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IN MUSIC NEWS



HANCOCK AND SHORTER

Hancock, Shorter Team Up On Verve Release

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JUNE 28, 1997

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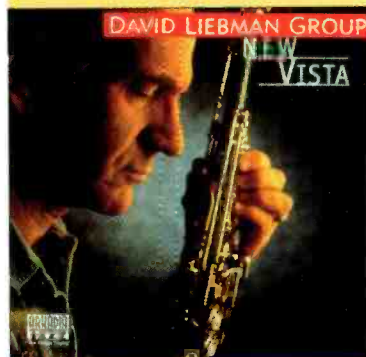
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Japan Exports Become Harder For U.S. Firms

This story was prepared by Ed Christman in New York, Steve McClure in Tokyo, and Geoff Burpee in Hong Kong.

ONLINE SALES RAISE NEW EXPORT QUESTIONS... Page 95

Independent U.S. music wholesalers are having a tougher time selling product to Japan and other countries in the Far East.

One reason is the Japanese yen's decline against the dollar from the record highs of 1995. But industry sources

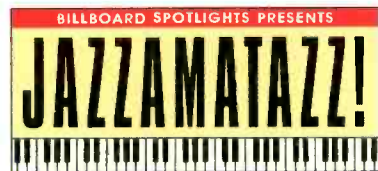
(Continued on page 95)

EMI Records Is Closed; Many Artists In Limbo

This story was prepared by Paul Verna, Melinda Neuman, Don Jeffrey, Ed Christman, J.R. Reynolds, and Ken Schlager.

NEW YORK—Only weeks after EMI Music put its North American record operations under the control of former Virgin Music Group chairman/CEO Ken Berry and eliminated EMI-Capitol Records Group North America, it has folded

(Continued on page 97)



SEE PAGE 29

Country Debates Crossovers Radio Split Over Multifformat Exposure

This story was prepared by Phyllis Stark, managing editor of Country Airplay Monitor.

NASHVILLE—Several singles by country artists are currently being worked to other radio formats, reigniting the long-standing debate over whether crossovers hurt or help the artists and country radio.

Most of the promotion executives at the labels currently involved in crossover projects say their aim is to expand the fan base for these artists and sell more records, something they say will strengthen country radio because it is home base to these artists.

Some PDs agree that crossovers can be helpful, or at least not harmful, to country radio. But others say that if

their core acts can be heard on stations all over town, it weakens their own stations and the format in general.

Right now, the LeAnn Rimes and Trisha Yearwood versions of "How Do I Live" are being worked to top 40 and AC radio at the same time as they are being worked to country. Mercury Nashville is working Kim Richey's "I Know" to AC, modern adult, and triple-A after having failed to make a dent with the single at country radio. And Curb/Universal has shipped Kippi Brannon's "Daddy's Little Girl" to AC radio after waiting for it to peak at No. 42 in April on the Country Airplay chart in Country Airplay Monitor.

This is not the first time Curb has tried working Rimes to other formats.

(Continued on page 81)



RICHEY



YEARWOOD

McLachlan Comes To Fore On Arista Set

BY LARRY LeBLANC

TORONTO—With the July 15 worldwide release of Sarah McLachlan's new Nettwerk/Arista album, "Surfacing," the 29-year-old Canadian singer/songwriter looks primed to move beyond what label executives, retailers, and radio jocks agree is a "quiet superstar" status to some-



McLACHLAN

(Continued on page 87)

IN THE NEWS

Biz Upbeat On Euro Parliament Hearing

PAGE 6

Fox Agency To Join Labels On Asian Accord

BY GEOFF BURPEE

HONG KONG—The declaration earlier this month by Fox Agency International (FAI), a subsidiary of the Harry Fox Agency, that it would sign the 3-year-old Memorandum of Understanding (MoU) on Asian mechanical royalty payments has been generally viewed



(Continued on page 86)

Computer Makers Ready To Introduce DVD-ROM

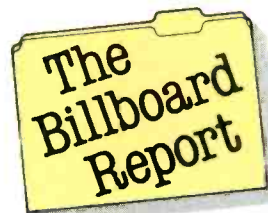
BY BRETT ATWOOD

ATLANTA—While home video companies and retailers test the DVD waters, another entertainment industry segment is preparing to wade in. Computer hardware manufacturers showcased the first generation of DVD-ROM-equipped computers and drive-upgrade kits at the Electronic Entertainment Expo (E3), held Thursday (19)-Saturday (21) here. But as with DVD, early adopters may find few original DVD-

ROM programs that take advantage of the digital-quality sound and video offered on the fledgling format.

Faced with a dearth of interactive content, it is expected that many DVD-ROM-drive owners will purchase DVD home videos and watch the new digital movies via their home computers rather than through set-top DVD players. Many hardware manufacturers are actively encouraging this convergence of the computer and the TV set with new "PC theater" offerings,

(Continued on page 91)



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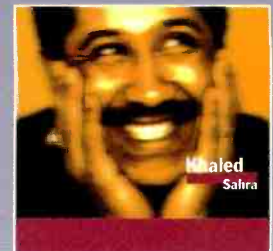
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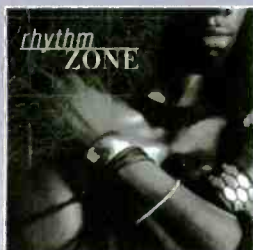
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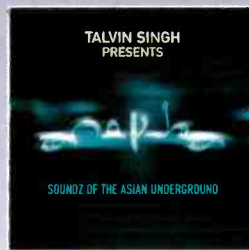
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CREATING COUNTRY'S 'FAR' SIDE

Among the more savvy and self-sustaining facets of country music has always been its performers' continual defeat of all its conservative stylistic impulses. And yet, strangely enough, few forms of popular music have spent more time mired in ephemeral turf battles and mythic role-playing rather than celebrating the richly messy realities of its true artistic heritage.

It's fitting that Columbia Records' forthcoming "The Songs Of Jimmie Rodgers: A Tribute" (on Bob Dylan's Egyptian Records subsidiary, due July 22) features forthright renditions of Rodgers' music by the likes of Dylan, John Mellencamp, Dickey Betts, Steve Earle, Iris DeMent, Van Morrison, Aaron Neville, Willie Nelson, Dwight Yoakam, Jerry Garcia, Bono, David Bell, Mary Chapin Carpenter, and Alison Krauss—every blessed one of them (especially Krauss, whose devotees include many who've no idea that she's a bluegrass diva) aptly representative of the veteran troublemakers, outcasts, odd ducks, or recent anomalies within the current talent pool for what reportedly passes as pure, proper, or programmable country.

Naturally, Rodgers himself (1897-1933), who shoulders in absentia the mantle of "the Father of Country Music," was the man who willfully undermined the initial fable of what Vanderbilt University scholar Richard A. Peterson calls "a romantic, backward-looking 'ethnic' music primarily merchandised to rural white Southerners." As Peterson recounts in one of the most important books ever written about a popular music form, "Creating Country Music: Fabricating Authenticity" (University of Chicago Press, due October), Rodgers had only fleeting interest "in molding the first complete (but failed) picture of the commercial country music artist: the easygoing railroad worker singing blues songs in a pop artist's outfit."

Openly relieved to be past his parentally enforced days as a singing sometime-brakeman, Rodgers had scant enthusiasm for playing the "old-timey stuff," which made seminal inroads in the 1920s as an early commercial country prototype. He preferred novelty numbers. He wrote few actual songs, was a so-so musician, and had a poor sense of meter, but Rodgers was a great singer gifted with an intuitive genius for rearranging a tune's structural ingredients so that its personal intimacy became unignorable. Later, he avoided other old-fashioned estimations of country's stylistic boundaries by appropriating his trademark "blue yodel" from the black blues. He next incorporated bastardized Hawaiian music, jug band elements, and the jazz of collaborator Louis Armstrong into his rule-shunning approach, soon dropping the pinstriped overalls and other trappings of his brakeman persona—even though the railroads were then considered a hip new form of transport—in favor of well-tailored tuxedos and other upscale modes of sharp dress, much preferring his own modern fabrication of the bluesman as a "dapper white boy."

As Peterson reminds, even Mother Maybelle Carter, another supposed human bastion of country's rustic white artistic rectitude, learned her famous guitar technique of playing simultaneous melody and pick rhythm from African-American collaborator Leslie Riddle, who contributed his own original songs to the Carter Family's storied repertoire and helped patriarch A.P. Carter locate and learn new material on their "song-catching" forays through Virginia, Tennessee, and Kentucky.

Excluded from major concert venues by disapproving performing right society strictures and forced by hostile unions to seek such fringe forums as state fairs, medicine shows, political rallies, and the dawn-

ing medium of radio for its public presentation, "country" didn't even accept that term until the 1940s—and it wasn't fully embraced until the media-savvy "country & western" coinage had faded from use a full 30 years later. Meantime, comic strips, Hollywood, and television endorsed assorted cowboy, farmhand, or rural-hick varieties of the music's role-playing salesmanship.

All this and more does Peterson clarify, his enormous respect and affection for the bone truth of the curious country saga amplifying the implicit point that the musicians' eccentric zeal and often heroic individualism always eclipsed any arbitrary etiquette, crossover roadblocks, or gatekeeping conservatism. Indeed, every known attempt by record labels, advertising-minded radio formats, or assorted other promotional mechanisms to restrict any but the artists' own wonderfully motley definitions of the quasi-regional idiom of country have always failed. Meanwhile, backers of each new vanguard inevitably reaped the benefits of the form's inborn license to freely renew itself.

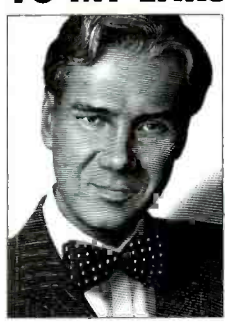
Which is where Old 97's come in. A Dallas-based insurgent country quartet named for singing textile worker Henry Whitter's 1923 railway disaster classic "The Wreck On The Southern Old 97," the band has arrived aboard its best album yet, "Too Far To Care" (Elektra, issued June 17). While its locomotive shuffles and full-twang saloon psalmody have drawn the appreciation of vintage outlaws like Waylon Jennings, Old 97's country credentials are in the ear of the beholder.

"People call us alternative country," says lead vocalist/guitarist Rhett Miller, "and I accept that, too, but only if you think the Beatles' 'I'm A Loser' is alternative country." And why not, given the fact that the Fab Four standard merged John Lennon-led homages to Dylan's tent-show pulpsteering, author Kenneth Allsop's 1967 "Hard Travellin'" account of American hobo life, and George Harrison's best Carl Perkins-influenced guitar solo.

As with Old 97's excellent prior releases for Bloodshot Records ("Wreck Your Life," 1995) and Big Iron Records ("hitchhike to rhome," 1994), some of "Too Far's" peaks have similarly crossbred doses of literary wordplay and careworn pop evangelism. "Streets Of Where I'm From" and "House That Used To Be," for instance, manage to slip traces of Johnny Cash, breakdown banjo, and novelist Raymond Carver into the same broiling skillet. "I'm from the Raymond Carver school that insists, contrary to what my English professor believed, that a man sitting at a kitchen table eating"—as in Carver's "So Much Water So Close To Home"—"is enough of a tale and doesn't need epiphanies. I used the Carver analogy to defend the long, prepositional-phrase titles of those two songs."

Born Sept. 6, 1970, in Austin, Texas, Miller was christened Stewart Ransom Miller II after his attorney father, son of the one-time owner of the Johnny Unitas-era Dallas Texans football team. Rhett got his "Gone With The Wind"-derived nickname from his movie-loving mom, the former Ann Wilson Pugh. "Her family had once been the largest slave owners in the South—not a good thing," moans Miller. His own résumé includes graduation from St. Mark's School of Texas, whose alumni include Steve Miller and Boz Scaggs. "To impose a set of rules on country music—as punk unfortunately attempted for itself—is maddening; it's like saying you need bales of hay onstage. Our music is a matter of getting country as kids through osmosis and gravitating to it as adults because it's simple and heartfelt. To me, those are the factors and conditions that make things authentic."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

MOVIES AND MERCHANDISE

The close link between home video and licensed products, and how they can cross-pollinate to produce sales, was in evidence at the annual Licensing '97 show, held recently in New York. Correspondent Anne Sherber reports. **Page 69**

MORE THAN A COWBOY SONG

Country music star Clint Black's latest single, a duet with Martina McBride, comes from his campaign to clear the name of a 1940s rodeo champion falsely imprisoned for murder. Radio editor Chuck Taylor has the story in his AirWaves column. **Page 82**

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Commentary

A Short-List Of Recording Media Rules

■ BY CHARLES VAN HORN

For more than 20 years, ITA, the International Recording Media Assn., has fulfilled its role of helping its member companies figure out how well they are doing and what they should be doing in the years ahead. This longevity has given the ITA a rare and independent vantage point on how this industry works and how it changes.

As the industry watches the latest introduction of a content carrier, DVD, this might be a good time to step back and consider the so-called 10 Rules of Recording Media, collected over the years from executive members of ITA who have lived them throughout their professional careers.

1. *Technology is one thing; people are everything.* This is rule No. 1. No matter how high-tech our products may be, it is ultimately our personal relationships and our instinctive understanding of what makes people tick that will determine whether we succeed. We must remember that our customers, whether they are in business or consumers, are busy people whose lives are occupied by many more things than what we have to sell them. New technologies are driven and introduced by people who must persuade their customers that there is a real, personal benefit and advantage beyond the high-tech sizzle. These people read low-tech newspapers and books. They have religious faiths. They eat and work out. They don't just sit and watch TV, surf the Internet, and fixate on the latest consumer electronics gadgets. To sell those consumers, we can never forget that they really don't care about our products—it is up to us to make them care.

2. *Consumer tastes don't change overnight.* We've all seen it happen before. DVD is just the latest example. Some new technology is announced. The industry begins to buzz. The marketing machinery gets rolling. Everyone is sure they've got the next great thing. The launch date is set. The date is reset. The product is finally in stores. Early adopters begin to buy.

The point is that new recording media technologies take time. We have this unfortunate habit in our business of believing our own press. We feel so obliged to tell the consumer that the "new wonder box" will instantly replace that "old wonder box" that we actually start believing it ourselves. The essential lesson is that there is really no such thing as a consumer revolution; it is more of an evolution.

3. *We live in an age of choice.* Our jobs used to be much easier. There used to be one format to choose from—whether it was for our disc drive, our VCR, or our professional video recorder. No longer. The proliferation of channels of production and entertainment alternatives, which has led to a proliferation of recording media formats for audio and video. There will be consumers who buy the disc, others will stick with tape, others will stay with cable, others will get hooked on pay-per-view, still others will opt to download or dial up for their data. With such variety will come an equal variety of recording media formats.

4. *Formats never die—well, almost never.* That's why you're seeing fewer and fewer format failures than you used to. DAT failed at consumer levels, and now it's a recording studio standard and a data-storage product. MiniDisc has yet to take off in the States, but it is exploding in the Pacific Rim. ITA recently formed a coalition of record labels, distributors, media

manufacturers, and duplicators to breathe life back into the prerecorded audiocassette. And have you heard what the latest recording-media rage is in China? Not DVD—it's CD Video. There's a big world out there, and as we enter a global marketplace with mass customization there seems to always be some application for a new format—whether or not it is the application we originally intended.

5. *Good enough is often more than good enough.* As consumers opt for a variety of delivery channels, each with its own technical specifications and limitations, their expecta-



'There is an essential rule that media messengers must accept—nobody cares about us, they care about what we're carrying'

Charles Van Horn is executive VP of ITA, the International Recording Media Assn.

tions have changed. Once, everything was evaluated against "broadcast quality." Now, in the era of high-definition TV, even broadcast quality isn't broadcast quality any longer. Today's consumers understand that various media have their own qualities and individual limits. As recording-media suppliers, we can't judge the ultimate success of our products and technologies based on an antiquated technical standard called "excellence." Consumers have grown to recognize that each medium has its individual place and purpose.

6. *Best isn't necessarily good enough.* I cringe when I hear that DVD will sell just because of its great picture quality. I've heard it all before—first with Betamax, then with laserdisc, and then with 8 mm. DVD will succeed, but it won't succeed just because it delivers the best picture. It will succeed if we as an industry figure out and communicate to consumers why it should succeed. And "best" isn't necessarily a "good enough" reason. Convenience is sometimes more important than quality. The "wow" factor is sometimes more important than specifications. Perceived value is sometimes more important than price.

7. *Consumers buy content, they don't buy hardware.* There is an essential rule that

media messengers must always accept—nobody cares about us, they really care about what we're carrying. They never loved the CD. They loved Bruce Springsteen on CD. They never loved VHS. They loved "Star Wars" on VHS. They never will love DVD. They will love whatever media star happens to find himself or herself compressed onto high-density plastic first. A new format will truly succeed when it satisfies a consumer need.

8. *Something's always converging.* Convergence is today's buzzword of choice. Unfortunately, consumers like to keep their audio separate from their video and separate from their data. Even with surround sound, home videos are still just that—videos. Even with CD graphics, pop music CDs are still music. Even with video motion, electronic games are still games. The various media will ultimately incorporate features from other technologies but they will always maintain their own identities due to a simple fact: Consumers like to experience every type of media in a different way. Convergence is really how these separate forms of media evolve and influence each other in their own ways.

9. *We love to shop.* The retail experience is an essential, primitive instinct that is keeping all of us in business. Whether shopping by QVC, by mail order, on the Internet, or at stores, we like to buy things, collect things, own things, and touch things. That's why there will always be a need for some physical form of media delivery. That's why packaging and printing is so essential to that physical media's success. Electronic delivery, no matter how convenient and cost-effective, will never destroy the ingrained desire to "own."

10. *Don't shoot the messenger.* Sorry to say, we're not in the business of creating fashions and tastes. Leave that to our customers. Our job is to figure out how to package those fashions and tastes and take it to market. And frankly, that is a tall-enough order in most cases. Of course, we must innovate. But our innovations don't usually come in the forms most consumers can readily appreciate. We innovate by figuring how to get our products out the door, faster, cheaper, and more effectively. Remember, we're messengers. We carry what our customers give us. If we're late, you can blame us. If the package is damaged, you can blame us. If the content doesn't deliver on your expectations, we'll be happy to pass on your complaint.

As recording-media professionals, we need to live by one steadfast rule: Give them what they ordered, and give it to them in the most efficient way possible. Most important, we must help our customers make sure it sells.

LETTERS

SEX MACHINE

Just a quick note to say thank you for the terrific "Sex-O-Rama" article by Chuck Taylor (AirWaves, Billboard, June 7). The column had a profound effect on my company. Since the article appeared, I have had a record number of job applicants, distribution inquiries from around the world, and, to top it all off, an offer from a larger independent label to buy my company!

Carl Caprioglio
 President
 Oglio Records
 Redondo Beach, Calif.

SPRINGTIME FOR HITS

I wanted to mention how much I enjoyed the article about "The Producers" and producer Sidney Glazier (The White Paper, Billboard, April 26). Sidney's brother Tom Glazier lived in my hometown and used to perform "On Top Of Spaghetti" at school assemblies when I was little—perhaps an early inspiration for my career as a singer/songwriter!

Alex Forbes
 SeaShell Sky Music
 New York

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Meet With EU Parliament Leaves Industry Upbeat

This story was prepared by Mark Solomons, international editor of *Billboard Bulletin*.

BRUSSELS—Industry representatives were expressing satisfaction following the first all-day hearing on music before the European Parliament June 18.

"We are optimistic about the follow-up," said Nic Garnett, director general of the International Federation of the Phonographic Industry (IFPI), as proceedings wound up in Brussels. The session briefed Parliament members in advance of forthcoming proposals from the European Commission, which is to explore ways to preserve national music and promote the exchange of performers between member states. It was organized by the Culture, Youth, Education and Media Committee of the European Parliament, under the aegis of Mer-



cury recording artist and European Parliament member Nana Mouskouri and fellow member Hugh Kerr.

During the wide-ranging debate with Parliament members, who heard submissions from groups representing labels, songwriters, artists, and managers, it was occasionally apparent that a wide gulf of understanding remains to be breached. However, the presence of industry big-hitters as well as internationally known European artists—Spanish opera star Montserrat Caballe unexpectedly joined Mouskouri on the rostrum for the morning session—had participants from all quarters agreeing that it was an unusual and unprecedented session.

Garnett commented, "Frankly, I thought that some of the parties could have been a lot more hostile. The Commission [the European Union's principal law-making body] are the 'experts,' but we also need the support of the Parliament's

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SMI In Asia Taps Denekamp Greater China VP Allison To Exit

BY ADAM WHITE

LONDON—Sony Music International (SMI) is turning to one of its most experienced executives, Richard Denekamp, to help solve one of the company's more intractable problems: its also-ran status in the all-important music markets of Asia outside Japan.



DENEKAMP

At the same time, SMI has confirmed the exit of Matthew Allison, the division's Greater China VP and managing director in Taiwan. His departure June 13 caught many by surprise, since he had been expected to step up to the Asian regional slot now being filled by Denekamp. Instead, Allison appears to be in line for a senior Asian post at EMI Music—in itself a remarkable development (see story, page 96).

Effective July 1, Denekamp becomes president of Asia for SMI (*Billboard Bulletin*, June 13). The position is based in Hong Kong and encompasses the company's entire activities in the region. Denekamp will oversee affiliates in South Korea, Taiwan, Hong Kong, Malaysia, Singapore, Thailand, and the Philippines, as well as recent SMI start-ups in India and Indonesia and its activities in mainland China.

"In the next five years, I want to be champing at the bit for the No. 1 position in Asia," says SMI president Robert Bowlin. "To do that, we need somebody who's very experienced, very seasoned, and very knowledgeable in the driver's seat, somebody I have complete confidence in. That's Richard."

For the past three years, Denekamp has been senior VP at SMI's New York headquarters, overseeing business development and international marketing. In his new post, he assumes duties held by Martin Davis, senior VP of Sony Music Asia, who has reported to him since joining the company in 1994.

Davis is relocating from Hong Kong to Miami to become senior VP of Latin America for SMI. He will report to the president of Latin America, Frank Welzer, and is expected to move to Florida in the next month.

Dutch-born Denekamp, 45, is a 25-year veteran of the music industry who joined CBS Records in Holland in 1986 after a variety of marketing and management posts at EMI, RCA, and independent VIP Records. He ran the CBS (now Sony) Dutch company for several years, advancing to a regional European post in 1992; he moved to New York at Bowlin's request when the latter was named SMI president.

Davis, 49, was regional commercial director for EMI Music in Asia before switching to Sony. A Briton, he previously held key posts for Richard Branson's Virgin music group in Japan and Hong Kong.

Bowlin says that Davis' move is designed to beef up the Latin American division's resources. "We've had a dominant position in every market [there] for quite some time, and now we're facing an increased level of competition which can only be taken very seriously."

"Martin is going to be very much of a No. 2 to Frank, and we're going to concentrate on, first, not losing our edge in Latin music . . . and, second, on

(Continued on page 96)

BMG Direct Acquires Word Record Club

BY J.R. REYNOLDS

LOS ANGELES—In an effort to beef up its position in the Christian music realm, New York-based record club BMG Direct has acquired Word Family Record and Tape Club from Word Entertainment (*Billboard Bulletin*, June 18).

The record club will be absorbed into BMG Direct's Sound and Spirit record club, said by BMG to have more than 500,000 members.

The deal was announced jointly by

Zomba Forms Christian Music Umbrella Provident Music Group To Unite Interests In Nashville

BY DEBORAH EVANS PRICE

NASHVILLE—Zomba Music Group has formed Provident Music Group, an umbrella organization that will encompass its Christian music interests in Nashville. Provident Music Group will consist of the Benson, Brentwood, and Reunion record companies/label groups as well as Brentwood/Benson

Publishing Group and Provident Music Distribution, a newly formed distribution arm that will service the Christian retail market.

Jim Van Hook has been named chairman/CEO of Provident Music Group and will continue as president of the Brentwood Label Group.



The Deal Is Done. MCA Music Publishing, in its latest catalog deal, has acquired the music publishing assets of All-Nations Music from the Pritzker family and Billy Meshel, the principals who formed the company in 1988 (*Words & Music*, *Billboard*, June 21). The acquisition includes the catalogs of the Statler Brothers, Michael Omartian, and the Platters, among others. The catalog totals about 4,000 songs. In recent months, MCA Music has acquired such catalogs as Interscope Music, the Manny Latin catalog, and the catalog of Charlie Daniels. Shown standing at the signing in Los Angeles, from left, are Ron Wray, VP of the parent company of the general partner of All-Nations Music; John Massa, VP of administration for All-Nations; Irwin Griggs, VP of special projects at MCA Music Publishing; Meshel; Michael Sammis, CFO of MCA Music Publishing; Gerald Margolis, partner in the law firm of Manatt, Phelps & Phillips; and Neil Nagano, VP of business and legal affairs for Universal Music Group, MCA Music Publishing's parent. Shown seated, from left, are David Renzer, worldwide president of MCA Music Publishing, and Glen Miller, VP of the general partner of All-Nations Music.

1200 Label Marks A&M's Electronic Music Debut

BY DOUG REECE

LOS ANGELES—A&M Records has entered the electronic music fray through a multiyear, exclusive joint-venture agreement with local scene veterans Philip Blaine and Gary Richards.

The agreement results in the formation of a label, 1200, which is headquartered on the A&M lot in Hollywood, Calif., and will operate with a staff of four to six people.

God Lives Underwater and David Holmes are the first two signings to the label. A single by the former will be issued this summer as the label's first release.

According to A&M chairman/CEO

Al Cafaro, 1200 may also issue a series of vinyl singles or compilation albums as a means of developing the label's name and prepping the marketplace for 1200, which will concentrate on commercially promising, rock-oriented electronic music originating from the

(Continued on page 97)

Zomba entered the Christian market with the 1994 purchase of Brentwood Label Group, which consists of Brentwood Records, Brentwood Kids Co., Essential Records, Ransom Records, and Sublime Records. Reunion was acquired by Zomba in October, and the Benson Music Group was purchased in March.

Jeff Moseley serves as president of Benson Music Group, which encompasses the Benson, Cedarwood Kids, Diadem, RiverSong, and Tattoo labels, as well as the marketing for Zomba's gospel label, Verity, in the Christian

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McCarthy Corp. Invests \$73M In V2 Records

This story was prepared by Mike McGeever, programming director of *Music & Media*, and Christian Lorenz, news editor of *Music & Media*.

LONDON—The \$70 million-plus that London-based leisure conglomerate McCarthy Corp. is investing in Richard Branson's V2 Records (*Billboard Bulletin*, June 18) is not intended to help the new label bid for superstar talent.

"Finding new acts is absolutely key," says Virgin Group corporate affairs director Will Whitehorn, "and is where the strategy will be concentrated. You will see some big-name deals over the next two years, but that is not the reason for the deal. There was no big-name [artist] waiting in the wings. Obviously, if there's the right opportunity with the right artist who has a good back catalog, there are certainly the resources to do a deal of that nature."

Whitehorn says that the "deal isn't a sale of a stake in V2 for a lump sum. The money from the acquisition is being provided month by month to fund the expansion of the company. The whole message to all this is that Richard is back in the music business, and working with the McCarthys gives V2 more resources than it had before."

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GOP's NEA Fund Vote Criticized House Republicans Aim To End Agency

BY BILL HOLLAND

WASHINGTON, D.C.—Members of the music industry registered disappointment over the June 17 vote by House Republicans that would effectively shut down the National Endowment for the Arts (NEA) and end federal funding of the arts.

The House Appropriations Subcommittee voted 6-5 along party lines to withdraw current funding and give the NEA only a \$10 million budget for fiscal 1998—just enough money, Republican leaders said, to phase out and shut down the agency. The NEA has long been criticized by conservatives for awarding what they consider to be inappropriate grants.

House Democrats would give full

funding to the NEA—at least the current \$99.5 million budget—and the Senate is prepared to renew the current funding as well. The fate of the beleaguered agency will be decided later this summer when a Senate-House conference committee works out Senate and House versions of funding proposals for cultural agencies and museums.

"A grass-roots reaction to the news came from Tom Carter, president of the Thelonious Monk Institute of Jazz, headquartered here. In addition to its well-known yearly musical competition, the Monk Institute coordinates smaller programs and clinics throughout the country.

"Of course we're disappointed,"

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Artists & Music

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

Hancock, Shorter Play With Verve On Duo Set

BY BRADLEY BAMBARGER

NEW YORK—Sometimes, peer pressure can be a good thing.

Although jazz giants Herbie Hancock and Wayne Shorter had played together many times before—most notably in the great Miles Davis quintet of the mid-'60s—the two had never put much thought into recording as a duo. But in a duet performance of the winning composition in the Thelonius Monk Competition last December in Washington, D.C., they left several luminaries spellbound.

"When we finished playing, Pat Metheny was standing backstage and said, 'Man, you and Wayne just have to do a record like that together, just you two. And when you do, I'll be first in line to buy it,'" Hancock recalls.

"Bill Cosby was there, too," Shorter



HANCOCK & SHORTER

says, "and he came up to me the same time Pat was talking to Herbie, and he was knocked out by the performance, too. All that got Herbie and I to thinking, 'They're right. We do have to make a record together.'"

That much-anticipated record—"1+1," due July 1 from Verve—features Hancock on acoustic piano and Shorter on soprano saxophone on a sophisticated mix of individual originals and new collaborations. The album also reprises several tunes from previous projects—including the lovely "Diana" from Shorter's 1974 LP "Native Dancer" (which featured Hancock)—as well as Monk Competition winner Michiel Borstlap's "Memory Of Enchantment," the song that helped start it all.

Living not far from each other in Los Angeles, Shorter and Hancock worked up the material for "1+1" over a few days in each other's homes, eventually recording the album in about a week in Hancock's living room. The keen rapport the two artists had developed with Davis, on various classic Blue Note sessions, and sundry reunion gigs over the years was enhanced in their duet sessions by a shared extramusical interest.

"We're both movie freaks, with huge laserdisc collections," Hancock says. "And we naturally tend to drama in our music. So on the duet album, we strove for a film-like quality, with different episodes, changing scenery, a narrative thread." Shorter adds, "Our conception

was cinematic rather than revolving solo/accompaniment, so there's a constant interplay between us and the musical images. I like to think of the record as a soundtrack to a movie not yet filmed."

With its searching intensity, "1+1" achieves Hancock and Shorter's dual goal: to craft a listening experience that leaves the audience not wanting for a rhythm section or another horn, and most of all, to set and meet a musical challenge for themselves.

"We wanted the performances to be whole in and of themselves, without any sort of compensating for what was supposedly not there," Hancock explains. "But mostly, we wanted to disregard expectations, to just play." And, Shorter says, "we both want to embrace the unknown in music. We don't want to rest on any past laurels—we want to build new golden memories."

Since their tenure with Davis in his acoustic quintet and later electric ensembles, Shorter and Hancock have made it their business to embrace the unknown. Aside from such acoustic jazz masterpieces as 1965's "Maiden Voyage" and his Oscar-winning score to the '86 film "Round Midnight," Hancock, 57, has been an ongoing pioneer in jazz-funk fusion, scoring massive hits ranging from "Head Hunters" in '73 to "Future Shock" in '83.

His signature melding of jazz and pop styles continued last year with "The New Standard," a Verve album that saw Hancock recasting such contemporary pop hits as Don Henley's "New York Minute" with a brace of jazz all-stars.

"The New Standard" was played on stations from KLONG Long Beach, Calif., to WBGO Newark, N.J. Buoyed by nationwide airplay and nearly a year of touring, "The New Standard" was a top 10 album for more than 30 weeks on Top Jazz Albums and has sold more than 100,000 copies, according to SoundScan. Plus, for his lone original on the album, the ballad "Manhattan (Island Of Lights And Love)," Hancock picked up his fifth Grammy.

Shorter, 63, produced more than his share of enduring solo statements on Blue Note in the '60s (such as "Speak No Evil"), excelling not only on tenor and soprano sax but also as one of the most distinctive composers in jazz. In the Davis quintet, he was the most prodigious writer by far, penning such standards as "Footprints" and "Nefertiti."

Like Hancock, he was in the vanguard of jazz fusion in the '70s, co-leading the vastly popular Weather Report. His output slowed in the '80s, but he returned to full form with '95's Grammy-winning album "High Life." The Verve album features an ambitious electro-acoustic ensemble on the finest batch of Shorter tunes since the Davis years.

(Continued on page 86)

Rodgers Mixes Old, New On 'Now' Debut On Velvel Includes Live Hits Set

BY ED CHRISTMAN

NEW YORK—After having helped lay the foundation for what has become the mainstream and classic rock formats as the voice of Free and Bad Company, Paul Rodgers is in the ironic position of being marketed as a developing artist for his fourth solo album, which hit stores across the U.S. June 17.

To play up Rodgers' heritage, which spans almost 30 years and some 20 albums, Velvel, his label in the U.S., has packaged his new solo disc, titled "Now," with a limited-edition live album that features many of the hallmark songs he recorded while fronting other bands. The limited-edition set has a list price of \$16.98.

While Rodgers says he is "proud" of the material he's done in the past, he stressed that he wants to be "relevant" today. "I hope that there are some songs on the new album that will eventually come to be recognized as classics," he says.

"Now" features 11 new songs, 10 of which are written by Rodgers and one on which he shares writing credit. The songs mine the blues-rock territory that Free helped pioneer and Bad Company helped bring to the popular mainstream. From the first syllable of album opener "Soul Of Love" to the last syllable of the closing "Holding Back The Storm," Rodgers shows off his distinctive vocal style, often building the dynamics of a song with subtle and sparse phrasing before erupting into powerful, soulful wails.

The first track being worked at radio from "Now" is "Soul Of Love," a midtempo rocker that generated 107 spins from 13 stations during the week ending June 15, the second week of monitoring by Broadcast Data Systems. But the plays represented an increase of about 244% from the song's debut-week showing.

Bob Edwards, PD at WRDU Raleigh, N.C., says the song has been "added right into our heavy rotation. It has that great intensity that Bad Company is known for, but it also has a fresh updated sound." Edwards labels the song "just a great rock'n'roll record" and calls Rodgers "a wonderful singer, with one of the most recognizable voices in the format."

Nick Polak, an independent buyer at the Alliance One-Stop Group, adds, "It's a strong album reminiscent of a classic Bad Company sound. I was struck by the irony that Paul is working at the grass-roots level while Bad Company still exists on a major label. I think what he's doing at this point is admirable."

While Rodgers may have enjoyed the heights of platinum sales as a band member, his solo career has so far shown lackluster results. In 1983, after leaving Bad Company, he issued an album titled "Cut Loose," which

peaked at No. 135 on The Billboard 200. He then returned to being a band member with a stint in the Firm, a successful group he formed with Jimmy Page of Led Zeppelin, which issued two albums; and with the Law, a group he formed with Kenny Jones of the Faces, which issued one album.

In 1993, he returned to a solo career by recording a tribute to Muddy Waters titled "Muddy Water Blues," which peaked at 91 on The Billboard 200 and has sold 147,000 units, according to SoundScan. That same year he also recorded a tribute to Jimi Hendrix, titled "The Hendrix Project," which didn't chart.

While those two projects didn't enjoy widespread commercial success in the U.S., they served as a creative catalyst for Rodgers. "I had gotten away from songwriting, and when I



RODGERS

Verve Plots Triple-A Crossover For Blues Veteran Ronnie Earl's 'Colour'

BY DOUG REECE

LOS ANGELES—With major distribution, a legion of loyal fans, and a history of critical accolades, Ronnie Earl & the Broadcasters' new Verve album, "The Colour Of Love," is poised to become the most commercially successful album yet for the blues veteran and his talented ensemble.

The album, which will be released on Tuesday (24) and marks the band's Verve debut, is the latest effort from an artist whose career has spanned more than 20 years and included solo work for the Blacktop and Bullseye labels, as well as backing gigs for the likes of Big Mama Thornton and an eight-year run as lead guitarist for Rounder act Roomful Of Blues.

His latest effort, for which he has again employed the help of drummer Per Hanson, bassist Rod Carey, and piano and organ player Bruce Katz, is the culmination of years spent fine-tuning a variety of blues known for its tempered jazz nuances.

Says Earl of his style, "If you asked me who I thought was the biggest blues player, I'd say Charlie Parker, even though he's not considered a blues player by most people. It's the mood that's the blues. The same mood you

was invited to do the Muddy Waters tribute album, I thought doing a blues album would be a way to be creative without writing," he says.

Then, when promoting the album, he toured with four different backing bands until he decided to get his own band together and develop new material.

For nearly two years, Rodgers, who plays guitar and piano on "Now," has been backed by Geoff Whitehorn on lead guitar, Jimmy Copley on drums, and Jaz Lochrie on bass. Reinvigorated by the blues project, touring, and putting together what he hopes will be a permanent band, Rodgers wrote 35 songs. His songs are published by Ramshackle Music Ltd.

Rodgers, who is managed by Norfolk, U.K.-based White Wing International, decided he wanted to be in control of his own destiny this time around. Without elaborating, he says, "I wanted certain things in the contract, certain freedoms, and the removal of certain restrictions, and I

(Continued on page 88)

hear with guys like Coltrane and Miles."

And while respect for the artist's distinct style is reflected in such honors as the 1997 W.C. Handy Award for best blues guitarist, perhaps more telling is a 1996 Down Beat Critics Poll Award that the artist received for talent deserving wider recognition.

That accolade was given for Earl's last album, "Grateful Heart: Blues & Ballads," which has sold more than 19,000 units on Rounder, according to SoundScan.

Verve Records VP (U.S.) David Neidhart says now is the time for Earl to realize a greater potential.

"Obviously, Ronnie is a real critics' favorite and has a lot of respect, but the real story is that he deserves more exposure," says Neidhart. "It's essential for us to not lose that blues base or change the core audience but still be able to add to it and go beyond the traditional market."

While it remains to be seen how successful Verve will be in carrying the artist to the next level, Earl says that Verve's backing has already affected the album.

"We made the record in six days, which is the first time I've had that sort of luxury," says Earl. "I made 'Grateful Heart' in less than two days, so it was great to have the freedom to do two songs a day. There were a lot of first and second takes, but we had a chance to really talk about the arrange-

(Continued on page 88)

V.P. To Make Known Lady Saw's 'Passion' Irreverent Reggae Star's 3rd Set Displays Her Versatility

BY ELENA OUMANO

Lady Saw is not merely reggae's most gifted female; she belongs to a genderless Jamaican musical elite whose recording and performing chemistry transcends musical and cultural divides. "Passion," Saw's third album, released June 17 on V.P. Records, signals loud and clear that this versatile artist—additionally blessed with a keen sense of humor and girl-next-door sex appeal—is poised to make her long overdue move toward an audience beyond reggae's already-convinced.



SAW

From the hyperbolic drama of top-ranking Jamaican sound system (mobile disco) team Stone Love's "Introlude" and "Interlude" to Saw's 15 tracks (carefully parsed out between the American and Jamaican listener) to New York-based V.P. Records' most ambitious marketing plan ever, "Passion" fairly demands that hip-hop/R&B audiences listen up.

"This is our biggest project ever," says V.P. marketing director Randy Chin. "Passion" was commissioned by V.P., and Dave Sanguinetta, head of A&R at V.P., coordinated the efforts of its various producers in Jamaica. "Lady Saw's previous album, 'Give Me A Reason,' did really well," Chin says. "She's poised to be the next superstar in the dancehall scene, and her crossover potential is excellent."

"Yuh [have to] slam even better than a man, yeah," Saw once told this writer. While Saw has navigated reggae's testosterone-saturated dancehall stage fearlessly to become a favorite of hardcore and culture fans alike, until "Passion" she did not exercise the same degree of self-determination offstage.

"This one was done by me, and I produced most of the tracks," she says. "I had more control, and it feels so good to learn the business. Before, I was always depending on producers, and whatever they said went. A producer

would think, 'If she don't have me, she don't have nobody.' Today, I will record for them, but nobody will hold me down. I'm my own producer. I have other producers I love dearly and give all the respect and will work for any time, but I'm my own manager. My sister Jasrenna Hall books the shows. If I do get a manager, it has to be someone I can trust and don't quarrel [with]."

Born Marion Hall in St. Mary, Jamaica, Saw grew up in that bucolic parish and in Kingston. "One year, I decided to go to Kingston and not leave until I become a DJ," says the 28-year-old. "I met a lot of people, then this man they call Piper. He promised me a lot of stuff, like, 'I'm going to make you the next Madonna, the next this, the next that.' I did about nine tunes with this man, and nothing happened—no release, no money. I get signed to Castor Brown first, but I didn't understand anything about music, that if you sign with one person, you couldn't sign with the other. So I signed with Castor and then I go sign with Piper. Then Castor released 'If Him Lef' and 'New Broom Sweep Clean,' and Diamond Rush started releasing music, and I got busted right. But they didn't reach anywhere on the radio. Then I did 'Find A Good Man' for Diamond Rush, which went No. 1 in Jamaica and New York."

It was such material—naughty but brimming with home truths and delivered in Saw's bluntly funny yet kintically sexy performing style—that catapulted her to stardom in 1994 and ignited a Jamaican controversy that dominated that year's local headlines.

"In those early days, when I was busting out, I did X-rated songs [on records], but now I only do them onstage," she says. "I've shown people that I can succeed on my talent alone."

After sex sold her, Saw's Mae West worldliness and undeniable talent won unequivocal support from her peers—males and females. She went on to prove her mettle over and over through a wide variety of sung and chanted tunes that typically address the timeless theme of woman's frustration and heartbreak over man's perfidy.

Nine of "Passion's" 17 tracks were

produced by Saw for her Hall Productions. Those new tracks are spiced with a few reggae arena hits, like "Sycamore Tree," recorded over producer Dave Kelly's addictive and indefatigable "joy ride" riddim. Unlike many reggae albums, "Passion" holds the listener throughout with pacing and variety, sampling everything from polka oompah to operatic scale-ascension.

Saw herself moves smoothly among an ambitious range of styles. "Gal No Worry" alternates between her tough, witty raps and rousingly sung choruses over the cheesily appealing melody line from Dean Martin's "That's Amore." In "I Don't Need To Know," she works her gorgeous velvet alto, dipping into swoons of emotion worthy of a true country diva, then consoling herself with a blues mama's weary cynicism. In tandem with her male peers in mike-rocking talent and crossover viability, Saw and recording artist Shaggy turn in a delicious reggae reworking of Mickey & Sylvia's archeological gem "Love Is Strange," and "Healing" reprises her recent hit with Beenie Man.

Deejay Merciless is inspired to heights of eloquence in the infectious "Long Til It Bend"—a model of reggae combination style's close rhythmic and lyrical interaction. And on "Raw," Saw works with Bad Boy Entertainment rapper DJ Clue. Singing and DJing solo in the Zion Revival-infused "Let Peace Reign," Saw demonstrates her already-proven gift for powerful social statement.

The first single, "I Don't Need To Know" (produced by Sly and Robbie), was released May 10, simultaneously with its video, which is now in regular rotation on BET. "We're working it hard," says Chin. Follow-up single "Raw" will be out July 1. "We're getting treatments for the second single's video," says Chin. "'Raw' will have a special, faster hip-hop remix by Duro that we're currently putting together, and we're probably going to hire an indie to do mainstream promotion targeting the hip-hop/R&B community."

Saw's wide range has retailers enthusiastic. "The album is very

(Continued on page 86)

Don Was' 'Liner Notes' Coming To The Web

BY BRETT ATWOOD

LOS ANGELES—Grammy-winning producer and musician Don Was is teaming with netcasting company Progressive Networks for a new Internet-delivered original music documentary series "Liner Notes." The program will use Internet video and audio technology to bring a behind-the-scenes look at leading artists and their music. The program will feature a different artist each month, beginning in July at <http://www.linernotes.com>.

"This is not something that would be shown in a movie theater or on MTV," says Was. "It is created specifically for the Internet... which is a challenging new medium. It is a liberating creative experience."

The centerpiece of the site is a revealing documentary about each month's featured act, which will contain footage shot by Was delivered via RealVideo technology. In addition, Was will offer track-by-track commentary on the stories behind the music of each featured act. The site will also host live webcasts, including a performance by Orquestra Was, as well as live chats.

A preview version of the advertiser-supported site debuted June 17 at <http://www.real.com> and will feature the debut of Orquestra Was' longform music video "Forever's A Long, Long Time," which was directed by Was and produced by Francis Ford Coppola. The film is also available on the Orquestra Was enhanced CD, also titled "Forever's A Long, Long Time."

Was, who is working on forthcoming releases by the Rolling Stones, Richie Sambora, and Jewel, anticipates documenting his future music projects and collaborations at the site.

Forthcoming artists that will be profiled on the site include the Rolling Stones, Bob Dylan, and Bon-

nie Raitt.

"This aims to build a bridge between the artist and the audience," says producer Antonia Smithson, who is helping develop the site. "Don is in the studio all the time and knows what it is really like from an inside perspective. He has captured some revealing moments with some amazing talent."

Was says that he hopes to use the Web as a way to recapture the expansiveness of liner notes from the days of vinyl.

"I remember listening to albums like the Beach Boys' 'Pet Sounds' and Bob Dylan's 'Blonde On



WAS

Blonde' and wondering where the ideas behind them came from," says Was. "I hope to be able to capture the moments that give you a greater truth about what is going on during the making of these records."

Was, who is also a filmmaker, says that he is not intimidated by the technological tools required to deliver his message to the Internet audience.

"It can be a challenge," he says. "But, you learn to paint with the proper strokes. Some small details may get lost when delivered through Internet video, but that is not necessarily limiting. The technology is just fantastic. It's now up to the creative community to come up with something that takes advantage of it. I want to make content that has emotional value, which has been lacking from a lot of technology efforts."

The "Liner Notes" site will eventually host a Was-created Internet radio station with a free-form music format.

(Continued on page 68)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Sparrow Communication Group in Brentwood, Tenn., names **Hugh Robertson** senior VP of marketing/artist development and **Grant Hubbard** senior director of promotions. They were, respectively, EMI Christian Music Group VP of general market sales and Word Records director of promotions. Also, **Mark Campbell** is appointed VP of artist development at Star Song in Brentwood. He was director of marketing at Benson.

Paula Morris is named VP of marketing for world music, jazz, and distributed labels at BMG Classics U.S. in New York. She was director of marketing at ECM.

Sony Classical USA in New York promotes **John S. Szurly** to VP of sales. He was senior director of national sales.

MCA Records names **Tom Sarig** VP of A&R in Universal City, Calif., **Carmen Cacciatore** senior director of



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CAMPBELL



MORRIS



SZURLY



SARIG



WENING



BLACKSTONE



ROTH

A&R, East Coast, in New York, and promotes **Bill Macky** to director of national promotion in Nashville. They were, respectively, VP of A&R at TVT, director of dance crossover promotion at RCA, and Western regional director of promotion.

Jen Wening is named GM of Independiente in New York. She was VP of international marketing at Go! Discs Ltd.

Warner Reprise Nashville names **Paige Levy** senior VP of A&R. She was VP of A&R.

A&M in New York appoints **Ricar-**

do Howell national director of publicity. He was manager of publicity at EMI.

Fox Music in Los Angeles names **Lance Grode** senior VP of business affairs. He was legal counsel at King, Purtich, Holmes, Paterno & Berliner.

Chris Boyd is appointed A&R manager of Stonecreek Recordings in Gladwyne, Pa. He was studio manager at Palm Tree Productions.

Ricardo Edwards Jr. is named VP of operations at Suave House Records in Houston. He was office manager.

Susan Kelley is named VP of mar-

keting at Surgeland Records in Marietta, Ga. She was a newscaster at WGGG and WLBA Gainesville, Ga.

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

George Chaltas is named senior director of online marketing systems at Warner Music Group in Burbank, Calif. He was GM of Broadcast Data Systems, West Coast.

PUBLISHING. Monti Olson is named creative manager of peermusic in New

York. He was creative manager at Windswept Pacific.

Richard Blackstone is promoted to senior VP of Zomba Music Publishing in New York. He was senior VP.

BMI in New York promotes **Gary F. Roth** to assistant VP of legal and business affairs, performing rights. He was senior legal counsel.

RELATED FIELDS. Warner/Avalon in Nashville names **Steve Knill** senior VP/executive producer. He was senior director of entertainment marketing at GMR Marketing.

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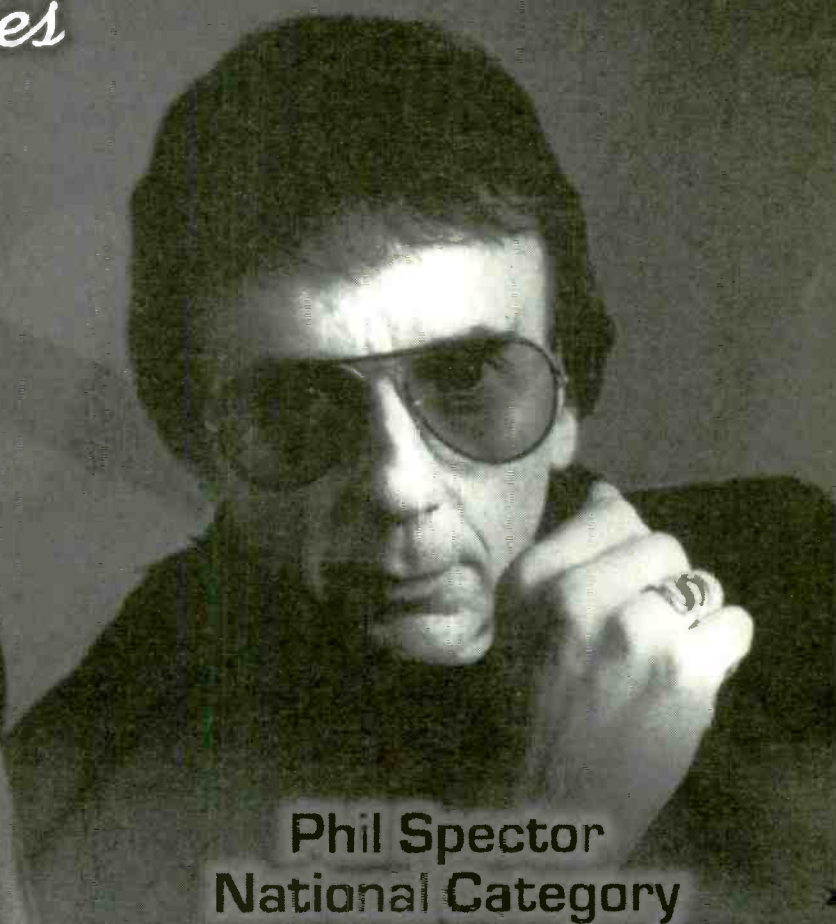
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Whiskeytown Has Songs To Spare

Outpost Act Boasts Prolific Writer; Rootsy Sound

BY DAVID MENCONI

RALEIGH, N.C.—Lots of songwriters struggle to come up with enough material, but that has never been Ryan Adams' problem. The 13 songs on his band Whiskeytown's major-label debut, "Strangers Almanac" (due July 29 on Outpost/Geffen), represent just a fraction of his recent output. And Adams is already itching to get on to the next project.

"I'm 22 years old, and I have a lot of records to make," Adams says. "And I'm gonna be persistent about making them, whether or not they actually get put out."

For the rest of the world, "Strangers Almanac" is plenty to dig into—a stunningly mature work that more than lives up to the promise of the band's earlier independent releases. (Whiskeytown was featured in Continental Drift, Billboard's column on unsigned acts, in the July 29, 1995, issue.)

For the new album, Whiskeytown recorded about three dozen songs in a wide range of styles. Most of the tunes that made the final cut are quiet and moody songs like "Everything I Do (Miss You)," which has a country-soul vibe straight out of Muscle Shoals; the



WHISKEYTOWN

bar-stool character sketch "Inn Town"; and "Avenues," which wouldn't have sounded out of place on Paul Westerberg's last solo album.

The album's slower pace may surprise those familiar with Whiskeytown's often raucous live shows, which frequently close with a withering version of the Stooges' "I Wanna Be Your Dog." Tilting the album toward Whiskeytown's quieter side was a conscious decision.

"Some really good rockers that I liked a lot did not make the record," says Mark Williams, the Outpost partner who signed Whiskeytown. "But overall, I'm very happy with the balance and how it all came out. It showcases Ryan as a really great songwriter, which I thought was the statement he needed to make with this

record. I hope that's what people get out of it."

Of the almost Jack Logan-esque quantity of first-rate songs that Adams cranks out (which are published by Bug Music), Williams acknowledges that deciding what to do with them "continues to be an issue."

Independent-label singles are one possible outlet, such as the four-song single released in April by Chicago-based Bloodshot Records. One of those tracks, "Theme For A Trucker," will also appear alongside contributions from Tom Waits, U2 with Sinéad (Continued on page 12)



Girl Power. Indigo Girls lent their support to a Sony symposium commemorating the achievements of women in music. Shown, from left, are Indigo Girl Amy Ray; Columbia artist Dionne Farris; 550 Music president Polly Anthony; Isisara Bay, senior director of corporate affairs for Sony Music Entertainment; Indigo Girl Emily Saliers; and Jean Riggins, president of black music for Universal Records.

Hiatus From Hype Benefits Columbia's Teenage Fanclub

BY STEVE KNOPPER

For a few years there, Teenage Fanclub was supposed to be the future of rock, and anything the Glasgow, Scotland, rock quartet tried was held up to severe critical scrutiny. Thankfully, in the band's view, those days are over; and it can get back to the music on its new Columbia album, "Songs From Northern Britain," due July 29.

Both the overwhelming excitement after 1991's jagged-pop classic "Bandwagonesque" and the disappointed grumbling from 1993's trying-too-hard "Thirteen" have long since died down. Lower expectations mean "we don't have anything to live up to," says singer/songwriter Norman Blake, by phone from his New York hotel room.

"We're much happier with the position we're in," he says. "People can just listen to our record and decide if they like it. And that's the way it should be." This humble position works for Columbia, the band's new label after six years and three albums with DGC/Geffen.



TEENAGE FANCLUB

"The most important thing for us is Teenage Fanclub is not about hype. They don't need to be hyped because they're a real band," says Michelle Albert, Columbia's associate director of marketing. "They have three singer/songwriters in the band. It's a complete package."

Why the switch from Geffen to Columbia? "I think we'd sort of grown apart in a sense," Blake says, adding (Continued on page 28)

Secada Switches To Virgin Records; Sting Charting Again In A B.I.G. Way

CHANGING HORSES: As EMI Records seems to be crumbling at press time, John Secada is the first EMI artist to switch label affiliation. He moves from EMI Records to Virgin Records in the U.S., effective immediately. Other artists have changed labels within EMI-Capitol Records Group North America before—most notably Tina Turner from Capitol to Virgin and Richard Marx from EMI to Capitol—but this is believed to be the first time an artist has switched in the middle of a project. Secada's current album, "Secada," was released March 25 on EMI and peaked at No. 40 on The Billboard 200. First single "Too Late, Too Soon" peaked at No. 41 on Billboard's Hot 100 Singles chart.

The album's second single, "Believe," will now come out on Virgin, as will Secada's subsequent English projects in the U.S. The Spanish version of the album, which includes three extra tracks, will remain on EMI Latin. Secada remains signed to EMI outside the U.S. Secada's management had no comment on the change. EMI had no comment by press time.

SYNCHRONICITY: Sting is once again at the No. 1 slot on the Hot 100 Singles chart with his songwriting contributions to "I'll Be Missing You," the stirring tribute to the late Notorious B.I.G. by Puff Daddy and B.I.G.'s estranged wife, Faith Evans. The song takes its melody from the Police's 1983 smash "Every Breath You Take."

"I'm obviously thrilled it's a big hit," says Sting, who is in London rehearsing for a short European tour. Interestingly, he notes that the last time he was at No. 1 on the Hot 100 was with "Every Breath You Take" 14 years ago.

Sting first learned about Puff Daddy's intent to use the song from his buddy Elton John. "Before they sent the tape to me, Elton had had dinner with someone from the record company who told him they'd used 'Every Breath You Take,' and Elton joked that he was trying to convince them to use 'Crocodile Rock.'" Once Sting heard the song, he wholeheartedly approved. "I like it. I thought it had a good vibe."

However, Sting admits that he was not aware of the Notorious B.I.G. until his death. "I'm ashamed to say I hadn't heard about him until he was shot. That's the tragedy of a young man who was so talented... The problem is they pose to be a gangster. 'Do you have to be a gangster?' is what I'm saying. I think these people are role models for youth, and they're important role models, and they need to understand that. There are some bad lyrics in rap, but there are also some good lyrics."

BLUE, BLUE MOON: Nanci Griffith dropped a little bombshell during a taping of the new PBS series "Sessions At West 54th" (see story, page 7), when she announced that this was her last tour with the Blue Moon Orchestra, her band for the past 11 years. According to her manager, Burt Stein, on Sept. 3 Grif-

fith & the Blue Moon Orchestra will start a three-month U.S. tour, "and then I don't know what her live performances will be." Stein says he's not sure why Griffith is disbanding the orchestra, except "she's worked 12 or 13 years without a break; she's worked very hard."

Her long-term plans include some dates with the Nashville Ballet, as well as a follow-up to her acclaimed album of cover songs, "Other Voices, Other Rooms," called "Other Voices Too." "That album will come out sometime next year [on Elektra], and we're working on a book companion piece as well as a film to go with that," says Stein.



by Melinda Newman

THIS AND THAT: Hot British band Baby Bird has signed with Atlantic in the U.S. It remains with Echo in the U.K. The band scored a big hit in the U.K. with the song "You're Gorgeous" and a top 10 album, "Ugly Beautiful"... Dexter Holland of the Offspring and Jello Biafra have formed F.S.U., a foundation that will provide support for social services, the environment, and human-

rights organizations. F.S.U. will hold periodic events whose proceeds will be allocated to organizations as one-time grants. The first event will be the Offspring show June 29 in the Ventura (Calif.) Theater. F.S.U. is modeled after the Grateful Dead's tremendously successful Rex Foundation... Lisbeth Cassaday has left Discovery Records' publicity department for Dan Klores & Associates in Los Angeles.

CONCERT NEWS: Magic Concert Promotions and Pace Touring have bonded to promote two national fall tours: Fleetwood Mac and the Bee Gees. Magic has been behind the struggling ROAR tour (Billboard Bulletin, June 18). Add these two to the Rolling Stones' tour slated for fall, and it's the '70s all over again... Big Top, a 10-date electronic music festival, will start Aug. 27 in Detroit (Billboard Bulletin, June 17). Among the acts on the bill are Moby, Aphex Twin, B.T., Derrick May, and Loop Guru... Michael Cohl's TNA International, which is promoting U2's PopMart tour, has taken on investment portfolio management company Claridge as a financial partner.

LOOKING BACK: On June 14-15, Randall's Island, N.Y., became the site of the first Guinness Fleadh in the U.S. The festival featured more than 75 Irish and/or folk acts. The Beat logged some time at the Fleadh June 15 and found it to be one of the most organized and pleasant festivals we've ever attended. In addition to the main stage, there were three other tented stages featuring a wide variety of music. We caught spirited sets by Mary Black, the Neville Brothers, Suzanne Vega, Richard Thompson, and Ben Lee. No word yet on if the event will return next year, but we're rooting for it.

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Harris Shows Off A Sound All His Own On 57 Records Debut

■ BY CARRIE BORZILLO

LOS ANGELES—David Ryan Harris' name may not ring a familiar bell, but his music probably does. The Atlanta-based singer/songwriter/guitarist was the secret ingredient in Dionne Farris' 1994 Columbia debut, "Wild Seed-Wild Flower." He co-wrote two songs, co-produced six, played guitar, and served as musical director on that set. Or, some may remember Harris from his acclaimed eclectic funk rock band Follow For Now, whose self-titled 1991 Chrysalis album was overshadowed by the success of the similar-sounding Living Colour.

Now, Harris is striking out on his own with his self-titled, self-produced debut album on Brendan O'Brien's Sony imprint, 57 Records, due July 22 via Columbia. He hooked up with 57

Records through his longtime association with O'Brien, who produced the first-demo tapes of "Follow For Now." O'Brien also mixed "David Ryan Harris." The enhanced CD (ECD) features footage from Harris' four-minute electronic press kit, interview clips, and an acoustic version of the album track "Nothing More To Say." The ECD also includes a World Wide Web browser to connect listeners to his site on the Internet, which is at www.davidryanharris.com.

"This album is a logical progression, but then a logical progression gives a connotation of being thought-out, but it's not. It's just where I am



HARRIS

now," says the 29-year-old artist of his debut, which ranges from pure pop to soulful singer/songwriter-type songs to gentle rockers with hints of R&B and jazz. "I wanted to show my range. This record is all about the fact that I needed to put these songs out with these different styles and approaches so that the second record, if it's only one of these styles, will make sense."

The diversity on the album stems from Harris' upbringing—his mother spoon-fed him the blues of John Lee Hooker, while his father got him into bebop and jazz. The result is an artist who cites Bad Brains' "I Against I" and Stevie Wonder's "Songs In The Key Of Life" as two of his favorite albums and '70s popster Gino Vanelli, classic rockers Steely Dan, and ♪ as a few of his favorite artists.

What do these artists have in com-

mon? "The element of surprise within the structure of the songs," says Harris. "That's what I like to do. I don't want people to already know what key I'm going to do the chorus in. Surprise within structure, and certainly surprise from song to song. The only thing that is somewhat central to everything I do is blues. It's all blues-based stuff. Soul and blues, which is where I really come from."

"Not everyone is allowed artistic freedom like Stevie Wonder was," he continues. "He had something that was definitely his sound, but he was still allowed to dress it up in different clothes. He was probably the last artist to be allowed to do that. There aren't a lot of artists that the music critics allow to make those grand shifting artistic statements, and I know that that is something I want to do."

It wasn't exactly Harris' choice to wait so long between projects. "After the breakup of Follow For Now, I couldn't sign a record deal or do any-

thing because of a legal entanglement with my ex-managers, who managed Follow For Now," explains Harris. He is now managed by Pete Angelus of Angelus Entertainment, who also managed the Black Crowes. "It was hard, no one would touch me for fear of being brought in on this suit [by his former managers], so I just sat tight and worked with other people."

Some of the people he has worked with in the past few years are Michelle Malone, Edwin McCain, and Seedy Arkhestra (helmed by former Fishbone member Chris Dowd).

The legal setback may have been a blessing in disguise, since Harris has learned, albeit the hard way, more about the business side of the music industry. "First, I don't know if I was ready to have a record of my own out four years ago," he admits. "I've just learned so much from a producing standpoint finding out who I am and paying my dues. I still have a lot to learn, but I'm not green anymore."

(Continued on next page)

WHISKEYTOWN HAS SONGS TO SPARE

(Continued from page 10)

O'Connor, Los Lobos, and others on the Outpost soundtrack album to Wim Wenders' upcoming film, "The End Of Violence," due Sept. 9.

As for the promotional approach to "Strangers Almanac," Outpost plans to work it primarily at triple-A, college, and roots-music stations. The somewhat wistful "16 Days" will be the first single at triple-A. Outpost also plans to service roots-music stations with a special four-song CD featuring the album's more country-leaning songs, including "Excuse Me While I Break My Own Heart Tonight" (on which Adams duets with Alejandro Escovedo).

"We're not gonna lead with a video, although we will make one at some point," says Williams. "I feel a time will come when we want to make one, most likely for '16 Days' and probably after we have a lot of momentum going with

the track at radio. I think that song encompasses all sides of the band. It's got the country roots vibe, and it also rocks. Plus it's a great song."

While Williams believes that the present-day radio climate should be friendly toward Whiskeytown's emotional roots rock, press and touring will be the biggest keys. The label is sending out promotional postcards to writers titled "The Route To Whiskeytown: An Amazing Cross-Genre Journey." It traces the band's influences, which include the Flying Burrito Brothers, the Replacements, Big Star, George Jones, and Bruce Springsteen.

On the touring side, Whiskeytown will spend most of the summer playing festival-type events before starting an intensive round of touring in the fall, building on its regional following in the Southeast. The band, which is

booked by Nashville-based Progressive Global Agency, already picked up some key exposure this past spring by playing on the first No Depression tour. Sponsored by the Seattle-based magazine of the same name, the tour also featured the Old 97s, Picketts, and Hazeldine.

Whiskeytown is managed by Jenni Sperandio and Chris Roldan for Austin, Texas-based Jacknife Enterprises. The band originally came to Outpost's attention through Chris Stamey, co-founder of the dB's, who lives in Chapel Hill, near the band's Raleigh home base. Stamey passed along a copy of Whiskeytown's 1995 independent-label album "Faithless Street," and it immediately registered with Williams, who calls Adams "the closest thing to a pure songwriter I've ever come across."

"It was just the kind of music I've always loved," says Williams. "If you look at the bands I worked with when I was at Virgin—Camper Van Beethoven, Cracker, Geraldine Fibbers—I have a real affinity for dark, country-inspired rock music."

At the time, Outpost hadn't been in business long. The label started in January 1996 as a partnership between Williams (who also signed the Smashing Pumpkins during his tenure as VP of A&R at Virgin), producer Scott Litt, and artist manager Andy Gershon. Outpost was just one of the labels pursuing Whiskeytown, and it made the band its third signing after Veruca Salt and Hayden. The band recorded "Strangers Almanac" in Nashville this spring with producer Jim Scott.

"Jim Scott was a big part of the sound of this record," says Williams. "We thought about a lot of different people and came up with him because I've always loved Tom Petty's 'Wildflowers.' I sent Jim a tape, and he immediately reacted to the songwriting and to Ryan's voice. His catch phrase was, 'I believe him.'"

Indeed, Adams is never less than believable throughout "Strangers Almanac." "I do put my ass on the line," he says. "I think, because of my age, some people will think it's a smart kid just making stuff up. But it's not that at all. Some people will like this record and get it—at least I hope they will. It will talk to people, I think."

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U.K. Scottish Label Rekindling Career for Rosie Gaines.

Rosie long time member of Princes new power generation has signed a five album deal with the Scottish Label bigbang Records, that is reviving her career. After negotiating with Motown for the title track of her last album they re-recorded and re-mixed the track which will feature as part of her first album with Big Bang records. "Closer than Close" stormed into the U.K. charts at No.4. and remains one of the most played records on radio. Now released throughout the rest of Europe where Ms. Gaines has a huge fan base. It looks set to clock up sales well in excess of a million across the continent.



After three consecutive appearances on Top of the Pops she remains a big hit with the British and European public. Label boss BOBO describes the album that we are making as primarily a pop dance soul album which will feature mainly up-tempo tracks with a number of ballads. This will be produced by Hippe Torrales and Mark Mendoza of Mentor Productions, and will be very radio friendly. BOBO when he found that Rosie was out of a deal signed her because he felt she is a great songwriter and is the Chaka Khan of the nineties. When I heard "Closer than Close" I knew it was a great song, and also what we had to do to make it a hit in the U.K. and Europe. It wasn't until we had done all the work that every major label wanted to licence it from us, offering big bucks, but the money did not matter as we wanted to stay in control, which was very important to Rosie. Having got it right in the U.K. after selling over 250,000 singles in the first 3 weeks and is set to continue selling right through to the end of the summer the biggest market looks to be France and G.A.S. where the single is set to be huge Big Bang are negotiating with a number of labels in the U.S. to see the release of the single and the forth coming album in North America. Anyone wishing to contact bigbang records should phone/fax.

Tel: 44141 248 3637 Fax: 44141 248 3667



amusement

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 FUN LOVIN' CRIMINALS LONGPICS	Giants Stadium East Rutherford, N.J.	May 31- June 1, 3	\$6,409,131 \$52.50/\$37.50	129,044 140,000 three shows	TNA International Ltd Delsener/Slater Enterprises
U2 FUN LOVIN' CRIMINALS	Franklin Field University of Pennsylvania Philadelphia	June 8	\$2,549,519 \$52.50/\$37.50	49,944 sellout	TNA International Ltd New Park Entertainment
U2 FUN LOVIN' CRIMINALS	Ohio Stadium Ohio State University Columbus, Ohio	May 24	\$2,246,977 \$52.50/\$37.50	49,873 90,000	TNA International Ltd in-house
U2 FUN LOVIN' CRIMINALS	Robert F. Kennedy Memorial Stadium Washington, D.C.	May 26	\$2,148,432 \$52.50/\$37.50	42,295 44,000	TNA International Ltd Cellar Door
U2 RAGE AGAINST THE MACHINE	Liberty Bowl Memphis	May 14	\$1,131,570 \$52.50/\$37.50	22,734 35,000	TNA International Ltd Mid-South Concerts
U2 RAGE AGAINST THE MACHINE	Frank Howard Memorial Stadium Clemson University Clemson, S.C.	May 16	\$1,043,349 \$52.50/\$37.50	20,251 36,500	TNA International Ltd C&C Concerts
DAVE MATTHEWS BAND BELA FLECK & THE FLECKTONES	Jones Beach Theatre Wantagh, N.Y.	June 10-11	\$729,795 \$33	22,116 two sellouts	Delsener/Slater Enterprises
OZZFEST '97: OZZY OSBOURNE, BLACK SABBATH, PAN- TERA, TYPE O NEGATIVE, FEAR FACTORY AND OTHERS	Pine Knob Music Theatre Clarkston, Mich.	June 12	\$535,838 \$45/\$27.50	14,998 sellout	Cellar Door Belkin Prods
OZZFEST '97: OZZY OSBOURNE, BLACK SABBATH, PAN- TERA, TYPE O NEGATIVE, FEAR FACTORY AND MACHINE HEAD	Blossom Music Center Cuyahoga Falls, Ohio	June 3	\$506,951 \$45/\$38.50/\$25	15,940 18,445	Universal Concerts
Y-100 SUMMER FESTIVAL: MATTHEW SWEET, LUSCIOUS JACKSON, THAT DOG, KULA SHAKER, JAMES, TOAD THE WET SPROCKET, CHEAP TRICK, BECK, PAULA COLE, AND OTHERS	Blockbuster-Sony Music Entertainment Center Camden, N.J.	June 1	\$505,978 \$27/\$20	23,201 sellout	Electric Factory Concerts

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Continental Drift

UNSigned ARTISTS AND REGIONAL NEWS
 EDITED BY MELINDA NEWMAN

BOSTON: Providence, R.I.-based the Amazing Royal Crowns triumphed at the 19th annual WBCN Rock 'N Roll, held at the Middle East club here recently. Even though the Crowns are not Boston-bred, the live-wire act



THE AMAZING ROYAL CROWNS

has been drawing crowds at local clubs like the Middle East, Bill's Bar, T.T. the Bear's, and Mama Kin and at others throughout the Northeast. They play a wicked hybrid of rockabilly and punk so fierce they sound like the Stray Cats on steroids. Led by fine front man/lead singer Jason Kendall, the quartet brings a manic live energy and top-shelf musicality to the stage. "We try to mix things up and keep our music as versatile as possible, blending swing and rock with a punkish element," Kendall says. "Our influences include all great rockabilly bands as well as groups like the Clash and the Ramones, among others. The energy is the key thing." The Crowns

are made up of guitarist Johnny Maguire, drummer Nate Moyer, and Jak Hanlon on standup bass. In April, they released their self-titled debut on Monolith/Soundproof Records, and so far it has sold 2,000 units. Their single, "Do The Devil," has been in regular rotation on local music shows on modern rock stations WBCN and WFNX Boston. Contact Jeff Marshall at Monolith Records, 617-437-0117. KEN CAPOBIANCO

DETROIT: "Twisted Brown Trucker is rock'n'roll," says Bob Ritchie (aka rapper Kid Rock) about his latest rap/funk/rock project. "It goes back to what rock'n'roll started from—the streets, sex, that drive." Ritchie's career as Kid Rock gained much notoriety for the obscenity of his lyrics while generating sales of more than 100,000 units for such albums as "Grits Sandwiches For Breakfast" on Jive and "The Polyfuze Method" on Continuum. Now on Ritchie's own independent label, Top Dog, Twisted Brown Trucker's first release, "Early Morning Stoned Pimp," has, he says, moved more than 10,000 units based on fliers and word-of-mouth and without benefit of airplay. Twisted Brown Trucker has also managed to sell out Detroit's State Theater, which seats more than 2,000 people. Twisted Brown Trucker expands Ritchie's rap vocabulary into his rock'n'roll roots and fulfills his desire to make samples an integral part of the live music experience. Working with a band of rock and funk veterans, including Lonnie Motley (George Clinton) and Money Stone (Ike Turner, Sly Stone), Ritchie has moved from Kid Rock's over-the-top vulgarity to a new phase. "Kid Rock is about Kid Rock," Ritchie says. "This is about looking at the sampler as just another instrument onstage, about reaching the kids in the backwoods with their pickups who are listening to hard rock one minute and rap the next and country after that. It's about being real." Contact Steve Hutton at Upper Cut Management, 773-477-6934. KAREN KOSKI

MILWAUKEE: The Immortal Plants' front woman, Rose Blade, has a vocal delivery that is almost unsettlingly intense, but she makes no apologies. "I'm a real person. This is a real band. It's not going to be like on a CD," she says of the band's shows. Despite that disclaimer, much of the band's intensity transferred to the Immortal Plants' debut CD, "Bash," released by Milwaukee-based indie label Charm School. Nev Crnojevič's and Paul Lawson's snaky psychedelic guitars, along with Jenny Plevin's tribal-stomp drumming and Andy Kaiser's throbbing bass, help infuse Blade's songs with surprise. Blade, Crnojevič, and Plevin harmonize spookily behind lyrics that trade in murder in the moonlight archetypes and other twilight tales. Lawson contributes one tune to the disc, "Big Black Cloud," a blues song that owes more to Memphis Minnie's resigned sense of doom than the effusions of a contemporary blues bar band. Blade is of Hungarian extraction, Crnojevič is Serbian, and both draw from a deep well of haunting East European tonalities. "Bash" has been heard on Milwaukee's WMSE, WLUM, and WLZR; Madison, Wis.' WORT; and Chicago's WLUP, WXRT, and WCBR. The Immortal Plants have played clubs in Chicago, Milwaukee, and Madison and in Wisconsin college towns. Contact Blade at 414-264-0934. DAVE LURHSSEN



THE IMMORTAL PLANTS

HARRIS SHOWS OFF A SOUND ALL HIS OWN ON 57 RECORDS DEBUT

(Continued from preceding page)

While the label doesn't service radio until late July, modern rock WNNX Atlanta's "Locals Only" show, which airs Sundays 6-8 p.m., is already playing "Change" from the album and in May had Harris perform on the "Locals Only" stage at the Atlanta Music Midtown Festival.

"There's been a big anticipation buzz about David because of the success of Follow For Now on a local level. They were a big 'Oh, I remember them' reaction band," says Steve Craig, midday personality at WNNX and host of "Locals Only." "He played the last night of the festival to a sea of people who were just mesmerized and grooving to him and his band. It was a phenomenal performance. He gave me his CD, and I've been leaning on 'Change' a lot."

Craig says the reaction to "Change" was equally "phenomenal" and that

Atlanta listeners were calling to find out if David Ryan Harris is the same David Harris who was in Follow For Now. "His style does a lot to bridge the gap between urban and pop and rock," adds Craig. "It's real good mass-appeal, and everyone here is asking for it."

"Change" will be one of the songs on a four-song sampler that Columbia will issue to college, triple-A, mainstream rock, and modern rock radio stations. The sampler will also include "If I Had A Dime," "Sympathy For The Crow," and "Six Feet Off The Ground." The label's initial plan is to forgo the first single and introduce Harris to various radio formats as an "artist," according to Greg Linn, marketing manager at Columbia.

The label is looking for feedback from the various formats to help guide it on which way to go with the album,

says Linn.

Already, Harris has been well received by a wide range of national publications. There will be features on Harris in the September issues of Vibe, Musician, and Guitar Player, while reviews are running in Request and Mademoiselle.

"We don't think of David format-ically here," says Linn. "We just want to put him in front of a lot of people. His music crosses a lot of boundaries; he's an African-American man who listens to everything from Stevie Wonder to the Allman Brothers. His audience can come from all walks of life; we just want to get him in front of the right audience."

Troy Blakely at Agency for the Performing Arts is in the midst of scheduling a summer tour for Harris, which will include a June 25 showcase in Atlanta.

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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
①	4	7	SISTER HAZEL UNIVERSAL 53030 (15.98 CD)	★★★★ NO. 1 ★★★★★ SOMEWHERE MORE FAMILIAR
2	2	3	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
3	6	11	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
4	8	5	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK
5	7	18	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE...AND THAT'S THE WAY IT IS
6	9	16	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
7	3	2	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
8	10	45	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
9	16	15	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
10	13	7	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
11	23	7	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG (15.98/23.98)	JUNTOS OTRA VEZ
12	18	23	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
13	17	10	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
14	22	24	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
15	15	4	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 (10.98/15.98)	LIVE IN LONDON AT WEMBLEY
16	11	8	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
17	RE-ENTRY		LINDA EDER ATLANTIC 82977/AG (10.98/16.98)	IT'S TIME
18	31	18	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
19	19	4	FEAR FACTORY ROADRUNNER 8834 (9.98/14.98)	REMANUFACTURE (CLONING TECHNOLOGY)
20	14	6	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
21	26	12	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
22	35	2	BUCK-O-NINE TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
23	42	7	LOS TUCANES DE TIJUANA EMI LATIN 56921 (7.98/11.98)	TUCANES DE ORO
24	25	5	JOCELYN ENRIQUEZ CLASSIFIED/TIMBER! 3409/TOMMY BOY (10.98/15.98)	JOCELYN
25	27	7	KATHY TROCCOLI REUNION 10003/BRENTWOOD (10.98/15.98)	LOVE AND MERCY

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

26	20	7	TRAPP DEFF TRAPP 9268/INTERSOUND (10.98/16.98)	STOP THE GUNFIGHT
27	30	4	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/16.98)	MARK WILLS
28	47	2	SONS OF THE DESERT EPIC 67619 (7.98 EQ/11.98)	WHATEVER COMES FIRST
29	21	10	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98)	STACKIN CHIPS
30	24	12	WILD ORCHID RCA 66894 (10.98/15.98)	WILD ORCHID
31	NEW ▶		THAT DOG DGC 25115/GEFFEN (5.98/8.98)	RETREAT FROM THE SUN
32	12	2	JUNGLE BROTHERS GEE STREET 27001*/V2 (9.98/16.98)	RAW DELUXE
33	NEW ▶		MY LIFE WITH THE THRILL KILL KULT RED ANT 006 (10.98/16.98)	A CRIME FOR ALL SEASONS
34	45	6	COREY STEVENS EUREKA 77061/DISCOVERY (10.98/15.98)	ROAD TO ZEN
35	28	31	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
36	34	40	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
37	41	9	RICK BRAUN BLUEMOON 92743/AG (10.98/16.98)	BODY AND SOUL
38	48	20	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
39	43	45	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
40	RE-ENTRY		ROBERT EARL KEEN ARISTA AUSTIN 18834/ARISTA (10.98/15.98)	PICNIC
41	RE-ENTRY		SHAKIRA SONY LATIN 81795/SONY (7.98 EQ/12.98)	PIES DESCALZOS
42	46	3	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
43	29	3	BORN JAMERICANS DELICIOUS VINYL 5018*/RED ANT (10.98/15.98)	YARDCORE
44	49	39	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
45	44	10	BIG HOUSE MCA 11446 (10.98/15.98)	BIG HOUSE
46	NEW ▶		LA MAFIA SONY DISCOS 82267/SONY (8.98 EQ/14.98)	EN TUS MANOS
47	RE-ENTRY		CRYSTAL LEWIS MYRRH/WORD 67868/EPIC (10.98 EQ/15.98)	BEAUTY FOR ASHES
48	NEW ▶		KIPPI BRANNON CURB 53092/UNIVERSAL (10.98/15.98)	I'D BE WITH YOU
49	RE-ENTRY		SHIRLEY CEASER WORD 68003/EPIC (10.98 EQ/15.98)	A MIRACLE IN HARLEM
50	36	18	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON

POPULAR UPRIISINGS

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

REMEMBER THIS NAME: Om Records artist **Blueboy**, aka **Lex Blackmore**, is being primed for U.S. impact as his international hit single "Remember Me" begins to catch fire stateside.



