUNDTRACK</b> <sup>▲</sup> POLYDOR 825095/A&M (10.98/16.98)	<b>GREASE</b> 24 weeks at No. 1	203
2	2	<b>METALLICA</b> <sup>▲</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	302
3	3	<b>BOB MARLEY AND THE WAILERS</b> <sup>▲</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	415
4	4	<b>JIMMY BUFFETT</b> <sup>▲</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	330
5	5	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> <sup>▲</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	135
6	11	<b>PINK FLOYD</b> <sup>▲</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1053
7	8	<b>SUBLIME</b> GASOLINE ALLEY 11474/MCA (7.98/12.98) <b>HS</b>	40 OZ. TO FREEDOM	30
8	6	<b>BEE GEES</b> <sup>▲</sup> POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	35
9	42	<b>JAMES TAYLOR</b> <sup>▲</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	344
10	9	<b>ENIGMA</b> <sup>▲</sup> CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	309
11	10	<b>BUSH</b> <sup>▲</sup> TRAUMA 92531/INTERSCOPE (10.98/16.98) <b>HS</b>	SIXTEEN STONE	124
12	12	<b>BEASTIE BOYS</b> <sup>▲</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	299
13	7	<b>SHANIA TWAIN</b> <sup>▲</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	117
14	13	<b>EAGLES</b> <sup>▲</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	133
15	16	<b>METALLICA</b> <sup>▲</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	375
16	14	<b>SOUNDTRACK</b> <sup>▲</sup> POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	136
17	19	<b>SOUNDTRACK</b> <sup>▲</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	228
18	20	<b>SARAH MCLACHLAN</b> <sup>▲</sup> NETTWERK 18725/ARISTA (10.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	141
19	22	<b>ABBA</b> <sup>▲</sup> POLYDOR 517007/A&M (10.98/17.98)	GOLD	128
20	18	<b>JOURNEY</b> <sup>▲</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	403
21	15	<b>CELINE DION</b> <sup>▲</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	170
22	17	<b>GARTH BROOKS</b> <sup>▲</sup> CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	128
23	28	<b>TOM PETTY AND THE HEARTBREAKERS</b> <sup>▲</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	175
24	32	<b>U2</b> <sup>▲</sup> ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	232
25	25	<b>2PAC</b> INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	75
26	24	<b>THE NOTORIOUS B.I.G.</b> <sup>▲</sup> BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	70
27	27	<b>VAN MORRISON</b> <sup>▲</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	338
28	23	<b>ENIGMA</b> <sup>▲</sup> CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	112
29	21	<b>ENYA</b> <sup>▲</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	324
30	34	<b>METALLICA</b> <sup>▲</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	329
31	31	<b>PINK FLOYD</b> <sup>▲</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	439
32	36	<b>JIMI HENDRIX</b> <sup>▲</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	180
33	26	<b>QUEEN</b> HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	230
34	35	<b>DAVE MATTHEWS BAND</b> <sup>▲</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	137
35	29	<b>METALLICA</b> <sup>▲</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	347
36	30	<b>ELTON JOHN</b> <sup>▲</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	272
37	39	<b>JANIS JOPLIN</b> <sup>▲</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	265
38	37	<b>SADE</b> <sup>▲</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	99
39	40	<b>ZZ TOP</b> <sup>▲</sup> WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	125
40	38	<b>BRUCE SPRINGSTEEN</b> <sup>▲</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	44
41	41	<b>WU-TANG CLAN</b> <sup>▲</sup> LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	44
42	45	<b>TORI AMOS</b> ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	59
43	—	<b>LYNYRD SKYNYRD</b> <sup>▲</sup> MCA 42293 (7.98/12.98)	SKYNYRD'S INNRYDS/THEIR GREATEST HITS	130
44	47	<b>WHITE ZOMBIE</b> <sup>▲</sup> Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	94
45	—	<b>RAGE AGAINST THE MACHINE</b> <sup>▲</sup> EPIC 52959* (10.98 EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	144
46	43	<b>JARS OF CLAY</b> <sup>▲</sup> ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) <b>HS</b>	JARS OF CLAY	74
47	—	<b>STEVE MILLER BAND</b> <sup>▲</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	312
48	—	<b>CREEDENCE CLEARWATER REVIVAL</b> <sup>▲</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	222
49	48	<b>AC/DC</b> <sup>▲</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	189
50	49	<b>VARIOUS ARTISTS</b> <sup>▲</sup> WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	34

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.

## Merchants & Marketing

### OAK LAWN RECORDS

(Continued from page 68)

tween 1989 and '94," says Cooper.

Today, dance music lovers come into Oak Lawn for its selection. "In the early- to mid-1980s, a lot of women came in here for tracks for their aerobics routines," says Cooper. "Then, America went through the Asian invasion in the mid-1980s, but today it's more European. Our average consumer is male, between the ages of 16 to their 50s, and the split is about 50% gay to straight."

Dance is an art form that isn't just "a passion, it's an obsession" for its fans, says Cooper. "By getting the single, they can relive the club experience." The customers also want to

U.K. before America, that means we can get it before Blockbuster and Best Buy."

Cooper and Hilzendager hire DJs, and on the "team," as they call the nine-member staff, is five-year veteran Tony Aco, director of the North Texas Dance Assn. and a DJ at the Starck Club.

"We have meetings here once a quarter, and we serve pizza. That's when we discuss the previous months," says Cooper. "We usually talk about charges and checks,

because we do volume, but we're also a small business."

Today, Oak Lawn Records advertises in both straight and gay publications. Sometimes, the owners take a one-fourth page in MixMag. But they're looking toward the Internet, too.

"Someday, all music may come into homes via PCs," says Cooper. "We are always worried about the future of independent record stores like ours each year with the computer age."



In this room at Oak Lawn Records in Dallas are used LPs priced at \$1.99. (Photo: Patricia Bates)

be the first to have a current 12-inch vinyl single, he says.

"Madonna's 'Don't Cry For Me Argentina' was available on vinyl and CD. We went through Warner Bros. Records to get it as an import from the U.K., though it originally came from Germany," says Cooper. "We like that, because it's what keeps us alive. When they release it in the

### CHILD'S PLAY

(Continued from preceding page)

Stores like Noodle Kidoodle have long featured interactive merchandising with certain products, such as games and CD-ROMs, notes Tangney. "Now it's happening with audio," she says, noting that the listening station program has made "a significant difference" in the sales of featured titles. Jessica Harper's "Nora's Room," on Silo's kids' label Alacazam!, "went from selling one to two copies into double digits."

Children's artists and/or labels pay "a very reasonable fee" to be included in the program, which runs in three-month sessions. The participating stores agree to run the program a minimum of six months and to stock 10 copies of each featured title. The program carries a policy of 100% returns. Involved in Silo's listening-station program are such eminently deserving independent acts as Tim Cain, Cathy & Marcy, Jonathan Sprout, Jill Rogoff, Dana, Broadway Kids, Odds Bodkin, Linda Arnold, Sarah Pirtle, Jim Weiss, Joemy Wilson, and David Holt, as well as such readily recognizable names as Barney, Raffi, and Fred Penner. Indie labels taking part include Music for Little People and Kimbo Educational; featured series include "Wee Sing," "Susan Hammond's Classical Kids," and "The Classical Child."

"The listening stations help labels break their whole product lines," notes Tangney. "If you like 'The Classical Child At The Ballet,' you'll want to check out the rest of the series."

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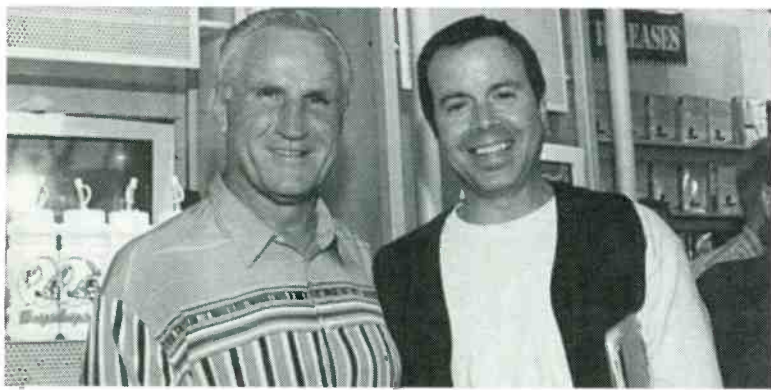
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**Super-Bowled Over.** Miami Dolphins fans had a chance to revisit old memories thanks to West Coast Video. The chain celebrated the opening of its North Miami, Fla., store with the appearance of NFL coaching legend Don Shula, who signed more than 300 autographs and sold about as many copies of his Quality Entertainment release "All Pro Sports: Don Shula The Coach." Shula, left, shares the moment with West Coast corporate development VP Steven Apple.

## If Vid Is Reality-Based, Viewers Bite Demand For Danger, Disaster Titles Growing

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—While our everyday lives get duller, our thirst to teeter vicariously on the edge of danger and disaster can't be quenched.

At least that's how program suppliers interpret the demand for reality-based video. More and more consumers are saying yes to videos that detail natural disasters, police shootouts, and plane crashes.

For this growing audience, it seems, there's nothing like the real thing. Witness the success of aptly named Real Entertainment, initially founded last

year as the sales and distribution entity for Barbour/Langley Productions.

Real's "Cops: Too Hot For TV," which includes footage that didn't fly with the popular television series' censors, has notched sales of more than 1 million units. The company's two subsequent "Cops" tapes—"Caught In The Act" and "In Hot Pursuit"—have sold in excess of 500,000 each. More titles will be lead-footing it down the highway toward year's end, says Real Entertainment's marketing VP Darren Howell.

Another relative newcomer, WinStar Home Entertainment, this month rolled out "Air Disasters," a reality program produced in the U.K. WinStar originally planned the release last fall but postponed following the July 1996 crash of TWA Flight 800, says Michael Olivieri, president of Fox Lorber Associates video distribution.

Specializing in nontheatrical titles, WinStar has shipped videos on topics ranging from real-life exorcisms and psychic experiences to the true story behind the man-eating lion movie "The Ghost And The Darkness." Beginning in late August, WinStar will begin distributing the recently acquired "Court TV" video line.

After returning "Cops" to Real Entertainment when a contract between the two companies expired, MVP Home Entertainment decided to build its own reality-based line. Eventually, those programs will account for 30% of its catalog, says MVP CEO Philip Knowles.

Other labels also specialize in the genre. Simitar Entertainment in Minneapolis has produced its share of reality-based titles, as has Brentwood

Home Video, whose latest pair of "Titanic" tapes are meant to piggyback the \$200-million James Cameron-directed movie of the same name.

"These are real-life soap operas," says Dan Gurlitz, VP of sales for WinStar. "They are a case of reality being absolutely stranger than fiction. Sometimes it is much more compelling to watch things that really happened."

Howell, too, chalks up Real Entertainment titles' popularity to the appeal of the real thing. "They are showing heroic acts of courage from everyday people, and it's so dramatic and so gripping that you realize it's not a movie," he says. "In life, you don't need any special effects."

For MVP, the modus operandi is to find niches within the market that aren't yet overexposed, Knowles adds. His current focus is rush-released videos of hot news stories, such as "North Hollywood Shootout—Terror In The Streets Of L.A."

The March release provided details of a Los Angeles daylight cops-and-robbers shootout that captivated—and horrified—the TV audience that was watching. MVP's new "Heaven's Gate: Culticide In California" covers the recent mass suicide in Southern California.

Knowles says the idea is to get the titles out within a month of the actual event, when follow-up television coverage "acts as a commercial for the tape. People are always looking to see more of whatever happens." The time constraints on TV coverage helps. Knowles notes: "The press only allows you to see so much, and often this is not enough to satisfy [the audience's] curiosity."

(Continued on page 76)

## Direct Delivery Gaining Ground Among Retailers; Paramount Finds DVD 'Sexy'

**NO TURNING BACK:** The seemingly unstoppable trend over the past two years has been the shift from middlemen to direct delivery. For retailers fully computerized and merchandised, it's an idea whose time is here. At least some of the middleman fees they save can also go direct—to the bottom line.

Distributors and wholesalers, predictably, await a backlash in which their old customers realize they really do need a gatekeeper to oversee the glut of sell-through product flooding stores. Retailers—even the big ones—untrained in '90s inventory management are too easily overwhelmed, warehouses bulge with overstocked releases, returns mushroom, and incremental profits vanish. In fact, shipping direct has caused problems, forcing some retailers to reconsider. These days, Lechmere is exhibit A; it has returned to Star Video's fold.

While merchant rack-jobbers Handleman Co.

and Anderson Merchandising have lost the most to direct delivery, wholesalers like Star have been hurt. Easing the pain was one of the topics of discussion at the National Assn. of Video Distributors (NAVD) conference in Indian Wells, Calif., last month. But the book on direct delivery has closed for NAVD exhibitor Lyrick Studios in Richardson, Texas.

Lyrick, which markets the "Barney" and "Wishbone" kid-vid series, is a strong proponent. And, says sales VP Debbie Ries, so are its customers. More of them want to shift from two-step distribution than the company can manage. According to Ries, the supplier regularly rejects requests, often because it doesn't think the account is big enough to afford the costs of transition.

Direct delivery doesn't come cheap: Vendor and customer have to be reading from the same computer screen. They need electronic data interchange (EDI) to automatically coordinate shipments, inventory, returns . . . the works. "Managing this is complex," adds Ries, who warns retailers not to be fooled by a smooth start. The bumps come later. Once it's in place, the cost of EDI practically guarantees no backsliding—another reason why two-step will stage infrequent comebacks.

Lyrick is an important benchmark because it is not a studio. Wal-Mart went direct first with the majors. Only later did it add key independents; when they're on board, the system has achieved permanent status. Ries says Wal-Mart, plagued by inventory problems for months after the conversion, now is "totally" happy with the system. As a result, she claims, "we're doing tons more business with [direct] accounts." Kmart soon will be among them.

Months ago, we reported 20th Century Fox Home

Entertainment was bringing Kmart online. At NAVD, Ries confirmed Lyrick's arrangements with Kmart were all but completed and thought the first EDI-guided shipments would arrive in July. Kmart's move will be another stake in the heart of Handleman's video rackjobbing revenues. Handleman and Anderson are trying to keep a back door open to the cassette trade. Their solution: Become a merchandiser, responsible only for shelving product.

It's needed. As part of the learning curve, Wal-Mart decided to simplify direct shipment, taking merchandising away from suppliers. Having five or six people in each store "was counterproductive," Ries says. Wal-Mart instead assigned the job to two companies, Anderson and a venture called Spar Marketing. Either can be chosen—Disney and Lyrick, for example, employ Anderson. Whether Kmart will travel the same path isn't known, but sources think it's likely.

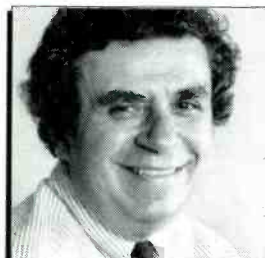
Fox Home Entertainment, we suspect, might be able to shed some light on Spar. Earlier this year, there were rumors Fox had bankrolled a merchandiser that would rack the studio's product at Kmart and had the stamp of approval to pursue other sell-through lines. Or Spar could be a Handleman venture, observers indicate. In any event, mass merchants new to direct delivery, including Toys 'R Us, appear to be setting direct ground rules for the foreseeable future.

The rules include fees for Anderson to place cassettes on shelves and fees to remove them, although Ries boasts that Lyrick shrugs off the latter because "Barney" sells through. "Hit-driven titles are more of a challenge," she adds. Anderson, working with Lyrick for the past year, attends to its Wal-Mart outlets twice a week.

Lyrick is careful about which chains it accepts. "There are some we've discouraged," Ries says, especially if the chains lack the basics of in-store computerization. "We're not ready to supply that." Probably with good reason. Lyrick may have reached the point of diminishing returns, where sales don't exceed the set-up expenses. Ries claims wholesaler-free revenues already account for more than 80% of total income.

**V**IDBITS: The recent DVD roundup (Billboard, May 31) neglected to mention fence-sitter Paramount Home Video's position. For the record, "I think DVD is going to happen. It's an exciting new format. It's sexy," says executive VP Jack Kanne. But lacking copy protection, he thinks DVD is being rushed: "Let's wait and do it right." . . . Kevin Maher is replacing Patti Russo as Borders video buyer. Russo shifts to book purchasing.

# PICTURE THIS



by Seth Goldstein

## From MTV to CD-ROM



Playboy's 1994 Playmate of the Year. Host of MTV's *Singled Out*. Star of her own MTV variety show. And now she gives a state-of-the-art performance in Playboy's Collector's Edition CD-ROM, *Jenny McCarthy: Playmate Portfolio*—sure to put computer screens around the world into overdrive. Also available, Playboy's *Pamela Anderson Lee: Playmate Portfolio*.



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## Food Vendors Among New Exhibitors At VSDA Show

**C**ONVENTION GRAZING: Attendees at the upcoming Video Software Dealers Assn. (VSDA) Convention July 9-12 in Las Vegas won't be hungry walking around the show floor.

As a result of VSDA's lengthy campaign to attract new exhibitors, more than 90, mainly in the food and beverage category, are taking booth space. VSDA marketing VP **Cathy Scott** says that much of the credit goes to director of sales **Kimberly Orr**, who has spent the last year traveling to non-video trade shows to hustle up new business.

"This has been a full-time year-round effort," says Scott, "and it's been Kimberly's job to go to trade shows and sell floor space."

Thanks to Orr, conventioners will be snacking on samples of Häagen-Dazs ice cream, Rondele bagel chips and cheese, Land-o-Lakes Chocolate Classics, Nestlé USA candy, and Seneca Foods fruit juices, among others. First-time exhibitor Pepsico will also be there to provide a cola jolt if attendees need one after all that sampling.

Scott says that VSDA has also convinced many licensed merchandise companies to take space on the show floor. First-timers

include plush toy distributor Applause, Gibson Greetings, and several movie memorabilia companies. With the onset of DVD, disc replicator Nimbus CD International is another first-time exhibitor.

Warner Home Video's decision not to exhibit and the demise of suppliers like Turner Home Entertainment have opened up floor space. But Scott says that drumming up new business is a long-term strategic move. "We've been working on this for the past nine months," Scott says.

"Just because Warner decided not to take a booth doesn't mean we went out and scrambled to get these new companies

in." Other new items on the VSDA convention menu include two panels focusing on the adult video market. One will give retailers tips on merchandising and marketing, and the other will advise dealers on how to handle the numerous legal problems involved in carrying adult product.

There will also be sessions on guarding against crime in the workplace and how to investigate a harassment claim, as well as the usual seminars on merchandising, how to buy new releases, a market

(Continued on next page)

## SHELF TALK

by Eileen Fitzpatrick

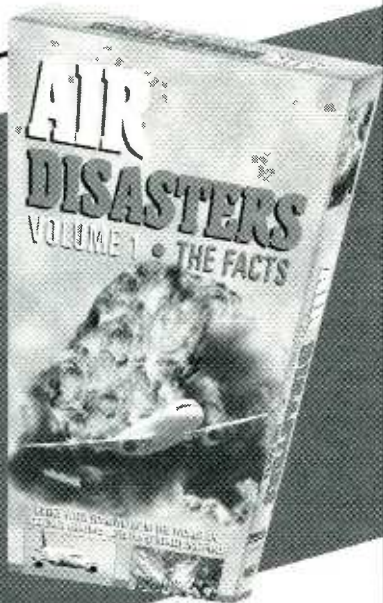


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# Top Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
										*** No. 1 ***
1	1	6	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99		
2	2	14	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95		
3	3	52	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95		
4	4	12	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95		
5	5	11	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96		
6	7	6	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98		
7	6	12	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99		
8	11	3	PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0807	Victoria Silstedt	1997	NR	19.98		
9	10	136	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95		
10	RE-ENTRY		JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 81409	Sam Neill Laura Dern	1993	PG-13	9.98		
11	13	3	PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH	Playboy Home Video Uni Dist. Corp. PBV0821	Various Artists	1997	NR	19.98		
12	9	25	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98		
13	8	85	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99		
14	12	9	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98		
15	14	7	DRAGONHEART	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery	1996	PG-13	19.98		
16	21	8	THE GODFATHER COLLECTION	Paramount Home Video 151471	Marlon Brando Al Pacino	1997	NR	64.95		
17	20	6	BATTLE ARENA: TOSHINDEN	Central Park Media 1475	Animated	1997	NR	19.95		
18	16	11	THE GODFATHER PART II	Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	24.95		
19	18	7	THE CRAFT	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney	1996	R	19.95		
20	19	69	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95		
21	NEW ▶		THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95		
22	15	3	LARGER THAN LIFE	MGM/UA Home Video Warner Home Video M505492	Bill Murray	1997	PG	19.98		
23	36	13	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98		
24	26	7	THE BEST BITS OF MR. BEAN	PolyGram Video 8006367793	Rowan Atkinson	1997	NR	19.95		
25	NEW ▶		ZEUS AND ROXANNE	HBO Home Video Warner Home Video 91392	Steve Guttenberg Kathleen Quinlan	1997	PG	19.98		
26	RE-ENTRY		THE DOORS	Carolco Home Video Live Home Video 51325	Val Kilmer Meg Ryan	1991	R	9.98		
27	NEW ▶		THE LAND BEFORE TIME SING ALONG SONGS	MCA/Universal Home Video Uni Dist. Corp. 83114	Animated	1997	G	12.98		
28	17	10	HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	1997	PG	22.99		
29	22	26	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98		
30	24	23	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98		
31	NEW ▶		THE CABLE GUY	Columbia TriStar Home Video 82423	Jim Carrey Matthew Broderick	1996	PG-13	19.95		
32	29	6	THE GODFATHER PART III	Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R	24.95		
33	23	9	KORN: WHO THEN NOW?	Epic Music Video Sony Music Video 50153	Korn	1997	NR	19.98		
34	NEW ▶		ROWAN ATKINSON LIVE!	PolyGram Video	Rowan Atkinson	1997	NR	19.95		
35	27	61	COMPLEAT BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1982	NR	9.98		
36	33	13	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1997	NR	14.98		
37	25	33	PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99		
38	39	3	THE ART OF SINGING	Atlantic Records Inc. Atlantic Video 95038-3	Various Artists	1997	NR	24.95		
39	NEW ▶		OZZY OSBOURNE: OZZFEST I-LIVE!	Red Ant Video 17000	Ozzy Osbourne	1997	NR	19.98		
40	28	10	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98		

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◊ 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 preceding page)

overview from a studio perspective, customer service, piracy, and—lest we not forget—the impact of DVD.

**WATCH AND LISTEN:** PolyGram Video is bringing back its "Video Worth Listening To For Less" campaign with four new long-form music videos bargain-priced at \$9.95.

Already in stores, the titles are **Elton John and Bernie Taupin's "Two Rooms," the Who's "Who's Better, Who's Best," Dire Straits' "Alchemy Live," and INXS' "The Great Video Experience."** Each video contains previously unavailable audio and unseen concert footage. PolyGram introduced the low-priced music video promotion in 1994 (Billboard, Nov. 9, 1994).

In other developments, PolyGram has picked up distribution rights to "The Reppies," a live-action kids' program. Produced by REI and distributed by American Programming Service (APS), "The Reppies" debuted in April 1996 and is shown on 120 PBS stations. APS will increase the distribution to 200 PBS stations this summer.

The first title from the series, "A Merry Reppies Holiday Special," will be in video stores in October. The program is a multicultural look at the celebration of Christmas, Hanukkah, and Kwanzaa. "The Reppies" is based on characters created by Wendy Severin-Harrison.

**DVD FOR EUROPE:** Philips has announced that it will provide European content providers with free MPEG-2 multichannel audio encoding for DVD for the next three months.

The offer is part of a support program Philips is initiating to get European content suppliers up to speed on the release of DVD programming. Philips will also provide fully operational DVD authoring, mastering, and MPEG-2 replication services, plus decoders to hardware manufacturers that want to make players.

Any European company interested in finding out more about the program can contact Philips for an encoding demonstration, evaluation discs, and a list of costs. Philips plans to introduce two DVD players in Europe this fall.

**VIDEO WORLD PREMIERE:** Trimark Home Video will release the direct-to-video kid feature "The Adventures Of Gargameth" July 29 for sell-through.

The title, which will be released under the company's Kidmark label, carries no suggested retail price.

"Gargameth," a medieval tale featuring a prince and a dragon-like creature, will air on the Disney Channel in January 1998. Pre-packs are available in 12-, 18-, and 24-pack configurations.

In other news, Vidmark has picked up distribution rights to the CBS mini-series "The Last Don," the Mafia drama written by "Godfather" author **Mario Puzo.** "The Last Don" was shown during May "sweeps week." It was the second-highest-rated miniseries of the 1996-97 TV season.

The home video release will contain additional footage containing nudity and violence edited from the TV version. Trimark has yet to decide on a release date or price point for the title.

# 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
<b>★★★ No. 1 ★★★</b>					
1	NEW		RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
2	2	6	THE GHOST AND THE DARKNESS (R)	Paramount Home Video 323503	Michael Douglas Val Kilmer
3	1	8	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
4	5	9	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
5	3	7	WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo 24143	Leonardo DiCaprio Claire Danes
6	6	3	THE PREACHER'S WIFE (PG)	Touchstone Home Video Buena Vista Home Video 10038	Whitney Houston Denzel Washington
7	4	10	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
8	11	5	SET IT OFF (R)	New Line Home Video Warner Home Video 3788	Jada Pinkett Queen Latifah
9	15	3	SECRETS & LIES (R)	FoxVideo 4389	Brenda Blethyn Marianne Jean-Baptiste
10	7	6	EMMA (PG)	Miramax Home Entertainment Buena Vista Home Video 9677	Gwyneth Paltrow Ewan McGregor
11	10	7	EXTREME MEASURES (R)	Columbia TriStar Home Video 94923	Hugh Grant Gene Hackman
12	14	4	BIG NIGHT (R)	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
13	9	7	LONE STAR (R)	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughey
14	12	8	THE CHAMBER (R)	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman
15	8	6	101 DALMATIANS (G)	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels
16	13	12	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
17	23	2	BLOOD & WINE (R)	FoxVideo 4171	Jack Nicholson Michael Caine
18	21	2	THE EVENING STAR (PG-13)	Paramount Home Video 329023	Shirley MacLaine Bill Paxton
19	20	4	THE RICH MAN'S WIFE (R)	Hollywood Pictures Home Video Buena Vista Home Video 9181	Halle Berry
20	18	5	THE ASSOCIATE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9183	Whoopi Goldberg
21	16	9	SUPERCOP (R)	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
22	17	7	MICHAEL COLLINS (R)	Warner Home Video 14205	Liam Neeson Julia Roberts
23	22	33	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
24	26	12	2 DAYS IN THE VALLEY (R)	HBO Home Video 91296	James Spader Eric Stoltz
25	19	11	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
26	24	3	LARGER THAN LIFE (PG)	MGM/UA Home Video M505492	Bill Murray
27	28	7	THE SPITFIRE GRILL (PG-13)	Columbia TriStar Home Video 89053	Alison Elliott
28	NEW		MEET WALLY SPARKS (R)	Vidmark Entertainment	Rodney Dangerfield
29	30	8	FLIRTING WITH DISASTER (R)	Miramax Home Entertainment Buena Vista Home Video 8759	Ben Stiller Patricia Arquette
30	34	18	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgewick
31	25	3	LOOKING FOR RICHARD (PG-13)	FoxVideo 4142	Al Pacino
32	32	2	THE PORTRAIT OF A LADY (PG-13)	PolyGram Video 4400437973	Nicole Kidman John Malkovich
33	27	11	BOUND (R)	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
34	36	4	TO GILLIAN ON HER 37TH BIRTHDAY (PG-13)	Columbia TriStar Home Video 82593	Peter Gallagher Michelle Pfeiffer
35	29	8	HIGH SCHOOL HIGH (PG-13)	Columbia TriStar Home Video 82483	Jon Lovitz
36	NEW		THE FUNERAL (R)	Hallmark Home Entertainment 3329	Christopher Walken Isabella Rossellini
37	33	8	BASQUIAT (R)	Miramax Home Entertainment Buena Vista Home Video 9676	Jeffrey Wright David Bowie
38	37	4	DEAR GOD (PG)	Paramount Home Video 325583	Greg Kinnear
39	NEW		ZEUS AND ROXANNE (PG)	HBO Home Video 91392	Steve Guttenberg Kathleen Quinlan
40	35	15	TRAINSPOTTING (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

# Top 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
<b>★★ NO. 1 ★★</b>						
1	NEW		HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
2	1	8	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
3	3	4	OZZFEST I-LIVE! Red Ant Video 17000	Ozzy Osbourne	LF	19.98
4	2	34	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
5	5	10	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
6	4	4	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
7	RE-ENTRY		ERIC CLAPTON AND FRIENDS Image Entertainment 21360	Eric Clapton	LF	29.98
8	7	27	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
9	8	29	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF	19.95
10	9	102	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
11	6	13	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.95
12	12	29	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
13	10	177	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
14	11	178	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
15	14	30	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
16	20	9	LIFE, LOVE & OTHER MYSTERIES Word Video 2653	Point Of Grace	LF	19.95
17	15	135	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
18	RE-ENTRY		THE GIRLIE SHOW-LIVE DOWN UNDER ● Warner Reprise Video 3-38391	Madonna	LF	24.98
19	13	168	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
20	18	32	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
21	16	27	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
22	17	27	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
23	RE-ENTRY		UNPLUGGED ▲ Warner Reprise Video 3-38311	Eric Clapton	LF	24.98
24	NEW		LOOKING BACK: THE VIDEO COLLECTION PolyGram Video 4400461993	Cinderella	LF	14.95
25	21	97	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
26	19	82	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
27	26	161	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
28	22	27	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	LF	19.98
29	RE-ENTRY		LIVE & LOUD ● Epic Music Video Sony Music Video 29 V-49151	Ozzy Osbourne	LF	29.98
30	34	51	REMOTEY CONTROLLED ● Word Video 1695	Mark Lowry	LF	21.95
31	38	21	BLACK SABBATH STORY: VOL. 1 1970-78 Warner Reprise Video 38316	Black Sabbath	LF	19.98
32	27	70	VULGAR ENTERTAINMENT ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
33	25	64	ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	LF	19.95
34	35	129	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
35	30	51	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
36	RE-ENTRY		LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
37	37	11	HOMECOMING TEXAS STYLE ● Chordant Dist. Group 4626	Gaither & Friends	LF	29.95
38	29	108	THE COMPLEAT BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
39	RE-ENTRY		VIEUPHORIA ● Virgin Music Video 77788	The Smashing Pumpkins	LF	19.98
40	31	37	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95

○ 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.

### IF VID IS REALITY-BASED, VIEWERS BITE

(Continued from page 73)

"Cops" has been a niche opener for Real Entertainment, which is selling its immodestly titled "Amazing Video Collection." The line includes "Caught On Camera," "Life Against Death," "Man Against Nature," and "Incredible Rescues." Due are "Blazing Infernos" and "Natural Disasters," both sure to appeal to moviegoers who appreciated "Twister" and "Volcano."

Real Entertainment has evidence, aside from sales, that it has tapped into a need. "We are receiving calls from production companies, studios, and a wide range of people who either have footage they want us to put

together and do a program with or who have a finished program in the can and are looking for distribution," Howell says.

Because of the disturbing nature of some of the material, the genre has run into resistance from selected accounts. Knowles acknowledges that several of "the more content-sensitive" mass merchants will not stock MVP's tapes. Sales, meanwhile, are strongest in the large combo chains and some independent stores.

Howell says Real Entertainment hasn't had the same problem. One reason is that the reality lines just natu-

rally get a better reception in the specialty outlets.

"We've found that the retailers that are doing really well are the ones that are merchandising it correctly—either by setting up their own reality section or specifically shelving the 'Amazing Video Collection' together as a series," he claims. To help mer-

chants, Real Entertainment has created in-store display pieces and supplies trailers.

WinStar, though, is witnessing "a high level of interest from both sides of the market," says Olivieri of "Air Disasters." He notes that Suncoast Motion Picture Co., Media Play, and Sam Goody locations are giving the

title premium placement.

"It seems to be an hour of video that serves a lot of purposes. On one hand, this is extremely disturbing footage, but on the other hand, it is extremely important footage," Olivieri comments. He says distributors have told him "Air Disasters" likely will follow "Cops" fast track.



In July, WinStar's "Air Disasters" lands at retail. The company calls the footage "too hot for TV" in some markets.

### VSDA, NAVD FACE SUBDUED PRESENCE

(Continued from page 67)

Vern Fross during the conference.

NAVD wants to join with VSDA to "merge and purge" their respective retail databases in an effort to quantify the video retail population. However, distributors aren't sufficiently organized to combine their own lists. Observers doubt that anything will come of this project unless VSDA takes the lead and pays most of the costs.

As middlemen, distributors are squeezed from both sides. "Distribution is a matter of pennies," Fross added—and there are fewer pennies to go around. Gross sales for 1996,

according to association statistics gathered from members, were \$3.81 billion, vs. \$3.5 billion for 1995. The cost of goods sold rose to \$3.53 billion from \$3.3 billion, but distributors in aggregate did manage a small increase in gross profit, to \$286 million from \$274 million.

Aggressive cost-cutting helped, except in one area beyond distributors' control. NAVD reports they added 100 employees, bringing the total to 4,300, largely to handle increased sell-through volume. Sell-through brings relatively little to the bottom line, but

can't be avoided if distributors are to remain in the business.

NAVD will benefit from a streamlined schedule next year, shaving one day from the conference, and an improved Grand Champions. Eerily tracking the history of the association, the hotel has gone from new and exciting to old and humdrum in the 10 years NAVD has met there.

To recapture the glamour, Grand Champions is undergoing a face lift between now and the 1998 meeting. It remains to be seen whether some of the glow will rub off on the association.

### Billboard.

JUNE 7, 1997

## Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>RECREATIONAL SPORTS™</b>				
★★ NO. 1 ★★				
1	1	15	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
2	3	55	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
3	2	13	SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006390333	19.95
4	4	27	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
5	5	7	NBA IN THE PAINT FoxVideo (CBS/Fox) 8323	14.98
6	6	27	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98
7	7	21	PINSTRIPED DESTINY Orion Home Video 96012	19.98
8	9	9	IDOLS OF THE GAME Turner Home Entertainment 5426	39.98
9	10	205	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
10	11	39	GRANT HILL: NBA SENSATION FoxVideo (CBS/Fox) 8325	14.98
11	12	25	SUPER SLUGGERS Orion Home Video 96001	14.98
12	20	3	MARK MESSIER: LEADER, CHAMPION & LEGEND FoxVideo (CBS/Fox) 8425	14.98
13	19	23	MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98
14	13	15	NHL POWER PLAYERS FoxVideo (CBS/Fox) 8427	14.98
15	16	374	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98
16	8	17	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	19.99
17	15	279	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
18	17	49	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98
19	14	63	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
20	18	71	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98

Compiled from a national sample of retail stores sales reports.				Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	
<b>HEALTH AND FITNESS™</b>				
★★ NO. 1 ★★				
1	2	5	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
2	5	5	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
3	1	27	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
4	4	47	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
5	9	7	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
6	3	31	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
7	8	7	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
8	10	31	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
9	12	63	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
10	6	65	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
11	7	37	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.98
12	RE-ENTRY		THE FIRM: UPPER BODY BMG Video 80118-3	14.98
13	RE-ENTRY		CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
14	17	31	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
15	15	51	DAISY FUENTES: TOTALLY FIT WORKOUT WarnerVision Entertainment 51760	19.95
16	11	9	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093	9.98
17	19	73	THE GRIND WORKOUT: FITNESS WITH FLAVA ♦ Sony Music Video 49796	12.98
18	18	33	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
19	RE-ENTRY		THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
20	RE-ENTRY		CRUNCH: TURBO SCULPT Anchor Bay Entertainment SV10027	9.98

♦ 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.