Coming Down. Lila McCann's Asylum debut, "Lila," was released June 17. Her first single, "Down Came A Blackbird," was shipped to country radio May 5, and its videoclip is being played on TNN and CMT. McCann was one of the many fresh faces to make the scene at this year's Fan Fair in Nashville, which wrapped up June 20.

The song, which combines an electronic bed with a deft vocal sampling of **Marlena Shaw's** "Women Of The Ghetto," has been a top 20 single in the U.K., Germany, Italy, and France.

Early boosters here include dance station KACD Los Angeles, modern rock KITS San Francisco, and rhythm crossover WKTU New York.

Though "Remember Me" is available here only as part of Om's "Mushroom Jazz" compilation, the Glasgow, Scotland-

based artist is currently at home working on a solo album for the label. The set should be released late this year.

Like all other Om album releases, the untitled album will be a two-CD set containing the album and an accompanying bonus CD-ROM that allows users to create their own music by manipulating embedded samples.

Blackmore is scheduled for major-market appearances here beginning Aug. 27.

SHACK ATTACK: Rocket/A&M act **Jimmie's Chicken Shack** is showing no fear as it breaks out of its home region along the Atlantic seaboard.

First-week sales of its album "Pushing The Salmonella Envelope" have broken the record set by **Pearl Jam** at the Tower Records outlet in Annapolis, Md. The band sold 612 units.

Tower staffer **Chris Roberson** says more than half of those sales were tallied on the album's release date, June 10, when the band performed at a well-attended in-store concert.

Because of its impressive regional draw, Jimmy's Chicken Shack was set to be featured Saturday (21) on the main stage at modern rock WROX Norfolk, Va.'s 96X Xfest. On



Back With A Vengeance. Mercury rap artist **Diamond D** is back in full force with "Hatred, Passion & Infidelity," the follow-up to his 1993 debut. Though the artist has kept a low profile over the last few years, collaborations with such acts as the Fugees, Rakim, and **Rass Kass** have kept him top of mind for hip-hop's in-the-know crowd. Guests on the album, which bows Sept. 2, include **Pete Rock** and **Busta Rhymes**.

May 31, the act became the only band to play WHFS Washington, D.C.'s HFStival twice.

The band recently finished taping a performance of its first single, "High," for MTV's new variety program, "Oddsville."

NEW TRICKS: Koch Records artist **David Wilcox** has left behind his usual touring and recording routine with the release of his appropriately titled new album, "Turning Point."

The set, which was released May 27, is not only the first album on which Wilcox is backed by a band; it's also the first studio-recorded album from the artist in several years.

Wilcox, who has decided to tour with a band for the first time in his career, will kick off a series of performances with an Aug. 7 show at the Ark in Ann Arbor, Mich.

He can also be seen during the next few weeks on the public television program "The Artist's Profile."

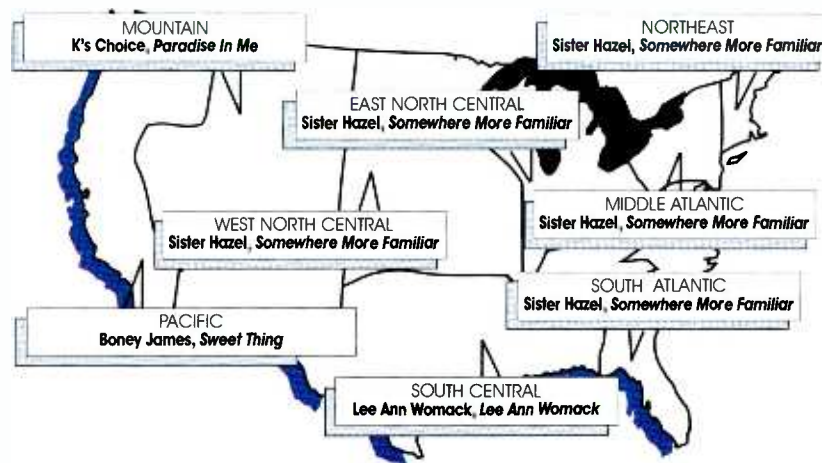
Wilcox's profile is also being elevated via a cover of his song "Chet Baker's Unsung Swan Song" on **k.d. lang's** latest album, "Drag," though it has been renamed "My Old Addiction" to more pointedly tie in with the theme of her album.

ROADWORK: **Banco De Gaia**, **Moby**, **808 State**, and **Jason Bentley** are a few of the acts performing at the 10-date Big Top electronic music festival. The tour, which is being orga-



nized by MCT management and the William Morris Agency, will begin Aug. 27 in Detroit... **Velouria**, whose album "Four Eyes For You" was released May 1 on Sick Records, performs Wednesday (25) in Portland, Ore., and Friday (27) in Berkeley, Calif. Additional dates can be found at <http://members.aol.com/velouria6>.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. K's Choice Paradise In Me	1. Sister Hazel Somewhere More Familiar
2. Lee Ann Womack Lee Ann Womack	2. K's Choice Paradise In Me
3. Sneaker Pimps Becoming X	3. Barenaked Ladies Rock Spectacle
4. Sister Hazel Somewhere More Familiar	4. Sneaker Pimps Becoming X
5. Nastyboy Click MC Magic Presents	5. Our Lady Peace Clumsy
6. Freak Nasty Controversee... That's Life...	6. Jungle Brothers Raw Deluxe
7. Boney James Sweet Thing	7. Less Than Jake Losing Streak
8. Ronan Hardiman Michael Flatley's Lord Of The Dance	8. Ronan Hardiman Michael Flatley's Lord Of The Dance
9. Cowboy Mouth Are You With Me?	9. Allure Allure
10. Trapp Stop The Gunfight	10. Linda Eder It's Time

IAAAM Celebration Promotes Unity Through Music

BY J.R. REYNOLDS

WASHINGTON, D.C.—The International Assn. of African-American Music's IAAAM '97 Celebration boasted a number of socially and politically relevant events on African-American-rooted music and culture.

"R&B is the backbone of the music industry," said Recording Industry Assn. of America (RIAA) president Hilary Rosen, who was present during a special congressional reception on Capitol Hill that was hosted by IAAAM in honor of Rep. John Conyers, D-Mich. "[The genre] is driving sales at retail."

The reception, which was co-sponsored by the RIAA and BET, commemorated the 10th anniversary of House Concurrent Resolution 57 (HCR-57), in which the House and the Senate recognized jazz as a national treasure.

"Music is one of the great contributions that [African-Americans] have made to American culture," said Conyers, who originally wrote the bill that led to HCR-57. "Unfortunately, gospel, R&B, and jazz has been sadly neglected at the commerce end."

Conyers added that more needs to be done to support the black music pioneers whose music generates millions

of dollars, but who are not receiving the fruits of their labor due to inequitable royalty rates and "sour contracts" that were commonly issued to many recording artists. "It is the responsibility of [black] label executives to ensure the survival of black music," Conyers said.

The theme of the conference, which was held June 12-15 at the J.W. Marriott in Washington, D.C., was the Business of Music: Unity in Our Community.

"It's our mission statement," said IAAAM co-founders Sheila Eldridge and Dyana Williams. "We consider this year's theme as a moral mandate and challenge to our industry, as well as the

community at large."

Among this year's honorary conference chairs were Conyers, vocalist Vesta, and EMI R&B promotion senior VP Dave Rosas.



In addition to traditional lectures and panels, conference organizers provided an array of politically and culturally empowering events, including a special morning radio broadcast starring DJ Doug Banks that was sponsored by Rep. Chaka Fattah, D-Pa., and a youth day sponsored by Coca-Cola U.S.A. and the Smithsonian Program in African-American Culture in support of IAAAM's Literacy Lyric program. The stimulating program, which featured spoken-word poetry by such artists as Sekou, Sonia Sanchez, Rich Medina, the Last Poets, and Leila Steinberg, was held at the Smithsonian Baird Auditorium. Also, a job fair was hosted by Yes to Jobs and IAAAM, and a Father's Day brunch was held.

The shrinking cadre of independently owned black radio stations was a major concern among conferencegoers. "In order for black-owned stations to survive, they need to consolidate," said Cathy Hughes, who is president and owner of Radio One Broadcasting. "I

have 10 stations; that's nothing compared to my competitor who has 93."

Hughes suggested that African-American owners are not making the right business moves in response to the systematic takeover threat by corporations. "What frightens me most is that black executives don't see the handwriting on the wall," she said. "Blacks are not going to be allowed to have significant roles in radio if we don't do something now."

George Daniels, owner of Chicago-based independent retail store George's Music Room, lamented that record labels are not creating artist careers. "They're just creating record sales," he said. "These artists have to be taught that rap is a business."

Atlanta-based entertainment attorney Vernon Slaughter agreed. "The major lesson of the hip-hop movement isn't the problem of violence that's often associated with it; that's always been present in music," he said. "The real story is the entrepreneurship that it has brought forth, spinning off all sorts of business ventures."

Slaughter pointed to Russell Simmons' entertainment empire, which includes fashion, film, and TV. He also cited rap act Wu-Tang Clan's ability to turn its name into a fashion brand logo.

The lawyer also stressed the importance of artists integrating business concepts into every aspect of the music industry. "Artists need to rethink the notion of the business side and the creative side of music," he said.

Hot Sounds At Playboy Jazz Fest; Nyno's Raymond Myles Is Heavenly

MUSIC BOWL: The 19th annual Playboy Jazz Festival offered a heartwarming lineup of music artists. The show was held June 14-15 at the Hollywood Bowl in Los Angeles and was hosted for the 17th time by Bill Cosby, who provided the cheery atmosphere that regular attendees of the event have come to expect.

Although it is billed as a jazz festival, the annual concert continues to evolve toward more of an eclectic hybrid of jazz, blues, R&B, and international music—a fact that ultimately perturbs jazz purists but keeps the 17,990-seat Hollywood Bowl packed with satisfied ticket-holders nonetheless.

In keeping with its growing international influence, the show featured Cuban jazz band Los Van Van, which received last-minute permission by the U.S. government to perform (The Rhythm and the Blues, Billboard, May 31).

The group delivered a delicious, high-energy performance of Afro-Cuban jazz rhythms known as *songo*. Also, Gato Barbieri displayed his Latin wares, which generated an enthusiastic response from the wind-chilled audience.

A special treat, especially for concertgoers into blues music, was the set by John Lee Hooker. The venerable artist issued a memorable program of down-home sounds laced with all the soul-stirring emotion you'd expect from the tenured bluesman.

Rounding out the first day's show were performances by Chaka Khan and festival regular Grover Washington Jr.

Musical standouts on the event's second day included the Thelonious Monk Institute Jazz Ambassadors, who delivered a meaty straight-ahead performance. Also inspiring was the Meeting, a serious contemporary jazz act consisting of drummer Ndugu Chancelor, keyboardist Patrice Rushen, and saxophonist Ernie Watts.

Roy Hargrove and his new band Crisol delivered monster music, as did the Elvin Jones Jazz Machine and the Count Basie Orchestra.

More Latin jazz ensued when Tito Puente took the stage, followed by more fusion jazz by saxman Najee. Then came another dose of the blues, with Etta James doing her thing to the rhythms of the Roots Band. Closing out the evening was George Benson.

As in previous years, the Playboy Jazz Festival at

the Bowl was preceded by six weeks of free, sponsored jazz events around the Greater Los Angeles area, beginning May 4. Included was a special June 14 screening of more than 50 jazz-related and documentary-style film clips and videos.

The screening was held at the Pacific Design Center's Green Theater in West Hollywood and hosted by jazz archivist Mark Cantor.

IN THE SPIRIT: With the acceptance by radio of such gospel acts as Kirk Franklin & the Family and God's Property, it is hoped that programmers

will look closely at other contemporary gospel acts that fit easily into broader R&B radio formats. A case in point is Nyno gospel vocalist Raymond Myles, whose current live album, "Heaven Is The Place," is a dream (Reviews & Previews, Billboard, June 14).

The New Orleans-based artist is all that in the Crescent City (location for the third annual Essence Music Festival, July 3-6 at the Superdome), and his current album, along with his 1996 Honey Darling set, "A Taste Of Heaven," drives home the point. It's filled with spiritually uplifting messages wrapped in a delightful musical package.

Myles opens the Sunday (22) morning portion of the four-day 24th annual Telluride Bluegrass Festival in Telluride, Colo. Slated to run June 19 through Sunday, the music fest also features such talents as Johnny Cash, Béla Fleck & the Flecktones, Keb' Mo', John Prine, Taj Mahal, Lyle Lovett, Mary Chapin Carpenter, and the Laura Love Band.

TIDBITS: Veteran artist Frankie Beverly has become the official spokesman for the historically black Meharry Medical College, located in Nashville. As part of the deal, the artist has agreed to share with the college profits received from the sale of items available at Warner Bros. Records' Frankie Beverly & Maze World Wide Web site.

Multi-Grammy-winning composer/producer Quincy Jones has received an honorary doctorate from the American Film Institute for his lifetime achievements in film.

Jones has composed the film scores to more than 35 motion pictures and in 1985 received an Oscar nomination for his role as co-producer of Steven Spielberg's "The Color Purple."



by J. R. Reynolds

Several Genres 'Betta Listen' To Yab Yum Artist Lurnea

LOS ANGELES—Since Yab Yum vocalist Lurnea Wilkerson bears a multitextured R&B sound that also features distinctive elements of jazz and pop, label executives have kept the artist on the road in an effort to gain as broad a base as possible for her debut album, "Betta Listen."

The set, slated to drop July 29, weaves a creative tapestry that blends thoughtful lyrics about life and love, while the music pleasantly overlaps several genres. "For so long, the market has been saturated with sampled music, even on the R&B side," says Lurnea, who's managed by Los Angeles-based Benny Medina. "I'm taking a back-to-basics approach with my music, with a creative twist."

The Atlanta-based singer's debut album was produced and written by an array of talented people known for their eclectic music tastes. They include Raphael Saadiq, Speech, Omar, Arrested Development's DJ Kemet, and Yab Yum producer Jon-John Robinson.

Lurnea also contributed her own writing and production talents. "I was originally trying to get a publishing deal when I met [Yab Yum presi-

dent/CEO Tracey Edmonds]," says Lurnea. "Lyrics are the most important thing to me, but Tracey said I'd make a good recording artist, so I signed with her label."

The artist has yet to sign with a publishing company.

Prior to signing with Yab Yum, Lurnea was a member of the U.K. act Loose Ends and a member of Bobby McFerrin's Famous Voicestra Ensemble. Other live-performance credits include sharing the stage with Jeffrey Osborne and singing background for Patti LaBelle and James Ingram. Lurnea has also performed with Arrested Development, sung on television advertising spots, and appeared in four feature films.

Executives are confident "Betta Listen" will appeal to a broad range of consumers. "We tested the record internationally by servicing 12-inch tracks from the album to clubs in Europe and Asia," says Edmonds. "What we found was that 'Days Of Youth' tested best in Europe and 'Happy' was most popular in the Asian territories."

As a result, "Days Of Youth" will be serviced June 30 to European territories, and "Happy" will be serviced to Japan and other Far East markets at a date yet to be determined. The album was released June 16 to most international territories.

In the U.S., the label selected "Can't (Continued on page 41)



WILKERSON

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'G.H.E.T.T.O.U.T. CHANGING FACES' and 'I'LL BE MISSING YOU'.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have been on the chart for 20 or more weeks.

Recipients 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

Table listing R&B singles alphabetically by title. Includes entries like 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.' and '2 MUCH BOOTY (IN DA PANTS)'.

Hot R&B Singles Sales

Compiled from a national sub-sample of POS (point of sale) equipped key R&B retail stores which report number of units sold to SoundScan, Inc. This data is used in the Hot R&B Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists top-selling R&B singles like 'I'LL BE MISSING YOU' and 'DO YOU KNOW (WHAT IT TAKES)'.

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

Billboard TOP R&B ALBUMS

JUNE 28, 1997

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	—	2	WU-TANG CLAN	LOUD 66905/RCA (19.98/24.98) 2 weeks at No. 1	1
2	2	1	4	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	B-RITE 90093/INTERSCOPE (10.98/16.98)	1
3	4	3	9	MARY J. BLIGE	MCA 11606* (10.98/16.98)	1
4	3	2	4	SOUNDTRACK	NO LIMIT 50643*/PRIORITY (10.98/16.98)	1
5	5	4	13	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98)	1
HOT SHOT DEBUT						
6	NEW	—	1	CHANGING FACES	BIG BEAT 92720*/AG (10.98/16.98)	6
7	6	6	18	ERYKAH BADU	KEDAR 53027*/UNIVERSAL (10.98/15.98)	1
8	8	9	14	SOUNDTRACK	COLUMBIA 67917 (10.98 EQ/16.98)	3
9	10	8	8	HEAVY D	UPTOWN 53033*/UNIVERSAL (10.98/16.98)	3
10	7	5	4	KRS-ONE	JIVE 41601* (10.98/16.98)	2
11	9	11	9	ROME	GRAND JURY 67441*/RCA (10.98/15.98)	7
12	11	10	15	SCARFACE	RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	1
13	13	12	16	SOUNDTRACK	JIVE 41604* (11.98/16.98)	4
14	12	13	7	SOUNDTRACK	QWEST 46541/WARNER BROS. (10.98/16.98)	9
15	15	16	17	TRU	NO LIMIT 50660*/PRIORITY (12.98/18.98)	2
16	14	7	5	BOOT CAMP CLIK	DUCK DOWN 50646*/PRIORITY (10.98/16.98)	4
17	18	17	32	LIL' KIM	UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	3
18	17	14	41	BLACKSTREET	INTERSCOPE 90071* (10.98/16.98)	1
19	16	15	33	MAKAVELI	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	1
20	23	19	31	SOUNDTRACK	WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	5
21	20	21	42	112	BAD BOY 73009/ARISTA (10.98/15.98)	5
22	22	25	36	GINUWINE	550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	14
23	19	23	53	KENNY LATTIMORE	COLUMBIA 67125 (10.98 EQ/16.98) HS	19
24	21	24	30	DRU HILL	ISLAND 524306 (10.98/16.98) HS	5
25	24	27	63	MAXWELL	COLUMBIA 66434* (10.98 EQ/16.98) HS	8
26	26	28	52	TONI BRAXTON	LAFACE 26020/ARISTA (10.98/16.98)	1
27	25	22	7	STEADY MOBBS'N	NO LIMIT 50704*/PRIORITY (10.98/16.98)	6
28	28	29	42	AALIYAH	BLACKGROUND 92715/AG (10.98/16.98)	2
29	30	26	8	ZHANE	ILLTOWN 530751*/MOTOWN (10.98/16.98)	8
30	27	20	10	BIG MIKE	RAP-A-LOT/NOO TRYBE 44099/VIRGIN (10.98/16.98)	3
31	29	18	4	MICHAEL JACKSON	MJJ 68000*/EPIC (10.98 EQ/17.98)	12
GREATEST GAINER						
32	48	43	36	702	BIV 10 530738*/MOTOWN (8.98/16.98) HS	24
33	32	36	30	TONY TONI TONE	MERCURY 534250 (10.98 EQ/16.98)	10
34	41	38	14	MARK MORRISON	ATLANTIC 82963/AG (10.98/15.98) HS	30
PACESETTER						
35	53	—	2	VARIOUS ARTISTS	MOTOWN 553641 (10.98/17.98)	35
36	36	39	32	TELA	SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	17
37	43	40	71	2PAC	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	1
38	40	37	33	BABYFACE	EPIC 67293* (10.98 EQ/16.98)	4
39	34	31	30	FOXY BROWN	VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	2
40	47	42	31	ERIC BENET	WARNER BROS. 46270 (10.98/15.98) HS	38
41	35	—	2	SOUTH CENTRAL CARTEL	DEF JAM 531159*/MERCURY (9.98 EQ/16.98)	35
42	38	41	29	SOUNDTRACK	ARISTA 18951 (10.98/16.98)	1
43	57	73	55	MASTER P	NO LIMIT 53978*/PRIORITY (10.98/16.98)	3
44	31	32	6	SOUNDS OF BLACKNESS	PERSPECTIVE 549029*/A&M (10.98/16.98) HS	24
45	39	44	9	TEDDY PENDERGRASS	SUREFIRE 13045 (10.98/16.98)	24
46	44	30	23	PEGGY SCOTT-ADAMS	MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	9
47	45	35	5	THE BRAND NEW HEAVIES	DELICIOUS VINYL 5019*/RED ANT (10.98/16.98)	29

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

THE RAP COLUMN

(Continued from preceding page)

soundtrack from Def Jam Music Group. In addition, the producer will soon begin lacing tracks for sophomore sets by Def Jam acts **Trigger Tha Gambler** and **Smoothe Da Hustler**, which are due sometime in the fourth quarter.

Bootcamp Cltik, **Buckshot**, **Cocoa Brovaz**, **Heltah Skeltah**, and **OGC** continue their cross-country tour, which runs through July 19, where it concludes at the Strand in Providence, R.I. **Eric Wilson** at Famous Artists Agency is booking the acts.

After releasing two gold-certified

albums, "Domino" and "Physical Funk," on Outburst/Def Jam, **Domino** has joined the roster of **Joe Isgro's** Raging Bull Records. The artist's third set is due sometime this summer, preceded this month by a single, "On Them Things," featuring **Kid Frost**. Other album tracks will spotlight **Teena Marie**, **Do Or Die**, **Passion**, and **JoJo** from **Jodeci**.

SWV's third RCA album is a mostly uptempo song cycle, fittingly titled "Release Some Tension." It ships July 29 and features guest performances from a virtual who's who of rap: **Red-**

man, **Lil' Caesar** from **Junior M.A.F.I.A.**, **E-40**, **Biz Markie**, **Missy "Misdemeanor" Elliott**, and **Snoop Doggy Dogg**. **Puff Daddy** is featured on "Someone," the first single, which recently went to R&B and crossover stations. RCA senior VP of black music **Kevin Evans**, who executive-produced the project, says, "SWV is primarily a youth group that appeals to the street. I wanted to bring them home."

Lately, I've been entertaining myself with a **Tricky** trip-hop remix of the **Notorious B.I.G.'s** "Hypnotize." The sonically dark track hops, bops, and

rolls along like a well-oiled precision machine, riding a thick, hazy cloud cluster that circles and swirls in delightfully drunk and eerie ways. At press time, we were unsure if **Bad Boy** plans to officially release it.

After completing cameos and crafting tunes for a slew of hit acts, including **Aaliyah**, **702**, **Genuwine**, **SWV**, and **Timbaland**, **Missy "Misdemeanor" Elliott** has finally completed her own solo debut. The set, titled "Supa Dupa Fly," was produced by **Timbaland**, and its gleaming, buzzing tracks—which blend unpredictable

drum'n'bass ruffness, countrified-yet-urbane hip-hop hardness, and silky-toned R&B melodiousness—actually point to revolutionary new directions for black pop. In years to come, these are the tracks people will be biting and sampling. The record features **Da Brat**, **702**, and **Busta Rhymes**... **Ill Biskits**, whose "A Chronicle Of Two Losers" album never came out on Atlantic following the release of the underground hit "God Bless Your Life," will re-emerge next month on their manager **Kam's** Khari label with a new name, **A Chosen Few**.

Robinson 'Turns The Beat' Toward A '90s Crowd

GROOVIN': It appeared for a time that Vicki Sue Robinson might be permanently locked in a retro prison, sentenced to only perform her disco-era classic "Turn The Beat Around." Sure, there are worse things in life than being saddled with such a timeless jam. But a brash and soulful voice like La Vicki's deserves the chance to flourish—and that it does on "House Of Joy," a sparkling collaboration with Junior Vasquez.

Featured on the Vasquez beat-mixed Pagoda Records compilation "Live," the lyrically uplifting "House Of Joy" is complemented by a swirl of vibrant, string-like synths and layers of rich choir harmonies. Robinson anchors the song with a gospel-charged performance that will have punters shrieking and testifying as if they were at a church revival meeting. Clubheads will likely prefer **Welcome's** smooth house version, while we're betting that J.V.'s forceful pop/NRG mix will enjoy a successful run at radio. With such a strong affirmation of Robinson's considerable talent, we're hoping this single will lead to a full-length album. Is anyone at Pagoda (or any other label, for that matter) listening?

Speaking of veterans, it's always a great day when **Deborah Harry** serves her disciples with something fresh. She lends her distinctive voice to "Command & Obey," the first single from "This Is No Time . . ." by **Groove Thing**. Harry comes to this project by way of her longtime association with Groove Thing mastermind/musician **Bill Ware**, with whom she has also performed as a member of the band **Jazz Passengers**. It's a communal thang that inevitably triggers deliciously funky music. In its original incarnation, "Command & Obey" skittles with a snaking bassline and edgy percussion that urges Harry to vamp with the flair of a no-nonsense dominatrix.

The fine folks at EightBall have wisely enlisted **Fred Jorio** and **Darren Friedman** to transform "Command & Obey" into the slice of house melodrama that Harry's club fans are clamoring for. Working as a production team for the first (but we hope not the



by Larry Flick

last) time, Jorio and Friedman turn it out, finding a comfy rhythm point between disco sweetness and tribal aggression. Their gentle and respectful treatment of the song and Harry's vocal shows how they both have matured as producers.

Use "Command & Obey" as a reason to investigate "This Is No Time . . .," which is rife with sterling instrumentals and spiffy occasional vocal interludes by **Katrina Vaughn**. Not a bad way for **EightBall** to christen its recent deal with WEA's Lightyear Entertainment. Such solid distribution not only bodes well for this act, but for other label stars—like **Joi Cardwell**, whose gorgeous new collection is due in September. In fact, the diva herself has shared a few tunes, and we think y'all need to brace yourselves. "Found Love" and "Turn Back Time" are outta control house jams, while "Power" and "Wet" are downtempo smoothies that show **Miss Joi** to be the counterpart to **Maxwell** that R&B radio has been desperate for.

New York's **Maxi Records** continues to bang the drum in support of the lovely **Judy Albanese**, issuing the fab new single "Love's Here (At Last)" in a cool limited-edition double-pack that has spot-on remixes by **Pete Avila** and **DJ Disciple** (not to mention the inclusion of **Mark Picchiotti's** rare remix of the hit "Take Me Over"). Personally, we're most attached to **Eric Kupper's** original production, which is hearty enough for dancefloors but tuneful enough to make song-oriented folks (like us) smile. Albanese becomes a more confident and unique stylist with each recording, and this single shows that she is now ready to carry an entire album. It warms the heart to see an artist work so hard and succeed.

King Street Records has a couple of

goodies to add to its growing catalog of underground winners. "In The Sunshine" by **Shawnee Taylor** is a full-bodied, R&B-inflected houser that is already starting to blow up. Following a recent test-pressing, this jam has gleaned loads of turntable action from such heavy hitters as **Graeme Park**, who spins for Kiss-FM in London, and club DJ **Benji Candelario**. Now that the single is widely available, look for Taylor's name to be on the lips of every DJ and record buyer with even a minor interest in house music.

Also breaking out in a huge way is "Show Me" by **Urban Soul**, which is benefiting tremendously from a set of crafty remixes by **David Morales**. His signature sound enhances what is already a nifty li'l offering.

JAMMIN': If you're among those of us who adored the early '90s resurrection of British pop icon **Lulu** as a club diva, you must rush to the nearest import shop for a copy of "Absolutely Lulu," an album that traces her most recent spree of dance singles. Naturally, this **Dome U.K.** collection opens with the worldwide smash "Independence," which will soon be reissued in a 12-inch package that includes a spankin' hot new version by the **Northern Noise Boys**, the now-classic original **Brothers In Rhythm** mix, and a lip-smackin' deep-house dub by **Tony Humphreys**.

"Absolutely Lulu" also sports the inspiring "There Has Got To Be A Way," which was helmed with maximum soul by **Drizabone**; the finger-snappin' anthem "Goodbye Baby & Amen," as tweaked by **Stonebridge** and **Nick Nice**; and a lively rendition of **Dan Hartman's** "Relight My Fire" that paired the singer with **Take That** before the act split. The ultimate highlight of the set, however, is a never-heard demo of "I Don't Wanna Fight," which the singer co-wrote for **Tina Turner** in 1992. All of this adds up to feelings of intense anticipation for an album that Lulu has recently completed for **Elton John's** Rocket Records. No date has been set for its release. It had better be soon!

House music legend **Steve "Silk"**



Victory Dance. The Committee for the Advancement of Dance Music (CADM) recently hosted a bash at Live Bait in New York to applaud the National Academy of Recording Arts and Sciences' establishment of a Grammy category for best dance music recording. Attending members of the club community also celebrated the creation of a remixer of the year award, which will honor producer/mixers for their body of work over the course of a year. Shown, from left, are **Curtis Urbina**, VP of CADM and GM of Jellybean Recordings; entertainment attorney **Wallace Collins** of CADM's executive committee; **Elyn Harris**, president of CADM and Buzz Publicity; and entertainment attorney **Ted Weis** of CADM's executive committee.

Hurley is prepping for an active summer in clubland, as he puts the finishing touches on the writing and production of "Voices Of Life," an album featuring such noted big-voiced darlings as **Mel'ssa Morgan**, **Vernessa Mitchell**, and **Denetria Champ**. Several surprise artists will appear on the album. Although the names are being kept top secret, we're placing money on one of 'em being **CeCe Peniston**, a longtime Hurley pal who recently departed from A&M Records.

"Voices Of Life" will also showcase an intriguing new Hurley protégée, **Sharon Pass**, whose fine new Silk Entertainment single, "Say The Word," is already getting mix-show play on **WGCI Chicago**. Sounds cute, doesn't it?

On the remix tip, Hurley has also just delivered a new version of "The Real Thing" by **Lisa Stansfield**. The song is tentatively planned as the second domestic single from the songstress' new **Arista** album. By the by, **Frankie Knuckles** has done an awesome job of reconstructing Stansfield's cover of the **Barry White** chestnut "Never, Never Gonna Give Ya Up." Prepare to gag in the most delightful way.

Veteran producer/artist **Jesse Saunders** is about to see his long-planned "Chicago House Reunion" tour finally take flight this summer. He will preside over a show featuring a wide array of artists and DJs that is expected to travel across the U.S. and hit various points in the U.K. and Europe. Confirmed to appear are **Farley "Jackmaster" Funk**, **Marshall Jefferson**, **Tyree Cooper**, **DJ Pierre**, and **Scream'n' Rachel**, among numerous others. We're pleased to report that the tour will open at the **Billboard Dance Music Summit** July 18 at the **Convent nightclub**. It should be quite a show, as well as an essential history lesson for novices. Follow this space for further

details on the tour as they become available.

ROUND AND ROUND: The long-awaited full-length **Moonshine** debut of superstar spinner **Keoki** is finally within reach. "Ego-Trip" hits retail July 29, and it has all of the markings of a mainstream hit. For the few uninformed, Keoki was flexing left-leaning techno music long before it nabbed the ear of rockers and gained the marketable term "electronica." To that end, he and collaborator **Dave Aude** mine ground miles away from the weary sound that the rush of bandwagoners are working. Not only does that render this project far more

(Continued on next page)

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Billboard. Dance

HOT Breakouts

JUNE 28, 1997

CLUB PLAY

1. QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS TRANS CONTINENTAL
2. FEELING HM PA PAA PAAA DEE FFRR
3. HOUSE ON FIRE ARKARNA REPRISE
4. ONLY WORDS DEBORAH GIBSON JELLYBEAN
5. TO BE LOVED LUCE DRAYTON EDEL IMPORT

MAXI-SINGLES SALES

1. SHADY LANE PAVEMENT MATADOR SOUTHPAW
2. TALKIN' BOUT BANK THE WHORIDAS
3. MISSING YOU DJ BOOM STRICTLY RHYTHM
4. LEMON TREE FOOLS GARDEN UNIVERSAL
5. RELAX & PARTY IVORY LOUD

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	2	4	8	IT MUST BE LOVE (T) BIG BEAT 95602/ATLANTIC 1 week at No. 1	◆ ROBIN S.
2	4	11	6	FREE STRICTLY RHYTHM 12513	ULTRA NATE
3	3	9	9	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3102/GRP ◆ NUYORICAN SOUL FEAT. JOCELYN BROWN	◆ NUYORICAN SOUL FEAT. JOCELYN BROWN
4	8	15	6	I DON'T WANT TO LAFACE 24230/ARISTA	◆ TONI BRAXTON
5	1	3	8	IT'S NO GOOD MUTE 43845/REPRISE	◆ DEPECHE MODE
6	7	10	8	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.
7	11	14	8	FUN FOR ME ECHO/WARNER SUNSET 43877/WARNER BROS.	◆ MOLOKO
8	15	19	6	HOLD ON PERSPECTIVE 581315/A&M	◆ ANN NESBY
9	5	8	10	SUPERNATURAL NERVOUS 20236	KIM ENGLISH
10	6	1	9	LOVE IS ALL WE NEED MCA PROMO	◆ MARY J. BLIGE
11	10	6	9	FABLE DECONSTRUCTION 13356/ARISTA	◆ ROBERT MILES
12	19	31	3	SOMETHING GOIN' ON LOGIC 48213 ◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
13	12	5	10	SPIN SPIN SUGAR CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
14	17	21	7	BLOOD ON THE DANCE FLOOR EPIC 78008	◆ MICHAEL JACKSON
15	16	17	9	A LITTLE BIT OF ECSTASY CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
16	20	25	6	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG
17	18	24	8	OXYGENE 8 EPIC 78553	◆ JEAN MICHEL JARRE
18	9	7	12	OFFSHORE EDEL AMERICA 36800	◆ CHICANE
19	13	2	11	IN MY ARMS MUTE/MAVERICK 43857/WARNER BROS.	◆ ERASURE
20	23	27	5	JUST A FREAK MERCURY 574433 ◆ CRYSTAL WATERS FEATURING DENNIS RODMAN	◆ CRYSTAL WATERS FEATURING DENNIS RODMAN
21	29	42	3	DIN DA DA WAVE 50020	KEVIN AVIANCE
22	28	34	5	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXXT MILLENNIUM
23	24	28	7	GIMME SOME LOVE ETERNAL 43864/WARNER BROS.	◆ GINA G
★★★ Power Pick ★★★					
24	42	—	2	THE WAY TWISTED 55260/MCA	FUNKY GREEN DOGS
25	30	38	5	KEEP LOVE TOGETHER JPS IMPORT	LOVE TO INFINITY
26	32	36	6	HARMONICA TRACK 97 MAXI TRACKS 2055/MAXI	SOULBOY
27	35	40	4	EVERYBODY NEEDS TO BE LOVED VU 38595/VIRGIN	GROOVE JUNKIES FEAT. AJANI
28	34	32	5	NARRA MINE FR/R/LONDON 531110/ISLAND	GENASIDE II
29	25	18	12	MUSIC POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
30	33	33	6	MOMENT OF MY LIFE DEFINITY 001 BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
31	46	—	2	ENCORE UNE FOIS ULTRA 002/FFRR	◆ SASH!
32	14	13	13	NOT OVER YET PERFECTO/KINETIC 43734/REPRISE	GRACE
33	27	22	11	YOU DON'T KNOW EPIC 78548	◆ CYNDI LAUPER
34	26	26	9	SOMETIMES DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES
35	36	44	4	I FOUND LOVE JELLYBEAN 2522	DARRYL D'BONNEAU
36	38	41	4	ON TRACK MERCURY IMPORT	YELLOW
37	31	30	7	WHAT DO I GOTTA DO KING STREET 1059	URBAN SOUL
38	41	47	3	REACH COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD
39	49	—	2	AROUND THE WORLD SOMA IMPORT/VIRGIN	◆ DAFT PUNK
40	22	12	11	I MISS YOU ELEKTRA PROMO/EEG	◆ BJORK
41	40	48	3	SLIDE RCA 64846	JUNKSTER
42	44	—	2	THIS MAN MOONSHINE 88438	KELLEE
43	21	16	13	TESTIFY SOULFURIC 0005	JAY WILLIAMS
44	47	—	2	THE SHIPMENT CALIMA 001	COLOMBIAN DRUM CARTEL
45	45	—	2	I'M TALKING TO YOU SFP 9612	SHAMPALE CARTIER
★★★ Hot Shot Debut ★★★					
46	NEW ▶	1	1	ONE MORE NIGHT TOMMY BOY 786	AMBER
47	NEW ▶	1	1	AND THEN THE RAIN FALLS SM/JE 9063/PROFILE	◆ BLUE AMAZON
48	NEW ▶	1	1	YOUR WOMAN BRILLIANT/CHRYSALIS PROMO/EMI	◆ WHITE TOWN
49	NEW ▶	1	1	PEOPLE GET READY ELEKTRA 63932/EEG ZIGGY MARLEY AND THE MELODY MAKERS	ZIGGY MARLEY AND THE MELODY MAKERS
50	37	23	13	DA FUNK SOMA 38587/VIRGIN	◆ DAFT PUNK

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan [®] ARTIST					
★★★ No. 1 ★★★					
1	1	1	3	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA 3 weeks at No. 1	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
2	2	2	3	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS
★★★ Hot Shot Debut ★★★					
3	NEW ▶	1	1	HIP HOP DRUNKIES (T) LOUD 64882/RCA	◆ THA ALKAHOLIKS FEATURING OL' DIRTY BASTARD
4	3	3	15	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	◆ KRS-ONE
5	6	4	5	I DON'T WANT TO/ I LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	◆ TONI BRAXTON
6	NEW ▶	1	1	THE WAY (T) (X) TWISTED 55260/MCA	FUNKY GREEN DOGS
7	4	7	13	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
8	5	5	5	WHO YOU WIT (T) QWEST 43883/WARNER BROS.	◆ JAY-Z
9	10	—	2	SOMETHING GOIN' ON (T) (X) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
10	11	6	18	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
11	—	8	19	CALL ME (T) (X) LOGIC 45726/RCA	◆ L\$ CLICK
★★★ Greatest Gainer ★★★					
12	15	11	8	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEAT. SLICK RICK
13	7	18	3	FREE (T) (X) STRICTLY RHYTHM 12513	ULTRA NATE
14	8	10	10	CAN U FEEL IT (T) (X) DVB 582123/A&M	◆ 3RD PARTY
15	9	9	16	INSOMNIA (T) (X) ARISTA 13333	◆ FAITHLESS
16	19	—	6	THAT'S RIGHT (T) (X) BREAKAWAY/SUCCESS 58641/EMI	◆ DJ TAZ FEAT. RAHEEM THE DREAM
17	12	12	17	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)
18	NEW ▶	1	1	QUIT PLAYING GAMES (WITH MY HEART) (T) TRANS CONTINENTAL 42452/JIVE	◆ BACKSTREET BOYS
19	16	13	42	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
20	18	—	2	GIMME SOME LOVE (T) (X) ETERNAL 43864/WARNER BROS.	◆ GINA G
21	34	—	2	SUMMERTIME SUMMERTIME (T) SO SO DEF 78567/COLUMBIA	CORINA
22	20	14	5	THE PERFECT DRUG (X) NOTHING 95007/INTERSCOPE	◆ NINE INCH NAILS
23	46	—	2	MMMBOP (T) MERCURY 574261	◆ HANSON
24	40	25	4	5 MILES TO EMPTY (T) (X) MJJ/WORK 78495/EPIC	◆ BROWNSTONE
25	14	—	2	I'D REALLY LOVE TO SEE YOU TONIGHT (T) (X) ARISTA 13379	BARRY MANILOW
26	45	17	20	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56121/UNIVERSAL	◆ TRACEY LEE
27	32	26	11	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE
28	27	19	7	THINKING OF YOU/LET'S GET DOWN (M) (T) (X) MERCURY 574383	◆ TONY TONI TONE
29	RE-ENTRY	10	10	GET READY, READY! (M) (T) (X) TAKE FO' 205	DJ JUBILEE
30	25	33	31	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
31	30	15	10	IT'S ALRIGHT, I FEEL IT! (T) (X) GIANT STEP/BLUE THUMB 3102/GRP	◆ NUYORICAN SOUL FEAT. JOCELYN BROWN
32	35	37	22	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY
33	NEW ▶	1	1	GOOSEBUMPS (T) (X) TWISTED 55263/MCA	NYLX FEATURING LULA
34	24	16	4	CUPID (T) (X) BAD BOY 79102/ARISTA	◆ 112
35	28	34	6	REACH/MI GENTE LATINA (T) (X) COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD
36	49	48	12	COME ON (M) (T) (X) EASTWEST 63998/EEG	◆ BILLY LAWRENCE FEATURING MC LYTE
37	21	23	8	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
38	43	30	4	JUST A FREAK (T) MERCURY 574433	◆ CRYSTAL WATERS FEATURING DENNIS RODMAN
39	22	20	7	IT'S NO GOOD (T) (X) MUTE/REPRISE 43845/WARNER BROS.	◆ DEPECHE MODE
40	39	43	27	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
41	44	24	5	PICK IT UP (T) DEF JAM 573927/MERCURY	◆ REDMAN
42	RE-ENTRY	5	5	SAY YOU'LL BE THERE (T) VIRGIN 38592	◆ SPICE GIRLS
43	29	36	11	CHECK THE RHIME (T) JIVE 42464	◆ A TRIBE CALLED QUEST
44	33	46	30	SUGAR IS SWEETER (T) (X) FR/R/LONDON 120102/ISLAND	◆ C.J. BOLLAND
45	38	—	3	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
46	47	21	9	NO ONE BUT YOU (T) H.O.L.A. 341014/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)
47	23	22	8	BLOOD ON THE DANCE FLOOR (T) (X) EPIC 78008	◆ MICHAEL JACKSON
48	NEW ▶	1	1	I WANT YOU (T) (X) COLUMBIA 78505	◆ SAVAGE GARDEN
49	37	—	12	STAR PEOPLE (T) (X) DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
50	NEW ▶	1	1	CARPENTER (T) WEEDED 20261/NERVOUS	MAD LION

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

DANCE TRAX

(Continued from preceding page)

appealing to longtime techno supporters, but it will also help cuts like the frenetic "Me" and the acid-burned "Madness" rise above the glut of records vying for radio attention.

And as Keoki ascends to deserved new heights, the crop of experimentalists shows a promising young talent in the form of Simply Jeff, a West Coast DJ who makes a lingering first impression on "Funkdified," his first beat-mixed compilation for City of Angels. In addition to his own notable studio concoction, "My Planet," Jeff deftly blends the musings of Liquitek Pimps

("Boogie Star"), Oscar Da Grouch ("Lost Compound"), and X-Caliber ("Reticular Groove"), among others. The vibe is heavily rooted in tempo-shifting breakbeats and caustic keyboards. Once you pop this sucker in the boom box, Jeff's cuts and mixes are so sharp that there's nary a lull or an opportunity to hit the stop button—clearly, the mark of a fierce DJ on the verge of great things.

Another beat-mixed collection that you must explore is "The Funky Breaks," a London/ffrr set that proves why Florida's DJ Icey is among the

most in-demand spinners along the progressive underground. His own jams, "Grand Canyon Suite" and "Beats-A-Rockin'," are standouts here, though "The Pledge" by Thinkhead and "Get Yourself Organized" by Headrillaz aren't too shabby either. In fact, a 500-piece test-pressing of the former jam has the Memphis-rooted act high on the hit list of many a tastemaking turntable artist.

If "The Funky Breaks" works you the right way (and we know it will), seek out the singles DJ Icey is offering on his own indie, Zone Records. Lotsa

adventurous, mind-expanding music is comin' from that label... the kind of stuff you'll be hearing a dozen other labels copying next year. Start with "Sign" by Sign Of The Times or "J-Break" by Richard F. (both of which are by Icey in disguise), and let your incredible journey begin.

Add our name to the many Massive Attack fans who are salivating over the imminent release of "Rising Son," a Virgin U.K. single previewing an as-yet-untilted album due early next year. Underworld and the Underdog each take a stab at remixing the tune, which

brilliantly expands upon the act's influential trip-hop/ambient sound. Added joy can be derived from the bonus cut, "Super Predators," which has been graced by the hip-hop perspective of the Mad Professor.

FINALLY, we have the pleasure of once again announcing the blessing of a new life. Strictly Rhythm VP Bari G. and her husband, Manny Menedez, welcomed their son, Adrian Race, into the world May 13. Please join us in wishing them all the best for a happy and healthy future.

Unearthed Cline Recording On MCA Live Set Has Classics, Unreleased Material

BY DEBORAH EVANS PRICE

NASHVILLE—On July 29, 1961, Patsy Cline performed with Leon McAuliff & the Cimarron Boys at the Cimarron Ballroom, a popular Tulsa, Okla., venue that was one of her favorites. The night was memorable for several reasons, among them the fact that it was Cline's first appearance since a near-fatal car accident in Madison, Tenn. The 28-year-old artist was still on crutches and had to sit on a stool to sing. It was also unusual for her show to be recorded, a bonus that has resulted in "Live At The Cimarron Ballroom," to be released by MCA Nashville July 29, exactly 36 years from the date on which it was recorded.



CLINE

"I am especially excited about it," says MCA Nashville chairman Bruce Hinton. "Patsy Cline ranks up there among the other big musical influences in America in the last half century. They always say the Beatles, Frank Sinatra, and Elvis Presley in the press, but to me there's a fourth, and it's Patsy Cline. Finding this tape and putting in that perspective makes it especially important historically as well as musically."

During the summer of 1961, Cline was enjoying her first No. 1 single with the hit "I Fall To Pieces" on Decca Records. She had played the Cimarron before and always enjoyed working with McAuliff and his band. At the time, Cline had not yet formed her own band. Instead, she played with house bands. "Patsy liked to work that gig and the Longhorn Ballroom in Dallas, because they both had the big Western swing bands," her widower, Charlie Dick, recalls. "She was a country girl and loved country music... but she also loved that big-band sound, like Bob Wills and Leon and Dewey Grooms in Dallas."

No one recalls why the Cimarron show was taped, although it may have been for broadcast on local KVOO radio. Dick says he remembers the tape of the show being given to them as a keepsake.



Tee Time. The ASCAP/Capitol Nashville/TNN-sponsored Music Row Ladies' Golf and Tupperware Party raised more than \$35,000 for United Cerebral Palsy of Middle Tennessee. Some of the linksters, from left, were Suzy Bogguss, Jo Dee Messina, tournament director Herky Williams, Deana Carter, and Mila Mason.

Cline died in a March 5, 1963, plane crash that also claimed the lives of Hawkshaw Hawkins, Cowboy Copas, and Cline's manager, Randy Hughes. A few years later, Dick sold their house and says the Cimarron performance was in boxes he left in the basement and planned to retrieve later. After a time, he was told the boxes got wet and were thrown away.

A few years ago the tape surfaced at a garage sale. Realizing what it was, the buyer took the tape to MCA, which bought it and had the recordings painstakingly

restored. The result is a project that not only includes such Cline classics as "I Fall To Pieces" and "Walkin' After Midnight," but also features three songs that Cline didn't record anywhere else—"Shake, Rattle, and Roll," "Stupid Cupid," and "When My Dreamboat Comes Home." Her show that evening also included performances of Hank Williams' "Lovesick Blues," "If I Could See The World Through The Eyes Of A Child," and "Won't You Come Home, Bill Bailey?" She also performed "San Antonio Rose" and "Foolin' Round," which she recorded a few weeks later in Nashville.

Hinton says the recordings were cleaned up sonically, and fans will have a chance to hear just how strong a live performer Cline was. "I know from [producer] Owen Bradley that Patsy basically got almost every song in the first or second take," Hinton says. "She was just one of these brilliant singers who always had perfect pitch. Maybe the fans didn't realize that, but they will with this album, because this is a live album, under not the best of circumstances, and her pitch is phenomenal. She just hits it dead-on all the way through the show."

One of the aspects Cline fans will appreciate is her banter between songs. The project features her interaction with the audience and McAuliff's band. "We kept all of the dialogue in there, all of her patter," Hinton says. "She alludes to the fact that she hadn't been out of the hospital that long.

Her accident was June 14, and that was her very first appearance back. So there was that dramatic element to it. She had not even had a chance to do any plastic surgery. She didn't even stand up in the performance, because she'd had a dislocated hip as well as a broken wrist, and her forehead was cut up pretty badly. So she sat on a stool the entire performance."

MCA executives plan to issue the record as a front-line release priced at \$10.98 cassette and \$16.98 CD. Plans call for a major marketing campaign behind the new record that will include a push at retail as well as tie-ins to the
(Continued on page 24)



Holding On. RCA artists Martina McBride and Clint Black hooked up for their summer duet "Still Holding On" with producers Paul Worley and James Stroud. Shown in the front row are McBride and Black. In the back row, from left, are Worley and Stroud.

Azoff Talks About His Giant Agenda; Wrapping Up All Things Fan Fair

GIANT GOALS: Irving Azoff, in town for his label Giant Records' fourth anniversary party and to meet with the label's new team of president **Doug Johnson** and executive VP **John Burns**, tells Nashville Scene he feels very optimistic about the future of country music. "It's one of the few areas left in our business where you can still hear real songs," he says. "I think a lot of what's going on in the urban and what we call the rock'n'roll sectors of the business is not what we all grew up with—which is great songs and great performances with great vocal styles. I think a lot of people in the 25-plus demographic who aren't traditional country music fans are migrating into this music. Country will expand because it represents this country, it represents Americana."

He says Giant will continue to be selective in signing artists. "We have the following luxuries: We have the luxury of catalog. We have the luxury of a Clay Walker on the label. We have the luxury of a partnership with Warner Bros., which provides us with a lot of services. All of our money and effort go strictly into recording and marketing. I want it to be a quality-of-life company, not just another company being built to be sold. We have the flexibility to do what we want and go a little left or a little right of center."

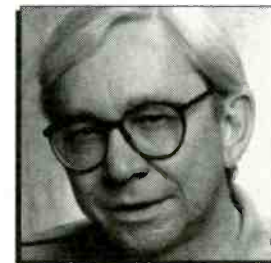
New Giant artist **Rebekah Del Rio** made her Nashville debut at the Giant party and won a number of converts with her big voice and commanding stage presence. "I don't think she is the type of artist the big six [labels] here would traditionally sign," Azoff says. "And I hope that we can be involved in continuing to stretch the borders a little bit with diverse new artists. I would rather see 20 new artists a year break through gold rather than just five who are platinum. I think it's better for the business."

ON THE ROW: "Stone Country," a Nashville album of Rolling Stones songs, is set for a Sept. 23 release by the label Beyond Music, a division of the Left Bank Organization. Artists on the album include the Tractors, Deana Carter, Tracy Lawrence, George Jones, BlackHawk, Travis Tritt, Ronnie Milsap, Rodney Crowell, Sammy Kershaw, Little Texas, and Collin Raye... The Troubadour in Los Angeles begins a monthly live concert series on KZLA Tuesday (24) with a concert by Deana Carter. The 90-minute show will be syndicated by the Entertainment Radio Networks.

In Row real-estate news, BMI says it will buy the present Country Music Hall of Fame building when the Hall

moves downtown in 1999 (Billboard, June 14). BMI, located next door to the facility, says it needs expansion room. Price is said to be between \$2 million and \$3 million. BMI has more than 400 employees here... Loretta Lynn Enterprises paid \$400,000 for Reba McEntire's old Starstruck Entertainment building near the fairgrounds.

FAN FAIRING: The country fan awards, better known as the TNN/Music City News Awards, that were presented June 16 as part of Fan Fair Week activities were fairly predictable. **Alan Jackson** repeated as entertainer and male artist of the year. This is the only country awards show based on fans' votes, and there is some disparity with industry awards shows. For example, you can always count on **Billy Ray Cyrus'** multiple nominations. Of his five bids, he won only one, as his "Trail Of Tears" took top single honors, nosing out **George Strait's** "Blue Clear Sky." Strait took only one honor: album of the year. Perennial favorite **Lorrie Morgan** was female artist of the year



by Chet Flippo

and won the vocal collaboration award, with **Jon Randall**. The Statler Brothers, who no longer figure in industry awards, were named top vocal group for the 13th straight year. **Ricky Van Shelton**, no longer a mainstream figure, was named Christian country artist of the year. Other expected repeat winners included **Jeff Foxworthy** as comedian of the year, **Sawyer Brown** as vocal band, and **Brooks & Dunn** as vocal duo.

Tower Records, in addition to its Fan Fair booth activities, hosted in-store performances and meet-and-greets all week at its West End Avenue location. Artists appearing at the Tower "Fan Fair Spectacular" showcases included **River Road**, **Joe Lynn White**, **Sons Of The Desert**, **Deryl Dodd**, **Billy Yates**, **Burnin' Daylight**, **Crystal Bernard**, **Lee Ann Womack**, **Bryan Smith**, **Buffalo Club**, **Caryl Mack Parker**, **Tammy Graham**, and **Regina**. Featured country CDs were priced at \$12.99, and free T-shirts were included with some of them. The store also gave away a trip for two to the Chicago Country Music Festival June 27-28... For Fan Fair Week, area Target stores featured a number of Fan Fair artists' CDs for \$11.88 and \$12.88... **Ricochet** celebrated its June 17 release of "Blink Of An Eye" with an in-store concert at the Nolensville Road Wal-Mart. Shoppers there heard free a cappella versions of the songs "It's Alright" and "The Star-Spangled Banner" along with the album.



Billboard **TOP COUNTRY ALBUMS**

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

JUNE 28, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	—	2	TIM MCGRAW CURB 77896 (10.98/16.98)	EVERYWHERE	1
2	2	1	8	GEORGE STRAIT MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
3	3	2	49	LEANN RIMES ▲ ² CURB 77821 (10.98/15.98)	BLUE	1
4	4	3	18	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
5	5	4	41	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	2
★★★ Greatest Gainer ★★★						
6	6	—	2	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	6
7	8	6	22	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN	5
8	7	5	10	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
9	9	7	51	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD	6
10	11	18	10	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
11	10	8	33	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
★★★ Hot Shot Debut ★★★						
12	NEW		1	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	12
13	14	9	61	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
14	13	11	13	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
15	15	13	12	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
16	16	12	5	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK	9
17	18	16	86	ALAN JACKSON ▲ ² ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
18	17	15	32	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
19	12	10	35	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN	4
20	19	14	9	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
21	22	21	38	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
22	21	19	10	WYNONNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9
23	24	17	95	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
24	26	24	12	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
25	20	22	64	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
26	23	23	51	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98)	ME AND YOU	9
27	25	20	59	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98)	TEN THOUSAND ANGELS	5
28	28	30	39	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
29	29	28	60	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
30	27	27	9	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
31	30	26	38	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
32	33	31	30	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
33	32	29	37	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
34	31	25	40	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
35	34	34	91	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
36	35	32	34	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	12

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	36	36	44	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
38	38	45	16	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/16.98)	MARK WILLS	38
39	39	37	42	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
40	53	—	2	SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98)	WHATEVER COMES FIRST	40
41	40	39	92	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
42	37	33	32	TERRI CLARK ● MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	10
43	42	42	55	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
44	44	40	73	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
45	49	51	92	GEORGE STRAIT ▲ ² MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
46	41	41	94	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
47	46	48	82	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
48	50	44	39	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
49	45	43	82	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
50	43	35	19	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
51	47	46	58	SAMMY KERSHAW ● MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	17
52	51	49	49	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD	23
53	52	50	12	BIG HOUSE MCA 11446 (10.98/15.98)	BIG HOUSE	33
54	61	62	8	KIPPI BRANNON CURB 53092/UNIVERSAL (10.98/15.98)	I'D BE WITH YOU	53
55	56	55	49	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
56	54	57	6	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	54
57	65	65	7	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	57
58	48	38	34	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART	21
59	58	53	34	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
60	63	59	52	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
★★★ Pacesetter ★★★						
61	70	66	100	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
62	66	60	16	VARIOUS ARTISTS ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	31
63	55	56	38	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE	20
64	62	58	8	VARIOUS ARTISTS K-TEL 6221 (7.98/11.98)	HOT COUNTRY '97	51
65	59	54	73	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
66	75	—	3	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	66
67	68	61	42	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
68	64	71	11	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	29
69	72	75	42	TRISHA YEARWOOD ● MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
70	57	47	7	TAMMY GRAHAM CAREER 18842/ARISTA (10.98/15.98)	TAMMY GRAHAM	47
71	67	63	88	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
72	60	52	8	JOE DIFFIE EPIC 67693/SONY (10.98 EQ/16.98)	TWICE UPON A TIME	33
73	74	74	67	LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
74	RE-ENTRY	41		SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19
75	RE-ENTRY	17		JUNIOR BROWN CURB 77843 (10.98/15.98)	SEMI-CRAZY	32

Billboard **Top Country Catalog Albums**

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

JUNE 28, 1997

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	123
2	2	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	131
3	4	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	534
4	3	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	169
5	8	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	152
6	5	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	135
7	9	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	162
8	6	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	248
9	7	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	147
10	10	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	158
11	15	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	325
12	12	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	123
13	11	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	399

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	13	ALABAMA ▲ ² RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	141
15	16	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	194
16	14	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	158
17	19	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	151
18	17	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	236
19	18	BROOKS & DUNN ▲ ⁹ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	304
20	23	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	28
21	22	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	324
22	21	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	504
23	20	BRYAN WHITE ▲ ³ ASYLUM 61642/EEG (10.98/15.98)	BRYAN WHITE	104
24	—	JEFF FOXWORTHY ▲ ³ WARNER BROS. 45314 (9.98/15.98)	YOU MIGHT BE A REDNECK IF...	146
25	—	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GREATEST HITS	587

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.

COUNTRY CORNER



by Wade Jessen

WINK AND NOD: In the same week of his rousing win for best video-clip at the fan-voted TNN/Music City News Country Awards, Neal McCoy earns Hot Shot Debut honors on Billboard's Top Country Albums with a hits package that moves 11,000 units but falls 2,000 units shy of his biggest opening week. McCoy opened at No. 11 with 13,000 units in the June 22, 1996, issue with a self-titled set that peaked at No. 7 the following issue.

On June 16, McCoy won the video award for his 1996 reprise of "Then You Can Tell Me Goodbye," a late-'60s hit for both the Casinos and Eddy Arnold. Obviously overjoyed by his first major award, McCoy quipped from the podium, "Tim McGraw has been teasing me that I'd probably have to wait to win the Pioneer Award," which is similar to the Country Music Hall of Fame plaque handed out annually by the Country Music Assn. He then hurled his trademark black cowboy hat into an equally pleased audience made up primarily of country music enthusiasts in town for Fan Fair (see Nashville Scene, page 22).

"Anyone who has followed Neal's career and watched how hard he's worked and how in touch with the fans he is knows that this recognition is long overdue," says Bob Heatherly, Atlantic Nashville's sales and marketing VP. Heatherly says McCoy's debut was propelled by airplay for "The Shake," which rises 46-45 on Hot Country Singles & Tracks, and by a June 14 appearance at Country Fest at the Texas Motor Speedway in Fort Worth, Texas. According to sister magazine Amusement Business, that event drew more than 220,000 spectators and will be televised Aug. 6 on CBS. Heatherly says Blockbuster Music set up an on-site store at that festival, and he cites St. Louis and Bakersfield, Calif., as leading sales markets.

BELLY LAUGHS & BLUE-EYED SOUL: A hits collection by Pam Tillis takes our Greatest Gainer cup on Top Country Albums, bulleting at No. 6 with a 4,500-unit increase. "We set this album up as a major new release, and our plan for presenting it in that way is delivering for us now," says Rick Shedd, VP of sales and marketing at Arista/Nashville. Shedd says the radio impact of "All The Good Ones Are Gone" is "absolutely a leading factor" in the hike. That track jumps 15-12 on our airplay scorecard with an increase of 116 spins and heavy airplay (more than 35 spins) at KIKK Houston, WRNS New Bern, N.C., and KTST Oklahoma City.

Meanwhile, our percentage-based Pacesetter award goes to Jeff Foxworthy's "Games Rednecks Play" (Warner Bros.), which rises 70-61 with a 46% hike. Other Foxworthy sets make noticeable moves, including "You Might Be A Redneck If..." which re-enters Top Country Catalog Albums at No. 24.

DEPENDS ON WHERE YOU LOOK: While it's apparent that country radio programmers have pretty much given their votes to Trisha Yearwood's version of "How Do I Live" (MCA), record buyers seem to be at least a wee bit more enthusiastic about LeAnn Rimes' take (Curb). With 1,643 spins, Yearwood jumps 41-38 on Hot Country Singles & Tracks, while Rimes lags behind with 551 plays and moves 59-56. Down the page on Top Country Singles Sales, Rimes jumps Yearwood and outsells her by 4,000 pieces. Rimes scans 19,000 units to move 5-3, and Yearwood bullets at No. 4 with 15,000. That's a 203% increase for Rimes and a 121% gain for Yearwood. It's Yearwood's version that is featured in the motion picture "Con Air."

UNEARTHED CLINE RECORDING ON MCA

(Continued from page 22)

off-Broadway play "Always... Patsy Cline," which is the first New York production for Gaylord's new Opryland Productions theatrical division.

"The play is opening in New York City June 24, and we're going to try to tie in with a lot of local retailers up there to cross-promote the play, not only on the new project, but the entire catalog," says MCA VP of sales and marketing Dave Weigand. "There's also a road cast. This play is being performed all over the place. They have a touring company that presents this play in a lot of cities all over the United States. We're going to promote this album in those cities, along with the entire Patsy Cline catalog."

In addition to tying in with the road show, much of MCA's marketing focus will be targeted toward the Northeast because of the New York show. "There's going to be a lot of visibility surrounding the production in terms of cable-affiliation promotions on TNN in the New York, New Jersey, and Connecticut area. The album is actually tagged in those spots," says MCA marketing manager Julie Hall.

Hall says MCA plans to advertise the project in New Country magazine and will feature a cut from the album on the publication's sampler CD. There will be a special promotion running Monday (23)-June 30 on 110 MJI Radio Network stations. The Cline project will be tagged on the promotional spots that Opryland Productions will air on MJI. MCA also provided Opryland Productions with a special sampler that will be given away during a promotional contest Opryland is planning.

Hinton says MCA couldn't be more pleased about the tie-ins with the play. "Obviously, I'm very excited to have the musical getting high visibility at this time in New York," he says. "Anything to bring visibility to the project is important, because I'm on a mission, as I said, that she be recognized for her contribution just as much as the other three artists I mentioned before."

Hinton and Weigand have high hopes for the product at retail. "It will be a perpetual seller," Hinton says. "Patsy Cline fans are just legion. Every year she's kind of rewriting the rule book on how long an artist can sustain a recording career. Her greatest-hits album has been out all these years, and still, year in and year out, it continues to sell, which points to the fact that she's bringing in new fans every year. When

you consider demographically that across-the-board fan base from the old to the young, I think we're going to do extremely well with it. On the greatest-hits album, we're well past seven-times platinum, and in the next several months we'll hit eight, because it's



never stopped selling."

Weigand agrees that Cline's sales strength is incredible. "Patsy Cline is the second best-selling female artist in country music," Weigand says. "Reba is No. 1 as far as total combined sales. Patsy is No. 2, with sales approaching 15 million just on the MCA catalog."

Retailers appreciate Cline's legacy and sales potential. "Patsy always sells well," says Tower Nashville GM Jon Kerlikowske. "Her greatest hits on MCA still jumps into our top 25, which is pretty amazing when you compare it to things like Wu-Tang Clan. God bless Patsy."

Kerlikowske says Tower has yet to make concrete plans for the release. "We're definitely going to support it," he says, "but to what extent I don't know."

Dick attributes Cline's longevity to her obvious talent and the production skills of Owen Bradley. "Patsy's career has just been unbelievable," Bradley says, "and I'm so proud to have been a part of it."

Bradley says part of the reason Cline's music has aged well is that they were careful in the recording process to get a clean sound. "We weren't digital, but we kept separation," he says. "We kept the instruments from bleeding into each other. With a lot of records in those days, you'd go in and just kind of jumble everything together. We learned how to separate the instruments even before we had stereo, and then after we had stereo, we got fanatical about it."

Though Cline is among the best-known artists in musical history, this project will offer unique challenges for MCA, because it won't be promoted via radio and video airplay as a current release would. "From a historical standpoint, this is a little bit different type of project because it doesn't fit into the realm of a current artist who's working something at radio," Weigand says. "But we are going to go after radio and try to promote Patsy's music real heavy and try to get a lot of her older music bumped up into re-runners."

Hinton says there are no immediate plans for a single to be promoted from the upcoming album. "I think at this point in time we'll let reaction to the album dictate that. At this moment it's not anticipated. I think it's a stand-alone body of work that captures what her persona was in its entirety. That makes it a project [that] I think will have great impact."



Butterfly Bash. PolyGram Music staffers gathered to congratulate songwriter Randy Thomas for his success in co-writing the song "Butterfly Kisses." Shown, from left, are manager Billy Lynn, Thomas, PolyGram Music VP/GM Doug Howard, and PolyGram senior creative director Daniel Hill.

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

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

- | | |
|---|--|
| 12 ALL THE GOOD ONES ARE GONE (Acurff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM | 33 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI) HL |
| 31 BETTER MAN, BETTER OFF (Ensign, BMI/Shoot Straight, ASCAP) HL | 42 FLOWERS (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Harstein Cumberland, BMI) HL/WBM |
| 51 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM | 60 THE FOOL (Major Bob, ASCAP/St. Myra, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) |
| 39 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM | 54 FROM WHERE I'M SITTING (Major Bob, ASCAP/WB, ASCAP) WBM |
| 66 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM | 29 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/EMI Blackwood, BMI/Arbyrne, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM |
| 6 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM | 27 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL |
| 16 COME CRVIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL | 62 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Jojo David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) WBM |
| 7 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Harstein Cumberland, BMI/Fugue, BMI) HL/WBM | 23 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLI, ASCAP/Sony/ATV Tree, BMI/Tenilee, BMI) HL |
| 61 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM | 38 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM |
| 43 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomashawk, BMI) WBM | 56 HOW DO I LIVE (Realsongs, ASCAP) WBM |
| 30 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM | 46 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) |
| 53 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP) | 50 HOW YOUR LOVE MAKES ME FEEL (Island Bound, |
| 70 A DOZEN RED ROSES (Major Bob, ASCAP/Poor Folks, BMI) WBM | |
| 19 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, | |

- | | | |
|---|---|---|
| ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM | 40 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Parnell, BMI) HL | BMI/Diamond Storm, BMI) WBM |
| 49 I BROKE IT, I'LL FIX IT (MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL | 67 MARY GO ROUND (Acurff-Rose, BMI/EMI Blackwood, BMI/Phil This, BMI) HL/WBM | 47 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI) |
| 65 I'D BE WITH YOU (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stan Webb, SESAC) | 63 MOVIN' OUT TO THE COUNTRY (BMG, ASCAP) HL | 28 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM |
| 4 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Iy Land, BMI) HL | 57 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) HL/WBM | 36 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM |
| 10 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) HL | 55 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM | 69 TAKE IT FROM ME (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM |
| 34 I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/Of, ASCAP) WBM | 24 ONE NIGHT AT A TIME (EMI Blackwood, BMI/Golly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP) HL | 68 THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT) (Milsap, ASCAP) |
| 17 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL | 20 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM | 75 THIS IS YOUR BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM |
| 58 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, ASCAP/John Juan, BMI) WBM | 32 ON THE VERGE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL | 72 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) |
| 1 IT'S YOUR LOVE (EMI Blackwood, BMI) HL | 5 PLACES I'VE NEVER BEEN (Harstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM | 18 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP) HL |
| 22 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP) WBM | 35 SAD LOOKIN' MOON (Maypop, BMI) WBM | 41 WE WERE IN LOVE (Waccissa River, BMI/EMI, BMI/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) |
| 52 JUST THE SAME (Harstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI) HL/WBM | 74 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Harstein Cumberland, BMI/Fugue, BMI) HL/WBM | 15 WHATSOEVER COMES FIRST (Rick Hall, ASCAP/Water-town, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM |
| 71 KING OF THE ROAD (FROM TRAVELLER) (Tree, BMI) HL | 73 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI) | 44 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM |
| 14 LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL | 25 SHE GIVES (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM | 8 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL |
| 11 THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM | 37 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM | 26 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Chris Waters, BMI) HL |
| 3 A LITTLE MORE LOVE (Benefit, BMI) WBM | 13 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets 'O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM | 59 YOU AIN'T LONELY YET (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bix Haus, ASCAP) HL |
| 9 LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL | 21 SITTIN' ON GO (Warner-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, | 64 YOU CALL THAT A MOUNTAIN (Michael Garvin, BMI/Illegal, BMI/Bugle, BMI/Irving, BMI/Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI) HL/WBM |
| 2 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM | | |
| 48 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) | | |

Billboard HOT COUNTRY SINGLES & TRACKS

JUNE 28, 1997

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
*** No. 1 ***						
1	1	1	8	IT'S YOUR LOVE 4 weeks at No. 1 J. STROUD, B. GALLIMORE, T. MCGRAW (S. SMITH)	◆ TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	1
2	4	10	15	LOVED TOO MUCH D. JOHNSON (D. SCHLITZ, B. LIVSEY)	TY HERNDON EPIC ALBUM CUT	2
3	2	4	14	A LITTLE MORE LOVE T. BROWN (V. GILL)	◆ VINCE GILL (C) (V) MCA 55307	2
4	6	9	12	I'D RATHER RIDE AROUND WITH YOU R. MCGENTIRE, J. GUESS (M. D. SANDERS, T. NICHOLS)	◆ REBA MCGENTIRE (V) MCA 72006	4
5	8	13	18	PLACES I'VE NEVER BEEN C. CHAMBERLAIN, K. STEGALL (T. MARTIN, R. WILSON, A. MAYO)	◆ MARK WILLS (V) MERCURY NASHVILLE 574150	5
6	11	20	9	CARRYING YOUR LOVE WITH ME T. BROWN, G. STRAIT (J. STEVENS, S. BOGARD)	◆ GEORGE STRAIT (V) MCA 72007	6
7	10	14	14	COUNT ME IN C. FARRIN (D. CARTER, C. JONES)	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19510	7
8	3	2	12	WHO'S CHEATIN' WHO K. STEGALL (J. HAYES)	◆ ALAN JACKSON (C) (V) ARISTA 13069	2
9	9	11	18	LITTLE THINGS G. BROWN (M. DULANEY, S. D. JONES)	◆ TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	9
10	12	15	10	I LEFT SOMETHING TURNED ON AT HOME S. HENDRICKS (B. LAWSON, J. SCHWEERS)	TRACE ADKINS (V) CAPITOL NASHVILLE 19579	10
11	5	5	15	THE LIGHT IN YOUR EYES C. HOWARD, W. RIMES (D. TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	5
12	15	16	10	ALL THE GOOD ONES ARE GONE B. J. WALKER, JR., P. TILLIS (D. DILLON, B. MCDILL)	◆ PAM TILLIS (V) ARISTA 13084	12
13	7	3	21	SHE'S SURE TAKING IT WELL C. FARRIN (T. BUPPERT, D. PFRIMMER, G. TAREN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	3
14	16	17	16	LET IT RAIN T. BROWN (M. CHESNUTT, S. LESLIE, R. SPRINGER)	◆ MARK CHESNUTT (C) (V) DECCA 55293	14
15	17	19	17	WHATEVER COMES FIRST J. SLATE, D. JOHNSON (W. ALDRIDGE, B. CRISLER, D. WOMACK)	◆ SONS OF THE DESERT (C) (D) EPIC 78520	15
*** AIRPOWER ***						
16	18	22	9	COME CRYIN' TO ME D. COOK, W. WILSON (J. RICH, W. WILSON, M. D. SANDERS)	LONESTAR (C) (D) (V) BNA 64841	16
17	19	18	15	I ONLY GET THIS WAY WITH YOU S. BUCKINGHAM, D. JOHNSON (D. LOGGINS, A. RAY)	RICK TREVINO COLUMBIA ALBUM CUT	17
18	21	21	10	THE TROUBLE WITH THE TRUTH E. GORDY, JR. (G. NICHOLSON)	◆ PATTY LOVELESS EPIC ALBUM CUT	18
19	25	30	7	DRINK, SWEAR, STEAL & LIE R. E. ORRALL, J. LEO (M. PETERSON, P. CARPENTER)	◆ MICHAEL PETERSON (C) (D) (V) REPRIS 17379	19
20	23	29	10	ONE, TWO, I LOVE YOU J. STROUD, C. WALKER (B. JONES, E. HILL)	◆ CLAY WALKER (V) GIANT 17351/REPRIS	20
21	13	6	18	SITTIN' ON GO B. J. WALKER, JR., K. LEHNING (J. LEO, R. BOWLES)	BRYAN WHITE ASYLUM ALBUM CUT	1
22	24	27	11	I WILL, IF YOU WILL C. HOWARD (J. B. JARVIS, R. GOODRUM)	JOHN BERRY (V) CAPITOL NASHVILLE 19511	22
23	32	36	5	HOW A COWGIRL SAYS GOODBYE D. COOK (L. BOONE, P. NELSON, T. LAWRENCE)	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	23
24	20	12	16	ONE NIGHT AT A TIME T. BROWN, G. STRAIT (E. B. LEE, E. K. GALLON, R. COOK)	GEORGE STRAIT (C) (V) MCA 55321	1
25	26	28	11	SHE'S GOING HOME WITH ME D. WAS, T. TRITT (T. TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	25
26	14	8	15	WHY WOULD I SAY GOODBYE D. COOK, K. BROOKS, R. DUNN (K. BROOKS, C. WATERS)	BROOKS & DUNN (V) ARISTA 13073	8
27	31	33	9	HE LEFT A LOT TO BE DESIRED R. CHANCEY, E. SEAY (R. BOWLES, L. BOONE)	◆ RICOCHET (C) (D) COLUMBIA 78564	27
28	35	42	3	STILL HOLDING ON J. STROUD, C. BLACK (C. BLACK, M. BERG, M. STUART)	CLINT BLACK & MARTINA MCBRIDE RCA ALBUM CUT	28
29	22	7	18	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) D. MALLOY, N. WILSON (R. BOWLES, R. BYRNE)	MINDY MCCREADY (C) (D) (V) BNA 64757	4
30	34	35	7	DON'T LOVE MAKE A DIAMOND SHINE T. BROWN (C. WISEMAN, M. DEKLE)	TRACY BYRD (V) MCA 72002	30
31	27	25	19	BETTER MAN, BETTER OFF F. ANDERSON, T. LAWRENCE (B. JONES, S. P. DAVIS)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 83004	2
32	28	26	19	ON THE VERGE P. WORLEY, J. HOBBS, E. SEAY (H. PRESTWOOD)	◆ COLLIN RAYE (C) (D) EPIC 78525	2
33	33	32	12	FIT TO BE TIED DOWN K. STEGALL (W. VARBLE, C. VICTOR)	SAMMY KERSHAW (V) MERCURY NASHVILLE 574182	32
34	30	24	18	I MISS YOU A LITTLE C. PETOCZ (M. ANTHONY, R. FAGAN, J. M. MONTGOMERY)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84865	6
35	29	23	18	SAD LOOKIN' MOON D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	◆ ALABAMA (C) (D) (V) RCA 64775	2
36	36	37	13	THE SWING D. JOHNSON (R. E. ORRALL, B. REGAN)	◆ JAMES BONAMY (C) (D) EPIC 78560	36
37	38	44	5	SHE'S GOT IT ALL B. CANNON, N. WILSON (D. WOMACK, C. WISEMAN)	◆ KENNY CHESNEY (C) (D) (V) BNA 64894	37
38	41	52	4	HOW DO I LIVE (FROM "CON AIR") T. BROWN, T. YEARWOOD (D. WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA 72015	38
39	37	39	5	BUTTERFLY KISSES D. COOK, T. BROWN (B. CARLISLE, R. THOMAS)	◆ RAYBON BROS. (C) (D) (V) MCA 72016	37

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
40	39	38	11	LUCKY ME, LUCKY YOU L. PARNELL, THE HOT LINKS (G. NICHOLSON, L. R. PARNELL)	◆ LEE ROY PARNELL (C) (V) CAREER 13078	38
41	47	61	3	WE WERE IN LOVE J. STROUD, T. KEITH (C. CANNON, A. SHAMBLIN)	◆ TOBY KEITH MERCURY NASHVILLE ALBUM CUT	41
42	40	41	6	FLOWERS G. FUNDIS, B. YATES (B. YATES, M. CRISWELL)	◆ BILLY YATES ALMO SOUNDS ALBUM CUT	40
43	44	48	5	DAY IN, DAY OUT P. MCMAKIN (M. GREEN, T. McHUGH)	DAVID KERSH CURB ALBUM CUT	43
44	51	53	4	WHAT THE HEART WANTS J. HOBBS, E. SEAY, P. WORLEY (M. DULANEY)	COLLIN RAYE EPIC ALBUM CUT	44
45	46	45	6	THE SHAKE K. LEHNING (J. MCELROY, B. CARR)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	45
46	52	67	3	HOW WAS I TO KNOW C. PETOCZ (B. DALY, W. RAMBEAUX)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	46
47	42	34	18	SIX DAYS ON THE ROAD M. MILLER, M. MCANALLY (E. GREENE, C. MONTGOMERY)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	13
48	48	47	6	LUCKY IN LOVE E. SEAY, W. RAMBEAUX (S. AUSTIN, B. DALY, W. RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA 13083	47
49	50	50	8	I BROKE IT, I'LL FIX IT S. HENDRICKS, G. NICHOLSON (B. HILL, B. CASON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58649	49
50	54	56	4	HOW YOUR LOVE MAKES ME FEEL M. D. CLUTE, DIAMOND RIO (M. T. BARNES, T. BRUCE)	DIAMOND RIO ARISTA ALBUM CUT	50
51	45	46	6	BUTTERFLY KISSES B. CARLISLE (B. CARLISLE, R. THOMAS)	◆ BOB CARLISLE DIADAM ALBUM CUT/ITW	45
52	49	49	7	JUST THE SAME K. STEGALL, C. WALKER, T. CLARK (T. SHAPIRO, T. CLARK, C. WATERS)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 574456	49
53	53	51	7	DOWN CAME A BLACKBIRD M. SPIRO (M. SPIRO, M. SMOTHERMAN)	◆ LILA MCCANN ASYLUM ALBUM CUT	51
54	43	43	12	FROM WHERE I'M SITTING M. WRIGHT, B. HILL (G. BROOKS, K. MAXON)	◆ GARY ALLAN (V) DECCA 72003	43
55	56	63	4	NOTHIN' LESS THAN LOVE B. BECKETT (W. TESTER, R. YOUNG)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	55
56	59	70	3	HOW DO I LIVE C. HOWARD, W. RIMES (D. WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	56
57	55	40	16	NEVER AGAIN, AGAIN M. WRIGHT (M. HOLMES, B. SHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	23
58	62	74	4	IT'S ALL THE SAME TO ME K. STEGALL, J. KELTON (K. K. PHILLIPS, J. LASETER)	BILLY RAY CYRUS MERCURY NASHVILLE ALBUM CUT	58
59	57	60	6	YOU AIN'T LONELY YET P. BUNNETT, M. BYROM, D. MEUHAUSER (M. BYROM, D. NEUHAUSER)	◆ BIG HOUSE (V) MCA 72005	57
60	69	—	2	THE FOOL M. WRIGHT (M. CANNON, C. STEFL, G. ELLSWORTH)	◆ LEE ANN WOMACK DECCA ALBUM CUT	60
*** Hot Shot Debut ***						
61	NEW		1	DANCIN', SHAGGIN' ON THE BOULEVARD D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	◆ ALABAMA RCA ALBUM CUT	61
62	NEW		1	HOLE IN MY HEART M. BRIGHT (D. CHILD, D. RCBBINS, V. STEPHENSON)	◆ BLACKHAWK ARISTA ALBUM CUT	62
63	61	64	6	MOVIN' OUT TO THE COUNTRY C. YOUNG, B. CHANCEY (D. DODD)	DERYL DODD (C) (D) COLUMBIA 78571	61
64	67	69	4	YOU CALL THAT A MOUNTAIN M. BRIGHT, K. BEAMISH (M. GARVIN, B. JONES)	JEFF WOOD IMPRIINT ALBUM CUT	64
65	NEW		1	I'D BE WITH YOU M. BRIGHT (A. KASET, K. B. WALKER, S. WEBB)	KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	65
66	68	72	3	BUTTERFLY KISSES C. HOWARD (B. CARLISLE, R. THOMAS)	◆ JEFF CARSON (C) (D) (V) CURB 73023	66
67	58	59	10	MARY GO ROUND B. J. WALKER, JR. (P. VASS, R. S. EWING)	◆ SKIP EWING WORD NASHVILLE ALBUM CUT	58
68	NEW		1	THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT) B. MEVIS (L. BAKEV)	MILA MASON ATLANTIC ALBUM CUT	68
69	63	57	14	TAKE IT FROM ME J. LEO (R. HURD, P. BRANT)	PAUL BRANDT (V) REPRIS 17381	38
70	71	55	15	A DOZEN RED ROSES B. BECKETT (J. GREENEBAUM, A. JORDON, C. FOLKS)	◆ TAMMY GRAHAM (C) (D) (V) CAREER 13075	37
71	70	65	10	KING OF THE ROAD (FROM "TRAVELLER") A. PALEY (R. MILLER)	RANDY TRAVIS ASYLUM ALBUM CUT	51
72	NEW		1	THIS NIGHT WON'T LAST FOREVER M. MILLER, M. MCANALLY (B. LABOUNTY, R. FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	72
73	64	—	3	SHE GIVES B. BECKETT (S. BOGARD, J. STEVENS)	◆ EMILIO (X) CAPITOL NASHVILLE 19603	64
74	72	66	20	SAY YES M. BRIGHT (M. BEESON, C. JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	37
75	66	58	17	THIS IS YOUR BRAIN J. SLATE, J. DIFFIE (C. WISEMAN, K. GARRETT)	◆ JOE DIFFIE (C) (D) EPIC 78521	25

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

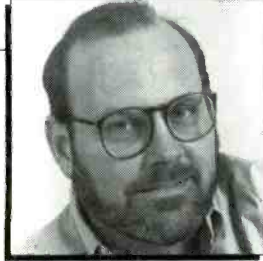
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	7	IT'S YOUR LOVE CURB 73019 7 weeks at No. 1	TIM MCGRAW (WITH FAITH HILL)
2	2	3	4	BUTTERFLY KISSES MCA 72016	RAYBON BROS.
3	5	—	2	HOW DO I LIVE CURB 73022	LEANN RIMES
4	4	—	2	HOW DO I LIVE MCA 72015	TRISHA YEARWOOD
5	3	2	22	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
6	7	5	54	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
7	6	4	15	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
8	11	10	15	I'D BE WITH YOU/DADDY'S LITTLE GIRL CUR 3 56092/UNIVERSAL	KIPPI BRANNON
9	14	12	14	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
10	16	18	4	DRINK, SWEAR, STEAL & LIE REPRIS 17379/WARNER BROS.	MICHAEL PETERSON
11	8	6	12	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
12	9	8	12	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
13	10	9	12	NEVER AGAIN, AGAIN DECCA 55320/MCA	LEE ANN WOMACK

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	16	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
15	15	13	23	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREADY
16	13	7	13	A DOZEN RED ROSES CAREER 13075/ARISTA	TAMMY GRAHAM
17	19	16	8	LET IT RAIN DECCA 55293/MCA	MARK CHESNUTT
18	17	14	29	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
19	18	15	9	SAD LOOKIN' MOON RCA 64775	ALABAMA
20	NEW		1	LUCKY IN LOVE ARISTA 13083	SHERRIE AUSTIN
21	21	21	4	COME CRYIN' TO ME BNA 64841/RCA	LONESTAR
22	20	17	9	WHO'S CHEATIN' WHO ARISTA 13069	ALAN JACKSON
23	NEW		1	HE LEFT A LOT TO BE DESIRED COLUMBIA 78564/SONY	RICOCHET
24	24	23	6	THE SWING EPIC 78560/SONY	JAMES BONAMY
25	23	25	3	JUST THE SAME MERCURY NASHVILLE 574456	TERRI CLARK

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

Latin
Notas



by John Lannert

SODA FIZZLES OUT: After 15 years, the rock stars of BMG's Soda Stéreo have called it quits. One of the most popular bands in Argentine rock history, as well as one of the most influential rock outfits in Latin America, Soda is splitting up primarily because bandleader **Gustavo Cerati** has drifted toward concentrating on a solo career.

Cerati and his bandmates **Zeta** and **Charly Alberti** will say *adiós* to their homebred fans Sept. 20 with a concert at the 60,000-seat River Plate Stadium in Buenos Aires. Other farewell shows in Colombia, Mexico, and Venezuela are in the works. BMG is expected to release a live recording of the shows on CD and video.

GILDA NO. 1 IN ARGENTINA: Gilda's hot *bailanta* album "Entre El Cielo Y La Tierra" (Leader) topped the May sales chart in Argentina, according to that country's trade group CAPIF. Gilda's chart-topping performance was the first realized by Leader Records, which did not become a member of CAPIF until this year.

Following are the 10 best-selling May titles:

1. "Entre El Cielo Y La Tierra," Gilda (Leader).
2. "Alta Sueciedad," **Andrés Calamaro** (Warner).
3. "Romanza," **Andrea Bocelli** (PolyGram).
4. "Blood On The Dance Floor," **Michael Jackson** (Sony).
5. "Clan Mix," Various Artists (Universal).

6. "15," Various Artists (Sony/BMG/Warner).
7. "El Color De Tu Corazón," **Grupo Red** (Leader).
8. "Lunas Rotas," **Rosana** (Universal).
9. "Poncho Al Viento," **Soledad** (Sony).
10. "Spice," **Spice Girls** (EMI).

STATESIDE BRIEFS: Country supergroup Alabama has been named CMT's July Showcase Artist in Latin America.

MTV Latin America has named **Cristian Jofre** creative director. He previously held the same post with Ammirati Puris Lintas.

Prominent label Putumayo World Music has made its initial foray into the Latino market with a solid Spanish-language compilation disc of Afro-Caribbean music called "¡Latino! ¡Latino!" A portion of the proceeds from the album, which includes tracks from **Totó La Momposina**, **Conjunto Céspedes**, and **Sierra Maestra**, will be contributed to efforts to bring the arts into Hispanic schools.

MEXICO NOTAS: EMI's white-hot *norteno* crew **Los Tucanes De Tijuana** is set to film its third movie later this year. The picture will be titled "Los Tres Animales," named after one of its famous *corridos*. Next year, the band plans to do a concert tour in Colombia, where the album "Los Tucanes De Oro" has been released.

Sony Latin/Sony celebrity *astrologo* **Walter Mercado** donated \$30,000 to Acapulco's cancer-stricken kids during the recently held Festival Acapulco '97.

After a 15-year hiatus, **Juan Gabriel** appeared May 11 on "Siempre En Domingo" as part of Festival Acapulco '97. According to the singer/songwriter, his appearance does not mean a contract with Televisa, but his crowd-pleasing show certainly indicated that he will be back next year.

(Continued on next page)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	4	9	ENRIQUE IGLESIAS FONOVISIA	SOLO EN TI R. PEREZ-BOTIJA (V. CLARKE)
2	4	—	2	LOS TIGRES DEL NORTE FONOVISIA	EL MOJADO A CAUDALADO TIN INC. (T. BELLO)
3	2	2	16	LOS TEMERARIOS FONOVISIA	YA ME VOY PARA SIEMPRE A. ANGEL ALBA (J. V. FLORES)
4	5	6	8	GRUPO LIMITE POLYGRAM LATINO	SOLO CONTIGO J. CARRILLO (A. VILLAREAL)
5	3	1	11	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J. GABRIEL (J. GABRIEL)
6	6	11	3	LOS TUCANES DE TIJUANA EMI LATIN	EL TUCANAZO G. FELIX (M. QUINTERO LARA)
7	8	8	4	LA MAFIA SONY DISCOS/SONY	ENAMORADA M. LICHTENBERGER JR. (J. L. PILOTO)
8	7	39	4	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
9	11	10	4	MOJADO FONOVISIA	MOTIVOS L. LOZANO (F. BARRIENTOS, L. LOZANO)
10	16	27	3	BRONCO FONOVISIA	TU Y YO BRONCO (J. GUADALUPE ESPARZA)
11	10	38	3	FEY SONY LATIN/SONY	MUEVELO Y (M. ADLANEDO)
12	9	9	5	LIBERACION DISA/EMI LATIN	MURIO NOT LISTED (H. GONZALEZ)
				*** AIRPOWER ***	
13	34	—	2	VICTOR MANUELLE SONY TROPICAL/SONY	DILE A ELLA NOT LISTED (G. FRANCISCO)
14	20	30	8	OLGA TANON WEA LATINA	SERPIENTE MALA O. TANON (R. BARRERAS)
15	15	19	12	LOS ANGELES AZULES DISA/EMI LATIN	MI NINA MUJER J. MEJIA AVANTE (J. MEJIA AVANTE)
				*** AIRPOWER ***	
16	23	40	3	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ES LA MUJER PRAMIREZ (A. CHAVEZ)
17	17	17	5	MARTA SANCHEZ POLYGRAM LATINO	MOJA MI CORAZON N. RODGERS, A. LEVIN, C. CELLI (A. LEVIN, C. CELLI, F. OSORIO)
18	28	22	5	LUCERO UNIVERSAL	TACTICAS DE GUERRA C. GUIDETTI, M. FABRIZIO (M. GALLARDO, L. CABANAS)
19	19	21	5	TIRANOS DEL NORTE SONY DISCOS/SONY	DE LA TIERRA AL CIELO J. MARTINEZ (E. TORRES)
20	29	—	2	FRANKIE NEGRON WEACARIBE/WEA LATINA	INOLVIDABLE LEM (G. CARELLA, GDES, G. DESTEFANI, A. REPETTI)
21	NEW	1	1	GLORIA ESTEFAN EPIC/SONY	NO PRETENDO E. ESTEFAN JR., K. SANTANDER (G. ESTEFAN, K. SANTANDER)
22	12	5	14	MARCO ANTONIO SOLIS FONOVISIA	O SOY O FUÍ M. A. SOLIS (M. A. SOLIS)
23	13	13	5	JOSE GUADALUPE ESPARZA FONOVISIA	EL PESCADOR J. GUADALUPE ESPARZA (NOT LISTED)
24	30	—	2	RICARDO ARJONA SONY LATIN/SONY	ELLA Y EL R. ARJONA (R. ARJONA)
25	18	12	9	CONJUNTO PRIMAVERA FONOVISIA	QUIERO ESTAR LOCO V. MATA, C. PRIMAVERA (M. A. SANCHEZ)
26	22	26	12	DIEGO TORRES RCA/BMG	SE QUE YA NO VOLVERAS C. VALLI (D. TORRES, D. THOMAS, M. WENGROVSKI)
27	37	—	2	GRUPO BRYNDIS DISA/EMI LATIN	OLVIDEMOS NUESTRO ORGULLO L. PCHAVEZ (M. POSADAS)
28	NEW	1	1	BANDA MAGUEY FONOVISIA	PERO TE AMO E. SOLANO (E. SOLANO)
29	36	36	4	MILLY Y LOS VECINOS SONY TROPICAL/SONY	PORQUE ME AMASTE H. JIMENEZ (D. WARREN)
30	21	14	12	CELINE DION 550 MUSIC/SONY	SOLA OTRA VEZ D. FOSTER (E. CARMEN, S. RACHMANINOFF)
31	NEW	1	1	BANDA LOS LAGOS LUNA/FONOVISIA	TE QUIERO, TE AMO, TE EXTRANO A. DE LUNA (R. YBARRA, D. COMPARAN)
32	27	25	13	LA TRADICION DEL NORTE ARIOLA/BMG	CORAZON E. FAGUILAR (J. SERRANO)
33	33	16	6	LOS MISMOS EMI LATIN	DEPENDO DE MI TRABAJO LOS MISMOS (M. MARROQUIN)
34	40	—	2	LOS HURACANES DEL NORTE FONOVISIA	EL CLAVO G. GARCIA (S. CASARES)
35	25	20	15	LORENZO ANTONIO FONOVISIA	EL NO TE QUIERE T. MORRIE (T. MORRIE)
36	31	15	16	INTOCABLE EMI LATIN	Y TODO PARA QUE J. LAYALA (PREYNA)
37	RE-ENTRY	2	2	BANDA EL RECODO FONOVISIA	TENGO QUE OLVIDAR G. LIZARRAGA (J. GABRIEL)
38	14	3	7	LOS TIGRES DEL NORTE FONOVISIA	UNIDOS PARA SIEMPRE E. A. HERNANDEZ (J. BORRERO)
39	38	29	13	LOS REHENES FONOVISIA	COSAS BUENAS QUE PARECEN MALAS J. TORRES (J. TORRES)
40	24	24	5	PEDRO FERNANDEZ POLYGRAM LATINO	FUERON TRES AÑOS H. PATRON (J. P. MARIN)

POP			TROPICAL/SALSA			REGIONAL MEXICAN		
27 STATIONS			16 STATIONS			57 STATIONS		
1	ENRIQUE IGLESIAS	FONOVISIA	1	VICTOR MANUELLE	SONY TROPICAL/SONY	1	LOS TIGRES DEL NORTE	FONOVISIA
2	MARTA SANCHEZ	POLYGRAM LATINO	2	FRANKIE NEGRON	WEACARIBE/WEA LATINA	2	LOS TEMERARIOS	FONOVISIA
3	FEY	SONY LATIN/SONY	3	OLGA TANON	WEA LATINA	3	GRUPO LIMITE	POLYGRAM LATINO
4	DIEGO TORRES	RCA/BMG	4	MILLY Y LOS VECINOS	SONY TROPICAL/SONY	4	LOS TUCANES DE TIJUANA	EMI LATIN
5	GLORIA ESTEFAN	EPIC/SONY	5	OSCAR D'LEON CON INDIA	RMM	5	LA MAFIA	SONY DISCOS/SONY
6	MINERVA CAIMAN	LORRANDO POR TI	6	MANNY MANUEL	MERENGASO/RMM	6	ENRIQUE IGLESIAS	FONOVISIA
7	LUCERO	UNIVERSAL	7	IRISNEYDA	WEA LATINA	7	MOJADO	FONOVISIA
8	CELINE DION	550 MUSIC/SONY	8	HECTOR TRICOCHE	POLYGRAM RODVEN	8	BRONCO	FONOVISIA
9	OLGA TANON	WEA LATINA	9	GRUPO KARIS	COMBO	9	LIBERACION	DISA/EMI LATIN
10	MILLY Y LOS VECINOS	SONY TROPICAL/SONY	10	JERRY RIVERA	SONY TROPICAL/SONY	10	JUAN GABRIEL/ROCIO DURCAL	ARIOLA/BMG
11	RICARDO ARJONA	SONY LATIN/SONY	11	MICHAEL STUART	RMM	11	LOS ANGELES AZULES	DISA/EMI LATIN
12	VICTOR MANUELLE	SONY TROPICAL/SONY	12	LOS HERMANOS ROSARIO	KAREN/POLYGRAM LATINO	12	ALEJANDRO FERNANDEZ	SONY DISCOS/SONY
13	SPICE GIRLS	VIRGIN	13	ILEGALES	ARIOLA/BMG	13	TIRANOS DEL NORTE	SONY DISCOS/SONY
14	JUAN GABRIEL	ARIOLA/BMG	14	ADOLESCENT'S ORQUESTA	SONY TROPICAL/SONY	14	JUAN GABRIEL	ARIOLA/BMG
15	JUAN GABRIEL/ROCIO DURCAL	ARIOLA/BMG	15	SANED	EMI LATIN	15	CONJUNTO PRIMAVERA	FONOVISIA

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.

VICTOR Manuelle

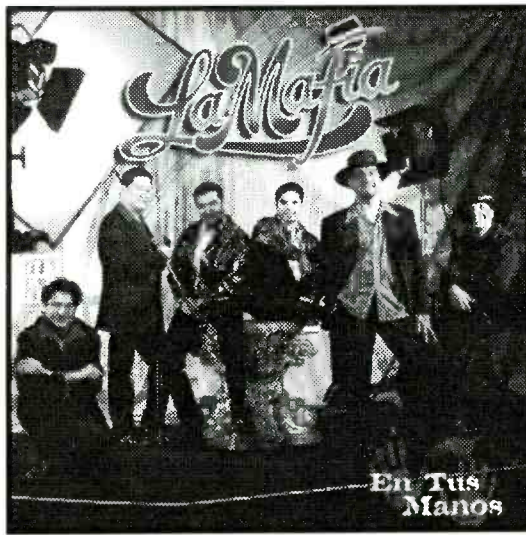


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NOTAS

(Continued from preceding page)

Oscar Flores, owner of high-powered management firm/agency Representaciones Apodaca, has announced that the final concert by Fonovisa supergroup **Bronco** will take place Dec. 31, 1997, at the 110,000-seat Estadio Guillermo Cañedo in Mexico City. Flores, who also manages PolyGram Mexico's massively popular norteño band **Grupo Límite**, is angling for a possible movie project for the band.

In May, "Siempre En Domingo" host **Raúl Velasco** asked **Plácido Domingo**—on behalf of Mexican president **Ernesto Zedillo**—if the tenor great would perform in December at the Teotihuacán archaeological ruins. Domingo confirmed that he would.

In August, **Caballo Dorado** is set to tour Argentina, Uruguay, Costa Rica, and Brazil. Next year, the county-rooted act is booked to play Spain.

Banda Machos and **Banda Maguay** both have parted ways with manager **Godofredo Hurtado**. Each band battled financial skirmishes with Hurtado, but eventually settled. Machos and Maguay are now free agents.

Warner Spain's **Miguel Bosé** is preparing a new album containing material from **Agustín Lara**, **Pablo Milanés**, and **Silvio Rodríguez**.

Banda Machos is scheduled to appear in the second half of July in Morocco, France, and Belgium. The group's former vocalist, Fonovisa solo artist **Raúl Ortega**, wants back in the band. The group members declined his offer.

AT LAST, SPINETTA: Luis Alberto Spinetta, a true icon of Argentine rock, has ended a five-year recording hiatus with a recently released double-

CD for Sony titled "Spinetta Y Los Socios Del Desierto." The former front man of legendary bands **Almendra**, **Pescado Rabioso**, and **Invisible**, Spinetta has cut 33 songs in a classic-rock mold with bassist **Marcelo Torres** and drummer **Daniel Wirtz**. The first single is "Cheques." During the past two years, Spinetta had entered into tough negotiations with record companies with a stubborn, no-compromise attitude while performing three concerts that drew 250,000 fans.

ARGENTINA NOTAS: Warner Argentina artist **Andrés Calamaro**, the main composer and singer of defunct Argentinian/Spanish rock act **Los Rodríguez**, has released "Alta Sociedad," which shipped gold (30,000 units sold). Recorded in New York and Miami with producer **Joe Blaney** and special guests **Steve Jordan** and **Marc Ribot**, the album is Calamaro's first solo disc since his 1989 release "Nadie Sale Vivo De Aquí." Los Rodríguez's farewell CD, "Hasta Luego," has surpassed 100,000 units in Argentina and 250,000 units in Spain.

French pianist **Jean-Yves Thibaudet** visited Argentina in May to perform at Buenos Aires' opera house **Colón Theater** in support of his London/PolyGram album "Conversations With Bill Evans." On May 18, he made an in-store stop at **Tower Records**, where he autographed albums and performed a stunning showcase for 200 fans.

Pop/folk-rock act **Los Rancheros** has put out its second EMI Argentina disc, "Ángeles Tatuados." The album's leadoff single, "Será," has garnered heavy rotation. In addition, the band has performed dates in June in Colom-

bia and Peru.

DBN punk rockers **Todos Tus Muertos** returned to Argentina after their Aborigen tour, which included their second slate of dates in Europe. In March and April the band played 17 dates in 15 cities in Spain and France at a variety of venues, ranging from stadiums to art centers. Before returning to Argentina, the band also played the U.S. and Mexico. Shows in Peru were canceled after promoters suggested to the group that they not perform topically sensitive songs in that country. Upcoming plans call for a series of Argentinian shows, along with the release of a collection of live recordings, outtakes, and remixes.

"La Noche De Los Jóvenes," a nationwide tour of young, new folklore artists that kicked off May 16 at **La Vieja Usina** in Córdoba, has continued into the northern states in Argentina. Included on the bill are acts from **EMI Argentina (Los Alonsitos)**, **BMG Argentina (Dúo Tiempo)**, **Sony Argentina (Soledad, Los Tekis, Cuti, and Roberto Carabajal)**, and unsigned act **Los Sacha**.

Island's avant-garde theater group **De La Guarda** embarked May 20 on a 38-date European tour with their show "Periodo Villa-Villa." Tour stops include Holland, Germany, Denmark, and Belgium, plus 10 shows at the **London International Theater Festival**.

Argentine indie Meleopa Records has released a series of rare live recordings by legendary tango singer **Roberto "Polaco" Goyeneche** titled "Vivo Y Chamuyando." The album features such classics as "Sur," "Garúa," and "Contramarca."

Dulces 16, a Southern-rock band that was hugely popular in the early



Armful Of Sparx. Fonovisa president/CEO Guillermo Santiso embraces members of Sparx shortly after the pop/ranchera vocal quartet re-signed with the label. Shown, from left, are Rosamaria, Kristyna, Santiso, Carolina, and Verónica. Sparx is expected to embark on an extensive promo tour of Mexico as part of a campaign to develop an international profile.

'80s, has reunited for the recording of two bonus tracks for the double-CD reissue of their two albums. The group is backing the disc, titled "Completo," with performances in rock clubs.

"Amor Azul" is the first single from **Man Ray's "Ultramar,"** its sophomore set for EMI. Produced by **Tweety González**, the former keyboardist of

Fito Páez and **Soda Stéreo**, the album sports a dose of alternative-rock guitars to complement the band's classic pop/rock groove.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City and **Marcelo Fernández Bitar** in Buenos Aires.

Billboard

JUNE 28, 1997

Top New Age Albums™

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	★★ NO. 1 ★★ IN THE MIRROR PRIVATE MUSIC R2150/WINDHAM HILL	YANNI 9 weeks at No. 1
2	2	15	AVALON GTSP 537112	JOHN TESH
3	3	20	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
4	4	80	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS	ENYA
5	5	7	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
6	6	4	SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS
7	7	9	WHITE STONES PHILIPS 534605	SECRET GARDEN
8	8	16	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
9	9	39	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
10	11	2	GUITAR ODYSSEY REAL MUSIC 0812	GOVI
11	10	59	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
12	14	10	SONGS OF SANCTUARY CAROLINE 7524	ADIEMUS
13	16	14	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3 RD FORCE
14	12	4	OXYGENE 7-13 DISQUES DREYFUS 68009/EPIC	JEAN MICHEL JARRE
15	RE-ENTRY		MUSIC FROM THE HEART TIME LINE 11	LORIE LINE
16	17	2	GRAND PIANO NARADA 61062	VARIOUS ARTISTS
17	15	30	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
18	18	38	GRAVITY NARADA 63037 [HS]	JESSE COOK
19	13	4	VOYAGER REPRISE 46487/WARNER BROS	MIKE OLDFIELD
20	25	3	HEAT NARADA 63040	OSCAR LOPEZ
21	19	11	BREAKING THE ETHERS EPIC 67908	TUATARA
22	24	30	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH
23	20	14	PORTRAITS (SO LONG AGO, SO CLEAR) POLYDOR 531151/A&M	VANGELIS
24	21	54	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
25	RE-ENTRY		OPIMUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. 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.

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 32 CORAZON (BMG Songs, ASCAP)
 - 39 COSAS BUENAS QUE PARECEN MALAS (Copyright Control)
 - 19 DE LA TIERRA AL CIELO (De Luna, BMI)
 - 33 DEPENDO DE MI TRABAJO (M.A.M.P., BMI)
 - 13 DILE A ELLA (Copyright Control)
 - 34 EL CLAVO (Super Andrea)
 - 5 EL DESTINO (BMG Songs, ASCAP)
 - 24 ELLA Y EL (Sony Discos, ASCAP)
 - 2 EL MOJADO ACAUDALADO (TN Ediciones/Bello Musical)
 - 35 EL NO TE QUIERE (Striking, BMI)
 - 23 EL PESCADOR (Copyright Control)
 - 6 EL TUCANAZO (Flamingo)
 - 7 ENAMORADA (Lanfranco, ASCAP)
 - 16 ES LA MUJER (EMI Blackwood, BMI)
 - 40 FUERON TRES AÑOS (Fermata, ASCAP)
 - 20 INVOLVIDABLE (INCANCELLABLE) (Copyright Control)
 - 15 MI NINA MUJER (Edimonsa, ASCAP)
 - 17 MOJA MI CORAZON (EMI Virgin Songs, ASCAP/EMI Virgin Music, BMI/WB Music Corp., ASCAP)
 - 9 MOTIVOS (Fonometric, SESAC)
 - 11 MUEVELO (Sony Discos, ASCAP)
 - 12 MURIO (Edimonsa, ASCAP)
 - 21 NO PRETENDO (STEAL YOUR HEART) (FIPP, BMI)
 - 27 OLVIDEMOS NUESTRO ORGULLO (Edimonsa, ASCAP)
 - 22 O SOY O FUI (Crisma, SESAC)
 - 28 PERO TE AMO (Ernesto Musical)
 - 29 PORQUE ME AMASTE (Realsongs, ASCAP)
 - 25 QUIERO ESTAR LOCO (Albersan)
 - 26 SE QUE YA NO VOLVERAS (BMG Songs, ASCAP)
 - 14 SERPIENTE MALA (Lida Socapi, ASCAP)
 - 30 SOLA OTRA VEZ (ALL BY MYSELF) (Eric Carmen, BMI/Songs Of PolyGram Int'l, BMI)
 - 4 SOLO CONTIGO (Huina)
 - 1 SOLO EN TI (ONLY YOU) (Sony/ATV Songs, BMI)
 - 18 TACTICAS DE GUERRA (Copyright Control)
 - 37 TENGO QUE OLVIDAR (BMG Songs, ASCAP)
 - 31 TE QUIERO, TE AMO, TE EXTRANO (Luede)
 - 8 TE SIGO AMANDO (BMG Songs, ASCAP)
 - 10 TU Y YO (Vander, ASCAP)
 - 38 UNIDOS PARA SIEMPRE (TN Ediciones, BMI)
 - 3 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)
 - 36 Y TODO PARA QUE (Copyright Control)

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by Jim Macnie

ANCIENT TO THE FUTURE: Jazziz magazine and the 32 label have combined forces to create "Jazziz Chronicles," a line of CDs that will release three-disc titles four times a year. The focus of each set will be the past, present, and future of improvised music. Tracks from the past and present discs will be culled from 32's enormous library of music. Music representing the future will be taken from Jazziz's stronghold of approximately 600 master recordings amassed during the three years of its highly regarded talent search, which has been judged throughout the years by such revered improvisers as **Jim Hall**, **Dave Brubeck**, and **Peter Erskine**, among others.

Run by **Joel Dorn** and **Robert Miller**, 32 now owns what was once the Muse catalog. Recently issuing several titles from its vaults—including some enticing "two-fer" discs that unite a pair of classic LPs on one CD, and compilations built around a variety of concepts—32 is finding ways to re-market existing music.

"When I first started in the business 35 years ago, you made a record for a record company who sold it to people who sold it to other people," says Dorn. "Pretty simple. But that's not the game anymore. There are so many ways to approach catalog music that didn't exist years ago. So we're trying to utilize this catalog to its fullest. The deal with Jazziz is a great way to do that. It's a magazine with interesting partnerships in a variety of areas. They're always looking for unique ways to capitalize on what it is they do."

Dorn's talking about such moves as Jazziz's distribution in Double-Tree Hotels (complimentary copies in many of the chain's upscale rooms) and at **Barnie's Coffee and Tea Co.** (whose outlets retail the mag and offer a Jazziz Blend to its customers).

The first title in the "Chronicles" series will investigate bebop and contains music from both the form's masters and its contemporary practitioners. If Dorn feels the packages need to be rounded in terms of artistry, 32 will cross-license

some music from other labels. Jazziz has struck deals with the unsigned players to offer their work to a larger audience. The idea is to stress cohesiveness and insight.

"Finding new ways to promote the music, the art, and the players is what's important, as is bringing that promotion to new parts of the market," says Jazziz co-publisher **Michael Fagien**. "With the 'Chronicles,' the new artists definitely win; their music will really be out there for others to hear. And it just might prove that the A&R people from the labels don't know everyone who's signable."

Dorn finds the process fascinating. "To be honest with you, I enjoy making compilations," he says. "It's fun. Years ago, compilations were like stepchildren; you'd make one, and people would think, 'Ahh, all the B tracks that are left over from something else.'"

"But when you do it creatively, it can be fascinating. You can set a mood, design a study of a composer or an instrument, create a portrait of an era in relation to a person or a person in relation to an era. We already put together a **Monk** compilation that goes from **Charles Brown** to the **Kronos Quartet**. Next, I'm doing something with the **Hammond organ**."

The first edition of "Jazziz Chronicles" is scheduled to be in the racks Sept. 2. Jazziz is also in the process of finishing its 100th issue. It's a September cover with an August street date. Congrats.

OPPORTUNITY: The Cognac Hennessy Jazz Search is in its 12th season this year, and, as usual, saxophonist and Columbia recording artist **Grover Washington Jr.** serves as a key judge. Reasons for entering are obvious. The grand-prize winner gets a slot in the 1998 **Playboy Jazz Fest** in Hollywood, Calif., and a \$10,000 first-place prize. Entry requirements are simple; all that's needed is a 20-minute tape of your music.

The wide field of contestants (600 tapes were submitted last year) is narrowed down to four semifinalists, who each get an all-expenses-paid excursion to New York to perform Oct. 3 at a yet-to-be-named club. The final show is open to the public; money taken from ticket sales will go to the Jazz Musician's Emergency Fund. Second-place winners collect \$5,000, and the two runners-up will take home \$2,500 apiece. There are no restrictions as to instrumentation or styles. Tapes must be postmarked by Aug. 1. Send them to Cognac Hennessy Jazz Search, 2801 Ocean Park Blvd., Suite JAZZ, Santa Monica, Calif. 90405.

HIATUS FROM HYPE BENEFITS COLUMBIA'S TEENAGE FANCLUB

(Continued from page 10)

that the Geffen split was amicable, though many of the band's original A&R executives had left the label. "I don't think people were quite as excited about us any more, which is understandable. We had been there for quite some time."

"Songs From Northern Britain" is the follow-up to 1995's "Grand Prix," in which Teenage Fanclub transformed itself into a relaxed Byrds-and-Beatles

country-rock band. Though the new album is more crafted than "Grand Prix," with David Bianco's more labored production and a recurring synthesizer buzzing in the background, its focus is still loud, chiming rock'n'roll guitars and strong group harmonies.

Its slow, smooth sound complements '90s pop-with-a-punk-edge albums by **Matthew Sweet**, the **Posies**, **Sugar**, and **Eugenius**. Columbia plans to begin the

"Songs From Northern Britain" marketing campaign by emphasizing college radio stations and other traditional Fanclub fan bases.

After that, Albert says, the company will aim squarely for the growing alt.country niche: "We're going to go after the fans of **Wilco** and the **Jayhawks** and the **Wallflowers**."

Like "Grand Prix," the band's sixth full-length album has a strong country edge, with lyrics that catch in your head in bits and pieces. Though the band has made some changes, hiring new drummer **Paul Quinn** to replace departed Fanclub veteran **Brendan O'Hare**, the emphasis is clearly on three-man harmonies.

Blake, guitarist **Raymond McGinley**, and bassist **Gerard Love**, all of whom sing in clean, high pitches, nicely fill one another's spaces. "With this album, we spent a lot more time on the vocals," Blake says. "When you have more harmonies, you tend to try to smooth things out, fill up all the tracks. It's something we feel we can do. We're good at harmonies, and you sort of try to play to your strengths. Not many people do that anymore."

The sound effects, too, fit snugly behind the guitars and voices—unlike, say, the overwrought flute on 1993's "Hang On." Says Blake, "With our last album, 'Grand Prix,' we decided we wanted to do everything more or less

(Continued on page 41)

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	1	5	DAVE GRUSIN GRP 9865	TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI <small>5 weeks at No. 1</small>
2	5	10	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959
3	4	19	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
4	3	16	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
5	6	2	ROY HARGROVE'S CRISOL VERVE 537563	HABANA
6	2	5	DOC CHEATHAM & NICHOLAS PAYTON VERVE 537062	DOC CHEATHAM & NICHOLAS PAYTON
7	7	2	KEITH JARRETT ECM 21640	LA SCALA
8	12	66	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
9	8	84	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
10	9	7	JOHN PIZZARELLI RCA 67501	OUR LOVE IS HERE TO STAY
11	10	8	ROSEMARY CLOONEY CONCORD JAZZ 4754	MOTHERS & DAUGHTERS
12	14	67	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
13	15	12	OSCAR PETERSON TELARC 83401	A TRIBUTE TO OSCAR PETERSON - LIVE AT THE TOWN HALL
14	18	60	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
15	11	4	KENNY GARRETT WARNER BROS. 46551	SONGBOOK
16	13	40	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
17	16	12	CHARLIE HUNTER QUARTET BLUE NOTE 52420/CAPITOL	NATTY DREAD
18	RE-ENTRY		GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
19	19	4	PONCHO SANCHEZ WITH MONGO SANTAMARIA CONCORD PICANTE 4726/CONCORD	CONGA BLUE
20	20	5	MILES DAVIS LEGACY 65038/COLUMBIA	THIS IS JAZZ #22 - MILES DAVIS PLAYS BALLADS
21	23	6	BILLIE HOLIDAY LEGACY 64622/COLUMBIA	THIS IS JAZZ #15
22	17	16	DIANE SCHUUR GRP 9863	BLUES FOR SCHUUR
23	21	30	PAT METHENY GROUP Geffen 24978	QUARTET
24	RE-ENTRY		TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
25	22	10	VARIOUS ARTISTS VERVE 535884	NOVA BOSSA: RED HOT ON VERVE

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★★ No. 1 ★★★★★	
1	1	37	KENNY G ★ ARISTA 18935	THE MOMENT <small>37 weeks at No. 1</small>
2	2	3	BONEY JAMES WARNER BROS. 46548	SWEET THING
3	3	8	GATO BARBIERI COLUMBIA 67855	QUE PASA
4	4	14	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
5	5	11	RICK BRAUN BLUEMOON 92743/AG	BODY AND SOUL
6	7	5	SPYRO GYRA GRP 9867	20/20
7	12	7	HERB ALPERT ALMO SOUNDS 80014/GEFFEN	PASSION DANCE
8	6	14	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP	NUYORICAN SOUL
9	8	10	URBAN KNIGHTS GRP 9861	URBAN KNIGHTS II
10	11	4	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
11	14	39	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
12	9	20	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
13	10	38	KEIKO MATSUI COUNTDOWN 17750/ULG	DREAM WALK
14	13	47	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
15	16	12	EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON
16	15	12	GEORGE DUKE WARNER BROS. 46494	IS LOVE ENOUGH?
17	17	32	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
18	19	4	ERIC MARIENTHAL I.E. MUSIC 537338/VERVE	EASY STREET
19	RE-ENTRY		BELA FLECK AND THE FLECKTONES WARNER BROS. 46247	LIVE ART
20	20	8	GOTA INSTINCT 347	IT'S SO DIFFERENT HERE
21	RE-ENTRY		BOBBY CALDWELL SIN-DROME 8925	BLUE CONDITION
22	18	7	WALTER BEASLEY SHANACHIE 5032	TONIGHT WE LOVE
23	21	40	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
24	24	81	BONEY JAMES WARNER BROS. 45913	SEDUCTION
25	RE-ENTRY		DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE

① Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with 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 title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.



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BILLBOARD SPOTLIGHTS PRESENTS

JAZZAMATAZZ!

Words by Jim Macnie, Don Jeffrey, Joe Goldberg, Kwaku & Wolfgang Spahr

Music by an international cast of jazz greats



The Kit Kat Club, 1938, Courtesy The Frank Driggs Collection, Brooklyn, N.Y.



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John McLaughlin

Barbara Dennerlein

Lucky Peterson

Herbie Hancock & Wayne Shorter

Pharoah Sanders

Ronnie Earl & the Broadcasters

Charlie Haden & Pat Metheny

Mark Whitfield

Shirley Horn

Randy Weston

Roy Hargrove's Crisol

Kansas City II

Rodney Kendrick

Sadao Watanabe

McBride/Payton/Whitfield

Abbey Lincoln

Dee Dee Bridgewater

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Jazz



TREND SPOTTING:

Requiem For A Straight Line

Jazz editor **JIM MACNIE** scours the scene for a dominant theme but finds it's a jam, man. In '97, the art of the blend rules.

You need more than strong solos. You need more than great arrangements. In essence, you need more than superb music. Sounds crazy, doesn't it? But the past 12 months have reiterated one thing. To sell jazz records these days, you've gotta have a concept. It's imperative to provide listeners with a touchstone—perhaps something with which they're familiar, perhaps something they believe is exotic.

Could be Bennett doing Billie. Could be Krall doing Cole. Might be technological—discs that come complete with videos, interviews and other titillating nuggets to help improve our understanding of the art while juicing sales. Could be an incorporation of outside influences. Both Steve Coleman's "The Sign And The Seal" and Roy Hargrove's "Habana" document their recent interaction with Cuban musicians. But if you want to make a dent, what your new album can't be, as Richard Seidel, Verve's senior VP of A&R, succinctly puts it, is "just another record."

During trend-spotting talks with several key industry figures for this Spotlight, one thread continuously curved its way around the conversations: the art of the blend. It happens in the music itself. Recently, Seidel and associates united trumpeters Doc Cheatham and Nicholas Payton for an intergenerational lovefest—a nifty idea that earned its subject plenty of press. Similarly, GRP's Giant Step imprint is sitting pretty on the Contemporary Jazz charts with "Nuyorican Soul," a disc that weaves Caribbean/salsa

rhythms with splashy hip-pop funk moves. Forthcoming from Blue Note is a disc that joins Cassandra Wilson and Jacky Terrasson for a batch of not-so-standard standards; all are leaders in their own right, looking for some extra spark by working the combination.

Even those who sell classical music acknowledge the notion. Last year, jazz pianist Marcus Roberts made waves with his interpretation of Gershwin's "Rhapsody In Blue" for Sony Classical. The label, which recently made room to incorporate Bobby McFerrin's novel approach to orchestrating voices with "Circle Songs," plans on keeping its arms open to jazz(y) ideas. This fall sees trumpeter Terence Blanchard sharing a pew with gospel singer Jubilant Sykes for a program of spirituals and hymns.

"The sound of the world is changing around us, and we're having debates over whether the Lincoln Center Jazz Band is more authentic than Carnegie Hall Jazz Band," chuckles producer Bob Belden. "What's happening is American music is losing market share; it isn't as impactful on pop culture in the rest of the world as it once was. I hear techno remixes coming out of London or Indonesia, and I'm thinking 'Man, we're in the primitive age back here.'"

THE BEST-PLAYED PLANS OF JAZZ

Putting a spin on accepted practices is a way to juice the public resonance of a product, Seidel concurs: "The most important part of making a record these days is the preproduction. Planning is key: finding a combination of the right repertoire and the right musi-

cians."

A chilling notion is tacitly suggested: later for jazz's longstanding piano/horn/bass/drums set-up. Is the stranglehold of orthodoxy being shaken loose in today's jazz atmosphere?

If so, it's a mind-set that isn't restricted to the music itself. It shows up in radio disciplines as well. One of the reasons that contemporary-jazz stations are thriving these days is the diversity of the playlists. Or at least that's the opinion of Mike Fischer, PD of KOAI, The Oasis, in Dallas. "The nice thing about NAC or smooth jazz is that it's one of the last formats that combine multiple genres of music to create an identity," he says. "We're still culling our music from a lot of different sources. From AC, from urban, from jazz and now acid jazz; if [top 40] had a song that fit, we probably would try to get it in! That's the excitement of working with this stuff. The format might have gotten a little bit more researched or focused, but we're always going to multiple sources for input. My stock line is that it's one of the last great progressive formats."

Utilizing such catholic maneuvers would be wise for concert promoters too, suggests Julie Lokin. He's president of the New York-based New Audiences concert-production company, and with the withering of big-time draws for shows ("I just don't see the young turks moving into headliner positions except in small venues,"

he laments), Lokin recognizes the stars of any bill must have strong support from below. The small print on the marquee is inevitably crucial to sales. "No way you can count on the headliner drawing all the people," he says. "So, for the opener you want a sleeper act who will bring some new faces with it. The combination will hopefully earn you a little more: a 1+1= 3 kind of thing."

JAMMIN' ON THE WEB

The positive aspects of unusual accord even show up in technology. Blending education about jazz's genealogy and musical shifts with simple yet ultra-modern purchasing opportunities has been beneficial to the much-heralded Web site Jazz Central Station and its sales arm, Music Boulevard. Its customers are culled from all over the world literally, via the internet. At JCS, visitors are treated to aural

Continued on page 34

Season's Greetings

Festival time on the Continent means British and European labels are revving up their marketing machines. It's tie-in time.

BY KWAKU

LONDON—The summer months provide the jazz gigging circuit with a much-needed boost, as numerous jazz festivals take place across Europe.

And more often than not, one big name or another on the jazz scene can be expected to be out on tour, either supporting a newly released album or a previous set that has not yet benefited from an international promotion swing or concert performances.

Sony Jazz has recently had mixed fortunes in seeking to tie in two releases by its artists to concert tours. On the plus



Gato Barbieri

side, the new "Que Pasa" album from Argentine saxophonist Gato Barbieri, released in Europe in early April, gets its main marketing push to coincide with his European tour July 3 through 18.

"Gato has been away from the market for nearly 10 years, so it's great to launch the tour and the album around the same time," says

Sharon Kelly, jazz coordinator for Sony Music in London. "When you advertise the record, you can put down the dates as well, and it creates greater awareness and makes retailers more eager to stock the product knowing that artist is going to be in town playing. So obviously it's a very big plus point. But sometimes, no matter how far in advance you plan, it doesn't come off."

The label is hoping to soon release Wynton Marsalis' three-CD "Blood On The Fields" set, which was being mixed and completed when Marsalis played London in March. However, "Tribute To John Coltrane," recorded in 1992 by drummer and band leader Elvin Jones and his Special Quartet featuring Marsalis, has been cleared for an early July release in Europe and will be supported by gigs in July, starting at the Istanbul International Jazz Festival in Turkey.

Meanwhile, tenor saxophonist David Sanchez, whose Sony album "Street Scene" came out last year, will be part of trumpeter Roy Hargrove's band when Hargrove plays European dates in July and August to promote his new Afro-Cuban-accented "Habana" album on Verve, which was released this month.



Wynton Marsalis

LAINE'S LABEL ANNIVERSARY

Herbie Hancock revives interest in "The New Standard" pop-song reinterpretation album by playing dates with his

All Stars Band, including a performance July 15 at Royal Festival Hall.

RCA Victor's priority release going into the summer is Cleo Laine's "Greatest Hits" package, released May 6. It celebrates the singer's 25-year association with

RCA and her upcoming 70th birthday. Laine has live



Hancock's All Stars

dates booked right through to a performance during the Proms concert series at London's Royal Albert Hall on Aug. 28.

"We deliberately released her 'Greatest Hits' in May to coincide with the three weeks she's doing at the Cafe Royale," says Grainne Devine, marketing



Cleo Laine

Continued on page 34



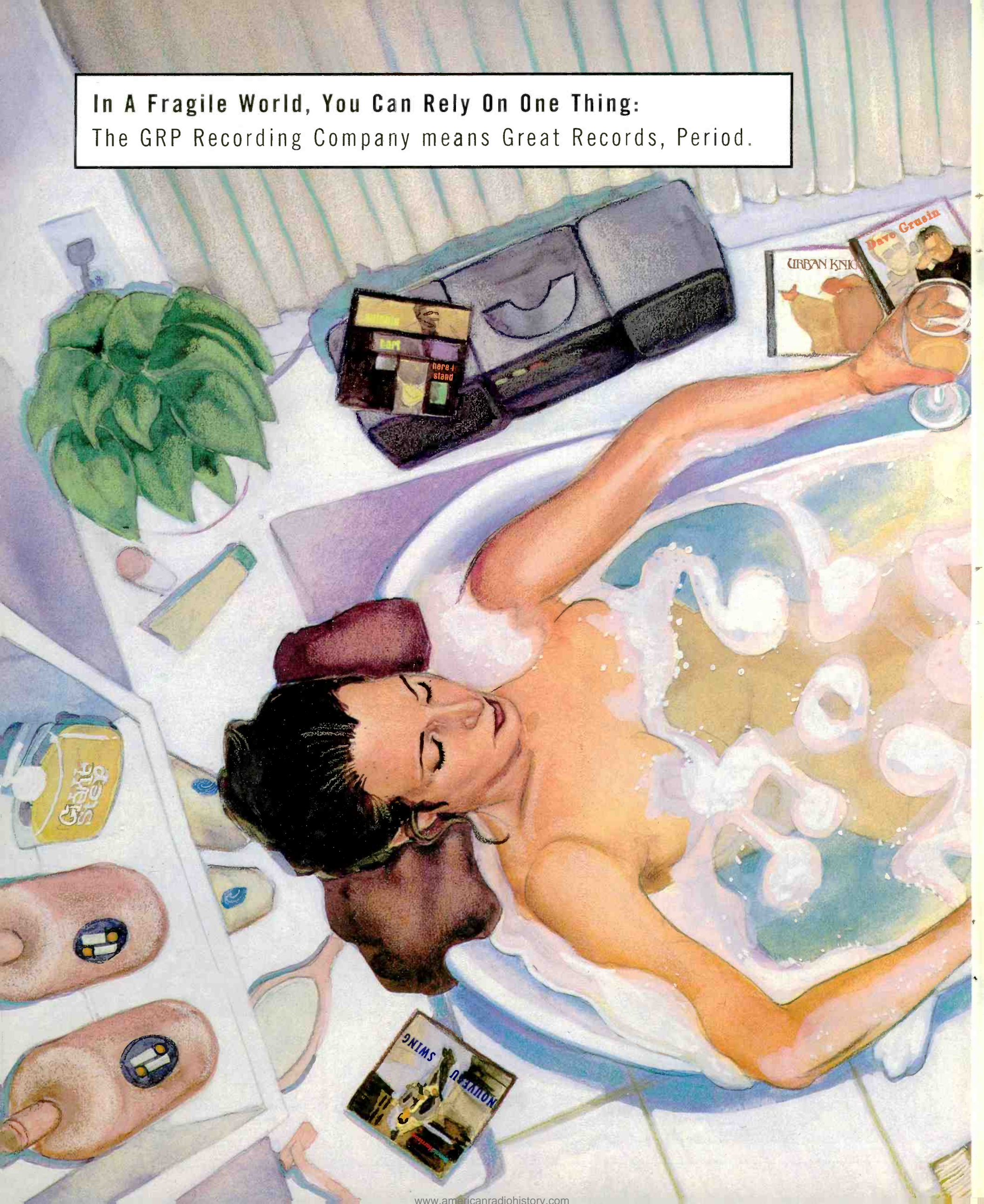
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Jazz

TREND SPOTTING

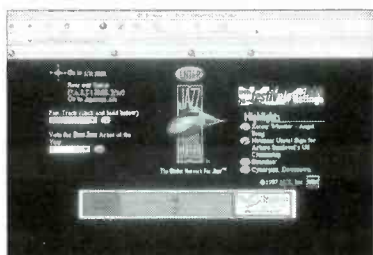
Continued from page 31

snippets of certain titles by an ever-changing array of artists, whose professional backgrounds are often detailed. The result has been a bolstering of jazz sales figures.

"In the online space, the proportion of jazz records that are sold far exceeds that of traditional retail," cites J.J. Rosen, VP and GM of N2K, which claims JCS as part of its cyber family. "There,

"The sound of the world is changing around us, and we're having debates over whether the Lincoln Center Jazz Band is more authentic than Carnegie Hall Jazz Band," chuckles producer Bob Belden. "What's happening is American music is losing market share; it isn't as impactful on pop culture in the rest of the world as it once was."

jazz represents something like 3.5% of overall sales. On N2K Entertainment Properties, which includes the rock, jazz and classical sites, jazz has 17% of all our sales." Rosen attributes the figure to the fact that older, "more upscale" users are computer owners, but he doesn't deny that the



Top: Jazz Central Station Web page
Bottom: Bobby McFerrin

more a clientele learns about its subject, the more they are likely to embrace it.

In this year's Jazz Spotlight, Don Jeffrey's piece on the state of contemporary jazz peeks into the way its components interact with one another. Joe Goldberg's features looks at

SEASON'S GREETINGS

Continued from page 31

manager at RCA Victor in London. "We've got a massive promotion campaign and a heavy marketing spend, running alongside the live dates."

Although saxophonist Greg Osby is booked for a one-week residency at Ronnie Scott's July 14 to 19, his label will hold off on a marketing push until the autumn release of an as-yet-untitled followup to last year's "Art Forum" album.

"We'll definitely be doing something on Greg Osby around the release of his new album in September, rather than in July," says Mike Storey, international product manager for EMI Music. "We'll probably do it around his touring."

Ronnie Laws will also probably be touring in September, in support of a new album to follow the early April release of "Tribute To The Legendary Eddie Harris."

Joshua Redman's "Freedom In The Groove" album may be released to tie in with the July dates in Britain, according to WEA U.K. And violinist Gidon Kremer played the Royal Festival Hall June 21 in support of his Nonesuch/WEA "Hommage A Piazzolla" album, covering songs by Brazilian composer Astor Piazzolla.

ALPERT'S PASSION

Almo Sounds gave a low-key release in April to Herb Alpert's "Passion Dance" in the U.K. but will step up marketing efforts to coincide with Alpert's forthcoming concerts in Britain and other mar-

kets abroad.

"The live situation is incredibly useful, because I don't think we could get Herb in the country just to do promotion," says Simon Bull, Almo product manager in London. "So our whole marketing and sales thrust is based around the fact that he's coming to the country to play."

Alpert's summer tour dates include July 4 at London's Shepherd's Bush Empire, along with



Alpert and band

performances in Berlin, Copenhagen, Luxembourg and at the North Sea Jazz Festival in the Netherlands. The album is released in Europe through MCA.

"Memories Of Barber Mack," an album named after a legendary Jamaican mento saxophone player, is the sophomore release from guitarist Ernest Ranglin on the Island Jamaica Jazz label. Ranglin, whose well-received 1996 album, "Below The Bassline," launched Island's jazz imprint last year, plays three days in mid-July at London's Jazz Cafe.

The contemporary-jazz Hip Bop label has recently attempted to widen its niche market with a budget-priced 14-track sampler titled "Hot Jazz Biscuits." It features tracks by trumpeter Tom Browne, who will also support his new album, "Another Shade Of

Browne," in Britain by playing the Cardiff Jazz Festival in July and possibly the Finsbury Park jam in London on Aug. 3. Also on the "Hot Jazz Biscuits" compilation is drummer Lenny White, who will be supporting his own album, "Renderers Of Spirit," with European dates in France, Germany and Spain early fall.

MONTREUX AND BATH

Of the artists mentioned above, Herbie Hancock's All-Star Band, Ernest Ranglin, Joshua Redman and Roy Hargrove will be among those featured in the traditionally extensive lineup of this year's Montreux Jazz Festival July 4-19 in Switzerland.

"In order to bring the artist to the general attention of the media and the public, or maintain the profile already achieved, it is of utmost importance for jazz artists to play at the big summer events," says Siegfried Loch, head of the Act Music+Vision label in Germany. This year, the label is focusing its promotion on Vietnamese-French artist Nguyen Le, who will be performing at the U.K.'s Bath Festival, as well as festivals in Austria, Switzerland, France and Germany, to support his latest release, "Three Trios."

"However," adds Loch, "to generate long-term record sales, individual touring in clubs and concert venues is more important than playing festivals, because fans are coming to see the artist they like—rather than simply going to participate in the event of a festival." ■

(Additional reporting by Wolfgang Spahn in Germany)

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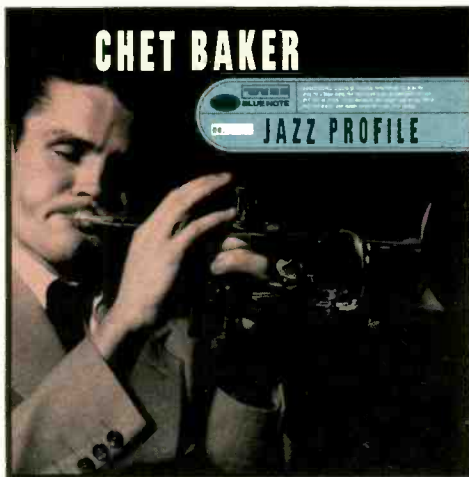
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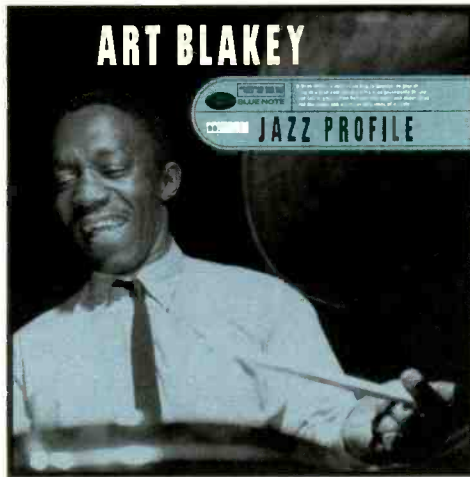
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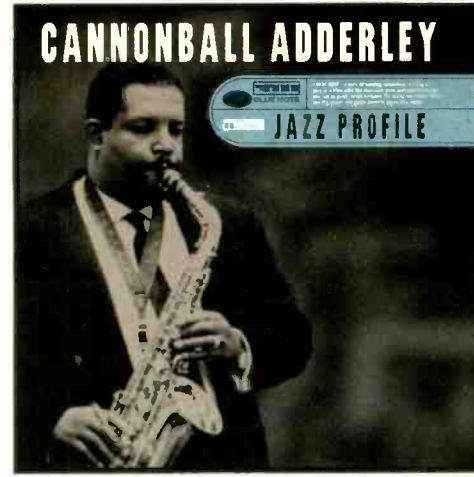
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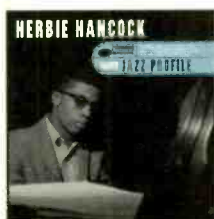
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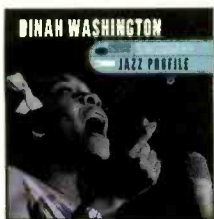
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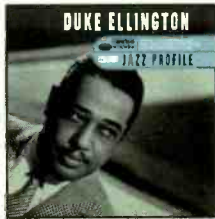
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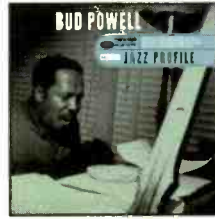
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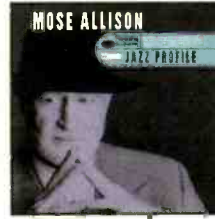
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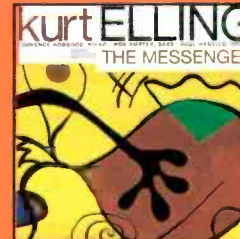
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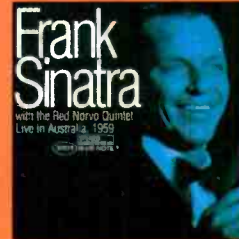
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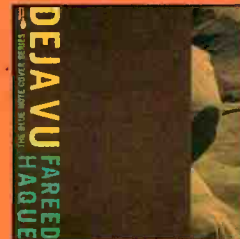
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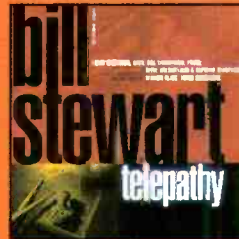
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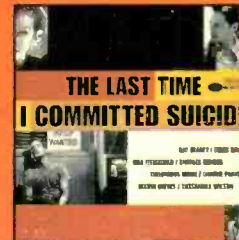
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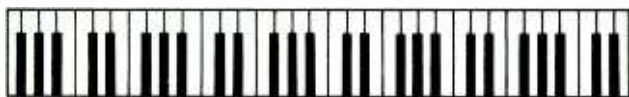
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Jazz



THE FATHER, SONNY AND THE HOLY GHOST

A trio of vital reissues celebrates Miles Davis, Sonny Rollins and John Coltrane with completeness.

BY JOE GOLDBERG

By chance, the three most important horn players since the death of Charlie Parker—Miles Davis, Sonny Rollins and John Coltrane—have boxed sets coming out in the next few months. Each, of course, is Complete, which means that they include both music that the artist approved for release and music that the artist did not. They also, as it happens, show what was going on in jazz just before it lost its characteristic forward motion and began to become a curatorial music, a shift that more or less coincides with the death of John Coltrane, on July 17, 1967—almost exactly 30 years ago—even though Coltrane had long since gone musically to where few could follow.

The Miles Davis set, "The Complete Studio Recordings Of The Miles Davis Quintet, January 1965 To June 1968," comprises the sacred texts of the neoconservative movement, far more influential than even the quintets and sextets that had Coltrane and Bill Evans in them. These are the tracks without which the neocons would not know what to play. Wallace Roney will tell you that, even though Wynton Marsalis may not.

That Davis band included Wayne Shorter, tenor sax; Herbie Hancock, piano; Ron Carter, bass; and Tony Williams, drums; and featured the writing of Shorter and Hancock. It also signaled the end of Davis' recording of standards, with the singular exception of "My Man's Gone Now" from "Porgy And Bess." In the eight CD releases of the music this band made at the Plugged Nickel in Chicago over Christmas of 1965, when they were still playing standards identified with the groups involving Coltrane, you can hear sudden shifts in rhythm and tempo, long vanps and mood swings, all reflective of the changes Ornette Coleman had made and indicative of an attempt to break out of the 32-bar form that pointed toward the free jazz just around the corner. This seems to include everything done in the studio released in chronological order, and the innovations on these six CDs are now, and will probably continue to be, orthodoxy. A little more than a year after these recordings, Miles made the first fusion record, "Bitches Brew," and after him, the deluge.

ROLLINS' ROUTE

Sonny Rollins was Davis' first choice to be in the legendary quintet of the '50s, but he was in Chicago dealing with personal difficulties and did not want to leave. In that, he was like George Raft, who, by turning down "High Sierra," "The Maltese Falcon" and "Casablanca," gave us Humphrey Bogart. Rollins quickly reached star status by other means, and when he returned in 1961 from a highly publicized hiatus begun in 1959, John Coltrane was king of the hill. Rollins returned with a quartet that featured, in place of the usual piano, the guitarist Jim Hall, also Paul Desmond's choice for his piano-less groups and now generally considered the finest jazz guitarist alive.

Over the next few years, Rollins played out on a series of RCA Victor releases a search for a new music. This eventually included standards, jazz classics, two magnificent, idiosyncratic, long bossa-nova tracks with Jim Hall, a meet-

ing with boyhood idol Coleman Hawkins and some attempts at standard and jazz-standard repertoire that were often deeply weird and occasionally aborted by quick fadeouts.

These were released in France to the displeasure of Sonny's manager wife, who effectively stopped the surfacing of any further such material. But it can easily be seen in the resulting six CDs that comprise "Sonny Rollins—The Complete RCA Victor Recordings" that Rollins, like Miles Davis, was looking for new ways to present standard material. (It is indicative of Rollins' penchant for leaving himself room to maneuver that each of the groups on these records, no matter what the personnel, is billed as "Sonny Rollins & Co.")

LONG JOHN

Impulse, the company John Coltrane was recording for at the time of his death, clearly intends "The Complete John Coltrane 1961 Village Vanguard Recordings" to be a sort of memorial on the 30th



anniversary of that death. Like Miles at the Plugged Nickel, it includes multiple versions of the same tunes, but does not, unlike the Plugged Nickel set, include everything played at the date. Only those tunes previously designated as candidates for the proposed album were taped. Three were released as "Live At The Village Vanguard"—Coltrane was already notorious for his long, LP-inspired solos—and two more on "Impressions." The rest were released on various posthumous albums, one of which, "Trane's Modes," neither the executive producer of this set, Steve Backer, nor I have ever seen, and three tracks of which have never been released at all. More than 50% of the compilation has never been on CD.

The most famous and influential of these tracks is the nearly 16-minute themeless blues "Chasin' The Trane," performed with only bass and drums accompaniment, which Coltrane said he prepared for by listening to the music of John Gilmore, a wonderful tenor saxophonist once touted as a next big thing who chose rather to spend his life hidden in plain sight in the Sun Ra Arkestra. There is also a Debussy-derived "Impressions," emblematic of Coltrane's increasing involvement with modal music, and "Greensleeves," after "My Favorite Things" Coltrane's biggest soprano-saxophone speciality.

THE OTHER SIDE OF MELODY

There are attempts to expand the quartet with oboe, bassoon, oud and alto saxophone and bass clarinet by Eric Dolphy. Coltrane, who said he liked music "heavy on the bottom," would soon employ more than one bassist and drummer, sometimes several saxophonists, and end up on the other side of melody and harmony, shrieking out what came to be known as animal noises.

When you consider that Coltrane played out his entire hyperaccelerated time in the spotlight, from first recording with Miles Davis to the last, accompanied only by drummer Rashied Ali, in a little under 12 years, when you consider that only 20 years separate the first recordings of Louis Armstrong and Charlie Parker, and when you consider that there has been no major innovation since the work of the three men discussed here, that the last 30 years have become a vamp even Coltrane might have become bored with, then it becomes obvious that Davis, Rollins and Coltrane were not in the avant garde, but were playing an endgame. ■

No Respect Dept.

Contemporary Jazz May Play To An Invisible, Under-Appreciated Market, But It Outsell Mainstream Jazz Two To One. Smooth Move.

BY DON JEFFREY

Contemporary jazz is often viewed as the less interesting but more successful sister of traditional jazz. Although purists may scoff at its pop pedigree, labels and retailers are quick to point out that, title for title, contemporary jazz outsells the traditional more than two to one.

Many label executives find it hard to come up with a concise definition of the genre. Some say it's the music played on the radio format known as smooth jazz or NAC (new adult contemporary).

Sources say that airplay on these stations is the most important element in the success of albums, but that such exposure has become more elusive now that programmers have shrunk playlists and expanded the format to include tracks that sometimes sound more like R&B than jazz. And they say that artist loyalty among stations and listeners is difficult to achieve in a format many characterize as "passive."

At retail, the story is the same as it is for any genre outside the rock and pop mainstream. Financial worries



Verve's Incognito

and a flat music market have forced retail music buyers to focus resources on titles that will turn over quickly. Slower-moving jazz and classical tend to get under-reordered or soon returned.

Nevertheless, labels continue to ante up marketing dollars to retail for valuable listening posts, in-store play and prominent displays. Record companies also are devising promotions with businesses like coffee bars and wineries, noting that the customers for jazz and these products may be similar.

EXPANDED DEFINITIONS

Asked to define the music, label executives mention such elements as the use of electric instruments and definable melodies, a groove orientation and pop influences. The short definition is contemporary pop instrumental music, but that does not take into account one of the significant trends in the genre—vocal music.

Besides vocals and a recognizable R&B groove, Latin-

Continued on page 38

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The Year To Date Chart

The Top Jazz Albums and Top Contemporary Jazz recaps in this Spotlight are based on sales registered from the start of the chart year, which began with the Dec. 7, 1996, issue, through the May 31, 1997 issue. The recap for Top Jazz Catalog, which

includes both mainstream and contemporary titles, starts with the week of the Jan. 18, 1997, issue, when Billboard revised its catalog criteria.

Two titles, Kenny G's "Breathless" and Ella Fitzgerald's "The Best Of The Songbooks," appear on both the current and catalog recaps, as sales prior to the revision of catalog criteria were large enough to have an impact on Top Contemporary Jazz and Top Jazz Albums, respectively.

The recaps, prepared by jazz charts manager Steve Graybow with assistance from Michael Cusson and Anthony Colombo, reflect accumulated unit sales, as calculated by SoundScan, for each week that a title appeared on the pertinent 25-position chart, including unpublished weeks.

Top Jazz Albums

Pos. TITLE—Artist—Label



Tony Bennett



Kenny G

- 1 TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY—Tony Bennett—Columbia
- 2 QUARTET—Pat Metheny Group—Geffen
- 3 NEW MOON DAUGHTER—Cassandra Wilson—Blue Note
- 4 BEYOND THE MISSOURI SKY (SHORT STORIES)—Charlie Haden & Pat Metheny—Verve
- 5 LEAVING LAS VEGAS—Soundtrack—Pangaea
- 6 ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)—Diana Krall—Impulse!
- 7 WHITE CHRISTMAS—Rosemary Clooney—Concord
- 8 THE GUITAR TRIO—Paco De Lucia/Al Di Meola/John McLaughlin—Verve
- 9 FREEDOM IN THE GROOVE—Joshua Redman—Warner Bros.
- 10 TELL ME SOMETHING - THE SONGS OF MOSE ALLISON—Van Morrison/Georgie Fame/Mose Allison/Ben Sidran—Verve
- 11 THE LOST RECORDINGS—Glenn Miller—RCA Victor
- 12 GREATEST HITS—Louis Armstrong—RCA Victor
- 13 THE BRIDGES OF MADISON COUNTRY—Soundtrack—Malpasso
- 14 HERE'S TO THE LADIES—Tony Bennett—Columbia
- 15 THE SECRET BROADCASTS—Glenn Miller—RCA Victor
- 16 A DAVE BRUBECK CHRISTMAS—Dave Brubeck—Telarc
- 17 MTV UNPLUGGED—Tony Bennett—Columbia
- 18 THE BEST OF THE SONGBOOKS—Ella Fitzgerald—Verve
- 19 REMEMBERING BUD POWELL—Chick Corea & Friends—Stretch
- 20 BLUES FOR SCHUUR—Diane Schuur—GRP
- 21 THE GRAND ENCOUNTER—Dianne Reeves—Blue Note
- 22 BUG MUSIC—Don Byron—Nonesuch
- 23 THE NEW STANDARD—Herbie Hancock—Verve
- 24 MUGZY'S MOVE—Royal Crown Revue—Warner Bros.
- 25 LIVE IN AUSTRALIA, 1959—Frank Sinatra With The Red Norvo Quintet—Blue Note

Top Contemporary Jazz Albums

Pos. TITLE—Artist—Label

Top Jazz Catalog Albums

Pos. TITLE—Artist—Label

- 1 THE MOMENT—Kenny G—Arista
- 2 BREATHLESS—Kenny G—Arista
- 3 DREAM WALK—Keiko Matsui—Countdown
- 4 SOULFUL STRUT—Grover Washington, Jr.—Columbia
- 5 SONGS FROM THE NIGHT BEFORE—David Sanborn—Elektra
- 6 BENEATH THE SURFACE—Incognito—Talkin Loud/Verve Forecast
- 7 OFF THE BEATEN PATH—Dave Koz—Capitol
- 8 CARAVAN OF DREAMS—Peter White—Columbia

- 1 BREATHLESS—Kenny G—Arista
- 2 KIND OF BLUE—Miles Davis—Columbia
- 3 MIRACLES - THE HOLIDAY ALBUM—Kenny G—Arista
- 4 LIVE—Kenny G—Arista
- 5 ALL TIME GREATEST HITS—Louis Armstrong—MCA
- 6 TIME OUT—Dave Brubeck—Columbia
- 7 DUOTONES—Kenny G—Arista
- 8 SILHOUETTE—Kenny G—Arista
- 9 BLUE TRAIN—John Coltrane—Blue Note
- 10 THE BEST OF THE SONGBOOKS—Ella Fitzgerald—Verve

CONTEMPORARY JAZZ

Continued from page 36

flavored jazz is a definite trend, notes Steve Wilson, VP of music product development for Simitar Entertainment, which distributes jazz label Monad Records.

David Neidhart, VP of Verve U.S., says, "The biggest difference [from traditional jazz] has been the heavy use of electric instruments. But in the last three or four years, that has started to blur a little bit." Last year, he points out, the top track on smooth-jazz radio was an "all acoustic" tune by Herbie Hancock. He adds, "Contemporary jazz is starting to draw more and more on what's going on in the pop world."

The undisputed sales leader of contemporary jazz is Arista's Kenny G, but most executives say the saxophonist is a special case—"an aberration," according to one—because his records have crossed over to the pop audience. In the week that ended May 4, according to SoundScan, Kenny G's No. 1 contemporary-jazz hit "The Moment" sold 14,448 units in the U.S., more than three times as many as the next best-selling jazz recording.

30 SPINS A WEEK

Creating cross-over successes like Kenny G is an uphill battle for jazz labels. Marketing contemporary jazz is not easy. Mark Wexler, president of i.e. music, a joint venture with PolyGram's Verve label, says, "It's difficult to get the message out. We're not dealing with a hit-driven format." Contemporary jazz labels, like their rock and pop counterparts, aim for all-important airplay. Neidhart points out that top tracks that used to get played eight to 12 times a week now can get 15 to 30 spins in that time. The result is much faster sales.

He sees a willingness by programmers to "experiment with different sounds in the format," pointing to Verve Forecast act Incognito, which "straddles the genres of contemporary jazz and modern adult R&B."

But at the same time that programmers are opening their ears, they're closing their playlists.

David Steffen, senior VP/GM of GRP Recording Co., says, "It's not unlike what you experienced in the early days of pop radio. The consultants are tightening up the lists." GRP's acts include Lee Ritenour, Dave Grusin and George Benson.

Matt Pierson, senior VP of jazz at Warner Bros. Records, says the smooth-jazz format is "not artist-loyal"—because it relies so much on testing and sampling to build playlists, acts who helped define the genre often get little airplay. He says tracks are rejected by radio with comments like "too jazzy," "too aggressive" and "too much soloing." Contemporary jazz artists for Warner Bros. include George Duke, Al Jarreau, and Bela Fleck & The Flecktones.

Dennis Constantine, a Boulder,

Colorado-based radio consultant, says, "The best analogy is that these stations are the atmospheric stations of the '90s, much as the beautiful-music stations were the atmospheric stations of the '70s."

He adds, "Basically, stations are looking to build a library of familiar tracks so there's a comfort to it. They're looking to expose certain songs with regularity to accomplish that." As he sees it, 90% of listeners are tuning in to these stations for background music, and only 10% are in what he calls the "active mode" of listening. "When a station's trying to establish its priorities, does it superserve that 10% or go after the 90%?" asks Constantine. "The numbers bear it out."

RETAIL HEARS THE MUSIC

To build awareness of and loyalty for their artists, labels participate in radio-sponsored "listener appreciation parties," which are



George Duke



George Benson



often festival-like events in outdoor settings. But small labels, which cannot afford the expense of promoting records to radio, need other approaches to bring their music to people. Ryo Kawasaki, who owns and records on Satellites Records, says performances in big-city record stores can be effective in selling CDs.

In addition to radio and touring strategies, jazz labels rely on the same price and positioning policies at retail that pop marketers use. But in the current climate, that's no easy road either.

"When retailers are nervous about the economy," says Steffen, "they suddenly say, 'What can I do without?' Where does everybody fit on the food chain?" Classical and jazz have both suffered a bit more."

Pierson adds, "They're not buying enough product, no matter what you offer them. You have to spend a couple of bucks a unit to get a CD in the store. They need to turn their inventory quickly to pay their bills."

Even in the best of times, it is hard for jazz labels to get their product into the big mass merchants that move so much music. Steffen says, "If you pulled into a mass merchant, generally speaking, you're not going to find nine out of 10 artists in this contemporary-jazz genre. Or you may find a certain artist, but there'll be almost no catalog."

But it's still easier to get contemporary-jazz product into stores than the traditional variety.

"Smooth jazz makes up the bulk of jazz top sellers," says Dave Levesque, senior music buyer for the Harmony House music chain.

A look at sales figures bears that out. For the week that ended May 4, the top 10 albums on Billboard's (traditional) jazz chart sold a total 13,702 units, according to SoundScan. The top 10 titles on the contemporary jazz chart sold 39,216 units. If you took Kenny G out of the calculations, contemporary jazz still moved 24,768 units that week, close to twice as many as traditional.

The economics of jazz can be daunting. It can cost \$100,000 to \$350,000 to produce a record and another \$200,000 to market it. To make a profit for the label, a title might have to sell more than 100,000 units, and many do not.

BEANS AND JOBIM

To make their numbers, labels are looking more and more at alternative marketing, for instance, cross-promotions with other companies.

Wexler says i.e. music has developed a promotion with

Camelot Music and a coffee chain, Barney's, for its current hit release, "A Twist Of Jobim," which was the No. 4 title at press time. A customer who buys coffee at Barney's can receive a sampler with a coupon for \$1 off the album at the retailer. Another promotion for "Jobim"—with Borders Books & Music—gives away an expenses-paid trip to Brazil.

Warner Bros., in addition to having its own jazz promotion with a coffee-shop chain (Dietrich's), teamed up with a winery, Glen Ellen, in putting on jazz festivals in California. Samplers were given out with the wine. "We find other companies [that are] marketing to the same demographic," says Pierson.

In the realm of alternative retail, some jazz labels find success in what is called the "in-store play-and-sell market." Morris McClellan, president of Revere Records, says his recordings, like Joe Augustine's "Moondance," are played in "upscale gift shops throughout the country. I know this marketplace. I can recoup my costs in it." But he adds that he is ready to take his artists to mainstream retail.

Despite difficulties at retail and radio, the future may be bright for contemporary jazz.

"The largest segment of the consumer population is adults," says Wexler, "and this is a type of music that definitely hits their hot button." ■

A BRILLIANT SPECTRUM OF JAZZ FROM THE JVC MUSIC LABEL GROUP.



Mike Sims WAKE ME AT SUNSET JMI-7003-2

Mike Sims' musical prowess has served such artists as The Temptations, Nia Peeples, Lucy Arnaz, Jeffrey Osborne, Vanessa Williams and Bill Summers. A veteran of the West Coast hip-hop scene, Sims was Dr. Dre's guitarist of choice, which opened the doors for him to work with Michel'le, Ralph Tresvant, Shanice M, Tracy Spencer, Bone Thugs 'N Harmony as well as on virtually all recordings by NWA and Easy E. The experience has added a rich dimension to Sims eclectic style. Wake Me At Sunset is a collection of contemporary jazz gems with an urban edge that showcase the diverse stylings of an experienced musician with a truly fresh musical perspective.