# 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
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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► COWARD

PRODUCERS: Jerry Finn, Coward  
Elektra 62045

This young New York four-piece has one foot planted in the past and the other in the present, combining the irresistible melodicism of the Cars and Cheap Trick with the *au courant* sensibilities of Foo Fighters and Cracker. Lead single "I Don't Care" gets the angst-value award and should ring some chimes at modern rock radio. However, the track doesn't fully capture the band's talent for unabashedly pop melodies as convincingly as do "Cliché," "Popularity Kills," and any number of other perfect confections on this delightful debut.

#### THE SONGS OF RAY HENDERSON

##### The Best Things In Life Are Free

PRODUCER: Peter Dempsey  
Living Era 5207

One of Tin Pan Alley/Broadway's great melodists, Ray Henderson was the co-author of many of the genre's most-beloved songs, 25 of which are presented here in recordings made between 1925 and 1944. Many of the songs' performers are as famous as the tunes themselves—Ruth Etting, Rudy Vallee, Bing Crosby, Shirley Temple, Dick Haymes, Helen Forrest—and those vocalists are joined by stars of the day who are lesser known now. (Some of the artists on this collection, which was compiled in the U.K., are British.) Even those who might be offended by the racist stereotyping of "That's Why Darkies Were Born" are still likely to be impressed by the magnificence of Paul Robeson's version. Distributed by Koch.

### COUNTRY

#### ► TIM MCGRAW

##### Everywhere

PRODUCERS: Byron Gallimore, James Stroud, Tim McGraw  
Curb 77886

Although all the attention is going to the first single, the No. 1 "It's Your Love," on which Tim McGraw is joined by spouse Faith Hill, "Everywhere" is an overall solid album that shows the artist's emerging musical maturation. Great songwriting (by the likes of Mike Reid, Tony Joe White, and Stephony Smith) and skillful production (by James Stroud, et al.) obviously have a great deal to do with it, but McGraw is turning into a singer of depth and understanding.

#### ★ LEE ROY PARNELL

##### Every Night's A Saturday Night

PRODUCERS: Lee Roy Parnell & the Hot Links  
Career 07822-18841

No one in country music has a better groove than Lee Roy Parnell, and once his record company discovered that, his hits started coming. That gritty groove continues with this album's first single, "Lucky Me, Lucky You." The set also demonstrates Parnell's adroitness with ballads and shows off his songwriting skills. Parnell co-writes here with the likes of Gary Nicholson and Bob McDill, to great effect.

### SPOTLIGHT



#### MANBREAK

##### Come And See

PRODUCER: Stephen Hague  
Almo Sounds 80013

The latest in a string of British imports that includes such diversely gifted acts as Kula Shaker, Space, and Moloko, five-piece rock band Manbreak comes across with the politically charged ferocity of Rage Against The Machine and the irrepressible melodicism of fellow Liverpool act Frankie Goes To Hollywood. Beyond any comparisons, however, Manbreak shines for its originality, particularly on such brilliant tracks as "Ready Or Not," an ebullient, catchy rocker; the similarly captivating "Kop Karma"; the "Revolver"-esque "Morning"; and the delicate "God's Never Heard Of You." All of the above have the potential to wreak havoc on modern rock playlists and cross over to hard-edged pop outlets. An outstanding debut by a band to watch.

### SPOTLIGHT



#### VARIOUS ARTISTS

##### Music From And Inspired By The Batman & Robin Motion Picture

PRODUCERS: Various  
Warner Bros. 46620

The exposure blitz that attends any "Batman" project combined with its impressive star power virtually guarantees that this soundtrack will explode onto The Billboard 200 and spawn hits across various formats. Led by Smashing Pumpkins' propulsive "The End Is The Beginning Is The End," the album also sports such choice cuts as Bone Thugs-N-Harmony's "Look Into My Eyes," Moloko's unjustly overlooked "Fun For Me," and Soul Coughing's techno-reggae "The Bug." Other featured acts include R.E.M., Jewel, Goo Goo Dolls, Me'Shell Ndegéocello, and R. Kelly, who turns in the ballad "Gotham City," in the style of his hit "I Believe I Can Fly" from the "Space Jam" soundtrack. An album destined to be a summer smash.

### SPOTLIGHT



#### RAVI SHANKAR

##### Chants Of India

PRODUCER: George Harrison  
Angel 55948

The elder statesman of the classical sitar turns his attention toward the chants that form the foundation of Indian sacred music. Rather than take a straightforward interpretive approach toward the material, as others have done, Shankar sets these Sanskrit mantras against a backdrop of Indian and Western instruments, at times writing new music to frame the modal chants. Expertly guided by longtime collaborator (and Billboard Century Award honoree) George Harrison, who sings and plays various instruments here, the project possesses a hypnotic quality reminiscent of the label's enormously popular Gregorian chant recordings. Beyond that, "Chants Of India" represents a creative milestone in the life of a veteran artist whose contributions to traditional Indian music cannot be overestimated.

### JAZZ

#### ★ JOHN CLARK

##### I Will

PRODUCER: Ralph Simon  
Postcards 1016

The newest set from progressive jazzman John Clark reaffirms his distinctive and engaging talent—and not just in his somewhat-narrow field of jazz French horn players. Highlights include Clark's immersion in the soul-deep modalities of Coltrane gem "India" (attended by a herd of horn players and yawning sitar tones), a languidly sensual version of "My One And Only Love," and an offbeat take on

Sonny Rollins' "Airegin," accompanied only by Bruce Ditmas' drums and Bob Stewart's tuba. Clark's compositions can lean toward the free, like his swingingly awkward "Bad Attitude" or "King Bert," which pits Clark in a visceral, Mingus-like tangle with tenorman Alex Foster. Or he can turn harmonious, as on the moving title track or his gentle duet with Pete Levin's keyboards on "Sister E.M.C."

#### ★ DONALD HARRISON

##### Nouveau Swing

PRODUCERS: Tommy LiPuma, Donald Harrison  
Impulse!/GRP 209

Donald Harrison's Impulse! debut puts

the alto saxman in a classic quartet format, accompanied by pianist Anthony Wonsey and two alternating rhythm sections. The change of venue seems to have reinvented Harrison, whose keening, sometimes sputtering, vocal-like solos define the set. Of the Harrison originals, highlights include the lithe, airy "Little Flowers," the bop-pishly ornate Parker tribute "Christopher Jr.," the sweetly yearning "Sincerely Yours," and the bossa nova-pulsed, poignant "New Hope." Standout standards include the brisk, Brazilian groove of Ivan Lins' "Setembro," the bluesy, rabbit-punch dynamics of Miles Davis and Ron Carter's "Eighty-One," and a brief, solo-sax version of "Amazing Grace."

### LATIN

#### ► LA MAFIA

##### En Tus Manos

PRODUCER: Mando Lichtenberger Jr.  
Sony Discos/Sony 82267

After cutting the diverse, Grammy-winning disc "Vida," this hard-working band from Houston returns with an album laden with hooky cumbias ("Amiga Cruel," "En Tus Manos," "Enamorada"), climactic, lovesick ballads ("Vivir," "Que Haría Sin Ti"), and a perky polka entry ("Vuélveme Conmigo"—the best track on this likable set).

#### ★ LUCÍA

PRODUCERS: Héctor Martignon, Ivan Benavides  
Sonolux/Sony 82247

This superlative effort from the noted

Colombian song stylist finds her distinctive, yodeling mezzo-soprano doing a neat hang glide over hybrids of Afro-Caribbean, pop, jazz, and reggae grooves. Much too progressive for most Latino radio stations, this marvelous set deserves immediate attention from world, jazz, jazz/AC, non-commercial, and college outlets.

### WORLD MUSIC

#### ★ SOLAS

##### Sunny Spells And Scattered Showers

PRODUCER: Johnny Cunningham  
Shanachie 78010

The sophomore release from this masterful American Celtic quintet is another fresh, innovative reformulation of (mostly) traditional material featuring multi-instrumentalist/labelmate Seamus Egan. Vocalist Karan Casey personifies the group with a tone of both waifish purity and granitic toughness. (As on the group's debut, this excellent set is divided among songs, reels, airs, jigs, and the like.) Song highlights include the whirling, reedy majesty of "The Wind That Shakes The Barley," the jagged, jazzy guitar inflections on the gorgeous "The Maid On The Shore," and the soaring arrangements of sweet yet penetrating folk themes "Aililu Na Gamhna" and "Adieu Lovely Nancy." Standouts in a field of uniformly vibrant instrumentals include such excellent, razor-sharp medleys as "Tom Busby's/James O'Byrne's/The Four Posts Of The Bed" and newly composed "Mom's Jig/Bill Nicholson's 67th."

### CLASSICAL

#### ★ CARDOSO: MISSA, MAGNIFICAT

##### Ensemble Vocal Européen, Philippe Herreweghe

PRODUCER: Nicolas Bartholomé  
Harmonia Mundi 901543

Seventeenth-century Portuguese composer Manuel Cardoso retreated to a Carmelite monastery in Lisbon for more than 60 years, keeping the flame of Renaissance polyphony alight while the world was changing around him. His work is cast in more shadow than light, yet the transparent textures of Ensemble Vocal Européen under Belgian conductor Philippe Herreweghe expose the inner drama of this music as fully as you could imagine. Also out on Harmonia Mundi is Herreweghe's traditional reading of Mozart's "Requiem" as well as an excellent reduced-price disc surveying the conductor's various other choral recordings. This "Portrait" includes a deluxe booklet with an extensive essay and discography, as well as excerpts of works ranging from 16th-century Flemish composer Orlando Lassus' deeply moving "Lagrima Di San Pietro" to 20th-century theatrical genius Kurt Weill's political/existential "Berliner Requiem."

#### ★ VICTORIA: Lamentations Of Jeremiah

##### Musica Ficta, Raul Mallavibarrena

PRODUCER: Raul Mallavibarrena

##### Cantus 9604

Just picked up for distribution in the U.S. by Qualiton, Spanish early music label Cantus has a host of great recordings, and none is finer than this disc devoted to 16th-century Spaniard Tomas Luis De Victoria, one-third of the holy trinity of Renaissance polyphony (with Palestrina and Lassus). Eyes to

(Continued on page 79)

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

► **LeANN RIMES** *How Do I Live* (no timing listed)  
 PRODUCER: not listed  
 WRITER: D. Warren  
 PUBLISHER: Realsongs, ASCAP  
**Curb 3401** (cassette single)  
 By recording this straight-ahead pop ballad, country princess Rimes takes a considerable risk that will likely pay off in a huge way. She has a field day with this beautiful, richly soulful Diane Warren composition, giving it a youthful exuberance and wide-eyed innocence that will melt even the coldest heart. There is already a flurry of media controversy surrounding this single, since Touchstone Pictures rejected this recording for use in the Nicolas Cage flick "Con Air." Apparently, the company viewed Rimes as too young an artist for such a romantic lyric, opting for a more mature version by Trisha Yearwood. The real controversy, however, may lie in the fact that Rimes is so vigorously courting the pop world with this single. Ruffled feathers should be smoothed by a slightly altered, country-specific mix. In the end, all that matters is that Rimes has offered a tune that makes the most of her formidable pipes and leaves listeners salivating for more.

► **R. KELLY** *Gotham City* (4:56)  
 PRODUCER: R. Kelly  
 WRITER: R. Kelly  
 PUBLISHERS: Zomba Songs/R. Kelly, BMI  
**Warner Sunset/Warner Bros. 8890** (cassette single)  
 Are we witnessing the rise of the new king of soundtracks? Kelly follows his massive "Space Jam" single "I Believe I Can Fly" with a lovely, hit-bound tune from the album supporting "Batman & Robin." Once again, he shows his spiritual side, infusing this atmospheric acoustic soul ballad with uplifting lyrics and a choral climax. The whole tone and musical texture of this single are markedly different from anything that Kelly has previously recorded. It's a refreshing change that leaves you anticipating the direction he will take on his next album.

► **PRODIGY** *Breathe* (4:00)  
 PRODUCER: not listed  
 WRITERS: L. Howlett, K. Skint, K. Palmer  
 PUBLISHER: EMI-Virgin, ASCAP  
**Mute/Maverick 8811** (c/o Warner Bros.) (cassette single)  
 "Firestarter" not only ignited this band's presence at pop radio, it helped trigger the entire electronic dance music movement in the pop mainstream. It's now time to see if that breakthrough hit will translate into top 40 staying power. Well, this jam is not nearly as unique, nor is it as instantly contagious, but it does wear far better on the brain over time. In fact, "Breathe"—with its jittery, faux funk beat, caustic synths, and snarling vocals—gets stronger with repeated spins.

► **JAMIE WALTERS** *I'd Do Anything For You* (4:21)  
 PRODUCER: Steve Tyrell  
 WRITERS: S. Tyrell, K. Savigar, S. Tyrell, J. Walters  
 PUBLISHERS: Tyrell/EMI-Blackwood/James Walters, BMI; Kevin Savigar/Almo, ASCAP  
**Atlantic 7007** (cassette single)  
 The former "Beverly Hills 90210" hunk tries to sidestep the dreaded sophomore slump with this moody rock ballad from his second album, "Ride." Fans of his breakthrough hit, "Hold On," will find this a suitable follow-up, while everyone else will simply enjoy his brooding performance and the track's combination of jangly guitars and whirling organs.

★ **HOLLY PALMER** *Come Lie With Me* (3:57)  
 PRODUCERS: Kenny White, Holly Palmer  
 WRITERS: K. White, H. Palmer  
 PUBLISHERS: Children of the Forest/Bug Butter, BMI; MVP, ASCAP  
**Reprise 8755** (c/o Warner Bros.) (cassette single)  
 With this literate shuffler, Palmer positions herself as a modern-day troubadour who keeps a close ear to the street. Think Tori Amos, but without the often-murky lyrical posturing. Palmer has an expressive, lilting voice that breathes formidable depth into her sensitive prose. All the while, a thick jeep-derived groove chugs along, iced with light-handed piano lines that perfectly complement Palmer's vocal. This may be a tad too intelligent for top 40 radio, though we'd sure love to be proved wrong.

### R & B

► **RONNIE HENSON** *What Are We Gonna Do?* (3:55)  
 PRODUCERS: Andre Harrell, Edward "Eddie F." Ferrell, Lewis Tillman, Chad "Dr. Ceuss" Elliott, Al West  
 WRITERS: C. Elliott, T. Geter-Tillman, L. Tillman, A. West  
 PUBLISHERS: Back 2 Da Ghetto/Gyz/Lewis Tillman, BMI  
**Motown 63204** (CD single)  
 Newcomer Ronnie Henson pushes his debut single into the spotlight by exploring the poignant issue of unplanned pregnancy. A sure-fire hit with the ladies, thanks to Henson's heartwrenching and self-assured decision to stick around and support his pregnant girlfriend. Radio will jump aboard for the track's positive social message, coupled with heartstring-tugging production. Fathers (and uncles filling in the parental role) young and old will silently sing the track's praises, as Henson gives their private feelings a public voice.

► **BEEINIE MAN FEATURING CHEVELLE FRANKLYN** *Dancehall Queen* (3:45)  
 PRODUCERS: Sly & Robbie  
 WRITERS: M. Davis, D. Dennis, S. Mardsen, T. Kelly, C. Franklyn  
 PUBLISHERS: GunSmoke/PolyGram International/Muzik-link, ASCAP; Tony Kelly/Songs of PolyGram International, BMI  
 REMIXER: Maurice Joshua  
**Island Jamaica 7502** (cassette single)  
 The title cut to an Island Jamaica film due to open in August, this hit-bound pop/reggae track sparkles with a high-voltage exchange of throaty toasting by Beenie Man and full-bodied belting by Franklin, as well as a hook that demands radio attention. Clubland legend Maurice Joshua contributes one his finest remixes to date, effectively pumping up the rhythm to a hands-in-da-air pace and coating a thick n'chewy bassline with buzzing, almost rave-like synths. A nifty way to celebrate the onset of the warm weather. In fact, you'll feel like you're twirling on a tropical island before the first percussion break.

★ **SWEETBACK FEATURING BAHAMADIA Au Natural** (4:00)  
 PRODUCERS: Sweetback  
 WRITERS: S. Matthewman, A. Hale, A. Reed  
 PUBLISHERS: Sony/ATV Songs, BMI; Sony/Monzaflint/Eclipse Deck/Samadria, ASCAP  
 REMIXERS: The Grand Negaz  
**Epic 9924** (c/o Sony) (cassette single)  
 It's not too late to discover one of the more interesting and adventurous R&B bands to form in recent years. Sweetback dips into its sterling—and sadly underappreciated—debut and pulls out this rumbling, jazz-laced gem. Guest Bahamadia contributes some tasty rhymes that are delivered with an appropriately subdued tone. Open-minded programmers will find that "Au Natural" will work extremely well alongside other cutting-edge hip-hop jams in rotation, while others will find this equally accessible to formats geared toward mature listeners.

**ZAP MAMA** *Poetry Man* (3:27)  
 PRODUCERS: Marie Daulne, Yannic Fonderie  
 WRITER: P. Snow  
 PUBLISHER: Almo, ASCAP  
 REMIXERS: King Britt, John Wicks  
**Luaka Bop/Warner Bros. 8756** (cassette single)

Zap Mama could have a smash hit with this sleek and rhythmic rendition of Phoebe Snow's pop evergreen. Quivering, layered vocal tracks are underlined by a languid acid-jazz groove that is soaked in '70s-styled soul juice. A chilled head-bobber you will want to experience again and again.

**VOICES OF THEORY** *Somehow* (no timing listed)  
 PRODUCERS: Jellybean Benitez, D-Moet  
 WRITERS: A. Moody, A. Devalle, R. Henson, J. Joya  
 PUBLISHERS: Mike Millions/Universe/Jumping Beans, BMI; Dooch/Jelly's Jams/3-19-51, ASCAP  
**H.O.L.A. 41015** (c/o PolyGram) (cassette single)  
 Although the five voices of Voices Of Theory harmonize so well, they sound like one full-vocal-range singer—and "Somehow" is a smoldering debut. However, the flame stoked from the quintet, guest vocalist Mona Lisa, and the track's producers (Jellybean Benitez and D-Moet) is not "bright" or "hot" enough to distinguish the group from other R&B acts on the market. The Southside and Westside remixes add a few more coals to the act's hearth, but look forward to stronger production and more confident vocals on future outings, as the Philly-based act's effort shows chart potential.

**WILLIE CLAYTON** *Bust My Bubble* (no timing listed)  
 PRODUCER: not listed  
 WRITERS: W. Clayton, P. Richmond  
 PUBLISHERS: Joncia/Music Gallery, BMI  
**Gamma 1002** (cassette single)  
 Clayton brings to mind veterans like Jerry Butler and Teddy Pendergrass on this percussive R&B ballad. His mature delivery instantly elevates this jam miles above the ranks of kiddies who rant about "freaking" with no real point of reference or soul. A handful of remixes are included to court mainstream and R&B adult programmers, but they aren't varied enough to merit inclusion. Anyone who cares about this single should simply opt for the primary version.

### COUNTRY

► **TRISHA YEARWOOD** *How Do I Live* (3:59)  
 PRODUCERS: Tony Brown, Trisha Yearwood  
 WRITER: D. Warren  
 PUBLISHER: Realsongs, ASCAP  
**MCA 72015** (c/o Uni) (7-inch single)  
 Diane Warren's songwriting gifts are legendary, and Yearwood is a vocalist with the depth and intensity to convey the love and longing in the lyric. Production by the singer with Tony Brown is lush and textured, but it is her vocal that is this single's centerpiece. It's full of passion and subtle nuances. It's also guaranteed instant widespread attention, thanks to a heated cover battle at radio with LeAnn Rimes.

► **TRACY LAWRENCE** *How A Cowgirl Says Goodbye* (3:32)  
 PRODUCER: Don Cook  
 WRITERS: L. Boone, P. Nelson, T. Lawrence  
 PUBLISHERS: Sony/ATV Tunes/Cross Keys/SLL, ASCAP; Sony/ATV Songs/Tree/Tenilee, BMI  
**Atlantic 8133** (7-inch single)  
 Streams of Mexicali guitar flourishes add flavor to the latest single to be plucked from Lawrence's current album, "The Coast Is Clear." It's another "love gone wrong" song, but his self-assured vocal and Cook's skilled production make for an enjoyable outing that should continue Lawrence's love affair with country radio.

► **KIPPI BRANNON** *I'd Be With You* (3:05)  
 PRODUCER: Mark Bright  
 WRITER: S. Smith  
 PUBLISHER: EMI-Blackwood, BMI  
**Curb/Universal 3004** (CD promo)  
 Following up the emotional "Daddy's Little Girl," Brannon's new single is the title track from her Curb/Universal debut. The song combines feisty Cajun fiddles with an insinuating groove that proves to be an intoxicating mix. This single also shows off Brannon's impressive vocal abilities. Her voice is strong yet sultry as she slithers through this rhythmic jam. The thumping percussion, a relatable lyric, and Brannon's performance add up to a strong record that should find favor with both programmers and listeners.

### DANCE

★ **KEVIN AVIANCE** *Din Da Da* (no timing listed)  
 PRODUCER: Gomi  
 WRITER: G. Kranz  
 PUBLISHER: Buddie, ASCAP  
 REMIXER: Gomi  
**Wave 50020** (12-inch single)  
 The flamboyant and wildly charismatic Aviance has already begun to stir up some heated action along the underground for this invigorating rendition of George Kranz's evergreen anthem. He works up a respectable sweat over Gomi's aggressive tribal-house groove. This is the kind of record that will set peak-hour crowds on fire. In fact, a snug edit could prove to be irresistible to crossover radio programmers. Contact: 212-757-8466.

### AC

**BYRON MILLER** *Show Your Love* (4:19)  
 PRODUCER: not listed  
 WRITER: B. Miller  
 PUBLISHER: Big One, ASCAP  
**Discovery 74578** (CD promo)  
 Instrumentalist Miller makes a solid bid for inclusion on playlists that showcase the latest in contemporary jazz. He is joined by Everett Harp on sax, which adds both a splash of star power and a

fleshy "voice" for Miller's taut melody. From his fine new collection, "Until . . ."

### ROCK TRACKS

► **BLUES TRAVELER** *Carolina Blues* (4:04)  
 PRODUCERS: Steve Thompson, Michael Barbiero  
 WRITERS: J. Popper, C. Kinchla  
 PUBLISHERS: Irving/Publishing Corp., BMI  
**A&M 00462** (cassette single)  
 It seems like a lifetime since Blues Traveler penetrated the mainstream with 1995's "four." On this sneak peek into the follow-up, "Straight On Till Morning," the band continues to cruise the line dividing pop accessibility and gritty blues-rock. The guitars are fuzzy and forceful, while the harmonica licks are immediately familiar—as are John Popper's funk-fortified vocals. This one may ultimately prove to be a tad too rough for top 40 airwaves, but the band's die-hard rock radio fans will be grinning from ear to ear upon impact.

► **WEEZER** *Pink Triangle* (4:02)  
 PRODUCERS: Weezer  
 WRITER: not listed  
 PUBLISHER: not listed  
 REMIXER: Tom Lord-Alge  
**DGC 1102** (c/o Geffen) (CD promo)  
 Oh boy . . . another slice of fuzzy pop from Weezer! In a sea of sound-alikes, you can still pluck out its distinctive blend of power-pop instrumentation, wickedly infectious hooks, and quirky lyrics. This track from "Pinkerton" sounds like a rock radio smash waiting to happen—and the lesbian-themed words seem well-timed, since June is Gay and Lesbian Pride Month. Listen to the acoustic version, recorded at L.A.'s Shorecrest High School.

★ **JAMES McMURTRY** *For All I Know* (3:58)  
 PRODUCER: Lloyd Maines  
 WRITER: J. McMurtry  
 PUBLISHER: not listed  
**Sugar Hill 10585** (cassette single)  
 McMurtry makes the move to Sugar Hill Records for a project that firmly reminds listeners of his skills as a tunesmith with a knack for blending a high standard of lyrical intelligence with populist musical sensibilities. This stand-out track from the album "It Had To Happen" gives rock and triple-A programmers something to tap their toes to, while also offering a vividly drawn, utterly empathetic tale. The great fun of this single will be picking out your favorite phrases—like "it's safe to say you never met Will Rogers," which McMurtry delivers with a sly, self-satisfied smile. Contact: 919-489-4349.

**SLAUGHTER** *American Pie* (3:54)  
 PRODUCERS: Dana Strum, Mark Slaughter  
 WRITERS: D. Strum, M. Slaughter  
 PUBLISHERS: Chrysalis/Topless, ASCAP  
**CMC International 87219** (c/o BMG) (cassette single)  
 Veteran headbangers Slaughter indulge in a little flower power on this kicky li'l rocker. Front man Mark Slaughter effectively lowers his trademark snarl to a breathy whisper amid a groove that owes a tip o' the hat to T-Rex for influence. Taken from the band's new album, "Revolution," this infectious ditty could trigger a major top 40 comeback. All that's required are a few unprejudiced programming ears.

### RAP

► **FROST** *What's Your Name (Time Of The Season)* (4:29)  
 PRODUCER: Julio G.  
 WRITERS: Frost, O.G.enius, R. Argent  
 PUBLISHERS: O.G.enius, ASCAP, Too Brown, Too Down/Mainstay, BMI  
**Ruthless 0551** (c/o Relativity) (CD single)  
 Julio G. helps Frost get his mack on with the seductive "What's Your Name." More ghetto love serenade than a G kicking game, this single finds Frost tantalizing female hip-hoppers by manipulating sexual phrases into erotic musical poetry. With a rare hip-hop track to be accompanied by whipped "cream" and the fruit of choice, Frost also gives his male listeners another street-savvy single that gets their girl in the "mood."

## NEW & NOTEWORTHY

**LAURNEA** *Can't Let Go* (no timing listed)  
 PRODUCER: Jon-John  
 WRITERS: J. Robinson, T. Estor, A. Martin, I. Mathis  
 PUBLISHERS: Sony/ATV Songs/Yab Yum/Brownstown Sound, BMI; Salsandra/Almo/Warner-Chappell/WB, ASCAP  
 REMIXERS: Rodney Jerkins, Designated Hitters  
**Yab Yum/Epic 0474** (c/o Sony) (cassette single)  
 Is there room at radio for one more R&B ingénue? If she has the vocal range and engaging style of Laurnea, the answer is a resounding yes. She entices ears to her full-length debut, "Betta Listen," with a smooth slow jam that weaves her vibrant performance into an arrangement that combines sweet acoustic pop with rich threads of old-school soul. Although "Can't Let Go" is as close to perfect as a top 40 entry can get in its original recording, Rodney Jerkins and Designated Hitters are enlisted to provide a little format-friendly jeep flavor. Their versions are certainly on-point, but they reduce this lovely song and unique artist to the level of several dozen other jeep divas in

waiting. Stick with Jon-John's sterling original production, which allows Laurnea to flex her star power to maximum effect.

**COOLBONE** *Nothin' But Strife* (4:24)  
 PRODUCER: Eric Kupper  
 WRITER: E.D. Clay  
 PUBLISHER: not listed  
 REMIXER: Guru  
**Hollywood 68007** (CD single)  
 Need a change of hip-hop pace? Look no further than this finger-poppin' jam. An insinuating groove is iced with horn flourishes à la the hit recordings of Jazzmatazz and US3, as well as raps that are sharply observant of the struggle to rise above the poverty level. Producer Eric Kupper serves a nicely textured sound that could prove attractive to kids and mature minds, while Guru toughens up the track with a more aggressive bassline and a lean beat. This is just one of several single-worthy jams on Coolbone's must-hear new collection, "Brass-Hop."

**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.)

(Continued from page 77)

the sky but feet on the ground, Musica Ficta voices this profound music with earthy intensity. Also new on Cantus is "Vous Ou La Mort," a disc of 15th-century Flemish courtly love songs and instrumental fantasias, including several compositions by the father of Renaissance music, Josquin Desprez. Both releases feature gorgeous packaging and exemplary notes.

#### OCKEGHEM

The Clerks' Group: *Requiem, etc.*  
 PRODUCER: Jonathan Freeman-Attwood  
 ASV 168  
 The Tallis Scholars: *Missa De Plus En Plus, etc.*

PRODUCERS: Steve C. Smith, Peter Phillips  
 Gimell 454 935

This year not only marks anniversaries for Brahms and Schubert, it is also the 500th year since the death of medieval politician/composer Johannes Ockeghem. The fourth in a series of discs featuring the master alongside his contemporaries, the Clerks' Group's latest set highlights the Requiem and Missa Fors Seulement, the latter on CD for the first time. On "Live In Rome," the Tallis Scholars gave us an excellent live recording to commemorate the 400th anniversary of Palestrina's death in '94; here, the group puts its renowned beauty of tone in service of Ockeghem's Missa De Plus En Plus and Missa Au Travail Suis. Atmospheric and accessible, both albums offer an ideal next step into the choral repertoire for those enchanted by Gregorian plainsong. ASV is distributed in the U.S. by Koch; Gimell is a Philips Music Group label.

#### NEW AGE

★ ROBERT RICH & ALIO DIE

#### Fissures

PRODUCERS: Robert Rich & Alio Die  
 Fathom 11076

"Fissures" is yet another carefully wrought work in the growing canon of synthesist Robert Rich. A collaborative work, it features Rich's penchant for elongated, processed flute melodies and ethereal lap steel guitar, combined with the environmental and sampled sound textures of Italian synthesist Alio Die (aka Stefano Musso). Like a fractal zoom, the deeper you go, the deeper it gets as Rich weaves his themes like a master of Indian space *alap*. Melodies hang suspended in the air, with an occasional percussive throb infusing the landscape like a tribal sonar ping, leading the way in.

#### CONTEMPORARY CHRISTIAN

► KATHY TROCCHI

#### Love And Mercy

PRODUCERS: Peter Bunetta, Rick Chudacoff  
 Reunion 100003

Kathy Troccoli continues to be one of popular music's most versatile and impressive talents. Though most of the tunes here are geared toward the Christian market, there is also music to appeal to her pop fans, most notably the Diane Warren-penned "Call Out To Me." Troccoli is blessed with a smoky alto that is moving on gentle ballads like "Water Into Wine," "He'll Never Leave Me," and "How Would I Know" and spirited on the anthemic "Love One Another." Other highlights include "A Baby's Prayer," an abortion-themed song written from the perspective of an unborn child, and "Love And Mercy," a rich, classic-sounding tune. An outstanding album from an artist in peak form.

#### FOR THE RECORD

The title of Shirley Caesar's "A Miracle In Harlem" was listed incorrectly in a Spotlight review of the album in last week's issue.



#### CHILDREN'S

KRATT'S CREATURES: MAXIMUM CHEETAH VELOCITY

PolyGram Video  
 30 minutes, \$12.95

This new addition to the PolyGram children's line of "Zoo TV" brings the wonderful world of wildlife home with lots of wisdom and a terrific sense of humor. Kratt brothers Martin and Chris, two of the youngest and hippest narrators to grace this popular programming genre, lead their family audience from continent to continent in search of the most eyeball-grabbing animal adventures. "Cheetah" details the life and times of the fastest creature in the world, from the genesis of the species to the day-to-day habits of males, females, and their young. The program is bolstered by fantastic live-action footage and animated extras that help clarify some of the more important educational points. Also new to video in the series are "The Great Bear Show" and "African Creature Quest." New merchandising lines, including toys, books, and trading cards, will hit retail around the same time as the tapes.

THE BEGINNER'S BIBLE: THE STORY OF JONAH AND THE WHALE

Sony Wonder  
 30 minutes, \$12.98

The animated "Jonah" puts a hip spin on the classic bible story of the little prophet

and the great big fish. A rigidly righteous Jonah is ordered by God to leave behind his life of chastising his fellow Israelites and travel to the land of the enemy Ninevites to do the same. When he decides to hide from his mission rather than face his inevitable fate, Jonah encounters a terrible storm at sea and ends up in the belly of a friendly whale who eventually leads him right to the shores of the Ninevites' home. The story of forgiveness is oversimplified, but it does make a nice launching point for future bible discussions. Parents viewing this with their children will undoubtedly recognize the voice of Kathie Lee Gifford crooning the series' original theme song, "The Story Of Joseph And His Brothers" and "The Story Of The Prodigal Son" are also new releases joining the series.

#### REALITY

AIR DISASTERS

WinStar Home Entertainment  
 50 minutes, \$14.98

Nontheatrical distributor WinStar takes off into unfriendly skies with this disturbing probe into plane crashes. Originally slated for release in the fall but bumped back out of respect to the families of passengers aboard TWA Flight 800, the tape does not contain any scenes of actual carnage, but it does dance dangerously close. Many of the crashes that have made headlines in recent times are documented in detail via interviews with experts in the field. What makes this program easier to stomach is that some of its more sensationalist material actually leans toward the educational and informative. These segments include looking at such relevant issues as airline safety measures, pilot performance tests, and technology used in air-traffic control towers.

#### THEATRICAL

THE MISSILES OF OCTOBER

MPI Home Video  
 150 minutes, \$19.98  
 MPI's rerelease of the 1974 movie about the Cuban missile crisis seeks to educate and entertain a new generation with a dramatization about this gripping event in American history. Starring William Devane as President Kennedy and Howard DaSilva as Nikita Khrushchev, "Missiles" looks back to October 1962, when the U.S. government was faced with several critical decisions about the placement by the Soviet Union of missiles in Cuba. Critically praised upon its initial release, the repackaged title should see considerable retail action among a new class of history buffs.



DEPECHE MODE CHAT

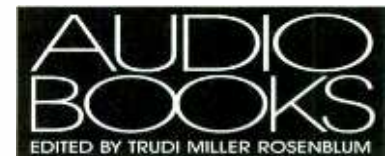
http://www.liveconcerts.com

A May 13 cyberchat with electronic rock veterans Depeche Mode was billed as the "world's first RealVideo Internet chat." Los Angeles radio personalities Kevin and Bean hosted the 30-minute event, which is archived and viewable through RealVideo in its entirety at <http://www.liveconcerts.com>. The video component is a positive addition to the Internet chat experience. Interviewed at House of Blues in Los Angeles, the band comfortably breezed

through several E-mail questions. Unfortunately, the questions were all less than probing. For example: "Why name the new album 'Ultra'?" Strangely, no fans queried front man David Gahan about his recent suicide attempt. For those World Wide Web surfers who do not have the RealVideo software, the site also offers still pictures from the chat. The event promoted the debut of Depeche Mode's new official Web site (<http://www.depechemode.com>).

SPOKEN WORLD: DREAMSHEET

Microsoft Network  
 Microsoft Network's (MSN) new online drama, "Spoken World," is the high-tech equivalent of an old-time radio drama. Still pictures and Internet audio deliver a new chapter each week in an unfolding story line that adequately captures the unique potential of Internet-delivered creative programming. Web users choose where to explore and which character story line to follow. The mystery features the voices of several familiar personalities, including Red Hot Chili Peppers' Flea, "Sex, Lies, And Videotape" star Laura San Giacomo, and "Friends" star Steven Weber. "Dreamsheet," the debut story in the series, continues through July 10. A second program, "Comic Book," is scheduled to debut shortly and will take the "Spoken World" concept on a completely different path. "Comic Book" will bring MSN viewers an original interactive comic strip from Ren & Stimpy creator John K.



GULLIVER'S TRAVELS

By Jonathan Swift  
 Read by Hugh Laurie  
 Penguin Audiobooks

5 1/2 hours (abridged). \$23.95  
 Swift's classic tale has been recorded in numerous audio versions, but this stands out as one of the best. British comedy performer Hugh Laurie, best known in the U.S. as Bertie Wooster on the PBS series "Jeeves And Wooster," brings a similar cheerful gullibility to the title role. His naiveté and sense of wonder relates well to Gulliver's adventures and allows Swift's subtle irony to shine through. A much more cynical performance wouldn't play as well, particularly when Gulliver tries to innocently prove to the Houyhnhnms (a wise and gentle race of horses) how advanced humans are by the ingenious ways they kill each other. Laurie's lively enthusiasm makes this production particularly entertaining and highly recommended.