Steve Nieves DREAM HARVEST JMI-7004-2

Dream Harvest is a return to the days when good songs and excellent playing ruled. As his parents possessed a love for all kinds of music, Nieves was brought up on an unlikely mix of recordings and concerts by artists like James Brown, Sergio Mendez, The Jazz Crusaders and others. Nieves' effortless vocal and sax lines weave together to create a sonic experience that evokes the spirit of the classic act, Steely Dan. Formerly of the Motown group Jakata, Nieves, who has also worked with Dave Mason and members of Fatburger, is joined on this recording by Abe Laboriel and Jeff Lorber, among others.



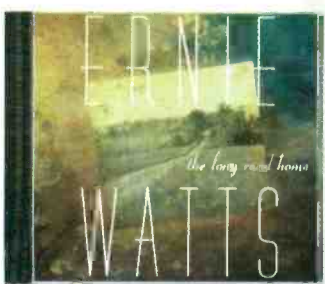
Clare Fischer and Friends ROCKIN' IN RHYTHM JMI-7502-2

One of the most influential presences on the American jazz vocal scene, Clare Fischer's unique arrangements have graced the recordings of acts such as Singers Unlimited, Manhattan Transfer and Dizzy Gillespie, and have influenced contemporary groups such as Take 6 and Boys To Men. Fischer's 1996 Grammy nomination is proof that he is as creative today as ever. Many artists, both jazz and otherwise, have called upon his talents, including Natalie Cole, Chaka Khan, Prince, Paul McCartney, Michael Jackson, Tori Amos, Vanessa Williams, Brandy and Tony! Toni! Tone!. Rockin' In Rhythm is a collection of songs built on a foundation of Latin rhythms supported by the beautiful vocal harmonies for which Fischer is famous.



THE TENOR TRIO: Ernie Watts, Pete Christlieb and Rickey Woodard JMI-7501-2

Since the beginning of be-bop and modern jazz in the late 1940's, there have been countless recordings of tenor sax duos. Taking that idea to the next logical step, JMI Jazz presents The Tenor Trio featuring three saxophone giants of the West Coast scene; Ernie Watts, Pete Christlieb and Rickey Woodard. All soloists in their own right, these three collectively share a list of credits that would make most musicians turn green with envy. Christlieb, Watts and Woodard are backed up by members of the Juggernaut Big Band; Frank Capp (drums), Chuck Berghofer (bass) and Gerry Wiggins (piano). The Tenor Trio invites listeners to take off their jackets, loosen their ties, and have a little fun.



Ernie Watts THE LONG ROAD HOME JVC-2059-2

Ernie Watts has played with countless greats in every musical genre including The Rolling Stones, Quincy Jones, Herbie Hancock, Whitney Houston, Pat Metheny, Frank Zappa, Barbra Streisand, Neil Diamond, The Jacksons, Aretha Franklin, Ricky Lee Jones, Glen Frey, Julio Iglesias, Smokey Robinson, Diana Ross, Barry White, Lee Ritenour and many more. "Music is a language," says Watts, "and with language there are all these dialects - rock, classical, jazz, be-bop, R&B. As for me, I'm interested in speaking all those dialects." On The Long Road Home, Watts returns to his favorite... jazz. Joining him on this blues tinged project are Kenny Baron, Reggie Workman, Mark Whitfield and Carmen Lundy. The Long Road Home was recorded direct to 2-track and mastered using JVC's K-2 process.

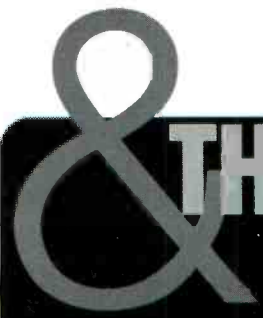


Carmen Lundy OLD DEVIL MOON JVC-2065-2

In the world of traditional jazz there are few stand-out vocalists and even fewer visionaries... Carmen Lundy is both. The clarity and singleness of mind with which she conveys her thoughts and emotions permeate every aspect of her music. A singer, songwriter, arranger, actress and painter, Lundy is not a stranger to self-expression. On Old Devil Moon, her lush alto vocals lift across an array of familiar and not-so-familiar melodies, at times paying homage to greats like Sarah Vaughn and Carmen McRae and, at other times, completely fresh and inspired. With all the arrangements written by the artist herself, Old Devil Moon gives Lundy a chance to call the shots with an impressive group of jazz heavyweights including Victor Bailey, Randy Brecker, Billy Childs, Frank Foster, Omar Hakim and Bob Mintzer.



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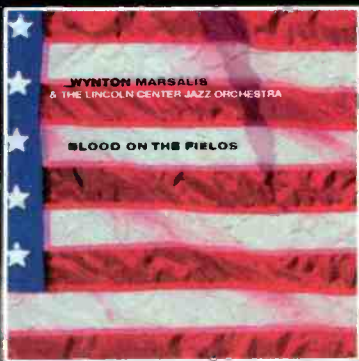
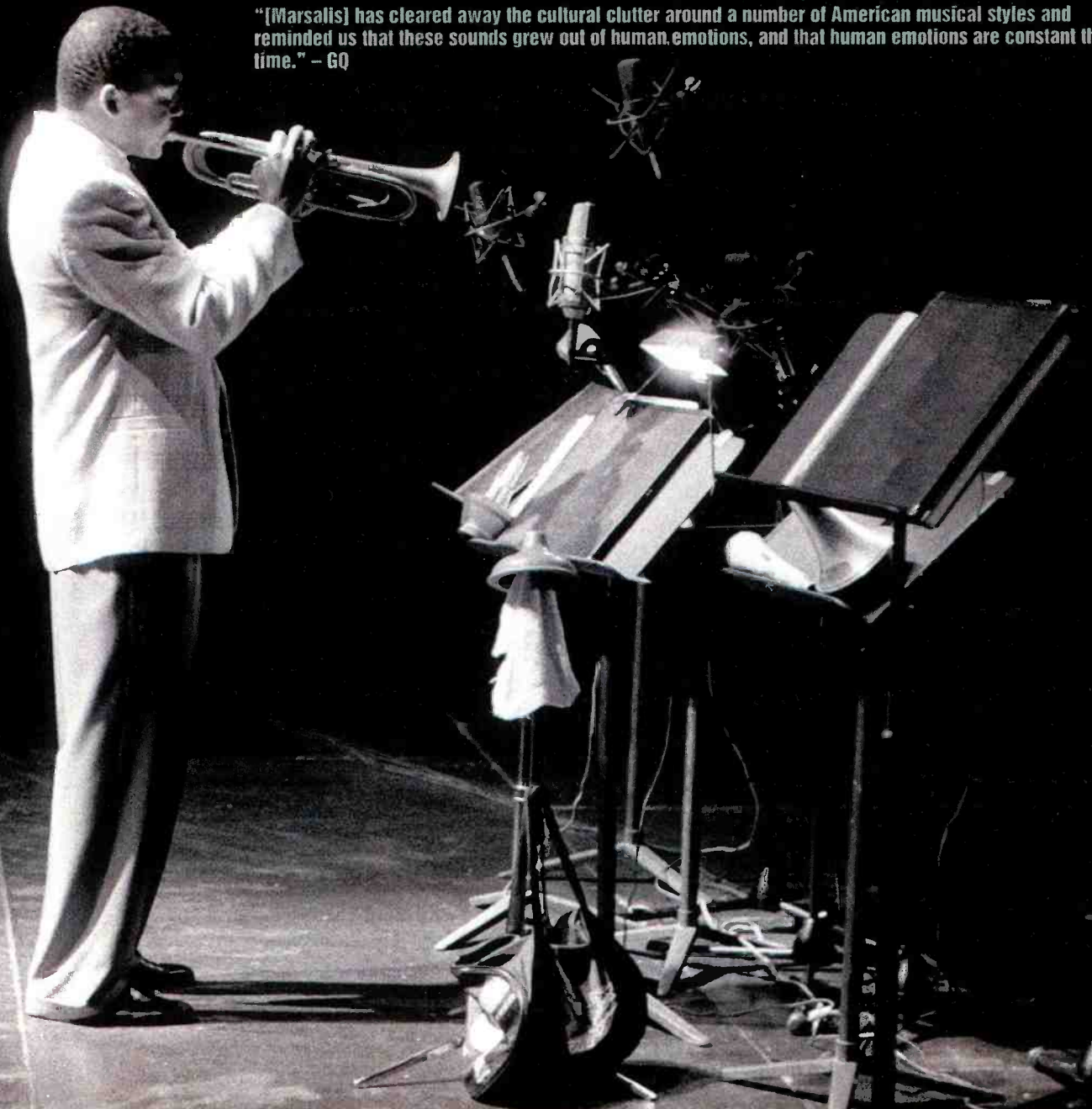
The first jazz composition to win the Pulitzer Prize.

"['Blood'] stands to make history not only for Marsalis but also for the art of jazz." – Chicago Tribune

"...Marsalis' compositions and orchestrations are awesome in their imagination, depth and melodic lines."
– San Francisco Examiner

"Marsalis shows why he stands apart from his jazz contemporaries as a composer..." –USA Today

"[Marsalis] has cleared away the cultural clutter around a number of American musical styles and reminded us that these sounds grew out of human emotions, and that human emotions are constant through time." – GQ



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TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
				★ ★ NO. 1 ★ ★
1	1	31	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM <i>2 weeks at No. 1</i>
2	2	22	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
3	5	25	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
4	4	39	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
5	3	13	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
6	6	57	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
7	NEW		LUCIANO PAVAROTTI LONDON 448700 (10.98 EQ/16.98)	PAVAROTTI PLUS
8	8	4	DAVID HELFGOTT RCA VICTOR 46725 (9.98/15.98)	BRILLIANTISSIMO
9	7	47	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
10	9	12	CHOIR OF NEW COLLEGE (HIGGINBOTTOM) ERATO 14634 (15.97)	AGNUS DEI: MUSIC OF INNER HARMONY
11	NEW		BERLIN PHILHARMONIC (KARAJAN) DG 457127 (16.98 EQ)	SUMMER ADAGIO
12	11	5	VARIOUS ARTISTS SONY CLASSICAL 63032 (10.98 EQ/16.98)	RACHMANINOFF GOES TO THE MOVIES
13	RE-ENTRY		ISRAEL PHILHARMONIC ORCHESTRA RCA VICTOR 68768 (15.98)	60TH ANNIVERSARY GALA CONCERT
14	14	35	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
15	15	3	LEILA JOSEFOWICZ PHILIPS 454440 (16.98 EQ)	BOHEMIAN RHAPSODIES

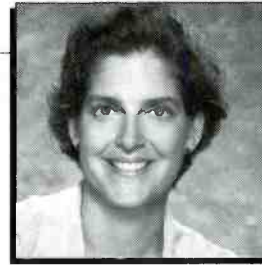
TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	3	29	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE <i>14 weeks at No. 1</i>
2	1	22	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
3	4	25	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
4	2	14	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
5	5	20	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
6	7	3	CINCINNATI POPS (KUNZEL) TELARC 80437 (10.98/15.98)	THE BIG PICTURE
7	6	11	BOBBY MCFERRIN SONY CLASSICAL 62734 (10.98 EQ/16.98)	CIRCLE SONGS
8	8	88	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
9	10	34	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
10	9	6	LONDON SYMPHONY ORCHESTRA TELARC 30472 (10.98/15.98)	SYMPHONIC ROCK: THE BRITISH INVASION, VOL. 1
11	11	68	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBLITY
12	14	5	JOHN WILLIAMS SONY CLASSICAL 63000 (10.98 EQ/16.98)	PLAYS THE MOVIES
13	12	17	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 62788 (10.98 EQ/16.98)	THE HOLLYWOOD SOUND
14	13	30	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
15	NEW		SOUNDTRACK RCA VICTOR 68757 (9.98/15.98)	BRASSÉD OFF!

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

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS MOZART IN THE MORNING PHILIPS	1 VARIOUS ROMANCE AND ROSES ● INTER-SOUND
2 VARIOUS SHINE: THE COMPLETE CLASSICS PHILIPS	2 VARIOUS 20 CLASSICAL FAVORITES MADACY
3 VARIOUS BARBER'S ADAGIO RCA VICTOR	3 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
4 VARIOUS MOZART FOR YOUR MIND PHILIPS	4 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
5 VARIOUS BACH FOR BOOK LOVERS PHILIPS	5 VARIOUS PIANO BY CANDLELIGHT MADACY
6 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	6 VARIOUS CLASSICAL MASTERPIECES MADACY
7 CARRERAS-DOMINGO-PAVAROTTI TENORS ON TOUR SONY CLASSICAL	7 VARIOUS CLASSICAL TREASURES MADACY
8 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	8 THE CHOIR OF VIENNA MYSTICAL CHANTS SPECIAL
9 POPS(FIEDLER) STARS & STRIPES RCA	9 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
10 BOSTON POPS (FIEDLER) FIEDLER-GREAT-EST HITS RCA	10 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
11 VARIOUS PACHELBEL CANON RCA VICTOR	11 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
12 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	12 VARIOUS VERY BEST OF MOZART VOX CAMEO
13 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL	13 VARIOUS VERY BEST OF BEETHOVEN VOX CAMEO
14 VARIOUS MOZART AT MIDNIGHT PHILIPS	14 VARIOUS 25 CLASSICAL FAVORITES VOX CAMEO
15 VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR	15 VARIOUS BEETHOVEN: PIANO SONATAS MADACY

Classical KEEPING SCORE™



by Heidi Waleson

A BOX OF REICH: It's hard to believe that Steve Reich turned 60 last year; but this month he acquired another elder statesman credit when Nonesuch put out a retrospective boxed set of his work titled "Steve Reich 1966-1996." The set, a chronological compilation of 22 Reich pieces, beginning with "Come Out" (1966) and extending to "Proverb" (1996), remasters and repackages most of the composer's Nonesuch recordings. It also features four new recordings of important Reich works that appeared on other labels: "Music For 18 Musicians," recorded by the composer's ensemble, Steve Reich & Musicians, plus "Four Organs," "New York Counterpoint," and "Eight Lines," all of which have been newly recorded by Bang On A Can.

The box is a fascinating journey through the rhythmic, complex, and sophisticated music of a composer whose roots in percussion and minimalism have flowered into some of the most consistently interesting work of his era.

Reich calls the new version of "Music For 18 Musicians" "longer and more spacious" in comparison with the ECM recording of nearly 20 years ago. The extra length, a good 12 minutes, has to do with the number of repeats. "The clarinetist is older and had to pause longer to take breaths, which gives it a more oceanic pacing," Reich says. "It's a middle-aged ensemble. Still, the performance has more kick."

The disc also includes several of Reich's scores for conventional orchestra (such as "Three Movements"), an ensemble Reich now eschews in favor of smaller groups with electronics. "One violin, amplified, is a drastically different sound than 18 violins playing the same note. Eighteen is fatter, rounder, and less rhythmically agile by a factor of 18, if not more. I don't want that sound—it's the wrong sound for me. My orchestra is really groups like Steve Reich & Musicians, Ensemble Modern, or Ensemble Contemporain."

Reich and his wife, Beryl Korot, are working on a multi-



REICH

media piece, "Three Tales," which uses historical icons (the Hindenburg crash, the Bikini bomb tests) to explore 20th-century responses to technology. "Hindenburg," the first act, premieres Monday (23) in Bonn, Germany.

NEW LABEL: N2K Encoded Music releases its first classical recording Tuesday (24). Titled "Max Levinson," it features the 25-year-old American pianist and includes music by Schumann, Brahms, Schoenberg, and Athanasius Kirchner. Last month, Max Levinson took first prize in the Guardian Dublin International Piano Competition.

Levinson, who has a degree in English literature from Harvard and an artist diploma from the New England Conservatory, made his recording connection by serendipity: He played a fund-raising concert for some friends, and Larry Rosen, chairman/CEO of N2K Inc., the record label's parent company, was in the audience. The label is led by producer Phil Ramone. Levinson will perform June 30 at Steinway Hall in New York to launch "The Piano," a new area on N2K's classical music World Wide Web site, Classical Insites. The concert will be cybercast.

CHANGE OF SCENE: Ellen Schantz, director of publicity for Teldec, Erato, and Finlandia, is leaving the record business for academia. She will be associate professor of music and director of the arts administration program at the Indiana University School of Music in Bloomington. Also bidding New York adieu is Melanne Mueller, who is leaving her post as publicity director for BMG Classics and moving to London to become head of international for BMG Conifer. . . . Meanwhile, David Kuehn, BMG's senior director of marketing, gets a new title: He is promoted to VP of marketing and A&R, classical music, for BMG Classics U.S. . . . Peter Oundjian, former first violinist of the Tokyo String Quartet, is named artistic director of the Caramoor Center for Music and the Arts in Katonah, N.Y., effective immediately. Oundjian, whose career as a quartet player was cut short two years ago by a hand injury, made his conducting debut at Caramoor in 1995.

COMPETITION NEWS: In October, Harmonia Mundi will release two CDs featuring performances by all three medalists from the 10th Van Cliburn Competition: Jon Nakamatsu, U.S. (gold); Yakov Kasman, Russia (silver); and Aviram Reichert, Israel (bronze). The release will coincide with a PBS national broadcast of a documentary on the competition, directed by Catherine Tatge and hosted by conductor James Conlon.

HIATUS FROM HYPE BENEFITS COLUMBIA'S TEENAGE FANCLUB

(Continued from page 28)

live, with very few overdubs. With this one, we figured, 'What the hell. We'll really fill up all the tracks on the tape.' We had bought a mini-Moog about five years ago in Boston—we were just fiddling around and put on a wah-wah pedal, trying to get different sorts of effects."

What's missing is the band's once-underlying sarcastic edge, which emerged in the cartoon picture of a money bag on the "Bandwagonesque" cover and on "Thirteen" song titles like "Song To The Cynic" and "Commercial Alternative." The new album replaces the punk attitude with a hint of romantic confusion.

Blake says, "We got really terrible press for [the attitude on 'Thirteen.' Critics] didn't really like the album. We were sort of sick of it. We'd spent a year doing it, we'd come off all the hype surrounding 'Bandwagonesque,' and we were a bit jaded—and you can sort of hear that on the record."

But the band relaxed in the studio for "Grand Prix," which didn't do great business in the U.S. but was widely seen in the U.K. as a comeback. It was the perfect album to set the band back on track, as Columbia's Albert says, to becoming "career artists. This is the type of band that makes records forever." Blake says he's happy to have relinquished the "rock's great future" pres-

sure now that the "Bandwagonesque" hype has died down. (Spin magazine, which ranked the album atop its best-of-1991 list, didn't even include a Teenage Fanclub listing in its "Alternative Record Guide" in 1995.)

In fact, Blake's lack of rock-star notoriety occasionally pays off. A few months ago, Blake says, he returned to his New York hotel room one night to find somebody had left a package for him at the front desk. It was a beautiful \$800 AudioTechnica microphone, but it didn't contain a note or return address.

YAB YUM ARTIST LAURNEA

(Continued from page 15)

Let Go" as the first single. It was serviced May 19 to R&B and crossover stations and was released June 17 to retail. The single's clip was serviced May 12 to national and local video shows and is currently in rotation on BET.

In an effort to develop a groundswell of interest among consumers and the industry, the label began a lifestyle marketing campaign in early April.

"Response was tremendous," says Edmonds. "We sent advance CDs of the album to industry tastemakers and conducted a street campaign, along with a four-city showcase tour that

Flattered by the secret admirer and happy to have the fancy new equipment, Blake asked a Columbia employee to ship it to him so he didn't have to take it on his return flight overseas.

"It turned out Norman Blake, the folk singer, had been staying at the hotel, and it was for him, and they just sent it to the wrong Norman Blake," Blake recalls. "So I'd love to meet Norman Blake, actually. And hopefully AudioTechnica will read this article and send me a microphone, too, because I really liked it. I could always use one."

included Atlanta, San Francisco, Los Angeles, and Minneapolis, where we invited retail, radio, and press."

Laurnea's showcase performances were backed by a live band. "That's the only format that you'll ever see her perform in, because her album has a live instrumentation feel—something we want to reinforce on live dates," Edmonds says.

At the international level, in April, Laurnea conducted a 2½ week promotional tour of Asian territories, and March 24 was the kickoff date for a 1½-week European promotional visit.

Studio Action

ARTISTS & MUSIC

Metropolis A Powerhouse, Even Through Lean Years

BY DAN DALEY

LONDON—It is pouring rain outside, with occasional rumbles of thunder and the odd lightning flash that casts a momentary but ominous aura around the building that was once known as the Power House, a massive electric generating plant built in 1900 in West London's Chiswick neighborhood to run the

mass-transit rail system of the time. Inside the structure, though, it's a different story: A lively party is in full swing, commemorating yet another spate of growth by Metropolis Studios, which has been generating another kind of electricity there since it opened at the Power House site in 1989.

Designed by William Curtis Green, who also did Hyde Park's stately

Dorchester Hotel, the building's landmark exterior may be daunting, but its airy concrete catwalk and aluminum railing interior evoke a lighter version of Fritz Lang's pre-modernist notions.

Metropolis Studios' fortunes have to a large degree paralleled those of London's studio community. Studio founder and co-owner Carey Taylor, who spent five years maneuvering financial back-

ing to launch Metropolis' first two tracking rooms in 1989, is candid about how the economics of the facility came about.

"My shareholders are a bank," he says, referring to the hard years of 1991 through 1994, when the U.K. took longer to recover from the economic recession of the early 1990s than did the U.S., a situation compounded by the default of the Swedish construction company that was the original guarantor of the project, which itself was another victim of the recession.

In fact, one of the events that helped propel the American economy out of that morass was the Gulf War, which, Taylor notes, ironically helped lengthen the British music recording industry's slump.

"Forty percent of our first year's revenues came from international artists and producers, and [the war] cut into revenues for us and a lot of other studios because no one was flying, no one wanted to travel to record here," he states. The result was that as good as Metropolis' first few years of operation were—thanks to Taylor's production networking and the equally well-known staff that he was able to attract, the studio's first projects were big ones, including Queen's "Innuendo" (the band's last record with the late Freddie Mercury) and George Michael's "Listen Without Prejudice"—the next few proved to be difficult.

However, Taylor was able to convince the bank to hang in with him in the \$15 million project and, with a sort of Trump-like fortitude, even convinced the institution to fund continued expansion of the facility.

Relief came in January 1995, says Taylor, when a spectacular turnaround in the economics and aesthetics of British pop music began to manifest itself. The advent of Blur and Oasis would lead the U.K. record industry to a more than 14% increase in sales in 1996, even as the massive U.S. market barely stayed flat.

"It wasn't just the music," explains Taylor. "It was a very fundamental change in how music was made. During the difficult years, [British] record labels were reluctant to spend a lot of money on recording budgets. That drove a lot of recordings into home studios and also encouraged [the production of] singles rather than albums, which in turn results in less emphasis on artist development—you wind up

with more short-lived solo artists and fewer longer-lived bands. And that's exactly what happened. But when the bands came back, so did the budgets and so did the sales. And so did the studios."

While international work has dropped to about a quarter of the facility's revenues (in large part due to the U.K.'s newly affluent music industry), Taylor observes that sticking with a large facility—resisting downsizing and even expanding in the face of difficult times—illustrates the flexibility that large, multiroom, multifunctional facilities can still offer.

"If we were a one- or two-room studio, it would have been much harder to ride out the storm," says Taylor of the multiroom complex, in which all rooms have been designed by Taylor and chief technical engineer John Goldstraw, with acoustical consultation by Sam Toyashima. "There are economies of scale that you get from a multiple-room studio."

By the mid-'90s, Metropolis had grown to a dozen tracking, overdub, editing, mixing—and, most recently, mastering—studios, but fate had one more jolt to deliver before the cloud would completely pass: a fire in one of the upstairs studios in 1996. Phoenix-like, though, that room has emerged as Metropolis' point room for the future; it has been redesigned and fitted for 5.1 surround mixing and with a new Solid State Logic (SSL) SL 9000J console with Ultimatum.

The 64-input 9000J reflects Metropolis' judicious technology choices—a combination of edgy and proven technologies. For instance, it had ordered what would've been the third Focusrite console ever made and would have taken delivery of it had not Rupert Neve's re-entry into the pro audio business run into its own financial snags (Metropolis eventually got a later version of the console), and Metropolis did have the first Neve Total Recall and Flying Faders-equipped Neve VR in Europe.

In addition, Taylor and Metropolis' staff have worked closely with Swedish electronics designer Leif Mases (former chief engineer at pop group Abba's studio), who has built a number of custom signal processors for the facility and who, with manufacturer Prism, has designed eight-channel, 96-kHz analog-to-digital and digital-to-analog converters that will be implemented

(Continued on page 79)

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 21, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	IT'S YOUR LOVE Tim McGraw (with Faith Hill) / J. Stroud, B. Gallimore, T. McGraw (Curb)	BUTTERFLY KISSES Bob Carlisle / Bob Carlisle (Diadem/Jive)	LITTLE WHITE LIE Sammy Hagar / Mike Clink (Track Factory/MCA)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	HIGH-PASS PRODUCTIONS (Nashville, TN) David Jahnsen	THE PLANT (Sausalito, CA) Mike Clink
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000 E with G series computer	Mackie 8 Buss	SSL 4064G
RECORDER(S)	Studer A800	Studer A800	Mitsubishi X850	Tascam DA88	Studer A800
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex	Ampex 456
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	GAMBIT (Nashville, TN) David Jahnsen	CONWAY RECORDERS (Los Angeles, CA) Mike Clink, Noel Golden
CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000E with G series computer	Mackie 8 Buss	Neve VR
RECORDER(S)	Studer A800	Studer A800	Mitsubishi X850	Tascam DA88	Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex	Ampex 456
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	MASTERING LAB Doug Sax	GEORGETOWN MASTERS Denny Purcell	STERLING SOUND George Marino
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	BMG	UNI

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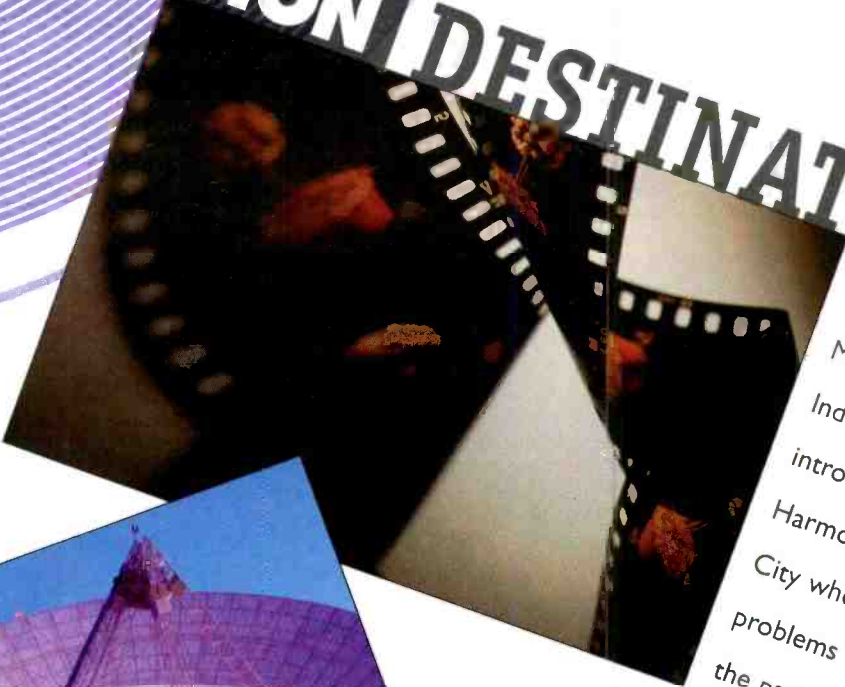


Whole Lotta Drumming. MJJ Music recording artist Jason Bonham, center, is shown at Westlake Studios in Los Angeles working on his upcoming project for the label, which will be the follow-up to "In The Name Of The Father—The ZEPSet," the artist's tribute to his father, the late Led Zeppelin drummer John Bonham. Shown with Bonham, from left, are MJJ president Jerry Greenberg and producer/co-songwriter Marti Fredericksen.



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Songwriters & Publishers

ARTISTS & MUSIC

Songwriter Schwartz Shifts Gears New Midder Records Set Marks Singing Debut

BY IRV LICHTMAN

NEW YORK—In some quarters, Stephen Schwartz, the theater/film songwriter, is a known and respected quantity as a singer.

Since he burst on the scene in 1971 as the composer of the score to "Godspell," Schwartz has demoed his show songs, delivering them in that knowing (and, in his case, contemporary) manner that challenges any other rendition of the material.

"It happened by accident," says Schwartz of his commercial debut as a solo singer in "Reluctant Pilgrim," a collection of 10 of his non-show songs (all but one with his lyrics) on New York-based Midder Records. One song



SCHWARTZ

is from a new Schwartz stage show. "Over the last couple of years I've made demos of songs for people who wanted to hear them. Some, not realizing I was the performer, would call and say they liked the singer. Going through a lot of trouble to make the demos, I decided to do an album and have the songs in one place."

As for the songs themselves, they are decidedly set apart from traditional Broadway fare, folkish in a modern pop way, and with personalized topics unlikely to flow from a character in a musical or to move any plot line across. The only show song on the album "The Hardest Part Of Love" is "Children Of Eden," which is making the rounds at theaters around the country.

The one song on the album in which Schwartz collaborated with another writer is "More Than This," with a lyric by Dean Pitchford that concerns

a man who must decide to stay put or seek new vistas he cannot quite define. "Dean is an old friend of mine," says Schwartz. Pitchford is currently a house guest of Schwartz's in New York, where he is preparing a theatrical version of "Footloose," the hit film he scored. "I stay in Dean's guest quarters when I'm in Hollywood," says Schwartz.

Hollywood has been the place where, in recent years, Schwartz has worked on hugely successful major animated projects from Disney, including collaborations with composer Alan Menken for "Pocahontas" and "The Hunchback Of Notre Dame." He and Menken earned an Oscar for the former's score and were nominated for the latter. He is currently his own collaborator for the first animated feature from DreamWorks SKG, "Prince Of Egypt," set for release in November 1998. Back at Disney, he's starting to work on a TV project, "Geppetto."

Schwartz is not the first songwriter with many Broadway credits and a flair for both words and music to team up with others. But while others have usually settled down to do their scores exclusively, Schwartz has drifted in and out of that creative process. While on Broadway he was the sole author of the songs from "Godspell," "Pippin," "The Baker's Wife," and "The Magic Show," he supplied the words to composer Charles Strouse's music for "Rags," which did not do well but has a Sony cast album to showcase a score with much appeal.

"These collaborations are individual situations," says Schwartz. "I don't intend to seek them, but [if the call] comes from someone I admire, I'll take it on because I think I'm going to learn from the process."

Realizing that Menken and his late collaborator Howard Ashman delivered

a decidedly theatrical quality to their animated work with Disney, starting with "The Little Mermaid," Schwartz says his life goal is to bring this approach back to live-action musicals. Movie audiences today, he says, can suspend disbelief when one animated character sings to another. "But," he adds optimistically, "the rise of MTV and VH1 have accustomed people to seeing people sing in live situations."

While Schwartz gives Woody Allen credit for trying an original live-action musical (with old songs) in his last effort, "Everyone One Says I Love You," Schwartz says that the element of suspending disbelief—achieved partly by having famous non-singing actors do the songs—was present, but he felt that the idea wore thin after the first few songs.

For Schwartz, the success of "Godspell" brought immediate fame and then some. He was admittedly daunted when he was contacted by none other than Leonard Bernstein after the late composer/conductor saw a production of "Godspell" the year it opened. Later that year, Bernstein's music and Schwartz's words were heard in a piece called "The Mass," which served to introduce this usually sober idiom to a rock generation. "To be perfectly honest, I can look back and see areas where I could have done better," he says. Schwartz says that he and Bernstein "talked about other ideas. He was playing around with a lot of ideas in the last decade of his life."

Asked to name those composers or lyricists of Broadway's or Tin Pan Alley's golden past that he would have found most challenging and rewarding to work with, he lists George Gershwin, Harold Arlen, and Johnny Mercer. Turning to a more contemporary figure, Schwartz likes the idea of songs by Stephen Schwartz and Paul Simon.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
I'LL BE MISSING YOU	Sting, T. Galthier, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT COUNTRY SINGLES & TRACKS		
IT'S YOUR LOVE	Stephony Smith	EMI Blackwood/BMI
HOT R&B SINGLES		
I'LL BE MISSING YOU	Sting, T. Galthier, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT RAP SINGLES		
I'LL BE MISSING YOU	Sting, T. Galthier, Faith Evans	Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI
HOT LATIN TRACKS		
SOLO EN TI	Vince Clarke	Sony/ATV Songs/BMI

Tony Hits & Misses; Cantata Revives White House Show

A TONY FOR THE TONYS, BUT . . . : Hail, of course, to the Tony success of "Titanic," which earned five Tonys June 1, including best musical and score (**Maury Yeston**). But hail, finally, to the Tonys themselves for recognizing orchestrations as an award category, a long overdue honor for the great creators who help spice up the best of songs created (most often) by others.

No one is more deserving of the first award than **Jonathan Tunick**, who won for his work on "Titanic." Long ago, particularly in his work with **Stephen Sondheim**, Tunick set new standards for telling the story through instrumentation.

RCA Victor's cast album of "Titanic" is due July 1. Tunick, by the way, was the orchestrator for Yeston's first Broadway score, "Nine," which also earned the composer/lyricist a Tony. This year, RCA Victor also did well with the revivals of "Chicago" (six Tonys) and "Candide" (one).

On the disappointing side, one wonders why the best score award was shown only on the portion of the Tonys ceremony broadcast on PBS—a far more worthwhile hour than the network-broadcast portion of the ceremony. Is the best score in a musical considered of lesser import than the other best-of categories for a musical? What happened to the "musical" in musical theater, network scenes from nominated musicals notwithstanding?

TAKING CARE OF '1600': In 1976, Leonard Bernstein and Alan J. Lerner collaborated on their only musical, "1600 Pennsylvania Avenue," which lasted just a week on Broadway. Meant as a U.S. bicentennial tribute, the show carried the subtitle "A Musical About The Problems Of Housekeeping," a not-so subtle reference to the Watergate scandal that had forced the resignation of President Nixon two years before.

To make the point even clearer, the best-known number from the show, "Take Care Of This House,"

contained thinly veiled references to Watergate events, including "sounding the alarm" when "burglars" try to enter the house.

Whatever the show's weaknesses—and an unwieldy libretto was chief among them—the score is rich with pleasures. Much of the score is contained in a work called "A White House Cantata," which will be premiered by the **London Symphony Orchestra** July 8 at London's Barbican Centre. The presidential roles will be sung by **Dietrich Henschel** and the first ladies' by **Nancy Gustafson**.

According to New York-based **Amberson Inc.**, caretaker of Bernstein's works, the cantata presents scenes from 11 presidencies in a two-part, full-evening work.

The performance will be presented without narration, though a speaker will offer brief historical facts to the audience before each scene. The work will be presented in New York, Japan, and Europe. No recording plans have been announced.



by Irv Lichtman

CREATIVE/FOWLER TIES: Ventura, Calif.-based Creative Concepts Publishing has agreed to distribute the music books of Fowler Music Enterprises (FME). FME, founded by **Dr. William Fowler** in 1982, currently publishes 22 instructional books for keyboard, guitar, and bass.

Its most successful titles, volumes one and two in the "How To Master Music—Melody And Harmony" series, which include double-CDs, are based on 71 articles Fowler wrote for Down Beat magazine. Plans are under way for a worldwide campaign to reintroduce and promote the entire Fowler catalog.

PRINT ON PRINT: The following are the best-selling folios from **Cherry Lane Music**:

1. **Metallica**, "Load."
2. **Bush**, "Razorblade Suitcase."
3. **John Tesh**, "Avalon."
4. **Dave Matthews Band**, "Crash."
5. "The Schoolhouse Rock Songbook."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"KING'S HIGHWAY"

Written by **Mary Gardner** and **Thomas A. Dorsey**
Published by **Unichappel Music/Warner-Tamerlane (BMI)**
Public domain arrangement by **Michael Sykes/Mal 'N Al** (administered by **Integrated Copyright Group**) (ASCAP)

The truly classic songs continue to live for generations. Such is the case with "King's Highway," a standard in Southern gospel that is sung by church congregations and at religious events all over the world. The song has been recorded by a variety of acts over the years, including the **Oak Ridge Quartet** and the **Edwin Hawkins Singers** for the soundtrack to the movie "Leap Of Faith." "King's Highway" has been revived in the '90s by **Common Bond**, a Daywind Music act consisting of identical triplets **Mark, Luke, and John Green**, who are fast becoming one of the most popular new groups in Southern gospel.

"We grew up listening to country music. That's our roots, and when we heard that song, we thought it would be a cool country song," says **Common Bond's Luke Green**.

"We were looking for a song that a lot of people would know, something that had a positive message and something that was fun in concert that people could clap to. We also wanted something the three of us could use as an opener. When we heard that song we said, 'That is for us.' It was one of our first picks."

Green says the group wasn't really familiar with the other versions that had been recorded, but **Common Bond's manager, Brian Hudson**, knew the song

and encouraged them to cut it.

"I heard from our producer that a lot of people had recorded it in the past," he says. "I heard the **Oak Ridge Quartet** had recorded it in 1957 before they became the **Oak Ridge Boys**. So I had never heard the song, but it's in some of the old hymn books. A lot of the older people in our concerts that see us for the first time know that song. They can relate to it. So that's pretty neat."

Green says the group enjoyed working on the song in the studio. "It was a lot of fun to cut that song. It's one of those songs that when the first note starts, you're into it the whole time. It was definitely a memory. It was a lot of fun."



International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

In Asia-Pacific, BMG's Smellie Reflects On A Challenging Year

■ BY ADAM WHITE

HONG KONG—If Michael Smellie has more gray hairs than a year ago, it's understandable.

Smellie is the Hong Kong-based senior VP of Asia-Pacific operations for BMG Entertainment International, a post he has held since early 1995. By his own admission, the past year has been especially tough, with challenges—both external and internal—for the company in Japan, South Korea, and Taiwan, among other markets.

Not only has BMG's Asia-Pacific team been engaged in the customary cut-and-thrust of marketing its artists and music, but it has also been assimilating and adapting its several acquisitions of the past year or so: Elite Music, Music Impact, and Fun

House.

"In terms of the objectives we set ourselves organizationally," says Smellie, "we've far exceeded them. That is, the changes we set about making—the reorientation of people, the reorganization of companies. That was a key goal. With some of the financial objectives we set ourselves, the results have been disappointing."

To help deal with such challenges in BMG's new financial year, which

begins July 1, the Asia-Pacific division has a new regional VP, Pierre-Yves Bimont-Capocci. Reporting to Smellie, he is responsible for the major's activities in Malaysia, Singapore, the Philippines, Thailand, Indonesia, South Korea, India, Australia, New Zealand, and Africa.

Managing directors of BMG affiliates in those countries are now accountable to Bimont-Capocci. Likewise, all regional marketing and A&R operations report to him. Smellie will continue to oversee operations in Japan and the Greater China region, working with BMG Japan president Osamu Sato and pan-China VP Landow Lee, respectively.

Before moving to Hong Kong, Bimont-Capocci was GM of video and multimedia activities at BMG France and director of marketing for EuroDisney. From 1988-93, he served with R.J. Reynolds Tobacco Co., including a stint as marketing VP for the Asia-Pacific region.

"The prime reason for the appoint-

ment is simply the vastness of the Asia-Pacific region and the changes most of those markets are undergoing," says Smellie, "and the need, in many cases, for us to change the way we do business. It's a very significant management task."

The BMG executive admits that many on his team had "little access" to him during the past year, given his pre-occupations with Japan and management of the acquisitions. Bimont-Capocci's role recognizes that, he says.

As for the new appointee's qualifications, Smellie says, "Pierre-Yves has some experience with BMG, so he knows about our culture and the way we do business, our style. He has lived and worked in this region, so he has some experience and understanding of the different cultures. And he has a very solid marketing background at RJR and EuroDisney."

Bimont-Capocci will be working with other key executives at BMG's regional headquarters, including VP of

(Continued on page 47)



Summer Song. French national TV station TF1 and national radio network RTL adopted "Alane" by Cameroon artist Wes as their summer theme song and dance anthem, and the result is a smash hit. Released by Sony Music France's Saint George label, "Alane" has now topped the national singles charts while also boosting the singer's album, "Welenga," into the top 10. Pictured, from left, are Etienne Mougeotte, COO of TF1; choreographer Myra Frye; Wes; Corinne Bouygues, president/GM of TF1 publishing company Une Musique; and Saint George GM Frederic Rebet.

Spanish Tax Cut For Week Celebration Reduces VAT On Records

■ BY HOWELL LLEWELLYN

MADRID—Music fans here and in Barcelona were expected to enjoy a record-buying bonus in the week beginning June 16. The two French-owned, city-center FNAC mega-stores reduced the value-added tax (VAT) on sound carriers from the usual 16% to the 4% charged on other cultural items.

It was the retailer's way of celebrating Spain's Music Week, which was scheduled to end Saturday (21) with nine-hour concerts in four busy shopping streets and squares in the two cities.

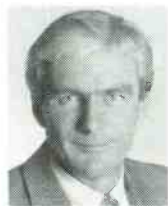
"It is also FNAC's way of supporting the long-standing demand of the music industry that music be treated on an equal fiscal footing as other forms of culture, such as books," says Concha Gomez, deputy communications director of FNAC in Spain. "It is unfair that record buyers are discrim-

inated against by having to pay a VAT that is 12% higher than for books."

Most European Union member states practice a similar discrimination with VAT, but FNAC's local reduction was not related to the scheduled June 18 meeting in Brussels between European music industry officials and the European Parliament. There, the topic of VAT on prerecorded music was one of many issues expected to be discussed.

FNAC's 48 stores in France were scheduled to offer a similar reduction—from the 20.6% VAT on music products to the 5.5% charged on books—on Saturday only, as the chain has done in the past.

In Spain, the quartet of nine-hour concerts on Saturday, which the country has celebrated as Music Day since 1985, was sponsored by FNAC, the artists' association AIE, and most of the country's leading music radio networks.



SMELLIE



BIMONT-CAPOCCI



LEE



Brooks Breaks Million Mark. EMI Records Group U.K. & Ireland has presented Garth Brooks with a special award marking sales of 1 million albums in the U.K. and Ireland. Pictured after the singer's three May shows at Croke Park, Dublin, from left, are Parlophone U.K. managing director Tony Wadsworth, EMI U.K. & Ireland president Jean-Francois Cecillon, Brooks, EMI Ireland managing director Willie Kavanagh, and Brooks' European representative Andrew Pryor.

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Epitaph Adds I Against I To Its Roster

Punk-Pop Band Is Label's 1st European Signing

BY ROBERT TILLI

AMSTERDAM—Evidently in no rush since opening its European operations in 1994, Brett Gurewitz's Epitaph Records has this year moved into local A&R with the signing of pop-punk trio I Against I from Dordrecht, Holland.

In keeping with punk tradition, the band inked the three-record deal June 9 in an unusual setting—in front of the Dutch Royal Palace in the Hague—reminiscent of a Sex Pistols label signing 20 years ago in front of Buckingham Palace.

"All the bands we really look up to are on the Epitaph roster," explains I Against I drummer Jasper Blazer, adding that "collaboration truly means collaboration in their book. Everything that has to be done takes place after mutual consultation." The band's lineup features Blazer, singer/guitarist Ronald van Maren, and bass player Bob Hoorweg.

"We put bands in a democratic setting," says Epitaph Europe president Hein van der Ree, "in which their voice is equally important." He says more European signings are to follow. "However, we don't like to rush it. 'One at a time' is our motto. At home in the U.S., Epitaph took 10 years to build up its roster." Van der Ree envisages "a truly European roster" in due course.

"Everybody who works here from the receptionist to the mail room has to back it up before we will decide to sign a certain band," adds the Epitaph Europe chief. "And eventually Brett [Gurewitz] has to O.K. it. He was just as enthusiastic about I Against I as our staff here in Amsterdam."

Van der Ree contends that every Epitaph Europe signing should have a truly European character. "We have

definitely not signed I Against I because they are in Holland and so are we. We're looking everywhere for hot new talent." I Against I's first Epitaph single is slated for August, while the debut album will be out in early 1998. Epitaph's European operation is unusual in that from the company's sole office in Amsterdam, it services distributors across the European Union and into Eastern Europe (Billboard, April 5). The company also keeps close links with retailers across the 20 countries it services from Amsterdam.

"Through our self-contained European network, many valid tips roll in for A&R," says Jerry Goossens, one of Epitaph's artist team leaders. "Our infrastructure guarantees that we understand what's going on in the European market and also know exactly where the hardcore skate punks are, while everybody knows where they can find us."

The import version (the same record in all but title) has sold another 40,000, also with Avex distribution. In August, the group will perform in Japan as part of the Avex Dance Carnival Summer '97 series of music events.

Freebee is now licensed to independent labels in around 30 territories, but there is no U.S. deal at present. In Sweden, "Freebee" spent 17 weeks on the charts and performed to the tune of 37,000 units, just shy of platinum's 40,000 sales bench mark.

UFO employed an unusual marketing approach at home, selecting 500 youngsters located in small towns as well as the major urban areas of Stockholm, Malmö, and Gothenburg, mailing unidentified cassettes to each and requesting evaluations. "I wanted to create curiosity around the group,"

says Edler, "so I decided not to get the press involved. It was my feeling that the press would have taken away the mystery."

The plan created favorable consumer response and a positive climate at retail when UFO's distributor, SDS, solicited orders. Later, a TV campaign capitalized on the initial excitement.

In the coming months, Freebee is scheduled to perform at a number of festivals, including Hultsfred and Roskilde this month and at July's Lollipop Festival. Also on the agenda is a July 1 performance in Hong Kong. From July 4-6, the act is scheduled to take part in TV programs in Beijing.

Assistance in preparing this story was provided by Steve McClure in Tokyo.

BMG Links With Spanish Indie Discos De Arte

BY HOWELL LLEWELLYN

MADRID—Spanish "popular roots" music is likely to receive a significant boost in the Latin American and Latin U.S. markets, as well as in Spain itself, following the formation of a new alliance between BMG Spain and the Seville, Spain-based indie label Discos de Arte.

BMG is already the only multinational label operating in Spain with domestic repertoire outselling its international product (by approximately 55% to 45%). This is largely due to the company's roster combination of veteran acts and new singer/songwriters, including Joan Manuel Serrat, Joaquín Sabina, couple Victor Manuel & Ana Belén, and Pedro Guerra.

BMG Spain president José María Cámara explains that the company had been looking for a "popular roots" domestic indie for a year to link with and to fill what BMG sees

as a gap in the Spanish music industry.

"We're talking as a first phase about exporting Spanish *copla*, flamenco, rumba, or sounds linked mainly with the southern Andalusia region," says Cámara, "but then about importing 'popular roots' music from Latin America."

"We finally chose Discos de Arte, who accepted our association offer. It is not a merger. We want to provide BMG's structural resources that are necessary for Discos to become a national leader in 'popular roots' music. Then we want it to become a top-rung Latino label as a major exporter of Spanish roots and importer of popular Latin American product, retaining its independence at all times."

Discos de Arte director general Gonzalo Alba points out that most of the partners in the label are local artists themselves, "which is

(Continued on next page)

newsline...

PARIS-BASED DANCE specialist Distance Records is to ink a one-off direct distribution deal with Tower Records in Japan starting in August. Distance expects to ship around 75,000 CDs, covering its entire catalog of house, techno, trance, and ambient titles. U.S. artists feature prominently, including Chicago's Larry "Mr. Fingers" Heard, Chez Damier, Melvin Gentry, and Bernard Badie; and, from Detroit, Kenny Larkin and Kelli Hand. Other acts issued through Distance include Israeli duo Astral Projection, Swedish trance producer Miranda Silvergreen, and the U.K.'s Hallucinogen. The Japanese pact follows a similar three-month deal for Tower's U.S. outlets signed last month, which called for a shipment of 150,000 CDs. Distance and Tower have jointly released two compilation albums in the U.S. titled "The Future Sound Of America," which received point-of-sale promotion in-store. The company is now negotiating to add vinyl releases to both the American and Japanese packages.

MARK SOLOMONS



DAMIER

HAMBURG-BASED ELECTRONIC retail order system PhonoNet crossed the 10 million mark in transactions last year, according to newly published information. The company processed 11.7 million orders and registered 50,000 new titles. The system connects some 700 retail outlets in Germany with 42 industry partners, primarily record companies.

THE BRIT AWARDS, the British Phonographic Industry's annual flagship event, will be held next year for the first time at London Arena, located in the Docklands area in east London. The show is moving from Earls Court, where it has been staged for the last two years; that venue is understood to be fully booked at the relevant time. The 1998 event will be the first with Virgin Records U.K. managing director Paul Conroy as chairman of the BPI's Brit Awards Committee; he takes over from Sony Music U.K. chairman/CEO Paul Burger. Conroy says the futuristic venue—which was recently refurbished—"will allow us to try out some new ideas." Carlton TV will broadcast the Brits nationally as a two-hour prime-time program 24 hours after it takes place Feb. 9. The show's longtime sponsor is PolyGram direct-mail club Britannia Music.



CONROY

VETERAN FRENCH A&R man and music publisher Jacques Canetti died June 7 in Paris at the age of 88. A radio personality on Paris-based Radio Cité before World War II, he ran the Trois Baudets cabaret after the war while heading A&R at Polydor/Philips. Edith Piaf, Jacques Brel, Juliette Gréco, Georges Brassens, and Serge Gainsbourg all played the cabaret; Canetti signed all except Piaf to Philips. In later years, he was an independent producer and publisher. Catherine Trautmann, France's new minister of culture, paid tribute to Canetti: "French culture has lost a unique talent-spotter and a real lover of French 'chanson.'" **EMMANUEL LEGRAND**

BOB DYLAN'S RECOVERY from illness means that he will not "be seeing Elvis soon," as he was reported to have feared—but it happened on the U.K. album charts earlier this month. For the first time in 27 years, Dylan and Presley had concurrent top 10 albums, with Columbia's "The Best Of Bob Dylan" at No. 6 and RCA's Presley collection, "Always On My Mind," at No. 3. The last time these chart vets shared such billing was in the summer of 1970, when Dylan's "Self Portrait" was in the U.K. top 10 at the same time as Presley's "On Stage." **PAUL SEXTON**

SONY HAS PICKED Filipino hard rock act Wolfgang as the first Asian featured artist on the company's online "Globetrotter" page. The band has rerecorded two tracks from the album "Seemenelin" in English for the service. The set, in its original Tagalog dialect version, has sold 80,000 copies in the Philippines, according to the label. "Globetrotter" features artists not distributed in the U.S. through major labels but made available via Sony's import service on Sony Online (www.sony.com). Currently, only customers in the U.S. can make orders using the service. **GEOFF BURPEE**

THIS YEAR'S Gramophone Awards will be aired on U.K. network television for the first time. Carlton TV will broadcast a one-hour program on the ITV network Oct. 28, the day following the awards event at London's Alexandra Palace. "This is great news for the industry and not before time," says Roger Lewis, Decca International president and chairman of the British Phonographic Industry's Classical Music Committee. "A TV audience will now get the chance to see that the classical world has a wealth of young, hugely talented stars; this will be a huge encouragement to many artists." Previous recipients of the awards, sponsored by Gramophone Magazine and—from this year—Britannia Music, include Luciano Pavarotti, José Carreras, Kiri Te Kanawa, and Nigel Kennedy.



LEWIS

IN ASIA-PACIFIC, BMG'S SMELLIE REFLECTS ON A CHALLENGING YEAR

(Continued from page 45)

A&R and marketing Stuart Rubin and VP of finance and administration Phyllis Ho.

In common with his peers and competitors in the region, Smellie is facing difficult market conditions in Thailand, which he calls "a mess," and Korea, where the major wholesalers have a "stranglehold" on the business. The recent financial woes of a leading wholesaler, Syn-nara, have unsettled the latter market.

"It's certainly brought into focus the need for us as record companies to realize that we can't go on like this," says the BMG officer.

In Taiwan, the company is confronting tough trading conditions ("The market probably dropped 5% in 1996") and its own set of internal challenges.

"Marketing and promotion costs have ballooned in Taiwan," Smellie confirms, though he refutes industry reports that say the major labels were sufficiently concerned to discuss the topic at an International Federation of the Phonographic Industry (IFPI) regional board meeting in May.

"We don't have discussions about commercial matters [at IFPI meetings], but we all, I assume, read our P&Ls, and we can all see what's happened with costs," Smellie says.

"[BMG] has experienced it this year; we have now taken action to bring that into line. From what I hear, some of our competitors have experienced similar conditions and have taken similar action," he says.

Moreover, the company has reorganized its Taiwan activities into four units, including separate sales/distribution and finance sections. Lee oversees these in addition to his pan-China duties. Newly created is the BMG Labels Group under managing director Chen Shen Po; she previously held a regional-label post in Hong Kong. The fourth unit is Music Impact under managing director David Lin.

The labels group now encompasses Elite Music, and David Jerng has moved out of the latter's day-to-day management into the Chinese repertoire wing, reporting to Lee.

Smellie is confident that the new

structure will function more efficiently, not least of all because, from this month, it will be located under one roof in Taipei. "This will significantly improve our communications," he says. In addition, there is a new warehouse facility.

BMG's regional chief also wants to bring together certain aspects of A&R



in Taiwan and Hong Kong. "Taiwan has been very much song-oriented and perhaps production-oriented. Hong Kong has been very image-oriented. My view of the future is a merging of the two.

"If we can take the good imaging, packaging, marketing, and creative concepts of Hong Kong and match them with the creative songwriting and production coming out of Taiwan, the result will shape the future of Chinese A&R in the region."

For his part, Lee agrees that Taiwan's music industry must change. "At present, the market is driven by record companies, not by consumers. The first thing I want my people to do is change their thinking. We must assess our strengths and weaknesses and devise a strategy for the next five to 10 years."

Lee's opinion is that Taiwanese music buyers are looking for something "more spiritual" than the traditional pop fare of the past. He is not certain that the emerging rock scene meets that need, even though he acknowledges the popularity of a band like Wu Bai & China Blue, signed to Magic Stone/Rock. "You can't survive playing that kind of music in Taiwan if labels don't support you as musicians," he says. "And people in this industry can be quite narrow-minded."

Lee joined BMG last year when the major bought a majority stake in his Music Impact companies—a transaction that competitors say has driven up the costs of business in the region. Lee dismisses the suggestion. "We all have our own reasons for doing a deal," he says. "[Other] people cannot judge whether a price is too high or too low."

He also contends that Music Impact's value to BMG was enhanced by his company's strength in Chinese repertoire, giving the major a significant boost in this all-important—and highly competitive—sector. "If a record company wants to build its local repertoire from the very minimum to almost No. 2, how much time and money does it take?" (The BMG acquisitions of Music Impact and Elite Music have increased the multinational's regional market share, to the point where it is now considered to be in a tight race with EMI for runner-up to market leader PolyGram.)

As for the effect of the Music Impact deal on wider business practice, Lee responds, "I don't think it's for me to take responsibility for the industry. I take responsibility for the companies I manage." He adds, "Industry costs are high not because of [acquisitions] but because of overpaying artists. We all want artists to have their fair share, but overpaying them is destroying the music scene."

Music Impact has also been accused of overaggressive marketing tech-

niques in Taiwan, as flat sales have spurred intense chart wars. "Of the three companies we operate in Taiwan," says Smellie, "the one with the least problem in marketing-expenditure blowout is Music Impact."

He says the accusations were prompted by the success of "Love Is Miraculous," the latest Andy Lau album. "This kind of talk is typical music industry bullshit. It's because Andy went to No. 1 and people thought that he should have been No. 2 or whatever. I had people calling and saying, 'You guys are doing all sorts of deals.' It's nonsense."

Nevertheless, Smellie concedes the problem of excessive marketing costs. "I absolutely see it, and even in Music Impact I see it. But it's nothing like the magnitude at some of the other companies. We're pretty happy with Music Impact. Across the region, generally speaking, Music Impact is doing pretty well."

BMG's challenge in Japan is more complicated. "The market clearly is in a state of change," says Smellie. "Independently of the market, we are changing the shape of our company. From Jan. 1, we split it into labels, appointed label heads, and are trying to make the labels more A&R- and marketing-focused, less administration-focused."

"The market has declined, that's clear, and it's changed shape in a musical sense. There's been a huge growth in imports, particularly of international product. One would be foolish not to

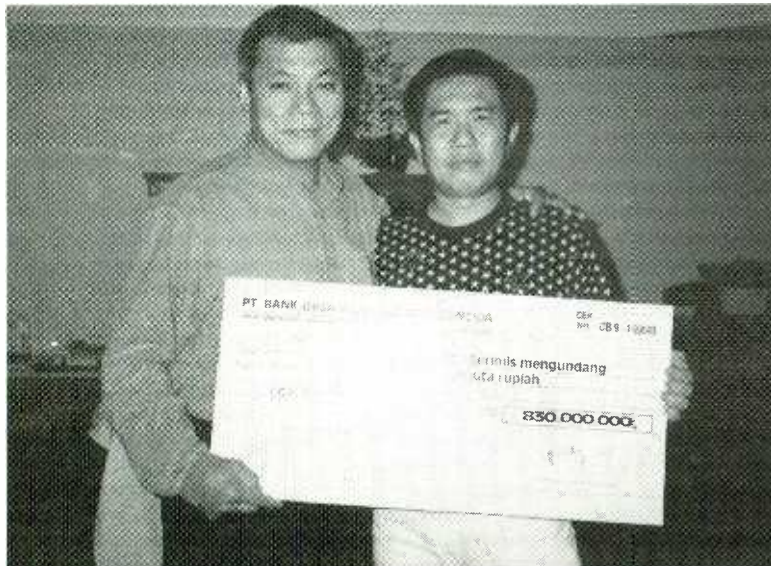
assume that Japan over the next three to five years will continue to change shape and texture.

"We're trying to break [BMG Japan] into smaller units that are fast-moving, so they can adapt if they have to—and, hopefully, anticipate changes. At the very worst, they'll be able to adapt quickly. If we get the right people, they'll start to actually create changes in the market and put us into some sort of leadership role. Which is not where we've been in the past."

In the Asian region outside Japan, Smellie compares current market conditions to parenthood. "If you have teenage children, sometimes they have growth spurts, sometimes they stop growing for a year—and then they go again. That's what a lot of these countries are doing: pausing for breath, if you like."

"I don't see it as the end of the growth. In almost all cases, the music markets are far short of maturity, using a measure of units per capita, for example. There's every reason to suppose that the growth will continue for many years to come, but there is a lot of restructuring going on."

"That's affected record companies, the media, the distribution mechanisms, and the artists and A&R community, rather than that energy being focused on driving the market. But it's just a temporary issue. What we really want to do is drive the market. It's just a matter of getting our forces amassed in the right direction."



Siam Dunk. BMG Malaysia managing director Frankie Cheah, left, receives a royalty check worth almost \$400,000 from Pak Hadi of the company's Indonesian licensee, PT RIS Music Widjaya. The payout was against earnings from the album "Gerimis Mengundang" by Malaysian pop balladeers Slam, which has sold more than 600,000 copies in Indonesia, according to the label. It features the title hit by prolific Bahasa Malay songwriter Saari Amri, who is affiliated with BMG Music Publishing.

BMG LINKS WITH SPANISH INDIE DISCOS DE ARTE

(Continued from preceding page)

very important." He adds that Discos, formed in 1994, "understands the concept of music that is knitted to its roots, whether it be around Seville or in the Andes mountains, while BMG has the marketing and promotion know-how."

Discos has its own brand of know-how. Sales by its tiny roster grew to \$480,000 last year, a

threefold increase over 1995, while business for the first five months of this year is \$1.2 million, according to Alba. For calendar 1997, he expects to generate \$2.2 million.

Sales of "Mahareta," the second album by Seville rumba group Siempre Así, are 93,000 units, and Alba says he expects it to go platinum (100,000) soon. Meanwhile, the band's new album, "Cantando, Que Es Un Gerundio," sold 34,000 in its first two weeks of release, attaining top 20 chart status earlier this month. The 10-piece act is due to embark on a 40-date tour of Spain this summer.

Another June top 20 entry for the label was "Por Amor Al Arte" by Los Centellas, powered by sales of almost 60,000 units. Alba says he expects the album to go on to reach 150,000 units.

FOR THE RECORD

The latest JASRAC Prizes distributed to artists in Japan were based on royalties collected in the year ending March 31, 1997. The qualifying period was incorrectly stated in the June 14 issue.

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HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 06/23/97			GERMANY (Media Control) 06/17/97			U.K. (Chart-Track) 06/16/97			FRANCE (SNEP/IFOP/Tite-Live) 06/14/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	KUCHIBIRU GLAY PLATINUM									
2	7	ESCAPE MOON CHILD AVEV TRAX									
3	1	HOW TO BE A GIRL NAMIE AMURO AVEV TRAX									
4	5	CELERY SMAP VICTOR									
5	3	FOR THE MOMENT EVERY LITTLE THING AVEV TRAX									
6	11	GLASS RYUICHI KAWAMURA VICTOR									
7	NEW	PROBLEM HITOMI AVEV TRAX									
8	4	NATIVE STRANGER KYOSUKE HIMURO POLYDOR									
9	9	YASASHII KIMOCHI CHARA EPIC/SONY									
10	12	SORA MAKI OHGURO B-GRAM									
11	6	SPRAY KUYOUME TOSHIBA EMI									
12	15	JYOUNETSU TUBE SONY									
13	NEW	SWEET CANDY CHISATO MORITAKA ONE UP MUSIC									
14	18	NAZO MIHO KOMATSU ZAIN									
15	10	HATE TELL A LIE TOMOMI KAHARA PIONEER LDC									
16	16	I STAND ALONE TAKAKO MATSU BMG JAPAN									
17	20	BLUE VELVET SHIZUKA KUDO PONY CANYON									
18	13	DO NOT FUMIYA FUJII PONY CANYON									
19	NEW	HIDAMARINO UTA LE COUPLE PONY CANYON									
20	8	TRUE NAVIGATION TWO-MIX KING									
		ALBUMS									
1	NEW	SOUNDTRACK EVANGELION: DEATH KING									
2	1	SPEED STARTING OVER TOY'S FACTORY									
3	2	NORIYUKI MAKIHARA SMILING WEA JAPAN									
4	6	SING LIKE TALKING WELCOME TO ANOTHER WORLD FUN HOUSE									
5	3	JON BON JOVI DESTINATION ANYWHERE MERCURY									
6	4	MASAYOSHI YAMAZAKI HOME POLYDOR									
7	5	ZARD ZARD BLEND—SUN & STONE B-GRAM									
8	NEW	VARIOUS ARTISTS NOW 6 TOSHIBA EMI									
9	7	KOME KOME CLUB HARVEST—SINGLES 1992-1997 SONY									
10	10	JUDY AND MARY THE POWER SOURCE EPIC/SONY									
11	8	DENKI GROOVE A K/DOON SONY									
12	9	BONNIE PINK HEAVEN'S KITCHEN PONY CANYON									
13	11	EVERY LITTLE THING EVERLASTING AVEV TRAX									
14	14	TATSURO YAMASHITA GREATEST HITS! OF TATSURO YAMASHITA BMG JAPAN									
15	15	VARIOUS ARTISTS THE BEST! WEA JAPAN									
16	13	SEIKO MATSUDA MY STORY MERCURY									
17	16	GLOBE FACES PLACES AVEV TRAX									
18	19	B'Z FLASH BACK BMG JAPAN									
19	12	MEGADETH CRYPTIC WRITINGS TOSHIBA EMI									
20	NEW	GREAT 3 ROMANCE TOSHIBA EMI									
1	4	MMMBOP HANSON MERCURY									
2	1	SONIC EMPIRE MEMBERS OF MAYDAY RCA									
3	3	ENGEL RAMMSTEIN MOTORMUSIC									
4	2	LONELY NANA MOTORMUSIC									
5	9	SAMBO DE JANEIRO BELLINI VIRGIN									
6	NEW	JOJO ACTION MR. PRESIDENT WEA									
7	8	ECUADOR SASH! POLYDOR									
8	5	TIME IS TICKING AWAY C-BLOCK WEA									
9	6	LOVEFOLL THE CARDIGANS STOCKHOLM/MOTORMUSIC									
10	11	(X-RAY) FOLLOW ME SPACE FROG COLUMBIA									
11	NEW	BEACHBALL NALIN & KANE MOTORMUSIC									
12	15	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN									
13	20	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY									
14	7	FREE DJ QUICKSILVER ARCADE									
15	17	FREED FROM DESIRE GALA ZYX									
16	13	HERE WE GO 'N SYNC ARIOLA									
17	NEW	I'LL BE MISSING YOU PUFF DADDY & FAITH									
18	10	DU LIEBST MICH NICHT SABRINA SETLUR EPIC									
19	12	GET READY TO BOUNCE BROOKLYN BOUNCE EDEL									
20	18	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST									
		ALBUMS									
1	1	TIC TAC TOE KLAPPE DIE 2TE RCA									
2	NEW	FAITH NO MORE ALBUM OF THE YEAR MOTORMUSIC									
3	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC									
4	4	ANDREA BOCELLI ROMANZA POLYDOR									
5	3	'N SYNC 'N SYNC ARIOLA									
6	6	ANDREA BOCELLI BOCELLI POLYDOR									
7	NEW	SCHLUMPF BALLA BALLA VOLUME 5 EMI									
8	5	NANA NANA MOTORMUSIC									
9	NEW	HANSON MIDDLE OF NOWHERE MERCURY									
10	8	RAMMSTEIN HERZELEDI MOTORMUSIC									
11	9	WU-TANG CLAN WU-TANG FOREVER RCA									
12	11	SABRINA SETLUR DIE NEUE S-KLASSE EPIC									
13	7	DEPECHE MODE ULTRA MUTE/INTERCORD									
14	12	NO MERCY MY PROMISE ARIOLA									
15	10	BEE GEES STILL WATERS POLYDOR									
16	16	C-BLOCK GENERAL POPULATION WEA									
17	NEW	SKUNK ANANSIE STOOISH VIRGIN									
18	RE	WOLFGANG PETRY ALLES ARIOLA									
19	13	GARY BARLOW OPEN ROAD RCA									
20	14	JONNY LANG LIE TO ME POLYDOR									
1	1	MMMBOP HANSON MERCURY									
2	4	FREE ULTRA NATE A&M									
3	3	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI COALITION									
4	2	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI									
5	9	COCO JAMBOO MR PRESIDENT WEA									
6	NEW	BITTERSWEET SYMPHONY THE VERVE HUT/VIRGIN									
7	5	CLOSER THAN CLOSE ROSIE GAINES BIG BANG									
8	NEW	SUN HITS THE SKY SUPERGRASS PARLOPHONE									
9	13	LOVE ROLLERCOASTER RED HOT CHILI PEPPERS GEFEN									
10	NEW	AMOUR (COME ON) PORN KINGS ALL AROUND THE WORLD									
11	7	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY									
12	NEW	I WANT YOU SAVAGE GARDEN COLUMBIA									
13	14	BELLISSIMA DJ QUICKSILVER POSITIVE/EMI									
14	NEW	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS FEATURING 112 BAD BOY/ARISTA									
15	NEW	HOW HIGH THE CHARLATANS BEGGARS BANQUET									
16	NEW	HOLE IN MY SOUL AEROSMITH COLUMBIA									
17	NEW	SUNDAY SHINING FINLEY QUAYE EPIC									
18	NEW	ON YOUR OWN BLUR FOOD/PARLOPHONE									
19	18	STRANGE WET WET WET MERCURY									
20	NEW	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA LAFACE/ARISTA									
		ALBUMS									
1	NEW	RADIOHEAD OK COMPUTER PARLOPHONE									
2	2	VARIOUS ARTISTS THE BEST CLUB ANTHEMS... EVER! VIRGIN									
3	4	SARAH BRIGHTMAN/LSO TIMELESS COALITION									
4	6	VARIOUS ARTISTS CLUBLAND TELSTAR									
5	7	BOB DYLAN THE BEST OF BOB DYLAN SONY MUSIC TV									
6	10	VARIOUS ARTISTS SMASH HITS—SUMMER 97 VIRGIN									
7	NEW	JON BON JOVI DESTINATION ANYWHERE MERCURY									
8	NEW	HANSON MIDDLE OF NOWHERE MERCURY									
9	13	FAITH NO MORE ALBUM OF THE YEAR SLASH/LONDON									
10	12	ELVIS PRESLEY ALWAYS ON MY MIND RCA									
11	3	SEAHORSES DO IT YOURSELF GEFEN/UNIVERSAL									
12	11	VARIOUS ARTISTS HOUSE COLLECTION CLUB CLASSICS 3 FANTAZIA									
13	9	ETERNAL BEFORE THE RAIN 1ST AVENUE/EMI									
14	NEW	VARIOUS ARTISTS MIXED EMOTIONS POLYGRAM TV									
15	8	GARY BARLOW OPEN ROAD RCA									
16	14	SPICE GIRLS SPICE VIRGIN									
17	1	WU-TANG CLAN WU-TANG FOREVER LOUD									
18	5	ANDREA BOCELLI ROMANZA PHILIPS									
19	NEW	DAVID COVERDALE & WHITESNAKE RESTLESS HEART EMI									
20	NEW	GENEVA FURTHER NUDE									
1	2	ALANE WES SAINT GEORGE/SONY									
2	1	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR									
3	3	CON TE PARTIRO ANDREA BOCELLI POLYDOR									
4	4	MMMBOP HANSON MERCURY									
5	9	AMENO ERA MERCURY									
6	13	DAM DAM DEO FELICIDAD EMI									
7	8	LUCIE PASCAL OBISPO EPIC									
8	5	ALONE BEE GEES POLYDOR									
9	NEW	QUAND JE REVE DE TOI WORLDS APART EMI									
10	6	SHOULD I LEAVE DAVID CHARVET RCA									
11	14	LUCY ALLIAGE BAXTER									
12	7	AROUND THE WORLD DAFT PUNK LABELS/VIRGIN									
13	10	LA VACHE MILK INCORPORATED HOT TRACKS/SONY									
14	11	LE FEU CA BRULE TOP BOYS M6 INTER/SONY									
15	12	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER/SONY									
16	16	L'EMPIRE DU COTE OBSCUR I AM DELABEL/VIRGIN									
17	15	I WANT YOU SAVAGE GARDEN COLUMBIA									
18	19	VAMOS A LA DISCOTECA! PARADISIO CNR									
19	20	MES REVES YSA FERRER POLYDOR									
20	NEW	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE LABELS/VIRGIN									
		ALBUMS									
1	1	ANDREA BOCELLI ROMANZA POLYDOR									
2	6	ERA AMENO MERCURY									
3	2	MYLENE FARMER LIVE A BERCY POLYDOR									
4	5	PASCAL OBISPO SUPERFLU EPIC									
5	17	WES WELNGA SAINT GEORGE/SONY									
6	4	BEN HARPER THE WILL TO LIVE VIRGIN									
7	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC									
8	16	RICKY MARTIN A MEDIO VIVIR TRISTAR									
9	9	BEE GEES STILL WATERS POLYDOR									
10	10	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN									
11	8	SPICE GIRLS SPICE VIRGIN									
12	NEW	CHARLES AZNAVOUR PLUS BEAU... EMI									
13	13	2 BE 3 PARTIR UN JOUR EMI									
14	7	SOUNDTRACK LE CINQUIEME ELEMENT VIRGIN									
15	11	LARA FABIAN PURE POLYDOR									
16	20	DOC GYNECO PREMIERE CONSULTATION VIRGIN									
17	NEW	FAITH NO MORE ALBUM OF THE YEAR BARCLAY									
18	RE	PATRICIA KAAS DANS MA CHAIR COLUMBIA									
19	NEW	PAUL PERSONNE ROUTE 97 POLYDOR									
20	NEW	RADIOHEAD OK COMPUTER PARLOPHONE									
1	1	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) BAD BOY/ARISTA									
2	3	TIC TIC TAC FRUIT DE LA PASSION DEP									
3	2	THE PERFECT DRUG NINE INCH NAILS INTERSCOPE/UNIVERSAL									
4	4	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE									
5	5	BREATHE PRODIGY XL RECORDINGS									
6	NEW	WE TRYING TO STAY ALIVE WYCLEF JEAN FEAT. REFUGEE ALLSTARS COLUMBIA									
7	7	FIRESTARTER PRODIGY XL RECORDINGS									
8	9	RETURN OF THE MACK MARK MORRISON ATLANTIC									
9	6	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY									
10	12	LUNCHBOX MARILYN MONSE INTERSCOPE/UNIVERSAL									
11	10	INSONNIA FAITHLESS ARISTA									
12	13	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.									
13	16	GOD BLESS THE CHILD SHANIA TWAIN MERCURY									
14	14	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA									
15	8	I WANT YOU SAVAGE GARDEN COLUMBIA									
16	11	IT'S NO GOOD DEPECHE MODE MUTE/REPRISE									
17	17	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA LAFACE/ARISTA									
18	RE	STARRING AT THE SUN U2 ISLAND									
19	18	LET ME CLEAR MY THROAT DJ KOOL CLR/WARNER									
20	19	ONE MORE TIME REAL MCCOY BMG									
		ALBUMS									
1	2	VARIOUS ARTISTS NOW! 2 WEA									
2	4	SPICE GIRLS SPICE VIRGIN									
3	3	THE TRAGICALLY HIP LIVE BETWEEN US UNIVERSAL									
4	1	WU-TANG CLAN WU-TANG FOREVER LOUD/RCA									
5	5	OUR LADY PEACE CLUMSY EPIC									
6	16	BOB CARLISLE BUTTERFLY KISSES JIVE									
7	6	HANSON MIDDLE OF NOWHERE MERCURY									
8	7	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA									
9	10	BACKSTREET BOYS BACKSTREET BOYS JIVE									
10	12	AMANDA MARSHALL AMANDA MARSHALL EPIC									
11	9	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL									
12	11	VARIOUS ARTISTS MC MARIO DANCETERIA POLYTEL									
13	8	EVERYWHERE TIM MCGRAW UNIVERSAL									
14	18	CELINE DION FALLING INTO YOU COLUMBIA									
15	RE	TONI BRAXTON SECRETS LAFACE/ARISTA									
16	14	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL									
17	17	BEE GEES STILL WATERS POLYDOR									
18	13	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL									
19	15	MCCARTNEY FLAMING PIE EMI									
20	RE	U2 POP ISLAND									
1	1	TOEN IK JE ZAG HERO POLYDOR									
2	2	MMMBOP HANSON MERCURY									
3	3	HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC									
4	5	FIESTA DE LOS TAMBORILEROS THE SUNCLUB EPIC									
5	8	WARUM? TIC TAC TOE BMG									
6	7	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER									
7	9	FIRE WATER BURN BLOODHOUND GANG GEFEN/UNIVERSAL									
8	10	ATOMIC PARTY ANIMALS ROADRUNNER									
9	11	IK ZING DIT LIED VOOR OME HENK! OME HENK CNR									
10	17	ECUADOR SASH! BYTE									
11	4	ER ZAL D'R ALTIJD EENTJE WINNEN HANS KRAAY JR. DINO									
12	6	IK ZING DIT LIED VOOR JOU ALLEEN JANTJE SMIT MERCURY									
13	NEW	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA									
14	NEW	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI									
15	12	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL CNR									
16	14	PLEASE DON'T GO NO MERCY BMG									
17	15	2 BROTHERS ON THE 4TH FLOOR ONE DAY CNR									
18	13	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG									
19	18	EENS SCHIJNT WEER DE ZON FRANS BAUER & MARIANNE WEBER TIP TOP									
20	NEW	THE NUMBER ONE RENE FROGER DINO									
		ALBUMS									
1	2	SPICE GIRLS SPICE VIRGIN									
2	1	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY									
3	5	NO MERCY MY PROMISE BMG									
4	7	FRANS BAUER & MARIANNE WEBER HET DUE-TALBUM TIP TOP									
5	6	ANDREA BOCELLI ROMANZA POLYDOR									
6	4	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL									
7	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC									
8	8	AZ YET AZ YET BMG									
9	9	WU-TANG CLAN WU-TANG FOREVER BMG									
10	11	CELINE DION LIVE A PARIS COLUMBIA									
11	10	TOTAL TOUCH TOTAL TOUCH BMG									
12	14	MARCO BORSATO DE WAARHEID POLYDOR									
13	18	BEE GEES STILL WATERS POLYDOR									
14	16	RUTH JACOTT HARTSLAG DINO									
15	NEW	ARNHEMSEGEWIJS WIJ MAKEN GEEN GRAPPEN MERCURY									
16	20	SKUNK ANANSIE STOOISH VIRGIN									
17	RE	ROWEN HEZE WATER, LUCHT & LIEFDE CNR									
18	13	GARY BARLOW OPEN ROAD BMG									
19	12	THE GATHERING NIGHTTIME BIRDS SUBURBAN									
20	17	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL									
1	1	MMMBOP HANSON MERCURY									
2	2	WHEN I DIE NO MERCY BMG									
3	3	TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW									
4	5	ONE MORE TIME REAL MCCOY BMG									
5	4	YOUR WOMAN WHITE TOWN EMI									
6	6	YOU WERE MEANT FOR ME JEWEL EASTWEST									
7	7	2 BECOME 1 SPICE GIRLS VIRGIN									
8	8	ASHES TO ASHES FAITH NO MORE LONDON/POLYGRAM									
9	9	SONG 2 BLUR EMI									
10	10	NO LET GO (LOVE) EN VOGUE EASTWEST									
11	11	SAY WHAT YOU WANT TEXAS MERCURY									
12	15	THE END IS THE BEGINNING IS THE END THE SMASHING PUMPKINS WEA									
13	12	BREATHE PRODIGY DANCEPOOL/SONY									
14	14	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC									
15	16	SECRET GARDEN BRUCE SPRINGSTEEN COLUMBIA									
16	20	GONE AWAY THE OFFSPRING COLUMBIA									
17	NEW	REMEMBER ME THE BLUE BOY MDS									
18	13	CALYPSO SPIDERBAIT PDR/POLYGRAM									
19	NEW	EVEN WHEN I'M SLEEPING LEONARDO'S BRIDE MUSHROOM/SONY									
20	19	FIRE, WATER, BURN BLOODHOUND GANG GEFEN/UNIVERSAL									
		ALBUMS									
1	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW									
2	2	PAUL KELLY SONGS FROM THE SOUTH SONY									
3	3	SPICE GIRLS SPICE VIRGIN									
4	15	BEE GEES STILL WATERS POLYDOR									
5	4	SOUNDTRACK ROMEO + JULIET VOLUME 2 EMI									
6	5	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL									
7	19	HANSON MIDDLE OF NOWHERE POLYGRAM									
8	NEW	K.D. LANG DRAG WEA									
9	6	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/EMI									
10	7	SOUNDTRACK ROMEO + JULIET EMI									
11	11	JEWEL PIECES OF YOU EASTWEST									
12	13	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL									
13	12	THE OFFSPRING IKNAY ON THE HOMBRE COLUMBIA									
14	11	SPIDERBAIT IVY & THE BIG APPLES POLYDOR									
15	14	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN/POLYDOR									
16	9	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC									
17	16	HUMAN NATURE TELLING EVERYBODY COLUMBIA									
18	RE	JEFF BUCKLEY GRACE COLUMBIA									
19	17	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN									
20	NEW	JOHN FOGERTY BLUE MOON SWAMP WEA									
1	1	AROUND THE WORLD DAFT PUNK VIRGIN									
2	4	COMING BACK DJ DADO TIME									
3	3	IT'S A REAL WORLD MOLELLA & PHIL JAY TIME									
4	6	UH LA LA LA ALEXIA DW/WHITLAND									
5	2	THE SIGN DATURA TIME									
6	5	WANNA B LIKE A MAN SIMONE JAY VIRGIN									
7	7	OBSESSION CHASE DEEP BLAZE/A&D									
8	10	LAURA NON C'E' NEK WEA									
9	NEW	SOMEBODY DOUBLE YOU HITLAND									
10	11	DAY BY DAY REGINA DO IT YOURSELF/NITELITE									
11	8	MY LOVE FOR YOU BLACKWOOD A&D									
12	14	DISCO FEVER CARL FEATURING MUSIC MIND DJ MOVEMENT									
13	16	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY									
14	13	FALLING IN & OUT OF LOVE BOB MARLEY DANCE FACTORY/EMI									
15	17	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI									
16	17	UN GIORNO COSI' 883 FRI/RTI									
17	NEW	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA									
18	20	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC									
19	9	SIMPLE THINGS ALEX PARTY UMM/FLYING									
20	RE	2 THE NIGHT LA FUERTEZZA MEET									
		ALBUMS									
1	1	LIGABUE SU E GIU' DA UN PALCO WEA									
2	2	CLAUDIO BAGLIONI ANIME IN GIOCO COLUMBIA									
3	3	PINO DANIELE DIMMI COSA SUCCEDDE SULLA TERRA CGD									
4	NEW	LITFIBA VIVA LITFIBA CGD									
5	5	JOVANOTTI LORENZO 1997—L'ALBERO MERCURY									
6	7	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL									
7	9	LITFIBA MONDI SOMMERSI EMI									
8	12	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC									
9	10	RICCARDO COCCIANTE INNAMORATO COLUMBIA									
10	17	NEK LEI GLI AMICI E TUTTO IL RESTO WEA									
11	14	ROSANA LUNAS ROTAS UNIVERSAL									
12	11	ROBERTO VECCHIONI EL BANDOLERO STANCO EMI									
13	13	SPICE GIRLS SPICE GIRLS VIRGIN									
14	4	EROS RAMAZZOTTI DOVE C'E' MUSICA DDD/BMG									
15	NEW	LA FUERTEZZA FIESTA FLAMENKA EMI									
16	NEW	CASINO ROYALE CRX BLACKOUT									
17	20	DEPECHE MODE ULTRA MUTE/BMG									
18	NEW	PAOLA TURCI OLTRE LE NUOVE WEA									
19	19	DAFT PUNK HOMEWORK VIRGIN									
20	15	U2 POP ISLAND									