LA CONTESSA

By Rodney Dangerfield  
 Read by the author  
 Dove Audio

40 minutes (unabridged), \$12.95  
 The cover illustration of this audio is amusing, featuring Dangerfield as a Fabio look-alike romance hero. The contents, however, are only so-so. "La Contessa" consists almost entirely of Dangerfield's signature sexual one-liners, like "She had Scotch on the rocks . . . and her back was never the same." Dangerfield suffers, though, from the lack of an audience, and his reading is flat. Side two is a recording of a live performance at the Laugh Factory in West Hollywood, Calif., with more ribald one-liners. Here the comic fares better, feeding off the laughter and applause of the crowd. However, the recording quality is atrocious: This sounds like it was taped with a cassette player that was picked up at Kmart.

#### IN PRINT

INVISIBLE REPUBLIC: BOB DYLAN'S BASEMENT TAPES

By Greil Marcus  
 Henry Holt and Co.  
 286 pages, \$22.50

Following Bob Dylan's disastrous appearance at the Newport Folk Festival in 1965 and after completing the electrified "Highway 61 Revisited" album, Dylan and a group featuring Robbie Robertson and Levon Helm played Forest Hills Stadium in Queens, N.Y. And if Newport was a spark, Forest Hills was a wildfire, writes Greil Marcus in "Invisible Republic: Bob Dylan's Basement Tapes." "What one hears on tape thirty years later feels like a riot."

"Invisible Republic" is a work of passionate, cross-disciplinary scholarship by cultural critic Marcus, whose previous books include "Mystery Train: Images Of America In Rock 'N' Roll Music" and "Ranters And Crowd Pleasers."

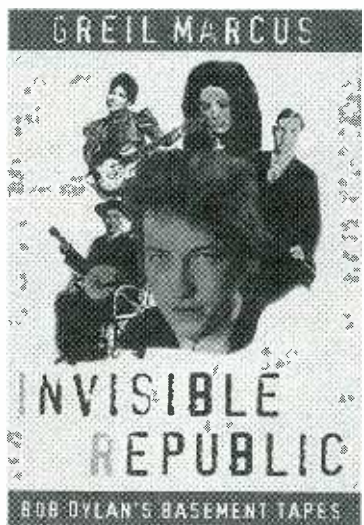
In "Invisible Republic" he examines "the basement tapes," which consist of more than 100 tracks that Dylan and the musicians who later became the Band recorded in 1967 in and around Woodstock, N.Y. The tapes span folk, country, blues, gospel, sea chanteys, Appalachian murder ballads, jokes, and other bits and pieces of sound. While some numbers were original Dylan material, most were written by others.

Marcus feels the tapes, a fraction of which are on the "The Basement Tapes" double CD from Columbia,

shout back at those who had written off the artist as a folk revivalist.

As "Invisible Republic" shows, Dylan's main source for the basement sessions was the 1952 "Anthology Of American Folk Music." These recordings from the 1920s were compiled by eccentric music enthusiast Harry Smith. The set, Marcus claims, was Dylan's "first true map of a republic that was still a hunch to him."

Smith's anthology, Marcus points out, was "an insistence that against every assurance to the contrary, America was itself a mystery." And the basement tapes represent Dylan's deep trek through a confusing but turbulent American history



in which music was a crucial aural component.

A formidable prose stylist, Marcus makes this rigorous study especially intriguing by offering an emerging picture of America. He achieves this by revealing the stories behind songs like "I'm Not There," "Tears Of Rage," "Lo And Behold!," "Million Dollar Bash," and "Clothes Line Saga." In the last of these, Dylan and company redo Bobbie Gentry's "Ode To Billie Joe," which tells of a boy who jumped off the Tallahatchee Bridge. In the basement tapes, a more disturbing fiction is told, as the jumper happens to be then Vice President Hubert Humphrey. In both versions of the song, the responses to the suicide seem cold and uncaring.

"Invisible Republic" uncovers social and political factors that influenced the basement tapes, like the West Virginia mine war and the civil rights movement. But equally compelling is the "secret history" and "invisible" nature of both those depicted in songs and the early performers of these ditties, like Clarence Ashley, Dock Boggs, and Frank Hutchison.

As a necessity to this complex work, there is a remarkably detailed discography that will complement your journey through the musical tradition that Dylan, and Marcus, explore, without spoiling the mystery that is so much a part of it.

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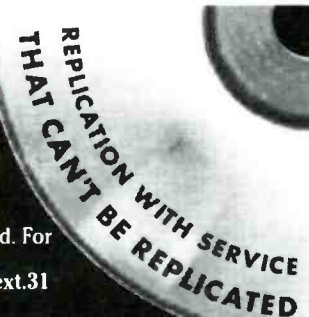
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## INDIE AWARDS

(Continued from page 10)

Jo-EI Sonnier & Eddy Raven sparked the show.

At their induction into NAIRD's Independent Music Hall of Fame during the banquet, Sunny Richman, the trade group's first executive director, and her husband, Jerry, won a rousing standing ovation. New Orleans pianist Professor Longhair also was inducted; his plaque was accepted by his son, the Rev. Alexander Byrd.

At the end of the evening, current NAIRD executive director Pat Martin Bradley and board of trustees chairman Clay Pasternack of M.S. Distributing unveiled the new logo for the renamed trade organization, which will now be known as the Assn. for Independent Music (AFIM).

Following is a complete list of 1997 Indie Award winners:

**Acoustic instrumental:** the David Grisman Quintet, "DGQ-20," Acoustic Discs.

**Adult contemporary:** Rory Block, "Tornado," Rounder Records.

**Alternative rock:** Versus, "Secret Swingers," Caroline Records.

**Americana:** Various artists, "Rig Rock Deluxe," Upstart/Diesel Only.

**Bluegrass:** the Del McCoury Band, "Cold Hard Facts," Rounder Records.

**Blues:** Jimmy Burns, "Leaving Here Walking," Delmark Records.

**Cajun/zydeco:** C.J. Chenier & the Red Hot Louisiana Band, "The Big Squeeze," Alligator Records.

**Celtic/British Isles:** SOLAS Featuring Seamus Egan, "Solus," Shanachie Records.

**Children's music:** Jessica Harper, "Nora's Room," Alacazam!

**Children's storytelling:** David Holt, "Stellaluna," High Windy Audio.

**Ensemble classical:** Joel Krosnick & Gilbert Kalish, "In The Shadow Of World War II," Arabesque Recordings.

**Solo classical:** Sarah Rothenberg, "Das Jahr," Arabesque Recordings.

**Contemporary Christian:** the Kry, "What About Now," Freedom Records.

**Country:** Don Walser, "Texas Top Hand," Watermelon Records.

**Contemporary folk:** Kate &

Anna McGarrigle, "Matapedia," Hannibal Records.

**Traditional folk:** U. Utah Phillips and Rosalie Sorrels, "The Long Memory," Red House Records.

**Dance:** Bomb The Bass, "Clear," Quango.

**Gospel:** Dottie Peoples, "Count On God," Atlanta International Records.

**Southern and bluegrass gospel:** the Freemans, "Renaissance," Daywind Records.

**Hard music:** Sepultura, "Roots," Roadrunner.

**Historical:** Sun Ra, "The Singles," Evidence Music.

**Big band jazz:** Mingus Big Band, "Live In Time," Dreyfus Records.

**Contemporary jazz:** Medeski Martin & Wood, "Shack-Man," Gramavision.

**Mainstream jazz:** Sonny Rollins, "+3," Milestone.

**Vocal jazz:** Mel Tormé, "A&E: An Evening With Mel Tormé Live From The Disney Institute," Concord Jazz.

**Latin:** Yomo Toro, "Celebremos Navidad," Ashé/Rounder.

**New age:** Patrick O'Hearn, "Metaphor," Deep Cave Records.

**North American native music:** Joanne Shenandoah, "Matriarch (Iroquois Women's Songs)," Silver Wave Records.

**Pop:** Yazbek, "The Laughing Man," W.A.R.? What Are Records? Ltd.

**R&B:** Johnnie Taylor, "Good Love," Malaco Records.

**Rap album:** De La Soul, "Stakes Is High," Tommy Boy.

**Reggae:** Israel Vibration, "Free To Move," Ras Records.

**Rock:** Graham Parker, "Acid Bubblegum," Razor & Tie.

**Seasonal music:** Carolling Carollers, "Christmas Songs," Satellites Records.

**Single:** Amber, "This Is Your Night," Tommy Boy.

**Soundtrack/cast recording:** Gabriel Yared, composer, "The English Patient," Fantasy Records.

**Spoken word:** Joel White and Paul Sullivan, "White On White," River Music.

**Contemporary world:** Marlui Miranda, "IHU Todos Os Sons," Blue Jackel.

**Traditional world:** Gevorg Dagbagian, "The Music Of Armenia Volume 3," Celestial Harmonies.

**Cover design:** Boukan Ginen, "Rév An Nou," Xenophile Records; design by Greenberg Kingsley.

**Packaging:** Bobby Fuller, "Shakedown," Del-Fi Records; design by Bryan Lasley.

**Liner notes:** Various artists, "The Mexican Revolution," Arhoolie Records; liner notes by Guillermo Hernandez.

**Documentary video:** the Rev. Clarence "Gatemouth" Moore, "Saturday Night, Sunday Morning," Multicultural Media; directed by Louis Guida.

**Longform video:** A tie—New Coon Creek Girls, "At Home In Renfro Valley," Pinecastle Records, directed by Tom Riggs; and Phil Coulter, "The Live Experience," Shanachie Records, directed by Anita Notaro.

**Shortform video:** Ani DiFranco, "Joyful Girl," Righteous Babe Records, directed by DiFranco and Rob Howard.

Assistance in preparing this story was provided by Gina van der Vliet.

# Update

## LIFELINES

### BIRTHS

Girl, Dakota, to **Gina Iorillo-Corrales** and **Shaun Corrales**, April 21 in Los Angeles. Mother is senior VP of national promotion at EBT Promotion.

Boy, Jordan Bryan, to **Dan and Sue Markin**, April 24 in Radnor, Pa. Father is executive VP of Library Video Co. and Schlessinger Media.

Girl, Madeleine Ellsworth, to **Lee Rolontz** and **Ernie Fritz**, May 13 in New York. Mother is GM/executive producer at Automatic Productions. Father is a documentary and concert film director.

Boy, Samuel Patrick, to **Daniel Robert** and **Lyne Brien**, May 21 in Longueuil, Quebec. Father is a sales representative for PolyGram Group Sales.

Boy, Jeremy Irwin, to **Trudi and Marty Rosenblum**, May 24 in Jamaica, N.Y. Mother is the audiobook reviewer for Billboard.

### MARRIAGES

**Eddy Clearwater** to **Renee Greenman**, May 21 on St. Thomas, Virgin Islands. Groom is a blues musician. Bride is his manager.

### DEATHS

**Arthur Klein**, 81, of undisclosed causes, April 7 in New Rochelle, N.Y. In 1956, Klein founded the audiobook label Spoken Arts, which specialized in recording literature, poetry, and drama, often read by the original authors. Among the hundreds of recordings released by Spoken Arts are works by W.B. Yeats, Vladimir Nabokov, Arthur Miller, Carl Sandburg, Dorothy Parker, Langston Hughes, and Gertrude Stein. The label's most striking releases included the 18-volume "Treasury Of 100 Modern American Poets." Klein sold his company, which had grown into an educational multimedia producer, in 1990, but recently repurchased the audio catalog. His survivors include his son Joe.

**Tony Johnson**, 56, of a massive heart attack, May 26 in Pasadena, Calif. Johnson was founder and producer of Reggae Sunsplash. He is survived by his wife, daughters, son, mother, and grandchildren. The family asks that donations be made to Soka Gakkai International/USA, 115 W. California Blvd., Suite 177, Pasadena, Calif. 91105.

## GOOD WORKS

**CONCERT BENEFIT:** Air personality **Mother Love** will host "Women In Jazz" June 8 at the the Vision Complex Theatre in Los Angeles to benefit the Amassi Center. Featured performers will include vocalist **Carmen Bradford** and gospel saxophonist **Ms. Vi Redd**. Mother Love, heard mornings on KACE Los Angeles, is also an actress and author. The nonprofit center provides counseling and support services for individuals, cou-



**Calls Pour In For RAINN.** The support of a nationwide collective of media outlets generated more than 3,100 calls to the Rape, Abuse & Incest National Network (RAINN) crisis hot line for victims of sexual assault. The cornerstone of the RAINN Day initiative was a public-service announcement by Atlantic recording artist and RAINN co-founder Tori Amos, which aired at noon local time May 16 on hundreds of radio and TV stations, including MTV, VH1, and the Box. Audience identification with Amos' song "Silent All These Years" was the impetus for establishing the Washington, D.C.-based RAINN, and the song serves as a banner for the organization's mission. Pictured, from left, are Debbie Andrews, executive director, RAINN; Linda Moran, senior VP, Warner Music Group; U.S. Rep. Susan Molinari, R-N.Y., who also serves as a RAINN advisory board member, with daughter Susan Ruby Paxon; Vicky Germaise, senior VP, Atlantic Records, and RAINN advisory board member; and Scott Berkowitz, president, RAINN.

## 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.*

### JUNE

June 2-5, **CES/COMDEX Spring Show**, Georgia World Congress Center, Atlanta. 703-907-7674.

June 3, **1997 Membership Awards Luncheon**, presented by the National Academy of Recording Arts and Sciences Los Angeles Chapter, 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 4-8, **Mid-Atlantic Sound, Surf and Skate Symposium**, Wilmington, N.C. 212-583-0496.

June 5, **The Arts in Cyberspace: Update '97 Symposium/American Eagle Award Luncheon**, honoring Phil Ramone and the Oak Ridge Boys, presented by the National Music Council, Hilton Hotel, New York. 201-655-7974.

June 5-6, **BrainCamp**, presented by Kids' Entertainment Seminars, Coleman Conference Center, New York. 516-825-0180.

June 10, **28th Annual Songwriters' Hall of Fame Dinner and Induction Ceremony**, New York Sheraton Hotel & Towers, New York. 201-509-2801.

June 10, **Tito Puente's Celebrity Golf Classic**, to benefit the Nordorff-Robbins Music Therapy Foundation, Saint Andrew's Golf Club, Hastings on the Hudson, N.Y. 212-541-7948.

June 12-15, **The Original Music Mecca: Black Music Seminar and Expo**, Athenium Suite Hotel, Detroit. 810-745-9887.

June 13, **Kids' Entertainment Seminar (K-**

**EaSt)**, Marriott Marquis, New York. 516-825-0180.

June 14, **Grammy in the Streets Music Business Conference**, Transmission Theater, San Francisco. 415-749-0779.

June 14-15, **Urban Focus Music Conference**, presented by the National Academy of Songwriters, Musicians Institute, Hollywood, Calif. 213-463-7178.

June 18, **A Toast to Frances**, music, broadcast, cable, and video divisions of the UJA-Federation honors Frances Preston, Essex House, New York. 212-836-1126.

June 18, **24th Songwriter Showcase**, presented by the Songwriters' Hall of Fame and the National Academy of Popular Music, Tramps, New York. 212-957-9230.

June 19, **Fourth Annual Red Cross Round Up**, a concert and silent auction, Wildhorse Saloon, Nashville. 615-327-1931.

June 19-21, **E3/Atlanta**, presented by the Interactive Digital Software Assn., Georgia World Congress Center and Georgia Dome, Atlanta. 800-315-1133.

June 20, **Silver Clef Award**, Inter-Continental Hotel, London. 44-171-736-5500.

June 21, **The Deal Is Done, What Next**, ASCAP panel at Mofest, House of Blues, Chicago. 773-327-2569.

June 23, **Society of Singers' Lena Horne 80th Birthday Gala**, Avery Fisher Hall, New York. 212-307-1226.

June 24, **1997 Creative Achievement Award honoring Phil Ramone**, presented by B'nai B'rith, Sheraton New York Hotel & Towers, New York. 516-374-4298.

June 25, **U.K. Commercial Radio Convention and Awards**, Cumberland Hotel, London. 44-171-306-2603.

June 26-28, **T.J. Martell Foundation/Neil Bogart Memorial Fund 1997 Rock 'N' Charity Celebration**, various locations, Los Angeles. 310-247-2980.

June 27, **Kids' Entertainment Seminar (K-**

### JULY

July 2, **British Phonographic Industry AGM**, Brits School, Croydon, Surrey, U.K. 44-171-287-4422.

July 9-12, **Video Software Dealers Assn. Annual Convention**, Convention Center, Las Vegas. 818-385-1500.

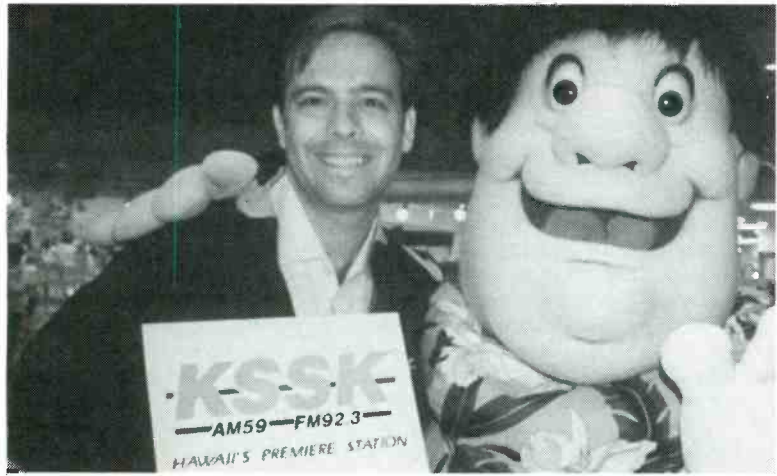
July 16-18, **Billboard's Fourth Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago. 212-536-5002.

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# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**Mack And The Friar.** Following Hawaii's first hosted professional baseball game, which pitted the San Diego Padres vs. the St. Louis Cardinals, the Swinging San Diego Padres Friar joined Scott Mackenzie, promotions director of KSSK Honolulu. The Friar also stopped by the KSSK premiere of the movie "McHale's Navy."

## WKTU DJs Hit Infomercial Circuit Jocks Use Humor To Sell 'Dance Mix U.S.A.'

■ BY DOUG REECE

While a certain New York DJ may boast of being "king of all media," only crosstown top 40/dance WKTU's nighttime tag team of Hollywood Hamilton and Goumba Johnny can lay claim to having conquered one of society's most pervasive mediums: the infomercial.

This doesn't mean you'll be seeing the jocks flexing their abs while demonstrating "the ultimate in home-exercise equipment" or delivering a spiel about their own line of cubic zirconium jewelry.

Instead, Hollywood Hamilton

and Goumba Johnny (whose real names are Sean Hamilton and Johnny Vine, respectively), will be plugging a product more apropos to their chosen profession.

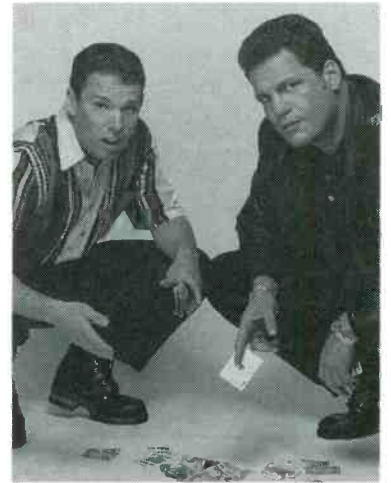
Quality Records has enlisted the duo for a series of nationally aired "sitcom infomercials" promoting the label's six-volume "Dance Mix U.S.A." series.

The half-hour program, which first ran in test markets in March, features Hamilton and Vine in an unabashedly hokey story line that takes the DJs from New York to Las Vegas, where they proceed to incite frenzied dance parties everywhere they go.

Vegas clubs, craps tables, house parties, and even airplanes flying between the Big Apple and the City of Sin aren't safe from the team's high jinks.

"At first, we were really hesitant about doing an infomercial. We don't have any loud sweaters, and we don't know anything about blenders and juicers," quips Hamilton.

Still, Hamilton and Vine were



Sean "Hollywood" Hamilton, left, with Goumba Johnny Vine.

persuaded to appear after Quality allowed them creative control over their segments. The infomercial also features staged testimonials, ordering information, and a heavy dose of music videos from artists  
*(Continued on next page)*

## Commercial Radio Moves Ahead Of BBC Narrow Lead Continues In 1st-Qtr. Ratings

■ BY MIKE MCGEEVER

LONDON—The U.K. commercial radio sector has once again nosed ahead of BBC radio to recapture the overall share of listening in the country, according to the Radio Joint Audience Research (RAJAR) ratings for the first quarter of 1997.

Over the past two years, commercial radio's and the BBC's shares have been fluctuating at around 50%.

During the three-month period from Jan. 6 to March 30, commercial radio pulled in 49.4% of the 40.2 million U.K. listeners (aged 15-plus), compared to the BBC's 48.4%. During the previous quarter, the BBC registered a 49.6% overall share against commercial radio's 48.3%, according to RAJAR.

Further analysis reveals encouraging news for commercial radio advertising interests. The latest RAJAR figures show that listening among 15- to 54-year-olds has grown quarter by quarter, from 57.1% to 59%. During the same time, there was significant growth in listening share for the 15-24 male demographic, up from 54.1% to 60.2%.

Commercial radio's audience increase January through March was also mirrored in advertising revenue growth. The U.K. Radio Advertising Bureau (RAB) reports that advertisers invested more than 77 million pounds (\$125 million) in the medium, the highest amount ever for a first quarter, representing a 15% increase on the same period last year. Commercial radio's revenue year on year to March surpassed 319 million pounds (\$518 million), garnering a 4.7% share of all U.K. display advertising, according to the RAB.

The latest U.K. Advertising Assn.'s quarterly report reveals commercial radio's recent revenue growth was twice that of the total display advertising marketplace's growth, confirming

the commercial radio industry's claim that it is the fastest-growing medium for the fourth consecutive year.

Meanwhile, a decline in overall listening (for both commercial and public broadcasters) has halted as RAJAR reveals that more people are tuning in and for slightly longer periods of time. For the first quarter of this year, radio reached about 270,000 more adult listeners per week than it did the previous quarter. Also, during the same period, the average listener tuned in 17.5 hours a week, up slightly from the last quarter of 1996.

A look at the national commercial networks shows gains in audience shares for mainstream rock outlet Virgin AM (2.6%) and Classic FM (3.3%), while top

40 Atlantic 252 and Talk Radio—which has had audience increases for the last three surveys—suffered losses.

Among the BBC national broadcasters, AC BBC Radio 2 continues to hold its No. 1 position as the overall (BBC and commercial) leading national broadcaster for the second quarter, increasing with a 12.6% share.

The first quarter of 1997, an unsettled one for top 40 BBC Radio 1 FM, saw the network's share drop to 11% from 12.4% the previous quarter.

In London, the only individual market surveyed, market leader top 40 95.8 Capital FM registered its biggest share in two years with 18%. Dance outlet Kiss FM and AC Melody FM also had significant audience increases.

## Celebrities Boost Recycling In 'ECO-Quiz' PSA Series

LOS ANGELES—Radio stations nationwide are teaming up with the National Recycling Coalition and the Steel Recycling Institute to expand and perfect a public service program aimed at informing listen-

### PROMOTIONS & MARKETING

ers how they can recycle everything from glass and paper to motor oil and aerosol cans.

Though it may not sound like the most attention-grabbing subject matter, famous musicians, athletes, actors, and businesspeople spice up the environmentally oriented "ECO-Quiz," produced by Washing-

ton, D.C.-based Jameson Broadcast.

For example, one typical segment features San Francisco 49ers quarterback Steve Young explaining how much trash the average American produces and what can be done to reduce waste.

Steel Recycling Institute president Bill Heenan says the most obvious sign that the program is working has been feedback by National Recycling Coalition members who say consumers are beginning to become more aware of their existence and function, thanks in large part to the celebrity connection.

"Everyone involved is coming away with something," says Heenan. "We're getting our word out, the stations are getting infor-"  
*(Continued on next page)*

## newsline...

**TWO HANDS FOR KARMAZIN.** CBS Radio chairman/CEO Mel Karmazin has been named chairman/CEO of the newly formed CBS Station Group, adding to his oversight of 77 CBS radio stations an additional 14 owned and operated TV properties. The change is in anticipation of Westinghouse Electric Co.'s planned splitting off of its media businesses this fall and follows the growth of Karmazin's career from head of Infinity Broadcasting through the company's merger with CBS and Group W. In addition, Karmazin will be honored with the National Assn. of Broadcasters' (NAB) 1997 National Radio Award at September's NAB Radio Show in New Orleans. He is viewed as "one of the most successful and influential people in radio," said John David, senior VP of the NAB's radio department.

**PIRATE POO POED.** KZZU Spokane, Wash., PD Ken Hopkins reports that all is quiet on the radio-pirate front. After enduring repeated profane break-ins to KZZU's frequency, Hopkins says that no activity has been monitored in more than a week. However, the perpetrator hasn't been apprehended, and the \$5,000 reward is still up for grabs.

**CYBER COUNTRY.** Audionet, one of the primary Internet audio providers for broadcasters, will begin netcasting "The Big Bang" radio concert series June 23 with a performance by LeAnn Rimes. The program, which will air on the World Wide Web at least twice a month, will offer live showcases by rock and country performers, along with features on the artists. The concerts originate from Walt Disney World resorts in Orlando, Fla. "The Big Bang" concert series is the first such program to be developed in conjunction with the newly formed National Music Critics Assn. It is syndicated nationally by Premiere Radio Networks. To tune in: <http://www.audionet.com/>.

**COW POWER.** Mancow Muller picks up two new affiliates, modern KEDG Las Vegas and KAZR (Lazer 103.3) Des Moines, Iowa. Mancow's show is now heard in 15 states and originates from WRCX (Rock 103.5) Chicago.

## Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	5	<b>*** No. 1 ***</b> <b>BUTTERFLY KISSES</b> COLUMBIA ALBUM CUT/3X 3 weeks at No. 1	BOB CARLISLE
2	2	2	17	<b>YOU WERE MEANT FOR ME</b> ATLANTIC 87021	JEWEL
3	7	11	8	<b>HERE IN MY HEART</b> REPRISE ALBUM CUT	CHICAGO
4	4	3	22	<b>FOR THE FIRST TIME</b> COLUMBIA ALBUM CUT	KENNY LOGGINS
5	3	4	13	<b>UNTIL I FIND YOU AGAIN</b> CAPITOL 58633	RICHARD MARX
6	5	5	18	<b>SECRET GARDEN</b> COLUMBIA 77847	BRUCE SPRINGSTEEN
7	6	6	14	<b>I'LL ALWAYS BE RIGHT THERE</b> A&M ALBUM CUT	BRYAN ADAMS
8	9	10	34	<b>UN-BREAK MY HEART</b> LAFACE 24200/ARISTA	TONI BRAXTON
9	8	7	19	<b>I BELIEVE I CAN FLY</b> WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
10	13	13	9	<b>I DON'T WANT TO</b> LAFACE 24229/ARISTA	TONI BRAXTON
11	12	12	19	<b>VALENTINE</b> WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
12	15	17	6	<b>ALONE</b> POLYDOR 571006/A&M	BEE GEES
13	10	8	15	<b>TOO LATE, TOO SOON</b> SBK 58628/EMI	JON SECADA
14	11	9	17	<b>ALL BY MYSELF</b> 550 MUSIC 78529	CELINE DION
15	14	14	51	<b>CHANGE THE WORLD</b> REPRISE 17621	ERIC CLAPTON
<b>*** AIRPOWER ***</b>					
16	21	26	3	<b>GO THE DISTANCE</b> COLUMBIA 78554	MICHAEL BOLTON
17	17	21	7	<b>SUNNY CAME HOME</b> COLUMBIA ALBUM CUT	SHAWN COLVIN
18	18	20	35	<b>WHEN YOU LOVE A WOMAN</b> COLUMBIA 78428	JOURNEY
19	16	15	10	<b>IF TOMORROW NEVER COMES</b> FLAVOR UNIT/EASTWEST 64195/EEG	JOOSE
20	24	24	5	<b>FOR YOU I WILL</b> ROWDY/WARNER SUNSET 87003/ATLANTIC	MONICA
21	20	18	22	<b>DON'T SPEAK</b> TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
22	27	30	3	<b>DO YOU LOVE ME THAT MUCH</b> RIVER NORTH ALBUM CUT	PETER CETERA
23	19	16	15	<b>HAVANA</b> ARISTA 13326	KENNY G
24	23	23	12	<b>BARELY BREATHING</b> ATLANTIC 87027	DUNCAN SHEIK
25	25	25	7	<b>WHEN WE WERE KINGS</b> THE DAS LABEL ALBUM CUT/MERCURY	BRIAN MCKNIGHT & DIANA KING

## Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	15	<b>*** No. 1 ***</b> <b>ONE HEADLIGHT</b> INTERSCOPE ALBUM CUT 3 weeks at No. 1	THE WALLFLOWERS
2	3	3	32	<b>BARELY BREATHING</b> ATLANTIC 87027	DUNCAN SHEIK
3	4	4	15	<b>SUNNY CAME HOME</b> COLUMBIA ALBUM CUT	SHAWN COLVIN
4	2	2	29	<b>YOU WERE MEANT FOR ME</b> ATLANTIC 87021	JEWEL
5	5	6	18	<b>I WANT YOU</b> COLUMBIA 78503	SAVAGE GARDEN
6	6	5	19	<b>WHERE HAVE ALL THE COWBOYS GONE?</b> IMAGO 17373/WARNER BROS	PAULA COLE
7	7	8	32	<b>DON'T SPEAK</b> TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
8	8	7	20	<b>EVERYDAY IS A WINDING ROAD</b> A&M 582032	SHERYL CROW
9	10	11	9	<b>MMMBOP</b> MERCURY 574261	HANSON
10	12	17	6	<b>ALL FOR YOU</b> UNIVERSAL ALBUM CUT	SISTER HAZEL
11	9	10	15	<b>CRASH INTO ME</b> RCA ALBUM CUT	DAVE MATTHEWS BAND
12	11	9	28	<b>LOVEFOOL</b> TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
13	14	23	4	<b>BUTTERFLY KISSES</b> DIADEM ALBUM CUT/JIVE	BOB CARLISLE
14	18	22	6	<b>THE FRESHMEN</b> RCA 64734	THE VERVE PIPE
15	13	12	26	<b>A LONG DECEMBER</b> DGC ALBUM CUT/GEFFEN	COUNTING CROWS
16	16	13	47	<b>I GO BLIND</b> REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
17	17	16	10	<b>YOUR WOMAN</b> BRILLIANT/CHRYSALIS 58638/EMI	WHITE TOWN
<b>*** AIRPOWER ***</b>					
18	22	25	7	<b>BITCH</b> CAPITOL 58634	MEREDITH BROOKS
19	15	14	13	<b>STARRING AT THE SUN</b> ISLAND 854972	U2
<b>*** AIRPOWER ***</b>					
20	27	34	3	<b>A CHANGE WOULD DO YOU GOOD</b> A&M ALBUM CUT	SHERYL CROW
21	19	15	13	<b>SECRET GARDEN</b> COLUMBIA 77847	BRUCE SPRINGSTEEN
22	24	30	5	<b>SEMI-CHARMED LIFE</b> ELEKTRA ALBUM CUT/EEG	THIRD EYE BLIND
23	23	24	21	<b>POSSESSION</b> ARISTA ALBUM CUT	SARAH MCLACHLAN
24	21	21	12	<b>I BELIEVE I CAN FLY</b> WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
25	26	28	24	<b>JUST ANOTHER DAY</b> MERCURY 578816	JOHN MELLENCAMP

Compiled from a national sample of airplay supplied by Broadcast Data Systems Radio Track service. 64 adult contemporary stations and 63 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

## Radio

## PROGRAMMING

## CELEBRITIES BOOST RECYCLING IN 'ECO-QUIZ' PSA SERIES

(Continued from preceding page)

mative and entertaining PSAs, and listeners come away with information that they can use to actively participate in the recycling process.

"If you look at the average American," he adds, "there are more people recycling than voting, so in a way recycling is more popular than democracy."

Now in its third year, the latest series of "ECO-Quiz" CDs, which were distributed to radio April 21, Earth Day weekend, is being aired on 1,700-plus stations. At the forefront of the project are country outlets, which represent more than 600 of those stations.

One general format version of "ECO-Quiz," featuring celebrities

and athletes, was serviced to all formats, but, because of their importance to programming, country outlets received a format-specific disc.

"During the research we were doing with our vendor, we realized that we had an opportunity to fine-tune our program so that we could get more involved with the country format, which is the most-listened-to music format," Heenan says. "A big part of our growth is directly related to what's happening on the country side."

This year, "ECO-Quiz" was given an additional boost in the country market when the Branson Music Network began making the public

service announcements available to all 62 of its affiliates.

Branson Music Network GM Doug Raines says that he was drawn to the spots, which are offered to affiliate stations for use in place of unsold commercial time and dayparts, due to their production value and big-name talent.

"The [spots] probably would not be receiving as significant airplay as they are, had they not brought in as many big-name stars," says Raines. "It's a good program with good production, and the material certainly isn't objectionable."

Heenan says that the Steel Recycling Institute is exploring the possibility of creating a third CD targeted to stations that focus on sports.

This year's country "ECO-Quiz" disc features such superstar quiz masters as Kenny Rogers, Trace Adkins, Kenny Chesney, Bryan White, and Ricochet.

Since recording his first "ECO-Quiz" spot two years ago, Robert Reynolds from MCA Nashville act the Mavericks has been an enthusiastic participant in the program, as has his wife, Trisha Yearwood.

According to Reynolds, an appreciation for nature gleaned from growing up in semi-rural Florida, as well as a sense of responsibility tinged with guilt, has inspired the performer to contribute his time to the program.

"I wanted to try to use a little of our borderline celebrity to do some good," he says. "So much falls through the cracks even in the best home recycling programs, and when you're on the road as much as we are, you become one of those people who is constantly leaving a little mess behind them everywhere they go."

"I find that most of the people in our business are absolutely in touch with nature," he adds. "A lot of them are fishermen or hunters, and they're very into taking care of our natural resources in any way they can."

Some stations have even found ways to customize the program. KLIX Twin Falls, Idaho, has been running questions and answers to "ECO-Quiz" on its news/talk AM and oldies FM between commercials for local sponsor Southern Idaho Solid Waste.

Meanwhile, brokered outlet WAXY-AM Miami has been giving away gift certificates to a local supermarket for listeners with the correct answers to "ECO-Quiz" questions.

According to Steve Brooks, executive producer of the station and of the program, the Eco-Quiz "attracts listeners to WAXY's programming, while offering information—and the prize."

Each night, he says, the listener answering correctly is awarded \$20. If no one readily comes up with the right response, the amount carries over to subsequent evenings, raising the ante to \$40, \$60, etc.

"This is absolutely a valuable service," Brooks says. "At the same time listeners are having fun, they're learning about the environment and recycling, which are things everyone needs to know."

DOUG REECE

## WKTU DJs HIT INFOMERCIAL CIRCUIT

(Continued from preceding page)

included on the compilations.

Quality president Adam Levy says that the label wanted to branch out from its previous infomercials, which featured former MTV host John Norris at various dance clubs.

Though he admits that Hamilton and Vine may not have the same national recognition as Norris, Levy says he was confident that their talent and the format of the commercial would boost album sales.

"When we first started doing this, it was during the glory days of the infomercial," says Levy. "Anything you put on TV sold. Now, it's a much tighter and difficult market, so we're hoping the story line helps [counteract] that."

Hamilton says that the structure and lighthearted delivery of the new infomercial makes it more watchable than its predecessor.

"Instead of just having the same people over and over dancing in a nightclub, this tells a story and is mixed with comedy and good music," says Hamilton. "So you have three elements instead of one. Instead of 'Bring the chicks, we've got the music,' this takes you for a comedic ride."

Still, Levy says, Quality sells most of its product at traditional retail outlets, where the compilations are available separately.

Sales of previous Quality releases have varied. "Dance Mix U.S.A., Volume 4," which was released in March 1996, has sold more than 600,000 units, according to SoundScan. However, "Dance Mix U.S.A., Volume 2," which hit the streets in October 1995, has only sold just over 13,000 units.

According to Levy, Quality shipped more than 280,000 units of "Volume 6"—the latest edition in the series—within the first two weeks of release and is off to the strongest start of any title in the series.