HITS OF THE WORLD CONTINUED

EUROCHART		MUSIC & MEDIA		NEW ZEALAND (RIANZ)	
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MMMBOP HANSON MERCURY	1	NEW	MMMBOP HANSON MERCURY
2	2	(UN, DOS, TRES) MARIA RICKY MARTIN	2	1	CAN WE SWV JIVE/FESTIVAL
3	3	TRISTAR/COLUMBIA	3	2	IF TOMORROW NEVER COMES JOOSE WARNER
4	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	4	3	WANTED DEAD OR ALIVE 2PAC & SNOOP DOGGY DOGG MERCURY
5	10	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY	5	NEW	TO THE MOON AND BACK SAVAGE GARDEN WARNER
6	4	ECUADOR SASH! BYTÉ BLUE	6	5	ALONE BEE GEES POLYDOR
7	NEW	I BELIEVE I CAN FLY R. KELLY JIVE	7	7	LOVE IS ALL WE NEED MARY J. BLIGE MCA
8	7	ALANE WES SAINT GEORGE/SONY	8	6	FIRE WATER BURN BLOODHOUND GANG GEFENN/UNIVERSAL
9	NEW	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA	9	NEW	SWAY BIC RUNGA SONY
10	6	FREE ULTRA NATE A&M	10	4	SUGAR HONEY ICE TEA GOODFELLAZ A&M
		AROUND THE WORLD DAFT PUNK VIRGIN			ALBUMS
1	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	1	1	WU-TANG CLAN WU-TANG FOREVER LOUD/BMG
2	1	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	2	2	BEN HARPER THE WILL TO LIVE VIRGIN
3	4	SPICE GIRLS SPICE VIRGIN	3	7	SPICE GIRLS SPICE VIRGIN
4	NEW	FAITH NO MORE ALBUM OF THE YEAR SLASH/LONDON	4	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
5	NEW	HANSON MIDDLE OF NOWHERE MERCURY	5	5	SOUNDTRACK THE SAINT VIRGIN
6	6	TIC TAC TOE KLAPPE DIE 2TE RCA	6	8	U2 POP ISLAND
7	3	WU-TANG CLAN WU-TANG FOREVER LOUD/RCA	7	NEW	BEE GEES STILL WATERS POLYDOR
8	NEW	RADIOHEAD OK COMPUTER PARLOPHONE	8	4	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL
9	5	GARY BARLOW OPEN ROAD RCA	9	10	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
10	10	SARAH BRIGHTMAN/LSO TIMELESS EASTWEST	10	9	SOUNDTRACK ROMEO + JULIET EMI

MALAYSIA (RIM)		HONG KONG (IFPI Hong Kong Group)			
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	911 THE JOURNEY EMI	1	1	LEON LAI IF POLYGRAM
2	4	ZIA ZAIN PUNCAK KASIH BMG	2	4	FAYE WONG ZI BIAN CINEPOLY
3	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	3	3	NICHOLAS TSE MY ATTITUDE FITTO
4	8	VARIOUS ARTISTS MAX 2 SONY	4	3	PRISCILLA CHAN MUSICAL ENCOUNTERS WITH PRISCILLA AND THE PHILHARMONIC POLYGRAM
5	3	RAIHAN PUJI-PUJIAN WARNER	5	NEW	SOUNDTRACK HAPPY TOGETHER ROCK
6	NEW	GARY BARLOW OPEN ROAD BMG	6	NEW	JAN LAMB DI SHI GOU GE CINEPOLY
7	7	EMIL CHAU FRIEND ROCK	7	9	ANTHONY WONG PEOPLE MOUNTAIN PEOPLE SEA GO EAST
8	5	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	8	5	AMANDA LEE AMANDA DANCE EP GOLDEN PONY
9	6	XPDC BRUTAL LIFE	9	6	EKIN CHENG BIAN AI NI BMG
10	NEW	MICHAEL & VICTOR HAVING YOU BESIDE ME ROCK	10	RE	RONALD CHENG DEEPLY LOVE POLYGRAM

IRELAND (IRMA/Chart-Track)		BELGIUM (Promuvi)			
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	MMMBOP HANSON MERCURY	1	1	ECUADOR SASH! BYTÉ BLUE
2	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI COALITION	2	3	IK ZING DIT LIED VOOR JOU ALLEEN JANTJE SMIT MERCURY
3	3	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI	3	2	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA
4	5	PARANOID ANDROID RADIOHEAD PARLOPHONE	4	4	MAGIC FLIGHT 2 FABIOLA ANTLER-SUBWAY
5	8	I'LL BE THERE FOR YOU THE REMBRANDTS EASTWEST	5	5	FIRED UP! FUNKY GREEN DOGS TWISTED/UNIVERSAL
6	7	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI	6	NEW	MMMBOP HANSON MERCURY
7	4	YOU'RE NOT ALONE OLIVE RCA	7	7	LOVE SHINE A LIGHT KATRINA & THE WAVES WEA
8	NEW	ECUADOR SASH! MULTIPLY	8	6	A GOOD DAY NATURAL BORN DEEJAYS NAS/ANTLER-SUBWAY
9	9	BREAK MY STRIDE UNIQUE 2 DANCEPOOL/SONY	9	10	ALS DE DAG VAN TOEN MAMA'S JASJE VIRGIN
10	6	I BELIEVE I CAN FLY R. KELLY JIVE	10	RE	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
		ALBUMS			ALBUMS
1	1	ANDREA BOCELLI ROMANZA PHILIPS	1	1	SPICE GIRLS SPICE VIRGIN
2	5	SARAH BRIGHTMAN/LSO TIMELESS COALITION	2	3	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY
3	2	SOUNDTRACK ROMEO + JULIET EMI	3	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
4	4	SPICE GIRLS SPICE VIRGIN	4	4	ERA AMENO MERCURY
5	3	GARY BARLOW OPEN ROAD RCA	5	6	SUNNY SIDE UP CHASING THE SUN ARCADE
6	NEW	HANSON MIDDLE OF NOWHERE MERCURY	6	5	SOUNDTRACK ROMEO + JULIET EMI
7	9	NA CASADIGH ORO RTE	7	RE	HELMUT LOTTI GOES CLASSIC II BMG
8	NEW	VARIOUS ARTISTS SMASH HITS SUMMER '97 VIRGIN	8	10	TONI BRAXTON SECRETS ARISTA
9	7	JAMES GALWAY & PHIL COULTER LEGENDS RCA VICTOR	9	7	MYLENE FARMER LIVE À BERCY POLYDOR
10	RE	THE CORRS FORGIVEN, NOT FORGOTTEN LAVA/ATLANTIC	10	NEW	MONSERRAT CABALLE & FRIENDS FRIENDS FOR LIFE RCA VICTOR

AUSTRIA (Austrian IFPI/Austria Top 40)		SWITZERLAND (Media Control Switzerland)			
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BLOND RAINHARD FENDRICH BMG	1	7	MMMBOP HANSON MERCURY
2	3	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER	2	3	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN
3	2	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE	3	1	VIVO PER LEI—ICH LEBE FÜR SIE ANDREA BOCELLI & JUDY WEISS POLYGRAM
4	10	MMMBOP HANSON POLYGRAM	4	2	LONELY NANA POLYGRAM
5	4	ENGEL RAMMSTEIN POLYGRAM	5	6	MIDNIGHT IN CHELSEA JON BON JOVI POLYDOR
6	NEW	LONELY NANA POLYGRAM	6	4	I BELIEVE I CAN FLY R. KELLY JIVEMUSIKVERTRIEB
7	RE	GET READY TO BOUNCE BROOKLYN BOUNCE EMV	7	5	REMEMBER ME THE BLUE BOY MUSIKVERTRIEB
8	NEW	MIDNIGHT IN CHELSEA JON BON JOVI POLYGRAM	8	NEW	ECUADOR SASH! POLYDOR
9	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER	9	NEW	TIME IS TICKIN' AWAY "C-BLOCK" MUSIKVERTRIEB
10	6	DU LIEBST MICH NICHT SABRINA SETLUR SONY	10	9	DU LIEBST MICH NICHT SABRINA SETLUR SONY
		ALBUMS			ALBUMS
1	NEW	DIE SCHLUMPFER BALLA BALLA VOLUME 5 EMI	1	1	ANDREA BOCELLI ROMANZA POLYGRAM
2	4	'N SYNC 'N SYNC BMG	2	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
3	2	RAINHARD FENDRICH BLOND BMG	3	3	TIC TAC TOE KLAPPE DIE 2TE BMG
4	5	TIC TAC TOE KLAPPE DIE 2TE BMG	4	4	ANDREA BOCELLI BOCELLI POLYGRAM
5	1	ANDREA BOCELLI ROMANZA POLYGRAM	5	5	'N SYNC 'N SYNC BMG
6	6	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	6	NEW	HANSON MIDDLE OF NOWHERE MERCURY
7	NEW	HANSON MIDDLE OF NOWHERE MERCURY	7	8	MARTIN SCHENKEL THE SHELL EMI
8	7	NO MERCY MY PROMISE BMG	8	6	BEE GEES STILL WATERS POLYGRAM
9	3	NOCKALM QUINTETT DAS WUNDER VON PIRAUS KOCH	9	9	NANA NANA
10	NEW	FAITH NO MORE ALBUM OF THE YEAR POLYGRAM	10	10	GARY BARLOW OPEN ROAD

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SINGAPORE: The remix, songwriting, and production team Quadmix has become Warner/Chappell's first Southeast Asian dance signing. "Dance music is borderless," says Warner/Chappell Singapore publishing manager Liz Cheam, "and we think that Singapore dance tunes can cross into international markets." Cheam first heard of Quadmix, which consists of Paul T, Paul G, and Case, when the trio successfully produced two of Warner/Chappell writer Dick Lee's recent works, "Singapop" and "Redo Renew." Paul G and Paul T had earlier worked as remixers on U.S. radio, and Paul G had a hand in Bell Biv DeVoe's 1992 hit "Gangsta." More recently, Quadmix was involved in penning the title song for the hit Singapore film "Army Daze." "We've been working on dance since 1991," Paul T says, "and we have seen how other Asian dance acts from Japan and Thailand have crossed over. We are currently writing music for Taiwan and Hong Kong artists, but because dance is not language-driven, we hope that our music will travel further."



PHILIP CHEAM

ETHIOPIA: Like America's James Brown, popular singer Mahmoud Ahmed pulled himself up by his bootstraps, doing menial jobs like shoeshining, until his musical talent won through. One of the key modern Ethiopian music stylists, Ahmed is beginning to be known internationally as expatriate communities spread across Europe and the U.S., providing audiences for his work abroad. Now, 25 years after he recorded the first of dozens of albums, one of his 1980s cassette recordings, "Soul Of Addis," has been brought into the CD age with its international release by U.K.-based label Stern's Earthworks. Ahmed's expressive voice sits well, whether riding the funky bassline and punchy brass arrangement of "Abet" (Yes Please) or crooning on gentler songs like "Naflok" (Longing). The latter is one of his favored Ethiopian blues-styled *tizita* songs, of which he says in the sleeve notes: "When I perform a tizita song, I lose myself in it . . . it's my favorite soul music."

KWAKU

AUSTRALIA: Indie-pop darlings the Clouds are splitting up, and the group is playing nine farewell shows around the country through June. When the act made its debut eight years ago at Max's Petersham Inn in Sydney, the bill included the Go-Betweens, who were playing their final show. The Clouds' jingle-jangle pop melodies and upfront lyrics seemed to carry on the traditions of the older act. Based around singers/songwriters Jodi Phillips and Patricia Young, the Clouds built up a following through a series of strong albums on Red-eye/Polydor, including "Penny Century," "Octopus," "Thunderhead," and "Futura." The group toured frequently through the U.S. and Europe and was signed for North American release by Elektra. The support act on the group's final dates is a buddy from Los Angeles, Jason Falkner, formerly with Jellyfish and the Grays. He has just released his solo debut in this country, "Jason Falkner Presents Author Unknown" (Warner Music).



CHRISTIE ELIEZER

NORWAY: The electronic band Biosphere was to have performed Saturday (21) in possibly the most extreme setting in which any rock concert has ever been held. The band, led by composer and synthesizer player Geir Jenssen, celebrated the summer solstice with a concert at Longyearbyen, the northernmost inhabited spot on the globe, located high up in the Arctic Circle and just 900 kilometers from the North Pole. The town is a coal mining community of 1,200 residents in the land of the midnight sun, which at this time of the year means perfect 24-hour daylight. The band performed in a huge warehouse used to shelter mining equipment from the extreme weather. Locals were joined at the concert by Scandinavian TV and radio and an MTV crew. Longyearbyen is on the island of Spitzbergen, under Norwegian jurisdiction since 1920. Jenssen, who this month released his third Biosphere album, "Substrata" (All Saints Records), lives at Tromsø, the northernmost town in mainland Norway, surrounded by glaciers, mountains, and tundra. A superb skier and mountaineer who was also part of a Norwegian expedition to the Himalayas, he has refused recording-industry suggestions that he should move to the Norwegian capital of Oslo, claiming his music needs the inspiration of the untamed wilderness. His electronic ambient sound eerily reflects the vast unpeopled wastes of the Arctic, austere and elemental but possessed of a stark and desolate beauty. Jenssen also scored the Levi's "novelty waves" commercial and is much in demand for European movie scores. "I want to make music that has a beauty but carries a sting," he says.

NIGEL WILLIAMSON

SERBIA: The return of Disciplin A Kitschme (Global Music Pulse, Billboard, June 1, 1996) for dates here earlier this year caused a tremendous stir. Now based in London, the trio, led by bass player and Jimi Hendrix disciple Black Tooth, was founded as long ago as 1983 with a lineup consisting of Black Tooth (then known as Koja), a trumpeter, and two drummers. Releasing a total of seven albums, it became the biggest alternative group in the former Yugoslavia, before the civil war that broke up the country in 1991 also broke up the group, two of whose members were from Croatia and two from Serbia. Like so many other young people who did not want anything to do with the war, Black Tooth left the country and moved to England, where he re-formed the band with a New Zealand-born drummer called Beat and London-born singer Goffie Bebe. The new band's first album, "I Think I See Myself On CCTV" (Babaroga Records/Tom Tom Music), is an outlandish combination of drum'n'bass and heavy rock, with Black Tooth's thunderous basslines handling most of the melodies while Bebe uses her big voice to emote furiously if somewhat tunelessly. "Big ripper bass, four-stringed guitar/Sunny shiny voices, drumming like a czar," she yells on "U.S.P." The group's return to Serbia, where it played to crowds numbering in the thousands each night, united fans old and new and proved the band's biggest tour to date.

STAJIC ALEKSANDAR

EMI Canada Hopes Corporate Shuffle Will Favor Local Acts

BY LARRY LeBLANC

TORONTO—The shift of leadership at EMI Recorded Music's North American operations bodes well for EMI Music Canada, according to sources, who note that the label has drawn fire from industry observers here over the size of its domestic roster and its low rate of international success for those acts.

In late May, Ken Berry was named president of EMI Recorded Music, taking over responsibility for the company's North American operations from Charles Koppelman (Billboard, June 7).

Berry, one of Richard Branson's original partners in Virgin Records, joined EMI in 1992 when Thorn EMI purchased Virgin. Deane Cameron, president of EMI Music Canada, reports to Berry, who is expected by many here to be supportive of the global aims of EMI Music Canada's roster. Berry was unavailable for comment at press time.

Terry McBride, president of Vancouver-based Nettwerk Productions and manager of Sarah McLachlan and Moist, suggests that it was fortunate that Cameron didn't fold Virgin's Canadian operation into EMI's structure, as occurred in other territories. "That might have been the smartest thing Deane's done in the past four years," McBride says. "That's going to weigh well in his relationship with [Ken] Berry."

Asked why Virgin was kept separate in Canada, Cameron says, "They were an exciting, trim, and creative marketing and promotion team with a good track record and good culture."

Cameron cites years of restructuring EMI's American operations as the reason why many EMI Music

Canada acts with significant domestic sales, including the Rankin Family, Susan Aglukark, I Mother Earth, and Moist, have failed to crack the U.S. market.

"I would be lying if I said if we weren't wishing for successes outside Canada or that we'd like to get more [albums] released," says Cameron. "There were some records we had success with that I thought would have worked in the U.S. market, including I Mother Earth's second album ['Scenery & Fish']. We broke the act [in Canada], and [EMI in the U.S.] chose at some point to call it a day." According to SoundScan, the album sold 21,000 units in the U.S. It sold 230,000 units in Canada, according to Peter Diemer, VP of national promotion, EMI Music Canada.

Cameron argues that it's becoming increasingly difficult to make international advances with Canadian music without having significant American sales or chart success early on. "With North American product in [many foreign] markets, you now need American success first. We have to have success at home, then we have to have success in America, then the [international] media take a look at it."

In order to make a greater impact in the U.S. with his company's domestic roster, Cameron has developed a three-tier strategy that includes trying to get EMI Canada releases on EMI labels in the U.S.; securing releases on other American labels outside the EMI fold; and releasing albums via the New York-based Nettwerk Productions U.S.A., a label set up by McBride two years ago that is distributed by EMI Music Distribution.

"Deane's got some artists which fit on Nettwerk," says McBride, noting

that EMI Canada contributes an undisclosed amount to Nettwerk's operating costs in exchange for U.S. releases of key acts. "We try to release three artists a year we believe can benefit from being on Nettwerk. [This past year] we released [albums by] Sandbox and Econoline Crush, and we're about to release Dayna Manning."

Cameron says he will continue to explore multiple opportunities for releases in the U.S. "I can't expect Capitol to put out 12 of our artists or EMI to put out another 12 and Virgin to put out all six of Virgin Canada's roster," he says. Atlantic Records will release the Tea Party's "Transmission" album Aug. 19 in the U.S. (EMI will release it Tuesday [24] in Canada), and the Canadian platinum-selling album "Creature" by Moist was released by Arista Records June 3 in the U.S. According to Diemer, the album has sold 294,000 units to date in Canada.



CAMERON

McBride, Moist's manager, says that his decision to move the act's second U.S. album to Arista from EMI was difficult. "It was a political time bomb for Deane," he says. "Here he is trying to get his domestic roster released in America, and I took one of his better success stories and pulled it out of the [EMI] system. Davitt [Sigerson, EMI Records president U.S.] agreed to my request to let Moist walk to give them a shot elsewhere."

Jake Gold of the Management Trust in Toronto says that the Watch-

men signed with EMI Music Canada in May mostly because of a guaranteed U.S. release of its product on EMI's co-venture label, the Enclave. "They brought me the Enclave [release] with the record deal," he says. "We told EMI to get us a release in the U.S., and we'd do the deal."

Twenty-eight Canadian acts are signed to EMI's domestic division, including alternative-styled I Mother Earth, Moist, Tea Party, King Cobb Steelie, the Watchmen, Econoline Crush, 13 Engines, Dayna Manning, Booming Airplanes, Tariq, and Robert Priest; such easy-listening acts as Anne Murray, Rita MacNeil, Frank Mills, and John McDermott; adult contemporary acts the Rankin Family and Tom Cochrane; country-based Stompin' Tom Connors, Ron Hynes, and Kim Stockwood; and jazz pianist Renee Rosnes.

In comparison, Warner Music Canada has 20 Canadian acts signed directly, Sony Music Entertainment Canada has 18, Universal Music Canada has 12, and PolyGram Group Canada and BMG Music Canada each have 11.

EMI Music Canada also leads the way in distributing independent domestic labels in Canada. Among them are Alert (Holly Cole, the Breits), Aquarius (Bif Naked), Nettwerk Productions (Sarah McLachlan, Delerium), Beat Factory (Dream Warriors), and such specialty labels as Elephant (children's), Marquis Classics (classical), Sweet Grass (native music), and Sanctuary (new age).

Additionally, five acts—Pluto, Leahy, Lori Yates, Change Of Heart, and the New Meanies—are signed to EMI Music Canada's Virgin Music Canada division. Virgin licenses prod-

uct from London, Ontario-based Plus 8 Records.

"With that size of roster, there's going to have to be a bloodbath [at EMI Music Canada]," predicts a label executive at a competing major label here. "There's no way they can sustain that amount of activity without success outside Canada."

Cameron, who oversaw A&R at the company from 1978 until he took over as president in 1988, argues that Canadian industry observers underestimate his company.

"Those [critical] comments come from people who have no idea of our [domestic sales] numbers and don't know the financial make-up of the company," he says. "Last year [would have been] a humbling year if we didn't have Canadian music, which represented over \$20 million in billings. We also broke I Mother Earth, got Moist over a sophomore jinx, and did more catalog business with our Canadian roster than any other label [in Canada]. This is a Canadian record company that's making Canadian music work."

Cameron adds that according to the company's results for the year ending March 31, "13 of our top 50 catalog sellers, in all price ranges and distributed labels, were Canadian. This included [albums] by Sarah McLachlan, John McDermott, Moist, the Rankin Family, Anne Murray, and Stompin' Tom Connors."

Says McBride, "To my knowledge [EMI Music Canada] had a terrible year last year, and if it wasn't for their domestic roster, it would have been a lot worse."

Bruce Allen, manager of Murray and Stockwood, argues that EMI Canada's roster is diversified. "There are a lot of acts, but it's a tiered roster," he says. "I don't believe that every act is signed for the same reason. Deane also signs acts for domestic potential."

Chip Sutherland of Pier 21, which manages the Rankin Family, agrees. "Deane's a target [for industry criticism] but a lot of [his signings] are cost-effective. I wouldn't say [there will be] a bloodbath, but he's certainly going to have to be careful about signings. He can't keep signing at the rate he's signing."

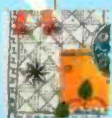
According to Cameron, however, 1997 will turn out to be another strong year for domestic music at EMI Music Canada, with albums from the Tea Party, Priest, Connors, Tariq, and Booming Airplanes due this month; Cochrane and Rosnes in July; 13 Engines, McDermott, and Smooth in August; and Murray and Sandbox in September. As well, Yates will release her sophomore Virgin album in late July.

"We have a very full year," says Cameron. "We've got a lot of [Canadian] records. Too many? What's too many? If they all break, [industry people] will say we're geniuses. If they don't, they'll say we had too many releases. Albums by John McDermott, Rita MacNeil, Anne Murray, Tom Cochrane, and the Rankin Family will all probably go platinum [100,000 units], and the Tea Party album will likely go multiplatinum. Even if [these albums] don't see the light of day outside Canada, we're talking a million units [domestically]."

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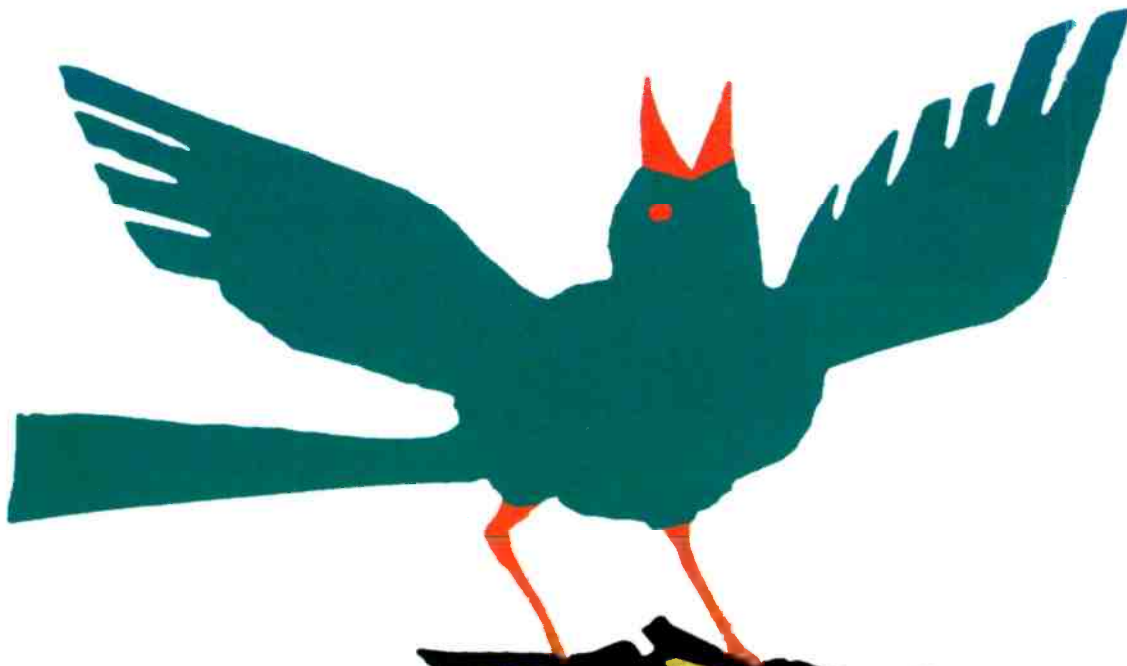
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O

nce found in miniscule bins marked "Ethnic" or "International" at the back of the record store, the music of other cultures is now widely available on domestic labels under the "World Music" banner. Traditional music from around the globe, as heard in early-'70s high school libraries via the Nonesuch Explorer series, introduced strange sounds to many ears (such as those of former Talking Head David Byrne, who went on to form his own world music imprint, Luaka Bop). The exoticism of such music is tempered by the proven cliché of a world growing smaller every day thanks to modern technology. David Bither, senior VP of Nonesuch, home to the Gipsy Kings and Cesaria Evora, remarks, "The producers of our original Explorer titles described to me how little impact Western music had on the people they were recording. Today, you can hear almost anything nearly anywhere."

In light of pop music's ubiquity, how does one define world music? Does pure world music still exist? Is there still an audience for it? Certainly, record buyers have gravitated to various permutations of a global sound, as East-meets-West collaborations appear on concert stages, in film soundtracks and on the front browsers of major retailers. Do these hybrid projects, those in which musicians from disparate musical cultures collaborate with Western players, strengthen the stock of world music or dilute it, creating a bland Esperanto of high-tech ear candy?

IN OUR BACKYARD

Dancing Cat artist Bob Brozman regularly performs in many idioms with

an international cast of players, from Hawaiian to delta blues to gypsy music. In his view, "There's a lot of fusion going on, and a lot of destruction of regional style, too. I play the music that is the accidental result of colonial exploitation. My favorite music is made by non-Western people playing Western instruments, often playing their own music. I'm the second-to-last Hawaiian acoustic steel-guitar player, having revived that tradition mostly on my own." Brozman's most recent album, titled "Kika Kila Meets Ki Ho'alu," is a duet with Ledward Laapana. This summer, he is in Athens "recording a fusion project: Greek trance and trip-hop with slide guitar and Greek instruments."

With the express intent of conserving Hawaiian slack-key guitar, a world music tradition found within the U.S., multiplatinum pianist George Winston formed Dancing Cat. He wonders, "Who was the first World musician? Was it Debussy? Was it Bartok? John Fahey? Somebody is inspired and influenced by music other than what they grew up with. What I grew up with in Montana didn't say everything that I wanted it to say, and I found what I needed in Hawaiian guitar music. It was influenced by American music—hot jazz like Louis Armstrong or Bix Beiderbeck—more than anything else, yet [at retail] it

gets placed in World Music bins, and I think that's how it should be. It's 95% pure Hawaiian, yet influences come from other places—Spain, Germany. But, outside of Hawaii, [slack key is] still the least-known of the world's great guitar traditions."

Echoing Winston's sentiments, Wendy Newton, president of Xenophile, a division of Green Linnet since 1992, believes, "There are nations—a Cajun nation, an African-American nation—within the United States that are creating world music. But if someone can come up with an airtight definition, it won't be fun anymore. What will we have to argue about at parties?"

Newton prizes the "visceral, rather than intellectual experience" embodied by Xenophile act Tarika, whose compulsive dance grooves emanate from Madagascar; by the award-winning Cuban band Conjunto Céspedes; and as found on the Klezmatics' new album, "Possessed."

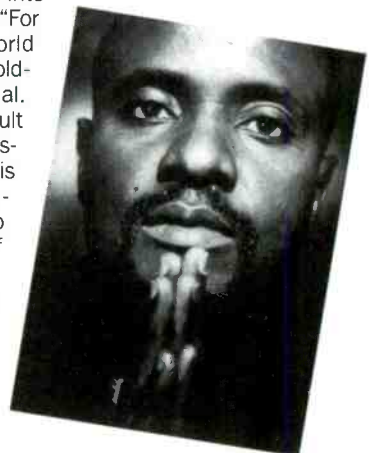
For some executives, an involvement with world music requires a redefinition of their own company's A&R philosophy. Peter Gelb, president of Sony Classical, is intent on injecting new life into classical repertoire. "For classical music, world music represents a goldmine of source material. What with the difficult condition that the classical record industry is in, re-recording standard repertoire is no longer a viable way of creating new releases. "We're stretching the boundaries of classical music, but in a way that's in keeping with the history of the music. Ethnic music, folk music from different regions of Europe, was the inspiration and source material for some of the greatest classical composers."

Much of Gelb's current enthusiasm is directed toward the July 1 release of *Majoun*, the Sony debut from the duo comprised of Persian classical vocalist Sussan Deyhim and composer/keyboardist Richard Horowitz. Both explore the uncharted isthmus bridging new music and African and Middle Eastern music. Gelb adds, "They're the classical equivalents of singer-songwriters in pop. That's what we need."

FOREIGN FUSION

"Fusions allow many, many more people to have access to this music. I take umbrage when Triloka or others are attacked for having fused world music with some other genre," says Worldly/Triloka label president Mitchell Markus. "Senegal's Ismael Lo came up with a hybrid, *Jammu Africa*, which absolutely expresses who he is. Real artists are not just trying to make a dance hit to turn a buck. 'Shiva Station,' Jai Uttal's new album, is due out this August and is an emblem of what world music fusions can and should be."

Randall Grass, general manager of Shanachie Entertainment, notes, "The Tahitian Choir, which did well



Ismael Lo

WORLD MUSIC

THE BILLBOARD SPOTLIGHT

WHAT IN THE WORLD IS IT?

BY RICHARD HENDERSON
The Universal Language Crosses And Even
Blurs Borders Of Genre Or Geography



ry." His world music imprint, World Class, has been in existence for three years, and Hill has no qualms about the notion of hybridized world music. "We've been doing that from the beginning on our label," he says. "They called it new age, but we've always been involved with fusions involving world music. We had two criteria for our world music label: one, that the music should represent an established, identifiable world music style [as is the case with Gino D'Auri's 'Flamenco: Passion & Soul'] and two, that it represent a progressive project within that tradition [a reference to the collaboration of cellist David Darling on the D'Auri project].

"Even before new age was identified as such," Hill continues, "it was an inherently cross-cultural music; Indian music was definitely a component, as were other contemplative musics from around the globe. Until the avant-garde in the '20s and '30s formalized the idea of constantly breaking with it, tradition was all you had. People find it stabilizing, psychologically, to involve themselves with a music that has traditions and standards."

MONDO MARKETING

Music Of The World president and producer Bob Hadad and Xenophile's Newton credit bounce-back cards placed within CDs as an invaluable research tool. Hadad says, "Our bounce-back cards included in each disc show that the buyers of purer ethnic music tend to be well-educated, well-travelled, 25 and over—often between 35 and 60 years old—and might speak several languages. Attempts at fusion appeal to a younger, more hit-driven consumer, someone who is more likely to make an impulse buy." Xenophile has compiled a list of more than 100,000 names through postal response, all of whom have bought CDs or are actively curious about the product.

With the latter in mind, Caroline Records, which is the U.S. licensee for Peter Gabriel's pathbreaking Real World label, has planned an extensive point-of-sale campaign for this summer to introduce new listeners to its impressive catalog. Caroline's Matt Voss says the specific point-of-sale material designed to highlight 25 Real World titles will include a banner carrying the Real World color bar logo and a map of the world with various artists' native countries highlighted. ■



Gino D'Auri

WHAT IN THE WORLD

Continued from page 51

for both our label and for Triloka, appealed to the new-age audience. Something that's not too edgy, raw or aggressive can be marketed utilizing those channels dedicated to the new-age listener." As for the labeling of music, he adds, "There is no meaningful definition for world music, other than: anything outside of Western pop music. It may be fused with our pop music to some degree, but some quotient of non-Western tradition is paramount within the music."

As to Shanachie's range in both traditional and fusion areas, Grass notes, "Recently, we sent Rick Heizman to Burma to record what will become a five-CD set. The first title, 'White Elephants And Golden Ducks: The Music Of Burma,' has just been released. On the non-traditional side, we've scheduled a solo album from Yousou N'Dour's Senegalese guitarist, Jimi Mbaye, who sings in Wolof, French and English. Much of it is the work of a singer-songwriter who is drawing on other traditions along with his own, including Western pop."

As president, producer and art director of the Hearts Of Space label, born of the syndicated public-radio program, Stephen Hill expresses no doubt that we're "in the midst of an era of the most rampant musical fusions ever seen in music histo-

PASSAGE TO INDIA

The Indian Classical Tradition Continues To Transport Listeners

BY BRADLEY BAMBARGER

It was one of the first forms of world music to break through to a mass audience some three decades ago, but the Indian classical tradition seems poised to have its biggest impact yet. More labels than ever are recording Indian classical music, and the grand masters and their musical progeny are filling the record bins with traditional and crossover sounds. Since this Aug. 15 marks the 50th anniversary of Indian independence, there promises to be several special concerts and album releases to celebrate the year. And harking back to the spirit of the '60s, young rock bands like Cornerstone and Kula Shaker are spicing their music with the flavors of India.

It was in 1955 that world-renowned classical violinist and intrepid music lover Yehudi Menuhin helped introduce Indian classical music to the West by inviting sarod virtuoso Ali Akbar Khan to tour with him in England and America. Khan was the first Indian musician to appear on U.S. television, and while in New York, he recorded the first long-playing album of Indian classical music: "Music Of India: Morning And Evening Ragas," released by Angel Records. Following that high-toned introduction, Indian classical music made an imprint on the rock 'n' roll generation in the mid-'60s, as George Harrison became enamored of the sitar and its greatest master, Ravi Shankar. Harrison incorporated the sitar's ringing timbre in such Beatles songs as "Within You Without You," and Indian trappings soon became all the rage. Shankar not only became a musical guru to Harrison but the most famous exemplar of the Indian classical art, playing to more than 50,000 rock fans at 1967's Monterey Pop Festival.

Living Legends

Since those pioneering days, the 77-year-old Shankar and 75-year-old Khan have tirelessly pursued their roles as esteemed ambassadors to Indian classical culture and invaluable godfathers to the ever-burgeoning world music movement. Khan has played thousands of concerts and recorded scores of albums over the years; he even set up a record label and a school in California to pass on the Indian tradition. An enthusiastic collaborator, Shankar has played in concert and on record with Western musicians from Harrison and Menuhin to Philip Glass and the London

Symphony Orchestra, as well as given sitar recitals in the world's most prestigious venues. Decades ago, Shankar and Khan even teamed for a string of acclaimed performances and live albums for such labels as Apple, Angel and Fantasy.

Over the past few years, Khan has released a series of excellent new



Ravi Shankar

albums and reissues on his Alam Madina Music Productions label (distributed by Allegro in North America). One of the best is the Grammy-nominated two-CD set "Then & Now" from 1995. The "now" portion features an involving concert set from 1994; the "then" disc comprises the 1955 recording originally released by Angel, remastered to great effect. The AMMP catalog also includes the sublime Ganges Delta blues of the two-disc "Alap," as well as the first four rereleases in Khan's vintage Signature Series. In the early '90s, Triloka issued Khan's "Journey" and "Garden Of Dreams," two hit albums of raga tunes tinted by Western harmonies; and last year, the label distributed AMMP's release of "Legacy," Khan's recording of age-old songs with popular Indian vocalist Asha Bhosle. More albums are in the AMMP pipeline, and Khan is scheduled to perform in August at the United Nations as part of the festivities marking Indian independence.

In 1995, Dark Horse/Angel released "In Celebration," an impressive four-disc boxed set that drew from a half-dozen labels to survey Shankar's career as sitar virtuoso, composer and leader in East-meets-West collaboration. Both the boxed

set and a highlights disc were best sellers, helping set the stage for one of Shankar's most ambitious projects ever: "Chants Of India." Released in May by Dark Horse/Angel, the album features Shankar's harmonious reanimation of ancient Indian mantras and was produced by his longtime friend Harrison. Shankar is scheduled to play a September concert at Carnegie Hall that should feature material from "Chants Of India."

The Next Generation

The prodigal, open-minded pursuits of Shankar and Khan blazed trails for a younger generation of Indian classical stars, including the late sitarist Nikhil Banerjee, sarod master Amjad Ali Khan, the virtuoso violinist brothers L. Subramaniam and L. Shankar, mohan vina player V.M. Bhatt, mandolinist U. Srinivas, vocalist Lakshmi Shankar and ubiquitous percussionist Zakir Hussain, to name just a few.

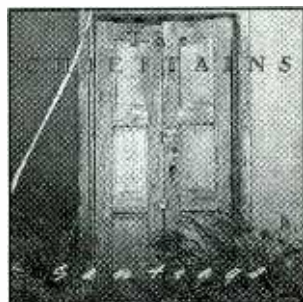
The depth of the art and its high profile among world musics have led a number of record companies to document both the Hindustani tradition of North India (Ravi Shankar, Ali Akbar Khan, Bhatt, for example) and the Carnatic style of the South (Subramaniam, Srinivas). The French Ocora imprint, England's Nimbus and Hussain's San Anselmo, Calif.-based Moment! Records are among the best and most prolific labels for recording Indian classical music in both instrumental and vocal varieties.

And several companies not only document traditional Indian classical sounds but exploit the music's rare capacity for effective fusion with other forms. The Santa Barbara, Calif.-based Water Lily Acoustics is an audiophile company devoted to the art of Bhatt, a former student of Ravi Shankar. Bhatt has recorded two albums of classical ragas for Water Lily (playing the mohan vina, his sitar/slide-guitar hybrid) but has become renowned for his genre-bending collaborations with the likes of dobro player Jerry Douglas, banjo ace Bela Fleck and guitarist extraordinaire Ry Cooder. Bhatt's mellifluous album with Cooder, "A Meeting By The River," garnered a Grammy in 1993. His latest album, "Saltanah," is a spirited Indo-Arabic pairing with oud/violin virtuoso Simon Shaheen.

For Real World, former child prodigy Srinivas has recorded both the deeply transcendental, traditional album

Continued on page 54

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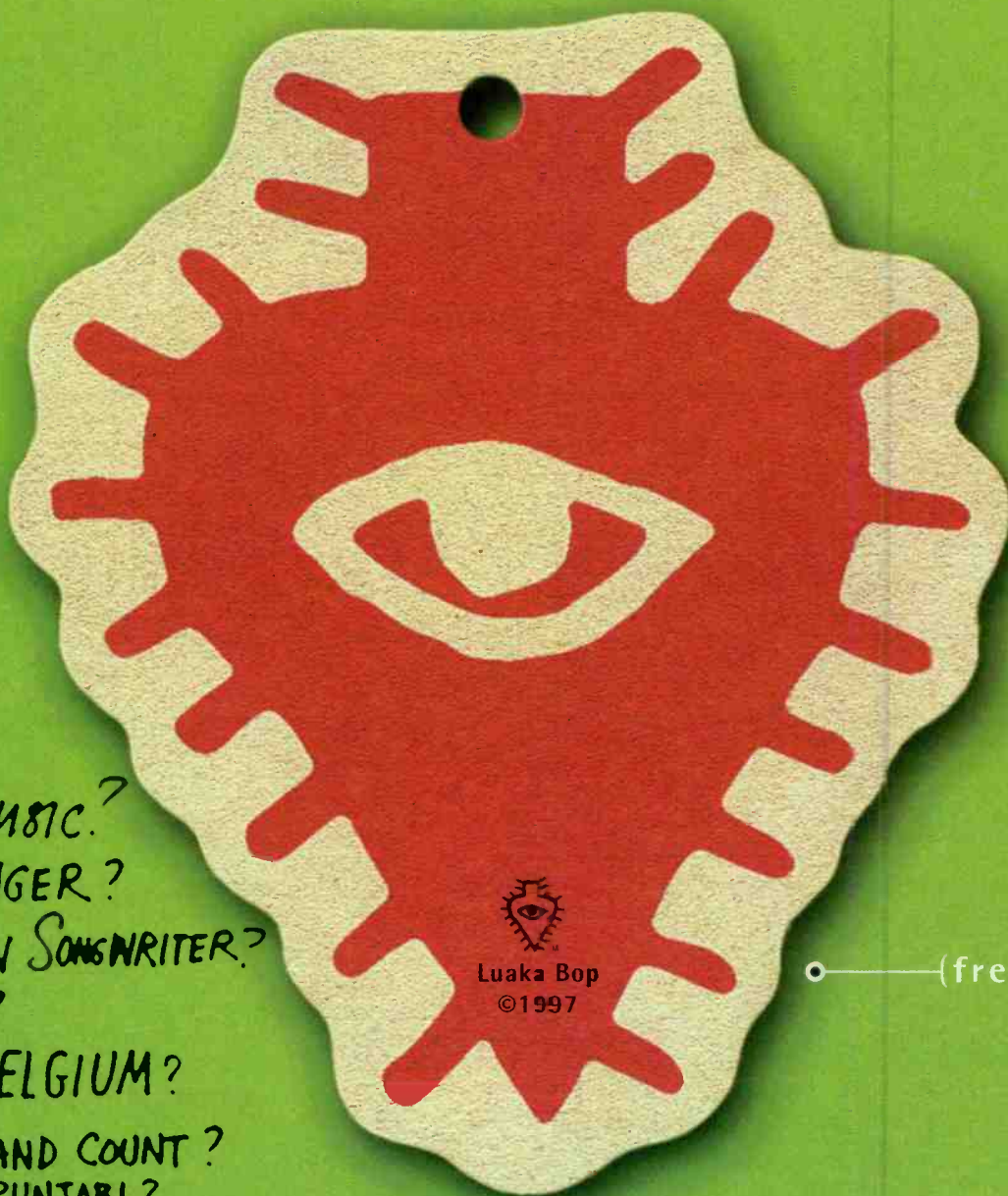
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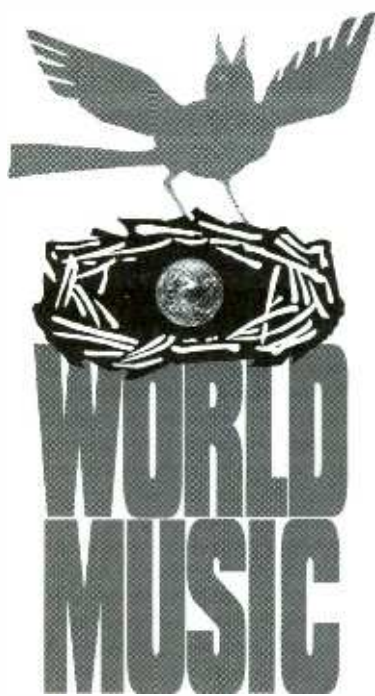
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ZAP MAMA: 46486
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PASSAGE TO INDIA
Continued from page 52

"Rama Sreerama" and the powerfully ambient "Dream" with guitarist/producer Michael Brook, known for his work with Pakistani vocal star Nusrat Fateh Ali Khan. For ECM, L. Shankar has cut several exciting albums of ragas as well as more unclassifiable discs, such as "Vision" with Nor-



Ali Akbar Khan

wegian jazz saxophonist Jan Garbarek. As a veteran of both Peter Gabriel's band and the Indo-jazz supergroup Shakti with guitarist John McLaughlin and Hussain, L. Shankar is no stranger to cross-cultural experimentation. And it runs in the family: One of the most highly regarded of all younger Indian musicians, Shankar's brother Subramaniam has recorded classical recitals for Wergo/Spectrum, Nimbus and Ocora, and he has contributed his art to the scores of such films as "Mississippi Masala," "Salaam Bombay" and "Little Buddha." Subramaniam recently released, via the German New Earth label, the album "Beyond," which intertwines in its title work elements of Indian melody and Western harmony to sonful effect.

In The Moment

For more than a decade, the New York-based World Music Institute has championed various global styles, putting on concerts, producing radio programs and selling albums via its extensive mail-order catalog. According to WMI associate director Isabel Soffer, Indian classical music has been among the organization's most consistently popular offerings.

"People don't just idly listen to Indian classical music," she says. "They really get into it."

As part of its Masters Of Indian Music series, WMI sold out a May program of sitarist Krishna Bhatt and Hussain in New York's Symphony Space. On Sept. 13 at Carnegie Hall, WMI is producing a Music Festival Of India to mark India's 50th anniversary. The concert is scheduled to feature such artists as Hussain, Amjad Ali Khan, master sitarist Vilayat Khan and vocalist Bhimsen Joshi, among others. In addition to the previously mentioned purveyors, the WMI catalog carries discs from such outlets as Navras, JVC, Biswas, India Archive, Raga and Music Of The World. New recordings are expected soon from Ocora (former Ali Akbar Khan student Satya Dev Pawar on violin) and Real World (brotherly sarod/sitar duo K. Sridhar and K. Shivakumar). Soffer gives high marks to the recent Magnasound/OMI album "Lajo Lajo" by sitarist/vocalist Shujaat Khan and reserves special praise for most everything from the Moment! label.

Established six years ago by Hussain and recording engineer Rom Ghoshal, Moment! has released nearly 20 albums featuring instrumental and vocal artists of both the Hindustani and Carnatic traditions. With evocative cover art, expert liner notes and audiophile sound quality, the discs are ideal for the aficionado and novice alike. The company is distributed by Koch International in the U.S. and various other firms in Europe and Asia, including Media 7 in France and Shun Cheong Records in Hong Kong. Moment! also supplies its offerings to the Rhythm House retail shop in Bombay, India. Gems of the Moment! catalog include Ravi Shankar's two-disc "Concert For Peace," a classical sitar recital recorded in 1993 at London's Royal Albert Hall; "The Best Of Shakti," an electrifying compilation culled from the group's mid-'70s recordings for Columbia; and wonderful recital discs from Amjad Ali Khan and violinist V.G. Jog. Moment! also has several vocal discs and two albums by Hussain's Rhythm Experience ensemble.

A touring artist since age 12, the 46-year-old Hussain is the tabla player of choice for nearly every master Indian musician in concert and in the studio, as well as a productive collaborator in various jazz-fusion and world-beat projects (including the Grammy-winning Planet Drum partnership with Grateful Dead drummer Mickey Hart). The impetus for founding Moment! was to document Indian music in its element and keep those documents true to the artists' intentions, Hussain says: "The best form of presenting Indian classical music is live performance. So we wanted to capture these 'moments' on stage and have a place where the artists themselves could decide how the documents are put to the public. Moment! is a musicians' label."

The Moment! approach seems to have resonated with a public eager for a bigger window on the world. Hussain says sales have grown, and interest from such far-flung locales as China and Israel has come from wholesalers eager to distribute the label. But even with his success as a musician and entrepreneur, Hussain keeps in mind who started it all: "We all know it was Ali Akbar Khan and Ravi Shankar who laid the path." ■

World Music's Global Pulse

LONDON—The WOMEX trade fair, a MIDEM for world music, is due to be staged for the third time this autumn after a one-year hiatus. The industry event was started by the Berlin record company Piranha, and WOMEX director Ben Mandelson sees the event's role as providing a networking opportunity for professionals in the fields of world, roots, traditional, ethnic and new music of the widest possible definition.

"A WOMEX participant could be anyone from a film producer looking for new soundtrack sources to a development aid economist trying to find European connections," says Mandelson, a musician (3 Mustaphas 3), producer and musicologist. WOMEX 96 in Copenhagen was cancelled due to "deficiencies in local funding, facilities and venues," organizers say. For this year's event in October, WOMEX is moving south to the French Mediterranean port of Marseilles. WOMEX works with local partners, usually concert promoters, who handle site production while its headquarters in Berlin creates the package of showcases, conferences, sales facilities and international public relations.

In Marseilles, the local partner will be MEDINMAN, an umbrella arts association, while the concert program will be integrated into the Fiesta Des Suds, an annual Mediterranean music and arts festival. More than 125 artists have applied for showcase slots or have been invited to appear. The event will take place in the Palais du Pharo, a 19th-century Napoleonic palace overlooking the city's old port, while concerts will take place in a large converted factory linked by shuttle buses. WOMEX is keen to attract more participants from among African music professionals, journalists and retailers and will provide special places for all three groups to network. Mandelson is optimistic about WOMEX 97 and believes last year's cancellation merely confirmed WOMEX's uncompromising commitment to putting on a quality event. "In a way, the '96 cancellation was a benefit," says Mandelson, "because it means people are hungry for this year's WOMEX."

—PHILLIP SWEENEY

HAMBURG—Sattva Music in the Bavarian town of Fischbachau is celebrating its 10th anniversary this year. It marks a decade of combining elements, images and traditions of ancient cultures, such as those of Eastern religions or Native American ceremonies, and combining them with contemporary sounds to create fantastic world music or ethnopop. Says



Djanka and Sekou "Bembeya" Diabeté

label founder Oliver Shanti, "I do not think much about the category into which our music fits. Perhaps the right term has not even been thought up yet." As musically diverse as the individual Sattva releases are, they do share common ground with distinctively colorful covers. Artists released through the label include Gandalf, Rick Wakeman, Jerry Alfred and, of course, Oliver Shanti & Friends. The last two Shanti & Friends albums, "Well Balanced" and "Tai Chi Too," sold more than 300,000 copies alone, the company reports. The motto "World Music can be bigger than a niche" appears on the Sattva Music 10th anniversary sampler, which was distributed this year at MIDEM in Cannes. Sattva itself is responsible for all aspects of its releases, from recording at its own studio through cover design, marketing concepts and distribution. Everything is handled by the company's staff of nearly 20 employees. Among new releases from Sattva Music this year are "Visions Of Paradise" from Rick Wakeman, "Gates To Secret Realities" from Gandalf and "Karmapa: Secrets Of The Crystal Mountain" produced by Shanti.—WOLFGANG SPAHR

AMSTERDAM—The catalog of the Dutch-based West African speciality label Dakar Sound is now being licensed worldwide via a new three-year deal with Arcade's CNR Music. Encountering this repertoire is like making an important archaeological discovery, says label founder Ted Jaspers. "In Europe, we're brought up with the idea to protect our own cul-



Oliver Shanti & Friends

ture," says Jaspers. "In Africa, everything old is thrown away. The idea behind my label is to protect all

the musical treasures of the past and pass them on to a new generation." Dakar Sound's main focus so far has been to re-release "music never meant for Western ears and nowadays hard to find, even in Senegal," says Jaspers. Key reissues from Dakar Sound are from legendary West African bands such as Etoile 2000 and Number One, featuring the late great Pape Seck, widely regarded as one of the originators of the Mbalax

style as made famous by Youssou N' Dour. The label's best-known compilation album, however, is the critically acclaimed double album "100% Pure: Double Concentré," featuring Etoile 2000, Starband and Orchestre Baobab. Dakar Sound also puts out its own productions, such as Mali's Alou Fané's "Kamalan N'Goni—Dozon N'Goni" album and "Diamond Fingers" by Guinean guitarist Sekou "Bembeya" Diabeté, who has been dubbed the Eric Clapton of Africa. Diabeté (formerly of Bembeya-Jazz National) has now teamed up with his wife Djanka for the excellent album "Samba Gaye," a tribute to their rich benefactor by that name.

—ROBERT TILLI

PARIS—Signed to the Paris-based Lusafrika label, Cape Verde's Cesaria Evora is one of the top French success stories of the world music genre. While she remains faithful to her native traditional music, Evora's bluesy songs, known as "momas," have crossed world music boundaries to reach a mainstream audience. Her fourth album, 1993's "Miss Perfumado," was distributed by BMG and sold more than 200,000 copies worldwide. Her 1995 release, "Cesaria," has been certified gold in France, with sales of more than 25,000, and was released in more than 20 countries, including the U.S., where 150,000 copies were sold. Her latest album, "Cabo Verde," released in March, is already reaching sales of 50,000 units in France. Her fans call her the "barefoot diva" or by her nickname, "Cize," and she is not the usual chart-topper. Born in 1941 in Mindelo

and once considered one of the most beautiful young women on her island home, Evoria never managed to have a singing career but did develop strong drinking and smoking habits. Her life changed in 1988, when José da Silva, a Frenchman with Cape Verdian origins, offered to bring her to Paris to record. Now a sober grandmother, Evoria often has been compared to Billie Holiday and Bessie Smith and has toured the world. "Cabo Verde," which also is distributed by BMG, is perhaps her best album to date, offering a 14-track journey through Cape Verde's various styles of music. —CÉCILE TESSEYRE

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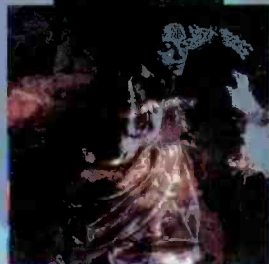


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WORLD MUSIC

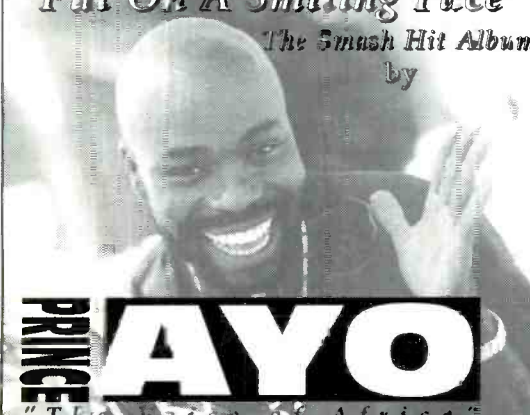
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The world-music genre has grown considerably since the heyday of Paul Simon's "Graceland" album, but without the star power of a Gipsy Kings or Chieftains, it has been a challenge to market the music of myriad cultures to mainstream audiences weaned on pop and rock. Commercial radio and TV don't play the music, and the press generally ignores it.

Labels are teaming up with consumer-products companies and with specialized marketing firms to reach the kind of customer who is receptive to this music.

Sales in the category are still relatively low. For the week that ended May 11, according to SoundScan, the No. 1 and No. 2 world titles were the atypical Irish folkdancing hits, "Riverdance" by Bill Whelan (Celtic Heartbeat) and "Michael Flatley's Lord Of The Dance" by Ronan Hardiman (Philips), which sold 6,774 and 4,937 units, respectively. The albums below those two had much smaller numbers. The No. 3 title was Cesaria Evora's "Cabo Verde" (Nonesuch), which sold 1,838 units. After that came the Rainforest Foundation album "Carnival" (RCA Victor), at 1,824 units; and No. 5 was Ravi Shankar's "Chants Of India" (Angel) at 1,765 units.

Nevertheless, retailers—especially those with stores in sophisticated urban centers or in areas with a large influx of tourists—say the genre is on the upswing and are increasing the amount of shelf space for it.

Collaborations between artists like Eddie Vedder of Pearl Jam and Pakistan's Nusrat Fateh Ali Khan have helped spread the gospel of non-Western music to pop and rock audiences.

GLOBAL GROWTH

Dave Levesque, senior music buyer for Troy, Michigan-based Harmony House, says, "[World music] has been growing steadily over the last 10 years or so. It seems that American audiences are opening up more to some of these exotic sounds."

And Eden Henkin, music merchandiser at Borders Books & Music, adds, "As the population base ages, people look to expand their horizons, and world is a viable way to do that."

Mark Woodard, Latin-music buyer for Spec's Music, says world music is popular in his stores because of the large number of foreign tourists who pass through southern Florida. In those Spec's locations where the tourist traffic is greatest, the retailer has increased the square footage allotted to world, says Woodard.

Levesque says the average Harmony House has three bins, each with 300-400 titles, dedicated to

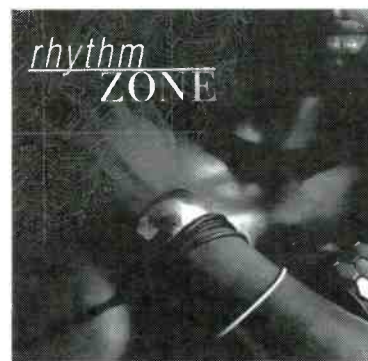
world music.

Lisa Goren, manager of HMV in Cambridge, Mass., says the store has displayed world albums on the main floor and played them on the in-store systems in the areas where rock is sold. Displays of world music are highlighted near the store entrance, and Goren says she sees that the staff is knowledgeable about the music.

Public broadcasting, especially National Public Radio, has been most effective in promoting the music, most retailers say. "That's where you hear most of it. They do a great job," Goren says.

LABEL SUPPORT

Merchants note that, when the labels back their world releases with aggressive retail marketing programs that include listening stations and prominent displays, they see resultant



Brazilian album "Various Dance Bahia." At each store where EO'TCHAN played, 150 units of the album were placed on endcaps that are ordinarily dedicated to pop music.

At HMV, when Cesaria Evora's label, Nonesuch, put the album on listening posts in the store's rock section, it "almost sold as many as Aerosmith did" in the first week that band's new album was out, says Goren.

Rick Rieger, VP of sales for BMG Classics, whose RCA Victor label records the Chieftains, James Galway and Cirque Du Soleil, says of listening stations, "Certainly we want people to be exposed to it, and that's the easiest way."

BMG is starting a World Traveler Program in July, in which 12 titles will be selected for price, positioning and advertising with accounts. "There'll be real focus behind it," says Rieger. "TV and radio are pretty nonexistent. We totally rely on in-store play and print."

CALLING IN SPECIALISTS

RCA Victor also uses specialized marketing companies like Intercultural Niche Strategies, which Rieger says is good at finding the target audience for particular titles and tailoring marketing programs to them. "They reach that Irish or Russian consumer who doesn't go into record stores," he says. "We're doing a better job of reaching the culture where people came from."

Another major label, Sony Classical, has begun to branch out into world music with titles like the North African/Middle Eastern "Majoun," which features Richard Horowitz and Sussan Deyhim—"stretching the bounds of what a classical company could release," says Alex Miller, VP of marketing.

He adds, "We're trying to get the music played as much as possible." Toward that end, he is emphasizing in-store play and sampler giveaways. Tracks are placed on samplers that are given as premiums to subscribers of magazines. "We find a mailing of that type is really great for records that are discovery records, that are niche-oriented," says Miller. "It hits people who are active consumers."

Miller also mentions a new company, Cafe Music Network, that promotes music to coffee houses for in-store play. There will be a "takeaway card" at the counter that informs customers what they are listening to.

Efforts like the coffee-house promotion are known as "lifestyle marketing." Some music merchants are able to exploit this trend on their own turf.

Because Borders, for instance, is primarily a bookseller, merchandisers see unique cross-promotional opportunities for world music. In the travel book section, customers are directed to the world bins in the music department. ■

Ruling The World Charts

The recaps from Top World Music Albums, including label and artist categories, reflect sales from the start of the chart year, which began with the Dec. 7, 1996, Billboard, through the May 31 Issue.

The Top World Catalog recap starts with the week of Jan. 18, when Billboard revised its catalog criteria. "Best Of The Gipsy Kings" appears on both the catalog and current recaps by virtue of units sold before the catalog revision.

Rankings for these lists are determined by accumulated SoundScan totals for each week a title appeared on the applicable 15-position chart, including unpublished weeks.

(prepared by chart manager Anthony Colombo with assistance from Michael Cusson)



Bill Whelan

Top World Music Artists

Pos. ARTIST (No. Of Charted Albums) Label

- 1 BILL WHELAN (1) Celtic Heartbeat
- 2 GIPSY KINGS (2) Nonesuch
- 3 RONAN HARDIMAN (1) Philips
- 4 THE CHIEFTAINS (2) RCA Victor
- 5 CESARIA EVORA (2) Nonesuch
- 6 DEAD CAN DANCE (1) 4AD
- 7 CLANNAD (1) RCA
- 8 LOREENA MCKENITT (1) Warner Bros.
- 9 JAMES GALWAY (1) RCA Victor
- 9 PHIL COULTER (1) RCA Victor

Top World Music Albums

Pos. TITLE—Artist—Label

- 1 RIVERDANCE—Bill Whelan—Celtic Heartbeat
- 2 CELTIC CHRISTMAS II—Various Artists—Windham Hill
- 3 THE BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch
- 4 MICHAEL FLATLEY'S LORD OF THE DANCE—Ronan Hardiman—Philips
- 5 RED HOT + RIO—Various Artists—Antilles
- 6 SANTIAGO—The Chieftains—RCA Victor

- 7 A CELTIC HEARTBEAT CHRISTMAS—Various Artists—Celtic Heartbeat
- 8 TIERRA GITANA—Gipsy Kings—Nonesuch
- 9 LEGENDS—James Galway & Phil Coulter—RCA Victor
- 10 WORLD CHRISTMAS—Various Artists—Metro Blue
- 11 SPIRITCHASER—Dead Can Dance—4AD
- 12 CABO VERDE—Cesaria Evora—Nonesuch
- 13 CELTIC CHRISTMAS—Various Artists—Dart Records
- 14 ROGHA: THE BEST OF CLANNAD—Clannad—RCA
- 15 CELTIC SPIRIT—Various Artists—Narada

Top World Music Labels

Pos. LABEL (No. Of Charted Albums)

- 1 CELTIC HEARTBEAT (2)
- 2 NONESUCH (4)
- 3 WINDHAM HILL (2)
- 4 RCA VICTOR (5)
- 5 PHILIPS (1)



Top World Music Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 ATLANTIC GROUP (6)
- 2 WINDHAM HILL (5)
- 3 RCA VICTOR (5)



Gipsy Kings

- 4 PHILIPS (1)
- 5 VERVE (1)



Top World Music Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 WEA (10)
- 2 BMG (13)
- 3 PGD (2)
- 4 INDEPENDENTS (20)
- 5 UNIVERSAL (5)
- 6 EMD (2)

Top World Music Catalog Albums

Pos. TITLE—Artist—Label

- 1 BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch

- 2 THE MASK AND MIRROR—Loreena McKennitt—Warner Bros.
- 3 THE VISIT—Loreena McKennitt—Warner Bros.
- 4 THE LONG BLACK VEIL—The Chieftains—RCA Victor
- 5 ALL THE BEST FROM IRELAND - 20 GREAT FAVORITES—Various Artists—Madacy
- 6 GIPSY KINGS—Gipsy Kings—Elektra
- 7 KAWAIPUNAHELE—Keali'i Reichel—Punahele
- 8 LOVE + LIBERTE—Gipsy Kings—Elektra Musician
- 9 ALL THE BEST-IRISH DRINKING SONGS - 20 GREAT FAVORITES—Various Artists—Madacy
- 10 CELTIC LEGACY: A GLOBAL CELTIC JOURNEY—Various Artists—Narada
- 11 ALEGRIA—Cirque Du Soleil—RCA Victor
- 12 ALL TIME GREATEST HITS, VOL. 1—Harry Belafonte—RCA
- 13 CELTIC HEARTBEAT COLLECTION—Various Artists—Celtic Heartbeat
- 14 MOSAIQUE—Gipsy Kings—Elektra
- 15 PARALLEL DREAMS—Loreena McKennitt—Quinlan Road

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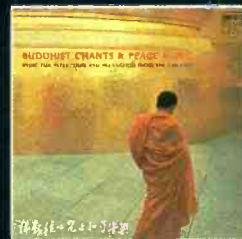
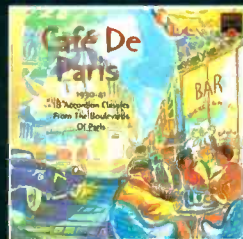
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Learning Co. Links With BMG

'Turnkey' Deal Struck For CD-ROM Products

BY ED CHRISTMAN

NEW YORK—BMG Entertainment's deal to provide manufacturing and distribution fulfillment services for the Learning Co.'s CD-ROM products is a move to diversify BMG beyond its core music and video businesses, according to Pete

see exponential growth."

Paulson says that the company's diversification into the CD-ROM businesses is natural. "The configuration has migrated from the floppy to the CD, which is the predominant carrier of music," he states. "In fact, many of the manufacturers, like Sonopress, are devoting 50% of their production capacity to CD-ROM manufacturing."

In explaining BMG's end of the bargain, Paulson says that BMG is providing manufacturing and fulfillment. "We are not doing the front-end, soliciting, or answering phones for their direct sales. We do have the capability of doing order service and inventory management, but that's not a part of the deal now."

The agreement grew out of an earlier deal whereby BMG Distribution was providing fulfillment services for the Learning Co.'s budget line. In 1995, the Learning Co.'s Platinum line pioneered the budget line in the CD-ROM business, with the company's titles carrying a retail list of \$12.99 instead of the mid-\$30-range price that its front-line titles carry, explains Sanjay Khosla, VP of operations for the Learning Co. With the budget line, the Learning Co. eliminated the elaborate packaging and hard-copy documentation that high-end computer software products are sold in, instead putting some of its titles in a jewel-case format with a CD-booklet.

Given that the titles would be packaged this way, it made sense to turn to a music manufacturer. "BMG has great systems and a great reputation," Khosla says, and so the Learning Co. partnered with BMG and that product line. Coinciding with the beginning of the relationship with BMG, the Learning Co. started experiencing difficulties with its manufacturer/vendor, Stream International. At that point, he says, the Learning Co.

started entertaining a full-blown turnkey relationship with BMG.

"The real factor was they serviced the hell out of me; they understand my business, and they gained my trust," Khosla states. "I wouldn't have done this if I hadn't done business with them before."

In addition to music and computer software now coming on the same carrier, Paulson and Khosla point out that many of the same accounts carry both product categories.

For example, Best Buy, Circuit City, Sam's Club, the Price Club/Costco all carry both music and computer software. But BMG will be shipping to other retailers like

(Continued on page 64)



Worldwide In-store. HMV Record Stores, Universal Music, and MuchMusic TV hosted what they said was the first worldwide "virtual" in-store performance, featuring Trauma/Interscope act No Doubt. The performance was transmitted to HMV stores around the world from Toronto via videoconferencing technology. Pictured in front, from left, are Rob Goldstone, head of international marketing, HMV Group; Peter Luckhurst, president, HMV Canada; Gwen Stefani, No Doubt; Tony Kanal, No Doubt; Ross Reynolds, president, Universal Music Canada. In back, from left, are Adrian Young, No Doubt; Gabriel McNair, No Doubt; Tom Dumont, No Doubt; Stephen Bradley, No Doubt; and Tom Atencio, No Doubt's manager.



Paulson, VP of operations at BMG Distribution.

The Learning Co., based in Cambridge, Mass., claims to be the ninth largest supplier of consumer computer software products, with sales of \$343 million in its fiscal



year ending Jan. 4, 1997. Among its best-selling titles are the "Reader Rabbit" family of products, the "Learn To Speak" series, "Compton's Interactive Encyclopedia," "The Oregon Trail," "The American Heritage Dictionary" series, the "Calendar Creator" family, and "BodyWorks."

Paulson says that BMG Entertainment is providing a turnkey solution to the Learning Co., with Sonopress, the manufacturing division of BMG, providing that service to the Learning Co. and BMG Distribution handling fulfillment. The deal was announced in early June; terms of the deal were not released.

"We see computer software as an exploding market," says Paulson. "The worldwide retail sales will double to \$100 billion by the millennium, which is just three years away. And after that, you will just

Allegro Makes World Music 'Colorful' Album Sampler Headlines Catalog Campaign

BY FRANK DiCOSTANZO

Armed with an inexpensive "best of" CD sampler, a multitiered promotional campaign, and a customer-friendly merchandising strategy that includes



color-coded products, free brochures, and even a map, distributor Allegro Corp. has the mission of introducing more

consumers to world music. Leading the way is a 17-track album sampler of its world music catalog titled "Colors Of The World (Music From The Four Corners)."

The album, priced for quick sale at \$2.98, was released in April and debuted at No. 10 on the Top World Music Albums chart. The sampler is packaged in a Digipak with artwork designed to complement the free pamphlet/poster and stickers that play a key role in the promotion. Featured

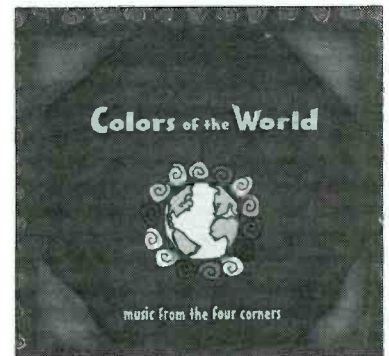
artists include Cesaria Evora, Papa Wemba, Ali Akbar Khan, Gitano Family, Gerardo Nuñez, and Dervish.

The catalog presents indigenous music from European, Middle Eastern, Jewish, American Indian, Asian, African, Caribbean, and Celtic cultures, among others. Prices for the more than 2,000 titles run up to \$16.99.

"This sampler is really the anchor to the entire 'Colors' campaign, which is catalog-driven," says Tiffany Miller, product marketer for pop/world music at Portland, Ore.-based Allegro, a privately held, independent distributor and marketer of entertainment product in North America.

"The fact is, there isn't a top 40 format for world music, and unless it's made low-risk and easy to find, consumers just aren't going to hear it," she says.

To that end, Miller was determined to simplify the way world music is sold at retail while making the product more inviting to consumers by appealing to



their sense of color. The system allows them to know exactly what style and region of world music they're purchasing by following a guide that matches a color strip on the jewel box with a color key that appears on the map.

The map is displayed at the point-of-purchase. The specially designed 3-inch color strip is positioned over the left-hand portion of the jewel box and wraps

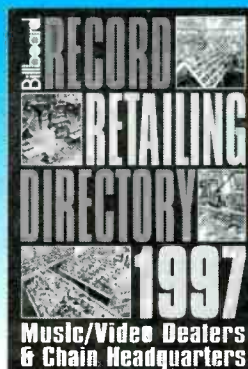
(Continued on page 63)

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Used CDs Launch A Revolution

Conn. Store Stresses Price, Service, And Selection

■ BY FRANK DICOSTANZO

NORWALK, Conn.—When Breese Tomick left the corporate world of financial accounting after 20 years to follow her dreams, she found herself owning the one business she never figured on—a used-CD store.

Despite the fact she had no retailing or music industry experience, the 44-year-old former executive drew upon her knowledge of business management while learning to trust her entrepreneurial instincts.

"It all came together," she says. "I was searching for an interesting endeavor, I'd always loved music, and I found an opportunity to fill a gap that wasn't being serviced."

Not that it's been easy.

The former Chicago resident, who has made her home in Fairfield County, Conn., for nearly 10 years, used her own money to open CD Revolution, located on the Boston Post Road in Norwalk.

The store is situated within easy walking distance of other sellers of music, including Nobody Beats the Wiz, Caldor, and Bradlees. Selling used CDs has allowed her to benefit from those stores' traffic without the worry of trying to compete on price or product.

"To be honest," says Tomick, "things were a little slow when we



first opened in April 1995, but it's been steadily improving."

She says that sales this year will easily reach \$300,000, a 20% increase over the first year.

The 1,700-square-foot store boasts a cathedral ceiling, skylights, a reception area replete with sofa, a half-price bin, five listening posts, and a spacious environment. Empty jewel boxes are displayed in custom-built racks, with the actual CD available at the front desk.

"Open jewel boxes let customers read the liner notes, examine the artwork, and make listening easy," she says, adding that it also minimizes the need for expensive security devices.

The operation employs two full-time and three part-time employees. The store is open 10 a.m. to 9 p.m., Monday through Saturday, and 11 a.m. to 5 p.m. on Sundays.

While selling used CDs isn't a new concept, "it's new to this area," the retailer says. With more than 11,000 titles, she notes, the store offers the "largest and widest selec-

tion of used product in the county."

Selling only used CDs—as opposed to carrying both new and used—is an important distinction, Tomick emphasizes. "It allows us to focus our dollars and thereby offer a better selection."

In addition, she says, the store offers hard-to-find catalog product



Breese Tomick, a former corporate accountant, is the owner of CD Revolution, a used-CD store in Norwalk, Conn. (Photo: Frank DiCostanzo)

that can be difficult or impossible to locate in regular music retail outlets, particularly at a price of \$5 or \$6. "That's just not something the big stores readily offer."

Of course, personal service, a knowledgeable staff, good value, and products guaranteed to be free from defects all play a key role in the store's success. "We try to offer a friendly environment and a level of service that hopefully surpasses even the most upscale stores in our vicinity," she says.

Still, reflects Tomick, "there's no question that the vast majority of people who shop here are doing it on impulse rather than seeing us as a destination." In that regard, she says, "we try to make ourselves available to their impulses, and keeping long hours is a good part of that."

To make shopping easier for customers, the store features a computer station that allows consumers to find out if titles are in stock. Any titles that are currently not available can be reserved. All requests are kept on file, and the customer is contacted when the CD comes in.

Purchasing albums directly from the public, as opposed to buying from a distributor or a one-stop, hasn't been a problem, says Tomick, adding that she's amazed at the number of CDs that pour in on a regular basis. "We get everything from the latest new releases that someone may have purchased and not liked to people liquidating their entire collection."

The store pays between \$2 and \$4.50 for most CDs, offering one price for credit and a slightly lower amount for cash. Retail prices are based on one-half of list price.

"Our average full-length CD sells for \$7.50, which is a very popular price point in this region of New England," Tomick says. Customers, she notes, typically spend between \$17 and \$18.

As for genre percentages, Tomick estimates that 80% of inventory is pop rock, 7% jazz, 5% country, 4%

(Continued on page 64)

newsline...

CIRCUIT CITY STORES reports that net profit declined to \$12.5 million in the first fiscal quarter from \$16.8 million in the same period a year ago. Total sales rose 15% to \$1.86 billion from \$1.62 billion. Sales for stores open at least a year fell 2% in the three months that ended May 31. Circuit City operates discount electronics stores, which also sell music and video, and the CarMax used-car chain. The company states that "audio and video product sales remained soft throughout the quarter." Because of a change in the stores' merchandise mix, the gross profit margin increased to 23.9% in the quarter from 22.3% a year ago. During the past year, Richmond, Va.-based Circuit City has opened 64 superstores for a total of 450. It also operates four consumer electronics-only stores, 50 mall-based Circuit City Express outlets, and seven CarMax superstores.

NATIONAL ASSN. OF RECORDING MERCHANDISERS says that its 1997 operations conference will take place Aug. 7-8 at the Newark Airport Marriott Hotel in Newark, N.J., and feature a trip to WEA Manufacturing's DVD pressing plant in Olyphant, Pa. The presentations will include "Two-Dimensional Integration—Business Solutions Through Technology," "Operational Aspects Of Electronic Article Surveillance," and "Internet Web Site Development For The Small- To Medium-Size Business."

BMG ENTERTAINMENT, in a recent marketing survey, asked people aged 16 to 24 what they would want with them if stranded on a desert island, and recorded music came in second place, named by 24% of respondents. Computers were third, at 21%. In first place was their parents, named by 29% of the youths. Another finding of the survey was that 65% of respondents said they would rather listen to any CD than to President Clinton.

ACTIVISION, which develops interactive software for Sony PlayStation, Nintendo, Sega, and computer platforms, has formed a German subsidiary, Activision GmbH, and acquired German public relations and marketing company Take Us! Marketing & Consulting GmbH, as part of a plan to expand the company's European operations. With these moves, Activision will be able to increase its product flow into Germany and simultaneously release products in German and English-speaking countries.



ALLIED DIGITAL TECHNOLOGIES, an independent replicator of CDs, CD-ROMs, and audio- and videocassettes, reports net income of \$25,000 on sales of \$38.5 million in the third fiscal quarter, which ended April 30, compared with a loss of \$1 million on \$37.9 million in sales in the same period last year. The company attributes the higher profit to "substantially reduced overhead, higher margins obtained through an increased amount of non-entertainment business in the company's sales mix, and a slight increase in entertainment and related business."

GO-VIDEO, marketer of the dual-deck videocassette recorder, reports net income of \$1.9 million for the fiscal year that ended March 31 after a loss of \$2.9 million the previous year. Revenue rose 16% to \$40.2 million from \$34.6 million. The company says that while operating expenses declined in the fiscal year, research and development investment increased by 55%. Unit shipments of dual-deck VCRs jumped by nearly 35% over the year before, the Scottsdale, Ariz.-based company says. Go-Video is developing digital TVs and other products for the home theater market.

CAMELOT MUSIC has selected Strategic Media Services, a Doylestown, Pa., media firm, to work with local, regional, and national advertisers and advertising agencies on media placement. The 315-store North Canton, Ohio-based chain estimates media expenditures at more than \$2.5 million this year.

CINERGI PICTURES ENTERTAINMENT, the film production company that made "Evita," reports that its net loss widened to \$5.2 million in the first fiscal quarter, which ended March 31, from \$637,000 in the same period a year ago. Revenue fell to \$26.5 million from \$37.1 million. The company has agreed to sell most of its assets to Walt Disney. The first-quarter results were off because this year's film "The Shadow Conspiracy" did not produce revenue to match that from the international releases of "Nixon" and "Die Hard With A Vengeance" the year before.



NTN COMMUNICATIONS, an interactive entertainment broadcast network, says that a shareholder lawsuit over severance pay has been voluntarily dismissed by the plaintiff. The suit charged that NTN had made excessive severance payments and debt cancellations for departing executives.



CD Revolution, a used-CD store, offers hard-to-find catalog product. (Photo: Frank DiCostanzo)

EXECUTIVE TURNTABLE

MUSIC VIDEO. Matt Farber is promoted to senior VP, program enterprises, at MTV and GM at M2 in New York. Farber was VP of programming/new business and VP music programming.

MTV has also named David Sussman senior VP and general counsel of law and business affairs, Santa Monica; Sandy Ashendorf senior VP affiliate sales and marketing, Los Angeles; Susan Keith VP of affiliate sales and marketing, Los Angeles; Jason Malamud national director, affiliate advertising sales, Los Angeles; and Charles Meehan director, advertising sales, Western region, Santa Monica. They were executive VP and general counsel, New York Yankees; VP of business development team for affiliate sales and marketing; regional director, affil-



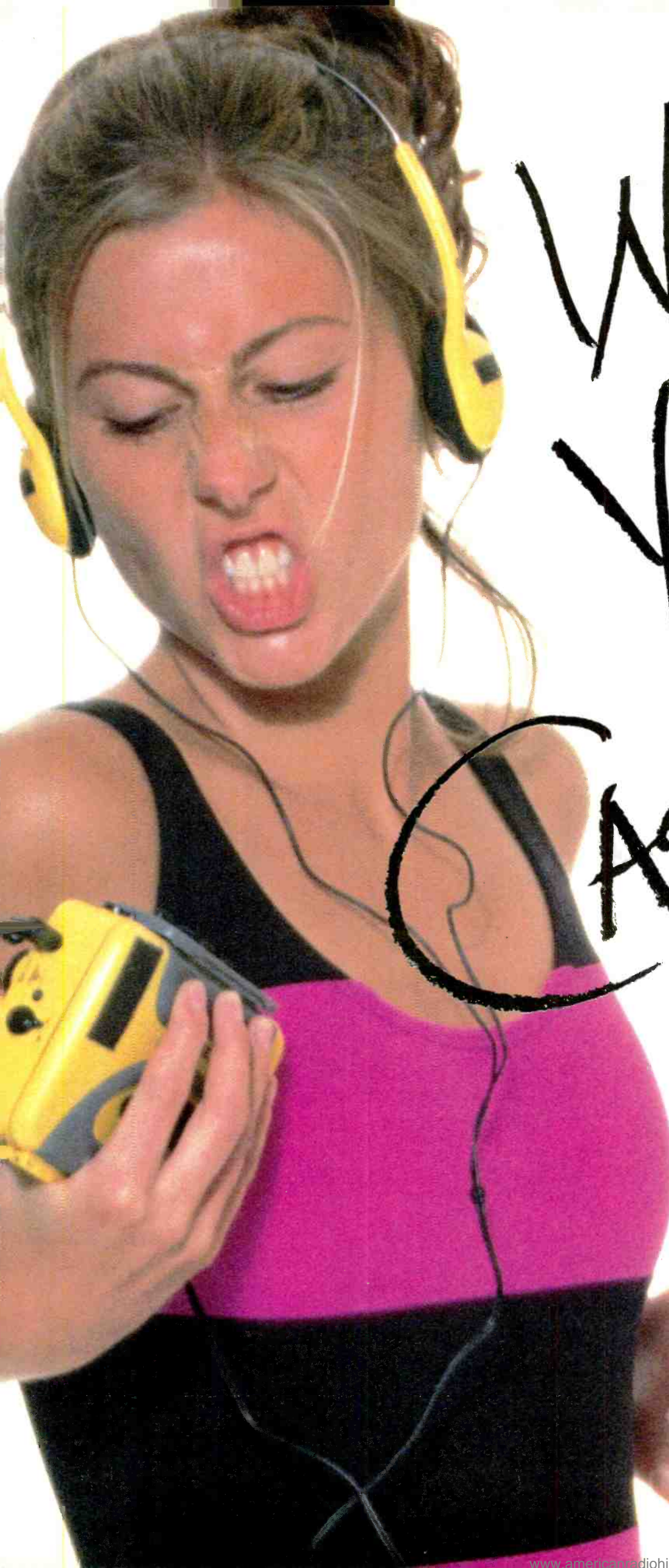
FARBER



NARDINI

iate sales and marketing; director of national accounts for affiliate sales and marketing; and manager, advertising sales.

DISTRIBUTION. EMI Christian Music Group in Nashville has appointed John Nardini VP of marketing for Chordant Distribution Group. He was VP of central marketing for the company.



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CONTRIBUTING MEMBERS: Concept Design • Olamon Industries • Replication News

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.

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Alliance Situation Isn't Just Appearing Out Of Nowhere

AN ARTICLE in the June 16 New York Daily News about Alliance Entertainment being on the verge of Chapter 11 sent a scare through the company's creditors, suppliers, and employees. But anybody who was surprised by the melodramatic article just hasn't been paying attention. Alliance is in the same position now that it has been for the last five months, and anybody panicking now should have been panicking five months ago. Conversely, anybody who didn't panic five months ago shouldn't be panicking now.

The short of the situation is that Alliance has been involved in discussions to recapitalize the company, and if it gets the money, it will give the company a new lease on life, and if it doesn't get the money, then it's out of the frying pan and into the fire.

To put it in financial terms, if Alliance gets the money, there likely will be an orderly and timely restructuring of its balance sheet, which will be handled through either out-of-court negotiations or a prepackaged Chapter 11 filing (Billboard, April 12). If Alliance doesn't get the money, the company will likely follow the more painful and time-consuming route of a Chapter 11 filing (Billboard, Dec. 7, 1996).

Here's the situation to date. Alliance was involved in discussions with Apollo Advisors, a Wall Street investment firm, but those talks were placed on the back burner when a new potential investor emerged from the woodwork. Much to Retail Track's chagrin, I have been unable to learn the name of that

investment group. But I have confirmed that the investment group exists and that discussions are nearing the final stages. As with Apollo, the talks with the new potential investor are said to be taking a number of forms. One source with knowledge of the proceedings suggests that Alliance would be divided by selling the one-stop group, leaving the Red Ant label and Independent National Distributors Inc. as a publicly traded company. But others familiar with the negotiations

suggest that the discussions also involve the possibility of keeping Alliance intact and using the hope of a cash infusion to force the creditors to agree to an out-of-court

restructuring.

Now for those of you out there in the panicking camp, Retail Track notes that Alliance is racing against a July 1 deadline to raise \$35 million in new equity, as required by a loan covenant, and the clock is ticking.

For those of you out there sitting tight, the deal with the potential investor could be done (or undone) by the time you read this. In the meantime, all this worry about racing the clock seems a waste if you remember the number of extensions that the banks have given Musieland, the company in the music industry whose situation most closely resembled that of Alliance. The next critical date is July 15, when a \$7 million bond payment is due.

SPEAKING OF the Musieland
(Continued on page 66)

RETAIL TRACK

by Ed Christman




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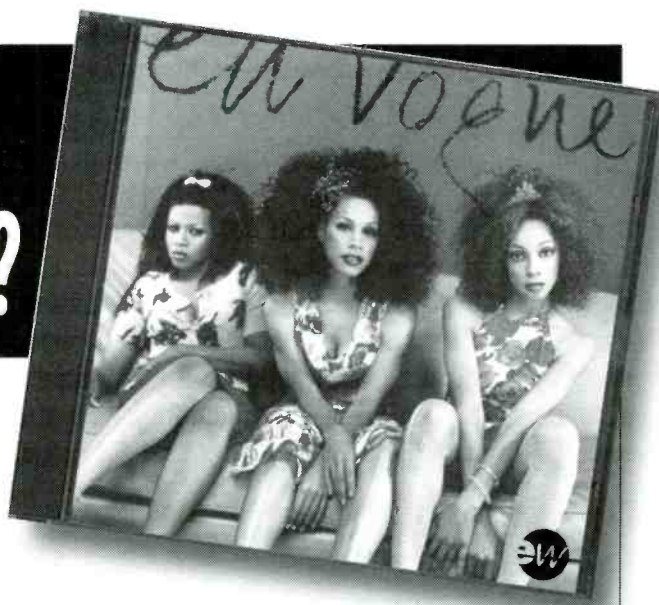
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ALLEGRO MAKES WORLD MUSIC 'COLORFUL'

(Continued from page 59)

over the top to ensure that the product is easily identifiable in retail bins.

In addition, consumers will be able to access a "Colors Of The World" World Wide Web site (www.allegromusic.com).

Although upcoming samplers will get more specific about particular world music styles (the company plans a Celtic sampler early next year), the current release, which Miller produced, is intended to represent some of the varied styles and key artists from Allegro's catalog. "It's really meant to reach both new and veteran listeners while helping them better understand what world music is all about," she says.

In fact, she notes, new listeners will be surprised to discover the amount of pop music that comes from traditional world music.

"People are hungry for something new," says Miller, "and this program really gives the consumer a risk-free, easy way to try fresh-sounding music without spending a ton of money."

Although the sales base for world music seems to be limited to the 25- to 44-year-old college-educated person, she says, the genre is "growing on a daily basis, and if you check the number of scans, it's really quite impressive."

"Certainly catalog is getting harder and harder to sell these days," admits Joe Micallef, president of Allegro. "That's why we devised a program with the level of built-in features that 'Colors Of The World' represents."

For instance, he explains, the catalog promotion will be long-term instead of a typical two-week, hit-driven retail campaign. "This really gives us a chance to educate consumers at retail while keeping our focus on catalog, as opposed to promoting just one hit title."

The program, he adds, is also flexible in terms of the amount of world music a retail store may choose to carry. "A small store may only want to

focus on 10%-20% of the titles, while larger retailers might want to build their promotion around the complete catalog."

Another benefit, adds Micallef, is that the promotion is intended to build upon "multiple media channels" (radio, advertising, press) that complement and reinforce each other.

"We've already seen various magazines and radio shows use the sampler as a contest giveaway or as part of their own promotional program," he notes.

Current promotions include four-color ads in Rhythm Music and Dirty Linen magazines and commercial spots on National Public Radio and college radio. College stations will receive the sampler, pamphlets, and poster.

In addition, Allegro is underwriting 20 weeks of NPR's "Afropop Worldwide," an hourlong program heard on 130 U.S. public radio stations and available by satellite service to more than 30 million households throughout Europe. Each track will receive a minimum of one mention during the show, including where the listener can purchase the particular CD.

Interestingly, Allegro, which established its reputation as a leading classical and jazz distributor, is now nearly 65% nonclassical and 35% classical, "almost the exact opposite of what it was a few years ago," says Miller. World music accounts for about 20% of the sales mix.

Allegro, founded in 1982, employs 100 people and provides exclusive distribution and marketing services to approximately 170 labels and more than 12,000 music and video titles. Other categories of music Allegro distributes are blues, new age, country, bluegrass, nostalgia, and military marching bands.

According to Micallef, the company expects this year's sales to reach \$35 million. At a time when many distribu-

tors are making drastic cuts, Micallef emphasizes that the company is aggressively expanding its sales force. "We expect to grow 10%-15% this year."

Despite all the problems in the industry at large, Micallef cites positive marketing trends, including greater diversity in the depth of products available and a more sophisticated customer base.

Still, he adds, what makes "Colors Of The World" so special is that it is a perfect example of how distributors can add value by marshaling the forces of all their labels and incorporating them into new and creative ways of working together, something he says individual labels cannot do on their own.

"Catalog is still a good category," Micallef says, "and it's our bread and butter." He adds, "You just have to be more creative in the way you sell it."

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USED CDS LAUNCH A REVOLUTION

(Continued from page 60)

classical, and 4% rap. Hot sellers include the Grateful Dead, Pink Floyd, Led Zeppelin, the Beatles, and Phish. "Soundtracks are also very fast sellers," she says.

Norwalk, a coastal city with a population of 80,000 and a median household income of more than \$58,000, is approximately 40 miles northeast of New York. According to Tomick, the store draws customers mostly from this city, as well as from the surrounding communi-

ties of Darien, New Canaan, Fairfield, and Stamford. While the store's demographic base is largely male, aged 18 to 27, "it's also the same group that brings in their wives, kids, friends, parents, and even grandparents," she says. "We really target the world in terms of catering to those customers' tastes."

Although CD Revolution's inventory turns over more than five times a year, the retailer feels it is a mis-

take to concentrate too much on turnover. "Obviously, it's important, but I've found there's also value in having some products that may not sell very well, simply because it adds value in terms of selection."

Besides, she notes, "you never know what someone may want to buy."

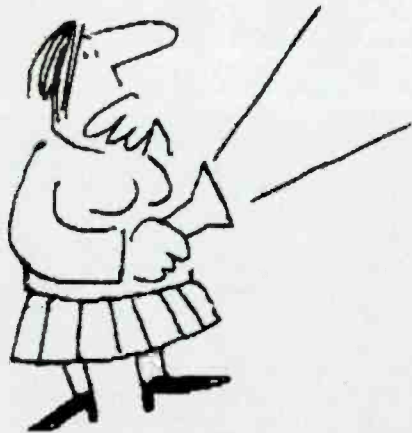
To spread the word, the store recently began advertising on cable TV, running at least six spots a day. Tomick says the ads have been fruitful so far. "Cable gets us into people's living rooms and allows us to show the public what our store is like. Plus, she adds, "it's relatively inexpensive, and they usually run more spots than we pay for."

The store also offers a frequent buyer club, which currently has 4,600 members. Customers can register free and receive \$10 in store credit for every \$125 in purchases. All member sales and credits earned are kept on the store's computer system.



CD Revolution, a 1,700-square-foot store, features a cathedral ceiling, skylights, and a reception room with a couch. (Photo: Frank DiCostanzo)

THE A TO Z OF SUCCESSFUL SELLING



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LEARNING CO. LINKS WITH BMG

(Continued from page 59)

Office Depot, Staples, Egghead Software, and Computer City for the first time.

In looking at the Learning Co.'s sales, Khosla reports that 20% of revenue came from international sales; 50% from retail sales; 12% from direct mail; 9% from schools and libraries; and 9% from computer manufacturers that include the Learning Co.'s software as an extra packaged with computers.

BMG will be handling fulfillment services for all of the company's channels of distribution. For instance, the company has set up a building to provide fulfillment for direct mail and 800-number direct-marketing efforts undertaken by the Learning Co.

Paulson notes that the computer software industry is "young; it's like the wild West. They are searching for some stability, and the music business provides a good template for it. There are no standards in

that business, and you know how hard it is to get standardization. The music business is about 10 years ahead of the software business."

He says that thanks to its fulfillment of the Learning Co.'s budget line, BMG got in on the ground floor of what will be an exploding market in the years to come. The Learning Co., "one of the premier companies in consumer software," is providing that entree for BMG.

"This seems to be a perfect fit," concludes Paulson. "They had a need and we had an answer."

"Used product doesn't really fall into the gift realm, so our sales tend to remain steady throughout the year."

CD Revolution keeps no secrets from its employees. Weekly sales are carefully charted, and employees receive monthly bonuses based on the level of sales. "Our business has been very strong this year, and much of that is due to the great people who work here," says Tomick, adding, "Teamwork is what really makes things special here."

Meanwhile, expansion is very much on Tomick's mind. "We're looking to open a second CD Revolution in Milford, Conn., about 25 miles from our Norwalk store."

Two years after opening, Tomick reflects on what's been accomplished. "Putting together a business plan and getting it started comes easy to me," she says. "The hard part has been learning the music business on the job."

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NAIRD Celebrates 25th Anniversary With Old Friends, New Look

The National Assn. of Independent Record Distributors and Manufacturers (NAIRD) celebrated its 25th anniversary at its convention held May 21-25 at New Orleans' Fairmont Hotel. To mark the occasion, the organization officially changed its name to the Assn. for Independent Music (AFIM) to reflect its increased international membership. The new moniker and logo were unveiled during the 1997 Indie Awards ceremony May 24. Former NAIRD executive directors Sunny and Jerry Richman and the late jazz/blues/Cajun pianist Professor Longhair were honored with AFIM Hall of Fame Awards.



The "Retail In The Future" panel was one of highlights of the convention. Shown standing, from left, are panel members Alicia Rose of the Northwest Alliance of Independent Labels, Borders Books & Music's Vicki Marshall, and Magic Platter CD's Don Van-Cleave. Shown seated, from left, are Newbury Comics' Mike Dreese and Epitaph's Melissa Boag.



Tom Silverman, chairman of Tommy Boy Music, delivers opening remarks for the "Crash Course" panels.



Country rock band Slobberbone hangs out after its performance at Tipitina's.



Ani DiFranco, president of the Righteous Babe label, presents the convention's keynote address.



Squirrel Boy Records act Love Riot poses before its performance at Tipitina's.



The Hackberry Ramblers perform at a reception party sponsored by Bayside Distribution. The group is the oldest touring band in America.



Rounder Records' Duncan Browne, right, co-hosts of the Indie Awards, presents Gary Himelfarb, RAS Records president, with the best reggae group award for RAS act Israel Vibration.



Blues artist Irma Thomas, left, and AFIM executive director Pat Martin Bradley are all smiles during the Indie Awards ceremony.



Professor Longhair's son, the Rev. Alexander E. Byrd, right, accepts the Hall of Fame Award on his father's behalf from M.S. Distributing's Clay Pasternak.



Irma Thomas co-hosted the Indie Awards ceremony. Thomas is shown presenting the best Cajun/zydeco band award to Bruce Iglauer, Alligator Records president and AFIM board member, for Alligator act C.J. Chenier & the Red Hot Louisiana Band

BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

THE RELENTLESS SEGMENTING of radio is seen as evidence that music consumers have fairly narrow tastes. It is widely believed that country fans don't listen to R&B, whose devotees spurn rock, whose adherents couldn't care less about jazz, and so on. Even within genres, there are passionately defended subcategories, which is evident when, say, modern rock lovers tune out classic and mainstream rock.

But are consumer preferences as pinched as radio programmers would make it seem?

Data from a survey by Strategic Record Research indicate otherwise. The firm, a joint venture of Strategic Media Research and the Left Bank Organization, polled 10,000 consumers over the phone on their buying and listening habits concerning music. What the researchers conclude is that consumers are more multidimensional than the industry gives them credit for.

Following are some examples of the study's findings:

- Some 57% of "core" country fans purchase music in other genres. (A core fan is defined as someone who says a particular act or genre is a personal favorite.)

- Fans of smooth jazz/pop saxophonist **Kenny G** say the two radio formats they most listen to are country and R&B, while admirers of **George Winston** and **Yanni** list news/talk and AC, respectively, as their favorite formats.

- Core modern rock fans say that two of their five all-time favorite acts are **Led Zeppelin** and **the Beatles**.

The Beatles, moreover, are No. 1 among not only modern rock's core fans, they are also the favorite act of those who listen mostly to the mainstream AC, soft AC, top 40, and classic rock radio formats.

No doubt the popularity of the Beatles—who broke up before many of their newest fans were born—has been primed by the "Anthology" releases and TV specials of the past two years.

Strategic also questioned consumers about current artists, like **Bon Jovi** guitarist **Richie Sambora**. It is probably no surprise that his core fans include **Metallica**, **Aerosmith**, **Bon Jovi**, **Led Zeppelin**, **AC/DC**, and **Eric Clapton** among their top 10 favorite acts. But it may be an eye-opener that the rockers' enthusiasts also name among their preferences **Garth Brooks**, **Reba McEntire**, and **Boyz II Men**.

The variations in taste can be even more dramatic than that. Rock, country, and R&B are all just forms of pop music, after all, but the survey also finds that one out of four core modern rock buyers in Canada "actively" buys hip-hop and/or classical music. (An active consumer is defined as someone who has bought three or more albums in that genre in the past six months.)

Jordan Berliant, VP of marketing for the Left Bank Organization, refers to the research as "an anecdotal wake-up call."

"It would be an easy time marketing the **Cranberries** if all alternative fans read *Rolling Stone* and *Spin*," he says. "It would be easy to market instrumental artists, like **George Winston**, **Yanni**, and **Kenny G**, if all their fans listened to [jazz/AC] radio and PBS. And it would be easy to market to the [R&B] music buyer if they all read *Vibe* magazine and watched 'Soul Train' all the time. But we've learned as a society to avoid stereotyping people, and now we have to apply the same lesson to the music business."

Record companies then, unlike radio stations, need to pay attention to the differences as much as to the similarities in consumer behavior.

Berliant adds, "The information tells us we've got to be less generic in our approaches to marketing to these consumers. We've got to home in on individuals' tastes and habits. As soon as we draw conclusions that every alternative, country, or R&B fan behaves the same way and rely on that for the same marketing choices, we're dead."

RETAIL TRACK

(Continued from page 62)

Group, it is almost out of the woods. It has finally put in place a new credit agreement, which provides a \$50 million term loan and restructures the company's revolving credit facility. The deal requires Musicland to reduce its revolver from \$275 million to \$245 million by making a \$20 million pay down in December and a \$10 million pay down in February 1998. Until those payments are made, the \$30 million is secured by inventory. The term loan, which is also secured by inventory, matures so that 50% is payable in December 1998 and the remainder payable in February 1999. In other words, the banks get first priority on Musicland's free cash flow for the next two years.

In addition to priority pay downs and security, the term-loan lenders received warrants equal to 5%, on a fully diluted basis, of the company's common stock. Thanks to that sweetener, the term loan was said to be oversubscribed, which means that banks were so anxious to make the loan that they committed more money than was needed.

The Musicland press release states that in order to have a successful holiday season and to achieve the company's long-term financial plans and viability, the retailer needs support from the music and video manufacturers in the way of normal credit terms. Now that it has found a way to make its banks happy, Musicland, in order to be completely out of the woods, still has to deal with its major trade creditors, some of which are said to be miffed that the banks get first priority in pay down. Trade manufacturers likely want to see some concessions from Musicland before they agree to support the chain.

Marcia Appel, senior VP of merchandising at the Musicland Group, acknowledges that the company's "next hurdle is to talk to vendors who have fundamental differences of opinion" of the bank deal. In the meantime, "Musicland will concentrate on showing improved performances. Ultimately, the best position is to have a healthy company that is maximizing sales. That is a win for everyone."

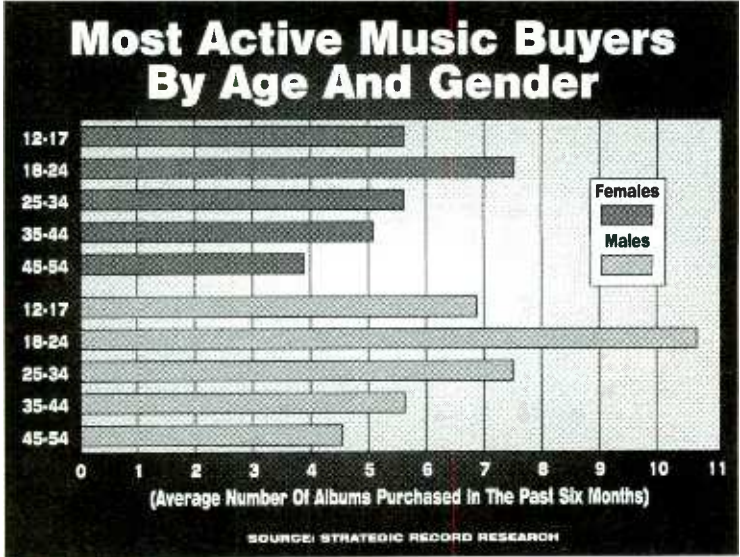
OUT OF THE CLOSET: W H Smith has finally acknowledged what everybody has known for almost a year: that it wants out of the U.S. music retail business. In a story in the June 13 *Financial Times*, **John Hancock**, who heads up the U.S. operation of W H Smith, which includes the Wall, Brookstone Booksellers, and airport and hotel newsstands/gift shops, told the paper that Smith has been having discussions with other U.S. music retailers about doing a merger. He didn't give any specifics, but the paper quoted Hancock as saying, "Consolidation needs to take place in the music industry and Smith wants to be part of it. The Wall is not big enough as it stands to be part of the endgame that is being played out." So Smith plans to merge its stores with a current operator, who would run both chains, while Smith would get an equity stake in the combined operation.

Already, Smith was one of three suitors in the Camelot Music sweepstakes. In addition to Camelot, Smith is likely sifting the industry, looking for other possible partners.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	2	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON 12 weeks at No. 1	1056
2	1	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/17.98)	GREASE	206
3	4	METALLICA ▲ ⁷ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	305
4	5	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	418
5	9	JIMMY BUFFETT ▲ ² MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	333
6	7	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	33
7	3	BEE GEES ▲ ² POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	38
8	14	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	173
9	10	BOB SEGER & THE SILVER BULLET BAND ▲ ¹ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	138
10	12	BUSH ▲ ⁶ TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	127
11	11	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	347
12	13	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	302
13	18	EAGLES ▲ ⁶ GEPFEN 24725 (12.98/17.98)	HELL FREEZES OVER	136
14	17	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	120
15	15	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	312
16	26	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	144
17	20	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	378
18	29	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	140
19	21	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	178
20	25	PINK FLOYD ▲ ¹¹ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	442
21	6	SOUNDTRACK ▲ ¹¹ POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	139
22	33	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	3
23	8	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	231
24	28	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	131
25	38	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	341
26	27	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	406
27	23	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	47
28	34	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	183
29	35	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	233
30	19	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	268
31	40	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	327
32	—	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	223
33	45	THE BEACH BOYS 20 GOOD VIBRATIONS — THE GREATEST HITS CAPITOL 29418 (10.98/15.98)		4
34	24	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	131
35	16	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	78
36	—	CELINE DION ▲ ² EPIC 52473 (10.98 EQ/16.98)	CELINE DION	87
37	30	U2 ▲ ¹⁰ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	235
38	39	METALLICA ▲ ³ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	332
39	—	ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	127
40	36	METALLICA ▲ ³ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	350
41	43	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	275
42	44	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	47
43	31	SANTANA ▲ ² COLUMBIA 33050 (7.98 EQ/11.98)	GREATEST HITS	72
44	—	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	46
45	42	ENIGMA ▲ ² CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	115
46	49	PRODIGY MUTE 9003/XL (10.98/15.98) HS	MUSIC FOR THE JILTED GENERATION	5
47	50	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC	48
48	48	SADE ▲ ² EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	102
49	—	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	76
50	—	KENNY G ▲ ¹¹ ARISTA 18646 (10.98/16.98)	BREATHLESS	228

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.



The Enter*Active File

MERCHANTS & MARKETING

Atlantic Rewards Repeat Web Browsers

BY BRETT ATWOOD

LOS ANGELES—Atlantic Records is preparing a new "frequent browser" program that will reward heavy World Wide Web users with Internet-delivered music content and other premiums. The label is hoping to lure traffic to its content-rich Web site, which relaunches June 23 at <http://www.atlantic-records.com>.

Users who frequently visit the site and participate in Web events will receive points that can be redeemed for digitally downloaded audio and video content that is not available commercially. Atlantic already has a large archive of unreleased live performance content that it plans to use as incentives for the program, according to Kent Rippey, Atlantic VP of marketing (U.S.).

Audio CDs and other rewards will also be made available to frequent browsers of the site, which was designed in-house in conjunction with development partners EmeraldNet.

"It's a completely optional program for Web users," says Rippey. "But, for those that want to participate, we will offer rewards. This is, in many ways, like a frequent-flier program, which lets you accumulate points for mileage."

To participate in the program, Web users must first register with the site, which requires the submission of such basic information as name and E-mail address. Users are also asked to supply some demographic information, including music preferences and buying habits.

Atlantic is aiming to acquire a valuable database of Internet music consumers through the program. The music company plans to use the database to promote its artists to Internet users via E-mail. In addition, the data will help Atlantic customize the Web site according to an Internet user's specific preferences, including the site's graphic look and content.

The new program will debut shortly after Atlantic unveils its redesigned Web site, which contains new multimedia content that in-

cludes new graphics, live netcast events, Internet-delivered music videos, and 3D chats.

The site has been enhanced with new graphics under the direction of Atlantic art director Tom Bricker, who commissioned London-based illustrator Paul Bowman to create much of the site's look in conjunction with the label's multimedia programmer Joshua Dern.

Live netcast events have been a major draw for the site in the past. As a result, Atlantic has made its netcast area, known as the Digital Arena, the centerpiece of the site's redesign. The Digital Arena netcasts live music events using Internet audio and video, live chats, and digital photos and has already hosted events featuring several of the label's top acts, including Hootie & the Blowfish, Tori Amos, Jewel, and Duncan Sheik (Billboard, June 22, 1996).

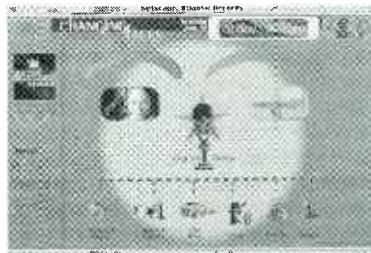
"The Digital Arena is an efficient way for us to reach more people," says Atlantic senior VP (U.S.) Karen Colamussi. "When one of our bands plays a small club, they reach maybe 500 people. But the capacity on the Internet is endless. Anyone can tune into the live show when it is netcast."

Many of these live netcasts will originate in Atlantic's Multimedia Lab, a new in-house studio and digital production facility created specifically for the label's multimedia department.

"This enables us to be more efficient in creating content for the site, and it has enabled us to empower our artists with the technology required to reach as many eyes and ears as possible," says Nikke Slight, Atlantic director of multimedia (U.S.).

Adds Colamussi, "The Lab has helped educate so many people about what is creatively possible on the Internet. Artists are starting to come to us with their own ideas, which is exactly what we want to happen."

For Sheik, who is currently charting with his self-titled debut Atlantic album, the label's Web efforts are merely another way to



Screens from Atlantic Records' "frequent browser" program on its relaunched World Wide Web site.



reach out to music fans.

"The Internet is something that all artists will have to contend with at some point," he says. "I hope to be able to experiment with different music styles on the Web. There are some types of music that I might not want to commit to CD but am still interested in exploring."

Atlantic senior VP/GM (U.S.) Ron Shapiro adds, "Many of our artists are very excited about this... The overall goal is to market artists and to get the music out there to consumers. It's getting harder and more costly to sell records. There is more competition than ever for the attention of the consumer, and the online world is becoming a huge arena."

Atlantic's site is already attracting approximately 14,000 visitors per day, according to Slight.

The label plans to make available all of its music videos in their entirety on the site's new Internet video area, known as the Screening Room. The site will soon house more than 50 complete clips, which are viewable with RealVideo software.

"We haven't had an efficient way to showcase all of our videos until now," says Slight. "The Screening

Room is a way for us to get exposure for videos that don't always get played everywhere."

Another key addition is a new search engine, which enables Web users to search through artist pages, updated tour schedules, and news items. The site houses information on more than 200 artists and soundtracks.

The new site is "faster moving and more efficient" than the site's original incarnation, according to Slight.

"Users can come in and find exactly what they are looking for in a fast, efficient manner," she says. "But, there is also a lot of content that compels visitors to stay. The advantage we have as a label is that we have access to a wealth of material before anyone else. We plan to hold video premieres, online record release parties, and other events to build a community that draws and maintains the interest of music fans."

The site also houses a live chat area, which supports up to 50 simultaneous users, and a Toy Box area that showcases new technologies of interest to music fans. In addition, a multimedia gallery known as the Trip consists of a virtual landscape that features the digital photography of Frank Micelotta. Among the artists featured on the site are Stone Temple Pilots, Collective Soul, Jewel, and Hootie & the Blowfish.

The site will also soon host a 3D chat environment using technology developed by Iceland-based OZ Virtual (Billboard, March 29). Participants will be able to interact with Atlantic artists and one another using this graphical 3D chat program.

Turnout For Tibet Boosted By Web Users

TIBET NETCAST DRAWS 89,500: The Tibetan Freedom concert may have drawn disappointing crowds in New York, but a live netcast of the two-day event is believed to have drawn the largest audience in the history of the Internet. About 89,500 people tuned in to the audio and video netcast, which was held June 7-8. By comparison, last year's netcast drew approximately 35,000 visitors.

The event, which benefited the non-profit Milarepa Fund, featured live performances by several top acts, including U2, Alanis Morissette, and R.E.M.'s Michael Stipe and Mike Mills. The concert was produced by SonicNet and Milarepa but was supported by the promotion and cooperation of several affiliate World Wide Web sites.

Music netcasts have grown significantly in popularity over the past two years, but the music industry has widely viewed most live Internet event efforts as experimental. However, the high turnout of many recent events is causing music companies to view netcasting as a viable medium for the promotion and marketing of artists.

MEGADETH, ARIZONA REOPENS: Capitol act Megadeth, which was one of the first major label acts to open an official Web site, has reopened its Megadeth, Arizona site at <http://www.hollywoodandvine.com/megadeth>. The redesigned site has added a graphical chat room using technology developed by the Palace, which includes audio and animations designed by the band. Web users can tune in to the site's
(Continued on next page)



Sony Unveils New Title At E3. Sony Computer Entertainment of America announced four new titles for its PlayStation game system at the Electronic Entertainment Expo (E3), held June 19-Saturday (21) in Atlanta. Pictured are two screen shots from the three-disc game "Final Fantasy VII," which is the latest chapter in the popular role-playing game series. The title, due in September, was developed by Square Soft. Other announced titles include "Blasto," "Crash Bandicoot 2: Cortex Strikes Back," and "NFL GameDay '98."



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NEWS BRIEFS

(Continued from preceding page)

exclusive radio station, K-DETH 101, which netcasts cuts from the act's new "Cryptic Writings" release, as well as rare and unreleased Megadeth tracks. Several of the act's music videos can be viewed

at the Digital Drive-In. Other elements include an animated postcard, weekly "horror-scopes," and fan message boards.

U2 AND MICROSOFT TEAM: Rockers

U2 and the Microsoft Network have collaborated for the act's official Web site (<http://U2popmart.msn.com>). The site, which debuted June 20 with an hourlong webcast interview with the band, contains rare photos, tour news, multimedia games, audio and video programming, and other interactive content. Internet users are also able to peek in on the show through a link to a live stage camera.

BITS & BYTES: Peter Gabriel's RealWorld label (<http://www.RealWorld.on.net>) has announced plans to sell several ethnic titles from its WOMAD Select catalog over the Internet via digital download. The sale will be in conjunction with GMO/Electric Records... The Mr. Holland's Opus Foundation has a new Web site at <http://www.mhopus.org>. The nonprofit organization aims to provide school music programs with new and refurbished instruments... Audio engineers gathered to discuss the music applications of Internet2 at the 14th International Conference of the Audio Engineering Society, held June 13-15 in Seattle. Internet2 is a university-led effort to establish a second generation, high-speed infrastructure to supplement the existing Internet. Other hot topics included copyright laws in cyberspace and the emergence of high quality Internet-delivered audio.

DON WAS BRINGS 'LINER NOTES' TO THE WEB

(Continued from page 8)

"It is increasingly more difficult to get information about new music across to consumers," he says. "There are more than 200 records released each month, and radio is more rigidly formatted than ever. A lot of music gets lost if it is not a hit single. The Internet offers a whole new opportunity to get new music information to people. It is a fascinating opportunity."

Was compares the rise of netcast content to the pioneer days of music videos.

"There are young people who do not even separate music from the visual experience," he says. "They grew up on MTV. Likewise, there are now young people who are growing up on the Internet. We are still at the first stage of an evolutionary process. It's just a matter of dropping preconceptions."

The Internet music program debuts simultaneously with the availability of Progressive Networks' final version of its RealVideo player. The new release includes the

addition of "destination buttons," which allow for Internet video viewers to instantly connect to several Internet video channels, including MSNBC, Fox News Channel, C|NET, ABCNEWS.com, and CBS/Sportsline. The technology is also supported by content provided from each of the six major music companies.

In addition, the first Internet video-delivered advertisements are starting to debut through RealVideo technology. Sony Pictures, Sprint, General Motors, the GAP, and Dell Computer are among the first major corporations to purchase ad time on RealVideo programming. It is expected that some music companies will also begin advertising through the technology.

Programmers share ad revenue with Progressive Networks, according to a spokesman for the company. More than 3 million Internet users have downloaded the RealVideo player since its initial debut in February.

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Home Video

MERCHANTS & MARKETING

Licensing '97 Highlights Heavy Link To Vid, Hot Properties

BY ANNE SHERBER

NEW YORK—Video dominates home entertainment, and home entertainment dominates licensing, so it's natural for vendors to attempt cross-pollination to produce hefty boosts in the sales of cassettes and accessory products. Just how closely video and licensing are tied was apparent, once again, at the annual Licensing '97, held June 10-13 in New York.

This year, the consumer product divisions of every studio except Disney's used the show to convince manufacturers and retailers that their properties will prod the public to see the movie and buy the video—and the night-shirts, the action figures, the sheets,

and even the snow globes.

For movie spinoff meisters, cassettes—sometimes millions of them—are a promotional juggernaut. Home video divisions, meanwhile, join a national merchandising campaign that can build awareness invaluable in a crowded marketplace, especially for children's titles. The strategy seems to be working. According to the NPD Group's Toy Retail Tracking Service, the top seven best-selling toys, ranked by dollar sales, are entertainment property licensees.

Not surprisingly, children's and family product figured prominently in Licensing '97 displays. Scholastic—which hopes to take a page from its enormously successful "Goosebumps"

series, marketed by 20th Century Fox Home Entertainment—offered licenses for "Anamorphs." The series is already a successful book property, and senior VP of marketing and consumer products Leslye Schaeffer calls the projected television and video series "an 'X-Files' for kids."

Current plans to enlarge "Anamorphs" include a prime-time series on Nickelodeon debuting in fall 1998. Cassettes would follow sometime thereafter; a CD-ROM will be available this summer.

Taking the opposite tack, Viacom is taking its line, based on the animated bear "Corduroy," directly to video stores, says Neil Newman, VP of strategic property development for the

company's consumer products division. Viacom unit Paramount Home Video, he adds, has "dropped minimum-quantity requirements to encourage smaller video retailers to carry the merchandise with the ['Corduroy'] tapes."

Both Viacom and MGM will be using video packaging inserts to solicit sales of licensed goods. Newman says that Viacom has just completed a "big insert program for 'Star Trek: First Contact.'" When the title is re-priced for fourth-quarter sell-through, it will include a contest that the company is not prepared to discuss in detail. "There will be an instant-win element to the inserts," Newman says.

MGM plans to employ inserts to promote a property that it says straddles demographics from children to adults—the "Pink Panther" series. Doug Gleason, senior VP of marketing for MGM's Consumer Products Division, notes that Richard Cohen heads the company's consumer products and home video divisions, enabling him to make effective use of both departments.

The live-action and animated "Pink Panther" cassettes will contain inserts promoting licensed products. Gleason says that building awareness of this longstanding brand is especially timely because a new feature is currently in development.

Another MGM project is "All Dogs Go To Heaven III," the first of the three movies to go direct to video. Anticipating a burst of activity, Gleason notes that manufacturers like to sign on for sequels because they are a known quantity. For consumer products divisions like his, sequels represent a "second opportunity" to license goods, he emphasizes.

Similarly, Universal Consumer Products is soliciting manufacturers inter-

ested in "The Land Before Time 5," the latest addition to Universal Studios Home Video's series. Given its sales record, "Land Before Time" represents an opportunity for licensing partners to reach consumers via inserts, says Nancy Jane Goldston, Universal Consumer Products senior VP of marketing and merchandising.

With a plethora of family product in development—the list includes "Curious George," "Babe 2," and an "Alvin And The Chipmunks" feature—Goldston's staff will have to stay on its toes to alert licensees to video release dates and to make sure agreements are current. Where possible, the studio will try to renegotiate.

Video retailers are being enlisted to build excitement for the Thanksgiving release of "Anastasia," the first full-length cartoon created at the new Fox Animation Studios in Phoenix. Fox ferried Licensing '97 attendees to its New York offices to examine an "Anastasia" boutique outfitted with prototypes of licensed goods. Images from the feature appeared on everything from fuzzy slippers to fashion dolls.

Marc Bruderer, executive director of marketing for the Fox Licensing and Merchandising Division, says video and electronics stores are "naturals" for the retail display. "Consumers are already used to looking for entertainment products in those locations," Bruderer notes.

"Anastasia" itself likely won't appear in stores until early 1998. Fox Home Entertainment, however, does have a potential cartoon blockbuster on its hands—the first release this fall of "The Simpsons," a total of six episodes on three tapes. The merchandising blitz is timed to coincide with the season opener and a new CD-ROM game.

Name Change Among Items On DVD Group's Agenda; Laserfile Goes To Cali

GROUP GROPE: The veil of secrecy surrounding the DVD Information Council has parted to reveal... the DVD Video Group. We're told that's the official name of the body representing vendors beginning to map out market strategies (Picture This, Billboard, June 21).

Participants in the May 21 meeting held at the Hilton hotel in Universal City, Calif., a long stone's throw from the Universal Studio lot, want to keep quiet until the DVD Video Group can officially declare its existence. Ideally, that could happen at the Video Software Dealers Assn. Convention July 9-12 in Las Vegas, says a Philips Media spokesman. At least until then, **Emiel Petrone**, executive VP of Philips Media's DVD Entertainment Group, who organized the May 21 discussion, isn't commenting.

One DVD hardware executive in attendance says that software and player suppliers were prompted to meet because they felt the format required a "singular source" of information. There has been speculation that the DVD Video Group would evolve into a trade association, "but I really don't think that was the intention," he continues. Right now, it's enough "for all parties to get together to determine if we're in agreement."

Participants—including **Paul Culberg** of Columbia TriStar, **John Powers** of Warner Home Video, **David Garber** of LIVE Entertainment, and **Vic Faraci** of Warner Music—were asked to sign and return a form indicating their general support of the main goal: gaining acceptance for DVD. Questions arose over the name, our source relates. Several suggested "DVD Video," the business of everyone present. It prevailed over "DVD Information," which would have included computer applications. Although representatives from that side of the street weren't present, "there was no intent to exclude them," says our hardware executive.

DVD player sales, of course, are joined at the hip to video programming. You can't play one without the other—except on Pioneer Electronics' \$1,000 combination unit, which takes DVD and laserdisc. Ironically, the shortage of Hollywood movies has created a combi-player scarcity. Pioneer planned to make relatively few units, not realizing that consumers would buy them for the established formats while awaiting DVD titles.

"It was very difficult to predict the future, so we took a conservative approach," says home electronics brand manager **David McCollough**. "We kind of underestimated demand." With the unit back-ordered more than 30 days, McCollough says, Pioneer has increased production. "Availability is easing up, but we're not totally out of the woods." The company will be "fairly positioned" sometime in the

third quarter, he estimates.

DVD has already become "a key component" in the sale of home theater systems and a reason behind the surge of large-screen TV sales, claims Pioneer spokeswoman **Joni Saphir**. She says manufacturer complaints that Warner's seven-market DVD rollout are crimping their plans "doesn't appear to be the case" for Pioneer. Saphir anticipates that Warner will lift the restriction shortly in preparation for a national rollout.

Paul Kagan Associates in Carmel, Calif., could help push Warner in that direction with a glowing analysis of DVD's prospects—sell-through sales of \$13 billion to 40 million player owners by 2006. The media research firm says 200 titles will be in stores this year and more than 400 in 1998.

Spurred on by high-definition TV, part of "the complete digitization" of home entertainment, the holdout Hollywood studios "won't be able to resist,"

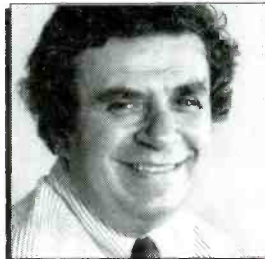
Kagan Associates' **Paul Kagan** maintains. Player sales "are beginning to satisfy the pent-up demand for a more practical, more reasonably priced disc product." His numbers are predicated on everyone's participation next year.

VIDBITS: CD and DVD packager Laserfile International, including president **Andria McClellan**, has moved its headquarters from New Jersey to Los Angeles, the better to focus on Hollywood DVD accounts. The address: 7083 Hollywood Blvd., Los Angeles, Calif. 90028. Laserfile, which boxes PolyGram Video's DVDs, has added **Michael Klein**, formerly with Sony's Digital Audio Disc Corp., as engineering VP.

Paramus, N.J.-based **NVI Publishing's** summer edition of "Laser Video Guide" has a 24-page supplement, the first issue of the "DVD Guide." It features a list of 120 titles available from Warner, Columbia TriStar, Lumivision, etc.; two articles promoting the format; and a chart listing 20 player models from 15 manufacturers. "DVD Guide" carries a \$2.95 cover price, but more likely it will be given away by hardware manufacturers as a point-of-purchase sales tool. About 25,000 copies have been printed.

Rumors abound that two publicly held video retailers will become one. Video Update in St. Paul, Minn., is said to be negotiating the purchase of Moovies in Greenville, S.C. A consummated deal would increase Video Update's store count by two-thirds to about 530, the size of West Coast Entertainment... Former West Coast executive **Richard Salvador** is scheduled to return to court in Philadelphia June 25. The first hearing of his wrongful-termination lawsuit against the chain ended in a mistrial (Picture This, Billboard, March 22).

PICTURE THIS



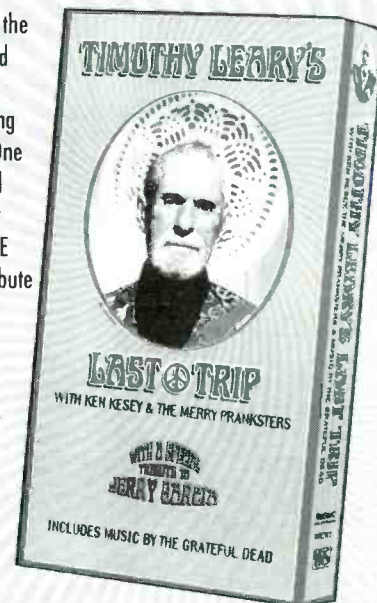
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VSDA Dumps Awareness Campaign, Develops VIP

VSDA'S 'VIP PLAN': The Video Software Dealers Assn. (VSDA) has amended its awareness campaign, scrapping its original plan to get studios and retailers to pay for it.

The trade group had sought outside funding and received pledges from the trade that totaled more than \$12 million (Billboard, March 22). Key to the campaign was a penny-per-transaction donation schedule that VSDA has abandoned because of administrative hassles.

Instead, VSDA will dedicate \$1 million of its own reserve funds to pay for the awareness initiative, renamed the Video Industry Promotion (VIP). It gets under way next year. The association will return all the money already donated for the campaign.

VP of marketing **Cathy Scott**

says VSDA's board of directors determined that the pledge and penny-per-transaction scheme was "problematic." She adds, "You can't fund a 1998 program with funds raised in 1997. The board just wasn't comfortable with that."

The three-step VIP starts with consumer research from an outside firm to determine what message VSDA should be putting out to boost retail traffic. When the data has been analyzed, VSDA will develop a slogan and logo for advertising materials. The ads, generic and title-specific, will be placed on television, radio, and outdoor displays and made available to retailers.

Although \$1 million may not seem sufficient to cover all costs, Scott points out VSDA will not be buying ad time. "We're not placing the advertising, we're creating it," she says, "and for that you can do a lot with a million dollars."

A steering committee consisting of representatives from all the studios and several major retailers has been established to work on the creative aspects. "The studios and retail are very open to working with us," Scott notes, "and all of them have in-house creative departments to assist them."

Research and creative work will take more than six months to complete. But immediately after the VSDA Convention ends July 12, the trade group will promote its VidTrac

rental charts to consumer publications. To date, the charts run regularly in The Hollywood Reporter and The Los Angeles Times and occasionally in The New York Times and USA Today.

Scott's objective is to pitch VidTrac "as an interesting aside to a lifestyle section." As an example, when "Ransom" topped the chart, VSDA might also have thrown in a tidbit about star **Mel Gibson's** first top video hit or another video factoid about the actor.

A TALE OF TWO 'SPAWN'S': New Line Cinema's got the live-action feature, but HBO Video has the animated series of **Todd McFarlane's** "Spawn," the latest comic book series to be tagged the "next big franchise."

The movie, which arrives in theaters Aug. 1, is a good bet for direct-to-sell-through release on the New Line Home Video label if the title does well. Meanwhile, a feature-length compilation of the animated HBO series is set for an Aug. 5 street date.

Both New Line and HBO are attempting to capitalize on the growing market for adult-oriented animation now mainly limited to Japanese cartoons. "Spawn" is described as a high-action romance and espionage thriller centered on a man who fights the evil forces on earth and within himself. The comic book has sold more than 90 million copies worldwide, while the volume of "Spawn" action figures has topped 12 million units.

Half-hour episodes of "Spawn," produced by the newly formed HBO Animation unit, have been airing on the cable channel since May 16. For the video debut, HBO has created a 147-minute limited collector's edition, priced at \$22.97.

It features an interview with McFarlane, a free mail-in poster offer, and special packaging. "The limited edition is exactly as it appeared on HBO," says marketing VP **Cynthia Rhea**. A second, 80-minute version with a PG-13 rating, available for \$19.94, is "a little less edgy," she adds.

Although HBO doesn't have any

(Continued on page 73)



Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
★★★ NO. 1 ★★★								
1	1	2	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
2	2	9	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
3	4	17	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
4	3	2	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.99
5	5	55	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
6	7	2	HAPPY GILMORE	MCA/Universal Home Video Uni Dist. Corp. 82820	Adam Sandler	1996	PG-13	14.98
7	8	9	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
8	9	51	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 81409	Sam Neill Laura Dern	1993	PG-13	9.98
9	6	12	DUNE ◆	MCA/Universal Home Video Uni Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13	14.98
10	16	6	PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0807	Victoria Silstedt	1997	NR	19.98
11	14	139	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
12	10	15	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
13	11	14	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
14	13	6	PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH	Playboy Home Video Uni Dist. Corp. PBV0821	Various Artists	1997	NR	19.98
15	17	15	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
16	12	3	ERASER	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	1996	R	14.98
17	18	4	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
18	19	3	THE X-FILES BOX SET VOL. 4	FoxVideo 20229	David Duchovny Gillian Anderson	1997	NR	39.98
19	22	12	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
20	21	14	THE GODFATHER PART II	Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	24.95
21	24	2	I'M BOUT IT	No Limit Video Priority Video 53423	Master P	1997	R	19.98
22	15	11	THE GODFATHER COLLECTION	Paramount Home Video 151471	Marlon Brando Al Pacino	1997	NR	64.95
23	30	2	KINGPIN	MGM/UA Home Video Warner Home Video M206471	Woody Harrelson Randy Quaid	1996	R	14.95
24	25	3	THE X-FILES: COLONY/END GAME	FoxVideo 4163	David Duchovny Gillian Anderson	1997	NR	14.98
25	28	3	MICHAEL JACKSON-HISTORY ON FILM: VOLUME II	Epic Music Video Sony Music Video 50138	Michael Jackson	1997	NR	19.98
26	35	2	STRIPTease	Columbia TriStar Home Video 84973	Demi Moore Burt Reynolds	1996	NR	19.95
27	34	2	A TIME TO KILL	Warner Home Video 14317	Matthew McConaughey Sandra Bullock	1996	R	19.98
28	NEW ▶		G3: LIVE IN CONCERT	Epic Music Video Sony Music Video 50157	Joe Satriani/ Eric Johnson/Steve Vai	1997	NR	19.98
29	27	88	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
30	39	2	TIN CUP	Warner Home Video 14318	Kevin Costner Rene Russo	1996	R	19.98
31	20	3	THE X-FILES: IRRESISTIBLE/DIE HAND DIE VERLETZT	FoxVideo 4162	David Duchovny Gillian Anderson	1997	NR	14.98
32	26	3	THE X-FILES: HUMBUG/ANASAZI	FoxVideo 4164	David Duchovny Gillian Anderson	1997	NR	14.98
33	23	28	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
34	37	72	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
35	NEW ▶		TIGER WOODS: SON, HERO & CHAMPION	FoxVideo (CBS Video) FoxVideo 4098	Tiger Woods	1997	NR	14.98
36	29	2	BILLY MADISON	MCA/Universal Home Video Uni Dist. Corp. 82395	Adam Sandler	1995	PG-13	14.98
37	NEW ▶		HIGHLIGHTS OF THE 1997 MASTERS TOURNAMENT	Warner Home Video 36269	Various Artists	1997	NR	12.95
38	36	12	THE DOORS	Carolco Home Video Live Home Video 51325	Val Kilmer Meg Ryan	1991	R	9.98
39	33	9	THE GODFATHER PART III	Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R	24.95
40	40	10	THE CRAFT	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney	1996	R	19.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA 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. ◊ IFA 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.

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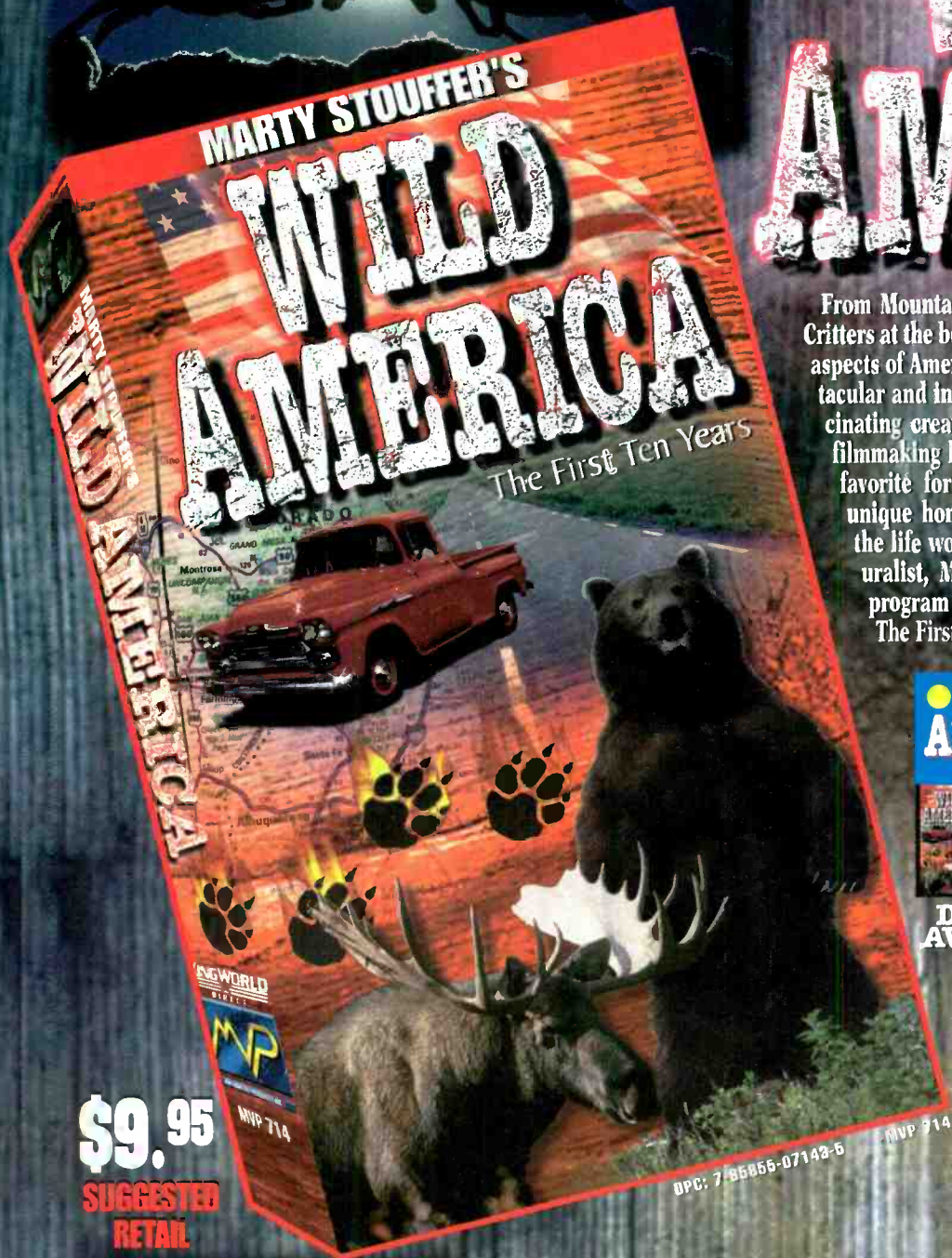
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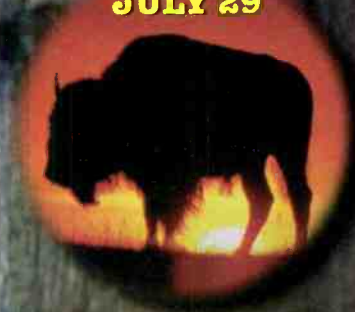
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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			*** No. 1 ***		
1	2	4	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 82945	Meat Gibson Rene Russo
2	1	2	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
3	3	3	STAR TREK: FIRST CONTACT (PG-13)	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes
4	4	3	DAYLIGHT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82828	Sylvester Stallone Amy Brenneman
5	5	9	THE GHOST AND THE DARKNESS (R)	Paramount Home Video 323503	Michael Douglas Val Kilmer
6	7	3	ONE FINE DAY (PG)	FoxVideo 4145	Michelle Pfeiffer George Clooney
7	31	2	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
8	6	11	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
9	8	2	THE MIRROR HAS TWO FACES (PG-13)	Columbia TriStar Home Video 82523	Barbra Streisand Jeff Bridges
10	16	3	THINNER (R)	Republic Pictures Home Video 26296	Robert John Burke Joe Mantegna
11	12	13	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
12	13	12	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
13	17	3	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
14	11	6	SECRETS & LIES (R)	FoxVideo 4389	Brenda Blethyn Marianne Jean-Baptiste
15	14	7	BIG NIGHT (R)	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
16	9	6	THE PREACHER'S WIFE (PG)	Touchstone Home Video Buena Vista Home Video 10038	Whitney Houston Denzel Washington
17	15	8	SET IT OFF (R)	New Line Home Video Warner Home Video 3788	Jada Pinkett Queen Latifah
18	10	10	WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo 24143	Leonardo DiCaprio Claire Danes
19	19	9	EMMA (PG)	Miramax Home Entertainment Buena Vista Home Video 9677	Gwyneth Paltrow Ewan McGregor
20	20	10	EXTREME MEASURES (R)	Columbia TriStar Home Video 94923	Hugh Grant Gene Hackman
21	18	5	BLOOD & WINE (R)	FoxVideo 4171	Jack Nicholson Michael Caine
22	21	10	LONE STAR (R)	Columbia TriStar Home Video 80183	Iris Cooper Matthew McConaughey
23	23	15	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
24	22	5	THE EVENING STAR (PG-13)	Paramount Home Video 329023	Shirley MacLaine Bill Paxton
25	NEW		BREAKING THE WAVES (R)	Evergreen Entertainment 15163	Emily Watson Stellan Skarsgard
26	30	14	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
27	27	4	MEET WALLY SPARKS (R)	Vidmark Entertainment	Rodney Dangerfield
28	35	2	ADRENALIN: FEAR THE RUSH (R)	Dimension Home Video Buena Vista Home Video 7226	Christopher Lambert Natasha Henstridge
29	NEW		MICHAEL (PG)	Warner Home Video T6303	John Travolta Andie MacDowell
30	38	8	THE ASSOCIATE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9183	Whoopi Goldberg
31	36	6	LOOKING FOR RICHARD (PG-13)	FoxVideo 4142	Al Pacino
32	32	6	LARGER THAN LIFE (PG)	MGM/UA Home Video M505492	Bill Murray
33	NEW		CAUGHT (R)	Columbia TriStar Home Video 94963	Arie Verveen Edward James Olmos
34	26	9	101 DALMATIANS (G)	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels
35	39	7	DEAR GOD (PG)	Paramount Home Video 325583	Greg Kinnear
36	34	5	THE PORTRAIT OF A LADY (PG-13)	PolyGram Video 4400437973	Nicole Kidman John Malkovich
37	37	14	BOUND (R)	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
38	40	10	MICHAEL COLLINS (R)	Warner Home Video 14205	Liam Neeson Julia Roberts
39	24	36	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
40	33	11	THE CHAMBER (R)	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

'Big Bag' Of Fun On Warner

WARNER'S BRAND NEW 'BAG': "Big Bag," the first preschool television show from Children's Television Workshop (CTW) since "Sesame Street," debuts on video July 29 via Warner Home Video.

Three titles, "Explore With Us," "Imagine With Us," and "Share With Us," each \$12.95, make up the initial release. Dealer order date is July 8. "Big Bag" is part of Warner Home Video's back-to-school promotion, which also includes two new episodes each from PBS series "Adventures From The Book Of Virtues" and "Scholastic's The Magic School Bus."

The critically praised "Big Bag" currently airs as a weekly hourlong program on the Cartoon Network, making it CTW's first dedicated cable series. Nan Halperin, CTW home video VP, says the show will begin airing daily in a 30-minute format next January.

"Big Bag," like "Sesame Street," is a magazine-format program. But where "Sesame Street" focuses on learning the alphabet and numbers, year-old "Big Bag" aims to educate children about "social values and interaction and self-esteem," says Halperin. "Because of that, it appeals to a slightly older audience, as well as to preschoolers."

The show emphasizes using one's imagination. In each program, viewers are encouraged to procure everyday household objects—a paper bag, two spoons, a cardboard tube, a pair of socks, and a hat are common to each video—and use them in creative ways. The tube, for instance, doubles as flute and telescope.

"Big Bag's" setting is a general store, peopled by its human proprietor, Molly; her Muppet friend, Chelli; and Chelli's silent sidekick, Bag, who is described as a cross between "Harpo Marx and a canvas sack." Other characters include a pair of sock puppets, one Brooklynese and one Scottish, that tell "sock-sock jokes," says Halperin; first-grader Kim; and various town-folk and kids. Story lines focus on preschool scenarios like sharing crayons and keeping promises. The human actors represent different cultures.

The programs also feature a half-dozen animated "shorties," which Halperin says make up about 50% of screen time. "Shorties come from other countries in addition to the U.S.," she notes, including Spain, Mexico, England, and Germany. Original music videos also appear in each installment.

Warner's promotion will be supported by a broadcast and print advertising campaign targeting such publications as Parenting, People, and Sesame Street Parents; 24- and 36-unit merchandisers with back-to-school header cards are also available. The "Big Bag" titles will come packaged with an 8-12 page color activity booklet, which includes lyrics to the show's theme song, coloring pages, and games.

Halperin says the "Big Bag" videos are being cross-promoted with Sesame Street magazine. Each cassette includes an offer for a magazine subscription. The magazine, meanwhile, is running "Big Bag" ads. Licensed products, such as books by Golden Books, a Chelli toy by Tyco, and accessories by Dora, will help spread the word.

A "walk-around" costumed Chelli character has been used at malls and



by Moira McCormick

other strategic sites, and a possible tour is being discussed for January, when the show goes daily, Halperin adds. Also, a new character will be introduced at that time.

TWO FOR THE ROAD: A smart, funny, snappily produced new series, "The Adventures Of Dave & Becky"

has just hit stores. Starring the comedy team Dave & Becky, two grown-ups who hosted the popular kid vid show "There Goes A . . .," the first title is "In Search Of The Haunted Gold Mine." It is distributed by the Daily Adventure Ltd., through Cybele Productions in Los Angeles.

"Dave & Becky" emphasizes travel and creative writing. This first episode of 26, according to Jan Jacques, who with Monica Matulich is the series' co-executive producer, focuses on a trip to a haunted, abandoned gold mine. Dave and Becky are reporters for a kids' newspaper, The Daily Adventure, actual copies of which will be given away with purchase of the video. Dave, (Continued on next page)

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			*** No. 1 ***		
1	1	177	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
2	2	15	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
3	9	33	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
4	14	3	THE LAND BEFORE TIME SING ALONG SONGS MCA/Universal Home Video/Uni Dist. Corp. 83114	1997	12.98
5	8	5	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997	14.95
6	3	11	GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP FoxVideo 24394	1997	14.98
7	7	61	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
8	6	13	MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
9	5	9	MIGHTY DUCKS THE MOVIE: THE FIRST FACE-OFF Walt Disney Home Video/Buena Vista Home Video 9265	1997	14.99
10	15	43	ALADDIN AND THE KING OF THIEVES FoxVideo Home Video/Buena Vista Home Video 4609	1996	24.99
11	4	13	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
12	10	27	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
13	11	15	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS MTV Music Television/Sony Music Video 49315	1997	14.98
14	12	17	SESAME STREET: BEST OF ELMO Sesame Street Home Video/Sony Wonder 51229	1996	9.98
15	20	21	BARNEY'S SENSE-SATIONAL DAY Barney Home Video/The Lyons Group 2015	1997	14.95
16	NEW		SKY DANCERS: LILAC VOLUME Razzmatazz Entertainment/Cabin Fever Entertainment 2185	1997	9.98
17	16	35	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
18	13	67	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
19	19	3	FLASH GORDON-MAROONED ON MONGO Family Home Entertainment/Live Home Video 27651	1997	9.98
20	21	79	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
21	NEW		SKY DANCERS: FERN VOLUME Razzmatazz Entertainment/Cabin Fever Entertainment 2187	1997	9.98
22	NEW		SKY DANCERS: ROSE VOLUME Razzmatazz Entertainment/Cabin Fever Entertainment 2186	1997	9.98
23	23	3	ENCHANTED TALES: ANASTASIA Sony Wonder 49956	1997	9.98
24	24	7	BRUNO THE KID Live Home Video 27673	1997	14.98
25	25	3	WISHBONE: A TAIL IN TWAIN Lyric Studios	1997	14.95

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SHELF TALK

(Continued from page 70)

tie-in partners to boost advertising, the supplier has lined up numerous grass-roots promotions to reach the series' core audience. "The goal is not to have a lot of consumer offers," says Rhea, "it's to go after the audience."

HBO, along with the New Line and TMP's "Spawn" properties, is sponsoring the Warped tour, a 28-city expo highlighting extreme sports, including mountain biking, climbing, and in-line skating. Punk-rock bands Social Distortion and the Vandals will appear at some of the stops.

Information about the video will be available at each venue, along with giveaways of a limited-edition "Spawn" animation cell in select cities. HBO has hired a "street team" of 25-50 people who will paper 10 markets with "Spawn" posters, stickers, and other materials to get consumers thinking about the title.

According to marketing manager Preston Lewis, the team will hand out flyers, stickers, and buttons in night-clubs, coffee houses, retail stores, and any other place that "Spawn" fans are likely to hang out.

The supplier has also booked a 30-city college campus tour and a three-week post-street campaign on the Westwood One radio network. "We're really leaving no stone unturned for this title," says Rhea.

CHILD'S PLAY

(Continued from preceding page)

who thinks he's the expert on all things, is forever screwing up and being set straight by Becky, the real brains of the operation.

In "Haunted Gold Mine," they are sent to investigate the ghostly site, along the way illustrating camping safety tips and working in pro-environmental information. The show is that rare kids' effort seamlessly combining education and entertainment; it is aided by top-flight writing, production, and acting—and plenty of humor.

"Laugh while they learn" is our slogan," says Jacques. Series co-star Dave Hood co-writes with Becky Borg, as well as directs, produces, and edits. Borg writes the songs, and Jacques produces the music. "There are no middlemen here," he says, explaining how Daily Adventure keeps costs down.

And, he says, the pair benefit from exchanges of goods and services. For instance, he says, Dave & Becky's on-screen van was painted with the show's logo at no charge, save for a mention of the provider in the end credits.

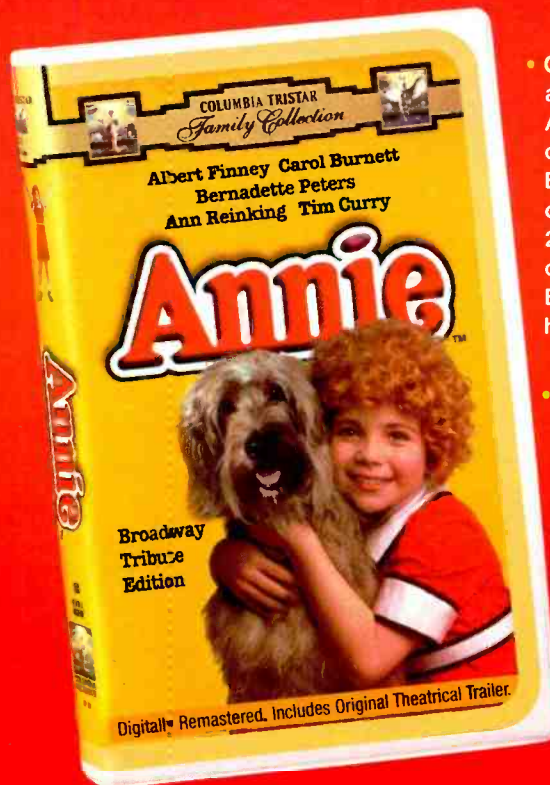
Each "Dave & Becky" video comes with a mail-in sticker good for a free copy of The Daily Adventure newspaper, which encourages kids to write and submit their own stories. Contributors receive a "junior editor" certificate and button, and some of these pieces are published in the paper's Junior Editor's Column. At year's end, a "senior editor" is selected to accompany Dave & Becky on their next video adventure. "Dave & Becky Explore Volcanoes," shot in Hawaii, arrives in August.

"We plan to film in a different location with each new adventure," says Jacques. The pair is on the road promoting the series at public functions on the West Coast and recently kicked off a mall tour. They've also appeared on Radio AAHS.



America's Favorite Orphan Has Never Sounded Better!

Annie

BROADWAY TRIBUTE EDITION
**DIGITALLY REMASTERED.
Includes Original Theatrical Trailer.**
**PRICED
TO SELL!
\$12.95
M.A.P.**
• Starring:
ALBERT FINNEY
CAROL BURNETT
BERNADETTE PETERS
AILEEN QUINN
ANN REINKING
TIM CURRY


- Consumer awareness at an all time high: A new production of ANNIE opens on Broadway this spring celebrating the 20th anniversary of the original Broadway smash hit musical!

- A \$51 million smash hit in it's 1982 theatrical debut!

Clamshell #22310
Sipsleeve #22313
Subtitled Spanish
Clamshell #22311

ANNIE COMMERCIALS to run on 400,000 videos including *THE MIRROR HAS TWO FACES* and multiple family collection titles generating over 30 million impressions.

TV CAMPAIGN

Multi-Mill on Broadcast Cable and Local Spot Campaign Creating Over 18 Million Consumer Impressions!


**IN-STORE
SUPPORT**

**ANNOUNCE
BUTTON**

SHELF TALKER
**POSTER
ALSO
AVAILABLE**

48-COUNT
FLOOR DISPLAY #22320
12-COUNT COUNTER DISPLAY #21540
(Not Pictured)
24-COUNT FLOOR DISPLAY #21940
(Not Pictured)
120-COUNT TOWER DISPLAY #22370
(Not Pictured)

PREPACK ORDER DATE:	WED. 7/2/97
SINGLES ORDER:	7/17/97
DELIVERY:	8/12/97
STREET DATE:	8/19/97
NATIONAL ADVERTISING DATE:	8/19/97

**COLUMBIA
PICTURES**
**COLUMBIA TRISTAR
HOME VIDEO**

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ JON BON JOVI

Destination Anywhere

PRODUCER: Jon Bon Jovi, others
Mercury 31453 4903

Solo bow by Bon Jovi front man veers toward the pop side of the pop-rock equation, much as the band's sound and look shifted from metal-leaning rock toward pop. Highlights of a solid album include the sultry, bluesy "Midnight In Chelsea" and the midtempo rock title cut—both of which are making inroads at top 40 and AC radio. Other tunes could extend the project's life at radio and retail and set Bon Jovi on a promising solo career. The album's out-of-the-box awareness is high thanks to a short film starring Bon Jovi alongside such stars as Demi Moore and Anabella Sciorra that aired on MTV.

THOMAS HAMPSON

Kurt Weill On Broadway

PRODUCER: Simon Woods
Angel 55563

With John McGlinn on hand again to supply his redoubtable music supervision, baritone Thomas Hampson, once more on a crossover mission, is the lead voice in a survey of Weill's music as heard in several Broadway productions. Though most of the material is known but to the most resolute Broadway fans, fear not, for the songs are first-rate. And listeners will be grateful for a Weill collaboration with Ira Gershwin, 1945's "The Firebrand Of Florence." Hampson is assisted by the strong voices of Elizabeth Futral, Jerry Hadley, and Jeanne Lehman. An authentic, inviting reprise of wonderful Broadway works.

COUNTRY

▶ TOBY KEITH

Dream Walkin'

PRODUCERS: James Stroud & Toby Keith
Mercury 314 534 836

Toby Keith is growing into a self-assured musical maturity, well displayed by this collection of well-crafted songs. Keith wrote two of these and co-wrote six others, and they form a (mostly) cohesive look at the working-class country life: authentic-sounding love songs, laments, and hell-raising anthems. That makes it all the more startling when Sting pops up singing on his own composition "I'm So Happy I Can't Stop Crying," which is not a country song, despite producer James Stroud's best efforts at disguising it. True country sentiment just cannot be forced.

▶ RICOCHET

Blink Of An Eye

PRODUCERS: Ron Chancey & Ed Seay
Columbia 67773

If, as it seems, there is a genuine resurgence in country music groups, Ricochet is a big reason for it. No one works harder than this ensemble, and it's paying off in awards, sales, and respect. Rather than the Eagles-flavored smoothness favored by many current groups, Ricochet is characterized by a bright, high-energy, upfront, in-your-face sound. Careful song selection helps. Current single "He Left A Lot To Be Desired" and "The Girl Formerly Known As Mine" fit the group perfectly.

SPOTLIGHT



VARIOUS ARTISTS

The Producers—The Original Soundtrack Recording

PRODUCER: Tom Barman
Razor & Tie/BMG 2147

Is it a peerless Oscar-winning comedy document? The sparkling soundtrack of an epic stage/screen musical? An incandescent memento from a simpler time? Yeah, but most important, "It's only a flesh wound, lamb chop!" As one of the funniest films of all time fast approaches its 30th anniversary (pick your pivotal date: the first public screening in Philly in November 1967 or the New York premiere in March '68), commemorations of the cult classic (*The White Paper*, Billboard, April 26, 1997) are beginning to multiply. But no connoisseur of Mel Brooks' outrageously entertaining movie should be without this splendid, long out-of-print 20-track distillation of its hilarious songs ("Springtime For Hitler," "Prisoners Of Love"), dialogue, and orchestrations by Brooks, John Morris, and others. "Love Power" deserves a happy home at college and triple-A outlets, as the world's worst play triumphs once again, three decades later.

SPOTLIGHT



EN VOGUE

EV3

PRODUCERS: Babyface, Organized Noize, Ivan Matias, David Foster, Denzil Foster & Thomas McElroy
EastWest 62057

Following the departure of founding member Dawn Robinson, the three remaining funky divas who make up En Vogue—Terry Ellis, Maxine Jones, Cindy Herron Braggs—continue to deliver smart, harmony-rich R&B tunes that connect with the masses. Preceded by the smash "Don't Let Go (Love)," which previously appeared on the "Set It Off" soundtrack, the current project is loaded with potential R&B, pop, and AC hits, including Babyface co-written and produced slow-jam "Whatever"; the David Foster-produced extravaganza "Too Gone, Too Long"; thumper "Let It Flow," featuring quotes from previous En Vogue hits and a guest rap by Jah; the bluesy "Right Direction"; and ballad "Damn I Wanna Be Your Lover." An outfit that pioneered the '90s version of the girl vocal group and is poised to remain in the vanguard of a genre crowded with a seemingly endless pool of imitators.