The infomercials, he says, prompt most purchases directly or indirectly. "Some people love ordering things through TV, and other people don't," Levy says. "We're addressing different audiences, but that's the nice thing about TV. If we don't sell to them directly, they may pick it up at the store when they connect the infomercial with

the product. So it's a two-pronged assault."

Once sales begin to plateau, Quality will initiate a series of 60-second commercials promoting "Volume 6." Hamilton and Vine will be featured in these spots as well.

Hamilton and Vine's local appeal via their WKTU show, which is rated No. 2 for adults 25-54 in the latest ratings book, has also paid off. Levy says that New York has been its strongest market so far.

To bolster the album's impact in the Northeast, Hamilton and Vine made promotional appearances in May at several shopping malls.

Hamilton says that based partly on the early success of the infomercial, Quality offered the duo a chance to record an album of their own.

"Hits And Bits," featuring Hamilton and Vine radio bits interspersed between popular dance tracks, will bow in June.

The pair also exploited the infomercial by craftier means. According to Hamilton, he and Vine found a way to plug their upcoming syndicated dance music countdown program, "Rhythm Countdown," which is being executive-produced by WKTU PD Frankie Blue for distribution this summer.

Though unnoticed by Quality, Vine and Hamilton found various occasions in the infomercial to slip in the name of their new show.

The pair's World Wide Web site (<http://www.hollywood-goumba.com>) is also noted on the infomercial. Viewers can order the "Dance Mix U.S.A." sets and download show bits and information on Hamilton and Vine from the site.

Meanwhile, the two hosts have been plugging the album on their dance music show on WKTU. Quality will also air ads for the set on the station.

WKTU GM John Fullam says that the infomercial, by raising the profile of Hamilton and Vine, also increases the profile of the station.

"We always want our talent to be successful and participate in things that complement their careers and, ideally, the radio station as well," says Fullam. "If our talent is going to be involved with a product, we want it to be consistent with our programming, and in this case, it definitely is."

Meredith Brooks doesn't always get up on the right side of the bed, and she has a hit song to prove it. "I got up in a really bad mood one morning," she explains, "and it was like, 'God, I'm such a bitch!' But later, my roommate and I were talking, and we agreed that, well, so what? I can be a bitch one minute, and a kitten the next, as the song says."

That song is "Bitch," the first single from Brooks' debut album, "Blurring The Edges" (Capitol), and No. 8 on Modern Rock Tracks. Only partly tongue in cheek, "Bitch" is Brooks' attempt at reclaiming the "B" word and cleansing it of its exclusively pejorative nature. "I'm not an angry young girl!—or whatever the phrase of the moment is—but I'm human," she says. "It's not to excuse ranting and raving, but I don't think there's anything wrong with

having 'a mood.' I don't think we all need to keep the mask on all the time.

"'Bitch' is a song of self-acceptance," Brooks adds. "There should be more empathy in the world, and empathy starts within yourself. If you judge yourself



less harshly, then you might start to judge others less so. My girlfriends and I use 'bitch' as a term of endearment now."

Raised in a small Oregon town but a longtime denizen of Los Angeles, Brooks got her daily affirmations from the likes of the Pretenders and Joni Mitchell, Tom Petty and Lindsey Buckingham. The strong role models paid off, as Brooks developed her chops and confidence enough to not only write and sing the songs on her album but play all the lead guitar parts. Yet her nerve failed her at one point: when she was supposed to play "Bitch" live one night with her retired sheriff father in the audience.

"I was too shy to play it with my Dad there," Brooks says. "Afterward, I realized that me being too scared to sing the song in front of him actually reinforced its meaning and the fact that I still have to strive not to be so programmed. And you know, when my Dad did eventually hear 'Bitch,' he loved it."

Billboard®

JUNE 7, 1997

# Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE <small>ALBUM TITLE (IF ANY)</small>	ARTIST <small>LABEL/PROMOTION LABEL</small>
★ ★ ★ No. 1 ★ ★ ★ 3 weeks at No. 1					
1	1	1	5	LITTLE WHITE LIE MARCHING TO MARS	SAMMY HAGAR TRACK FACTORY/MCA
2	2	2	15	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
3	3	5	9	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
4	5	7	13	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
5	4	3	12	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
6	8	8	7	FREAKS SECRET SAMADHI	LIVE RADIOACTIVE/MCA
7	6	4	13	STARING AT THE SUN POP	U2 ISLAND
8	12	20	4	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
9	10	18	5	HOLE IN MY SOUL NINE LIVES	AEROSMITH COLUMBIA
10	15	15	5	MONKEY WRENCH THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSSELL/CAPITOL
11	7	6	17	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
12	9	9	16	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
13	16	16	10	MANN'S CHINESE NAKED	NAKED RED ANT
14	11	10	16	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
15	21	—	2	AFRAID GENERATION SWINE	MOTLEY CRUE MOTLEY/ELEKTRAVEEG
16	13	13	21	KING NOTHING LOAD	METALLICA ELEKTRAVEEG
17	27	37	3	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
18	18	17	5	ROCKCROWN ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
19	17	12	29	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
20	14	14	14	LIE TO ME LIE TO ME	JONNY LANG A&M
21	22	23	7	DON'T WANNA BE HERE GRAND WORLD	COOL FOR AUGUST WARNER BROS.
22	20	19	8	COLD CONTAGIOUS RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
23	28	—	2	TRUST CRYPTIC WRITINGS	MEGADETH CAPITOL
24	19	11	15	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	AEROSMITH COLUMBIA
25	23	21	19	LAKINI'S JUICE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
26	24	22	5	TRAVELIN' MAN TWENTY	LYNYRD SKYNYRD CMC INTERNATIONAL
27	25	24	11	RHINOSAUR DOWN ON THE UPSIDE	SOUNDGARDEN A&M
28	26	26	6	DAYLIGHT FADING RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
29	NEW ▶	1	1	THE END IS THE BEGINNING IS THE END "BATMAN AND ROBIN" SOUNDTRACK	THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
30	35	33	4	COME DOWN COIL	TOAD THE WET SPROCKET COLUMBIA
31	29	25	6	FREAK FREAK SHOW	SILVERCHAIR EPIC
32	34	28	24	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
33	30	29	5	MAGNOLIA MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
34	31	32	16	H. AENIMA	TOOL ZOO/VOLCANO
35	NEW ▶	1	1	BATON ROUGE THE NIXONS	THE NIXONS MCA
36	32	27	7	JENNY SAYS ARE YOU WITH ME?	COWBOY MOUTH MCA
37	38	—	2	SONG 2 BLUR	BLUR FOOD/PARLOPHONE/VIRGIN
38	33	31	4	PINK NINE LIVES	AEROSMITH COLUMBIA
39	36	30	9	WELCOME WELCOME	OUTHOUSE MERCURY
40	39	40	3	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRAVEEG

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 Mainstream rock stations and 79 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/EMI Communications.

Billboard®

JUNE 7, 1997

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE <small>ALBUM TITLE (IF ANY)</small>	ARTIST <small>LABEL/PROMOTION LABEL</small>
★ ★ ★ No. 1 ★ ★ ★ 3 weeks at No. 1					
1	1	1	11	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRAVEEG
2	2	3	14	THE IMPRESSION THAT I GET LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
3	6	9	11	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
4	3	2	17	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
5	4	7	9	IT'S NO GOOD ULTRA	DEPECHE MODE MUTE/REPRISE
6	11	14	11	NOT AN ADDICT PARADISE IN ME	K'S CHOICE 550 MUSIC
7	7	15	9	SONG 2 BLUR	BLUR FOOD/PARLOPHONE/VIRGIN
8	5	4	9	BITCH BLURRING THE EDGES	MEREDITH BROOKS CAPITOL
9	10	11	6	MONKEY WRENCH THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSSELL/CAPITOL
10	8	6	14	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
★ ★ ★ AIRPOWER ★ ★ ★					
11	—	—	1	THE END IS THE BEGINNING IS THE END "BATMAN AND ROBIN" SOUNDTRACK	THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
12	20	26	4	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
13	18	21	6	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
14	16	18	9	HELL HOT	SQUIRREL NUT ZIPPERS MAMMOTH
15	9	5	13	STARING AT THE SUN POP	U2 ISLAND
16	13	13	7	FREAKS SECRET SAMADHI	LIVE RADIOACTIVE/MCA
17	14	10	21	SANTERIA SUBLINE	SUBLIME GASOLINE ALLEY/MCA
18	15	16	18	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
19	19	19	6	COME DOWN COIL	TOAD THE WET SPROCKET COLUMBIA
20	12	8	12	EYE "THE LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NCTHING/INTERSCOPE
21	17	12	16	THE NEW POLLUTION ODELAY	BECK DGC/GEFFEN
22	21	17	16	YOUR WOMAN WOMEN IN TECHNOLOGY	WHITE TOWN BRILLIANT/CHRYSALIS/EMI
23	27	29	7	6 UNDERGROUND BECOMING X	SNEAKER PIMPS CLEAN UP/VIRGIN
24	23	25	7	COLD CONTAGIOUS RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
25	22	20	26	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
26	26	28	6	DAYLIGHT FADING RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
27	31	—	2	TRIPPING BILLIES CRASH	DAVE MATTHEWS BAND RCA
28	34	—	2	DRAWER PURE JUICE	SUMMERCAMP MAVERICK/REPRISE
29	35	—	2	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
30	25	23	13	WHERE YOU GET LOVE BLUE SKY ON MARS	MATTHEW SWEET ZOO/VOLCANO
31	24	22	11	ELEGANTLY WASTED ELEGANTLY WASTED	INXS MERCURY
32	39	—	2	NEVER SAY NEVER RETREAT FROM THE SUN	THAT DOG DGC/GEFFEN
33	36	37	4	JENNY SAYS ARE YOU WITH ME?	COWBOY MOUTH MCA
34	30	30	12	SLEEP TO DREAM TIDAL	FIONA APPLE CLEAN SLATE/WORK
35	NEW ▶	1	1	A CHANGE WOULD DO YOU GOOD SHERYL CROW	SHERYL CROW A&M
36	32	32	24	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
37	40	39	3	SELL OUT TURN THE RADIO OFF	REEL BIG FISH MOJO/UNIVERSAL
38	28	27	11	BATTLE OF WHO COULD CARE LESS WHATEVER AND EVER AMEN	BEN FOLDS FIVE 550 MUSIC
39	29	31	7	FREAK FREAK SHOW	SILVERCHAIR EPIC
40	RE-ENTRY	2	2	FOUR LEAF CLOVER STRANGEST PLACES	ABRA MOORE ARISTA AUSTIN/ARISTA



# HITS! IN TOKIO

Week of May 18, 1997

- ① Love Is All We Need / Mary J. Blige
- ② I Want You / Savage Garden
- ③ Mama / Spice Girls
- ④ Block Rockin' Beats / The Chemical Brothers
- ⑤ Blood On The Dance Floor / Michael Jackson
- ⑥ Monument Of Me / Merry-makers
- ⑦ Request Line / Zhane
- ⑧ The Real Thing / Lisa Stansfield
- ⑨ Young Boy / Paul McCartney
- ⑩ Yasashii Kimochi / Chera
- ⑪ Love Really Hurts / Baha Men
- ⑫ Sometimes / The Brand New Heavies
- ⑬ Hard To Make A Stand / Sheryl Crow
- ⑭ Head Over Heels / Allure Featuring Nas
- ⑮ Thinking Of You / Lisa Maxwell
- ⑯ Thinking Of You / Tony Toni Tone
- ⑰ Boogie Dogie Dogie / Think Twice
- ⑱ It's Alright, I Feel It! / Nuyorican Soul Featuring Jocelyn Brown
- ⑲ For The Love Of You / Candy Dulfer
- ⑳ Too Late, Too Soon / Jon Secada
- ㉑ Heaven's Kitchen / Bonnie Pink
- ㉒ Drowning / Cleveland Lounge
- ㉓ Falling In Love (Is Hard On The Knees) / Aerosmith
- ㉔ Midnight In Chelsea / Jon Bon Jovi
- ㉕ Poetry Man / Zap Mama
- ㉖ North Country Boy / The Charlatans
- ㉗ 5 Miles To Empty / Brownstone
- ㉘ Nagisani Matsuwaru Etcetera / Puffy
- ㉙ Shangri - La / Denki Groove
- ㉚ Sunny / Clementine
- ㉛ Time / China
- ㉜ Kissing You / Des'ree
- ㉝ Tokyo Joe / Bryan Ferry
- ㉞ Cream Stew / Akiko Yano
- ㉟ Stop By / Rahaan Patterson
- ㊱ Good Thing Going / Yazz
- ㊲ Change The World (From "Phenomenon") / Eric Clapton
- ㊳ Aino Melody / Seiko Sato
- ㊴ Tempted / Super
- ㊵ Yumejani / Spitz
- ㊶ Summerlove / S-Connection Featuring Anabelle
- ㊷ Hush / Kula Shaker
- ㊸ Weeps - Karenô Kotoba- / Hiroki Shimizu
- ㊹ Love Won't Wait / Gary Barlow
- ㊺ Good Morning Good Morning / Original Love
- ㊻ Somewhere In The World / Swing Out Sister
- ㊼ I'm In Love / Jennifer Brown
- ㊽ Discotheque / U2
- ㊾ Coopers World / Squarepusher
- ㊿ It's No Good / Depeche Mode

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

# Oglio Records Steams Up The Airwaves With Porn-Inspired 'Sex-O-Rama' Set

**ADULT ENTERTAINMENT:** If Oglio Records has its way, the most famous shower scene in pop culture history will no longer come from "Psycho." Instead, how about "Debbie Does Dallas"?

On May 20, the indie Redondo Beach, Calif.-based label released "Sex-O-Rama," a collection of 12 rerecorded instrumental passages from key scenes in such cult adult-flick classics as "Behind The Green Door," "Deep Throat," and "I Like To Watch."

To drum up initial support for the project, Oglio made the tracks available to radio stations nationwide, with hopes that morning shows would include the campy '70s-based "wah-wah" music in any way they saw fit.

Sure enough, a number of major-market rock and top 40 outlets have reacted with their fingers on the play button. According to Oglio president **Carl Caprioglio**, after postcards featuring CD cover model and acclaimed porn star **Jenna Jameson** were sent to stations nationwide, the label



received more than 200 calls from stations expressing interest.

"It's something that's very radio-friendly—you're not missing anything as the music's played in the background. I could imagine from very early on that every wacky radio DJ in the country would at least be interested," Caprioglio says. "There's nothing pornographic about it; in a way, it's good clean fun."

"As soon as I heard about this thing, I had to slap myself in the head and say, 'Why didn't I think of this?'" says **Steve Marshall** of "The New And Improved Morning Show With Heidi Hess And Steve Marshall" at hot AC **WPLL** (Planet Radio) Miami. "For someone to actually put this on an album is just fantastic. Everyone only rents these movies for the music anyway, right?"

Planet Radio primarily uses the themes for morning-show promos, which run throughout the day. As well, says Marshall, "We had **Drew Barrymore's** mother, **Jade**, in the studio, and the entire time, we had the theme to 'Deep Throat' in the background. It was perfect. As soon as you hear those basslines, you can't help but enjoy it. It's irresistible."

**Ben Maxwell**, executive producer of "The Basky Morning Show" at modern rock **WPLY** (Y100) Philadelphia, also utilizes the disc for background beds, particularly during listener phone calls. "It's a

riot," Maxwell says. "If someone is talking about something sexual, we slap the disc on. Some will ask, 'What is that?' We say, 'Don't worry, you just keep talking to me.'"

"That's the fun part of this. Some guys will call and say, 'Isn't that from a movie?' and we'll ask, 'How did you know that?' It's like a huge inside joke for guys who know it



by Chuck Taylor

comes from these movies."

Taking it a step further, mainstream rock **WIYY** (98 Rock) Baltimore, during its morning show, has utilized the music from "Deep Throat" during traffic reports. "We milked it to the end," says morning show producer **Carry Dietrich**. "Our traffic guy is normally called 'Detour Dave.' That morning he became 'Deep Throat Dave.'"

The inspiration for "Sex-O-Rama" came from a conversation over dinner with **Scott Ramsey**, one of Caprioglio's oldest friends and a former business partner. "The idea actually goes back to the early '80s," says Ramsey, who has also worked overnights for **KROQ** Los Angeles. "I was dating a girl who took me out to the Pussycat Theater in Hollywood when I turned 18."

Ramsey says that while he revered his first porn flick experience, it was the music that left an indelible impression. "Oh my God, it was some of the cheesiest music I had ever heard. I thought the idea of an album would be great fun, though not necessarily commercially viable," he says.

Fifteen years later, during the fateful dinner, Ramsey told Caprioglio that he had an idea. "I said, 'If you like it, here's the outrageous amount of money I want you to pay me.'"

Caprioglio bit, and the project ensued. He first tried to secure rights to the original soundtrack masters from the movie companies, but "the adult film business in the '70s was less a business than something a little more shady." Instead, he gained permission from publishing companies to rerecord the songs, usually for about \$1,000 each.

Musicians were then hired who owned instruments similar to those employed in the movie songs, including guitars, moog, tube amplifiers, piano, synthesizers, organ, trombone, sax, flute, and percussion—"all the instruments that would have been played at the time," says Caprioglio. "We were able to turn 45-second segments into a 3:30-minute song. The quality is better, too."

For the cover, Oglio chose Jameson, who has appeared in numerous adult

films via her contract with L.A.-based Wicked Pictures. In addition to her relevant charms, she has been awarded best new starlet, best actress, video vixen of the year, and more within the industry. Jameson also is a regular guest on "The Howard Stern Show" and its companion television version on E!.

"It's a goof, it's very cool," she says of "Sex-O-Rama." "I love all that '70s retro stuff." Jameson adds that music is a key element of adult flicks, "especially in big-budget movies like the ones I'm in. It sets the pace and can make a good scene great and a great scene incredible—bad music can also bring down a scene. It's a lot more important than people might think."

The album, not surprisingly, has met some hurdles at retail. Both Circuit City and Best Buy are waiting to see how the public perceives the project. Caprioglio didn't bother approaching Wal-Mart. Tower Records and a number of mom-and-pops, however, have embraced "Sex-O-Rama," he says. It will also be marketed in adult book and video stores.

All of which soaks in irony, considering that of the 5-year-old label's 40 titles, the best-selling to date is "The Coolest Christmas," including songs from **Roy Orbison**, **Eartha Kitt**, **the Beach Boys**, **Cocteau Twins**, and **the Alarm**. That disc has sold in the "hundreds of thousands," says Caprioglio. Other CDs in the Oglio catalog include a six-volume "Flashback Favorites" from **KROQ** personality **Richard Blade**, several '80s compilations, and collections from **Men Without Hats**, man of the street **Wesley Willis**, and **Howard Stern's** head writer **Jackie Martling**. "Now, we're saying that we're the label of fun," Caprioglio says.

Next up for the project, believe it or not, are proposed house and trance remixes for the shower scene in "Debbie Does Dallas." Caprioglio is working with DJs at **KACD/KBCD** (Groove Radio) Los Angeles, with the added element of moans and groans Jameson recorded to DAT during the cover photo shoot. They will be looped throughout the mixes. "Who would ever imagine?" quips Caprioglio.

Now, Oglio Records must cross its collective fingers that consumers also see the charm in America's best-loved porn themes. "I can see people into soundtracks, those really into eclectic jazz, or people who have a real sense of humor for novelty records," offers Ramsey.

"We seem to have struck a nerve," adds Caprioglio. "I don't know if it's the timing of things like 'The People Vs. Larry Flynt' being out, but people seem much more accessible to this than five years ago. Then, it was still a very untouchable thing. Now I think people see it with more of a sense of humor."

Seems so, judging from the antics of modern rock **WNNX** (99X) Atlanta. "We played the 'Deep Throat' cut and did a 'Name That Tune' with the CD," says **Jimmy Baron**, executive producer and co-host of "The Morning X." "We got the answer in about two calls."

# WDRQ's Rodman Puts A Motor City Spin On Format

**SOMETIMES THIS PLACE** feels like a giant science experiment," says **Lisa Rodman**, PD of rhythmic top 40 **WDRQ** Detroit. "This station is a work in progress that continues to evolve with the times."

Viacom turned more than a few heads last year when it flipped soft ACs **WLTI** Detroit and **KXEZ** Los Angeles to rhythmic adult, each with its own particular regional slant.

**WLTI** became **WDRQ**, and after a brief jockless run under consultant **Don Kelly**, Rodman joined last August from **WZJM** Cleveland.

"Every car I've ever owned was a Ford, so I felt right at home the minute I arrived here," she says.

Viacom had completed an auditorium test the day Rodman was hired, so she used those results as the blueprint for a core sound while looking for air talent. "Most of the airchecks I got were from inside the market, a lot of former rock jocks who had been here forever," she says, although she did keep three **WLTI** jocks. "They were more upbeat, and they liked the new music, so they were able to make the transition."

A look at Rodman's 18-year radio background reveals a musical smorgasbord: **WCTK** Providence, R.I.; **WRQK** Canton, Ohio; and a bunch of New Orleans stations, including **WZRH** (the late Zephyr), **WQUE**, **WEZB** (B97), and **WRNO**.

The rest of the air staff includes **Lisa Lisa** from crosstown **WHYT** in afternoons; **Jay Towers** from **WAKX** Grand Rapids, Mich., as MD/middays; **Domino** from **WLAN** Lancaster, Pa.; and **Michael Allen** in overnights. The morning show features **Joe Mama** from **WZJM**, along with drag queen sidekick **Trixie Deluxxe**, a 6-foot-4-inch, 300-pound former club entertainer in her/his first radio gig.

"In my 10 years of programming, I've found the best air talent has come from the smaller markets," says Rodman. "They still have egos, but they're not destructive. They're still unpretentious, flexible, and easy to mold. Not all talent in the smaller markets is young, but I've found that they carry that same enthusiasm. They'll gladly put in the 14-hour days, do the free remotes, whatever it takes. This air staff shares that same philosophy."

Building on that mind-set, Rodman has also resurrected a positioning statement from **WDRQ's** top 40 era during the '70s: "DRQ's a ball." "That statement exemplifies our underlying philosophy of fun," she says. "Everything from the hallway and on-air attitude of the jocks to fun-based promotions. People constantly thank us for playing 'happy music.'"

If that's true, then the happiest damn song in town right now is Ste-

vie Wonder's "My Eyes Don't Cry," a 1988 single that crossed over only in Detroit, where it's been a staple in hustle contests for years. "It's our No. 1-testing record, in terms of requests and overall favorability," says Rodman. "That's followed closely by **Aretha Franklin's** 'Respect,' which still tests in the top 10 with our 24-29 cell, making it a pretty safe bet," she says. "Prince also tests through the roof

here. We consider him a core artist, along with **Mariah Carey** and **Donna Summer**."



Despite the importance of classic rhythmic songs that "provide a comfort zone for our target," **WDRQ** has evolved into a more adult version of the rhythmic top 40 format left vacant when **WHYT** went modern in 1994; it was up 3.0-3.3 12-plus in the latest Arbitrends.

Here's a recent midday hour on **WDRQ**: **France Joli**, "Come To Me"; **La Bouche**, "Sweet

**Dreams**"; **Johnny Gill**, "Rub You The Right Way"; **No Mercy**, "When I Die"; **Lisa Lisa & Cult Jam**, "Head To Toe"; **Prince**, "I Would Die 4 U"; **Gina G**, "Ooh, Aah . . . Just A Little Bit"; **Al B. Sure!**, "Night And Day"; and **Real McCoy**, "Run Away."

**WDRQ's** audience is "open to new music, but they don't want it rammed down their throats," says Rodman. "They love **Toni Braxton** and **Monica**, they still love **Madonna**, and they're accepting of newer artists like **No Mercy**, **R. Kelly**, and **3rd Party**. They might go to a nightclub once a month. These are hip, hard-working adult females, many with kids."

Indeed, Detroit remains "very provincial, very tied to traditional family values with deep roots in the auto industry," Rodman says. "Most people think of Detroit, and all they think of is **Motown** and cars—they don't always remember the 3.6 million people living here, the tremendous restaurants and theaters."

Rodman and company keep crosstown adult top 40 **WKQI** (Q95.5) in their sights and spend their spare time cherry-picking R&B outlets **WJLB** and **WCHB-FM** for mass-appeal stuff like **Mark Morrison**, **En Vogue**, and **Keith Sweat**.

As **Disney/ABC** prepares to assume ownership of the station next month, Rodman notes that **WDRQ** and sister **KIBB** (the former **KXEZ**) "wouldn't exist today without the vision of **Viacom's** **Bill Figenshu** and [**GM**] **George Kenyon**." As for her role as **WDRQ's** self-appointed mother hen, "At the last three stations I worked at, the jocks ended up calling me 'Mom,'" says Rodman, who is the mother of a 2-year-old daughter. "I have a genuine affinity for these people. I love what I do, so it's an easy role to play."

KEVIN CARTER

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## Virgin Plans U.K. Channel; Country Vid Outlets Thrive

**VIRGIN VIDEO NETWORK?** Virgin Media Group, the parent of Richard Branson's V2 Records, is reportedly planning to launch a music video channel in the U.K. by the end of 1997. The channel is seeking distribution with direct broadcast satellite and cable operators and will compete with MTV Europe and the Box.

**COUNTRY CLIPS:** The overall number of regional country video outlets is down slightly from the previous year, but there has been solid growth at national cable, multi-regional/syndicated, and pool/closed-circuit country clip outlets, according to a new report by Nashville-based Aristomedia.

Among the new national players cited in the report are Nostalgia Network's country program "High Notes," the Box's country-specific service, the Odyssey and Family Net weekly video show "Country Crossroads," and the forthcoming Channel Earth mini-dish-delivered clip program "Barn Dance."

The report also cites new exposure opportunities for streaming videos on the Internet.

**M2 ON THE MOVE:** MTV's little-seen sister service M2 finally makes its direct broadcast satellite debut Sunday (1) on United States Satellite Broadcasting (USSB) and EchoStar's DISH Network. The channel will be made available free of charge to 2.5 million Direct Satellite System homes, which are equipped to receive both DirecTV and USSB. In addition, the channel adds about 500,000 DISH homes, which brings its U.S. reach to 6.4 million C-Band and mini-dish households. The channel was originally slated to debut on USSB in May.

**Z MUSIC MAKES A SPLASH:** Z Music Television is teaming with the Christian Booksellers Assn. for the Everybody... In The Pool! Sweepstakes. Participating retailers will sell music product with affixed game pieces that offer consumers the abil-

ity to instantly win discounts and prizes. Consumers can win compact stereo systems, sports watches, "pool party packs," CDs, and magazine subscriptions. Additional sponsors of the promotion include Word Distribution, Brentwood Music Distribution, and CCM Communications.

**QUICK CUTS:** Former Music Video Assn. director Jill Karagezian joins Around the Globe as director of national video promotion... MTV is producing 13 episodes of "Apt. 2F," a new half-hour weekly comedy show that premieres July 13.

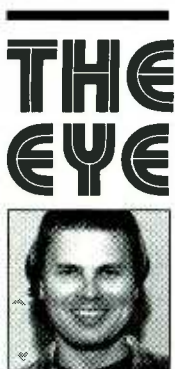
The Box Worldwide has reported a net loss of \$1.42 million in the three-month period that ended March 31. That loss is larger than the \$1.22 million deficit reported during the same

period in 1996. The decline is due to increased investment in digital equipment and start-up costs for its international operations. However, advertising revenue rose from \$1.99 million to \$2.35 million during the quarter.

New York-based commercial production company Mad Media has opened a music video division. The first production is Jocelyn Enriquez's "Do You Miss Me," which was directed by Joe Rey... "Seinfeld" star Michael Richards (aka Kramer) appears in

the music video for Taj Mahal's "Mr. Pitiful," which was directed by Michael Halsband.

The 1997 International TV Programming & Promotion Awards, to be held Jan. 16, 1998, in New York, are accepting applicants for its music video categories. Contact 914-238-5040 for more information... Spice Girls meet members of the British sitcom "Absolutely Fabulous" on their new video "Who Do You Think You Are," which was directed by Greg Masuak... MTV Networks CEO Tom Freston is among the speakers slated to appear at the Intel New York Music Festival's Plug In '97, July 16-17 in New York... Crash Films has signed directors Nancy Bardawil, Gerald Casale, and Paul Morgans.



by Brett Atwood

## PRODUCTION NOTES

### LOS ANGELES

The video for "On Your Mind" by Dalya Featuring Kam was directed by Daniel Zirilli for Pop/Art Film Factory. Marlon Parry produced, and Zirilli and Minderella Blair executive-produced. Adam Santelli directed photography for the clip.

Toad The Wet Sprocket's "Come Down" video was directed by Marcos Siega. Steven Hens produced, Don Fallor executive-produced, and Jo Molitaris directed photography for Notorious Pictures.

### NEW YORK

Notorious Pictures director Marc Smerling was the eye behind the clip for "Just A Freak" by Crystal Waters, which features Dennis Rodman and can be found on the "Doubleteam" soundtrack. The video was executive-produced by Rachel Dodd. John Perez directed photography.

Tamarat Makonnen directed the Boogie Monsters' "Beginning Of The End" video for 361° Inc. Gingi Rochelle produced, and John Bentham directed photography.



14 hours daily  
1899 9th Stree NE,  
Washington, D.C. 20018

- Erykah Badu, Next Lifetime
- The Notorious B.I.G., Hypnotize
- Master P & Steady Mobbin', If I Could Change
- Mark Morrison, Return Of The Mack
- Tracey Lee, Theme
- Brownstone, 5 Miles To Empty
- Changing Faces, G.H.E.T.T.O.U.T.
- Makaveli, Hail Mary
- Big Mike, All A Dream
- Toni Braxton, I Don't Want To
- Dru Hill, In My Bed
- Adriana Evans, Seem' Is Believing
- Spearhead, U Can't Sing R Song
- DJ Taz, That's Right
- SWV, Can We
- Camp Lo, Black Nostaljak Aka Come On
- Mary J. Blige, Love Is All We Need
- Kenny Lattimore, For You
- Eric Benet, Femininity
- Heavy D, Big Daddy
- Joe, Don't Wanna Be A Player
- Michael Jackson, Blood On The Dance Floor
- The Truth, Makin' Moves
- 112, Cupid
- Shaquille O'Neal, Strait Playin'
- Jamiroquai, Virtual Insanity
- Lil' Kim, Crush On You
- Crime Boss, Please Stop
- KRS-One, Step Into A World
- The Brand New Heavies, Sometimes

### ★ ★ NEW ONS ★ ★

- Missy "Misdemeanor" Elliot, The Rain  
David Hollister, It's Alright  
Twista, Emotions



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- Sawyer Brown, Six Days On The Road
- Sons Of The Desert, Whatever Comes First
- Mark Chesnut, Let It Rain
- Lee Ann Womack, Never Again, Again
- John Michael Montgomery, I Miss You A Little
- Kevin Sharp, She's Sure Taking It Well
- Mila Mason, Dark Horse
- Reba McEntire, I'd Rather Ride Around With You
- Deana Carter, Count Me In
- Vince Gill, A Little More Love
- Big House, You Ain't Lonely Yet
- Toby Keith, We Were In Love
- Tanya Tucker, Little Things
- LeAnn Rimes, The Light In Your Eyes
- Alan Jackson, Who's Cheatin' Who
- Pam Tillis, All The Good Ones Are Gone

## THE CLIP LIST™

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSICAL VIDEO OUTLETS FOR THE WEEK ENDING JUNE 7, 1997.