SPOTLIGHT



WYCLEF JEAN

Presents... *The Carnival* Featuring Refugee

Allstars

PRODUCERS: Wyclef Jean; also, Salaam Remi, PrakaZrel "Pras"

Columbia 68201

Fugees rapper/producer Wyclef Jean steps out on a solo journey that is bound to solidify his standing as one of hip-hop's bona fide icons. Like the Fugees' work, Wyclef's art is based partly on well-chosen samples—including Cuban standard "Guantanamera" (featuring Celia Cruz), the Neville Brothers' "Mona Lisa," and the Bee Gees' "Stayin' Alive," the latter on the hit "We Trying To Stay Alive." Beyond that, Wyclef excels at imbuing his insightful, thought-provoking rhymes with such elements as a symphony orchestra, a soprano's vocalizing, and spoken sound bites. Other highlights of a concept album that examines the joys and miseries of urban life via a carnival motif include "Apocalypse," the touching "Gone Till November," the reggae-influenced "Bubblegose," and the epic title track. A record that promises to push the boundaries of hip-hop and extend Wyclef's already sizable appeal.

LATIN

★ ANA BELÉN

Mirame

PRODUCERS: Geoff Westley, Víctor Manuel San José
Ariola/BMG 46872

Although this delightful, top-selling pop title from Spain sports a shot to duplicate its Spanish success only in Argentina and Chile, its beguiling blend of solo tracks and duets with well-known stars (Fito Páez, Chico Buarque, Antonio Banderas) might just spur some retail movement in the U.S., as well. The stylish singer's full-bodied yet delicate mezzo melds neatly with duet partners Ketama ("Tú Me Amas") and Chavela Vargas ("Amanecí En Tus Brazos")—two strong single prospects.

VARIOUS ARTISTS

Meditación Musical

PRODUCER: Various

Fonovisa 9568

A left-field hit for this inspirational pop/ranchera disc that sports such big-name performers as Los Tigres Del Norte and Marco Antonio Solís would not be such a heavenly surprise. Already, sales of the appealing mix of spiritually rooted originals and covers are being sparked by emotive hit version of God-fearing standard "El Pescador" by Bronco front man José Guadalupe Esparza.

CONTEMPORARY CHRISTIAN

COMMON BOND

Reflections

PRODUCERS: Michael Sykes, George Hairr, Buddy Mullins, Tommy Cooper

White Field Music/Daywind 6011

Common Bond is composed of 23-year-old triplets Mark, Luke, and John Green. (They have an older brother, Matthew, who doesn't perform. Get it? Matthew, Mark, Luke, and John.) After an independent release that garnered attention, they signed to Daywind's White Field Music label and released this impressive project. Their vocals are immensely likable, and the CD captures the warmth and energy of their live show. Although firmly rooted in Southern gospel, the production expands on the genre's boundaries with songs like the country-tinged "King's Highway" and the folksy "He Laid Down (His Golden Crown)." Among other prime cuts are the ballad "In The Arms Of Jesus," the thought-provoking "What Then?," and "Favor My Savior." In a field where some family acts have been performing for 20, 30, and even 70 years, Common Bond is living proof that the future of the genre is in good hands.

NEW AGE

VARIOUS ARTISTS

A Tribute To The Music & Works Of Brian Eno

PRODUCER: none listed

Cleopatra 0016

This tribute targets the early part of Brian Eno's solo career, but the subtlety and humor of Eno's influential and eccentric work gets lost in the mix. Chrome, Controlled Bleeding, and the Electric Hellfire Club put industrial shackles on their covers, while FarFlung's rendition of "The True Wheel" is a virtual copy. Notably, Brand X gives a quirky reading of "Skysaw" with bassist Percy Jones, who appeared on the original. Astralasia takes "Third Uncle" out on the dancefloor, while Surface 10 takes us out on the sublime melody of "An Ending."

JAZZ

★ STEPHANE GRAPPELLI & MARTIN TAYLOR

Réunion

PRODUCER: Martin Taylor

Honest 5022

These refreshing Stéphane Grappelli/Martin Taylor duet sessions ask the question, Can a fortysomething Scottish guitarist

keep pace with an ever-youthful French violinist who's now pushing 90? (The answer is yes, of course, given Grappelli's longtime affinity for dextrous guitarists dating back to Django Reinhardt.) Taylor lays the bluesy foundation for Grappelli's skittering flights on "Willow Weep For Me" and provides the perfect accompaniment for the violinist's agile, airy treat-

ments of the "Sweets" Edison/Count Basie theme "Jive At Five" and the Harold Arlen classic "It's Only A Paper Moon." Countering the impression that Grappelli plays only standards, he rises to the challenge of such Martin originals as the insouciant title track and the lyrical "Jenna." Martin plays solo on his poppish "Miraval" and Johnny Mandel's bittersweet "Emily."

VITAL REISSUES®

COUPERIN: INSTRUMENTAL CONCERT, "APOTHEOSIS IN THE MEMORY OF LULLY"; SONATAS, "LA SULTANE," "LA SUPERBE," "LA STEINQUERQUE"

ROBERT KOHNEN, DIRECTOR

PRODUCER: Wolf Erichson

SEON/Sony Classical 62941

The movement for period performance of music from the Baroque and before entered a golden age in early '70s Amsterdam, with such artists as keyboardist Gustav Leonhardt and cellist Anner Bylsma artfully reanimating age-old manuscripts using original instruments and techniques of the time. With his SEON label, producer Wolf Erichson set out to document the bold interpretations of these astonishingly gifted, dedicated musician/scholars; SEON released some 100 recordings on LP between 1970-80, and the records became prized missives

from a cutting-edge scene. Erichson went on to found Sony Classical's Vivarte label, with most of his SEON artist roster following him, but those first LPs were legendary and became collector's items. Finally, Sony Classical is reissuing the SEON line as 60 budget-priced CDs, and the initial batch of 10 discs proves the catalog to indeed be a treasure trove: a first-rate set of Bach's "Brandenburg Concertos" with Leonhardt at the helm of an all-star ensemble that includes Bylsma, the renowned Kuijken brothers on strings, Franz Brüggen on recorder, and Bob van Asperen on harpsichord; a wonderful recital of French and German Baroque lute works by the late Michael Schäffer; a vibrant account of two of Haydn's Op. 20 string quartets by the Quartetto Esterhazy; a rare set of psalms by Stoltzer and a forerunning

disc of Gregorian chant with Konrad Hubland directing; albums of wind music by Vivaldi and Hotteterre with Brügger in the lead; Bach's "English Suites" with Leonhardt on harpsichord; and a peerless rendition of three Mozart violin sonatas with Leonhardt on fortepiano and Sigiswald Kuijken on Baroque violin. The remaining album—a unique narrated version of François Couperin's homage to Lully, along with a selection of sonatas—is a great start for entering the SEON collection, as it comprises a definitively idiomatic performance of some irresistible music. Also, the amazingly fresh-sounding Couperin disc demonstrates that Erichson's audio standards were obviously as pioneering as his judge of talent. Beautifully presented, the SEON line is a bargain at any price.

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).

SINGLES

EDITED BY LARRY FLICK

POP

► SWV FEATURING PUFF DADDY Someone (3:44)

PRODUCERS: Puff Daddy, Jay Dub
WRITERS: S. Combs, B. Walker, J. Graham, K. Price, C. Wallace, T. Shaw, M. Bertha, D. Angelette
PUBLISHER: not listed
RCA 64893 (c/o BMG) (cassette single)

Once again, it's time for these sisters to flex their gorgeous voices to the delight of their legion of jeep disciples. Joined by the ever-golden Puff Daddy, they infuse this preview of the album "Can We" with the kind of smooth and assured performance that only comes with experience. They've been working mighty hard, and it shows here. This infectious track sparks with a sleek groove and a chorus that would seem to guarantee instant props at R&B and pop radio. It doesn't hurt that a snippet of "Ten Crack Commandments" by the late Notorious B.I.G. is fairly prominent either.

► RAMPAGE FEATURING BILLY LAWRENCE Take It To The Streets (3:38)

PRODUCER: Rashad Smith
WRITERS: R. McNair, B. Lawrence, R. Smith, A. Colon
PUBLISHERS: Rampage/B.K.L./WB/Sadiyah's/Armacion, BMI
Elektra 9818 (cassette single)

Not nearly as gritty or street savvy as Rampage's first successful single, "Wild Da The Night," "Take It To The Streets" aims to reach for a top 40 audience with its upbeat sample of Unlimited Touch's "I Hear Music In The Streets." Always lyrically sound, Rampage is creating considerable anticipation for his forthcoming album, "Scout's Honor By Way Of Blood," with his choice of singles.

► DUNCAN SHEIK She Runs Away (3:38)

PRODUCER: Rupert Hine
WRITER: D. Sheik
PUBLISHERS: Duncan Sheik Songs/Happy Dog/Careers-BMG, BMI
REMIXER: Peter Nashel
Atlantic 8205 (cassette single)

The recent top 20 success of "Barely Breathing" has unlocked enough doors for us to realistically believe that this wonderful follow-up will go even further. The songs has a languid, acoustic-pop sound that will warm the hearts of folks who can't seem to get enough of labelmate Jewel. Sheik's performance is striking, and it floats comfortably above the breezy strings added in Peter Nashel's remix. Once you've embraced this single, be sure to investigate the singer/songwriter's fine eponymous debut.

★ LISA STANSFIELD Never, Never Gonna Give You Up (4:10)

PRODUCERS: Ian Devaney, Peter Mokran
WRITER: B. White
PUBLISHER: Unichappell, BMI
Arista 3339 (c/o BMG) (cassette single)

It feels like a lifetime since Stansfield has graced stateside airwaves with her special brand of soul. She previews a sparkling new collection with a sultry rendition of the Barry White evergreen—breathing enough stylistic variation into the lyrics to make the grade with youth-driven stations, while maintaining a reverence that will sit well with fans of the original recording. She is supported by a rumbling funk groove that is underlined by hip-hop-savvy turntable scratches and iced with caressing disco strings. An excellent single that whets the appetite for more.

QUAD CITY DJ'S Summer Jam (3:20)

PRODUCERS: "Jayski" McGowan, Bass Mechanics
WRITERS: Thrill Da Playa, J. McGowan, B. Edwards, N. Rogers
PUBLISHERS: Quadrasound/Warner-Tamerlane, BMI
Big Beat 8186 (c/o Atlantic) (cassette single)
Can this act once again entice folks to "ride the train"? This track, which nicks a

keyboard lick from "We Are Family" by Sister Sledge, is certainly catchy enough. It doesn't quite have the same punch and energy of the group's previous hits, but it's a valiant effort that's worth a listen.

R & B

► MAXWELL Whenever, Wherever, Whatever (4:54)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Columbia 0664 (c/o Sony) (cassette single)
Maxwell shines vocally and conceptually as he performs a faultless live rendition of "Whenever," which is the first single from his imminent "MTV Unplugged" album. Aurally more satisfying than the previously recorded version, this track has Maxwell strutting his vocal prowess with superbly delivered high and low notes. A totally controlled yet natural overall vocal display that is destined for success.

► HEAVY D Keep It Comin' (4:31)

PRODUCERS: Heavy D, Tony Dofat
WRITERS: R. Wilson, O. Scott
PUBLISHERS: Taking Care of Business, BMI; Minder, ASCAP
Universal 1160 (c/o Uni) (cassette single)
Heavy D continues along the path of the heavy romance with "Keep It Comin'." By using a smooth sampling of the Gap Band's "Yearning For Your Love," Hev keeps the ladies yearning for his brand of "love funk" as he indulges them in respectable yet sensual and flattering lyrics. From the rapper's current album, "Waterbed Hev."

► MINT CONDITION Let Me Be The One (4:11)

PRODUCERS: Mint Condition
WRITERS: L. Waddell, Stokley
PUBLISHERS: Mint Factory Tunes/EMI-April, ASCAP
REMIXERS: The Ummah, Steve "Silk" Hurley
Perspective 00493 (cassette single)
Here is yet another hit-bound slice of Mint Condition's fab album, "Definition Of A Band." This time, Q-Tip from A Tribe Called Quest adds a little lyrical flavor, blending quite nicely with the song's old-school soul tone and the act's sweet vocals. One listen to this winning jam, and you'll feel like you're sitting on a street corner on a balmy summer night, watching the cuties walk by. Nice imagery to draw from an utterly charming single. For a more lively vibe, spend some time with Steve "Silk" Hurley's twirly house remix.

★ CURTIS MAYFIELD Back To Living Again (3:53)

PRODUCER: Narada Michael Walden
WRITERS: C. Mayfield, R. Woods
PUBLISHERS: Mayfield/GioRose, BMI
REMIXER: Narada Michael Walden
Warner Bros. 8882 (cassette single)
It is downright criminal that more people haven't gravitated toward Mayfield's glorious comeback album, "New World Order." In a world of artists struggling for a proper direction or delivering spotty material, Mayfield never fails to hit the creative mark—a point that is solidly reinforced on this inspiring R&B shuffler. With the aid of producer Narada Michael Walden, he nails this track with words of hope and survival with heartfelt grace and minimal sugarcoating. The music has a contemporary feel that would stand strong next to just about any streetwise jeep jam. All this single needs are a few heroic programmers willing to give it a fair shake.

COUNTRY

► TANYA TUCKER Ridin' Out The Heartache (3:34)

PRODUCER: Gregg Brown
WRITERS: C. Majeski, S. Russ, S. Smith
PUBLISHERS: Songs for Debin, ASCAP, Starstruck Angel/EMI-Blackwood/Singles Only, BMI
Capitol 12301 (7-inch single)
At a time when country radio listeners complain about singles sounding far too similar, Tucker's distinctive and husky voice continues to infuse everything she

records with an emotional intensity that comes from a quarter-century interpreting songs. On this new single, she grabs hold of the lyric and paints a picture of a woman determined to come out a winner even though love has not been kind. Her performance is filled with that combination of vulnerability, strength, and resiliency that has always marked her best work.

► DAVID LEE MURPHY All Lit Up In Love (2:52)

PRODUCER: Tony Brown
WRITER: D.L. Murphy
PUBLISHERS: Old Desperadoes/N2D, ASCAP
MCA 72008 (c/o Uni) (7-inch single)
There's a lot of light and lively summertime appeal in this single from Murphy's forthcoming MCA collection, "We Can't All Be Angels." Tony Brown's production has a warm, radio-friendly feel, and Murphy's likable country vocals always make listeners feel like they are listening to an interesting story from a good buddy. He's a natural communicator.

★ ANITA COCHRAN Daddy Can You See Me (4:37)

PRODUCER: Jim Ed Norman
WRITER: A. Cochran
PUBLISHERS: Warner-Tamerlane/Chenowee, BMI
Warner Bros. 8823 (CD promo)
The clarity and warmth in Cochran's voice make for an especially inviting instrument, transforming this celebration of the father/daughter relationship into a wonderfully poignant song. Cochran is a major talent who deserves an abundance of attention from country programmers. However, in the wake of Kippi Brannon's "Daddy's Little Girl" and Tammy Graham's "A Dozen Red Roses," it remains to be seen if radio is willing to play another sentimental "Daddy" song.

★ ROYAL WADE KIMES Guardian Angel (2:54)

PRODUCER: Michael D. Clute
WRITER: R.W. Kimes
PUBLISHER: Mama's Blessing/Kent Blazy/Blue Whistler, ASCAP
Asylum 9832 (CD promo)
There's no mistaking Kimes' country-to-the-core vocals. He's a true stylist with an acute sense of how to deliver a song for maximum impact, and he stands out from the pack of other country contenders. He's also a talented songwriter, as demonstrated on this cleverly written tune that deserves a listen by programmers looking to break out of the old routine.

DANCE

► VICKI SUE ROBINSON House Of Joy (8:29)

PRODUCERS: Junior Vasquez, Welcome
WRITERS: B. Good, V.S. Robinson
PUBLISHER: BCM, ASCAP
REMIXERS: Junior Vasquez, Welcome
Pagoda 45302 (c/o Navarre) (12-inch single)
The unmistakable voice behind the disco classic "Turn The Beat Around" proves

that she is still a powerhouse belter on this deliciously dramatic house anthem. She infuses the song's uplifting lyrics with the pulpit-pounding fervor of a preacher and is supported by exciting rushes of strings and a spine-tingling rhythm section. Producer Welcome keeps the tone rich and soulful in his versions, while Junior Vasquez gives "House Of Joy" radio viability in hi-NRG mixes that will leave programmers breathless. A welcome return of a true club legend.

► FLUKE Atom Bomb (5:32)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Astralwerks 9706 (c/o Caroline) (cassette single)
Fresh from wooing punters at the massive Tribal Gathering in the U.K., these purveyors of electronic dance catharsis are ready to take on the States with this funk-fortified interlude from the red-hot "MTV's Amp" compilation. With its percolating breakbeats and caustic keyboards directed at underground club loyalists, this track also entices alterna-rock minds with its snarling, low-voiced vocals. Expect this imminent hit to also turn up on the act's highly anticipated album, "Risotto," due later this summer.

SO EMOTIONAL All By Myself (7:46)

PRODUCERS: Jon Dixon, Martyn Norris
WRITERS: Carmen, Rachmaninof
PUBLISHER: Island, ASCAP
REMIXERS: Jon Dixon, Martyn Norris
ZYX 66075 (CD single)
The recent pop success of Celine Dion's version of "All By Myself" has triggered an expected rash of dance covers. This is easily among the best of 'em. The uncredited lead vocalist has a quivering and stately sound that somewhat mirrors Dion's interpretation. Of course, she doesn't have the same range, but she makes up it with an earnest delivery that has you rooting for her as she successfully reaches for those demanding high notes. The music has a rubbery texture that will play particularly well at summer tea dances. Contact: 516-253-0800.

AC

► KENNY LOGGINS I Am Not Hiding (4:09)

PRODUCER: Walter Afanaseff
WRITERS: K. Loggins, C. Rodriguez, S. George
PUBLISHERS: Gnosos/Sony/ATV Songs/Pamela Park, ASCAP, Rodge Podge, BMI
Columbia 0959 (c/o Sony) (cassette single)
With the Oscar-nominated hit "For The First Time" lingering in the minds of AC programmers, now is the perfect time for Loggins to push for a full-tilt pop comeback. He has a potential winner on his hands with this surprisingly soulful shuffle ballad, which is taken from the album "The Unimaginable Life." His voice has never sounded better, and he is complemented by rich R&B-styled background

vocals and a sturdy rhythm foundation that makes a transition from adult stations into the more youth-driven top 40 arena a realistic concept.

NIGHT RANGER Forever All Over Again (4:18)

PRODUCER: Ron Nevison
WRITERS: J. Blades, C. Cannon
PUBLISHERS: Ranch Rock/Warner-Tamerlane/CMI/Macisa River, BMI
Legacy 0916 (c/o Sony) (cassette single)
D'ya have room in your heart for the resurrection of one more band from the '80s? Oh, sure ya do. Night Ranger takes its best shot with this wistful, rock-edged ballad, which wisely doesn't show the members aiming to do more than duplicate their well-known sound. No grunge, disco, or pablum balladry here... just a steady flow of nimble guitars, smooth keyboards, and white-knuckled vocals. And the truth is that this single is strong enough to bring Night Ranger the kind of success that Journey and other compatriots have been enjoying lately. From the album "Neverland."

BOZ SCAGGS Love Letters (3:47)

PRODUCER: Boz Scaggs
WRITERS: E. Heymon, V. Young
PUBLISHER: Famous, ASCAP
Virgin 12299 (CD promo)
Scaggs fans who have been hoping for a single à la his evergreen "Love Look What You've Done To Me" will find a little of what they've been hankering for on this soft, acoustic-rooted pop ballad. His delicate performance is absolutely gorgeous and riddled with tangible subtext. Meanwhile, the music has a country-like lilt that could easily open the programming options for this single quite a bit.

ROCK TRACKS

► MOIST Resurrection (3:58)

PRODUCERS: Paul Northfield, Moist
WRITER: Moist
PUBLISHER: not listed
Arista 3354 (c/o BMG) (cassette single)
The latest export from the Canadian rock scene is a killer slice of pop-injected angst. The great thing about this track—which rises from sullen verses into blistering choruses—is that it is as lyrically intelligent as it is sonically striking. In fact, a cursory listen will have you reaching for the lyric sheet and deciphering the clever turns of phrase. And when the brain shuts down, you can simply surrender to the driving instrumentation and unshakable chorus. Don't miss the band's potent stateside debut, "Creature."

GLENN TIPTON Extinct (3:59)

PRODUCERS: Glenn Tipton, Mark Dodson
WRITER: not listed
PUBLISHER: not listed
Atlantic 8151 (CD promo)
Former Judas Priest guitarist Tipton continues to make a respectable bid for solo acceptance with this rumbling kicker. His vocals deftly go from low-register growls to high-reaching shrieks, while a booming drum beat firmly connects the layers of guitars with the song's melody. Metal specialty shows are already banging this one like crazy. The next step is for mainstream rock stations that are playing the new Motley Crue and Marilyn Manson to do the same.

KENICKIE In Your Car (3:46)

PRODUCER: John Cornfield
WRITER: not listed
PUBLISHER: not listed
Warner Bros. 8833 (CD promo)
No doubt, this all-female band is barfing on the endless comparisons to the Go-Go's, the Bangles, and every other clique of women who have ever decided to pick up a guitar (at least the Runaways references have died down). The truth is that this fuzzy ditty has its own special flavor. Yeah, it's a tad on the cute side, lyrically speaking. But it also has a musical intensity that elevates this band above unfair comparisons and fuels it with enough muscle to be competitive in the modern rock boys' club that radio can be.

NEW & NOTEWORTHY

98 DEGREES Invisible Man (3:53)

PRODUCERS: Dane DeViller, Sean Hosein
WRITERS: D. DeViller, S. Hosein, S. Kipner
PUBLISHER: not listed
Motown 32059 (cassette single)
Yeah, yeah... the last thing the world needs is another harmonious male quartet, right? Perhaps. But there should definitely be room at pop and R&B radio for this charismatic Ohio foursome. Not only are their vocals several crucial notches above the competition, but this sweet, shuffling groove ballad has lyrics that are as clever as they are romantic and charming. Try and shake the hook from your mind after one listen. It is virtually impossible. Give these lads a video befitting their suave, matinee-idol image, and you have the final element to an act that seems destined to draw a broad and adoring young audience.

KARA'S FLOWERS Soap Disco (2:43)

PRODUCER: Rob Cavallo
WRITERS: A. Levine, Kara's Flowers
PUBLISHER: not listed
Reprise 8903 (c/o Warner Bros.) (cassette single)
The anti-angst movement begins here. This Los Angeles-rooted teen quartet serves up the kind of positive, upbeat rock that made turning on AM radio fun during the '70s and '80s. The guitars are fuzzy and forceful enough to score with college kids and modern rock formats, while the vocals are buoyant and directly influenced by bands like the Kinks. Sure, the lyrics are a tad silly. But that's part of the song's allure. Besides, you'll be too busy boppin' around to the music and enjoying the hook and melody to care. And who exactly is Kara? Check out the equally noteworthy album "The Fourth World" for clues.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)

Reviews & Previews



CHILDREN'S

BABY'S FIRST VIDEO

MVP Home Entertainment

30 minutes, \$9.98

While MVP's previous "Babymugs" set the stage with footage of adorable babies doing adorable things, this tape takes things a step further. Here the action centers on a series of black and white images meant to stimulate the tiniest of minds. While it can be argued that infants too young to distinguish much between colors have better things to do than hang out in front of the television set, the array of contrasting shapes, sizes, and movements set to instrumental music does have its attractive side. To help hold baby's attention, images as simple as circles and triangles and as intricate as flowers and stars are shown first as white objects on black backgrounds, then just the reverse. While infants will likely be somewhat amused by the tape, its real benefactors will be tired parents and caretakers who might steal a few moments of peace and quiet while the VCR is running. Contact: 800-637-3555.

AMERICAN CULTURE FOR CHILDREN: VIET-NAMESE-AMERICAN HERITAGE

Schlessinger Video Productions

25 minutes, \$29.95

Phylicia Rashad hosts this potpourri of a program, which leaves no stone unturned in terms of introducing children to the Vietnamese culture. A veritable children's museum exhibit wrapped up in a video, "American Culture" is thoroughly engaging. The video keeps you hooked with interesting segments, including a day in the life of a native, a travel piece featuring animated maps and diagrams, a section on commonly used Vietnamese expressions, and the telling of an age-old favorite Vietnamese folk tale. Children, parents, and teachers will all get their money's worth out of this unique session. Also new in the series are tapes about African-American, Chinese-American, Irish-American, Jewish-American, Mexican-American, and other cultural heritages. Contact: 800-843-3620.

DIRECT-TO-VIDEO

THE LITTLEST ANGEL

Family Home Entertainment

25 minutes, \$12.98

F.H.E.'s Christmas collection is one of the broadest and most sentimental around, so it's not surprising that the company looked to this classic holiday story as fodder for its latest creative wonder. Animated and in a clamshell pack, the story of the youngest member of heaven's elite is updated in terms of language and subtle references but still centers on the same themes of joyfulness and purity of heart. A young boy's juvenile antics around the Pearly Gates make him a nuisance to his fellow, more worldly angels. But when word of the baby Jesus' birth makes its way to the heavens, it is the Littlest Angel who comes up with the idea for the perfect present.

NATURE

JOURNEY: KALEIDOSCOPE TRIP TO INNER PEACE

Kaleidoscope Arts

30 minutes, \$19.95

Maybe the folks behind those Fruitopia commercials were on to something after all. Kaleidoscopic view after kaleidoscopic view of a gardenful of flowers marks the first half of this narrationless video, created to help release endorphins, mitigate stress, and maybe even become a catalyst to meditation. The unfolding scenes are beautiful, and they look pretty

cool in fast-forward and rewind as well. Each 15-minute segment is a self-contained unit, and one titled "Meditation Walk" is a journey through lush gardens. Plenty of camera time is devoted to emerald trees and foliage, wild birds and butterflies, and even some fish swimming in a Giverny-esque pond. Contact: 201-659-6687.

VIDEO MICROSCOPE SHORT HIGHLIGHTS

Warren Hatch Productions

30 minutes, \$14

They don't call it the specialty home video market for nothing. True to its name, the tape is a "best-of" compilation of microscopic action collected by scientist Warren Hatch, who also filmed this video. Among the highlights are newly hatched sac spiders doing their thing, the dance of the leaf cells, a web-spinning insect that has nothing to do with the Internet, and the palpable drama of watching one tiny protozoan moving past many bigger compatriots. Actually, for those who are interested in seeing nature up close and personal, and even for casual science fans, the tape provides one of the most original half-hours possible. Contact: 503-221-7154.

DOCUMENTARY

UFOS: ABOVE AND BEYOND

MVP Home Entertainment

50 minutes, \$19.98

To help celebrate the 50th anniversary in July of the infamous Roswell UFO crash, MVP dishes up this probe into the outer limits of interaction between humans and creatures from outer worlds. Less a scientific study than a parade of so-called evidence and eyewitness encounters, the documentary features more than 150 video segments and 200 photos that supposedly depict alien aircraft and the like. James Doohan, better known as "Scotty"

on "Star Trek," plays host to the barrage of believers. Included is testimony from a former government scientist who reveals information about the secrecy-shrouded Area 51 and other federal experiments. The cult following for UFOs and other things alien remains at a high, and the surplus of summer films with related themes should help whet appetites for more "inside stories." Contact: 818-227-0677.

SPORTS

SHOW ME THE BLOOPERS

Orion Home Video

45 minutes, \$14.98

An irreverent look at the great American pastime, "Bloopers" turns the field of dreams into a field of schemes. For the sports fan with a sense of humor, the tape features a barrage of non-winning moments that, like most blooper programs, render only a few chuckles. The gaffes du jour range from announcers not being able to pronounce the names of some players, sprinkler systems that go on at inopportune moments, field errors, outfield collisions, and close calls with cameramen. There are also birds nesting near home plate, revealing locker room looks, and close-ups of chewing, spitting, and other unfriendly facial exercises caught on tape. Dugout pranks that make the Gatorade-on-the-coach trick seem mild are also featured.

PRIME 9

Orion Home Video

50 minutes, \$14.98

An up-close and personal look at nine of the most feared men in baseball today, "Prime 9" assembles a fantasy dream team of players and follows them through some of their most shining moments on the diamond. The team consists of Boston Red Sox's Mo Vaughn at first, Minnesota

Twins' Chuck Knoblauch at second, San Diego Padres' Ken Caminiti at third, Atlanta Braves' Greg Maddux on the pitcher's mound, and supporting players of equal caliber. Ozzie Smith of the St. Louis Cardinals hosts all of the action, pointing out one phenomenal play after the next and reminding fans why these players love this sport.

TRAVEL

ROMANTIC INNS OF THE WEST

Goldhil Home Media

60 minutes, \$19.95

Culled from the television series "Romantic Inns Of America," this hour-long guide provides a window to several unique accommodations in three of the hottest tourist spots of the Western U.S.: Taos, N.M.; Breckenridge, Colo.; and Leavenworth, Wash. The narrator provides everything potential lodgers would want to know about the inns, from views about specific rooms and amenities to nearby attractions and historical backgrounds. Everything, that is, except the price, which is mistakenly omitted. Also available from Goldhil are "Romantic Inns Of America" and "Romantic Inns Of New England." Contact: 800-495-0735.



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IN PRINT

DICK CLARK'S AMERICAN BANDSTAND

Dick Clark with Fred Bronson

Collins Publishing

190 pages, \$20

If a picture is worth a thousand words, then the "Dick Clark's American Bandstand" modest-sized paperback book may very well equal any mammoth-sized novel.

The book is an intriguing look at the story behind the pioneering American series that became a trendsetter in music and beyond. Each page is filled with revealing and reflective pictures that document the show's legacy, which spans from the earliest days of rock'n'roll in the '50s to the rise of new wave in the '80s. Eternally teen host Clark, with assistance from Billboard's Chart Beat author Fred Bronson, details the program's evolution through four essays and hundreds of pictures.

The book accurately documents the show's radio origins in 1952 with original host Bob Horn and its subsequent success on television. The show quickly became the soundtrack to America's youth and held that position for 30 years until it ceased production in 1987.

Clark appropriately shares credit for the show's success with those who contributed to the "Bandstand" phenomena, including Horn, Tony Mammarella, Larry Klein, and Clark's wife, Kari. A majority

of the book, though, concentrates on the show's glory years.

Included are the show's roots in Philadelphia and the unexpected fame of its participants. Clark points out that it was not uncommon for many of the dance participants to grace the cover of America's leading teen magazines.

However, when the show moved to California in the mid-'60s, it underwent various format changes, including going from a weekly to a daily schedule and adopting a looser dress code.

By the arrival of disco in the '70s, the look of the show was dramatically different than its squeaky-clean origins. The drug culture of the '60s

and the glamour fashions of the '70s set new trends among American youth, and it was all well documented on "Bandstand."

Clark, however, does not shy away from some of the darker aspects of the show, including allegations of racism and payola. In later years, the show also dealt with the issues of drugs and alcohol abuse and AIDS.

In its last year of production, the show had dwindled to a shadow of its former self, and Clark hung up his hosting duties. The retooled, syndicated version was canceled less than a year after its debut. Indeed, a sad descent for such an innovative and influential program.

As far as big revelations, at one point, Clark tells of his secret passion for disco music. Music historians will appreciate Clark's retrospective on the appearances of such music legends as Fats Domino, ♀, Madonna, and the Sex Pistols.

Everyone will relate to his from-the-podium memories of teenage innocence and fashion faux pas. Such classic moments were broadcast to millions of viewers each week. For those who may have forgotten the right steps, the book contains a pull-out dance instruction poster. "American Bandstand" may be gone, but this book brings back the memories of music, dancing, and teenage discovery that will forever remain a part of America's youth heritage.

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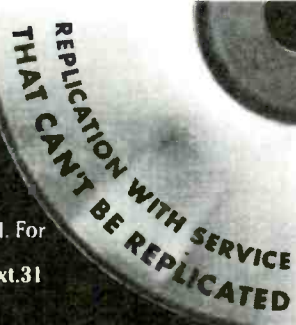
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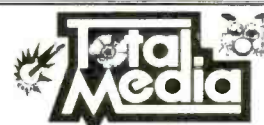
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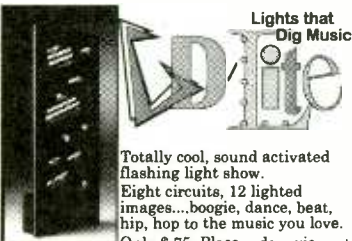
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METROPOLIS

(Continued from page 42)

throughout the facility and that Prism is expected to retail in the near future.

At the same time, Taylor says, the technical staff has striven for simplicity in the studio's infrastructure, from signal paths to the decision not to implement central machine rooms. The purchase of the 9000J reflects a similar mind-set between Taylor and SSL's designers and engineers.

"We build our own mastering consoles, and from that point of view I have to say that we've found that SSL think like us in terms of technical and design philosophies," says Taylor, who juggled a career as a producer of such top acts as the Stray Cats and Dave Edmunds while building Metropolis. "Like us, they're not afraid to take chances, but they're well-thought-out risks, and their basic philosophy never strays from the underlying notion that it also has to be as simple and direct as possible and sound as good as possible."

Metropolis has recently added three new mastering suites to its facility, and mastering engineers Ian Cooper, Tony Cousins, and Tim Young have come on board as profit participants, not employees—another strategic move that Taylor says is necessary under the economic exigencies of the times. These and other services, such as a commissioned music company, are built atop Metropolis' foundation of tracking rooms (Studios A and B) and mixing rooms (Studios C, D, E).

While services like mastering, film scoring, and basic tracking are growing, Taylor notes that mixing has come to constitute more than 75% of recording income. Still, Studio A's tracking room is a favorite of many producers, engineers, and artists, partially due to its size (the control room is extremely spacious, even by current design standards, and the recording rooms' heights are nearly 20 feet) and partially because of the private apartment, complete with kitchen and dining room, above the control room. (Interestingly, the floors above Metropolis in the Power House were developed by another party as apartments, and Taylor says that the fact that he's never had a complaint about noise is a testament to the isolation characteristics of the facility—the original turn-of-the-century design placed the power generators on a one-meter-thick isolated slab, perfectly suited for a recording studio.)

Studio B has been the mixing workhorse, featuring a 64-input SSL 4064 with Total Recall and G Series automation software. The studio is designed around a control room that produces tight and controlled extended bass monitoring and faces a studio that has two acoustic booths on either side of a central live area. By opening and closing the doors separating these areas, variable acoustics are achieved throughout the studio area.

In addition, several production rooms, equipped with Mackie boards and Digidesign Pro Tools hard-drive systems, have been added to function as both off-line DI overdub and programming suites and lower-cost alternative production studios, giving Metropolis more rate flexibility.

The bottom line has been a broad range of clients, but with a top end that encompasses such acts as Van Morrison, Baby Universe, and the Boilerhouse Boys. Getting there has been an adventure, Taylor acknowledges.

"I learned as I went along," he says of his financial education. "And we've always worked off a five-year plan. But I can tell you that studios of any size can't survive without looking at least 18 months ahead of where they are today."

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The Boys In The Band. Mute/Maverick act Erasure is making the rounds at the current crop of summer radio station concerts. Above, the group is at WHTZ (Z100) New York's recent all-star gathering atop the U.S.S. Intrepid aircraft carrier. Pictured, from left, are Vince Clarke of Erasure; Ginny Poleman; her husband, Z100 PD Tom Poleman; and Andy Bell of Erasure. The concert scored a first by offering performances simultaneously projected onto video screens in 3D. Below, the boys hang out after the KHKS Dallas Kiss Party '97, which drew 22,000. Shown, from left, are KHKS music director John Reynolds, afternoon jock Hollywood, Bell, Clarke, KHKS PD Mister Ed, and Maverick Records' Terry Anzaldo.



BP Cuts Playlists At Country Stations Lack Of Familiarity With New Artists, Songs Cited

This story was prepared by Phyllis Stark, managing editor of *Country Air-play Monitor*.

NASHVILLE—On the heels of recent playlist cuts at several Cox-owned stations, Broadcast Programming's BP Consulting Group announced earlier this month that it was cutting its country playlist by 25%.

Broadcast Programming provides programming for 250 country stations, and BP Consulting Group consults another 47.

What was eliminated, according to BP consultants Ken Moultrie and L.J. Smith, was their "new and recommended" list, a daypart category that usually consisted of nine to 13 songs that each got about five spins a week, all after 6 p.m. That category, Moultrie says, wasn't helping artists or stations very much. Now, all 35 of the records left on BP's playlist get a minimum of 15 spins a week. The playlist had been at about 46 currents for a number of years.

Both consultants say they made the cuts out of a concern over listeners' lack of familiarity with new artists and songs, an ongoing issue for several years. "It's a problem, and we see it in TSL [time spent listening]," Moultrie says.

To illustrate the point, Smith points to Raleigh, N.C., where BP has a client station. "There are about a dozen country signals that touch that market," he says. "The TSL is not that high on any station, but the cume is outrageous on every station, so it shows us listeners

are dialing around trying to find a song they're familiar with." Smith says he's trying to avoid having listeners punch out by playing "just the hits and nothing but the hits."

The goal, says Moultrie, is to keep hit songs around longer. "There seems to be a 15- to 20-week life span on a lot of great hit records, [but] research proves by the time a record has been around 15 weeks, listeners are just starting to get familiar with it," he says.

"On the chart, a record has a life of 12 weeks," adds Smith. "In reality, to the listener, a record hasn't even been born in 12 weeks. You see that every day in research. [So] we've decided to stop following the life span of a song on the chart and start following its life in the [mind] of the listener."

The crux of the problem, they say, is that radio doesn't hold on to hit records long enough due to industry pressure to keep things moving. Moultrie says songs like Alan Jackson's "Little Bitty" and George Strait's "Check Yes Or No" just won't die in research, even though they peaked on the chart long ago.

Both consultants say the playlist cuts don't mean that BP has abandoned new artists; they cite Lila McCann and Michael Peterson as examples of newcomers they support.

Still, besides cutting playlists, Moultrie suggests another solution to the familiarity problem is for labels to "focus more attention on developing their second-tier artists, as opposed to trying to focus their attention on developing new artists. Listeners, and even some P1s to a degree, can't take a sec-

MixMasters Remembered On CD Series Discs Compile Music On KDAY Segments

■ BY SHAWNEE SMITH

NEW YORK—Six years after KDAY-AM Los Angeles changed its format from rap/R&B to news, Greg Mack is still getting requests for tapes of his "MixMasters" show.

Assistant PD and music director of the station from 1983 to 1991, Mack helped lead the AM outlet to the top of the ratings by blending rap music into a basic top 40 format and bringing in DJs to do live mix sessions throughout.

"Locally, everybody on the West Coast and in the South grew up on KDAY," says Mack. "Ever since it went off the air, people have been trying to get tapes of the shows, and I just never had time to get them all together."

Having recently found a break in his schedule, Mack sat down with Richard "Rikko" Preuss, president/CEO of PR Records, which is distributed through Navarre, and compiled the "KDAY 'Mack Attack'"

series, a three-CD collection of the station's mix-shows, jingles, and show outtakes.

"Greg's got ¼-inch reels and cassettes of his shows," says Preuss of the massive amount of material he and Mack listened to in order to compile the set. "We have about 10 hours of original programming, jingles, mixes—it goes on forever. It was a tough time choosing material, but we went with the songs that we could get clearance on."

Volume I was released in early May and highlights the MixMasters DJs, whose mix sessions were the most popular segments on the station.

"The MixMasters was a major part of legendary KDAY," says Mack. "Out of that came some of the best DJs and producers in the business."

Initially set up to rival Uncle Jam's Army, a local group of DJs who held weekend parties that boasted attendance of more than 8,000, the MixMasters ignited the airwaves for three hours each on Friday and Saturday nights. The first few shows, which were eventually broadcast on-location at various venues, featured Dr. Dre and DJ Yella, members of the World Class Wreckin' Cru, and later, N.W.A.

"I went with Dre and Yella not knowing how strong they really would be," says Mack of the producing forces behind Eazy-E, N.W.A., J.J. Fad, Death Row Records, and Aftermath Entertainment.

"They blew up instantly," he adds. "They were already selling tapes out the trunk of their cars and doing shows as the World Class Wreckin' Cru, so we [eventually] had to get other people."

Mack added a number of other DJs to create a stable of 10 "official" MixMasters—Tony G, Julio G, DJ Joe Cooley, Battlecat, Jammin' Gemini, Ralph M, Trayski, Henry G, Arabian Knight, and DJ Romeo—as well as countless others who guest-DJ'd on the show for the intermittent 15-minute mix segments and "traffic jams."

"It started to snowball," says Mack. "It was hard to keep steady DJs, because if you were a MixMaster, you were an instant celebrity, and everybody wanted to take a MixMaster on the road with them."

While Volume I is dedicated to the mixes of Dr. Dre, Julio G, and Tony G, the set also serves to highlight the music of the era, when the rap genre was new and largely untapped by radio and retail.

"What we did at KDAY was breakthrough programming," Mack says. "At that time, nobody really wanted to play [rap]. You might hear a song one or two times a day, but not 24/7. So [now] we are trying to give people a

feel of what we were all about, because at that time the major stores wouldn't even carry rap. You could only get it at some of the mom-and-pop stores or buy tapes out of someone's trunk."

On a promotional level, KDAY also acted as a formidable showcase for new groups.

"Any group that broke before 1991 came through KDAY," says Mack. "The labels used to come to us with an artist and literally give them to us."

What we did was let them come to the [radio] show, take them to the 'hood, up to the hills, everywhere, to perform. The kids ate it up, because they could never get near R&B artists, but [with us] they got to see the rap artists up close and personal."

Now watching various derivatives of his innovation become the rule at stations like KKBT Los Angeles, WQHT New York, and WHTA Atlanta, Mack hopes to buy several stations across the country and reinstate the KDAY approach.

"It really pains me to hear stations say, 'We don't play rap.' If people like it, leave it alone. Rap may slow down on radio, but I don't think it's ever gonna stop."

With Volume I already in stores—the release party was attended by all the original MixMasters—Volume II is scheduled to street in July or August. The set will highlight Battlecat and Cooley as well as more of the station's on-air conversations, skits, and jingles. Volume III is due to arrive in stores in time for the year-end holiday season and will spotlight MixMasters DJ Aladdin and M-Walk.

"We still haven't highlighted all the MixMasters," says Mack, "but we're gonna see how these three do first."

PR Records is banking on nostalgic fans of KDAY to be the main purchasers of the set, as well as those consumers who buy "old-school rap" compilations. "KDAY helped shape the West Coast rap style," says Preuss. "They are the guys who originated mix tapes, and nostalgic fans will enjoy the snippets from the original commercials, music, and drops from all the groups who came up [to KDAY]."

Ads for Volume I are airing on the Box. The project is also getting prime pricing and positioning at national retail outlets on the West Coast and in the South.

"It's a step-by-step process," says Preuss.



MACK



PREUSS

(Continued on next page)

Adult Contemporary

T. WK	L. WK	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	8	***No. 1*** BUTTERFLY KISSES DIADEM ALBUM CUT/LIVE	BOB CARLISLE <i>6 weeks at No. 1</i>
2	2	20	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
3	3	11	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
4	5	12	I DON'T WANT TO LAFACE 24229/ARISTA	◆ TONI BRAXTON
5	9	6	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON
6	4	25	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
7	6	10	SUNNY CAME HOME COLUMBIA ALBUM CUT	◆ SHAWN COLVIN
8	8	9	ALONE POLYDOR 571006/A&M	◆ BEE GEES
9	7	17	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
10	12	6	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
11	11	10	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
12	10	16	UNTIL I FIND YOU AGAIN CAPITOL 58633	◆ RICHARD MARX
13	16	8	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	◆ MONICA
14	14	11	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY
15	19	3	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
16	13	7	SECRET GARDEN COLUMBIA 77847	◆ BRUCE SPRINGSTEEN
17	17	15	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
18	15	14	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
19	18	17	ALL BY MYSELF 550 MUSIC 78529	◆ CELINE DION
20	20	18	TOO LATE, TOO SOON SBK 58628/EMI	◆ JON SECADA
21	23	15	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
22	21	18	HAVANA ARISTA 13326	◆ KENNY G
23	22	20	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
24	24	6	ON SILENT WINGS VIRGIN ALBUM CUT	TINA TURNER
25	26	3	PICTURE THIS WINDHAM HILL ALBUM CUT	JIM BRICKMAN

Adult Top 40

T. WK	L. WK	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	2	18	***No. 1*** SUNNY CAME HOME COLUMBIA ALBUM CUT	◆ SHAWN COLVIN <i>1 week at No. 1</i>
2	1	19	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
3	3	35	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
4	5	21	I WANT YOU COLUMBIA 78503	◆ SAVAGE GARDEN
5	4	32	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
6	6	22	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS.	◆ PAULA COLE
7	8	9	ALL FOR YOU UNIVERSAL ALBUM CUT	SISTER HAZEL
8	7	12	MMMBOP MERCURY 574261	◆ HANSON
9	11	9	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
10	13	6	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW
11	9	35	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
12	10	18	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
13	15	8	SEMI-CHARMED LIFE ELEKTRA ALBUM CUT/EG	◆ THIRD EYE BLIND
14	12	23	EVERYDAY IS A WINDING ROAD A&M 582032	◆ SHERYL CROW
15	14	13	BUTTERFLY KISSES DIADEM ALBUM CUT/LIVE	BOB CARLISLE
16	17	10	BITCH CAPITOL 58634	◆ MEREDITH BROOKS
17	16	31	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	◆ THE CARDIGANS
18	18	50	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
19	23	5	***AIRPOWER*** SHAME ON YOU EPIC ALBUM CUT	◆ INDIGO GIRLS
20	22	7	***AIRPOWER*** HOW BIZARRE HIFI ALBUM CUT/MERCURY	◆ OMC
21	19	13	YOUR WOMAN BRILLIANT/CHRYSALIS 58638/EMI	◆ WHITE TOWN
22	21	24	POSSESSION ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
23	24	15	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY
24	28	4	DAYLIGHT FADING DGC ALBUM CUT/EFFEN	◆ COUNTING CROWS
25	26	16	SECRET GARDEN COLUMBIA 77847	◆ BRUCE SPRINGSTEEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 65 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) 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.

COUNTRY CROSSOVERS

(Continued from page 1)

As far back as her debut single, "Blue," Curb Music Group chairman Mike Curb, in a September 1996 interview, said the label was "promoting [Rimes] to any radio station that will play her." In fact, Curb has a long history of working his artists to other formats to try to establish broader audiences for them.

What is new is the fact that Curb is working "How Do I Live" to country and pop radio at the same time, which seems to be a policy change for the label. In the interview last September, Curb said that he always waits to promote records to other formats until after they have peaked on the country chart, just as he is now doing with Brannon. "Record companies need to be careful to make sure they prioritize the country stations," Curb said.

Mike Curb was out of the country at press time, but John Curb, VP of promotion at the MCG/Curb imprint, says Rimes' sales numbers prove her fan base has already transcended the country audience. Because "How Do I Live" is a pop song penned by Diane Warren and has a tie-in with the film "Con Air," John Curb says, "we broke the rule. Mike's statement is absolutely correct so far as formula goes, but the exception to this rule is [the] tie-in with a movie." (Although both Rimes and Yearwood recorded the song for the film, only the Yearwood version appears in it.)

But John Curb says working Rimes to other formats does not make her any less of a country artist. In fact, he notes that she's just finalized plans for a 1998 tour with Asylum artist Bryan White to be known as the Young and Country tour, "so for anyone to be thinking that LeAnn is anything but a country superstar is just [wrong]," he says.

"I don't think any label would try to

endanger an artist's reputation at their base," adds Curb. "I wouldn't want to see any of her country base erode."

MCA cites the movie tie-in as the primary reason for working the Yearwood version of "How Do I Live" to AC, hot AC, and top 40 radio through the label's pop division in Los Angeles and a team of independent promoters. The label has had some success with Yearwood AC crossovers in the past, most notably with last year's "On A Bus To St. Cloud," which did better at AC than it did at country. But MCA VP of promotion David Haley says the crossovers have never held Yearwood's career back at country radio.



LEWIS

"I honestly have never heard a complaint from any country programmer about any AC involvement Trisha has had," he says. "Trisha is still 100% a mainstream country artist."

Despite a lack of interest from country radio on "I Know," Mercury Nashville plans to again target country radio first with the next Richey single. (The follow-up has not yet been decided, but the label staff is leaning toward "I'm All Right" and a release date later this summer.)

"We still firmly believe that we can get her played on country radio," says VP of national promotion and artist development Norbert Nix. "It's just a matter of the gatekeepers opening the door, and we could sell a million records."

"I'm hopeful we still have chances of having something off this album played on country radio, and I'm hopeful that whatever success we have on the other side won't impact that," says Mercury Nashville president Luke Lewis.

Lewis notes that the label has been concerned about "the sort of stigma of crossover issues and concerns by country programmers that artists stay exclusive to the format." But, he says, "our responsibility to our artists is to find exposure wherever we can for them. If I had my wishes, she'd be getting played on all formats, and that term 'crossover' wouldn't even come into play. Crossover from where? She's still a developing artist."

Adds Richey, "If a song is good, just because it doesn't fit into a certain box or category doesn't mean that people shouldn't have a chance to hear it. Because if people get the chance to hear some of this music that's different and doesn't fit so neatly into some of these little categories, they might like it and it might create a whole new category."

While Yearwood considers country radio "home" for her music, she notes, "Sometimes there is a natural crossover that happens with certain songs into other formats. If this attracts new listeners to country music, that's a great thing."

As for Brannon, Curb/Universal VP Carson Schreiber claims the label isn't actively working her to AC radio, despite having mailed the single to AC stations and having hired a few AC indies. Because "Daddy's Little Girl" has been described as similar to the multiformat smash "Butterfly Kisses," Schreiber says the plan was just to capitalize on the single for Father's Day. In the end, he says, "I can't imagine how it

can do anything but help country radio."

But not every programmer agrees. "I don't know if it's a good thing for the format," says WSIX Nashville PD Dave Kelly. "If you're a country artist, you should aspire to be on country radio. If it's being played on my station and a cross-format station at the same time, there is too much cross-format accessibility of the song for [it to drive] someone to listen to my radio station. I would hope [an] artist would have a big enough commitment to the format to be a country performer" exclusively.

"When I first got into country back in the late '80s, I wasn't convinced of the format's credibility," says WRBT Harrisburg, Pa., PD Brad Chambers. "I



thought if Alabama, Restless Heart, or Crystal Gayle got played on AC radio or one of the other pop formats, it would make people say 'country is cool.' I was wrong. What I learned over a period of time is that if an adult listener listens to my radio station for five days the same way they use their current favorite, they will convert. They might not like every song initially. They might not run out and get boots right away, or ever, but they will convert.

"If those people can get even a modest sampling of our music on another station, they don't have to listen to a country radio station," continues Chambers. "That's a big pill for some people to swallow—coming out of the closet [and] admitting that they listen to country. If they can get their daily dose of country on an AC or adult top 40 station, they don't have to commit themselves to a country station. Without forcing them to come over for a few days, they'll never realize how much they like it."

"Some folks might argue that hearing a country song or two on another type of radio station might be just the bait required to get them to start sampling country," Chambers adds. "I've never seen that work."

On the flip side, KJJY Des Moines, Iowa, PD Beverlee Brannigan says the crossover issue "doesn't particularly bother me." With Rimes, she says, "the whole marketing project on LeAnn has been very big and in your face, so it doesn't surprise me that they're taking it pop. I don't know that it helps with her integrity as a solid country artist, but if their ultimate goal is to sell *beaucoup* country records, I wouldn't hold it against her."

"We sometimes get shortsighted thinking the whole musical world needs to fit into radio formats, and it's backward," Brannigan adds. "I just want to make sure I have the music that makes my radio station sound great."

"A country record label manufactures product to sell it to as many people [as] will buy it," says KMPS Seattle music director Tony Thomas. "The tricky part is imaging the artist to radio and the consumer. How will the consumer view the crossover? An act is safe at country radio if the perception is that no matter where else the airplay, the act is still country. I've never stayed away from a country artist because they're getting AC airplay in town. For KMPS, it comes down to each song. A label's job

(Continued on page 88)

Clint Black Duet Is Part Of Campaign To Clear A Late Rodeo Champ's Name

HATS OFF: Eight years into his role as a country radio mainstay, Clint Black is hardly just killing time anymore.

With his current RCA single, "Still Holding On," a heartstrings-plucking duet with **Martina McBride** and the preview to his upcoming album, "Nothin' But The Taillights," Black reaches deep into cowboy lore with a reflection on 1940s rodeo champion **Cadillac Jack Favor**.

On the Hot Country Singles & Tracks chart this issue at a fast-rising No. 28, the duet—his third behind "A Bad Goodbye" with **Wynonna** and "Hold On Partner" with **Roy Rogers**—was inspired by the tragic and true tale of Favor's arrest and conviction in the '60s for a double homicide. Evidence later proved that he was set up by two hitchhiking crooks that Favor had picked up in Louisiana. He endured eight years of a life-without-parole prison sentence, was retried at the insistence of the state Supreme Court,



and was acquitted.

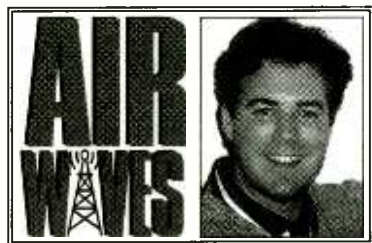
Despite his innocence, the controversy apparently kept Favor, now deceased, from being inducted into the Cowboy Hall of Fame. For the past three years, Black has been a man with a mission, holding passionately to the cause of seeing his hero's historical return to glory.

In fact, Black is now shopping to the small screen his development of the champion's life story, in which he hopes to star. Black has already immortalized the rider in a cut on his "Greatest Hits" collection, titled aptly enough "Cadillac Jack Favor." In the song, Black sings, "It's the world's most crooked picture and when it comes to being framed/Cadillac Jack Favor should be in the hall of fame."

Says Black, "He was a great champion and did a lot for the rodeo field—I feel like the industry never acknowledged his innocence. We're hoping that

the [new] song and the movie are going to reach out to country and rodeo fans and gain grass-roots support for his induction through E-mails, newsletters, and magazines."

The single, released June 2, addresses the abiding love between Favor and his wife, Ponder, despite the challenges they faced. "It's about two lovers being



by Chuck Taylor

torn apart out of their control, vowing that they will see it through," Black says. "She did say that she would always be married to him, that she'd stand by through it all. There's a line about 'As far as I can see/There are no walls that we can't climb.' That's a metaphor for any obstacle, though for them, it was literally a wall. It's really a story that anyone can relate to—two real people who stick it out. That's the real heart of the song."

The origin of the track is double-fold, first aroused by Black's desire to include a love song in the movie. In addition, RCA Nashville president **Joe Galante** suggested that a duet with McBride might be a nice touch on the new album, his eighth.

"After being around these guys for so many years, you get a sense for who would match up vocally," says Galante. "Both Clint and Martina are exceptional singers with great chemistry."

He first heard the pair in the same venue several years ago, when McBride was an opener on Black's tour. "I walked away from it and thought how great it would be to have them sing together," Galante says. "Obviously, we're very fortunate to have two great performers on the same label."

As the songwriting effort for "Still Holding On" began, Black insisted on adding a woman's perspective to the lyric and first teamed with singer/songwriter **Matraca Berg**. The two came up with the chorus within a few hours—but had to stop because of scheduling conflicts. Black went home, where he says he was "ready to charge ahead for another eight to 10 hours." He called Berg and asked if she would

mind if he brought in a third partner. With her nod, "I called **Marty Stuart** at 10:30 that night and asked if he was available to help," Black says. "He asked when, and I said, 'Well, how about now?' I got to his house at 11, and we worked until 4:30 in the morning. And that was that."

The process was simplified by the fact that the theme and its inspiration were already in place. "I had a story to go with. It was all right there. In those instances, the song will write itself."

At that point, tight schedules again threatened to deter progress, so Black and McBride decided to cut their vocals in studios in different cities. After the instrumental track was put to tape—featuring Black on electric guitar for the first time on a record—he recorded his vocals and then sent the track to McBride to add her touch. The cut was produced, as is tradition, by **James Stroud** and Black.

"I admired and loved Clint Black and his music for a long time before I ever moved from Kansas to Nashville," McBride says. "When I heard the song, that was the clincher—it's beautiful. It's great that eight years later, I'm singing on the radio with him. And it's exciting that it has caught fire so quickly."

"I think it really turned out great," echoes Black. "I had written the melody for her, and she took it from there and put her own stamp on it. There are things she did that I wouldn't have thought of. To suddenly hear someone else's interpreting what you've written was really exciting."

For Black's upcoming album, due July 29, "Still Holding On" is only one of the treats that the artist has in store for fans. He is accompanied on one track by **Alison Krauss & Union Station**, while "Ode To Chet" offers a tribute to **Chet Atkins** on which the legend and several of his protégés play guitar. Black also features the co-songwriting talents of **Skip Ewing**, **Steve Wariner**, **Kostas**, and Texas folk hero **Shake Russell**.

Black collaborates with longtime songwriting partner **Hayden Nicholas** on five of the album's 12 tracks, noting that one of those songs includes "probably the best harmonica solo of my life." The project also features Black on harp, as well as his electric guitar playing throughout.

"Joe Galante really liked the sound from the demos. He thought it was real aggressive and edgier," Black says. "Stroud heard the stuff and said, 'You're just going to have to do all the guitars to get that sound.'"

"I've always implied guitar playing," he adds. "I never applied myself to the guitar that much, so I really had to woodshed and get myself ready." Even so, "I'm sure I'm not going to teach any guitar players any new licks."

For the project as a whole, Black says he did everything he could to "infect challenges upon myself and give myself different influences. I want to keep throwing myself curveballs to force something different."

Black adds, "I like each album to have a little flavor of its own, so you can listen and say, 'That was "One Emotion" or "The Hard Way" album,' and know that each has grown from its own little place. It's been fun."

KLLC PD Adds To Alice's Musical Wonderland

WHEN ASKED ABOUT his move from the Midwest to the Bay Area, **Louis Kaplan**, PD of modern adult KLLC (Alice @ 97.3) San Francisco, says, "Actually, it was easy—just 4½ hours on TWA."

Giggles aside, the former PD of top 40 WGTZ (Z93) Dayton, Ohio, admits that making the adjustment to the streets of San Francisco was a challenge. "The day I arrived here, I found a large newspaper ad taped to the wall of the studio," he recalls. Under the heading IT'S WHAT PEOPLE IN OHIO THINK SAN FRANCISCO IS LIKE EVERY NIGHT were pictures of a grandmother-type wearing biker gear, a guy in only a sailor hat and underwear, etc."

Compared to Dayton, San Francisco is "the great American melting pot. We have a huge Asian [and] Hispanic population, as well as black and white. Even the lay of the land is different; people who live in the city behave differently from those in the suburbs. There are a lot more factors at play with every decision," he says.

Kaplan was named PD of the CBS station last September, shortly after heritage rocker KRQR morphed into KLLC and adopted the "Alice" thing that has spread across the country. Kaplan admits that he and the CBS brass didn't know what they were launching themselves into at the time. "The format, modern AC or whatever we were calling it, was still in formation at the time," he says. "After almost a year, we're still finding our way, but what we're doing here has obviously struck a nerve."

In a market in which contemporary radio is measured largely in R&B and rhythmic terms, Alice ranks No. 3 in 18-34, behind KMEL and KYLD. Alice was No. 1 among 25-34 listeners and exceeded 600,000 12-plus cume for the first time. In 12-plus audience, the station was up 1.8-2.7.

In a nontraditional market like San Francisco, which is full of nontraditional outlets, an eccentric entity such as Alice seems to fit like a glove. "People have gotten a kick out of the name 'Alice' because it's obviously so new and different and sets us apart," says Kaplan. "But by the same token, I'm sure that when listeners first heard the name 'Power' or 'Mix' in front of a frequency, they thought it was strange or cutting edge. Today, they're just like any other goofy radio name."

"I see Alice as a hit music station, not necessarily a textbook top 40-style station, but while we borrow music from other formats like a top 40, we only borrow the hits. There's a wealth of music available for us from alternative, triple-A, and AC, and

within that mix we've found acts that don't comfortably fit into any of the above formats—those acts have found a home with Alice."

Here are a few of those artists, captured during a recent 2 p.m. hour on KLLC: **Sister Hazel**, "All For You"; **311**, "All Mixed Up"; **Indigo Girls**, "Shame On You"; **Third Eye Blind**, "Semi-Charmed Life"; **Deee-Lite**, "Groove Is In The Heart"; **Beck**,



"The New Pollution"; **Fiona Apple**, "Sleep To Dream"; **Proclaimers**, "I'm Gonna Be (500 Miles)"; **Luscious Jackson**, "Under Your Skin"; **Blind Melon**, "No Rain"; **T'pau**, "Heart And Soul"; and **Camus**, "U Who."

Kaplan hired **Sarah & Vinnie** for mornings from the former **WDRE** Philadelphia, as well as former **WGTZ** music director **Gretchen Corbett** for middays, followed by **Bill Webster**, a veteran of Pittsburgh's **WNRQ** (the Revolution).

Market vet **Sterling James** is doing nights. Overnight jock **Steven Seaweed** is a holdover from the **KRQR** days.

Julie Stoeckel, a vet of crosstown **KKSF**, was initially hired as programming assistant, then promoted to music director. Two other **KRQR** vets also remain: promotions director **Denise St. Louis** and production/imaging guy **Jack Perry**. "Jack and Denise are creative and hard-working and have an excellent sense of who Alice is supposed to be."

Indeed, every idea brought to the table is deemed either "Alice" or "not Alice." "I know we've hit the mark when someone says, 'That's so Alice,'" says Kaplan. "Everybody on this staff has taken the station personally. Alice is a terrific collaborative effort that's due, in no small part, to **GM Steve DiNardo's** personal vision of this station [and] his decision in the beginning to move **KRQR** in this direction."

In another case of radio making strange bedfellows, modern adult Alice is preparing to become the sister of modern mainstay **KITS** (Live 105), a station clearly affected by Alice's debut. Live 105's 12-plus numbers from the last year have dropped, 2.8-2.5-2.4-2.4-1.8. "Needless to say, we're all very interested to see how the dynamic will change," says Kaplan. "Should make for an intriguing summer."

Alice is still a work in progress, and that's the way it will remain, if Kaplan holds true to form. "I've never gotten too comfortable anywhere where I thought I was done," he says. "Music changes, people change, tastes change. If I ever start thinking this station is where it needs to be, I'm probably a step behind."

KEVIN CARTER

EXECUTIVE TURNTABLE

STATIONS. Arbitron has announced a lawsuit seeking more than \$5 million from the owners of R&B **KYEA** Monroe, La., alleging that "an executive of KYEA obtained and falsified five Arbitron diaries during the fall 1996 Monroe survey." Arbitron, which claims that the diaries were purchased for \$100, plans to de-list KYEA, the first time it's taken that action against a station since 1993, when Spanish-language **KWAC** Bakersfield, Calif., was cited. Lawyers for KYEA say that Arbitron never contacted them about its claims and was contractually obligated to do so. They

also say KYEA is conducting its own investigation.

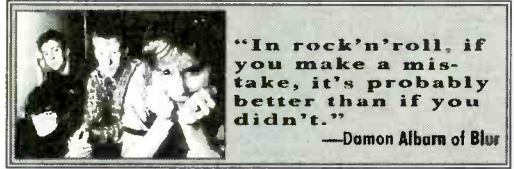
FOLKS. CBS Radio Group CFO **Farid Suleman** is elevated to senior VP/CFO of the newly formed CBS Station Group. Heritage Media's **Portland, Ore.**, president **Harry Williams**, whose stations included classic rock **KKRH**, exits for the VP/GM seat at adult standards/oldies combo **KJUL/KQOL** Las Vegas. **Jerry Bafford**, most recently in the sales department at R&B adult **KJMS** (Smooth 101) Memphis, joins new rival **KHTM** (Hot 107) as GM/sales manager.

Damon Albarn yelps about "feeling heavy metal" over an elemental din in Blur's new single "Song 2," an inclination you can bet he wouldn't have admitted to on any of the band's previous albums. But being regularly positioned vs. Oasis in an ersatz Britpop rivalry by the U.K. media would be enough to have most anyone of taste and sense searching for options.

With its fifth, and appropriately self-titled, album, Blur decided to take itself out of the stadium game and back toward the noisier, off-the-cuff sound of its salad days. The motivation came while the band was touring the U.S. in support of its last album (the very Kinks-y "The Great Escape") and growing enamored of American alt-rock in its post-grunge guise.

"In Britain, the bandwagon has become very big

and successful, and it has taken all the experimentation out," Albarn says. "What American bands have over British groups is a looseness—the music breathes. They know that in rock'n'roll, if you make a mistake, it's probably better than if you didn't."



"In rock'n'roll, if you make a mistake, it's probably better than if you didn't."
—Damon Albarn of Blur

No. 9 on Modern Rock Tracks, the thrash singalong "Song 2" is a tip of the hat to an inspiration common to most every modern rock band on both sides of the

pond. "The Pixies were the band that brought Blur together, really," Albarn says. "Loving their music—the way they were scary and funny at the same time, the ultimate quality—was the defining thing we all shared. With me especially, my interest in American music starts with the Pixies and ends with Nirvana and then picks up again with the Beastie Boys."

Albarn says his wry observations of British life on past albums had tended to be "a bit voyeuristic," and for "Blur," he wanted to get closer to the music. "It didn't have to be perfect, either," he says. "I just let things come out. Their being clever wasn't as important as them just sounding good. And we've been through so many phases as a band that we thought it was time we went back to how we played when we started: faster, messier, and, well, more heavy metal."

Billboard®

JUNE 28, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	2	2	12	★★★No. 1★★★ IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
2	1	1	8	LITTLE WHITE LIE MARCHING TO MARS	◆ SAMMY HAGAR TRACK FACTORY/MCA
3	3	3	18	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
4	4	4	16	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
5	5	7	7	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
6	6	11	6	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
7	8	8	8	HOLE IN MY SOUL NINE LIVES	◆ AEROSMITH COLUMBIA
8	7	5	10	FREAKS SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
9	9	9	8	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
10	12	39	3	CAROLINA BLUES STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
11	11	13	5	AFRAID GENERATION SWINE	◆ MOTLEY CRUE MOTLEY/ELEKTRA/EEG
12	14	21	4	THE END IS THE BEGINNING IS THE END "BATMAN AND ROBIN" SOUNDTRACK	◆ THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
13	16	22	5	★★★AIRPOWER★★★ TRUST CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
14	22	30	4	★★★AIRPOWER★★★ BATON ROUGE THE NIXONS	THE NIXONS MCA
15	17	16	10	DON'T WANNA BE HERE GRAND WORLD	◆ COOL FOR AUGUST WARNER BROS.
16	23	37	3	BLEEDING ME LOAD	METALLICA ELEKTRA/EEG
17	13	15	20	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
18	15	12	19	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
19	21	18	24	KING NOTHING LOAD	◆ METALLICA ELEKTRA/EEG
20	10	6	15	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
21	24	28	7	COME DOWN COIL	◆ TOAD THE WET SPROCKET COLUMBIA
22	19	17	19	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
23	20	14	13	MANN'S CHINESE NAKED	◆ NAKED RED ANT
24	30	—	2	LAST CUP OF SORROW ALBUM OF THE YEAR	◆ FAITH NO MORE SLASH/REPRISE
25	25	19	17	LIE TO ME LIE TO ME	◆ JONNY LANG A&M
26	26	24	9	DAYLIGHT FADING RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
27	32	—	2	WALKING IN A HURRICANE BLUE MOON SWAMP	◆ JOHN FOGERTY WARNER BROS.
28	35	32	5	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
29	18	10	16	STARING AT THE SUN POP	◆ U2 ISLAND
30	33	36	5	THE WORLD TONIGHT FLAMING PIE	PAUL MCCARTNEY MPL/CAPITOL
31	28	27	22	LAKINI'S JUICE SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
32	34	40	7	PINK NINE LIVES	AEROSMITH COLUMBIA
33	37	—	2	ONE MORE TIME ROAD TO ZEN	COREY STEVENS EUREKA/DISCOVERY
34	27	25	18	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	◆ AEROSMITH COLUMBIA
35	31	26	8	TRAVELIN' MAN TWENTY	LYNYRD SKYNYRD CMC INTERNATIONAL
36	38	—	5	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
37	NEW ▶	1	1	SUPERMAN'S DEAD CLUMSY	OUR LADY PEACE COLUMBIA
38	40	—	2	BOOTY STREET THE SOUNDS OF SOLID	SUGARTOOTH DGC/GEFFEN
39	36	31	14	RHINOSAUR DOWN ON THE UPSIDE	SOUNDGARDEN A&M
40	RE-ENTRY	18	18	H. AENIMA	TOOL ZOO/VOLCANO

Billboard®

JUNE 28, 1997

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	2	2	17	★★★No. 1★★★ THE IMPRESSION THAT I GET LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
2	1	1	14	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
3	3	3	14	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
4	4	7	4	THE END IS THE BEGINNING IS THE END "BATMAN AND ROBIN" SOUNDTRACK	◆ THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
5	8	11	9	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
6	9	12	7	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
7	5	5	14	NOT AN ADDICT PARADISE IN ME	◆ K'S CHOICE 550 MUSIC
8	7	4	12	IT'S NO GOOD ULTRA	◆ DEPECHE MODE MUTE/REPRISE
9	6	6	12	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
10	10	9	9	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
11	12	10	12	BITCH BLURRING THE EDGES	◆ MEREDITH BROOKS CAPITOL
12	17	29	3	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
13	11	8	20	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
14	15	20	10	6 UNDERGROUND BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN
15	13	13	12	HELL HOT	◆ SQUIRREL NUT ZIPPERS MAMMOTH
16	14	15	9	COME DOWN COIL	◆ TOAD THE WET SPROCKET COLUMBIA
17	21	27	5	★★★AIRPOWER★★★ LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
18	20	25	5	★★★AIRPOWER★★★ TRIPPING BILLIES CRASH	◆ DAVE MATTHEWS BAND RCA
19	18	16	24	SANTERIA SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
20	25	36	3	WRONG WAY SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
21	16	14	17	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
22	22	28	5	DRAWER PURE JUICE	SUMMERCAMP MAVERICK/REPRISE
23	19	17	21	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
24	NEW ▶	1	1	LAST NIGHT ON EARTH POP	U2 ISLAND
25	26	30	4	A CHANGE WOULD DO YOU GOOD SHERYL CROW	◆ SHERYL CROW A&M
26	23	19	15	EYE "LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
27	30	31	5	NEVER SAY NEVER RETREAT FROM THE SUN	◆ THAT DOG DGC/GEFFEN
28	29	32	5	FOUR LEAF CLOVER STRANGEST PLACES	◆ ABRA MOORE ARISTA AUSTIN/ARISTA
29	28	22	19	THE NEW POLLUTION ODELAY	◆ BECK DGC/GEFFEN
30	27	24	19	YOUR WOMAN WOMEN IN TECHNOLOGY	◆ WHITE TOWN BRILLIANT/CHRYSALIS/EMI
31	NEW ▶	1	1	FLY FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
32	34	—	2	CAROLINA BLUES STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
33	39	—	2	I WANT TO BE THERE (WHEN YOU COME) EVERGREEN	ECHO & THE BUNNYMEN LONDON/ISLAND
34	24	18	16	STARING AT THE SUN POP	◆ U2 ISLAND
35	38	—	2	CHEAPSKATE IN IT FOR THE MONEY	SUPERGRASS CAPITOL
36	NEW ▶	1	1	SICK & BEAUTIFUL MELT	ARTIFICIAL JOY CLUB INTERSCOPE
37	35	34	6	SELL OUT TURN THE RADIO OFF	◆ REEL BIG FISH MOJO/UNIVERSAL
38	36	33	7	JENNY SAYS ARE YOU WITH ME?	◆ COWBOY MOUTH MCA
39	33	26	9	DAYLIGHT FADING RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
40	31	23	10	COLD CONTAGIOUS RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.



HITS! IN TOKIO

Week of June 8, 1997

- ① Blood On The Dance Floor / Michael Jackson
- ② Young Boy / Paul McCartney
- ③ Love Is All We Need / Mary J. Blige
- ④ Head Over Heels / Allure Featuring Nas
- ⑤ Plenty Lovin' / Steve Winwood
Featuring Des'ree
- ⑥ Alright / Jamiroquai
- ⑦ I Want You / Savage Garden
- ⑧ Hopeless / Dionne Farris
- ⑨ MMMBop / Hanson
- ⑩ We Could Make It Happen / Swing Out Sister
- ⑪ Love Really Hurts / Baha Men
- ⑫ Tempted / Super
- ⑬ Good Thing Going / Yazz
- ⑭ Summerlove / S-Connection
Featuring Anabelle
- ⑮ Monkey Wrench / Foo Fighters
- ⑯ Weeps - Karen Kotoba - / Hiroki Shimizu
- ⑰ Heaven's Kitchen / Bonnie Pink
- ⑱ Boogie Oogie Dogie / Think Twice
- ⑲ Hard To Make A Stand / Sheryl Crow
- ⑳ 5 Miles To Empty / Brownstone
- ㉑ Shangri - La / Denki Groove
- ㉒ Time / China
- ㉓ For You I Will / Monica
- ㉔ Semi-Charmed Life / Third Eye Blind
- ㉕ Electric Guitars / Prefab Sprout
- ㉖ Let Down / Radiohead
- ㉗ Star People '97 / George Michael
- ㉘ Yasashii Kimochi / Chara
- ㉙ Celery / Smap
- ㉚ For The Love Of You / Candy Dulfer
- ㉛ Spirit / Sounds Of Blackness
- ㉜ Whatever / En Vogue
- ㉝ Good Morning Good Morning / Original Love
- ㉞ Block Rockin' Beats / The Chemical Brothers
- ㉟ The Day That I Went Home / Swan Dive
- ㊱ Monument Of Me / MerryMakers
- ㊲ Mama / Spice Girls
- ㊳ I'll Never See You Again / Wet Wet Wet
- ㊴ Poetry Man / Zap Mama
- ㊵ Thinking Of You / Tony Toni Tone
- ㊶ Happy-Go-Lucky / Taeko Onuki
- ㊷ Happy / Towa Tei
- ㊸ Kissing You / Des'ree
- ㊹ Yawarakana Kizuato / Cocco
- ㊺ Request Line / Zhane
- ㊻ All I Wanna Do / D'Sound
- ㊼ Paradise / Emma Paki
- ㊽ Laughter In The Rain / Mondo Grosso
- ㊾ The Real Thing / Lisa Stansfield
- ㊿ Spiritual Pop / Yusuke Asada

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/>

Music Video

PROGRAMMING

Faith No More's New Vid To Give Viewers 'Vertigo'

BY GINA VAN DER VLIET

LOS ANGELES—As a homage to Alfred Hitchcock, Faith No More's new video "Last Cup Of Sorrow" shows the band in a parody of the legendary director's 1958 movie "Vertigo."

"I always thought 'Vertigo' had an interesting music-video feel to it because of the [rich graphics] in the film," says GMS director Joseph Kahn.

"Also, the idea of [Faith No More's] Mike Patton playing Jimmy Stewart seemed funny to me. Basically, you're taking this really subversive person and putting him in this clean, sterile, technicolor '50s world, yet pieces of the subversiveness of his persona keep coming through this world. It's like blending an old film with this totally weird '90s type of guy."

One of the moments Kahn is hinting at is a scene showing Patton hiding a porno magazine from actress Jennifer Jason Leigh, who plays the dual roles originally portrayed by Kim Novak. As in the movie, Patton rescues Leigh's character from drowning and brings her back to his apartment.

Leigh's second character is not as clean-cut as in Hitchcock's movie. After the blond character supposedly falls to her death, the actress returns as a sadomasochist call girl in a black wig who attacks Patton's character. Ironically, she uses as a weapon the same stool that Patton was unable to stand on earlier in the video due to his fear of heights.

"That's the type of subversive stuff I liked doing, without disrespecting the film," Kahn explains. "But personally, I think Hitchcock would have

liked the sense of humor."

Like the movie, which was recently re-released in U.S. theaters, the video was shot in San Francisco—Faith No More's hometown—often at many of the same original locations used for the film.

For example, the Supper Club, formerly known as Ernie's, was the restaurant that Hitchcock was origi-



Still from Faith No More's Hitchcock-inspired clip for "Last Cup Of Sorrow."

nally trying to depict in his film. The filmed movie scenes, however, were shot on a movie set built to look like the restaurant. To create an authentic touch, Kahn, Leigh, and the band managed to shoot the scene inside the actual restaurant, which had just reopened its doors.

Throughout the video, the band members—Patton, vocals; Billy Gould, bass; Roddy Bottum, keyboards; Mike Bordin, drums; and John Hudson, guitar—are shown in cameo roles assigned by Kahn.

"At first I was kind of bummed because I [was asked to portray] the lady in the painting, which I didn't really wanna do," Gould says with a laugh. "But it all worked out good."

According to Gould, picking a video treatment is often a tedious process for the band, since there are seldom treatments the members can collectively get enthusiastic about.

"We usually pick the one that's the least bad," Gould says. "But in this case [the idea] sounded pretty good, and when we got to the shoot and met Joseph we knew it was a good thing. He's a cool dude. We very much had the same vision, which is really rare. It made for a situation in which we felt we were actually creating something together."

"Last Cup Of Sorrow" premiered May 18 on MTV's "120 Minutes" and is anticipated to go into active rotation by the week of June 16, according to Wendy Griffiths, VP of video promotion at Reprise Records.

The clip is also among the most played videos on MTV's new sister service M2, says Griffiths, adding that the channel recently got added to direct broadcast satellite service USSB, which reaches a potential of 6 million households in the U.S.