**THE BOX**  
MUSIC TELEVISION  
YOU CONTROL

Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

**AMERICA'S NO. 1 VIDEO**

Puff Daddy & Faith Evans, I'll Be Missing You

**BOX TOPS**

God's Property, Stomp  
Twista, Emotions  
Changing Faces, G.H.E.T.T.O.U.T.  
4PM, I Gave You Everything  
Toni Braxton, I Don't Want To  
Mark Morrison, Return Of The Mack  
Aaliyah, Four Page Letter  
112, Cupid  
Dru Hill, In My Bed  
Master P, If I Could Change  
Backstreet Boys, Quit Playing Games (With My Heart)  
Lox, We'll Always Love You Big Poppa  
Freak Nasty, Da Dip  
Goodfellaz, If You Walk Away  
En Vogue, Whatever  
Hanson, Mmmmbop  
Rome, I Belong To You  
B-Rock & The Biz, My Baby Daddy  
Zhane, Crush  
Big Mike, All A Dream  
Robyn, Do You Know  
Scarface, Smile  
Lauryn Hill, Sweetest Thing

**MuchMusic**

Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

Zuckerbaby, Andromeda (new)  
The Wallflowers, The Difference (new)  
En Vogue, Whatever (new)  
Alisha's Attic, I Am, I Feel (new)  
Rome, I Belong To You (new)  
Our Lady Peace, Clumsy  
Backstreet Boys, Quit Playing Games (With My Heart)  
Hanson, Mmmmbop  
Savage Garden, I Want You  
INXS, Elegantly Wasted  
The Age Of Electric, Remote Control  
Daft Punk, Da Funk  
Notorious B.I.G., Hypnotize  
The Chemical Brothers, Block Rockin' Beats  
U2, Staring At The Sun  
Wide Mouth Mason, Midnight Rain

Blessid Union Of Souls, I Wanna Be There  
Faith No More, Last Cup Of Sorrow  
Foo Fighters, Monkey Wrench  
Ginuwine, I'll Do Anything/I'm Sorry  
Lost Boyz, Love, Peace & Nappiness  
Radish, Little Pink Stars  
Rampage, Take It To The Streets  
Sister Hazel, All For You  
Sublime, Wrong Way  
Delinquents, Smooth Getaway  
Funkmaster, Relax & Party  
Ghetto Mafia, For The Good Times

- Kathy Mattea, I'm On Your Side
- Tracy Lawrence, How A Cowgirl Says Goodbye
- Charlie Daniels f/Hal Ketchum, Long Haired
- Michael Peterson, Drink, Swear, Steal & Lie
- Lee Roy Parnell, Lucky Me, Lucky You
- Clay Walker, One, Two, I Love You
- Sherrie' Austin, Lucky In Love
- Tim McGraw With Faith Hill, It's Your Love
- River Road, I Broke It, I'll Fix It
- Little Texas, Your Mama Won't Let Me
- Collin Raye, On The Verge
- Travis Tritt, She's Going Home With Me
- Terri Clark, Just The Same
- Patty Loveless, The Trouble With The Truth
- Tammy Graham, A Dozen Red Roses
- MC Potts, I'm So Sorry
- Mark Wills, Places I've Never Been
- Daryle Singletary, The Used To Be's
- Kim Richey, I Know
- Joe Diffie, This Is Your Brain
- John & Audrey Wiggins, Somewhere In Love
- Kris Tyler, Keeping Your Kisses
- James Bonamy, The Swing
- Alison Krauss & Union Station, Find My Way...
- Billy Barnett, Planet Of Love
- Mandy Patinkin, I Smell Smoke
- Bellamy Brothers, She's Awesome
- Buffalo Club, Nothin' Less Than Love
- Ricochet, He Left A Lot To Be Desired
- Rich McCready, That Just About Covers It
- Baillie & The Boys, The God's Honest Truth
- Lila Mccann, Down Came A Blackbird
- Shelly Streeter, White Lace, Promises

### ★ ★ NEW ONS ★ ★

- Alabama, Dancin', Shaggin' On The Boulevard  
Kenny Chesney, She's Got It All  
LeAnn Rimes, How Do I Live  
Neal McCoy, The Shake  
Raybon Brothers, Butterfly Kisses  
Robert Earl Keen, Over The Waterfall  
Trisha Yearwood, How Do I Live



Continuous programming  
1515 Broadway, NY, NY 10036

- Spice Girls, Say You'll Be There
- The Notorious B.I.G., Hypnotize
- Foo Fighters, Monkey Wrench
- Puff Daddy & Faith Evans, I'll Be Missing You
- The Wallflowers, The Difference
- Chemical Brothers, Block Rockin' Beats
- The Mighty Mighty Bosstones, The Impression...
- Lil' Kim, Crush On You
- Hanson, Mmmmbop
- Bush, Cold Contagious
- Blur, Song 2
- U2, Staring At The Sun
- Live, Freaks
- The Verve Pipe, The Freshmen
- Foxy Brown Feat. Jay-Z, I'll Be
- Jamiroquai, Virtual Insanity
- Meredith Brooks, Bitch
- Squirrel Nut Zippers, Hell

- Babyface, How Come, How Long
- Jonny Lang, Lie To Me
- No Doubt, Sunday Morning
- Freak Nasty, Da' Dip
- White Town, Your Woman
- Silverchair, Freak
- Shawn Colvin, Sunny Came Home
- Counting Crows, Daylight Fading
- Erykah Badu, Next Lifetime
- Ben Folds Five, Battle Of Who Could Care Less
- Warren G, Smokin' Me Out
- En Vogue, Whatever
- Coollio Feat. L.V., Gangsta's Paradise
- The Cardigans, Been It
- Third Eye Blind, Semi-Charmed Life
- Mary J. Blige, Love Is All We Need
- Jon Bon Jovi, Midnight In Chelsea
- Dave Matthews Band, Tripping Billies
- Tonic, If You Could Only See
- Toni Braxton, I Don't Want To
- Matchbox 20, Push
- K's Choice, Not An Addict
- Savage Garden, I Want You
- Depeche Mode, It's No Good
- Dire Straits, Money For Nothing
- Nirvana, Smells Like Teen Spirit!
- Alanis Morissette, Ironic
- Red Hot Chili Peppers, Give It Away
- Red Hot Chili Peppers, Under The Bridge
- Sammy Hagar, Little White Lie
- Madonna, Vogue
- Madonna, Like A Virgin

### ★ ★ NEW ONS ★ ★

- R. Kelly, Gotham City  
Radiohead, Paranoid Android  
Wiley Smith, Men In Black  
Sneaker Pimps, 6 Underground  
That Dog, Never Say Never



30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214

- George Jones, I Don't Need Your Rockin'
- John Michael Montgomery, I Miss You A Little
- Little Texas, Your Mama Won't Let Me
- LeAnn Rimes, The Light In Your Eyes
- Alan Jackson, Who's Cheatin' Who
- Deana Carter, Count Me In
- Kevin Sharp, She's Sure Taking It Well
- Mark Chesnut, Let It Rain
- Lee Ann Womack, Never Again, Again
- Vince Gill, A Little More Love
- Sawyer Brown, Six Days On The Road
- Mark Wills, Places I've Never Been
- Tanya Tucker, Little Things
- Joe Diffie, This Is Your Brain
- Patty Loveless, The Trouble With The Truth
- Travis Tritt, She's Going Home With Me
- Reba McEntire, I'd Rather Ride Around With You
- Tim McGraw With Faith Hill, It's Your Love
- Mary Chapin Carpenter, The Better To Dream...
- Gary Allan, From Where I'm Sitting
- Sons Of The Desert, Whatever Comes First

- James Bonamy, The Swing
- Alison Krauss & Union Station, Find My Way...
- Charlie Daniels f/Hal Ketchum, Long Haired...
- Roger Brown & Swing City, Swing City
- Terri Clark, Just The Same
- Tracy Lawrence, How A Cowgirl Says Goodbye
- Skip Ewing, Mary Go Round
- Michael Peterson, Drink, Swear, Steal & Lie
- Lee Roy Parnell, Lucky Me, Lucky You

### ★ ★ NEW ONS ★ ★

- Kenny Chesney, She's Got It All  
Kathy Mattea, I'm On Your Side  
Neal McCoy, The Shake  
MC Potts, I'm So Sorry  
The Raybon Brothers, Butterfly Kisses



Continuous programming  
1515 Broadway, NY, NY 10036

- Hanson, Mmmmbop
- Paula Cole, Where Have All The Cowboys Gone?
- The Wallflowers, One Headlight
- Savage Garden, I Want You
- Spice Girls, Say You'll Be There
- Meredith Brooks, Bitch
- Shawn Colvin, Sunny Came Home
- Duncan Sheik, Barely Breathing
- Bea Gees, Alone
- The Wallflowers, The Difference
- U2, Staring At The Sun
- Jewel, You Were Meant For Me
- Barenaked Ladies, The Old Apartment
- En Vogue, Whatever
- Dave Matthews Band, Crash Into Me
- Jon Bon Jovi, Midnight In Chelsea
- Paul McCartney, The World Tonight
- No Doubt, Don't Speak
- The Cardigans, Lovefool
- Counting Crows, Daylight Fading
- Sheryl Crow, Everyday Is A Winding Road
- Jonny Lang, Lie To Me
- Toni Braxton, Un-Break My Heart
- Toni Braxton, I Don't Want To
- Monica, For You I Will
- Sarah McLachlan, Possession
- Jewel, Who Will Save Your Soul
- John Mellencamp, Key West Intermezzo
- James Taylor, Little More Time With You
- Counting Crows, A Long December

### ★ ★ NEW ONS ★ ★

- Eric Benet, Femininity  
Changing Faces, G.H.E.T.T.O.U.T.  
Indigo Girls, Shame On You  
LeAnn Rimes, How Do I Live

**MTV**  
MUSIC TELEVISION  
LATINO

Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

- Aleks Synteks Y La Gente Normal, Sin Ti  
The Wallflowers, One Headlight  
U2, Staring At The Sun  
Victimas Del Dr. Cerebro, Me Faltas Tu  
Collective Soul, Precious Declaration  
Depeche Mode, It's No Good  
White Town, Your Woman  
Duran Duran, Out Of My Mind  
Diego Torres, Se Que Ya No Volviera  
Jaguars, Dime Jaguar  
Los Lagartos, No Se Bailar  
James, She's A Star  
Babasonicos, Viva Satana!  
No Doubt, Sunday Morning  
Fito Paez, Cadaver Exquisito  
Aerosmith, Falling In Love  
INXS, Elegantly Wasted  
Los Estramboticos, Camino A Ningun Parte  
Jon Bon Jovi, Midnight In Chelsea



1/2-hour show weekly  
Signal Hill Dr  
Wall, PA 15148

- Audio Adrenaline, A.K.A. Public School  
Al Denson, Shine Out The Light  
Michael W. Smith, Friends  
Steve Taylor, Lifeboat  
Kathy Troccoli, Go Light Your World  
Paul Overstreet, Seein' My Father In Me  
Robert Bliss Orall, A Little Bit Of Her Love  
Mike & The Mechanics, Living Years  
Amy Grant, Father's Eyes  
Glen Campbell, Come Harvest Time  
Marty Raybo, Daddy Talks To Jesus

**Power Play** - Music Video  
TELEVISION

Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Babyface, How Come, How Long  
Blessid Union Of Souls, I Wanna Be There  
Jimi Hendrix, Dolly Dagger  
Counting Crows, Daylight Fading  
David Byrne, Miss America  
Lemonheads, The Outdoor Type  
Darlahood, Big Fine Thing  
En Vogue, Whatever  
Cheap Trick, Say Goodbye  
Foo Fighters, Monkey Wrench  
Ednaswap, Clown Show  
Shawn Colvin, Sunny Came Home  
Jonny Lang, Lie To Me  
The Wallflowers, The Difference  
The Cardigans, Been It  
Tracey Lee, The Theme  
Shades, Serenade  
Toni Braxton, I Don't Want To  
Leah Andreone, You Make Me Remember  
Steve Winwood, Spy In The House...



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Erykah Badu, Next Lifetime  
Spice Girls, Say You'll Be There  
Aaliyah, Four Page Letter  
Notorious B.I.G., Hypnotize  
3X Krazy, Keep It On The Real  
Dru Hill, In My Bed  
Mary J. Blige, Love Is All We Need  
Babyface, How Come, How Long  
Billy Lawrence, Come On  
112, Cupid

## COLUMBIA/LEGACY TO PRESENT DAVIS 'LIVE & ELECTRIC'

(Continued from page 9)

During the era, Davis often acknowledged his appreciation for profoundly rhythmic hippie bands like Sly & the Family Stone but also claimed that his current turns were part of a fondness for Stockhausen's work. Hence, a piece like "Rated X" from "In Concert" is both visceral and abstract.

The music was made by a perpetually morphing cast of characters arranged in septet, octet, and even larger aggregates. There might be two or three guitarists, and there were often two or three keyboardists. Wah-wah pedals amended the sound of many instruments. Clipped figures from Davis' trumpet rode emphatic backbeats and other aggressive cadences.

"It's probably the hardest music to understand the simplicity of," offers Bob Belden, a Davis scholar and industry archivist who worked on the series as a producer. "You're talking about basic elements that just seem to be complex, especially when you get into the 'Philharmonic' band. The density of the action—the textures and the colors—would often obscure the fact that it's very coherent music."

That, however, is not the viewpoint of Tom Schnabel, a producer at NPR's flagship station in Los Angeles, KCRW. He hosts a show called "Cafe L.A." and considers Miles' work created after the 1970 studio recording "In A Silent Way" dubious.

"All of his previous cohesion and beauty was lost in a Dionysian frenzy of the moment during that time," Schnabel says of Davis. "It might have been great if you were there experiencing it live, but actually taking it home and listening to it, analytically, it doesn't work. It was Miles doing what was necessary in a terrible time for jazz. He wanted the pop iconship that he really didn't get in America, and that's the way he went about it."

Rothstein offers a possible reason why the electric stuff befuddled so many listeners. "Because it was least like what came previously," he says. "From the '50s to the '60s, there was an outgrowth you could easily hear. But with this stuff, it's like, 'Where's the connection?'"

### AISLES AND AISLES OF MILES

This is Columbia/Legacy's third elaborate outpouring of the Davis catalog in the last three years. The label released "The Complete Live At The Plugged Nickel" set in 1995; 1996 saw "The Complete Studio Recordings Of Miles Davis & Gil Evans" hit the racks. September is the scheduled month for the next major boxed set, "The Complete Studio Recordings Of The Miles Davis Quintet, January '65-June '68."

Chris Osborne, jazz manager of Tower Records' Lincoln Center location in New York, says that despite the size of the packages, Davis fanatics have been populating the aisles. "There's always interest in Miles' work," she assures, "from all the various eras."

Osborne had some initial hesitation regarding the live titles, however. "My first thought was that I've carried some of these as imports previously and for that reason didn't think the new sets would be a big deal," she says. "But then I read about the liner notes and special packaging, and it was a bit more exciting—a great idea actually."

"It needs that kind of angle to regenerate interest," she adds. "I think [Columbia/Legacy is] catching on that high-quality is the way to go to generate a wider public interest. The response for the other boxed set [The Complete Miles Davis & Gil Evans] was strong, and there was great feedback as to

quality of sound and package. The company really seemed to be behind it."

Sizable import bins aren't the blessing of all regional markets; Miles fanatics in rural areas with comparatively limited record stores may not have had access to these titles. One set, "Dark Magus," was only available, and intermittently so, as a high-priced Japanese import.

Legacy wanted the packaging to be unique. The original vinyl releases were double albums that came in gatefold jackets, so the company shopped around for special cardboard digipacs for the CDs. "There are many, many variations these days," Rothstein says. "We chose clear trays to hold the discs so you could see the graphics behind them. At one point in the unfolding of this package, you're going to have an exact replication of the gatefold LP jackets."

The holders will feature four-color graphics outside and inside, with a pocket for a book of photos that is 12-16 pages long. Many of the photos have never been seen by the public.

"We also wanted to have the back of the original album intact, so we're putting a 4-by-4 sticker which contains all the personnel, title, and recording-date info," says Rothstein. "There will be no tray card, just a back. So when you pull off the shrink-wrap, you're left with the original gatefold jacket."

Legacy decided to skip the usual move of having liner notes written by critics, because it didn't want journalists to do a dissection of the music. "The idea is to remain true to the tone of the originals," Rothstein offers. "They were rock packages: Nothing was said, there were no explanations. The packages themselves didn't even list the musicians all the time. It was some of Miles' most mysterious music."

Instead, players from the Davis ensembles of the era provide memories and opinions on both the stage experience and the quality of music. Chick Corea, Jack DeJohnette, Dave Leibman, and Gary Bartz each participate.

The final set's commentary is provided by drummer/composer Bobby Previte, who is smitten with the Davis electric era. For the past year and a half, Previte has led a band dedicated to interpreting pieces from Davis' post-"Bitches Brew" period. Calling themselves the Horse (You Rode In On), they gig weekly at the Knitting Factory in New York.

"In sound checks I'd often play the rhythm to 'Pharaohs Dance,'" says Previte, "and the guys wouldn't completely know it. But I really wanted to do it, so we took it a bit more seriously. The music was so much fun to play and so open, it's been going strong ever since."

Previte is mulling over the idea of recording some of the pieces for his own label, called Depth of Field, due to debut its first titles in September.

### DIGITALLY REMASTERED

Though in some cases there were limitations with the source materials, the sound is much better on the new 20-bit digitally remastered discs.

"Belden is the perfect guy to deal with this stuff," says Rothstein. "He understood the way it was created and was able to put it into focus. I think [original producer] Teo Macero did some amazing stuff, but I think it was a case of Miles going on stage, playing for an hour, and handing off the tapes to Teo, who probably thought, 'Man, what do I do with this?' Where do you begin and where do you end?"

The performances that make up most of the discs are lengthy, without breaks. For enhanced radio play and listener

ease, Belden has indexed the key moments—which are well camouflaged—so listeners can tell when one piece trickles into another.

"The hardest thing for people to understand are where the individual tunes begin and end," he says. "Most places only have suggestions of tunes. Coltrane used to call 'em signposts or mileposts."

He adds, "We thought that if maybe some adventuresome radio station was on the fence about playing the stuff, indexes would help."

Columbia will service the discs to jazz radio and, says Rothstein, will "definitely try to involve the college radio

system we have in place here in the pop department. Reps from the alternative radio and marketing staff will be involved in the campaign."

Gary Walker, music director at WBGO Newark, N.J., realizes that the length and demeanor of this music would make it tough to program during a noncollege jazz show. But he doesn't necessarily feel that the discs won't see broadcast time.

"This stuff went on forever, but it was great," he says. "And it is promotable. Say you offer something like, 'All this week we're going to feature the electric side of Miles.' It might fit into a late-night thing; it might work as a chronol-

## DUTCH ACT JOHAN SHOOTS FOR STATESIDE SUCCESS ON SPIN ART

(Continued from page 9)

duced the album with Frans Hagenaaars, co-principal of Excelsior and the producer/engineer of the first two albums by Holland's premier indie-rock export, Bettie Serveert.

Excelsior has signed a new wave of Dutch guitar bands inspired by the example of Bettie Serveert, a group that has built a profile beyond the Benelux on the strength of its three albums for Matador (Billboard, Nov. 2, 1996, and March 22). In addition to Johan's debut, Excelsior has released "Daryll-Ann Weeps," the great second album by label flagship band Daryll-Ann, as well as discs by Simmer, Caesar, Scram C Baby, and Benjamin B. With these acts, Excelsior is going against the tide of techno and mainstream pop that the Netherlands is known for abroad and tends to foster at home.

Johan front man Jacco de Greeuw says that for all the popularity of guitar bands in America and England, such acts are still viewed "as a bit old-fashioned in Holland. But the way we see it, no matter how big electronic music gets, guitar pop will never die. Those kinds of songs will always attract lovers of music. You can hear guitar songs when you're 4 years old that you fall in love with, and 20 or 30 years later, you still love them."

"People say that since the Beatles, everything's been done—and maybe they're right," De Greeuw adds. "But I think there are still a million great pop songs to be written from three chords, and we do have our own way of thinking, our own feelings, our own style."

Named for the Netherlands' most famous soccer player, Johan Cruyff, the quartet Johan hails from Hoorn, a small town not far from Amsterdam. Joining vocalist/guitarist De Greeuw in the band are guitarist Remeo Krull, drummer Wim Kwakman, and bassist Niels de Wit. By putting their singular spin on classic power-pop verities, the members of Johan simply reflect the Dutch tradition of trading on far-flung influences, according to Excelsior label manager Ferry Roseboom.

"Every rock band that tours Europe has tended to stop in Amsterdam first," Roseboom says. "So we've grown up hearing everything: Neil Diamond, the Beatles and the Stones, the Undertones and the Sex Pistols, the Pixies and Pavement. And Johan's sound is an amalgam of all that music. But Johan takes those influences and produces something personal. They are a band, not a product."

Having read about Johan, Spin Art co-principals Joel Morowitz and Jeff Price wrote Roseboom asking for a copy of the label's exceptional sampler, "Excelsior United." Upon hearing "Everybody Knows" and "Swing," Price was struck by a "this would sound so great on the radio" epiphany. "The

music just sounded so damn good," Price says. "There shouldn't be any reason why they can't tap into the same audience that listens to the Foo Fighters and the same audience that listens to the Wallflowers. Of course, there are so many barriers to a band reaching the right audience—musical talent just isn't enough. But we have a pretty amazing team working this record. If this record doesn't pop, we have no excuse."

Most of Spin Art's records, such as the recent Apples In Stereo album, go through Caroline. But the label translated its enthusiasm for Johan into a promotion/distribution deal with Mojo Records, whose releases are promoted by Universal Records and raked by Uni Distribution. With this alliance, "Johan" will have the support of three different teams at retail, radio, and press. Uni Distribution will put the album into the major chains and independents, while various indie distributors as well as Mojo and Spin Art will be servicing mom-and-pop shops. For radio, the Mojo and Universal staffs will be working the singles to modern rock, as will the independent promotion firms Arms Division and Mutant Promotions. The Want Ads company is handling college radio, and Spin Art will be doing its own radio work, too.

"Johan is a radio-first story, definitely," says Jay Rifkin, president of Mojo, which garnered considerable modern rock spins and subsequent sales last year with ska-pop band Goldfinger. "But working with this band has been fun already. Industry people who are usually so jaded about music have been calling me up to say, 'Hey, I've actually been listening to this Johan record.' I hope that excitement translates to the public."

College radio received copies of "Johan" in late spring, while "Everybody Knows" goes to modern rock the second week of June (with an acoustic version of "He's Not There" recorded live on Dutch National Radio as a B-side). "Everybody Knows" has already been receiving airplay on the weekly "Now Hear This" new-music show on modern rock WHFS Baltimore/Washington, D.C., and station music director Pat Ferrise says he is looking hard at adding "Everybody Knows" into regular rotation.

"'Everybody Knows' and several other tracks, like 'December,' struck me immediately as compelling songs that were really melodic and memorable," Ferrise says. "Sometimes the magic is there with a band, and with Johan it's there. From Big Star to Matthew Sweet, smart power-pop has been too smart for people a lot of the time. But maybe Johan will take."

Back in Holland, Johan has taken as well as most any home-grown rock

ogy, a documentary of sorts. I can't say we're doing that, but if you're going to devote that much time to an artist and play these extended works that aren't usually played, you'd have to promote the hell out of it."

Rothstein says there are substantial co-op funds available around the series. Involving branches on the local level is important. "We give them advertising money to do local campaigns," he says. "We have to help them get through the door of the accounts with this stuff."

The label is also advertising the series in the core jazz magazines and looking into an alternative campaign in style, fashion, and music monthlies.

band. "Swing," "Everybody Knows," and other tracks have been spun regularly on such influential shows as Dutch Radio 3's nightly alternative music program, VPRO. The band also performed a three-song set on the prime-time TV show "Two Meters In The Air." In addition, a video for "Everybody Knows" has been airing daily on "The Music Factory" program, which is sponsoring a contest in which Johan will play a show at the winning viewer's graduation party.

Besides performing at Pink Pop and touring with its labelmates in the rock clubs that are in most every Dutch town, Johan played in January before 5,000 people at the Noorderslag Festival, where Bettie Serveert and Dutch funk rockers Urban Dance Squad made their initial splashes. The group was also part of the "Greetings From The Lowlands" winter club tour, an eight-city spinoff of the large summer Lowlands Festival in which Johan was the pop element in a mix juxtaposing up-and-coming DJs, rappers, and hardcore bands. In Belgium, Johan has garnered airplay on the Studio Brussels outlet, opened for Bettie Serveert in Antwerp, and was featured in a live Excelsior showcase in Brussels that also included Daryll-Ann, Caesar, and Benjamin B. The band has also been promoted extensively on Excelsior's Internet site (<http://www.xs4all.nl/~exclsr/>).

Excelsior recently released "Everybody Knows" as the second Benelux single from "Johan," with the song appearing on a 3-track CD that also includes a thoroughly hip resuscitation of the Babys' "Every Time I Think Of You" and the cool acoustic rendition of "He's Not There." The band is also featured with a live version of "5 O'Clock (It's)" on a limited-edition "Pink Pop Sampler" issued by Universal Benelux, which also works with Excelsior to market the indie's offerings. Free with the purchase of an album by any of the bands on the disc, the "Pink Pop Sampler" includes exclusive live tracks by Beck, Live, and other acts appearing at the festival.

The "Pink Pop Sampler" has been moving briskly at the seven-city Dutch chain Plato, which has also seen strong sales of "Johan" since the web was the host of a string of in-store performances by the band around the album's release. "We were with Johan from the start, so it's nice to see them grow from playing clubs to playing Pink Pop," says Plato senior buyer Ad Zwaga. "Their music isn't something so completely different—it's just good. And when they played their shows here, they made a lot of friends and fans. In Holland, we say, 'Don't do special, do normal,' which means just act natural—no pretension

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## CENSORS MAY AFFECT HONG KONG

(Continued from page 1)

at the music industry."

Observers outside the media and entertainment industries have already sounded warnings: "On China's present record, the prospect for freedom of expression and human rights in Hong Kong is not a happy one," states the Index on Censorship, a journal published in London, in a recent issue focusing on the future of the British colony. At the same time, the report acknowledges, "in film, music, language, [and] alternative mores, Hong Kong's imports have been shaping the face of the mainland for some time."

As the U.S. Congress debates President Clinton's recommendation to extend China's most favored nation trading status for one year, contingent on its continued progress in human rights, the prospect for freedom of expression in Hong Kong could have an impact on those discussions as well.

To be sure, Hong Kong's mainstream music business today, dominated by inoffensive idols and sweet Canto-pop, is not exactly a hotbed of politically provocative music. That explains why many music executives here say there will be no immediate action against the freedom of expression by pop artists.

When Canto-pop emerged in the '70s with the rise in television ownership, local songwriters did address "poverty and the suffering of workers," recalls Leslie Ching, GM of the Composers and Authors Society of Hong Kong. "But as time went by, themes changed."

"For most of the records being made in Hong Kong, the subject matter is very clean, so we don't foresee any big issue for us," says Herman Ho, chairman of EMI Music Hong Kong. "In terms of understanding Canto-pop, it has to be realized that this is not a genre of music that has societal relevance; it's just part of a good economy, which is the way we like to see it."

In the same way that Hong Kong's unfettered economy produced a financial boom that is symbolized by this city's spectacular skyline, its increased cultural freedom in the past decade—compared to that of not only China but other countries in the region—has helped fuel the growth of the music industry here.

And just as Chinese authorities seem eager not to derail the engine of economic growth in Hong Kong, many observers hope the Chinese government will balance its desire for social control with a greater freedom of expression in Hong Kong, under the principle of one country, two systems.

The handover "is not going to have an effect" on creative freedom in Hong Kong, suggests Michael Primont, chief representative for Cherry Lane Music in China, which established its office in Beijing in 1993, one of the first Western music companies to do so. "The government in Beijing is more and more aware of the importance of world opinion, and Hong Kong is China's precious jewel."

"There's a reason why pop music has come out of this part of the world," agrees Ralph Peer II, president of peermusic, "and part of that has to do with creative freedom."

"Initially, the Chinese government is going to have more important things to do, and they know the whole world is watching," adds Jimmy Wee, managing director of Pony Canyon Entertainment in Singapore. But eventually, Wee adds, "I'm quite sure the Chinese government will scrutinize films and music."

That scrutiny won't reveal explicit

political content in much of the music in Hong Kong, "not like a bunch of hippies screaming, 'Kill the pigs,'" says Jimmy Lee, managing director of Fitto Entertainment Co., a production house that has developed projects for many local Canto-pop stars. "I don't think the music scene is mature enough to function that way." He notes that lyrics come secondary to a good melody, and singers seldom are expressing their own thoughts, but performing songs written by others.

But restrictions on artistic expression in China go beyond politically charged lyrics and extend to what the government views as the moral responsibility of artists not to corrupt basic values—thus the official limits on overtly sexual themes in movies, art, and music. Lee reflects the view of many in Hong Kong when he says that obscene lyrics, like political pop, will pose little problem in a market without a taste for such things.

"Oriental people don't say [such things] out loud," says Lee. "Socially, it's not acceptable, and the market won't accept it."

Within mainland China, the powerful social influence of popular culture is widely acknowledged, says Duan Jike, executive deputy secretary general of the Audio-Video Industry Assn. of China. "We have to have certain social benefits," says Duan in comments that were translated during a panel discussion May 20 here at MIDEAM Asia. "We should let one hundred voices ring and one hundred flowers blossom, to serve the socialist system," says Duan, echoing a quote of Mao Tse-tung.

His views echoed those of Hu Zhan Ying, president of Shanghai Audio-Visual Press, one of China's leading state-owned recording companies, who also spoke at MIDEAM Asia. "We do not view [the record business] as a mere manufacturing business," says Hu, emphasizing the concern of the Chinese with the impact of recordings "on the culture and morality of the society."

That view accounts for the system of approval that the Ministry of Culture in China imposes on international repertoire before it can be released on the mainland and on international artists before they can tour in the country. The system requires repertoire owners or tour promoters to provide a sample of recordings by artists and translation of the lyrics for official review to screen out content that might be deemed objectionable.

Those restrictions don't apply to repertoire marketed in Hong Kong, so far.

Inside the chrome and glass expanse of Hong Kong's multilevel Pacific Place shopping mall on the edge of the Wan Chai district, a record store clerk enthusiastically responds to a customer's request for an album by Chinese rocker Cui Jian. From the bin, he retrieves Cui's 1994 album, explicitly titled "Balls Under The Red Flag."

In 1989, Cui's song "Nothing To My Name" became a rallying cry for the student democracy movement in China. While Cui has continued to perform in China, as recently as last December, according to one report, a nightclub owner was told by police his venue would be shut down if Cui appeared.

Cui, in his music, "felt he had a duty to do something for the people," comments fellow Chinese musician Zheng Jun, discussing his own views of politics and music recently over Coca-Cola and dumplings in a Beijing restaurant.

## Midnight Flight's Canto-Punk On Media Bank

■ BY GEOFF BURPEE

HONG KONG—Canto-punk trio Midnight Flight, fronted by guitarist, vocalist, and songwriter Simon Ho, performs an aggressive, Nirvana-tinged punk that's so far from Hong Kong's mainstream as to be underground. The band's second album, titled "Mo Lai" in Cantonese, or "Bastard" in English, will be released June 16 in Hong Kong on Media Bank Entertainment's Dim Sum label.

"The very name of the album means someone who does something nasty," says Ho, "because he has nothing left to rely on."

Andrew Wong, the Hong Kong sales and marketing executive for Media Bank, acknowledges that the album won't get the exposure opportunities available to less edgy repertoire. The one possible outlet for airplay, says Wong, is the Sunday-evening Commercial Radio slot of DJ Anthony Wong. Apart from that, some live gigs in the territory will be the only means of promotion.



MIDNIGHT FLIGHT

However, if the album arouses controversy in the Hong Kong market, it will almost certainly be due not to loud guitars but the lyrical content, which ranges from the Sino/Hong Kong polemic of "Conversation Between A-Dog And B-Dog" to the excoriating lines of "How Many?": "Dignity gives way to economy/Shocked with or without a reason/One country two systems comes and we will all be happy/Frenzy in the brain and continue to boast."

Ho, meanwhile, calmly asserts that he is not that worried about the imminent handover of Hong Kong from Britain to China. "To put this CD in the market, it's a marketing

thing," he says. "I'd like to have that CD in the market before the handover and see what happens."

"We want to test the field," says Midnight Flight's bass player, who uses the stage name San Sui. (The group's drummer is known simply as Haze, and both sidemen choose to have their faces obscured in publicity photos.) "Because, later, China's government will come to Hong Kong, and we don't know what will happen if we release such an album."

As an artist, does Ho expect that Hong Kong will see a system of submitting lyrics for government approval? "I think so," he says. "They will keep going this way. Not yet will they make any law, but I think it is going this way."

Despite the gloomy prognosis, Ho is fatalistic: "If they do it, they do it. Until that point, I have to do what I do."

Ho concludes, "If things change, we'll do it another way. Mainland Chinese artists are already [commenting on society] in another way."

"But people now don't care about society; they just want to have a good time. I am very conflicted. Before I cared about the same thing Cui Jian cared about, but I felt I could do nothing."

"Young people want a singer right now who can make them feel about real life," says Zheng, who was recently signed by PolyGram Far East's Musician imprint. His current album, "The Third Eye," features a track titled "Tian Xia Mao Bu Xan De Yan Xi," which roughly translates as "all good banquets must draw to an end," a Chinese proverb and a resonant metaphor for developments within Hong Kong and the greater Chinese world. After an initial release within China, Zheng's album is being mar-

keted aggressively by PolyGram through the region, including Hong Kong. "I just feel there are many people out there who feel like me who will buy my record," he says.

### VARIED EXPERIENCES

Music executives from outside mainland China have had varied experiences with actions of censorship by Chinese officials.

Jonas Sjöström, managing director of the MNW Records Group, one of Sweden's leading independent record companies, says his company has placed a great importance on building direct relationships between MNW's Beijing representative and those who grant approval of international releases

at the Ministry of Culture.

From his visits to Beijing, Nicholas Firth, president of BMG Music Publishing, found the Chinese music scene "much freer than I thought it would be," despite limits on explicitly political repertoire. "I can't get over the progress," he says.

Sam Duann, president of Rock Records in Taiwan, one of the largest independent music companies in the region, brushed aside the issue of censorship in Hong Kong during his keynote address at MIDEAM Asia. "We can always find a way to express ourselves. You just find a way and do it—and if more and more people did, the government would change," he says.

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## MUSIC CLIP CREATORS SEEK PROTECTIONS

(Continued from page 6)

tion in the business practices of the music video industry.

The Music Video Production Assn. (MVPA) is hoping to establish the use of legally binding deal memos that outline cancellation fees payable to the director, producer, and production company. The MVPA is also hoping to standardize the common use of job spec sheets to be completed by the labels prior to the bidding process. The spec sheets would include a budget figure, shoot dates, and other pertinent information in writing prior to the production shoot.

The industry trade organization has prepared guidelines for pre-production payment on its World Wide Web site (<http://www.mvpa.com>) and is expected to hold a discussion forum about the topic in coming weeks, according to MVPA president Billy Poveda.

"Many times the production companies are asked to shoot a video with little notice on a schedule that is not very flexible," says Poveda.

"I'd say that about 70% of the time the production companies absorb the first 50% of the clip production costs. The shoot begins even before the production company receives its first check... I don't think this happens intentionally most of the time, but the music companies could work faster to

cut a check. It is just bureaucracy, but it creates problems for the production companies—especially if there are complications."

Such complications are fairly commonplace in the industry. Since most music videos are often produced quickly and under rigorous deadlines, it is not unusual for a clip's creative concept to be altered or aborted only days before a shoot begins.

In rarer cases, a clip that has already been completed is unreleased due to creative or legal difficulties. For example, Toni Braxton's original video for "I Don't Want To" was scrapped in favor of an entirely different second clip at the request of the artist. However, in this case, the same director was used for the follow-up clip, so a potential legal battle was avoided.

The rapid-fire production pace of music videos can also result in conflict over the true origin of the creative spark behind a clip's concept.

Poveda says that the music video industry needs to work with the U.S. Copyright Office and, possibly, the Writers Guild of America to establish a protocol for registering and recognizing the creative ideas submitted by production companies when they bid for a project.

In another development, there is a

grass-roots effort to establish a new fee for the services of directors and producers when they submit their creative treatments for music videos.

On May 15, veteran director Matt Mahurin sent a letter to 250 directors suggesting that they challenge the long-standing policy of free submission of music video treatments.

The letter from Mahurin, who has directed clips for U2, Metallica, Peter Gabriel, Ice-T, Bush, and numerous others, reads in part, "This process has turned each competing production company into an unpaid creative agency... Directors and production companies must take a strong hand in determining how our business is conducted."

"We have become impotent to the process for fear that if we charge a fee for treatments we will somehow be blacklisted or sidestepped because of the abundance of directors who will continue to be willing to write for free. This policy as it stands turns us against one another. Coming together on this issue is the only way to effect a change. If we do not, this unfair policy will continue and only get worse. I am going to charge for my treatments."

Mahurin says he has already received a positive response from many well-known directors as a result of the letter.

## TURKEY SHOWS PROMISE AS VIABLE INT'L MARKET

(Continued from page 1)

home-grown success stories; the emergence of more expressive and contemporary musical styles; and the development of a new retail chain.

At present, there is only one chain, Raksotek, part of Raks Music, with more than 40 franchised outlets. The country's retail system overall is a confusion of small independent outlets and barrow sellers, supplemented by a few more sophisticated music and print media retailers in major city centers.

But a new chain is in the making. DNR, a 50/50 joint venture between Raks and Turkish media conglomerate Dogan Holding, opened its first outlet May 17 in Istanbul. In addition to music, DNR sells books, magazines, gifts, and electronic hardware and software. The first store, the only one to be run directly by DNR, also has a cafe and Internet area.



DEMET

Mehmet Ergin, DNR's coordinator, says that subsequent stores will be run on a franchise basis, citing Ankara, Izmir, and Antalya among the five possible locations.

Label action is also on an upward arc. Following PolyGram's move into Turkey at the beginning of this year (Billboard, Jan. 25), Sony, EMI, and BMG are all diving deeper into the country's local talent pool. The motive is not hard to understand: 93.2% of the country's 23.6 million unit sales in the first half of 1996 were of local music.



KIZILCAY

Four of EMI's current signings were taken on in the last 12 months. International manager Ayse Birkan says that current hopes rest with young artists like

Sukriye Tutkun and Gulgun, both of whom issued their first releases in late March/early April. Opera student Tutkun's "Sevin Gayri" (Love Each Other From Now On) is a modernized folk (*turku*) album, and Gulgun's "Yanmisiz" (We're Burnt) is Turkish pop.

Five of Sony Music Turkey's roster of 12 were signed in the past year, and marketing manager Engin Akinci agrees that the local stakes are higher than ever. "We're much more aggressive now," Akinci says.



SIBELALAZ

Sony is also signing established artists such as Fedon, a Turk of mixed Armenian and Greek parentage whose three releases have total sales of more than 1 million. His fourth album will be his first for the company.

BMG Turkey GM Tim Schindel confirms that the label's priority is also new local signings, with 11 acquisitions made in the last year out of the current roster of 19. BMG is also doing well with three soundtracks: "Superbaba" (Superdad), with music by Veni Turku; "Istanbul Kanatlarimin Altinda" (Istanbul Under My Wings), with music by Tuluyhan Ugurlu and vocals by Gulay; and "Eskiya" (Brigand), with music by Erkan Ogur.

Those new artists step into an industry that has two main chart producers, Raks and Turkish International Federation of the Phonographic Industry member Muyap, neither of which is

enjoying unblemished credibility. Both sources have received widespread criticism—Raks because of suspicions of bias toward its own product, Muyap because of its method of calculation.

Aside from the obvious conflict of interest between being a label on the one hand and a chart compiler on the other, Raks' retail outlets, which are used to track sales, are confined to the main population centers: about 50% are in Istanbul, Ankara, and Izmir. Raks' lawyer, Aydin Orhan, says that the company's 40-plus points of sale are "good enough to make a rating."

Muyap's chart has a national scope, but its reliance on wholesalers to supply the bulk of the data is regarded as suspect, since wholesale figures do not equate with retail sales.

Virtually all record releases in Turkey are albums. CD sales account for only about 7% of the total, according to Yesil Giresunlu, managing director of music distributor Balet, although sales in this format are growing faster than the only other configuration, cassettes.

Turkey's established performers are household names here. From Turkish pop, they include Sezen Aksu, Nulifer, and trio MFO; from art music, Zeki Muren, Muazzez Abaci, and Bulent Erosy; from Arabesque, Orhan Gencebay, Muslem Gurses, and Ibrahim Tatlisles.

Several established artists have enhanced their reputation, gaining megastar status, through acting in films and, more recently, in soap operas.

Alongside these favorites is a massive crop of new young performers, some of whom have secured their careers and many others who will leave no trace. In the pop sector, Demet, Mirkelem, Tarkan, Mustafa Sandal, Sertap Erener, Kenan Dogulu, Refet El Roman, Celik, and Burak Kut are among those who look set to stay. In the Arabesque/fantasy category, the leading figures are Emrah, who became well established from his childhood, and Mahsun Kirmizigul. In the art music field, Yilmaz Morgul, Ebru Gundes, and Muazzez Ersoy are now permanent fixtures.

Turkish pop is an undifferentiated

grouping. Demet, one of the country's leading female vocalists, puts this down to the small number of arrangers. "I don't want [these limited choices]," says Demet, who is looking for a foreign arranger for her next release, which will be partly in English.

Sibelalaz, 23, a relative newcomer doing well in the charts, agrees. She says there are only seven or eight arrangers, adding that "this is a real problem."

Erdal Kizilcay, a longtime musician with David Bowie who returned to Turkey after 25 years in Europe, tells the same story. In addition to releasing his own material in Turkey, Kizilcay wants to arrange and produce here. He plans to work with younger artists. "I want to help them," he says. Anatolian folk music is "like the blues for me, people telling their problems."

Kizilcay says he wants to use his experience in the West to mix this genre with Western sounds. But the market for talent here is getting more crowded. "There used to be only two or three pop singers," says Sibelalaz, "and now there are over 100."

Demet notes the four or five local releases each month and comments,

"People have gotten used to bad music."

Certainly, the massive sales of the '80s, when Aksu, Nulifer, and MFO were selling more than 1 million copies of each album they released, are over. "The pie doesn't get any bigger," notes BMG's Schindel of the growing number of artists competing for sales.

### NATION OF CONTRASTS

Classifications in Turkish music have existed for generations, but today some of the boundaries are breaking down. The barometer of these changes, Istanbul is a microcosm of Turkey itself, and both are an enigma, assaulting the senses with contradictions that the Western mind is ill-equipped by culture, education, and language to resolve.

Bisected by the Bosphorus, a narrow international waterway linking the Black Sea with the Aegean, Istanbul connects two continents, Europe and Asia, with a beauty that masks an uncommon harshness of life. The density of bars, clubs, and restaurants in the various entertainment centers is bewildering, and not what many foreigners expect in the cultural capital of

a country whose population is 99% Muslim.

An evening cruising TV offerings is enough to persuade any doubters. Predominantly low-brow, mainstream channels do not balk at scantily clad women and raunchy humor, though by contrast there are also religious channels on which women often appear with covered heads.

The country boasts three music TV channels: Number 1, Kral, and (since April) Genc TV. On the radio dial, about 3,000 national, regional, and local stations can be found, adding to the picture of a lively musical nation. Indigenous music takes the lion's share of the programming.

Only about 1,000 of those stations have sought registration with the Radio & Television High Council (RTUK), as the law requires, and these are generally the stations broadcasting nationwide or the larger city-based stations. The other 2,000 or so have declined to register, as they do not want to pay the RTUK 3%-4% of their revenue required after registration.

With frequencies remaining unallocated, smaller local stations often break into those used by larger stations. A bill allocating these frequencies remains with the government.

Turkey is geographically, culturally, and politically of the East and of the West (to borrow the cliché of numerous travel writers). But it is also a unique mosaic of cultures. Deeply divided, Turkey today sits on a multi-dimensional knife edge between secularism and Islam, democracy and authoritarianism, countryside and city. And it's showing the strain.

Political stability has not been the 74-year-old Turkish Republic's strong point since the benevolent dictatorship of the father of the nation, Kemal Atatürk, ended with his untimely death in 1938. Instability increased with the introduction of multiparty politics in 1946, when Turkey moved into the authoritarian, populist, semi-democracy that has dogged parliamentary politics ever since.

Corruption, which has been a factor throughout the multiparty era, took off in the '80s, reached crisis proportions

(Continued on next page)



The wars in the Balkans have exacted a heavy toll and rewritten the map of Europe. But there are signs of renewal, and music plays a role. Turkey, meanwhile, is developing a more sophisticated music industry.

## MUSIC ACTS AS HEALING FORCE IN THE BALKANS

(Continued from page 1)

ate music.

Knaack performed at the Biennale Festival in Zagreb, and then in a rural town 55 miles to the west called Stubica, and finally in a little village called Hum, just outside Slatvia. But he did not use instruments in the conventional sense. Knaack, who trained at the University of Louisville School of Music and the Manhattan School of Music in the U.S., has made a career of utilizing the discarded objects of modern life—anything from automobile brake drums to clay flowerpots—to create symphonies of pulsating rhythms and clanking sounds. He calls it "junk music," which is also the title of his current album on the Vermont-based indie Moo Records.

In Croatia, Knaack found communities that had literally been gutted—rows of houses that had been ripped open, their contents of pots and pans and other utensils spilled on the ground. Knaack took those items and converted them into musical instruments.

"For me, one of the most important things was the opportunity to take stuff that had been destroyed in a very hos-

tile situation and try to transfer the negative energy from that into something positive, in other words into music," he says. "I worked with two Croatian students. They had spent six months in a bomb shelter, and the emotional impact of the war on them had been devastating. And I was able to take some of the artifacts of destruc-

tion and put them in their hands and create something that made them smile."

The wars in the Balkans have exacted a heavy toll. Yugoslavia's borders were officially changed Jan. 15, 1992, when all 12 members of the then European Community officially recognized Slovenia and Croatia as independent



Janko Mesić, left, American percussionist Donald Knaack, center, and Morana Mesić make music on spent Russian-made artillery shells inside the ruins of a building in Voćin, Croatia. (Photo: Peggy Evarts)

states. But the outbreak of hostilities between the constituent states of the former communist republic had already begun six months before.

Estimates of the numbers of people killed before an uneasy truce was called in 1995 range from 200,000 to more than 300,000. The war has been one of the bloodiest and most complicated conflicts in European history, a shameful episode of genocidal feuding that has bequeathed to the language the dread term "ethnic cleansing." The conflict has also produced the only conviction for war crimes, officially "crimes against humanity," since World War II. But now, at last, there are signs of renewal, and music has its part to play in the healing process.

"What really hit me between the eyes is the amount of talent and the amount of product that is being put out now by Croatian musicians," Knaack says. "Whether it's symphonic or rock or jazz, there are a very large number of musicians who are out there working and who have albums out and are just going for it. There's just a lot of music in the air there. It's very pro-

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# Books Provide Insight Into Turmoil In Balkans

**BALKAN GHOSTS**  
A Journey Through History  
By Robert D. Kaplan  
(Vintage Departures Books, \$13)

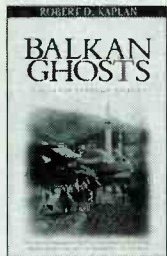
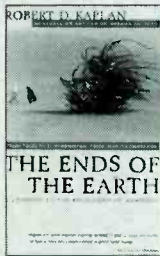
**THE ENDS OF THE EARTH**  
From Toga To Turkmenistan,  
From Iran To Cambodia: A Journey  
To The Frontiers Of Anarchy  
By Robert D. Kaplan  
(Vintage Departures Books, \$15)

Over the last decade, countries and regions of the planet that were once under the protracted sway of the Soviet empire or assorted hoary dictators have suddenly re-emerged from real or seeming dormancy to participate anew in world politics. Much of this is good news, some of it is uncertain in character, and a measure of it appears to portend a capacity for chaos, as old tribal rivalries and unsettled past scores reassert themselves after generations of forcibly "frozen" history.

Abruptly shifting balances of power in areas recently deemed marginal in import—like Anatolia, the Caucasus, and the Balkan peninsula—are transforming these remote points on the map into crucial sites for social and economic development and/or upheaval. Those looking for keen cultural insights or a sure grasp of commercial possibilities in these

far-flung landscapes are urged to pick up the acclaimed "Balkan Ghosts" and "The Ends Of The Earth," both available in new, paperback editions.

Unlike most political or cultural inquiries, the work of savvy, scholarly



travel journalist Robert D. Kaplan features intimate, on-location scrutiny of the people who actually inhabit and animate such neglected and often lawless locales in order to regain an understanding of their potential. In these texts, Kaplan foresaw both the current anarchy in Zaire and the backlash against Islamic conservatism in Iran, and he has valuable, timely information for anybody considering doing business in Turkey or the Balkans. Music is culture, and in these remarkably prescient books, Kaplan investigates how culture shapes social destiny.

TIMOTHY WHITE

## MUSIC ACTS AS HEALING FORCE IN THE BALKANS

(Continued from preceding page)

found and a great thing to experience."

In the special Global Music Pulse report that follows, Billboard's correspondents give a state-by-state assessment of the musical health of a region striving to rebuild itself and move forward into a better future. For some observers, access to music may seem a secondary concern among nations that are still struggling to come to terms with so much horror. But Knaack, for one, is in no doubt about its importance as an agent for renewal.

"People call music the universal language, and I believe as such it communicates a lot of the very basic things that people aspire to have in their lives: truth, nobility, a sense of spiritual well-being. When any of us hears music, no matter what kind of music it is, it elevates us beyond the animal state. In the midst of all that tragedy, that's the power I experienced." DAVID SINCLAIR

### CROATIA

New albums and many of the great recordings of the last 20 years are becoming available on CD thanks to the energetic attention of the country's leading record company, Croatia Records. Some older bands, including mainstream favorite Parni Valjak, and the Ramones-influenced Psihomodo Pop, have brought out live, acoustic recordings. KUD Idijoti, a group from Pula, Istria, remains tremendously popular, although its confrontational lyrics have resulted in limited media exposure. The band's recently released cassette album, "I.R.A." (Istrian Renaissance Adventure), features nostalgic, post-punk songs with lyrics that call the beginnings of the new wave scene in Pula.

Also part of a cynical, post-punk scene are the bands Fuck Off Bolan and Dark Busters, who use their music to voice severe criticism of the political sit-

uation in Croatia. In a more mystical vein are the narratives of singer/songwriter Darko Rundek, formerly leader of the Zagreb band Haustor. The group, now reunited, has held several successful concerts, and Rundek has released his first solo album, "Apokalipso."

Other bands that have been active in recent months include Let 3 from the port of Rijeka, whose 10-year career is summed up on a live double-album featuring energetic versions of its great-



KUD IDIJOTI FROM CROATIA

est hits; Prljavo Kazaliste, whose set "From Time To Time" contains the mature album rock sound of a very popular band; and Legen, which has explored the history of local music on its album, "Ethno Ambient Live," with help from singers Lidija Bajuk and Dunja Knebl.

PETAR JANJATOVIC

### SERBIA

The music scene in Serbia is characterized by an abundance of new artists from various genres working in difficult economic circumstances. As in Croatia, Belgrade bands have caught the "unplugged" bug, witness recent albums by the group Elektrini Orgazam ("Live & Acoustic") and singer Dejan Cukic and his band Spori Ritam ("Unplugged January 26, 1996").

Expatriate guitarist Vlada Divljan, formerly leader of the influential band Idoli, returned last year to Belgrade, where he recorded an unplugged live album, "Defense And Protection" (B92). Previously, while in Australia, Divl-

## TURKEY SHOWS PROMISE TO BECOME VIABLE INT'L MARKET

(Continued from preceding page)

in the '90s, and is one of the contributing factors to the worst political crisis since the 1990 coup. A car crash in November 1996 revealed substantial links between right-wing organized crime groups, police, and parliamentarians. The so-called Susurluk incident, named after the place of the crash, killed a police chief and leading mafia figure wanted by Interpol and injured a member of parliament, who were all traveling in the same car. A large arms cache was also recovered from the car.

The other crisis factor is Islamic fundamentalism. Staunchly secular, the military is disturbed by the actions of the Islamist-led government—so much so that it issued a virtual *diktat* of anticlerical measures. The military rates fundamentalism as a greater threat to the country than the 12-year-old Kurdish separatist fight, mainly in the southeast of the country. The sight of the military dictating to a democratically elected government, albeit one with some avowed undemocratic aims, is a sobering one, especially in a NATO country.

The army and the Islamists' secular junior coalition partner is the True Path Party, whose leader, Deputy Prime Minister Tansu Ciller, are thus placed in a difficult position. Before they came to power, the Islamists, portraying themselves as the "clean" party, opened parliamentary investigation into some of the many corruption allegations against Ciller. Now, dependent on the True Path Party to

remain in government, they have systematically closed these investigations.

The Islamists made their first major gains in 1994. A shock wave ran through the country when the Islamist party won control of Istanbul and Ankara, the political capital, in local elections that year. Fears that Istanbul, and especially its traditional entertainment center of Beyoglu, would suf-



MFO

fer a clampdown have, however, proved largely unfounded, according to Mahmet Ulug, one of three people running Turkey's leading jazz and blues promotion company, Pozitif.

### ENTERTAINMENT CENTERS

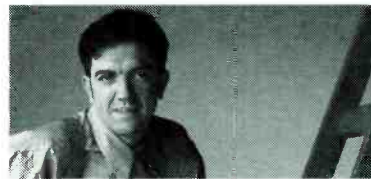
Nevertheless, over the years inward migration has changed Istanbul, and not least the Beyoglu district. Once called Pora, an Istanbul byword for *fin de siècle* sophistication, Beyoglu is now rather seedy, but remains the city's entertainment center. It's all here ("yok, yok!" as the Turks say). Beyoglu's narrow streets are lined with bars, cafes, and hotels, from the

and rap acts, including Monteniggers, Sunshine, and Who Is The Best. Many of these artists talk frankly about modern issues, such as changing attitudes toward sex and the increasing crime on the streets of Belgrade.

PETAR JANJATOVIC

### BOSNIA AND HERZEGOVINA

Bosnia and Herzegovina remain one of the regions worst affected by the war in the former Yugoslavia. Few new



CUKIC

albums are released here, and the only significant project in recent times has been the compilation album "Rock Under Siege," released at the end of 1996 by Radio Zid, which features recordings by 12 young bands, all of which were formed during the war (Global Music Pulse, Billboard, Feb. 1).

Only one of these groups, Konvoy from Sarajevo, has since released its own cassette. During the winter of 1996-97, several sizable gigs were organized in Sarajevo. A concert called Let's Sing Until Dawn was held Dec. 28 in the great Skenderija sports hall and featured Croatian acts Psihomodo Pop, Film, Massimo Savic, Dado Topic, and others alongside Bosnian bands Konvoy and Erogena Zona.

In early March, another concert in the same venue featured Mladen Vojicic and Dino Merlin, both veterans of the Bosnian scene, while an alternative rock festival featuring local bands Sikter and Gluho Doba with various Aus-

(Continued on next page)

smartest to the grittiest. Street children beg, prostitutes solicit, transvestites parade. Istanbul buzzes, and nowhere more than in Beyoglu.

Other entertainment centers in the city worthy of note are Nisantasi, Arnavutkoy, and Bebek, all with high-class bars, many with live music.

Ortakoy, a former fishermen's village, now gentrified and with a feel rather like London's Covent Garden, has become a favored promenade, with hole-in-the-wall cafes and bars and a few discos.

Despite a loyal jazz scene, Istanbul lacks a good middle-of-the-road live jazz venue, according to Ulug. Foreign jazz and blues artists often come to Istanbul, but tend to play festivals and concerts. Q-Bar at the prestigious Ciragan Palace Hotel and Harry's Jazz Bar at the five-star Hyatt Regency offer good-quality foreign artists, but a good local live jazz scene "doesn't exist in my view," says Ulug.

This is indicative of a wider malaise. Turkish musicians can play with the best, but it is difficult to find something new and creative to supplement the standardized Turkish pop and Western music covers played live in several places around the city.

Many put this down to the learn-by-rote education system. Music is central to traditional Turkish culture (in a way representational visual art and theater are not), and this musically rich tradition shares virtually nothing with Western forms. Traditional Turkish music can be hard-going for foreigners, especially those from the West, who often find it difficult to tune their ears to an octave encompassing the Western eight notes, but with nine notes (*koma*) separating the whole tones.

Turkish classical music, which was developed from about the 11th century to the 18th, is monophonic (vocalists and instruments all following the same part) and creates a wave of sound that will wash past the uninitiated.

Turkish classical music developed in the rarefied atmosphere of the Ottoman court and was performed in *fasil*, a small group of players and singers, according to Incila Bertug, a classical music chorister who presents a Turkish classical music radio program.

Turkish classical music evolved into what is now termed *sanat muzugi* (art music). Serried ranks of violinists, playing in unison with the vocalist and one another, to a slow beat, provide the basic Turkish art music sound. Despised by intellectuals, art music is the music of impossibly refined manners and emotions, a gold cloth to ennoble a hard life.

While Turkish classical music presents life's excitements and setbacks with a Platonic purity of form, art music puts life in a gilded cage of pristine conventions. That is not to say that it is artless. Zaki Muren, who died last year, is the greatly missed doyen of this form for the hypnotic, effeminate effect of his beautifully controlled voice and restrained mannerisms.

In more recent times, art music has merged into pop through the likes of Muazzez Ersoy and Ebru Gundes, two of the country's leading female vocalists.

Turkish folk, the other traditional root of modern Turkish music, can also be somewhat inaccessible to Western listeners, though more for the rough, earthy quality of the instruments, which, to a Western ear, sound out of tune. The music is from the earth of Anatolia and reflects a more robust response to life.

(Continued on next page)

## MUSIC ACTS AS HEALING FORCE IN THE BALKANS

(Continued from preceding page)

trian acts took place in the Sloga club. DJs from the U.K. and France have regular club nights in Sarajevo, while other regulars on the circuit include local cover band Don Guido & the Missonaries.

PETAR JANJATOVIĆ

### MACEDONIA (NORTHERN GREECE)

The split of Yugoslavia created a problem of national identity for Greece. The use by the small southern former Yugoslav state of the name Macedonia (a name of ancient Greek origin that still denotes the northern region of Greece) has led to severe tension between the two countries. After negotiations, Greece agreed to the Yugoslav state being recognized by the United Nations under the temporary name FYROM (Former Yugoslav Republic of Macedonia), leaving a final decision about the name to be made after further negotiations. In the last couple of years, relations between the two countries have improved, paving the way for several significant cultural exchanges.

In April, famous Greek composer Mikis Theodorakis conducted the Choir and Symphonic Orchestra of Skopje in a concert of his new symphonic work, "Zorbas," at the National Theatre of Skopje, the FYROM capital. The concert was attended by 600 political and cultural personalities from FYROM, including President Kiro Gligorov, and 200 Greeks, mainly businessmen and members of parliament. Government officials from both countries saluted the concert and expressed their belief that it could be another step toward the establishment of better relations between their nations and finding a

lasting solution to the name problem.

COSMAS DEVELEGAS

### MACEDONIA (FORMER YUGOSLAV REPUBLIC OF MACEDONIA)

Currently dominating this region are two ethno-oriented bands. DD Synthesis, led by Dragan Dautovski, has begun an inspiring exploration of Macedonian folk music with its debut self-titled album (SJJ Records), while Anastasia has won recognition for its work on the soundtrack to Milce Mancevski's film "Before The Rain" (PolyGram France).

In March, Anastasia put on successful performances in Sarajevo, Bosnia, and the group's recent promo single, which includes the songs "Face" and "Burn," is a taster for a new album due in the fall. Meanwhile, a compilation of old, previously unreleased material by Anastasia is soon to be released in Greece.

PETAR JANJATOVIĆ

### SLOVENIA

The music scene is very much alive in Slovenia, despite limited opportunities in a market where the population is a mere 2 million. The most famous Slovenian band, Laibach, has been touring the U.S. to promote its new album, "Jesus Christ Superstars," but was due to return to Slovenia for a concert May 15 in the capital, Ljubljana, where it will perform with the Slovenian Philharmonic Orchestra to mark the European Month of Culture. As part of the same celebrations, Ljubljana is hosting a jazz festival, with such international guests as Tito Puente and James Carter, and the Druga Godba rock festival, which

will welcome guests from abroad and introduce new Slovenian bands, such as Hic Et Nunc, which has recently released an impressive second Labum, "Lava" (FV Music).

One of the veterans of the Slovenian scene, Zoran Predin, lead singer of long-running rock band Lacni Franz, has recently been working with the band Sukar, which performs Gypsy music. The resulting album, "Mentol Bombon" (Szas), features ethno arrangements of Lacni Franz's greatest hits, utilizing the Gypsy musical tradition as well as Balkan, Greek, and



Zoran Predin of Slovenian band Lacni Franz.

Hungarian melodies. The album has proved a great success and resulted in a recent sold-out gig in the prestigious Cankarjev Dom hall. Vlado Kreslin, a songwriter whose work has a sensitivity and poetic vigor similar to that of Predin, has put out a new album, "Pikapolonica" (Carna). Working with members of an old folk orchestra, Beltinska Banda, and his own band, Mali Bogovi, Kreslin has come up with a spellbinding combination of rock and more ethnic compositions.

PETAR JANJATOVIĆ

### ALBANIA

For a small nation with a widely scattered people and troubled history, Albania has an astonishingly rich and vibrant musical culture that is woven into the texture of everyday life. Traditional music runs close to the surface, and it's common to hear bus and taxi drivers giving their cassette players a workout by following Italian rave music with songs that may be hundreds of years old, performed unaccompanied or on ancient instruments.

Of the 6 million-7 million Albanians in the world, only 3.5 million live in the country itself, where there is a broad cultural division between the Ghegs in the north and the Tosks in the south. The differences between them are immediately noticeable in their music: Northerners complain that when southern singers perform it brings on the rain, and southerners consider the music of the north to be as harsh and unrelenting as the mountainous region from whence it springs.

Both groups share an appreciation of the music of the main cities, Tirana and Shkodër, with its wailing clarinets, impassioned singing, and wildly energetic drumming. The biggest concentration of expatriate Albanians is in the Kosovo province, currently part of Serbia. The Kosovar Albanians, in particular, use music as a way of asserting their national pride and identity in the face of government policies. But wherever they find themselves, Albanians respond fiercely to music and lyrics that often reflect immediate or historical events.

After the fall of the communists in 1992, there was a widespread revival of songs that had previously met with the regime's displeasure, as well as a sudden flood of newly composed paeans to democracy and freedom, both in the polyphonic songs of the south and the

balladry of the north. Conversely, there were instances of rough justice being meted out to people who were discovered listening to songs praising the hated former dictator Enver Hoxha and the Communist Party ("O light of the Party, O flower of Spring," etc.).

There is no recording industry or proper distribution network in Albania. The only medium is the cassette, usually sold in the street and usually pirated. Some musicians have used money earned abroad to set up their own home studios where they record themselves. The Lelas, a large extended family that numbers among its ranks rising star Shqiponja Lela, have done just this and have their fingers in musical pies ranging from wedding bands to the opera orchestra. The biggest stars, such as singers Parashqivi Simaku and Eli Fara, now work mostly outside the country to earn money, returning only for special occasions, such as last year's Miss Europa competition. Although the political situation in Kosovo has meant that the major state-run company does not handle much in the way of Albanian music, that role has been assumed by a host of tiny labels often financed by Albanian firms in Switzerland or Germany.

Some of this music is highly traditional, featuring just the two-stringed çiftelilute and vocals in the case of the outstanding Nikollë Nikprelaj. Other musicians take the same music and arrange it for synthesizer, saxophone, and drums (if you're lucky, otherwise a drum machine is used). The best such act is probably Vëllezerit Aliu (the Ali Brothers), much of whose material is original but nevertheless stays close to its folk roots. Attempts at pop music are less successful, and singers such as Francesk Radi, who suffered 10 years internal exile in the 1970s for his part in Albania's first rock festival, and Mira Konçi are to be applauded more for effort than results.

KIM BURTON

### BULGARIA

Bulgaria is heir to a rich musical tradition that is well-known worldwide. Folk ensembles such as the Grammy-nominated choir Le Mystère Des Voix Bulgares (Mystery Of Bulgarian Voices), Trio Bulgarka, and jazz-folk virtuoso Ivo Papasov are renowned abroad, while great Bulgarian opera singers, such as Alexandrina Milcheva, Anna Tomova-Sintova, Yulia Wiener-Chenishcheva, Nicola Ghiuzulev, and Nicolay Chiaurov, frequently appear on the international stage.

Although they are stars outside Bulgaria, they are at the bottom of the social ladder in their own country, due to the collapse of the economy during the last six years. The state operas have no money to stage new Bulgarian titles, and classical concerts have virtually ceased to exist. The average annual wage for a classical musician is less than \$400. The situation for pop and rock musicians is even worse. After a brief boom in American country music, linked to the opening of the country to Western culture, there was the phenomenon of the Bulgarian blues revival. The leading figures—Vasco "the Patch" Kamen, the Barred, and Podoune Blues Band—also played a prominent role in the struggle for democracy. But now blues and country are played only in small clubs and at political meetings, and rock musicians are stuck in a dead end. Even a folk-punk giant such as the band Control can barely manage to release albums on a regular basis, while famous groups of the past—including the Crickets,

FSB, Tangra, and Factor—are practically all washed up. During this period of belt-tightening, the only local genre that has flourished is "pub music," which is often mistakenly referred to as folk.

Although regarded in some quarters as low-class entertainment, pub music has unprecedented appeal, with most records achieving gold status (30,000 units) and top local acts, such as Sasha Vasseva, Extra Nina, Luna, Gloria, Ilia Loukov, and Valentin Valdes, able to sell 200,000-500,000 copies of an album. But out of the more than 50 radio stations in Bulgaria, only Vesselina and Signal Plus play music from this genre. The vast majority are slaves of the international top 40 format.

CHAVDAR CHENDOV

### ROMANIA

"From one world to another/From one country to another/From the land of longing/To the land without longing/From the land of pity/To the pitiless land..." The somber words of a traditional Romanian funeral song underline the practical function that music still performs here as a key element in any form of social gathering. In a nation that by 1989 had been battered by 25 years of brutal yet inefficient rule under the feared Communist dictator Nicolae Ceausescu, music has existed in isolation and has often been preserved in an almost-medieval folk state. But Romanian musicians are now stepping out onto the world stage with renewed confidence.

The 12-strong Gypsy ensemble Taraf De Haidouks have been storming the concert platforms of Western Europe, making a particular mark in France and Belgium. Their music comes from deep within the Gypsy soul, and it is no surprise that of the group's vast repertoire, one of its most moving songs is "Balada Conducatorului" (Ballad Of The Dictator), a traditional tune adapted to new lyrics that mock the late Ceausescu.

In March, the country's most radical and significant contemporary classical composer, Iancu Dumitrescu, who has been hailed in Britain and America as a key figure in the development of "new European music," made his debut U.K. performance with his virtuoso chamber octet, Hyperion, in London to significant acclaim.

The Romanian music industry has also been opening its arms to the outside world, and this year, for the first time, there was a five-day International Music Fair in Bucharest's Palace Hall. The event was attended by numerous Romanian companies with a license to sell foreign recordings, and it was announced that next year's event will actively encourage the participation of foreign companies themselves.

A new mood of determination among Romanian artists was evident at the annual Mamaia National Pop Music Festival, the most important event of its kind, when, on the eve of the televised show, 19 of the artists, led by singer Gabriel Cotabita, threatened not to perform unless they received proper contracts. The situation was resolved at the last minute, with organizers assuring the artists about their ownership of copyright with respect to future transmission of TV recordings.

Among the best-selling Romanian albums of 1996 were the Mircea Rusu Band's "Chef In Grozavesti" (Party In Grozavesti) on the Roton label and Marius Dragomir's "Party In Transylvania" on Metropolis.

OCTAVIAN URSULESCU and DAVID SINCLAIR

## TURKEY SHOWS PROMISE

(Continued from preceding page)

Unscored and passed down the generations, folk music found academic interest after the Turkish Republic came into being in 1923 and Turkey had shed its Ottoman rules. Republican-minded musicians toured Anatolia like butterfly hunters, capturing on paper the myriad regional melodies and boosting their popularity and academic respectability.

Today, most young Turks learn folk music and dances at school, and folk influences are strong in contemporary music. The traditional folk instruments are bangers, blowers, and pluckers, which together give a harsh, flat, yet textured sound compressed into about 1½ octaves. But the sound can be oddly haunting and expressive of Anatolian life.

With the beginning of the flood of internal migration came Arabesque, a form of music common throughout the Middle East and the subcontinent. Its fast beat is in sharp contrast to sanat muzugi and to the lyrics, which often voice the feelings of alienation and oppression that accompany migration.

Some contemporary artists, such as Sibel Can, are equally at home in almost all musical forms, while others are blending styles, generally "poppy-fying" art music and Arabesque, but also fudging the art music/Arabesque boundary into a poppy hybrid called "fantasy" music.

Subcultures, a valuable spur to musical expression internationally, do exist in Turkish cities, but rarely take root. The essential conservatism of Turkish society and the strong influence of the family help confine most subcultural expression to the streets rather than allowing it to become a whole self-chosen lifestyle.

Mazhar Alanson, one member of MFO, says, "Five years ago, if there was a heavy metal concert, the kids would go there with plastic bags with their heavy metal gear hidden inside."

But a differentiation of style is creeping in. Turkish rock, which flowered briefly in the '70s under such people as Erkin Koray before disappearing in the '80s, is making a comeback. "Now rock music is selling," says Sibelalaz. Groups such as Anya, Kargo, and Acil Servis have recently made a showing, while the aggressive breathless, mournful sounds of the American-born Ozlem Takin are also defining a new form of self-expression.

"Something is changing," says Sibelalaz. "They say the things that people want to hear, not love songs."

On her latest album, "Fem" (Sony Music Turkey), Sibelalaz combines light, rhythmical arrangements punctuated by Turkish motifs with, in places, some thoughtful lyrics.

"In Turkey we sing love songs, we don't like talking about our problems so much," she says. "My generation is trying to change this. On this album, I wanted to say that I have some problems."

She sings about hypocrisy and mercilessness on the track "Heberim Oslun" (I'll Let You Know) and about young lives lost to famine on the English-language "Little Child" (taken from Des'ree's 1994 debut album, "I Ain't Movin'").

If this sounds rather heavy, the music is not—it's mainstream Turkish pop. Sibelalaz promises more of the same for her third album. There will be "more about life, not love," she concludes. "There is so much pain in Turkey."

# INDIES STRUGGLE TO MAKE SENSE OF THE FUTURE

(Continued from page 1)

disers' Independents Conference in Phoenix as the crisis deepened. In marked contrast to those events, the Crescent City NAIRD meet, the last before the association shifts to its new Assn. for Independent Music moniker, found indie labels examining every possible avenue to ensure their survival during continuing tough sledding in the record business.

"Everybody's exploring what's going on," one distributor said. "It's unsettled water out there."

Said another distributor, "People are trying to stay a step in front of the changes rather than a step behind, as it has been the last year or two. People have been burnt, and they're just looking for the right deal."

Much of the activity was apparently spawned by the uncertain fortunes of the Alliance Entertainment Corp., the parent of Independent National Distributors Inc. (INDI), the country's biggest indie distribution entity.

Less than a week before NAIRD convened, Alliance announced first-quarter net losses of \$23.1 million (Billboard, May 24). In December, the company had posted 1996 losses of \$148.7 million, which it attributed to restructuring.

During a May 15 conference call with Wall Street analysts and investors, Alliance vice chairman Joe Bianco said that the company was discussing new financing options with more than one potential investor.

According to sources present at label meetings with INDI at NAIRD, the INDI representatives reiterated Alliance's position that a new infusion of capital looked imminent.

However, some took the point of view that Alliance's financial woes may very well be insolvable.

The head of one INDI-distributed label darkly called up a cinematic metaphor to describe Alliance's predicament: "Isn't there a scene in [Brian DePalma's film] 'Body Double' that's shot from the bottom of a grave, where the top looks like it's a million miles away?"

The incorporation of Alliance's Denver-based Passport Music Distribution into INDI also apparently spurred some labels to beat the bushes during NAIRD.

In early May, Alliance said it would stop operating it as a free-standing unit and fold it into INDI following Passport founder Toby Knobel's unsuccessful attempt to buy back the company. At about the same time that the decision to fold Passport was being made, Berkeley, Calif.-based Fantasy Records—which sources say accounted for \$7.6 million in sales for Passport in 1996—shifted its business for the Southeast and Southwest to Woodland, Calif.-based Distribution North America (DNA) (Billboard, May 10).

One distributor said, "There are many people who are out there aggressively looking [at different distributors], particularly out of the Passport/INDI camp . . . They were sniffing—[advancing those] 'what if/where do I go' scenarios."

Contacted by Billboard following the convention, INDI president Larry Stessel defended his company, saying that the distributor was current with its labels and not in any danger of shutting its doors.

"Not a single label has not been paid, period," Stessel said. "Labels have been paid, bills have been paid, nobody's getting screwed. We're not out of business, we're not [in] Chapter 11, we're not bankrupt."

Stessel said that INDI has contacted some 25-30 Passport labels about continuing to do business with the company and that "some have agreed, some have not." He added that, upon coming on board at INDI, "the first thing I did was pay everybody . . . [but] several labels opted to bail."

Regarding the current state of Alliance's discussions on financing, Stessel said, "I expect that [Alliance chairman/CEO] Al [Teller] will work out some kind of long-term financial situation."

Though the perceived instability of Alliance proved to be the prevailing topic at NAIRD, one distributor maintained that the company was not the only one being rocked by the uncertain climate in the business.

"[Alliance is] the heavyweight, but there's a large under-card," he said.

In this uncertain climate, distributors found that their dance cards were full, as one-on-one meetings with both established and new labels occupied virtually every free minute.

"It was definitely wall-to-wall meetings," one distributor said. "It was top-to-bottom of the daytime hours."

"I got a submarine sandwich in the bar and went up the escalator, talking as I was eating," another said. "I never stopped. I was still meeting at 4:45 on Saturday afternoon [the last day of convention meetings]."

"It's a good chance to say, 'The doors are open,'" said another wholesaler. "My one-on-ones were full."

Among the companies said to be aggressively courting new business were DNA, wholly owned by Valley Record Distributors since late last year; Allegro Corp. in Portland, Ore.; and M.S. Distributing Co. in Hanover Park, Ill.

"We've picked up several different labels," Allegro president Joe Micaleff said.

Some attendees believed that DNA, already the beneficiary of Fantasy's Passport business, could draw in additional trade. "[They] can pick and choose from 20 Passport labels," one label head said.

While the principal focus of attention at NAIRD was on national indie distributors, some suggested that a solid situation remained for regional indies' focused sales approach.

Tiffany Phillips, sales manager for the Memphis-based regional wholesaler Select-O-Hits, noted during the State of Distribution panel, "There are a lot of labels out there that are falling through the cracks . . . The majority of independent music out there isn't being sold on a national level."

Phillips added, "We really have to focus in on a lot of independent retail and the smaller chains."

Others suggested that the dicey distribution environment might be best avoided by selling direct. Melissa Boag of punk label Epitaph Records' marketing department said at one panel that the only thing stopping the label from selling direct is its lack of systems.

Talk about the tenuous retail situation, exemplified by the troubled Musicland and Strawberries chains, took a back seat to conversations about distribution in New Orleans, but panel discussions indicated that most believed that consumers have grown alienated by the prevailing chain-store environment.

"There's been a complete disconnection of the average retail chain from their customer," said Mike Dreese, CEO of the 17-store Newbury Comics chain in Boston. "The model for the

future is going to be the store that connects to their customer . . . How do you not just be a big, boring, vanilla box, but get connected?"

As Steve Glos, marketing director/audio product manager of M.S. Distributing, put it on a panel titled Retail

## ALLIANCE ENTERTAINMENT CORP.

in Today's Climate, it's a difficult time for distributors, labels, and retailers alike. "It's hard to tell people what I do without getting sympathy," he said. "It's like your dog died."

Addressing the glut of product in a marketplace that sees nearly 30,000 releases a year, Glos noted that "stuff is coming in, but it isn't going out. We've got the worst case of retail constipation I've ever seen in my life."

Glos called on indies to "take retail back from the majors. Obviously they don't have a clue of what's going on, and they are dictating how we sell [with minimum advertised price policies]."

However, the mood wasn't all doom and gloom. Several indie retailers

stepped forward to tell their success stories.

Panelist and veteran independent retailer George Daniels of Chicago-based George's Music Room said that it is possible to weather the storm if you have a niche and serve your customer base. "For 28 years I had fun and watched this business go full circle," he added.

Janie Ann Robert, a store manager of a New Orleans Musicland location, said that the chain has become more receptive to independent product and local acts.

However, other big chains have already beaten Musicland to the punch. Panel moderator Duncan Browne, GM of Rounder Records, noted that the Borders Books & Music web has become Rounder's biggest client in a few short years since Borders entered the music business.

The specter of online music sales was conjured up by several members of the Retail in the Future panel, but most agreed that, while computers will definitely play a role in the industry in years to come, the Internet will never displace conventional retail stores.

Epitaph's Boag said, "The next big controversy is going to be the Internet," but she added that it "will never substitute [for] the actual retail shopping experience."

Alicia Rose, GM of the Northwest Alliance of Independent Labels, the Portland, Ore.-based indie distributor, said, "The personality of the cranky record [store] clerk, the personality of the cranky customer . . . is what makes it interesting. [The Internet] is an interesting tool, but it's by no means a way of life."

Most reached the inevitable conclusion that the future of retail is clouded at present, and that technological developments that will shape the business will continue to unfold in unforeseen ways.

Don Van Cleave, owner of the Magic Platter in Birmingham, Ala., and president of the Coalition of Independent Music Stores, noted, "We had 8-tracks 25 years ago. I'm sure somebody in Tokyo knows what we're going to have, but I don't know what we're going to have."

Assistance in preparing this story was provided by Craig Rosen.

# CHARLATANS U.K. TO INVADE U.S. WITH MCA SET

(Continued from page 9)

"A week after Rob's funeral, we had a meeting. We wanted to finish the LP, but it was a question of, 'Are we going to see the Charlatans through?' We still felt we had unfinished business."

Continues Burgess, "There were a load of things we'd started but hadn't finished."

The album carries a sleeve note that says, "Dedicated to Robert James Collins" and concludes with the instrumental "Rob's Theme." After Collins' death, keyboard parts were contributed to the album and the band's live shows by Primal Scream's Martin Duffy, who is much praised by Burgess and Blunt for his role in seeing the Charlatans through a traumatic period.

Maryanne McGee, rock buyer for Tower Records' Glasgow, Scotland, store, says that demand has been high both for the band's current and previous material. "We were getting asked for the new one loads before it even came out," she says, "and the back catalog is phenomenal. 'Some Friendly' has been the best, but they all do really well."

MCA has brought forward the U.S. release of "Tellin' Stories," originally slated for July, to coincide with the first phase of the band's American road work. A tour of some 10 markets begins on the day of release, with a longer itinerary in place for the whole of August. Plans also include some U.K. festivals and dates in Japan.

As MCA VP of product management (U.S.) Robbie Snow points out, the signs are healthy for a second coming of the Charlatans U.K. in America. "We've been out working college radio with [the lead U.S. track] 'One To Another,' and the story is developing very nicely," he says.

Brian Phillips, operations manager at modern rock WNNX (99X) Atlanta, says, "I love the lead single ['One To Another']. It has a very propulsive feel, really energetic, and it reminds me of the Stone Roses." He adds that he and PD Leslie Fram were made aware of the excitement in Britain about the Charlatans during a recent trip to London.

"We're probably closer to dealing

with that record based on the groundswell we felt for them in London," says Phillips. "It's no secret that we get 200 records a week, and frankly I wasn't expecting a white-hot Charlatans record, but this one got special attention because of what we saw over there."

MCA will include two tracks on the U.S. album, "Two Of Us" and "Title Fight," which were B-sides at home and do not appear on the domestic edition. All five group members, including Collins, are listed as songwriters. The Charlatans U.K. are published by Warner/Chappell.

"One To Another," a No. 3 U.K. hit from the album last September, on June 30 will go to commercial alternative radio with a package of remixes. Other elements of MCA's launch are also piecing together. "We're setting the record up with independent retailers," says Snow. "They've been getting pretty excited about it, and the press has been good."

Snow marketed the first Charlatans

U.K. album during his time at RCA.

"They were hot then," he says, "and our intention is to get them back to that." Asked what, apart from the obvious trials and tribulations, prevented their progress in the interim years, Snow adds, "I think they've recorded a phenomenal album this time. The second album ['Between 10th & 11th'] was a great record as well. They've all been good, but the impact of the first was that it was breaking at the time the Manchester scene was happening. It was timely."

Snow feels that timeliness is now on the band's side again, as the group fits the rave sensibility of such hot British acts as the Prodigy and the Chemical Brothers. That duo's Tom Rowlands supplies loops on three tracks on "Tellin' Stories," and Burgess was guest vocalist on the Chemical Brothers' 1995 single "Life Is Sweet."

"We've always had a sense of purpose," says Blunt, "and that purpose is even bigger now. It's a strength of conviction."



**Fond Memorial.** The Fraternal Order of Police (FOP) hosted a service on National Peace Officers' Memorial Day honoring the 120 police officers killed in the line of duty in the past year. President Clinton served as the keynote speaker, while Sony Music Entertainment president/COO and major FOP supporter Thomas D. Mottola joined him on the dias. Epic Records artist Gloria Estefan sang "Always Tomorrow" to the more than 20,000 spectators gathered in front of the Capitol building in Washington, D.C., Pictured, from left, are Clinton, an unidentified officer, Mottola, and Estefan.

## KEN BERRY ASSUMES NEW WORLDWIDE POST

(Continued from page 1)

Music, a new worldwide post reporting to Fifield. In his new position, Berry takes over responsibility for the company's North American record group from Charles Koppelman, who is leaving EMI after an eight-year association (see story, page 1). EMI Music Publishing remains under the direction of chairman/CEO Martin Bandier, who continues to report to Fifield (Billboard Bulletin, May 28).

EMI Group chairman Sir Colin Southgate stresses the need for a more cohesive approach to the global music market, if the company is to reach its goal of market leadership. "If you're not involved in, for example, what's happening in Thailand and not involved with the issues Germany has with international product," he says, "it's very difficult to get that part of the equation right. I think Ken will bring that to the North American business."

Berry, 44, joined EMI in 1992 when the publicly traded Thorn EMI bought Richard Branson's Virgin Records for \$957 million. One of Branson's original Virgin partners, he became the label's chairman/CEO after the EMI purchase. In September 1994, Berry gained additional stripes as president/CEO of EMI Records Group International, a new unit responsible for the world outside North America. His latest assignment embraces the latter division (more recently known as EMI Music International), EMI Capitol, and Virgin.

Southgate ranks EMI Music at No. 3 in the global music market behind PolyGram and Warner Music and at No. 2 in the world outside North America. He contends that the company has been as effective as its competitors in converting the repertoire of American artists into world sales, "but we have not had as much product as others [to convert]." The group's roster includes such internationally popular stars as Janet Jackson, he adds, "but not too many Celine Dions."

Southgate states that over the past three years in his EMI role, Berry has a track record of success in identifying which acts should be a global priority—"then we deliver that better than anybody else." He adds, "It will be much easier [in his new post] for Ken to deliver a worldwide plan covering everywhere from Vancouver and Seattle to Buenos Aires and Sydney."

Berry's appointment signals a refocusing of EMI's business on music, according to Southgate. "We'll tweak that side," he says, while acknowledging that the group's American labels "are in better shape than they've been in a long time." Koppelman did "a great job," adds the EMI Group chairman. "I'm not here to say rotten things about Charles." Nevertheless, he acknowledges that "a layer of management" has been removed.

Berry will be based in Los Angeles, the new location for EMI's North American label headquarters. Sources suggest he will be assisted by Rupert Perry, currently president of EMI Music Europe, who in the late '80s was president of EMI America Records. Perry could not be reached for comment by press time.

Southgate says that Koppelman's departure is the first step in the company's "transition" to a new generation of executive leadership. Noting his own planned retirement in July 2000, he says that his desire is to have EMI's team for the new millennium in place by then. Asked whether Berry will be president of EMI Music in succession

of Fifield at that time, he responds, "If—no—when Ken succeeds [in his new responsibilities], I am sure that the next step is that he takes over."

Southgate is, though, quick to emphasize his view that "three years is a long time." He states that "Jim feels very positive."

Southgate agrees that Fifield and Berry are similar personalities—each is noted for a no-frills, cost-conscious attitude—but says that he feels the loss of a personality of Koppelman's flamboyance will not be missed. "There are enough flamboyant people around in EMI Music."

As for renewed speculation the changes have sparked about a planned sale of EMI's music operations, Southgate says that nobody has ever made an offer to buy and that nobody is wait-

ing to do so now.

Berry's appointment and Koppelman's departure were announced as part of the EMI Group's results for the year to March 31. The figures, released May 27, show that 117.2 million pounds (\$187.52 million) has been allocated for the U.S. restructuring,



SOUTHGATE

which, the company statement notes, includes "office closures and asset write-offs." Elsewhere, the statement says that the management changes are being made in part "to resolve issues arising from the North American retail industry."

## KOPPELMAN AMONG TOP EXEC DEPARTURES

(Continued from page 1)

to eliminate its U.S. corporate management layer.

Koppelman is now gone, along with some 35 other staffers, including his second in command, Terri Santisi, executive VP, and Sue D'Agostino, VP of corporate communications (Billboard Bulletin, May 28).

"For him, it's a great escape," says a person close to Koppelman who requests anonymity. "He didn't like the job. He sees himself as a music man who wants less administrative work. He'll be looking at a lot of options that are open."

The fate of another major group staffer, Don Rubin, executive VP of A&R, was unknown at press time, and he was not available for comment. Koppelman himself referred calls for comment on the development to his New York publicist.

Another key group executive, Patrick Quigley, former senior VP of marketing, moved from that post earlier this month to Capitol Nashville as executive VP/GM.

Responsibility for North American music operations now shifts to Ken Berry, president of the newly formed EMI Recorded Music (see story, page 1). Berry will be based in Los Angeles, the new location for EMI's North American record headquarters.

"Ken will be nearer to the [U.S.] labels," says EMI Group chairman/CEO Sir Colin Southgate, and their chiefs—who previously reported to Koppelman—will be accountable to him. "I suspect Ken will be looking at the roster. Knowing Ken, he's probably already looking at the roster. He will spend time on the music itself."

Southgate calls media-shy Berry's approach "low-key and quiet." He adds, "It seems to work with artists."

While rumors began to circulate on the closing of the North American group Friday, May 23, one staffer there said employees were shocked to arrive back in the office on Tuesday, May 27, after the Memorial Day holiday, to find a memo on their desks from EMI Music president/CEO Jim Fifield.

Most shocking in the memo sent to employees worldwide, a copy of which was obtained by Billboard, was its reference to the fact that "a number of people will be leaving the company" following EMI's changes.

In the memo, dated May 27, Fifield explained that the company will "now run as two businesses—Recorded Music and Music Publishing," with the

former being headed by Berry.

Berry, president/CEO of EMI Music International and chairman/CEO of Virgin Music Group, is now also responsible for U.S. music operations, including the EMI and Capitol labels, EMI Christian Music Group, EMI Classics, and EMI Music Distribution.

Fifield says in the memo that Berry's "initial focus will be on strengthening our North American business, which is critical to our ability to compete in the world market."

Asked about further changes, an EMI spokeswoman says, "The next six to 12 months will be the period during which Ken will be looking at the restructuring of U.S. operations."

Capitol Records president Gary Gersh, EMI Records president Davitt Sigerson, and Virgin Records U.S. president Phil Quartararo could not be reached for comment on the EMI changes by press time.

In music publishing, New York-based Marty Bandier will stay on, the memo states, continuing as chairman of EMI Music Publishing Worldwide. Bandier has been a close friend and business associate of Koppelman's for more than two decades.

Both Berry and Bandier continue to report directly to Fifield.

In New York, EMI Music staffers, including Fifield, will move from

In the year, the EMI Group—which encompasses all EMI label and publishing operations and the HMV retail chain—made a profit before taxes and excluding the restructuring costs of 380.5 million pounds (\$608.8 million) on revenue of 3.39 billion pounds (\$5.42 billion).

Profits were up 3.6%, while revenue fell by 128 million pounds (\$204.8 million). However, the company statement is at pains to point out that the group's performance has been strongly hampered by the strength of the British pound. The statement says that at constant exchange rates, profits would have been up 11.7% on revenue up by 1.8%.

In practice, the statement shows, EMI Music revenue dropped from 2.7 billion pounds (\$4.32 billion) to 2.49 bil-

lion (\$3.98 billion), while profits grew from 365.2 million pounds (\$584.32 million) to 374.9 million pounds (\$599.84 million).

At HMV, revenue rose from 771.2 million pounds (\$1.23 billion) to 878.8 million pounds (\$1.4 billion), and profits were up from 19.6 million pounds (\$31.36 million) to 25.1 million pounds (\$40 million).

The value of EMI Group shares dropped by 4% after the results announcement, though Southgate says he regards the current worth of the company as "fair."

The company says it is returning 520 million pounds (\$832 million) of capital to investors in a share buyback. The details of the buyback are due to be revealed before the group's annual general meeting July 18.

Co. in association with New York real-estate mogul Samuel LeFrak.

In addition to a record company, the partners were owners of the former CBS publishing unit, whose catalog strength, including ownership of the former MGM publishing operations, Big 3 (Robbins-Feist-Miller), put EMI's publishing operations on equal footing with Warner/Chappell as the world's largest publishing setup.

At EMI, Koppelman originally worked to further establish SBK Records, while Bandier took day-to-day control of publishing operations.

Santisi entered the EMI Music picture after she played a role in the EMI Music buyout of SBK as a member of the accounting firm of Ernst & Young. She originally worked for Bandier, but after 1992, when Koppelman was named to the North American group post, she joined him there.

Although losing their longstanding corporate relationship, Koppelman and Bandier will, a source says, "always be friendly and indebted to each other. It's unlikely, however, that Marty would leave [EMI Music]. He's doing a great job, and he's highly paid."

*Assistance in preparing this story was provided by Adam White and Jeff Clark-Meads in London.*

## Industry Concerns Over Piracy In Israel Prompt Raid

LONDON—Increasing international record industry concerns about the level of pirate exports from Israel have resulted in the first raid on a CD plant there.

Five major labels have also asked an Israeli court for an injunction against the Haifa-based plant, CDI Limited, to stop further production of unlicensed discs.

The action, which is being coordinated by the International Federation of the Phonographic Industry (IFPI) in London, is the result of rising alarm at the level of Israeli-made pirate CDs appearing in the European Union.

IFPI lawyers have applied to the civil court in Haifa for an order forcing CDI "to disclose documentation concerning known shipments of

infringing CDs to Luxembourg, Holland, and Germany."

Papers lodged by the body say one of the distributors of Israeli-made pirate product in the EU is the now Luxembourg-based Patricia Records. When it was based in Aarhus, Denmark, in the late '80s, Patricia's innovative use of copyright legislation resulted in a new pan-European law being passed to close the loophole Patricia had exploited.

The IFPI legal documentation says that during the raid on CDI, 2,500 discs were seized of international repertoire from such acts as the Beatles, the Doors, and Elvis Presley. In addition, 230 masters, each containing 16-20 different titles, were also confiscated, says the IFPI.

JEFF CLARK-MEADS

## HUNDT STEPS DOWN

(Continued from page 4)

release that while "I respect him very much, it's time for a change at the top. Mr. Hundt is from the old school, which still clings to the notion that more regulation, not less, is needed in the marketplace."

Another industry official says, "Hundt could have moved the process a bit faster. While he's a bright guy, I think he had a personal agenda. In the future, we'd like to see the new commission move things through more rapidly."

## DVD AUDIO STANDARD

(Continued from page 3)

Rosen says the ISC has not yet had detailed discussions about the packaging or marketing of audio DVD.

"There are sound quality and business issues that need to be resolved for a successful product to be introduced," she says.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**STILL STAYIN' ALIVE:** The cyclical nature of music trends never ceases to amaze this writer. The Bee Gees rode the crest of the disco dance wave, fell off after the "disco sucks" era, and are now back in vogue. "Alone" (Polydor/A&M), their 42nd charting single, earns Hot Shot Debut honors for its No. 34 bow on the Hot 100. With 14,000 units scanned, the single is also the highest new entry on Hot 100 Singles Sales list, at No. 38. Of SoundScan's eight geographical sales regions, 41% of the scans were in the mid-Atlantic and South Central regions. Airplay at 111 monitored stations contributes to the song's 11 million audience impressions. "Alone" is receiving the bulk of its airplay from AC outlets. The song is ranked in the top 10 at 31 stations, including influential AC players like KESR Little Rock, Ark. (43 detections), and KIOI (K101) San Francisco (33 detections).

The Bee Gees may be best known for their dancing disco days, but the group had many Hot 100 singles before gold lamé bell-bottoms became fashionable the first time around. If your memory serves you well, you'll remember that their first single to chart was 1967's "New York Mining Disaster 1941 (Have You Seen My Wife, Mr. Jones)," and that the group has had nine No. 1's on the Hot 100. Monday (2) on ABC-TV, the act will receive a lifetime achievement award on the World Music Awards show. In addition, the Bee Gees will tour this summer for the first time in 15 years; dates will be announced June 20.

**HAT TRICK:** With scans totaling 85,000 units, "It's Your Love" by Tim McGraw (With Faith Hill) (Curb) levitates 13-9 on the Hot 100 and jumps 6-3 on Hot 100 Singles Sales because of a 12% sales gain. The song has 51 million audience impressions at country radio (see Country Corner, page 51).

This is McGraw's highest-charting Hot 100 single to date. With sales of this magnitude, he may well catch up with Billy Ray Cyrus' record-breaking "Achy Breaky Heart" (Mercury); in its best week, that single scanned 111,000 units and rose to No. 4 on the Hot 100.

**SOUNDTRAX SINGLES PART II:** Two more singles from films enter the Hot 100 this issue, bringing the total to 13. Michael Bolton's "Go The Distance" (Columbia), from "Hercules," bows at No. 56, and Jay-Z's "Who You Wit" (Qwest/Warner Bros.), from "Sprung," comes in at No. 84. Both UB40's "Tell Me Is It True" (Virgin), from "Speed 2: Cruise Control," and Deborah Cox's "Things Just Ain't The Same" (Arista), from "Money Talks," hit retail on Tuesday (3). Two singles from Tommy Boy's "Nothing To Lose" soundtrack, Coolio's "C U When U Get There" and Lil' Kim's "Not Tonight (Ladies Night)," arrive in stores June 17. Meanwhile, the title track from "Men In Black" by Will Smith (Columbia) isn't slated for release yet, but a single is likely. All release dates are subject to change.

**AT A STORE NEAR YOU:** Here's a rundown on which singles retail Tuesday (3). Barry Manilow, who hasn't been on the Hot 100 in 11 years, releases "I'd Really Love To See You Tonight" (Arista), and Steve Winwood, who has been absent from the chart since 1990, returns with "Spy In The House Of Love" (Virgin). Other new singles include 12-inch vinyl of Qkumba Zoo's "I'm Scared, You're Scared (Cloud Eyes)" (Arista), a rap remake of the Isley Brothers' "Smokin' Me Out" by Warren G Featuring Ron Isley (G Funk/Def Jam/Mercury), and "Smile" by Scarface Featuring 2Pac & Johnny P (Virgin).

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	4	4	DA' DIP	MC LUSCIOUS FEAT. KINSUI (BIG BEAT/ATLANTIC)
2	3	6	SPIRIT	SOUNDS OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVE/A&M)
3	2	4	IT'S OVER NOW	DANNY BOY (DEATH ROW/WINTERSCOPE)
4	—	1	RHYTHM OF LOVE	DJ COMPANY (CRAVE)
5	6	5	GET YOUR GROOVE ON	GYRL (SILAS/MCA)
6	7	9	GONNA LET U KNOW	LIL BUD & TIZONE FEAT. KEITH SWEAT (ISLAND)
7	8	3	FULTON ST.	LESCHIEA (WARNER BROS.)
8	1	11	WU-RENEGADES	KILLARMY (WU-TANG/PRIORITY)
9	10	5	KEEP IT ON THE REAL	3X KRAZY (NOO TRYBE/VIRGIN)
10	14	2	WAKE ME UP (WHEN THE WORLD'S WORTH WAKING UP FOR)	KYLE VINCENT (CARPORT/HOLLYWOOD)
11	25	4	FEMININITY	ERIC BENET (WARNER BROS.)
12	—	2	YARDCORE	BORN JAMERICANS (DELICIOUS VINYL/RED ANT)
13	9	5	A DOZEN RED ROSES	TAMMY GRAHAM (CAREER/ARISTA)
14	—	1	SERENADE	SHADES (MOTOWN)
15	12	6	DA FUNK	DAFT PUNK (SOMA/VIRGIN)
16	11	9	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)
17	13	6	G.O.D. PT. III	MOBB DEEP (LOUD/RCA)
18	—	1	IF YOU WALK AWAY	GOODFELLAZ (AVATAR/POLYDOR/A&M)
19	—	1	CRUSH	ZHANE (ILLTOWN/MOTOWN)
20	16	7	EMOTIONS	TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
21	15	7	LOVE IN AN ELEVATOR	JOHNNY GILL (MOTOWN)
22	17	8	BETTER MAN, BETTER OFF	TRACY LAWRENCE (ATLANTIC)
23	—	1	LOVE II LOVE	DAMAGE (CRITIQUE)
24	24	3	I GAVE YOU EVERYTHING	4PM (NEXT PLATEAU)
25	19	11	I MISS YOU A LITTLE	JOHN MICHAEL MONTGOMERY (ATLANTIC)

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

## RAMBLERS RETURN TO THE STUDIO

(Continued from page 10)

each other in the late '70s, and now we get together whenever there's a gig," says Virginia resident Seeger, who sees West Virginian Schwarz semi-regularly at old-time (often called old-timey) music gatherings like fiddlers' conventions and summer camps, and upstate New York resident Cohen whenever the three play together—which is as many as five times a year, or none.

"We have our own careers," continues Seeger, who is the half-brother of Pete Seeger and uncle of Smithsonian Folkways staffer Tony Seeger. "I've always been a soloist, Tracy plays Cajun music, and John's been a college professor. But whenever we get together, we always come up with some ideas to keep the music fresh to us—and there seemed to be enough there to make us want to do another record."

The Ramblers realize also that their approach to music—after nearly 40 years—remains unique. "To be perfectly honest, we don't sell a lot of records," says Seeger. "We've stayed in our corner here and become what Nat Hentoff once called us—'eclectic specialists.' We have a lot of different styles within the seemingly small area of old-time Southern string bands, which really was a major part of American music from the 19th century to the early 20th century. Basically, all old-time artists had different styles, and we try to represent those which have resonated with us individually."

There ain't no new direction, then, on "There Ain't No Way Out," just the Ramblers' totally respectful take on traditional old-time music sources—including the Carter Family, the Monroe Brothers, and Uncle Dave Macon, and more obscure, down-home stylists. Genres represented in the 26-track set also include Cajun, bluegrass, coal mine, play-party, and praise.

The Ramblers' impact, as Cohen notes in an essay in the 24-page CD booklet, was always greater than their income. Their immense influence on today's folk music fans obviously continues, as Dunlap notes that Smithsonian Folkways is getting calls from older and younger radio programmers alike.

One younger programmer is Josh Reid, host of "Moonshine," a Sunday-morning program on Columbia University's WKCR New York that features a mix of old-time, traditional, folk, and bluegrass. He interviewed Cohen on the show a couple of months ago and plays Ramblers recordings regularly.

"I just really love them," says Reid, a "loather" of his own generation's music who grew up listening to Ramblers tunes because they included "kids songs" and "fun songs." "Most of their songs are comical or tell a story," he adds, noting also that the Ramblers "love the history of old-timey music about as much as the music itself."

After nearly four decades, of course,

## JOHAN

(Continued from page 88)

or hype. Johan and Excelsior do just that. They are real people."

If U.S. radio is sufficiently charmed by "Everybody Knows," Johan should introduce itself here in the flesh with a late-summer tour. The group is currently negotiating for an American booking agency (with Monterey Peninsula Artists and Little Big Man said to be in the running). The band is managed and booked in Europe by Jan Ten Boom of the Boom! Agency, based in Joure, the Netherlands. Johan's songs are published by Vision Music, a division of EMI Music Holland.

the New Lost City Ramblers have become part of the history they have done so much to preserve. "We're aware of our influence," notes Seeger, "but we like to feel that we still have something to offer not only from the historical perspective, but that's also immediate as music."

But besides the Ramblers' well-known history and significance, the group members' recognition as individuals "helps tremendously in marketing," says Dunlap. "People know who they are, and we can take advantage of their individual projects."

These include their previous Smithsonian Folkways releases, and Seeger's forthcoming "Close To Home" compilation of 1952-1967 field recordings he made in the South.

But the major promotional opportunity behind "There Ain't No Way Out" hinges on the group's sole scheduled performance this year, a June 28 appearance at "Celebrating The Revival Of Old-Time Music And Dance," the third annual Ralph Rinzler Memorial Concert on the National Mall in Washington, D.C. The concert coincides with exhibitions of Cohen's music photography and illustrations by the Corcoran Gallery of Art, along with the Corcoran's screening of his music and film documentaries in conjunction with the

## TAYLOR'S 'HOURLASS'

(Continued from page 6)

I have a relationship with them. They're interested in my records and know they're there," he says. "It's always a crowded marketplace, but this spring, it seems there's room out there for my stuff. It's very touching."

The artist also acknowledges that he has given more than ever before to promote this project: "Though I've had some misgivings about becoming an animal of the marketplace, I feel out of respect for the music that I wanted to accompany it as it goes out into the world and follow it along a little bit." Taylor cites Columbia president Don Ienner as a significant inspiration: "He has really taken a personal interest in it, which has made a major difference."

Says Ienner, "James is one of the most talented performers to ever live, and he really did his job with this one. When you have an artist with success over almost three decades who continues to defy trends and produce quality records, we wanted to let his audience know how proud he is of this record."

"We plan to work this album for a year," Ienner adds. There are that many good songs. We look at the reviews, and they're phenomenal, as if we wrote them ourselves."

Without a doubt, a high-visibility publicity campaign to bring him face-forward to the masses has been a primary element of Taylor's instant chart success. He has scheduled numerous appearances, including the New Orleans Jazz & Heritage Festival and an A&E "Live By Request" special. Already, he has made stops by "The Rosie O'Donnell Show," "The Tonight Show With Jay Leno," "CBS This Morning," and "The Today Show."

As well, he has gained near-staple status recently at VH1 with a performance on its April "Honors" special, and as the subject of an episode of "Archives," which rebroadcast old talk-show appearances by Taylor.

And, debuting May 30, he became the focus of the latest installment of the network's acclaimed hourlong "Story-

National Gallery of Art.

Smithsonian Folkways' campaign will include advertising with bluegrass and folk radio programming, print, and other media, says Dunlap, together with spreading fliers and catalogs and affiliating with compatible organizations. The label also is working with Koch in securing listening stations and encapts.

Kevin McAleer, buyer for the six-store, Washington, D.C.-based Olsson's Book & Records, specifically requested "There Ain't No Way Out" from his Koch representative, and his confidence stems not only from the Ramblers' upcoming local appearance and the Cohen exhibit tie-ins, but from his stores' strength in the eclectic mix he terms "NPR music."

"Remember that just before the Beatles and all that came 'Tom Dooley' and the whole folk phenomenon," says McAleer. "It's still there—and never went away. Not everybody wants to listen to light rock or have their brain pummeled. There's a ton of great music there, and as people go through the aging process, having been rock fans and gone as far forward with it as they want to, they turn around to find where the music came from, and the New Lost City Ramblers are exemplars of that."

tellers" series, which offers performances and chat in an intimate setting.

"To see the Bee Gees and now James Taylor still attractive in an era where artists seem to come and go, he is one of the cornerstones of contemporary music," says John Sykes, president of VH1. "Seeing an adult audience stay true to these artists reinforces their power at retail," he adds. "The record business is speaking not just to teens, but to a very loyal segment of buyers who want to stay in touch with their favorite artists."

The first single from "Hourglass," "Little More Time With You," began its journey last week at adult top 40 and adult contemporary radio (it received the most new airplay at AC among burgeoning songs).

"We've embraced James Taylor for years and continue to do so. We still have a couple of his songs in our gold library, so it's nice to have a chance to keep him exposed in the market," says Rick Johnson, PD and operations manager for AC WVAF Charleston, W.Va., which added "Little More Time" two weeks ago. "There's a nice buzz on James, the album, and the new single, which is a nice, uptempo, typical James Taylor-style song."

VH1 is supporting the single with a live performance clip pulled from "Storytellers." In addition, Taylor, on May 28, began shooting a cinematic-flavored video in Santa Fe, N.M., for a second album track, "Enough To Be On Your Way." VH1 has already committed to airing the cut, which Kerr says may or may not be worked on the airwaves.

Taylor, too, will do his part to keep the wheels rolling with a major tour opening June 29 in Canada and ending in mid-September in New York, and a fall profile special on PBS, which will again draw on his adult core.

"We feel really good about the future," Kerr says. "He is so personable when he talks; he's very real and warm and is such a great performer. People have every reason to love him."

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JUNE 7, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	1	16	SPICE GIRLS ▲ <sup>2</sup> VIRGIN 42174 (10.98/16.98)	3 weeks at No. 1 SPICE	1
2	2	95	5	BOB CARLISLE ▲ DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	2
				★★★ Hot Shot Debut ★★★		
3	NEW ▶		1	KRS-ONE JIVE 41601* (10.98/16.98)	I GOT NEXT	3
4	NEW ▶		1	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
5	3	4	10	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
6	6	9	3	HANSON MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	6
7	5	2	5	GEORGE STRAIT MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
8	4	3	5	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
9	NEW ▶		1	JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
10	NEW ▶		1	FOO FIGHTERS ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
11	9	7	47	THE WALLFLOWERS ▲ <sup>2</sup> INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
12	7	5	28	SOUNDTRACK ▲ <sup>3</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
13	8	8	67	JEWEL ▲ <sup>3</sup> ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
14	10	10	15	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
15	NEW ▶		1	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	15
16	11	6	63	CELINE DION ▲ <sup>8</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
17	12	12	46	LEANN RIMES ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	3
18	NEW ▶		1	SAMMY HAGAR TRACK FACTORY 11627/MCA (10.98/16.98)	MARCHING TO MARS	18
19	NEW ▶		1	TOAD THE WET SPROCKET COLUMBIA 67862 (10.98 EQ/16.98)	COIL	19
20	15	21	4	VARIOUS ARTISTS VIRGIN 42186 (16.98 CD)	PURE MOODS	15
21	13	11	3	BEE GEES POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
22	16	16	73	NO DOUBT ▲ <sup>7</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
23	14	14	37	BLACKSTREET ▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
24	NEW ▶		1	MICHAEL JACKSON MJJ 68000*/EPIC (10.98 EQ/17.98)	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	24
				★★★ Greatest Gainer ★★★		
25	30	32	6	SAVAGE GARDEN COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
26	17	13	4	INDIGO GIRLS EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
27	18	19	5	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
28	25	27	24	THE VERVE PIPE ● RCA 66809 (10.98/15.98) HS	VILLAINS	24
29	20	18	12	U2 ▲ ISLAND 524334* (11.98/17.98)	POP	1
30	27	23	43	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	17
31	22	25	3	MEREDITH BROOKS CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
32	28	31	16	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS	HOT	28
33	19	15	15	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
34	21	28	6	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA.	5
35	24	22	49	TONI BRAXTON ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
36	23	24	11	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
37	26	20	37	DEANA CARTER ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
38	NEW ▶		1	JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	38
39	29	30	11	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
40	39	43	11	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	39
41	35	42	6	ROME RCA 67441* (10.98/15.98)	ROME	35
42	44	44	56	DAVE MATTHEWS BAND ▲ <sup>2</sup> RCA 66904 (10.98/16.98)	CRASH	2
43	34	35	28	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
44	46	39	10	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
45	38	36	29	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
46	33	33	13	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24
47	37	40	7	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
48	31	26	11	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
49	43	51	19	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	43
50	40	37	14	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
51	41	38	33	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
52	47	46	14	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
53	42	34	16	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	45	41	16	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
55	60	71	12	MATCHBOX 20 LAVA 92721/AG (7.98/11.98) HS	YOURSELF OR SOMEONE LIKE YOU	55
56	48	52	30	SOUNDTRACK ▲ <sup>3</sup> CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
57	54	66	8	TONIC POLYDOR 531042/A&M (8.98/10.98) HS	LEMON PARADE	54
58	51	47	35	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
59	53	50	17	JONNY LANG ● A&M 540640 (8.98/10.98) HS	LIE TO ME	50
60	50	45	9	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
61	32	17	6	YANNI PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
62	49	56	39	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
63	73	104	3	VARIOUS ARTISTS ASTRALWERKS 7550/CAROLINE (10.98/13.98)	MTV'S AMP	63
64	59	53	37	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	48
65	52	48	9	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	24
66	57	62	39	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
67	77	96	7	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	67
68	61	57	27	BUSH ▲ <sup>2</sup> TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
69	56	54	14	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
70	72	77	11	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	70
71	64	84	4	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
72	55	58	5	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
73	81	87	30	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
74	62	55	11	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
75	70	61	49	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
76	58	49	7	SOUNDTRACK LONDON 828867 (10.98/16.98)	GROSSE POINTE BLANK	31
77	36	29	3	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	29
78	65	60	7	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
79	67	67	102	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
80	76	86	11	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	76
81	68	75	7	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
82	66	69	28	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
83	74	68	48	KEITH SWEAT ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
84	63	64	25	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
85	69	65	15	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	50
86	82	78	51	METALLICA ▲ <sup>3</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
87	87	85	13	WHITE TOWN BRILLIANT*/CHRYSALIS 56129/EMI (10.98/15.98) HS	WOMEN IN TECHNOLOGY	84
88	NEW ▶		1	SOUNDTRACK MCA SOUNDTRACKS 11628/MCA (10.98/17.98)	THE LOST WORLD: JURASSIC PARK	88
89	78	79	27	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
90	75	74	9	WARREN G ● G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
91	79	70	23	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	54
92	86	83	32	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
93	88	82	34	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
94	90	81	31	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
95	84	72	30	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
96	85	63	34	KENNY G ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	2
97	71	59	26	SOUNDTRACK ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
98	93	98	17	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	92
99	95	107	30	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
100	83	80	55	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
101	89	125	4	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	89
102	92	100	5	ERASURE MUTE/MAVERICK 46631/WARNER BROS. (10.98/16.98)	COWBOY	43
103	80	73	30	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
104	101	112	4	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98)	D.J. MIX '97 VOL. 2	101
105	NEW ▶		1	SOUNDTRACK VIRGIN 44203 (16.98 CD)	THE FIFTH ELEMENT	105
106	115	—	2	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	106
107	103	118	96	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
108	105	132	22	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
109	102	116	67	2PAC ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	106	120	8	VARIOUS ARTISTS INTERSCOPE 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	106
(111)	143	148	23	THE CARDIGANS ● TRAMPOLINE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) [CS]	★ ★ ★ PACESETTER ★ ★ ★ FIRST BAND ON THE MOON	35
112	97	92	5	JIMI HENDRIX EXPERIENCE HENDRIX 11599/MCA (10.98/16.98)	FIRST RAYS OF THE NEW RISING SUN	49
113	91	91	7	BIG MIKE RAP-A-LOT/NOO TRYBE 44099/MIRGIN (10.98/16.98)	STILL SERIOUS	16
114	99	93	15	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
115	110	115	36	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) [CS]	FASHION NUGGET	36
116	96	89	58	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
117	94	88	29	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) [CS]	MEASURE OF A MAN	40
118	104	99	5	ZHANE ILLTOWN 530751/MOTOWN (10.98/16.98)	SATURDAY NIGHT	41
119	107	109	10	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
120	100	94	6	INXS MERCURY 534531 (10.98 EQ/16.98)	ELEGANTLY WASTED	41
121	111	110	16	SILVERCHAIR ● EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
122	109	111	14	SOUNDTRACK ● NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
123	98	76	9	JON SECADA SBK 55897/EMI (10.98/15.98)	SECADA	40
124	116	117	19	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) [CS]	DUNCAN SHEIK	83
125	108	97	9	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	45
126	127	131	64	311 ▲ CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
127	126	133	40	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
128	134	146	31	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
129	118	—	2	THE BRAND NEW HEAVIES DELICIOUS VINYL 5019*/RED ANT (10.98/16.98)	SHELTER	118
130	123	123	15	VARIOUS ARTISTS GRAMMY 553292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
(131)	141	141	32	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
(132)	157	—	2	OMC HUH! 533435/MERCURY (10.98 EQ/16.98) [CS]	HOW BIZARRE	132
133	112	106	6	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
134	119	122	9	QUEENSRYCHE EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
(135)	NEW ►	1	PETER CETERA RIVER NORTH 161250 (10.98/16.98)	COLLECTION: YOU'RE THE INSPIRATION	135	
136	133	154	34	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
137	135	155	6	VARIOUS ARTISTS COLD FRONT 6245/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS	135
138	146	189	26	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
139	132	134	33	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
140	120	101	17	JIM BRICKMAN ● WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
141	124	127	80	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
(142)	165	200	3	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) [CS]	PARADISE IN ME	142
(143)	NEW ►	1	BLESSID UNION OF SOULS EMI 56716 (10.98/15.98)	BLESSID UNION OF SOULS	143	
144	130	124	35	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
(145)	158	167	34	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
146	137	168	7	FREAK NASTY HARD HOOQ/POWER 2111/TRIAD (10.98/15.98) [CS]	CONTROVERSE... THAT'S LIFE...AND THAT'S THE WAY IT IS	137
147	121	119	92	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
148	136	135	83	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
149	122	103	7	WYNONNA CURB 11583 (10.98/16.98)	COLLECTION	72
150	129	145	29	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
151	155	159	96	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
152	153	147	10	VARIOUS ARTISTS RHINO 72723 (10.98/15.98)	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	103
153	113	114	7	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
(154)	170	164	21	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) [CS]	ONE FIERCE BEER COASTER	57
155	162	197	16	ENRIQUE IGLESIAS ▲ FONOVISA 0001 (10.98/16.98)	VIVIR	33

### TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 66	Toni Braxton 35	Bill Engvall 85	Korn 131
2Pac 109	Jim Brickman 140	Enigma 177	Alison Krauss & Union Station 125
311 126	Brooks & Dunn 116	Erasure 102	KRS-One 3
702 175	Meredith Brooks 31	Fear Factory 158	K's Choice 142
Aaliyah 62	Foxy Brown 89	John Fogerty 38	Jonny Lang 59
Trace Adkins 93	Bush 68	Kirk Franklin And The Family 159	Kenny Lattimore 98
Aerosmith 44	Cake 115	Freak Nasty 146	Kenny Loggins 60
Alabama 153	The Cardigans 111	Live 50	Luscious Jackson 172
Allure 157	Bob Carlin 2	LL Cool J 200	Lynyrd Skynyrd 173
Az Yet 99	Carman 160	LL Cool J 200	Makaveli 45
Babyface 95	Deana Carter 37	Lil' Kim 82	Marilyn Manson 139
Erykah Badu 14	Peter Cetera 135	Live 50	Matchbox 20 55
Beck 75	Tracy Chapman 141	LL Cool J 200	Dave Matthews Band 42
Bee Gees 21	The Chemical Brothers 47	LL Cool J 200	Maxwell 100
Eric Benet 185	Kenny Chesney 170	LL Cool J 200	Mindy McCready 171
Ben Folds Five 180	Chicago 72	LL Cool J 200	Reba McEntire 150
Big Mike 113	Heavy D 27	LL Cool J 200	McAfee 86
Clint Black 169	Jimi Hendrix 112	LL Cool J 200	The Mighty Mighty Bosstones 40
BLACKstreet 23	Enrique Iglesias 155	LL Cool J 200	Misfits 197
Blessid Union Of Souls 143	Indigo Girls 26	LL Cool J 200	Missy 197
Mary J. Blige 8	INXS 120	LL Cool J 200	Lorrie Morgan 176
Bloodhound Gang 154	Michael Jackson 24	LL Cool J 200	Alanis Morissette 79
Blur 70	Alan Jackson 103, 148	LL Cool J 200	Mark Morrison 80
Bone Thugs-N-Harmony 151	Jamiroquai 49	LL Cool J 200	Van Morrison 161
Boot Camp Click 15	Jewel 13	LL Cool J 200	
The Brand New Heavies 129	Dru Hill 84	LL Cool J 200	

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
156	160	169	83	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/24.98)	MELTON COLLIE AND THE INFINITE SADNESS	1
157	114	108	3	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) [CS]	ALLURE	108
(158)	NEW ►	1	FEAR FACTORY ROADRUNNER 8834 (9.98/14.98) [CS]	REMANUFACTURE (CLONING TECHNOLOGY)	158	
159	142	126	56	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
160	128	102	8	CARMAN SPARROW 51565 (12.98/15.98)	I SURRENDER ALL—30 CLASSIC HYMNS	102
161	150	136	12	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
162	148	153	4	VARIOUS ARTISTS POPULAR 12013/CRITIQUE (11.98/17.98)	DANCE HITS SUPER MIX 2	148
163	163	143	7	BOZ SCAGGS VIRGIN 42984 (10.98/16.98)	COME ON HOME	94
164	125	90	28	SOUNDTRACK ▲ WARNER BROS. 46346 (21.98/27.98)	EVITA	2
(165)	183	—	2	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) [CS]	TURN THE RADIO OFF	165
(166)	193	—	2	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) [CS]	BECOMING X	166
167	131	105	12	JOHN TESH GTSP 537112 (10.98/16.98)	AVALON	55
168	149	165	27	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
169	139	130	35	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
170	138	129	28	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) [CS]	ME AND YOU	78
171	147	138	56	MINDY MCCREARY ▲ BNA 66806 (10.98/16.98) [CS]	TEN THOUSAND ANGELS	40
172	159	172	29	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
173	167	144	4	LYNYRD SKYNYRD CMC INTERNATIONAL 86211 (10.98/16.98)	TWENTY	97
(174)	NEW ►	1	SISTER HAZEL UNIVERSAL 53030 (15.98 CD) [CS]	SOMEWHERE MORE FAMILIAR	174	
175	151	177	19	702 BIV 10 530738*/MOTOWN (8.98/16.98) [CS]	NO DOUBT	82
176	145	151	19	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
177	161	174	26	ENIGMA ● VIRGIN 42065 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
178	154	137	28	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
179	152	163	15	VARIOUS ARTISTS ● LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
180	169	182	10	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	90
181	175	186	11	HEART CAPITOL 53376 (10.98/15.98)	THESE DREAMS—HEART'S GREATEST HITS	131
182	187	196	58	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
183	164	152	3	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG (15.98/23.98) [CS]	JUNTOS OTRA VEZ	152
184	185	188	28	SNOOP DOGGY DOGG ▲ DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
185	188	—	5	ERIC BENET WARNER BROS. 46270 (10.98/15.98) [CS]	TRUE TO MYSELF	174
186	191	—	58	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT—GREATEST HITS 1980-1995	15
187	166	160	9	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	124
188	172	173	61	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
189	192	184	3	THE ROBERT CRAY BAND MERCURY 534483 (10.98 EQ/16.98)	SWEET POTATO PIE	184
190	200	—	2	SOUNDTRACK HOLLYWOOD 162112 (10.98/16.98)	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	190
191	177	150	5	ANI DIFRANCO RIGHTEOUS BABE 011 (24.98 CD)	LIVING IN CLIP	59
192	140	121	57	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
193	179	161	29	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
(194)	NEW ►	1	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 (10.98/15.98) [CS]	LIVE IN LONDON AT WEMBLEY	194	
195	171	178	5	TRAPP DEFF TRAPP 9268/INTERSCOPE (10.98/16.98) [CS]	STOP THE GUNFIGHT	123
196	156	128	25	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) [CS]	RIVERDANCE	48
197	117	—	2	MISFITS GEFFEN 25126* (10.98/16.98) [CS]	AMERICAN PSYCHO	117
198	144	149	3	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) [CS]	TIME FOR HEALING	144
199	181	171	30	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
200	199	—	26	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29

## MAHAL'S 'SEÑOR BLUES' GO PUBLIC ON PRIVATE MUSIC

(Continued from page 10)

track to the motion picture "Trial & Error." The picture stars Jeff Daniels and Michael Richards and was set to open May 30.

The lead track, "Mr. Pitiful"—originally performed by Otis Redding—is on both the soundtrack and "Señor Blues" and is also prominently featured in the movie, according to Ron McCarrell, VP of marketing for Private Music. Richards appears in the music video for "Mr. Pitiful."

"The idea is to begin to ramp the song up at radio and with consumers through the movie. Then we can use that leverage to launch this song, taking full advantage of opportunities for screenings and ticket giveaways, and eventually shift the momentum to Taj Mahal more specifically," McCarrell says.

The tracks "Señor Blues" and "Mr. Pitiful" will ship to college, triple-A, blues, jazz, and roots music radio stations and specialty shows. Additionally, the album's title track, written by jazz man Horace Silver, will be worked at traditional jazz radio.

"Taj Mahal is one of the truly enduring blues artists, and you can see his influence in some of the new people we play, like Keb' Mo'," says Rita Houston, music director and midday host at public triple-A station WFUV New York. "Based on the success and audience response we had with his last album, 'Phantom Blues,' I can't wait to

start playing 'Señor Blues.'"

In addition to "Mr. Pitiful" and "Señor Blues," Mahal has also included songs previously recorded by James Brown ("Think"), Louis Armstrong ("You Rascal You"), and Marvin Gaye ("At Last"). The album also includes several Mahal originals and a Hank Williams cover, among others.

Mahal is booked by Monterey International and managed by Bill Graham Management. His publisher is Sony Tunes/Prankee Music.

To promote "Señor Blues" beyond the "Trial & Error" tie-in—and help boost Mahal's mainstream exposure generally—Private Music plans a significant "micromarketing" campaign centered around his tour.

In addition to working the album aggressively at radio, the label will issue basic point-of-purchase material and tour posters and do a postcard mailing.

Private Music has produced 10,000 cassette samplers, which will be given out at Mahal's blues festival dates. McCarrell says the details are still being worked out with distributor BMG, but the sampler will likely tie in with local retail outlets, where consumers will receive a small discount on the album.

Mahal will tour Europe in June. In mid-July, he'll start his U.S. tour, which will run through the fall. He is also on the bill of the Tibetan Freedom

Concert, set for June 8 in New York, along with A Tribe Called Quest, Bjork, Michael Stipe, and Patti Smith.

In addition to headlining his own dates, Mahal will play blues festivals and is slated to take part in the H.O.R.D.E. tour for the third year, an experience he says he enjoys not only for the opportunity to hear all the other bands, but also to cook for the production crew.

"It was really fun playing music and cooking and seeing it all from the production area. Sometimes I even played with my chef hat or apron on," Mahal says.

Mahal is unfazed about performing before audiences who might not be familiar with his roots-based style. "I just play the music, and either they get it or they don't."

While Mahal has been associated with films as an actor and composer in the past, as far as soundtrack work goes, he says, "last year was a banner year," topped off by his inclusion on the "Phenomenon" soundtrack.

"We actively pursue them," Mahal says. "I've been primarily a composer who performs both his own works and selected works from others, plus traditional and international material, so every opportunity to expose my work to a larger audience is very exciting."

Mahal has an active World Wide Web site through which users can lis-

ten to music or buy many of his albums. "Over the years I've always had such a different type of music going, and it didn't easily fit into the constantly changing categories and formats out there. So it's really nice for folks who want to get the CDs they liked years ago, or for young people who are just looking around."

Fans will also have a chance to sample some of Mahal's work through a Columbia/Legacy double-CD that's due in September. "I like the idea," says McCarrell. "It will attract more atten-

tion and enhance people's perception of Taj as a legendary performer."

Private Music's short-term goal may be to boost Mahal's profile among mainstream audiences and call attention to his enormous musical contributions as both a traditional and contemporary artist, but Mahal is keeping things in perspective. "I'm fortunate to have a wonderful loving audience that has been very loyal over the years. It isn't big brontosaurus dollars, but at least their true feelings and vibrations are being felt."



by Geoff Mayfield

**NEW BLOOD:** Spice Girls and Bob Carlisle maintain status quo at Nos. 1 and 2, respectively, on The Billboard 200—the former with a gain of almost 1% over prior-week sales, the latter with a flat week—but the chart's real spice comes from nine debuts in the top 50, including four that invade the top 10.

The fresh troops offer a few surprises. Before these titles hit retail, would you have figured that mellow adult fave James Taylor (No. 9, 72,000 units) would outgun the rocking Foo Fighters (No. 10, 71,000)? And, while it's not a large surprise that rapper KRS-One snags the Hot Shot Debut at No. 3 with 94,000 units, would you have guessed that Taylor and the Foo crew would both trail the hip-hop soundtrack to "I'm Bout It" (No. 4, 92,000 units), a direct-to-video movie? That opening-week sales of fledgling rap collective Boot Camp Clik (No. 15) would exceed those of Sammy Hagar's first post-Van Halen outing or Toad The Wet Sprocket (Nos. 18 and 19, respectively)?

And, even though Michael Jackson's camp had pledged that his package of remixes and new songs would be ushered in with an uncharacteristically low-key campaign, did you have any idea that "Blood On The Dance Floor: HIStory In The Mix" would enter behind all of the above-mentioned albums?

The infusion of new goods perks up industrywide album sales, with an increase over prior-week sales and a decent gain over the comparable 1996 week (see Market Watch, page 102). The latter comparison is especially intriguing when you consider that Spice Girls and Carlisle have the only titles in the 100,000-unit range. There were six titles in the 100,000-plus club on the June 8, 1996, Billboard 200, and each of that week's top four sold more than the 135,000 units that place "Spice" atop this issue's list.

**COMPARE:** There was no network news magazine interview, no larger-than-life statues, but even with the intentionally low-profile approach some industry watchers will be startled that Michael Jackson enters no higher than No. 24 (35,000 units). It measures tall, however, when compared to other remix sets. In 1993, Mary J. Blige's "What's The 411? Remix" bowed at No. 194 and peaked at No. 118. Prior to the SoundScan era, a remix album by Madonna entered at No. 86 in '87, one from Bobby Brown entered at No. 72 in '89, and Paula Abdul's bowed at No. 72 in '90; all three reached the top 10. Jody Watley also released one in '89, which peaked at No. 86.

**LET IT FLOW:** That album sales in '97 exceed by 6% those for the same period last year has everything to do with improved product flow. In the first 22 chart weeks of 1997, an average of 9.63 titles per week have debuted on The Billboard 200, compared to 8.5 per week for the same period in '96. We have seen 40 albums debut in the top 20 so far this year, up from 31 top 20 debuts in last year's first 22 issues.

You'll recall that the first nine months of '96 brought more hit albums than the first three quarters of the highly imbalanced 1995 schedule. Now, if only we could get more of those albums that debut high to hang around longer.

**SEEN:** A lot of those folks who don't watch MTV got their first taste of Savage Garden's cherry-cola flavored "I Want You" back in February when Rosie O'Donnell played a snippet during the opening segment of her talk show. It therefore seems appropriate that the group played her program May 21, an appearance that helps the rookie act pick up The Billboard 200's Greatest Gainer trophy (30-25, a 13% gain over prior-week sales).

The aforementioned James Taylor, Sammy Hagar, and Toad The Wet Sprocket also had TV exposure during the tracking week—Taylor on "The Rosie O'Donnell Show" and "The Tonight Show With Jay Leno," Hagar and Toad on "Late Show With David Letterman"—but as has been noted several times in this column, it is virtually impossible to calculate what effect TV exposure has on debut-week sales.

Likewise, it is difficult to say how much "Soul Train" helped Joose attain its No. 46 debut on Heatseekers. Note, too, that Joose makes a Heatseeker bow before it appears on Top R&B Albums. Usually, it's easier to reach the R&B chart than it is the Heatseekers list.

## K-CI & JOJO KEEP IT CLEAN

(Continued from page 9)

K-Ci, "but with K-Ci & JoJo, it's just me and JoJo in the studio. [The experience] brought us closer; it showed us the strength of brotherly love, because we couldn't just say, 'Oh, DeVante's gonna make sure it's mixed right,'—we had to do it. We had some arguments, but we also had some good times. It's a good feeling to be in the [production] chair—it showed me another side of me that I haven't seen."

Although K-Ci has had two successful solo singles, remakes of Bobby Womack's "If You Think You're Lonely Now" for the "Jason's Lyric" soundtrack and New Birth's "Wild Flower" for last summer's "Rhythm Of The Games" R&B Olympic soundtrack on LaFace, "Love Always" marks the first time K-Ci has dabbled in production. JoJo debuted his production and songwriting talent last year on CeCe Peniston's album "I'm Movin' On," and the brothers sang their first duet on a track on the "Bulletproof" soundtrack, "How Could You Do It?"

"You Bring Me Up," which was serviced to radio May 6, has rung up 992 detections this week, according to Broadcast Data Systems, and several music directors are already looking forward to adding other album tracks to their playlist when the album is out. The single was made available commercially May 27.

"I think the first single is good, but the Mr. Dalvin remix is gonna be hot for us," says Mariama Snider, music director at KKBT Los Angeles.

Snider, along with Damion Young, music director at crosstown hip-hop KPWR, report spinning the Mr. Dalvin remix of "You Bring Me Up" the same day the album version was serviced.

Young says that his station was recently served cease-and-desist papers from MCA for airing the remix early. A release date for the single has not been set yet.

"The [remix] is the bomb," says Young. "We got immediate phones [on the track]. The people are buzzing

about it, the mixers love it, and we're playing it five or six times a day."

Having heard the entirety of "Love Always," Young is hoping remixes for future singles will also be hip-hop-friendly so that he can add them to his playlist.

Hopes are also high at the retail level. Violet Brown, urban music buyer for the Warehouse chain, is betting that K-Ci & JoJo will be as popular as Jodeci.

"When most people think of Jodeci, they think of K-Ci and JoJo because they stood out [as the group's vocalists]," says Brown. "So I expect ['Love Always'] to do as well as any Jodeci album."

MCA is also counting on the Hailey brothers' visual recognition to sell "Love Always."

"We're picking up where we left off with the last Jodeci album," says MCA VP of marketing (U.S.) Ashley Fox. "Love Always" is just another project under the umbrella of Jodeci."

The label is planning a cable campaign, which will include commercials,

a "Box Talk" segment on the Box, and a performance on BET. The group is also scheduled to appear on a few national TV shows during release week.

"Being that K-Ci and JoJo are the original voices of Jodeci, their audience is massive," says Eddie Barretto, MCA director of retail and marketing for black music (U.S.). "So we are going for in-your-face visibility at retail."

K-Ci & JoJo are slated to perform a few in-stores in L.A., Atlanta, and other key cities during release week, and the label is planning to supply retailers with countertop displays.

The label will also be running "win it before you can buy it" campaigns at radio, according to Ken Wilson, president of MCA's black music group.

"We want a strong posture at R&B, but we also want to take [K-Ci & JoJo] across the board," he says.

The duo promoted "Love Always" in the U.K., Sweden, and other MCA territories during winter. The domestic promotional tour is in progress, and concert dates are scheduled to begin in late fall.



**Mega Music.** Capitol Records group Megadeth hosted a listening party recently at L.A.'s Dodger Stadium for their latest album, "Cryptic Writings," which is due June 17. The party was held in conjunction with the rock convention F Fest, which is presented by Concrete Marketing. Pictured, from left, are Rob Gordon, VP of artist development, Capitol; Megadeth's Nick Menza and Marty Friedman; Dave Ross, VP of national rock promotion, Capitol; Greg Seese, director of promotion and marketing, Capitol; Megadeth's David Ellefson; Tommy Daley, national director of rock promotion, Capitol; and Megadeth's Dave Mustaine.



# Landmark Sentences Issued In Piracy Case

■ BY BILL HOLLAND

WASHINGTON, D.C.—In a landmark piracy-related sentencing, a judge in the U.S. District Court of Pennsylvania handed down the longest combined prison-term sentences ever for piracy activities, the Recording Industry Assn. of America (RIAA) announced May 28.

Judge Marjorie Rendell on May 21 sentenced three convicted members of the Allan family—Basem, Yaser, and Osama—to prison terms of 12 years and seven months, 11 years, and four years, respectively, for their parts in masterminding the largest music piracy case ever investigated.

The Allan family members were

among 17 people from New Jersey, Pennsylvania, Indiana, and Ohio who were indicted in October 1995 for their involvement in two East Coast audiotape counterfeiting rings that netted illegal profits amounting to nearly one-third of all domestic piracy losses at the time (an estimated \$96 million), according to the RIAA.

Sentences also included forfeiture of personal and real property of more than \$1.6 million and three years of probation following completion of the prison terms.

The remaining defendants, all of whom pleaded guilty or were convicted during the trial, received sentences ranging from probation to six years in federal prison.

## VIOLATOR LETS LOOSE HIP-HOP'S NEW CRU

(Continued from page 10)

zle," says Chadio, who explains that, besides the number of cuts on the collection, the title "Da Dirty 30" also refers to an infamous dirty-cop scandal in New York history. "We wanted people to get that 'what's going on here?' look on their faces when they hear our album. A perplexed look means we sound different, and sometimes different isn't bad."

Chadio adds that there's a method to Cru's particular brand of musical madness. "The tracks on our album are actually connected," he offers. "We wanted people to see every side of us—the mellow side, the more aggressive side, everything. So we're giving them 20 songs, 10 skits—so at the end of the day everybody knows what Cru is about."

Cru's abstract concept is embodied

in its logo: a bright-yellow half happy face/half black-and-white skeleton's skull design. "Everyone's got those two sides in them, some more than others," says Yogi. "It's emotions, and music to us is emotional."

To market "Da Dirty 30," Violator/Def Jam is exploiting the so-called "Cru face" logo and building an entire campaign around it. Everything associated with Cru will ship out attached to the logo art.

The first step in introducing Cru to the public was placing an early version of "Just Another Case" (sans Slick Rick's rap) on a sampler tape one year ago. "The tape was originally passed out on the street level," says Chonita Floyd, Def Jam's director of marketing. "When it got such a great response, we did vinyl

## MUSIC BIZ GETS FULL DAY TO ADDRESS CONCERNS TO EU BODY

(Continued from page 3)

presentation before the members of the Parliament and explain what it stands for from an economical, cultural, and social standpoint," says Jean-Francois Michel, director of the Brussels-based EMO.

Says Mouskouri, "The commission knows about classical music and the exchange of performers in that field. Yet the [existence of the] pop music industry has not been admitted in the Parliament before. Music is a big influence on young people and is a huge motivating force, and it's about time the commission became interested in music."

She continues, "It's vital that the right people from the music industry come and speak, because they need to be taken seriously as a professional industry."

IFPI director of European affairs Frances Moore argues that the commission has had a tendency to concentrate on the film industry in

recent years, and she states that IFPI has been working hard to make music a priority for the EU's policy-makers.

She adds that IFPI is eager for the June 18 meeting to enhance the music business' standing as an industry alongside other large commercial concerns. "We are trying to change perceptions slightly," Moore says. "People know how important the record industry is culturally; we also want to raise its profile as an economic force."

In practical terms, IFPI wants "piracy to be treated much more seriously in the commission's program." Moore says that the commission can help fight the illegal trade both inside the EU's borders and in such non-EU piracy hot spots as Bulgaria and Russia through those countries' delegations in Brussels.

Another area of concern for labels is the status of copyright in Europe

in the new millennium. Moore notes that later this year the EC will issue a Green Paper—the precursor to legislation—which will begin the process of implementing the resolutions of last year's World Intellectual Property Organization conference in Geneva (Billboard, Dec. 28, 1996). The conference resolutions gave labels important new protections for music in the context of digital delivery systems.

Separately, the commission is also drafting an action plan for popular music in Europe. This program is believed to include proposals for tour support for bands who want to build an audience outside their home country, the creation of a guarantee fund for independent companies, and removal of bureaucratic obstacles to crossing national boundaries.

Education also forms a strong part of the plan, as it is seen as the key to future development of music and the music industry infrastructure in Europe. There are also plans to look at a series of national popular music academies or "conservatories" in every member state to ensure that those seeking a career in the music industry are educated to the same standards across the EU.

Harmonization of VAT on music, which requires the unanimous approval of all EU countries, is a key item on the agenda, says Mouskouri. "That has to be the first thing we have to look at, and I hope it will be harmonized downwards. I don't think the record [industry] should suffer from these taxes."

Once the commission has prepared a plan for music, the proposals will have to be submitted to the Parliament, which may make amendments to it. Once the amended version has been presented to the Parliament, it must meet with the approval of all the groupings within the assembly. Provided there are no stumbling blocks, it could take 12-18 months to put the plan into action.

One insider close to the process says, "We are organizing the briefing now in the hope that we can short-circuit the process. If we discuss it now, it will save a lot of time when the commission presents its plans."

## CENSORS MAY AFFECT HONG KONG

(Continued from page 89)

"I have no fear toward the future."

But the sensitivity of Beijing toward pop music with any political overtones is acute, according to other accounts. Meng An, touring division manager of MP International in Beijing, books international artists into China after submitting audio and video recordings, biographies, and other material to authorities for review. He notes that the Scorpions from Germany, for example, would be unlikely ever to receive approval to tour the mainland after releasing their 1991 song "Wind Of Change," which commented on the rise of democracy in former communist countries.

Similarly, a Western music businessman recalls authorities censoring an instrumental recording in 1989. In the wake of the Tiananmen Square massacre—which occurred eight years ago Wednesday (4)—Latin percussion on the track was interpreted as gunfire. Sixteen bars were excised from the release.

Could the same sort of cultural controls come to Hong Kong?

"I don't think anyone knows," says David Loiterton, regional VP of BMG Music Publishing in Hong Kong. "Look at newspapers in Hong Kong and how they were 12 months ago, and that gives you an idea."

There is a perception in Hong Kong that the media have begun to practice self-censorship in anticipation of the handover. The charge has been levelled at papers including The South China

Morning Post, the largest English-language daily in Asia—and strongly disputed by the paper's editor.

The music industry's future reaction to the pressure of a new regime "will be similar to what the local press people are doing now," says Leslie Chan, managing director of Kinn's Music and Red Star Productions, whose previous signings have included Zheng. "I don't think it will be something like Red China, where you cannot touch this or talk about that. But in the future, people will avoid writing about politics."

There are few other examples of artists in Hong Kong whose work could face restrictions in the future. Chan remembers a song by Cantonese artist Henry Lai, "Yo-Yo Bye Bye," as a rare local release that touched on a political theme but had little commercial impact, he says. The Canto-band Beyond on Rock Records cut a song a few years ago called "Papa Mama" about Sino-British relations. More recently, the topic of Sino/Hong Kong relations is addressed by the Canto-punk trio Midnight Flight in its song "Conversation Between A-Dog And B-Dog" (see story, page 89).

But Chan explains the caution of many Hong Kong music executives in dealing with such repertoire as he says, "Politically and economically, Hong Kong and China will be very close. Even for me, I have to do business in China. I will be careful."

"Freedom of speech in Hong Kong is

and serviced DJs." The song was well received in the underground.

In March, another underground single, "Pronto," shipped to DJs and record pools "just to stir the buzz," says Floyd. The track, however, became a prime mover at commercial stations like WQHT (Hot 97) New York (after tastemaking mixers like Funkmaster Flex started spinning it).

"The song was a hit," says Teddy Ted of the Awesome 2, whose weekly rap program airs on WNWK New York. "As soon as we got it, we put it on the air."

Still, Violator CEO Chris Lighty insists, "It was not something we knew would be mass-appeal."

"Just Another Case," with the added rap by Slick Rick, shipped March 24 and

became the first official single from "Da Dirty 30." According to SoundScan, the single has already sold 6,000 units.

Michelle Lazero, a clerk at the downtown New York branch of Tower Records, reports that a stream of people have been coming into the store asking about it. "A lot of people don't exactly know the name of the song, but they know the group," she says.

In line with Cru's split-personality concept, the forthcoming videoclip for "Just Another Case" will be in two parts: It will begin with "Pronto" and segue into "Just Another Case."

Aiding Violator/Def Jam in promoting Cru is the fact that the act (which is managed by Bystorm/Universal CEO Mark Pitts) will take part in the upcoming Smoking Grooves summer tour after opening dates for A Tribe Called Quest, which is managed by Lighty.

## DOUG JOHNSON

(Continued from page 6)

was "to build the greatest record company we can and to do it right. Matching great artists to great songs and making great records is truly magic, and that's what we want to do here. I'm fortunate to join a great staff and a great roster. I'm also excited about Giant's relationship with Jim Ed Norman and the Warner Bros. family."

At Epic, Johnson was responsible for label A&R duties as well as creative and strategic direction. He shepherded the breakthroughs of Joe Diffie, Collin Raye, and Patty Loveless and produced Ty Herndon's debut, "What Mattered Most," and James Bonamy's "What I Live To Do."

He has written songs including Raye's "What If Jesus Comes Back Like That," Ricochet's "Love Is Stronger Than Pride," Bonamy's "I Don't Think I Will," and Herndon's "Living In A Moment."

Before joining Epic, Johnson was an independent engineer and producer. He produced John Michael Montgomery's "Life's A Dance" and engineered Dolly Parton's "White Limozeen" and Ricky Skaggs' "Kentucky Thunder."

Giant's roster includes multiplatinum artist Clay Walker. The label also had the Country Music Assn.'s album of the year in 1994 with "Common Thread: The Songs Of The Eagles."

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# HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

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managers, it is the only directory of its kind published in English.

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"Sci-Fi On Tape" is the ideal book for movie fans and science fiction buffs everywhere. This comprehensive guide from Billboard Books catalogs over 1,250 science fiction and fantasy films available on videocassette. These films take viewers back to the past and forward to the future, from the depths of the sea to the farthest reaches of space. They embrace the creativity of talents from H.G. Wells and Jules Verne to George Lucas and Steven Spielberg. The entries are

arranged alphabetically and cross-referenced with variant titles. Each entry includes the distributor, year of release, MPAA rating, running time, director, and main cast as well as a synopsis and review.

Author James O'Neil is a serious student of science fiction and fantasy films. He is also the author of Billboard Books' "Terror on Tape," a complete guide to horror films on video.

"Sci-Fi On Tape" is available now for \$16.95.



### PERSONNEL DIRECTIONS

Jeanne Jamin has been promoted to circulation director for Billboard and its related publications. Jamin joined Billboard in May 1991 as circulation manager. As the Billboard Music Group grew so did Jamin's responsibilities. She added Billboard Directories, the four Airplay Monitors and most recently the Billboard Bul-



letin to her list of duties for the Music Group.

In 1996, Jamin was recognized for her extraordinary dedication and productivity with the President's Award from parent company BPI. This award is presented to BPI employees who stand out in their work, acting as models of commitment and excellence.

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## Bee Gees Stayin' Alive With 'Alone'

IF THE NEW SINGLE by the Bee Gees had debuted one week earlier, it would have been nicely timed to mark the exact 30th anniversary of the first appearance on the Hot 100 by the brothers Gibb. "New York Mining Disaster 1941 (Have You Seen My Wife, Mr. Jones)" entered the chart at No. 79 the week of May 27, 1967. Even though the entry of "Alone" (Polydor) is off by one week, there's still plenty of reasons for Bee Gees fans to celebrate. The first single from "Still Waters" earns Hot Shot Debut honors by opening at No. 34. That's good enough to instantly make it the most successful Bee Gees single of the '90s, based on its first-week chart performance. Only one Bee Gees title in the last 14 years has charted higher, and that was "One," which peaked at No. 7 in 1989. In the last 18 years, only two Bee Gees singles have fared better than "Alone." In 1981, "He's A Liar" peaked at No. 30.

Few of the acts that shared the Hot 100 with the Bee Gees their first week on the chart are still active or could have dreamed of careers that would last more than 30 years. It's great to have the brotherly harmonies of Barry, Robin, and Maurice back on the chart as they begin their fourth decade on the Hot 100 with a song that has the potential to be one of the biggest of their 42 chart singles.

High above the Bee Gees on the pop singles chart is another brotherly trio, Hanson. "MmmBop" (Mercury) remains No. 1 for a third week and is shaping up to be an international hit. It debuts on the U.K. singles chart at No. 16 and seems certain to leap to No. 1 next issue.

The landscape just under Hanson takes a surprising turn this issue, as Spice Girls hold at No. 3 with "Say You'll Be There" (Virgin) and Mark Morrison rebounds 4-2 with his former No. 1 U.K. single "Return Of The Mack" (Atlantic).

TAYLOR MADE: By debuting at No. 9 on The Billboard 200 with "Hourglass" (Columbia), James Taylor

has his highest-charting album in 20 years. It's his most successful album since "JT," his debut on the Columbia label, peaked at No. 4 in 1977. "Hourglass" is the 17th album by Sweet Baby James to appear on Billboard's album chart. Of those, only five have peaked higher than this latest release. "Mud Slide Slim And The Blue Horizon" remains Taylor's biggest album, with a four-week run at No. 2. His first album to chart, "Sweet Baby James," peaked at No. 3, and "One Man Dog" was the other album aside from "JT" to peak at No. 4.

Taylor's newest work expands his album chart span to 27 years and two months, counting back to the March 14, 1970, debut of "Sweet Baby James."

BORN AGAIN ON THE BAYOU: As impressive as James Taylor's chart span is, it's beaten by the 28 years and 11 months racked up by another artist whose latest album also debuts on The Billboard 200 this issue. "Blue Moon Swamp" (Warner Bros.) by John Fogerty is new at No. 38. It's his first album to chart since "Eye Of The Zombie" peaked at No. 26 in 1986. His solo career dates back to 1975, but his career stretches back further when one includes the 1973 eponymous album by the Blue Ridge Rangers. To give him full credit, however, one has to go back to July 20, 1968, the week that the self-titled debut album by Creedence Clearwater Revival entered the chart.

WHAT ABOUT THE MIDDLE: The "Batman & Robin" siege of the Billboard charts has begun, as the Smashing Pumpkins' "The End Is The Beginning Is The End" (Warner Sunset) debuts on Modern Rock Tracks at No. 11 and Mainstream Rock Tracks at No. 29. The title is just slightly longer than the first hit from "Batman Forever," U2's "Hold Me, Thrill Me, Kiss Me, Kill Me."



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1996	1997
TOTAL	263,165,000	284,061,000 (UP 7.9%)
ALBUMS	219,597,000	232,944,000 (UP 6.1%)
SINGLES	43,568,000	51,117,000 (UP 17.3%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997
CD	156,321,000	176,361,000 (UP 12.8%)
CASSETTE	62,653,000	56,074,000 (DN 10.5%)
OTHER	623,000	509,000 (DN 18.3%)

OVERALL UNIT SALES THIS WEEK	12,670,000
LAST WEEK	12,549,000
CHANGE	UP 1%
THIS WEEK 1996	12,014,000
CHANGE	UP 5.5%

ALBUM SALES THIS WEEK	10,225,000
LAST WEEK	10,022,000
CHANGE	UP 2%
THIS WEEK 1996	9,698,000
CHANGE	UP 5.4%

SINGLES SALES THIS WEEK	2,445,000
LAST WEEK	2,527,000
CHANGE	DOWN 3.2%
THIS WEEK 1996	2,316,000
CHANGE	UP 5.6%

	ALBUM SALES BY FORMAT			THIS WEEK 1996	CHANGE
	THIS WEEK	LAST WEEK	CHANGE		
CD	7,752,000	7,525,000	UP 3%	6,954,000	UP 11.5%
CASSETTE	2,449,000	2,476,000	DN 1.1%	2,726,000	DN 10.2%
OTHER	24,000	21,000	UP 14.3%	18,000	UP 33.3%

ROUNDED FIGURES

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