In addition, the Box added the video to its menu list May 28. The video was also shipped to local and regional video shows the week of May 19.

The video's strength, Griffiths says, is the fact that the clip is not an average band-performance video. "Having Jennifer in the video is [also] gonna make a big impact," she adds.

Says Gould: "It doesn't look like an MTV video, which I like. It's definitely different."

FOR WEEK ENDING JUNE 15, 1997

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 The Notorious B.I.G., Hypnotize
- 2 Heavy D, Keep It Cornin
- 3 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 4 Jay-Z, Who You Wit
- 5 En Vogue, Whatever
- 6 Missy Elliott, Supa Dupa Fly (The Rain)
- 7 Will Smith, Men In Black
- 8 God's Property, Stomp
- 9 Master P & Steady Mobbin', If I Could Change
- 10 K-Ci & JoJo, You Bring Me Up
- 11 Lost Boyz, Love Peace & Nappiness
- 12 Lox, We'll Always Love Big Poppa
- 13 Tony Toni Tone, Thinking Of You
- 14 Scarface, Smile
- 15 Patti LaBelle, When You Talk About Love
- 16 R. Kelly, Gotham City
- 17 Tha Truth, Makin' Moves
- 18 Toni Braxton, I Don't Want To
- 19 112, Cupid
- 20 Aaliyah, 4 Page Letter
- 21 Babyface, How Come How Long
- 22 Snoop Doggy Dogg, Doggfather
- 23 Brownstone, 5 Miles To Empty
- 24 Changing Faces, G.H.E.T.T.O.U.T.
- 25 Michael Jackson, Blood On The Dance Floor
- 26 Craig Mack, Jockin' My Style
- 27 Makaveli, Hail Mary
- 28 Refugee Camp All-Stars, The Sweetest Thing
- 29 Mary J. Blige, I Can Love You
- 30 Tela, Tired Of Bawlin

★ ★ NEW ONS ★ ★

- Allure f/LL Cool J, No Question
Magoo & Timberland, Up Jumps Da Boogie
Deborah Cox, Thing's Just Ain't The Same
Todd Terry, Something Goin' One
Rashaan Patterson, Where You Are
Lil' Kim, Not Tonight (Remix)
4.0, Have A Little Mercy



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Patty Loveless, The Trouble With The Truth
- 2 Alan Jackson, Who's Cheatin' Who
- 3 Reba McEntire, I'd Rather Ride Around With You
- 4 Mark Chesnut, Let It Rain
- 5 Mark Wills, Places I've Never Been
- 6 Alabama, Dancin', Shagin' On The Boulevard
- 7 Deana Carter, Count Me In
- 8 Tanya Tucker, Little Things
- 9 Sons Of The Desert, Whatever Comes First
- 10 Pam Tillis, All The Good Ones Are Gone
- 11 Billy Yates, Flowers

- 12 Lee Ann Womack, The Fool
- 13 Clay Walker, One, Two, I Love You
- 14 Tim McGraw With Faith Hill, It's Your Love
- 15 Junior Brown, I Hung It Up
- 16 Alison Krauss & Union Station, Find My Way...
- 17 David Lee Murphy, All Lit Up In Love
- 18 Travis Tritt, She's Going Home With Me
- 19 Anita Cochran, Daddy Can You See Me?
- 20 Neal McCoy, The Shake
- 21 Raybon Bros., Butterflies Kisses
- 22 Bob Woodruff, Almost Saturday Night
- 23 Kenny Chesney, She's Got It All
- 24 Vince Gill, A Little More Love
- 25 Trisha Yearwood, How Do I Live
- 26 Lee Ann Womack, Never Again, Again
- 27 Big House, You Ain't Lonely Yet
- 28 Toby Keith, We Were In Love
- 29 Buffalo Club, Nothin' Less Than Love
- 30 Kathy Mattea, I'm On Your Side
- 31 LeAnn Rimes, How Do I Live
- 32 River Road, I Broke It, I'll Fix It
- 33 Mary Chapin Carpenter, The Better To Dream
- 34 Terri Clark, Just The Same
- 35 Joe Diffie, This Is Your Brain
- 36 James Bonamy, The Swing
- 37 Tracy Lawrence, How A Cowgirl Says Goodbye
- 38 Michael Peterson, Drink, Swear, Steal & Lie
- 39 Ricochet, He Left A Lot To Be Desired
- 40 Sherrie Austin, Lucky In Love
- 41 Rich McCready, That Just About Covers It
- 42 Crawford/West, Summertime Girls
- 43 Charlie Daniels f/Hal Ketchum, Long Haired...
- 44 MC Potts, I'm So Sorry
- 45 Shelly Streeter, White Lace, Promises
- 46 Emilio, She Gives
- 47 Gary Allan, From Where I'm Sitting
- 48 Lee Roy Parnell, Lucky Me, Lucky You
- 49 Lila McCann, Down Came A Blackbird
- 50 Little Texas, Your Mama Won't Let Me

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

- Blackhawk, Hole In My Heart
Cledus T. Judd, Skool
Diamond Rio, That's How Your Love Makes...
George Strait, Carrying Your Love With Me
Jack Ingram, Flutter
John Michael Montgomery, How Was I To Know



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 2 The Smashing Pumpkins, The End Is The Beginning...
- 3 Meredith Brooks, Bitch
- 4 Will Smith, Men In Black
- 5 The Wallflowers, The Difference
- 6 God's Property, Stomp
- 7 R. Kelly, Gotham City
- 8 The Mighty Mighty Bosstones, The Impression...
- 9 En Vogue, Whatever
- 10 Prodigy, Breathe
- 11 Chemical Brothers, Block Rockin' Beats
- 12 Foo Fighters, Monkey Wrench
- 13 Aerosmith, Hole In My Soul
- 14 Coolio, C U When U Get There

- 15 Counting Crows, Daylight Fading
- 16 Babyface, How Come How Long
- 17 Jon Bon Jovi, Midnight In Chelsea
- 18 Sublime, Wrong Way
- 19 The Notorious B.I.G., Hypnotize
- 20 Robyn, Do You Know (What It Takes)
- 21 Erykah Badu, Next Lifetime
- 22 Scarface, Smile
- 23 Jonny Lang, Lie To Me
- 24 White Town, Your Woman
- 25 Radiohead, Paranoid Android
- 26 Changing Faces, G.H.E.T.T.O.U.T.
- 27 Blues Traveler, Carolina Blues
- 28 Dave Matthews Band, Tripping Billies
- 29 Depeche Mode, It's No Good
- 30 Rome, I Belong To You
- 31 Reef, Place Your Hands
- 32 Matchbox 20, Push
- 33 Mark Morrison, Return Of The Mack
- 34 Third Eye Blind, Semi-Charmed Life
- 35 Bone Thugs-N-Harmony, Look Into My Eyes
- 36 Freak Nasty, Da' Dip
- 37 112, Cupid
- 38 Sheryl Crow, A Change Would Do You Good
- 39 Bush, Cold Contagious
- 40 Collective Soul, Listen
- 41 Sammy Hagar, Little White Lie
- 42 K's Choice, Not An Addict
- 43 Lil' Kim, Crush On You
- 44 No Doubt, Sunday Morning
- 45 Tonic, If You Could Only See
- 46 Sneaker Pimps, 6 Underground
- 47 U2, Staring At The Sun
- 48 The Verve Pipe, The Freshmen
- 49 Blackstreet, Don't Leave Me
- 50 Foxy Brown Feat. Jay-Z, I'll Be

** Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

- Sugar Ray, Fly
Marilyn Manson, Man That You Fear
U2, Last Night On Earth
Fiona Apple, Criminal
Faith No More, Last Cup Of Sorrow
Fluke, Atom Bomb
Lil' Kim, Not Tonight
Sister Hazel, All For You
Wyclef Jean, We Trying To Stay Alive



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Alan Jackson, Who's Cheatin' Who
- 2 Billy Yates, Flowers
- 3 Mark Chesnut, Let It Rain
- 4 Vince Gill, A Little More Love
- 5 Tanya Tucker, Little Things
- 6 Lee Ann Womack, Never Again, Again
- 7 Sons Of The Desert, Whatever Comes First
- 8 Alison Krauss & Union Station, Find My Way
- 9 Patty Loveless, The Trouble With The Truth
- 10 Reba McEntire, I'd Rather Ride Around With You
- 11 Tracy Lawrence, How A Cowgirl Says Goodbye
- 12 Pam Tillis, All The Good Ones Are Gone
- 13 Clay Walker, One, Two, I Love You

- 14 Tim McGraw With Faith Hill, It's Your Love
- 15 LeAnn Rimes, The Light In Your Eyes
- 16 Gary Allan, From Where I'm Sitting
- 17 Deana Carter, Count Me In
- 18 Mark Wills, Places I've Never Been
- 19 Charlie Daniels f/Hal Ketchum, Long Haired...
- 20 James Bonamy, The Swing
- 21 Sammy Kershaw, National Working Woman's
- 22 Patty Loveless, I Try To Think About Elevator
- 23 Reba McEntire, On My Own
- 24 Roger Brown & Swing City, Swing City
- 25 Travis Tritt, She's Going Home With Me
- 26 Terri Clark, Just The Same
- 27 Michael Peterson, Drink, Swear, Steal & Lie
- 28 Lee Roy Parnell, Lucky Me, Lucky You
- 29 Buffalo Club, Nothin' Less Than Love
- 30 Ricochet, He Left A Lot To Be Desired

★ ★ NEW ONS ★ ★

Praire Oyster, One Way Track
George Strait, Carrying Your Love With Me



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Hanson, Mmmhob
- 2 Paula Cole, Where Have All The Cowboys Gone?
- 3 Meredith Brooks, Bitch
- 4 The Wallflowers, One Headlight
- 5 Shawn Colvin, Sunny Came Home
- 6 Spice Girls, Say You'll Be There
- 7 Savage Garden, I Want You
- 8 Dave Matthews Band, Crash Into Me
- 9 The Wallflowers, The Difference
- 10 Paul McCartney, The World Tonight
- 11 En Vogue, Whatever
- 12 Jon Bon Jovi, Midnight In Chelsea
- 13 The Verve Pipe, The Freshmen
- 14 Sheryl Crow, A Change Would Do You Good
- 15 Jewel, You Were Meant For Me
- 16 Bob Carlisle, Butterfly Kisses
- 17 No Doubt, Don't Speak
- 18 John Mellencamp, Key West Intermezzo
- 19 The Cardigans, Lovefool
- 20 Steve Winwood, Spy In The House Of Love
- 21 Jewel, Who Will Save Your Soul
- 22 Duncan Sheik, Barely Breathing
- 23 Eric Clapton, Change The World
- 24 Sheryl Crow, Everyday Is A Winding Road
- 25 R. Kelly, I Believe I Can Fly
- 26 Counting Crows, Daylight Fading
- 27 Toni Braxton, You're Makin' Me High
- 28 Jonny Lang, Lie To Me
- 29 Indigo Girls, Shame On You
- 30 Jewel, Foolish Games

★ ★ NEW ONS ★ ★

Lisa Stansfield, Never, Never Gonna Give You Up
U2, Last Night On Earth
Brownstone, 5 Miles To Empty
Del Amitri, Not Where It's At

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JUNE 28, 1997.



LOS ANGELES

Seiko Matsuda was the eye behind his clip "Angel," which was produced by Gregory Cundiff for Propaganda Films.

Nine Inch Nails' "Perfect Drug" video was the work of Satellite Films director Mark Romanek. June Guteran executive-produced, and Jeff Cronen-weth directed photography.

NEW YORK

The clip "Still A Thrill" by Sybil was directed by Lara M. Schwartz and produced by Dean MacKay and John Traina for 361°.

David Waterston directed photography. Marc Smerling was the director behind Lauerne's "Can't Let Go" video. David Moscowitz produced, Rachel Dodd executive-produced, and Sean O'Dea directed photography.

NASHVILLE

Jack Ingram's clip "Flutter" was directed by Picture Vision's Jim Hershler and produced by Trey Fanjoy. Bill Marley directed photography.

Pecos Films director Michael Meriman was responsible for the video "Better Man, Better Off" by Tracy Lawrence. Bryan Bateman produced the clip.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You

BOX TOPS

- Missy Elliott, The Rain
Will Smith, Men In Black
Backstreet Boys, Quit Playing Games (With My Heart)
Master P, If I Could Change
David Hollister, It's Alright
Spice Girls, 2 Become 1
DJ Tazz, That's Right
Hanson, Mmmhob
Changing Faces, G.H.E.T.T.O.U.T.
Mary J. Blige, I Can Love You
Freak Nasty, Da Dip
Tony Toni Tone, Thinking Of You
Aaliyah, Four Page Letter
Dru Hill, In My Bed
Erykah Badu, Next Lifetime
Big Mike, All A Dream
God's Property, Stomp
K-Ci & JoJo, You Bring Me Up
Robyn, Do You Know
Ginuwine, I'll Do Anything I'm Sorry
Jay-Z, Who You Wit
Rampage, Take It To The Streets

NEW

- Allure, No Question
Bone Thugs-N-Harmony, Look Into My Eyes
Lisa Stansfield, Never Gonna Give You Up
Local H, Eddie Vedder
Magoo And Timberland, Up Jumps Da Boogie
Monifah, I Still Love You
No Mercy, When I Die
Sash, Encore Une Fois
7 Mary 3, Make Up Your Mind
Sheryl Crow, A Change Would Do You Good
Eightball & MJG, Candy
Michael Learns To Rock, Someday

Primal Scream, Kowalski
Ryan Downe, Where Am I Gonna Run To



Continuous programming
1515 Broadway,
New York, NY 10036

NEW

- Cru, Just Another Case
Los Umbrellos, No Tengo Dinero
INXS, Don't Lose Your Head
David Byrne, Miss America
Wyclef Jean, We Trying To Stay Alive
Manson, Wide Open Space
Primus, Shake Hands With Beef
Bettie Serveert, Rudder
Radish, Little Pink Stars
Ben Harper, Faded
Sugar Ray, Fly



Continuous programming
299 Queen St West,
Toronto, Ontario M5V2Z5

- Will Smith, Men In Black (new)
♣, Face Down (new)
The Monoxides, (Can't Get) Excited (new)
Bran Van 3000, Drinking In L.A. (new)
Missy Elliott, The Rain (Supa Dupa Fly) (new)
Econoline Crush, Home (new)
Daft Punk, Around The World (new) (new)
Indecision, Listen (new)
Collective Soul, Tigest (new)
Sammy Hagar, Little White Lies (new)
Notorious B.I.G., Hypnotize
The Chemical Brothers, Block Rockin' Beats
Our Lady Peace, Clumsy
Hanson, Mmmhob
Foo Fighters, Monkey Wrench
No Doubt, Sunday Morning
Spice Girls, 2 Become 1
Headstones, Cubically Contained

Backstreet Boys, Quit Playing Games (With My Heart)
Mary J. Blige, Love Is All We Need



Continuous programming
Hawley Crescent
London NW18TT

- Daft Punk, Around The World
Michael Jackson, Blood On The Dance Floor
The Cardigans, Lovefool
The Blueboy, Remember Me
Spice Girls, Who Do You Think You Are?
Blackstreet, Don't Leave Me Now
Notorious B.I.G., Hypnotize
Hanson, Mmmhob
Depeche Mode, It's No Good
R. Kelly, I Believe I Can Fly
Gary Barlow, Love Won't Wait
Jon Bon Jovi, Midnight In Chelsea
Sash, Ecuador
U2, Staring At The Sun
Apollo 440, Ain't Talkin' 'bout Dub
Savage Garden, I Want You
No Doubt, Just A Girl
Aerosmith, Hole In My Soul
En Vogue, Don't Let Go (Love)
Jam & Spoon, Kaleidoscope Skies



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Bob Carlisle, Butterfly Kisses
Crystal Lewis, Beauty For Ashes
Code Of Ethics, Soulbat
The Waiting, Never Din
Jaci Velasquez, On My Knees
Erin O'Donnell, Didn't Even Know
Small Town Poets, Prophet, Priest & King
dc Talk, Colored People
Bride, The Worm
Bliss Union Of Souls, I Wanna Be There
God's Property, Stomp (new)

ETW, Ain't Nobody Dyin' But Us (new)
John Elefante, Eyes Of My Heart (new)
Age Of Faith, Walk In My Shoes (new)
Split Level, Healed (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

- Pulsars, Tunnel Song
Faith No More, Last Cup Of Sorrow
Supergrass, Cheapskate
Michael Penn, Fry
Spring Heeled Jack, Pay Some Dues
Fluk Implosion, Insinuator
Chantal Kreviazuk, God Made Me
Archers Of Loaf, Scenic Pastures
Polara, Transformation
Bettie Severst, Co Coward
Descendants, When I Get Old
Skunk Anasie, Hedonism
Vibronauts, Bridge Over Me
Tranquility Bass, We All Want To Be Free
Cake, Frank Sinatra



1/2-hour weekly
46 Gifford St
Brookton, MA 02401

- K's Choice, Not An Addict
K's Choice, I Smoke A Lot
Ben Folds 5, Uncle Walter
Ben Folds 5, Battle Of Who Cares Less
London Suede, Beautiful Ones
Star 69, I'm Not Insane
Bliss Union Of Souls, I Wanna Be There
Eddnap, Clown Show
Naked, Mann's Chinese
Supergrass, Cheapskate
Toad The Wet Sprocket, Come Down
Hooverphonic, 2 Wicky
Smashing Pumpkins, The End Is The Beginning Is The End
Dogma, Cancer
Manbreak, Ready Or Not

Marley Deal Prompts Lawsuit Producer Sues Family, Universal

BY EILEEN FITZPATRICK

LOS ANGELES—A Los Angeles movie producer has filed a \$1 million lawsuit against Universal Studios Florida and several family members of the late reggae star Bob Marley, claiming he was cut out of a deal to develop a Marley-themed complex for the amusement park.

In papers filed in Los Angeles Superior Court June 9, Andrew Gaty alleges he initiated negotiations between Marley family heirs and Universal Studios Florida but had the idea taken from him without permission or compensation.

Gaty is suing for "breach of implied in fact contract," breach of confidence, misappropriation, fraud, and other charges (Billboard Bulletin, June 11).

Defendants listed in court papers include Marley Boys Inc.; Rita Marley, the widow of the reggae legend; Richard Booker; Cedella Marley Booker; Universal Studios Florida; and three other Universal divisions connected to the theme park.

Universal Studios Florida announced plans for a Marley entertainment complex in February 1996. The complex, to be named "Bob Marley—A Tribute To Freedom," is scheduled to open in early 1998 (Billboard, March 2, 1996).

In the lawsuit, Gaty says he

approached the Marley heirs in early 1995 to discuss "ways in which the Bob Marley name and legacy could be exploited for profit."

Among the ideas discussed, according to the lawsuit, were a movie and a replica of Marley's home in Jamaica that would be the model for a restaurant, club, and retail venue. The Marley house venue would have been opened in different locations around the world.

Gaty then suggested the family take the idea to executives at Universal Studios Florida, according to court papers.

The lawsuit claims Gaty "sold" the idea of the Marley venue to Universal at a pitch meeting held in April 1995 with all parties present.

Gaty, who had no written contract with either Universal or the Marley family, says the parties accepted his idea with the "knowledge and understanding that the idea was the property of Gaty and could not be used without his knowledge or consent," according to the lawsuit.

In addition, Gaty was to receive profit participation in the Marley venue concept, the suit claims.

A spokeswoman for Universal declined to comment on the lawsuit; a representative for the Marley heirs could not be reached for comment by press time.

Jury Awards \$1.5 Million In Lawsuit Against Snow

BY IRV LICHMAN

NEW YORK—For his varied services in helping forge a multiplatinum seller in the 1993 Snow album "12 Inches Of Snow," Marvin Prince has been awarded \$1.5 million by a New York Supreme Court jury.

Prince, a New York mixer who claimed to have guided the reggae artist's career since meeting him in 1988 in Canada, charged breach of an oral partnership and joint-venture agreement in an action against Darrin O'Brien, who performs under the name Snow, and Steve Salem and David Eng, who operate Motor Jam Records and Salem and Eng Enterprises Ltd. O'Brien is liable for the amount of the judgment, with Salem and Eng having been held not liable by the judge before the case went to the jury, which deliberated about two hours before rendering its verdict June 12.

The complaint also stated that the

Snow album generated profits of more than \$2 million in recording royalties, publishing royalties, merchandising income, and money earned as a result of Snow's personal appearances.

According to an amended complaint originally filed in 1995, Prince's role in Snow's career included developing his reggae skills, co-writing songs on "12 Inches Of Snow" (on Motor Jam/East-West), appearing with Snow in some 25 appearances in the U.S. and other countries, and production and mixing duties.

Prince charged that O'Brien "wrongfully appropriated all of the proceeds generated in connection with O'Brien's activities as a recording artist. Salem and Eng, Prince claimed, "intentionally interfered with the agreement without justification by persuading O'Brien against O'Brien's better judgment that he did not have to honor the terms of the agreement." O'Brien's attorney, Matthew Kletter, had no comment on the jury verdict.



Artist Seeks Artists. Columbia Records has confirmed that saxophonist Branford Marsalis will serve as a creative consultant to the label's jazz division (Billboard Bulletin, June 10). Marsalis, who has been an artist on the label since 1984, will be assisted by newly arrived VP of A&R/artist development Jeff Levenson, former jazz editor at Billboard and most recently VP of jazz at Warner Bros. Records, and Kevin Gore, VP of jazz marketing and promotion since 1989. Columbia president Don Ienner, left, is pictured with Marsalis.

Update

CALENDAR

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

JUNE

June 21, **The Deal Is Done, What Next**, ASCAP panel at Mobfest, 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 23, **Songwriter/Artist Showcase**, Upside-down Club, Hollywood, Calif. 818-767-GOLD.

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 & 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-West)**, Furama Hotel, Los Angeles. 516-825-0180.

June 30, **ASCAP R&B Panel: Publishers In The Round**, ASCAP headquarters, New York. 212-621-6495.

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 11-16, **National Assn. Of Broadcasters Management Development Seminar For Radio Broadcasters**, University of Notre Dame, South

Bend, Ind. 202-775-3510.

July 12, **VocalTech '97**, the Fort Mason Conference Center, San Francisco. 415-749-0779.

July 16-18, **Billboard's Fourth Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago. 212-536-5002.

July 20-26, **Berklee In L.A.**, Claremont McKenna College, Claremont, Calif. 617-747-2567.

July 25-27, **Hip-Hop Power Summit II: For Peace . . . For Unity . . . For Us!**, the New Atlantic City Convention Center, Atlantic City, N.J. 215-665-5751.

AUGUST

Aug. 1-2, **Third National Entertainment**

Industry Conference, ABC Record Centre, Sydney. 02-9557-7766.

Aug. 11, **T.J. Martell Foundation Seventh Annual T.J. Martell Team Challenge For The Martell Cup**, Ridgewood Country Club, Passaic, N.J. 212-888-0617.

Aug. 14-17, **Popkomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

SEPTEMBER

Sept. 5-7, **1997 Texas Heritage Music Festival**, Louise Hays Park, Kerrville, Texas. 210-367-4888.

Sept. 27, **1997 Annual TEC Awards**, Marriott Marquis, New York. 510-939-6149.

LIFELINES

DEATHS

Jeff Buckley, 30, of drowning May 29 off Mud Island in Memphis. Son of the late folk singer/songwriter Tim Buckley, Jeff was in Memphis to record his second full-length album. Buckley's first release, 1993's four-song EP "Live At Sin-e" (Columbia), captured a performance at the New York club, where he continued to perform, in addition to other New York clubs. His first album, 1994's "Grace," spawned the single "Last Goodbye," which peaked at No. 19 on the Modern Rock Tracks chart in 1995. He is survived by his mother, Mary Guibert, and brother Corey.

Vern Cupples, 73, of lung cancer June 7 at his home in San Rafael, Calif. Fifteen years ago, Cupples founded West-

ern Record Sales, a major wholesale distributor of recordings and accessories based in Hercules, Calif. He stopped commuting to his firm from nearby San Rafael in May. Starting out in Pittsburgh at the Decca Records branch there, Cupples later moved to the West Coast to head the label's branch operation in California. Before opening Western, he was associated with Pick-A-Tune/Musical Isle, another wholesaler. Cupples is survived by his wife and four children. A memorial service will be held Friday (27) at the Embassy Suites in San Rafael. Contributions in his memory can be sent to the Vern Cupples NARM Scholarship Endowment Fund c/o the National Assn. of Recording Merchandisers, 9 Eves Drive, Marlton, N.J. 08053, attn: Pat Daly.

GOOD WORKS

SPECIAL PROM DATE: When the flood-devastated students of Red River and Central high schools in Grand Forks, N.D., hold their joint senior prom Saturday (28), alternative rock group **Soul Asylum** will be there to greet them and perform for them. According to performance right society ASCAP, the Grand Forks sheriff's office called ASCAP to see if it could find talent to perform at the prom. Not only was that accomplished, but the ASCAP Foundation has also established a special \$5,000 scholarship to be presented to a graduating senior as chosen by the faculties of the two schools. The scholarship is to be used for study at a conservatory or college music program. Presenting it will be ASCAP composer member **Alf Clausen**. Contact: **Peter LoFrumento** at 212-621-6027 or **Jim Steinblatt** at 212-621-6318.

ART FOR FOOD'S SAKE: A restored 1959 Volkswagen microbus bearing artwork by the late **Jerry Garcia** will be used to benefit food banks in 10 U.S. cities starting July 4-6 in Boston. The tour, called the Private Issue Jerry Garcia Road Trip, is part of a project to unveil the Discover credit-card company's Jerry Garcia Private Issue Card. Garcia is one of three celebrity artists whose work appears on the 1997 Private Issue credit cards. Other tour dates include July 18-19 in Minneapolis; Aug. 1-3 in

Columbus, Ohio; Aug. 6-10 in Buffalo, N.Y.; Aug. 14-16 in Philadelphia; Aug. 28-31 in Chicago; Sept. 19-21 in Denver; and Oct. 4-5 in Albuquerque, N.M. The VW bus will become the grand prize in a Private Issue sweepstakes at the end of the tour. Contact: **Joan Cear** or **Tara Dhar** at 212-750-7770 or **Beth Metzler** at 847-405-2209.

MUTE SPEAKS OUT: New York-based Mute Records has launched the Can Food Drive in conjunction with the release of "Sacrilege," the Can remix album featuring remixes by **the Orb**, **Sonic Youth**, and **Brian Eno**, among others. Under the program, the Mute retail and college radio departments will work with stores and stations in collecting canned goods for local charities and food drives. The Can catalog will be awarded to the station and store that collects the most cans. Winners will be announced during the first week of July. Contact: **Kathy Keeley** at 212-255-7670 ext. 241.

IN-HOUSE HELP: The Hard Rock Cafe, via an auction of some 300 items June 7 at the club's Orlando, Fla., unit, raised more than \$50,000 for the family of a deceased employee, **Bryan Hoskins**, who died last November from brain cancer. Hoskins had worked for two years with Hard Rock in Nashville. The chain often conducts auctions to benefit various charities.

Contact: **Jonathan Grevatt** at 212-489-6565.

FUND RAISING FOR NEW SITE: Rocketown, a nonprofit Nashville club for teenagers and young adults, is launching a capital fund-raising campaign with the goal of securing a new site for the 3-year-old club. Its current lease ends June 30. Contact: **Jessica Atteberry** at 615-777-2211.

Driver Sentenced In Death Of Former Billboard Publisher

NEW YORK—A man whose jeep struck and killed Lee Zhito, former publisher of Billboard, on Dec. 8, 1995, has been sentenced to a year in county jail, three years probation, random drug testing, and three years' suspension of his license to drive an automobile.

Richard Allan Cohen was sentenced May 16 in Santa Monica, Calif., criminal court after he pleaded guilty to a felony vehicular manslaughter charge and two counts of drug possession. Zhito's career spanned more than 50 years at Billboard (Billboard, Dec. 23, 1995).

FOX AGENCY TO JOIN LABELS ON ASIAN ACCORD

(Continued from page 1)

viewed in a positive light in the region.

At present, the consensus among prior signatories of the accord is "the more the merrier." These are the six multinational record companies—BMG, EMI, PolyGram, Sony, Warner, Universal—and their affiliated music publishing divisions, as well as two independents, Taiwan's What's Music and Singapore's Pony Canyon.

"It proves one thing," says BMG Music Publishing Asia regional VP David Loiterton of Fox's declaration of intent. "That we were right to [create] the MoU in the first place. The majors got a lot of criticism for doing it from certain quarters, including Fox. We were criticized that the rates were too low, and that it was a buddy thing between major record companies. What critics didn't take into account was that there was no system for getting paid in these countries. The MoU has now kick-started it."

Implemented in 1994, the MoU was, indeed, designed to extend the concept of mechanical royalty payments to publishers and composers into a region where its application was limited. It established a rate between labels and publishers in countries where statutory levels had not been set, for example, and was taken as another signal of the growing importance and sophistication of the region's music markets.

In New York, Ed Murphy, president/CEO of the National Music Publishers' Assn. and the Harry Fox Agency, admits that the MoU has not received official sanction by either party. "It will be signed within the next 30 days. It's being retyped here with minor language changes."

Mechanical rates enshrined in the MoU range from an introductory 2.7% currently pending in the Philippines (set to double in 1998) to a high of 6.25% in Hong Kong. The base rate is 5.4% of a recording's wholesale price, otherwise known as the published price to dealers. Royalties in most developing markets in the region are generally only being collected on international repertoire.

The nine territories covered, including several that already had statutory rates, are China, Hong Kong, Indonesia, Malaysia, the Philippines, Singapore, South Korea, Taiwan, and Thailand. In announcing its decision to align with the MoU, the FAI estimated that the region's sales of prerecorded music were worth almost \$2 billion last year and that Anglo-American repertoire accounts for 30%-40% of the total market.

FAI has a 3-year-old regional office in Singapore and a unit in Taiwan and is represented locally through affiliates in five other Pacific Rim markets. The agency says it represents the interests of more than 4,000 American music publishers, as well as several European mechanical rights societies.

Yet after several years of working independently to establish a mechanical payment culture, with varying degrees of success, multinational publishers and FAI representatives alike are discovering that in terms of royalties, Asia is a tough nut to crack. Thus far, the major publishers have made greater inroads. However, many record companies are not paying mechanicals, and there are few credible systems in place to track and disburse them. The most conspicuous MoU holdout is Taiwan-based regional independent Rock Records, although its president, Sam Duann,

said recently that he "conceptually" supported the idea, and that Rock currently pays publishers on a "case by case" basis.

The broader support for the MoU that Fox, bereft of label interests, brings to the document will likely improve the balance between record companies and publishers. "The upside," says Graham Farquhar, finance director of PolyGram Far East, of FAI's decision to sign, "is that it represents formal legitimization of the MoU by a well-respected organization that adds a certain gravitas to what the publishers are doing. That I welcome. I also think it will help expand the revenue base to instigate litigation, which the publishers have thus far been reticent to do. What publishers should do is work with Fox and use Fox to help."

Andy Grainge, director of business administration at Sony Music Asia, says he is looking forward to FAI joining. "Until until now," he says, "there has been a perception of the MoU as merely a major-label exercise."

Suzanna Ng, regional director of operations for EMI Music Publishing, which is also responsible for the

MCA/Universal catalog in the region, says, "We welcome Fox signing the MoU—though what we would welcome most is independent record companies. We treat Fox as one of the independent publishers, not just as a mechanical society. I think Fox gave a lot of pressure to major record companies in the past, and that's good."

For its part, FAI representatives from the region decline comment. Frank Rittman, who has been Singapore-based GM since March (he took over from departed director Fabian Lek), referred media inquiries to the Harry Fox Agency's New York headquarters.

Prior to green-lighting the agreement, FAI had been locked in protracted negotiations over fine-tuning of the relationships enshrined within it (Billboard, Dec. 7, 1996). Final approval came during meetings at MIDEA Asia in late May in Hong Kong, during which the agency apparently overcame concerns about legitimizing a pact with a body formed and operated by major record companies.

"The main concern, from the American perspective, is the antitrust element," an industry source says of

Fox's attitude. "The flavor of it is the cartel-type thing. As a result, for anyone used to doing business in America, the antitrust portion becomes apparent."

While Warner/Chappell VP of Asia Harry Hui says it was only a matter of time before Fox joined the MoU, he is cautious in his assessment. "With Fox joining, it raises the stakes. It makes the music publishers raise our service levels and creative efforts. It will require us to do that much more."

However, he cautions, "my feeling on the Fox matter is that there will be a whole lot of coordination and cooperation required to make this successful and beneficial to all parties involved."

For his part, BMG's Loiterton sees differences between the prior MoU signatories and the newest member. "[Fox] is a collection society; we are publishers. The fundamental difference is that one collects money and one makes money."

He adds, "In fact, Fox signing the MoU finally gives writers who choose to be with Fox the opportunity to get paid in Asia. There are many Fox writers who are now in our playing field. It could work the other way."

Hui strikes a conciliatory note. "Our agenda is the same—we all want to accomplish the same thing: greater enforcement, greater protection, and recovery of unpaid royalties. Otherwise, we're treading on a delicate balance of effort."

Comments PolyGram's Farquhar, "If you take the maximum MoU rate in all territories, it's still only one-third of that in the States. Nine countries, 11 languages—the amount of money to pay for administration over the region is limited. You have to make your collection process incredibly efficient. In that way, Fox can help."

Meanwhile, FAI has shown itself willing to litigate to obtain royalties for repertoire it represents. In Singapore, it took legal action in the High Court against Claram Musical Productions over compilations of international repertoire marketed locally. Claram has refuted FAI's charges and is disputing the agency's representation of certain copyrights. The case is proceeding, with the defendants expected to ask major publishers to provide documentation of the copyright status of songs in the original suit.

V.P. PLANS AGGRESSIVE CAMPAIGN BEHIND LADY SAW'S 'PASSION'

(Continued from page 8)

impressive," says Patrick Watson, reggae buyer for HMV's Upper West Side store in New York, "especially in terms of her versatility. She sings, DJs, and shows understanding of all types of music. It will be showcased a lot, and it should do well because it has a bunch of radio-friendly tracks, and V.P. is doing a big marketing campaign."

"Retailers will be bombarded with materials," says Chin.

V.P.'s exhaustive retail campaign includes a Lady Saw calendar, photographed by N.Y.-based Rastaman William Richards, to be published April 7. More than 5,000 copies went out to mom-and-pop retailers, as well as to such major chains as Musicland, Record Town, Tower, and Virgin nationwide. "We followed up with a special passion-fruit drink made especially for Lady Saw called 'Lady Saw Passion,'" says Chin. "We hooked up with D&G, the biggest soda bottlers in Jamaica, to make this soda for promotional purposes, then sent a limited amount to retailers. The drink will also be available at the release party on June 23, in New York City, at which we expect at least 3,000 industry people. All this was part of the pre-planning to get the word out to retail."

The actual album release date will set in motion a completely different retail marketing program that includes endcaps and listening stations at all major retail stores nationally and fliers, T-shirts, posters, and displays for mom-and-pops.

V.P. has taken out full-page full-color ads with all the reggae magazines and half-page full-color ads in such urban magazines as 4080, The Source, and Vibe. Many of those magazines either currently include or plan editorial features on Saw. "On the consumer end, we've sent out postcards to about 4,000 selected consumers," says Chin. "We had a contest for [the label's] annual greatest reggae hits two-CD compilation [Strictly The Best, 15 & 16] over a year ago, where people who bought the albums wrote in to win a trip to Jamaica, and we compiled a database from that."

Promotional appearances include an

in-store on the album's release date at HMV Herald Square in New York and a major record-release party June 23 at the Roxy. A tour of the East Coast kicks off July 1 and ends July 31. "But that's only the first leg," says Chin. "The West Coast tour is being finalized for August."

Internationally, "Passion" is being released simultaneously in the U.K. by England's Jet Star. "We're working out when Jet Star wants Saw in the U.K. for promotion," says Chin. "We're

going to handle Europe and Asia on an export basis, as opposed to licensing."

"This album shows how versatile Lady Saw can be," says radio personality Jeff Barnes, host of WNWK Newark, N.J.'s "The Jeff Barnes Show." "The lyrics alone are really good, especially 'I Don't Need To Know' . . . There are several other Jamaican artists, like Third World, who can do reggae and other genres of music, and Saw displays this ability and broad appeal on 'Passion.' If she wants,

she could move from the strictly dance-hall to other areas."

Which is just what the Lady has in mind. "I think this is the best album [I've done]," she says. "But every year I think I get better. You grow, gain experience, and feel different things, like jazz, blues, and country. I'm not giving up reggae; I mix it up. But I feel sometimes like doing an album of pure jazz or blues, so I'm going to start listening to [those music styles] more."

HANCOCK, SHORTER PLAY WITH VERVE ON DUO SET

(Continued from page 7)

Verve's campaign for "1+1" will not only take advantage of Hancock and Shorter's singular reputations but will also take strides to expand awareness beyond the jazz faithful. The label did just that with the recent duet album from guitarist Metheny and bassist Charlie Haden, "Beyond The Missouri Sky (Short Stories)," helping to push the disc to No. 1 on Top Jazz Albums. According to Chuck Mitchell, president of Verve worldwide, one of the keys to that album's broad success was Verve's sponsorship of NPR's "Morning Edition" (with a plug for the record included). The label will be doing the same for "1+1" for two weeks in July in the top 15 markets.

But the NPR spots are just part of Verve's most extensive campaign for an album this year, says Mike Charlasch, director of marketing for Verve U.S. "All the promotion we normally do for records we are going to do for '1+1'—only more so," he explains, adding that the press mailings, advertising, and retail materials will all be given the "more and better" treatment.

"It's a tough market, and we're watching our promo dollars closely," Charlasch says. "But this is a special record—the kind you do this stuff for."

At retail, Verve's approach has proved positive, according to Bobby Hall, music product manager for the U.S. Virgin Megastores. Moreover, he says, anything with Shorter's name—and, especially, Hancock's—has

promise.

"The New Standard" sold amazingly well for us, as did the 'Head Hunters' reissue on Columbia," Hall says, adding that Hancock's and Shorter's Blue Note titles move, too. (Hancock was just featured in Blue Note's mid-priced "Jazz Profile" anthology series, and a Shorter disc is set for the fall. Also, Shorter is featured as part of Columbia/Legacy's popular mid-priced "This Is Jazz" line, with a Hancock volume due next year.)

The artists' names aren't bulletproof, though, Hall points out. People didn't seem to "get" Shorter's "High Life," and Hancock's '95 set on Mercury, "Dis Is Da Drum," disappointed.

Verve plans to stick by the Hancock/Shorter album throughout the year, with support for the considerable "1+1" tour as well as a fourth-quarter "Art Of The Duo" reminder campaign that will promote "1+1," "Beyond The Missouri Sky," and "Colors," an upcoming album featuring saxophonist Ornette Coleman in a live recording with German pianist Joachim Kühn.

Hancock and Shorter begin the "1+1" tour in late July with European jazz festivals. A 27-date North American trek begins with festivals in early August, continuing with theater shows through November. Also, Japanese gigs are set for late August, and the duo will travel to Europe for an October round of concerts.

The North American and Japanese

"1+1" tours are booked by International Music Network in Gloucester, Mass.; the European dates are arranged by Marshall Arts in London. Hancock is managed by the New York-based David Passick Entertainment; his music is published by Hancock Music (BMI). Shorter is represented by Kathy Lucien in Los Angeles; his compositions are published by Imua Music (BMI).

Beyond the tour and promo campaign for "1+1," Hancock and Shorter will have high profiles that should help steer people toward the album over the next year. Hancock was recently named artistic director of a new jazz program curated by the Music Center of Los Angeles County and the Thelonious Monk Institute of Jazz. And Shorter's classic and new music will be the focus of a composer tribute at New York's Lincoln Center next spring.

On record, Hancock is being honored by the September Verve album "Fingerpainting: The Music Of Herbie Hancock," featuring bassist Christian McBride, trumpeter Nicholas Payton, and guitarist Mark Whitfield. Also, Shorter has played sessions for upcoming albums by Joni Mitchell and the Rolling Stones. And this fall, considerable press attention should come with the fall release of Columbia/Legacy's six-CD Davis boxed set "The Complete Quintet Studio Recordings," featuring Hancock and Shorter.

SARAH McLACHLAN COMES TO FORE ON NETTWERK/ARISTA SET

(Continued from page 1)

thing a little more noisy.

"Sarah did incredibly well with [1994 U.S. release] 'Fumbling Towards Ecstasy,' and the anticipation for this album is very special," says Clive Davis, president of Arista Records (U.S.). "We feel [her career] is about to explode. There's been a tremendous building awareness of who she is and her music because of the combination of [touring], word-of-mouth, and increasing radio airplay.

"Without pinning down the specific number, she's going to have an incredibly high number on the Billboard [200] because there are few albums in the course of any year that are being anticipated as this one," he adds. "She's broken through in every format and crossed over to every demographic."

Roy Lott, executive VP/GM of Arista (U.S.), is equally optimistic. "It's clear that when an album sells like this without [substantial] radio airplay, from constant touring and marketing efforts, you have a good base," he says. "We've got a superstar, albeit a quiet superstar with a lot of credibility."

On the strength of heavy touring in North America after its release and ongoing airplay of the single "Possession," "Fumbling" has sold 1.6 million units in the U.S., according to SoundScan. The Nettwerk/Arista album, released Feb. 15, 1994, in the U.S., stayed 100 weeks on The Billboard 200, peaking at No. 50 in June 1994, and has since spent 44 weeks on the Top Pop Catalog Albums chart. The album was released in Canada Oct. 22, 1993, by Nettwerk.

The album sold steadily in the States, immensely boosted by McLachlan's touring and by her fronting last year's four-date Lilith Fair.

In conjunction with the album release, McLachlan spearheads this year's 35-date Lilith Fair tour in North America, which begins July 5 and continues through the end of August. The tour's rotating lineup includes Mary Chapin Carpenter, Jewel, Indigo Girls, Suzanne Vega, the Cardigans, Joan

Osborne, Tracy Chapman, and Lisa Loeb.

The timing has retailers excited. "It's pretty much money in the bank that the album is going to be No. 1 for us," says Eric Keil, head buyer of the nine-store Compact Disc World, headquartered in South Plainfield, N.J. "There's already a tremendous buzz on the album, and the Lilith tour is going to give her a lot of attention."

"We're looking forward to the album," says John Artale, purchasing manager of the National Record Mart chain. "It should be a big record. 'Fumbling' is still in our top 200. [And] this year's tour is really strong. She's got the Indigo Girls, Shawn Colvin, and Jewel, all artists with breaking records. It's the killer tour this summer. And to come with a record? Just great timing."

"The girl doesn't seem to do anything wrong for us," agrees Ed Climie, director of buying for the 160-store the Wall. "'Fumbling' was a very quiet 2 million. The passive buyer doesn't have any clue who she is. I really think she might do 5 million or 6 million units with this album."

Jay Krugman, senior VP of marketing for Arista (U.S.), notes that awareness of McLachlan is currently high at American radio, press, and retail. "Between new stations in all formats playing 'Possession,' stations that played her prior to that, and advance press on the Lilith Fair, Sarah has attained a [U.S. profile] that is greater than at any point in her career," he says.

To further stoke interest, Arista supplied retailers with advance point-of-purchase material, including in-store banners, teaser postcards, and posters. "We will be doing added value with several accounts which we are now finalizing, with the Indie Coalition [of independent retailers], which acknowledges her [traditional sales] base," says Krugman.

MORE CONFIDENCE

While "Surfacing" still largely features McLachlan's pensive and confessional mode, evident in album tracks "Building A Mystery," "Sweet Surrender," and "I Love You," there's more confidence, more maturity in her writing than previously seen.

The darkly hued and melodic "Angel," for example, sharply etches the peacefulness road-weary artists find in drug-taking. While she acknowledges that the inspiration for "Angel" came from the 1996 overdose death of Smashing Pumpkins touring keyboardist Jonathan Melvoin, McLachlan adds, "It's about me. It's about me knowing that place you get to when you are so fucked you need anything to pull yourself out of it."

While the recording of her fourth studio album took eight months, creating the album's songs took longer than expected, largely due to McLachlan suffering from acute writer's block following 2½ years of touring behind "Fumbling Towards Ecstasy."

"This has been the hardest record I've had to write," says the Vancouver-based McLachlan. "For a long time, I thought I wasn't going to write any more good songs. I thought 'Fumbling' was it. For me, it was a great record. It was joyous to make. The big challenge this time was trusting myself."

Produced by Pierre Marchand at his Ciel Sauvage Studios in the Laurentian Mountains outside Montreal, where "Fumbling Towards Ecstasy" had evolved, the album again features McLachlan's band, including her new husband, Ashwin Soon, on drums; Brian Minato on bass and guitar; and

Marchand on keyboards and bass. Bassist Jim Creegan of Barenaked Ladies is featured on "Angel."

While she had written one of the album's songs, "Sweet Surrender," earlier, describing it as "an incredible struggle," McLachlan's writer's block was broken in September 1996, when she wrote most of "Angel" in less than an hour. "I felt great about it," she says. "I felt, 'My God, I can keep doing this.'"

Despite its toll on her, McLachlan has no regrets about the sizable time spent touring behind "Fumbling," because, she says, its success provided her with a significant fan base. "I can now more pick the venues I want to play and decide on how long I want to [tour]," she says. "I've set a ceiling of nine months this time out."

SOLID BASE

McLachlan was first heard in the U.S. in 1989, when Arista distributed her 1988 debut album, "Touch," initially released by Nettwerk. According to Terry McBride, McLachlan's manager and president of Vancouver-based label and management firm Nettwerk Productions, "Touch," which peaked at No. 132 on The Billboard 200, has sold 225,000 units in the U.S., and 1991's "Solace," on Nettwerk/Arista, which peaked at No. 167, has moved 558,416 units.

ZOMBA FORMS CHRISTIAN MUSIC UMBRELLA

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Booksellers Assn. (CBA) market. Former Gospel Music Assn. president Bruce Koblisch took the reins as president of Reunion May 5. Among the artists on the labels encompassed by Provident are Bob Carlisle, whose album is No. 1 on The Billboard 200 this issue, Michael W. Smith, Jars Of Clay, and 4HIM.

"Through our acquisitions, what we came up with was three or four different record labels, and they were perceived as kind of operating independently of one another," says Ivan Gavin, senior VP of finance and commercial operations for Zomba Recording Corp. North America. "We've decided we're going to allow them to operate creatively, independently, but we want an awareness that all of these labels belong to a single entity."

Van Hook agrees that Provident will continue to nurture each label's unique personality and will support their creative efforts with Provident's resources. "Any time you have an acquisition where you have separate businesses that are brought together, you are trying on one hand to find as many efficiencies as possible where they apply and yet maintain the individual market position and identity," Van Hook says.

Gavin says Zomba wants to continue to bolster each label's creative autonomy while providing a unified distribution effort. "We are going to allow every single entity to continue the creative process," he says. "What we are obviously doing by putting everybody through one distribution unit is, in the areas of sales and retail marketing and such, we are going to have a collective effort by distributing all these product lines with the same team."

Van Hook compares the situation with the lighting of a unity candle in a wedding ceremony, in which the couple lights a candle as a symbol of their union. While couples tend to extinguish their individual candles after lighting the unity candle, Van Hook

According to SoundScan in Canada, Nettwerk/Arista's "Freedom Sessions," a 1995 enhanced CD featuring rawer, sparer versions of seven "Fumbling" songs, has sold 283,000 units in Canada. Additionally, despite not being released in the U.S., the 1996 Canadian compilation "B-Sides, Rarities And Other Stuff" has sold 31,000 units, according to SoundScan.

Despite significant airplay of "Possession" last year, McBride says, radio was only one of the factors in the breakthrough of "Fumbling." "Until 18 months into 'Fumbling,' radio was not prevalent," he notes. "Possession" peaked at No. 73 on the Hot 100 in July 1994 and, spurred by McLachlan's touring, re-emerged in January 1997, peaking at No. 19 on Billboard's adult top 40 chart and at No. 19 on Rock Airplay Monitor's triple-A chart.

"It wasn't like we stormed up to the top of the charts or had a top 40 single," says Lott. "What happened was that airplay and her touring were constant, and our marketing efforts behind [the album] were constant."

Tom Poleman, PD at top 40 WHTZ (Z100) New York, says he became a McLachlan supporter while at KRVE Houston. "'Possession' was in power rotation for a long time in Houston when it first came out," he says. "It tested through the roof. When I came

to New York, I saw that it hadn't been utilized to its maximum potential in the market, so we popped it into rotation. It became a huge record for us."

RADIO RESPONSE

To set up the album in the U.S., Arista serviced modern rock and triple-A radio with the lead single, "Building A Mystery," June 12. The track will be serviced to hot AC stations the week of Monday (23).

Upon release of the album, modern rock and triple-A formats will receive a Digipak version of the single. A video of "Building A Mystery," directed by Matt Mahurin, will be serviced to video outlets in late June or early July.

McBride suggests that "Building A Mystery" can be best described as a transition track between "Fumbling" and the more pop-slanted "Surfacing." "Building A Mystery" is not going to shock [these fans'] sensibility who haven't been there from 'Touch' to 'Fumbling' transition of Sarah McLachlan," he says.

Says Garrett Michaels, PD of modern rock WHYT Detroit, "We added [the single] on the day we had it."

In Canada, Nettwerk serviced Canadian radio with "Building A Mystery" June 9. On the TV side, McLachlan will take part in a MuchMusic "Intimate & (Continued on next page)

BMG DIRECT

(Continued from page 6)

months after the arrival of McMillan at BMG Direct.

As part of the agreement, recorded music and video product from Word Entertainment will continue to be licensed through BMG's record clubs on a non-exclusive basis.

Word Entertainment is expected to absorb the "small complement" of staffers who worked at the Word record club. McMillan estimates Sound and Spirit's staff to remain in the range of "a half-dozen to a dozen" employees. However, that number is expected to rise as the company continues to grow.

According to executives, BMG Direct has attracted approximately 9 million members in the U.S. and Canada. Executives from BMG and Word will spend the next several months ensuring a smooth transition of Word club members to the year-old Sound and Spirit.

"Christian music is a market segment that BMG made a commitment to serve when we began Sound and Spirit," McMillan says. "We're taking an already sizable base and adding to it to serve the genre better."

BMG Direct's music clubs distribute a wide selection of new and catalog product totaling some 10,000 titles. Clubs include BMG Music Service, BMG Music Service Canada, BMG Classical Music Service, and BMG Jazz Club.

says keeping the separate flames burning would be more appropriate as a symbol of each partner's individuality and the strengths they bring to the relationship.

That's the way he sees the companies that make up Provident—as separate, distinct entities with their own unique personalities and strengths. "We have Reunion, and I want to keep the light lit," he says. "We have Diadem and Benson, and I want to keep the light lit, but we are Provident now, a new marriage, the big candle in the middle."

Mainstream distribution of all Provident product will continue through BMG. CBA distribution was previously handled by Brentwood Distribution, but now will be handled by the newly formed Provident Music Distribution. Brentwood VP of sales and marketing Don Noes will become senior VP of sales and marketing for Provident Music Distribution.

Mike Craft has been named CFO/VP of administration. Randy Stemm is director of field sales for 16

regional reps. Jeff Dobbins, formerly with Benson/Diadem Distribution, is director of the gift sales division. Brian Mitchell is director of sales operations, and John Sugg was recently named director of sales for national accounts.

Vince Wilcox serves as VP of marketing for Provident Music Distribution. "Each label has its own marketing director," Van Hook says. "And it's Vince's job to corral all of this focus they have [at] the labels into the whole process of distribution."

Van Hook says Zomba's Christian music interests have tripled in the past year, and with the reorganization that has taken place, he sees Provident poised for a positive future. "I'm very optimistic about our potential. We've had success already with the wonderful partnership this company has with the parent company, and now when we get this whole new well-oiled machine and our corporate culture together, I think we have wonderful days ahead."

Virgin U.K. Bows Sister Label Unit To Be Helmed By Goldsmith

■ BY ADAM WHITE

LONDON—Virgin Records U.K. is launching a label, to be headed by Hugh Goldsmith, managing director of RCA Records U.K. The first releases are expected before the end of the year from the imprint, which does not yet have a name.

The move is designed to give Virgin a sister label, comparable to Sony Music's Columbia and Epic units. "It seems a natural way of growing the company," says Virgin Records U.K. president Paul Conroy. "Our market share in the last few years has gone from 7.2% to 12.2%, and we've always discussed how we were to grow. You

can only drive so much through one division."

Goldsmith has "some time to run [on his RCA contract]," says Conroy, "but they know he's had five fantastic years at BMG." Jeremy Marsh, BMG U.K. music division president, confirms that Goldsmith's exit has yet to be worked out. "Hugh is one of the best marketing people I've ever worked with," he says, "but I know it's time for a fresh challenge for him."

The new label will have its own A&R and marketing teams and probably promotion staffers, too, according to Conroy. "The rest will come from Virgin. You don't need massive overheads at this stage for that sort of operation."

VERVE PLOTS TRIPLE-A CROSSOVER FOR BLUES VETERAN RONNIE EARL'S 'COLOUR'

(Continued from page 7)

ments and change a few things that [producer] Tom Dowd suggested."

In keeping with its plan, Verve will address the artist's regular following with print advertising campaigns in such publications as Living Blues, Guitar Player, and Jazziz.

Neidhart says that Verve will also make a concentrated effort to move beyond Earl's core following by spreading the word about his new album and résumé through various trade publications and retail-sponsored publications such as Pulse.

The label also hopes to expand Earl's following by capitalizing on guest artists from well-respected rock act the Allman Brothers.

Neidhart says a single of "Everyday Kinda Man," which features vocals by Gregg Allman, was serviced to triple-A and blues radio on Tuesday (24).

Though a date has not yet been set, jazz stations will be serviced with "Round Midnight," the only cover on the album.

Earl, who normally steers away from cover material, says that the Thelonious Monk song was an exception to his regular rules.

"We just pulled it out one night, and it sounded so good," says Earl. "It was amazing enough that we decided to do it, even though I still think it's important for me to have my own voice. I like to think of myself as a composer, and there's enough music in me so that I can do my own stuff."

All the songs on the album except for "Round Midnight" are published by

Lizzie Leaps Music or Mr. Earl Publishing (BMI).

Exposure to the triple-A audience segment, combined with already loyal listeners at more traditional outlets, says Neidhart, could be the blanket exposure that Earl needs to reach a wider audience.

"We feel Ronnie has a very good shot at multiformat airplay," says Neidhart. "Traditionally, he has done well on jazz stations because he incorporates those elements in his music and blues airplay is always very strong. Now, with the Allman cut, we feel that we also have a good shot at significant triple-A airplay."

Verve, which has limited experience with triple-A, has brought on an indie radio promoter to work the single at the format.

Earl's connection to the Allman Brothers, however, goes far beyond a single song. A quick look at the liner notes reveals that Allman Brothers drummer Jaimoe Johnson and percussionist Mark Quinones also contribute their talents.

According to Earl, the mutual admiration between the two acts has existed for several years. "Grateful Heart: Blues & Ballads" was dedicated to the late Duane Allman and such greats as John Coltrane and Rahsaan Roland Kirk.

Earl says, "When 'Blues Guitar Virtuoso Live In Europe' came out in 1995, Jaimoe tracked me down and said, 'I just wanted to tell you that I voted for that album for a Grammy. Don't let

anybody change what you're doing right now.' They have just really been in our corner."

Earl, who has shared the stage with the band in such high-profile jazz hangs as the Regatta Bar in Boston and larger venues like the Beacon Theatre in New York, is in the midst of an eight-date tour opening for the Allmans.

Earl and his band, who are booked and managed by Boston-based Ted Kurland Associates, play several dates late this month, including a Tuesday (24) show in Philadelphia and a Friday (27) date in Hartford, Conn.

Neidhart says Verve will take advantage of these shows by selling Earl albums and merchandise and handing out fliers, which will occasionally tie in promotional programs at local retail

outlets.

Following this trek, the band will hit the road again, either at clubs or in a support spot through most of the summer, with breaks for European dates that include festivals and opening dates for Ray Charles and Zucchero.

The label will also hand out cassette samplers that include Earl and other Verve artists at gigs throughout the summer.

As regional stories develop, Verve will micromarket with programs that may include in-stores, club performances, radio station visits, and retail programs.

Special attention will be paid to listening-station programs, says Neidhart.

"We use a combination of retail

strategies, but in this case, we really want to utilize listening posts," says Neidhart. "This is a great-sounding and -looking record, and we're going to lean toward those stores that do a good job selling blues and rock to more adult audiences."

While Verve may be looking beyond Earl's traditional core, specialty stores such as Blue Note Records in Miami are more likely to see immediate impact.

"An artist like Ronnie always performs well here," say Blue Note owner Bob Perry. "He may not be a household name, but for us he is a big artist in the same way Roomful Of Blues or Duke Robillard is. The fans will support him."

The label will also promote the band on its World Wide Web site at <http://www.verveinteractive.com>.

McCARTHY CORP. INVESTS \$73 MILLION IN V2 RECORDS

(Continued from page 6)

McCarthy Corp. is paying Branson 45 million pounds (\$73.6 million) for a 33% stake in V2. The money will be paid in equal installments over the next 40 months. McCarthy will further provide a debt facility of 10 million pounds (\$16.4 million), available to V2 for a period of two years after the deal.

Following the transaction, Branson (who serves as V2 executive chairman) appointed McCarthy Corp. chairman Rory McCarthy and CEO Tim McCarthy as nonexecutive directors of the record company. A statement issued by the McCarthy firm says that V2 is planning to release "eight signifi-

cant albums before the end of the year."

"V2 will concentrate on deals like Richard did with Gee Street and Big Cat Records, where we create—to a certain extent—a federation of independent labels by taking stakes in them and acting as a central processing house to help distribute and market worldwide. In the next 14 months, you will see a few new thrusting young labels with whom we've done deals."

Whitehorn concludes, "Richard's view is that so much has happened in the music industry since the Virgin Records deal was done with EMI in 1992. Established artists have told him the industry has gone stale, and younger artists are complaining that the big record companies are losing focus when it comes to what they should be doing: developing, nurturing, and looking after new artists."

McCarthy Corp. is traded in Canada, with the two McCarthy brothers operating from their London headquarters. Both have dealt with Branson in earlier ventures. McCarthy Corp. owns 75% of Lindstrand, the company that built the hot air balloons used by Branson on various worldwide sojourns. McCarthy also has an interest in Victory Corp., which is promoting the new Virgin line of clothing and cosmetics.

McLACHLAN COMES TO FORE

(Continued from preceding page)

Interactive" program, which will be broadcast by MuchMusic in Canada and the U.S. and aired on the Internet. During the broadcast, 9-10:30 p.m. EDT Wednesday (25), McLachlan will perform with her band and will answer questions from fans via phone, fax, and the Internet.

Many industry figures in Canada, says McBride, are still unaware of or surprised by the enormity of the North American success of "Fumbling." McBride says the Nettwerk label has sold 575,000 units of the set in Canada. "It's probably the quietest 600,000 copies Canada has ever seen," he quips.

Barry Stewart, music director at AC CHUM-FM Toronto, agrees. "'Fumbling' has been like a silent killer," he says. "It's like, 'Wow, look at what she's selling.' We added 'Building A Mystery' at medium rotation first week out."

Canadian retailers, like their U.S. counterparts, are ecstatic about the new album. "[Surviving] will be platinum [100,000 units] in three weeks,"

predicts Tim Baker, buyer with the 31-store Sunrise Record chain in Toronto.

"We're expecting very big things for this album," agrees Craig Duncan, store manager of the Virgin Megastore in Vancouver.

Despite her North America success, McLachlan has pointedly failed to break internationally. While she has done European promotional tours for every album and toured there in 1995 with fellow Canadians Crash Test Dummies in support of "Fumbling," she's not keen on returning to Europe until there's more momentum. "I'm sick and tired of being a developing artist over there," she says.

But Cathy O'Brien, senior director of international at Arista, says "Surfacing" could provide McLachlan with a European breakthrough. "It's Sarah's time there. There's an enthusiasm from the [BMG] affiliates in terms of respect and credibility of Sarah as an artist and what's she done [in North America]."

PAUL RODGERS

(Continued from page 7)

couldn't get this from the big record companies. So I had to look for people who had the guts to take a chance on me."

The labels willing to take a chance on Rodgers were, in Europe, CBH, and in Japan, JVC. In North America, he signed to Walter Yetnikoff's Velvel via a joint venture with that label and Eagle Rock, a new label formed by Terry Shand, formerly the head of Castle Entertainment.

Rodgers notes that Velvel has only just begun issuing records. "So, we are all hungry for a certain amount of success," he states. "We both want to prove ourselves, and that makes for a good team."

Velvel president Bob Frank says that by the end of the first week of availability for "Now," the label's distributor, Navarre, will have shipped 100,000 units into the marketplace.

In addition to hitting radio, Rodgers

has made an appearance on a couple of syndicated radio shows, performing acoustic sets as well as some video shows.

But the bulk of the marketing initiative will be launched around an 18-month tour, which will run through the summer in the U.S. Ben Niygaard, VP of marketing, says the label is making sure that all the tour markets are covered with product. Beginning in mid-July, the label plans to buy a total of about 400 cable television spots in 10-12 key markets before and after the tour hits those towns, he reports.

A week into the U.S. tour, which has Rodgers supporting Lynyrd Skynyrd, he reports that he is enjoying a dilemma. "I want to do the material from the new album and the audience wants to hear the hits," he says. "Between the new and the old songs, I can put together a pretty high-powered set."

Camelot Creditors Call Off Mergers & Acquisition Plan

BY ED CHRISTMAN

NEW YORK—Camelot Music's right to continue to exist as an independent entity received a big boost when the bankrupt chain's creditors committee formally ended the mergers and acquisition process it had been pursuing in favor of a stand-alone reorganization plan under the chain's current management.

Jim Bonk, president of Camelot Music, tells Billboard that the creditors committee informed him that the mergers and acquisitions process has been stopped. Key creditors anonymously confirmed that decision to Billboard.

Camelot filed for Chapter 11 protection Aug. 19, 1996. Early this year, a two-track reorganization process was begun, with the chain put on the sales block even as it developed a stand-alone plan.

In the first round of bidding, three chains expressed interest in either acquiring or merging with Camelot, a 315-store chain based in North Canton, Ohio. Those suitors, sources say, were Trans World Entertainment, based in Albany, N.Y.; Cerberus Partners, which owns Wherehouse Entertainment; and W H Smith Group, which owns the Wall.

The Wall later dropped out of the running, leaving the other two to shoot it out. However, neither submitted a bid that reached what the creditors considered to be fair value for Camelot, according to sources.

Sources suggest that the magic number the creditors are looking for is in the \$200 million range, while the

highest bidder, Trans World Entertainment, is said to have given a final offer approaching the \$175 million mark.

Based on the creditors committee decision, Camelot "will go forward with its stand-alone plan and will file its plan of reorganization in a short period of time," Bonk says.

Bonk concedes that there is still a possibility that someone could emerge in bankruptcy court with an offer that matches what the creditors are looking for. But he and another source note that the process has begun for Camelot to emerge as a stand-alone company. "The closer Camelot gets to that, the harder it becomes for any potential suitor" to derail the process, says the source.

Bonk notes that since making the Chapter 11 filing, Camelot has been meeting its numbers. "This year, there has been stabilization in pricing, and the industry has had a decent product flow," Bonk says. "We feel like things are going in an upward direction for the company and the industry."

He notes that the Camelot management team exceeded its financial plan for fiscal 1996, which ended in February.

More important, Camelot exceeded its plan in every measure retailers gauge their businesses by, including profit margins, inventory levels, and earnings, he says. The management team's performance was the primary reason that the creditors committee valued Camelot in excess of \$200 million, sources suggest.

COMPUTER MAKERS READY TO INTRODUCE DVD-ROM

(Continued from page 1)

including hardware that enables consumers to connect their DVD-ROM-equipped computers directly to their TV sets and surround sound systems for playback of DVD videos.

Santa Ana, Calif.-based Hi-Val is already selling a DVD-ROM drive for computers that plays back DVD movies on a television screen. The Hi-Val DVD Home Entertainment system contains a Toshiba DVD-ROM drive and a radio frequency transmitter that sends information directly to the TV set without any wires. The package sells for about \$999 and is bundled with six DVD-ROM titles: Activision's "Muppets Treasure Island" and "Spycraft," Electronic Arts/Origin's "Wing Commander IV," Tsunami's "Silent Steel," Xiphos' "Encyclopedia Electronica," and Mechadeus' "Daedalus Encounter."

In July, IBM will begin shipping its Aptiva C3D series of DVD-ROM-equipped computers, which contains a built-in adapter that enables computer users to connect directly to a television set for DVD playback. Various models of the Aptiva C3D computers will sell for between \$1,799-\$2,899.

Other computer manufacturers are expected to offer similar PC-to-TV connections in their DVD-ROM-equipped computers.

DVD players and DVD-ROM drives were expected to debut by the end of 1996, but were delayed due to ongoing copyright and technical concerns. DVD video players finally made their U.S. debut in late February, while Creative Labs quietly debuted the first DVD-ROM drive upgrade kits in late March to select electronics retailers.

Creative Labs' PC-DVD kit, which sells for approximately \$499, is bundled with a DVD video sampler containing film clips supplied by Warner Home Video and MGM/UA Home Video.

Diamond Multimedia has started to ship its Maximum DVD kit, which sells for approximately \$599 and includes a Toshiba DVD-ROM drive and bundled software.

Among the other companies planning to manufacture DVD-ROM drives are Sony, Philips, Mitsubishi, Matsushita, and Pioneer.

DVD home videos may be played on more computers than set-top DVD players in the near future, according to some industry insiders. Investment firm SBC Warburg estimates that yearly DVD-ROM drive sales will be triple those of DVD players by 2000—opening a potentially lucrative new installed base for DVD software suppliers.

The home video industry, which is cautiously rolling out its DVD video format in several test markets, will likely benefit from the PC theater boom, since it will significantly expand the potential consumer base for the still-unproven DVD video platform.

Many home video companies are already making an effort to introduce home computer users to the idea of watching DVD films via their DVD-ROM drives. Though no complete films are being bundled with DVD-ROM drives, sampler discs that contain movie trailers are packaged with drives from most major manufacturers, including Diamond Multimedia and Creative Labs.

DIFFERENT FUNCTIONS

PolyGram Video president Bill Sondheim, however, does not think that most DVD movie viewing will be done on the home computer.

"Computers will still be in a person's study and a television in the living room, but each will do different functions," he says.

Executives from Warner Home Video and Columbia TriStar Home Video declined comment on the potential impact of computers on their DVD business plans.

Meanwhile, a third DVD video playback platform may be looming in the next generation of home video game consoles, which have the potential to be compatible with DVD video software.

Matsushita's forthcoming 64-bit game system, which is based on the 3DO Co.-developed M2 technology, is expected to be DVD-based. In addition, Sony's 64-bit successor to its popular PlayStation and a soon-to-be announced 64-bit game system from Sega, which was co-developed by Microsoft, are also likely to be DVD-

based. However, it was uncertain at press time whether these game systems, which aren't likely to hit retail shelves until at least late 1998, will play DVD home videos.

Despite optimistic projections for the quick adoption of DVD-ROM by industry experts, the computer game industry has lagged behind the home video industry in the development of DVD software. Almost all software for the DVD-ROM format is already available on CD-ROM, including "Silent Steel," "Wing Commander IV," "Spycraft," and Ubisoft's "Tonic Trouble."

"It is a natural evolution for the gaming industry," says Activision president Robert Kotick. "It is an important business development that will initially be driven by relationships with hardware vendors. We are bundling 'Muppets Treasure Island' and 'Spycraft' with many manufacturers. Ultimately, the DVD-ROM-installed base will grow."

Most game makers are taking advantage of the high storage capacity of DVD-ROM to condense multidisc games onto a single DVD-ROM disc. However, few are taking a leading-edge development position on DVD-ROM games to create games with the Dolby Digital Surround (AC-3) sound and high-quality video.

It may be some time until computer users fully benefit from the creative potential of DVD-ROM, since many game companies are not leaping to embrace full-motion video of any quality. Game makers have already discovered that most players do not favor the mixture of video and computer games. Many expensive games based on full-motion video have sold less than anticipated.

In addition, many computer game developers are waiting for an established installed base of DVD-ROM users before beginning development for the format.

Some computer manufacturers, such as IBM, are cautiously moving forward with plans to integrate DVD-ROM drives into some new computer models. At the same time, computer owners are not likely to upgrade to DVD-ROM drives unless there is compelling DVD content unavailable on CD-ROM.

Toshiba is hoping to break the "chicken and egg" scenario by making available a DVD Developer's Platform PC, which will be sold only to developers that create games for DVD-ROM.

However, despite the obstacles, some game makers are taking a leap of faith into the DVD-ROM format, and a few original titles are being created specifically for the interactive format.

Notably, Access Software's "Poisoned Pawn," which is the third chapter in the popular "Tex Murphy" adventure game series after "Under A Killing Moon" and "The Pandora Directive," is set to ship in the fall. The game will include AC-3 sound and high-quality video and will be sold at retail and bundled with new DVD-ROM-equipped PCs. A CD-ROM version of the game will not be sold until sometime in 1998.

ShadowCatcher Entertainment and game maker Zombie are teaming for an animated DVD project that will debut simultaneously on DVD-ROM and DVD video. The project, known as "Liberty," will feature computer-generated animation with a futuristic sci-fi storyline. The title is believed to be the first announced direct-to-DVD movie and is due in 1999.

Assistance in preparing this story was provided by Eileen Fitzpatrick.



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TO OUR READERS

The Hot 100 Singles Spotlight will return next week.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	4	4	SERENADE SHADES (MOTOWN)
2	—	1	MY HEART IS CALLING WHITNEY HOUSTON (ARISTA)
3	5	8	KEEP IT ON THE REAL 3X KRAZY (NOO TRYBE/VIRGIN)
4	13	2	WHAT'S STOPPING YOU THE O'JAYS (GLOBAL SOUL/VOLCANO)
5	1	10	EMOTIONS TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
6	—	1	TIDE IS HIGH ANGELINA (UPSTAIRS)
7	11	4	LOVE II LOVE DAMAGE (BIG LIFE/CRITIQUE)
8	10	5	WAKE ME UP WHEN THE WORLD'S WORTH WAKING UP FOR KYLE VINCENT (CARPORT/HOLLYWOOD)
9	12	3	HOMEBOYZ THE COMRADS (STREET LIFE/ALL AMERICAN)
10	15	3	JUST ANOTHER CASE CRU FEAT. SLICK RICK (VIOLATOR/DEF JAM/MERCURY)
11	8	4	CRUSH ZHANE (ILLTOWN/MOTOWN)
12	7	7	FEMININITY ERIC BENET (WARNER BROS.)
13	17	2	SUMMERTIME SUMMERTIME CORINA (SO SO DEF/COLUMBIA)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
14	20	2	SORRY IS LEVERT (ATLANTIC)
15	9	4	IF YOU WALK AWAY GOODFELLAZ (AVATAR/POLYDOR/A&M)
16	14	12	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS (ASTRALWORKS/CAROLINE)
17	19	5	YARDCORE BORN JAMERICANS (DELICIOUS VINYL/RED ANT)
18	6	7	IT'S OVER NOW DANNY BOY (DEATH ROW/INTERSCOPE)
19	—	1	SAXMANIA MIJANGOS (AQUA BOOGIE)
20	—	8	I'D BE WITH YOU/DADDY'S LITTLE GIRL KIPPI BRANNON (CURB/UNIVERSAL)
21	—	1	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)
22	—	1	I WANNA COME (WITH YOU) REAL MCCOY (ARISTA)
23	—	2	LITTLE THINGS TANYA TUCKER (CAPITOL NASHVILLE)
24	18	4	WHAT'S YOUR NAME (TIME OF THE SEASON) FROST (RUTHLESS/RELATIVITY)
25	22	14	WU-RENEGADES KILLARMY (WU-TANG/PRIORITY)

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JUNE 28, 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/GREATEST GAINER ★ ★ ★		
1	4	5	8	BOB CARLISLE ▲ DIADEM 41613/JIVE (10.98/16.98) HS 1 week at No. 1	BUTTERFLY KISSES (SHADES OF GRACE)	1
2	1	—	2	WU-TANG CLAN LOUD 66905/RCA (19.98/24.98)	WU-TANG FOREVER	1
3	2	—	2	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	2
4	3	1	19	SPICE GIRLS ▲ ³ VIRGIN 42174* (10.98/16.98)	SPICE	1
5	5	4	6	HANSON MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	4
6	6	3	3	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
7	9	9	50	THE WALLFLOWERS ▲ ³ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
8	10	8	8	GEORGE STRAIT MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★		
9	NEW ▶		1	SOUNDTRACK WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	9
10	14	16	66	CELINE DION ▲ ³ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
11	7	6	13	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
12	8	2	3	PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98)	FLAMING PIE	2
13	12	10	31	SOUNDTRACK ▲ ³ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
14	13	12	70	JEWEL ▲ ⁴ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
15	15	15	7	VARIOUS ARTISTS VIRGIN 42186 (16.98 CD)	PURE MOODS	15
16	11	7	8	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
17	19	17	49	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
18	16	11	4	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
19	20	14	4	JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
20	17	13	18	ERYKAH BADU ▲ ³ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUISM	2
21	NEW ▶		1	CHANGING FACES BIG BEAT 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	21
22	22	24	6	MEREDITH BROOKS CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
23	23	22	46	SUBLIME ▲ ³ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	17
24	21	20	76	NO DOUBT ▲ ³ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
25	18	21	6	BEE GEES POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
26	28	42	13	AEROSMITH ▲ ³ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
27	32	30	19	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS	HOT	27
28	31	37	14	THE MIGHTY MIGHTY BOSSTONES ● BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	28
29	NEW ▶		1	K.D. LANG WARNER BROS. 46623 (10.98/16.98)	DRAG	29
30	26	25	27	THE VERVE PIPE ● RCA 66809 (10.98/15.98) HS	VILLAINS	24
31	24	19	4	FOO FIGHTERS ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
32	34	45	15	MATCHBOX 20 ● LAVA 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	32
33	40	44	59	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
34	29	26	9	SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
35	33	29	18	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
36	27	23	40	BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
37	45	41	4	JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
38	30	34	9	ROME GRAND JURY 67441*/RCA (10.98/15.98)	ROME	30
39	36	35	40	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
40	44	49	11	TONIC POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	40
41	37	27	8	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
42	39	36	52	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
43	25	18	4	KRS-ONE JIVE 41601* (10.98/16.98)	I GOT NEXT	3
44	38	28	14	SCARFACE ▲ ³ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
45	35	31	14	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
46	43	32	7	INDIGO GIRLS EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
47	63	—	2	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	47
48	48	61	20	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	48
49	42	33	15	U2 ▲ ³ ISLAND 524334* (11.98/17.98)	POP	1
50	54	58	38	SHERYL CROW ▲ ³ A&M 540587 (10.98/17.98)	SHERYL CROW	6
51	47	—	2	BOSTON EPIC 67622 (10.98 EQ/17.98)	GREATEST HITS	47
52	46	38	9	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA	5
53	50	53	17	LIVE ▲ ³ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
54	49	66	26	SOUNDTRACK ● EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	49

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	67	63	10	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	55
56	52	46	32	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
57	53	48	31	VARIOUS ARTISTS ▲ ³ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
58	68	67	30	BUSH ▲ ² TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
59	55	55	36	GINUWINE ▲ ³ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
60	57	54	22	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	43
61	70	71	14	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
62	60	52	10	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
63	51	47	16	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24
64	61	51	17	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
65	69	69	42	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
66	59	64	42	AALIYAH ▲ ² BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
67	66	59	33	SOUNDTRACK ▲ ³ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
68	56	77	3	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98)	HERCULES	56
69	78	72	33	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
70	62	57	19	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
71	58	56	14	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
72	71	62	12	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
73	79	75	8	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
74	73	60	19	THE OFFSPRING ▲ ³ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
75	77	76	17	TRU ● NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
76	64	40	4	SAMMY HAGAR TRACK FACTORY 11627/MCA (10.98/16.98)	MARCHING TO MARS	18
77	82	70	9	YANNI PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
78	89	78	18	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	50
79	74	74	10	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
80	76	50	4	TOAD THE WET SPROCKET COLUMBIA 67862 (10.98 EQ/16.98)	COIL	19
81	83	73	105	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
82	88	86	54	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
83	84	83	14	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	76
84	81	68	40	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	48
85	92	101	37	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
86	80	65	52	BECK ▲ ³ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
87	86	81	31	LIL' KIM ▲ ³ UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
88	85	79	6	VARIOUS ARTISTS ASTRALWERKS 7550/CAROLINE (10.98/13.98)	MTV'S AMP	63
89	75	—	2	SEVEN MARY THREE MAMMOTH/ATLANTIC 83018/AG (10.98/16.98)	ROCKCROWN	75
90	97	94	33	BABYFACE ▲ ³ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
91	101	93	35	COUNTING CROWS ▲ ² DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
92	65	43	4	MICHAEL JACKSON MJJ 58000*/EPIC (10.98 EQ/17.98)	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	24
93	96	87	14	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
94	94	98	37	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
95	113	122	5	OMC HUH! 533435/MERCURY (10.98 EQ/16.98) HS	HOW BIZARRE	95
96	87	102	7	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98)	D.J. MIX '97 VOL. 2	87
97	103	92	16	WHITE TOWN BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98) HS	WOMEN IN TECHNOLOGY	84
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
98	131	159	5	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) HS	TURN THE RADIO OFF	98
99	41	—	2	FAITH NO MORE SLASH/REPRISE 46629/WARNER BROS. (10.98/16.98)	ALBUM OF THE YEAR	41
100	90	84	28	DRU HILL ▲ ³ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
101	93	106	11	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	93
102	125	145	4	SISTER HAZEL UNIVERSAL 53030 (15.98 CD) HS	SOMEWHERE MORE FAMILIAR	102
103	91	91	51	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
104	72	39	4	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	15
105	95	82	10	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
106	120	161	10	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
107	106	107	70	2PAC ▲ ² 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.

All the Albums...Artist by Artist...Track by Track!

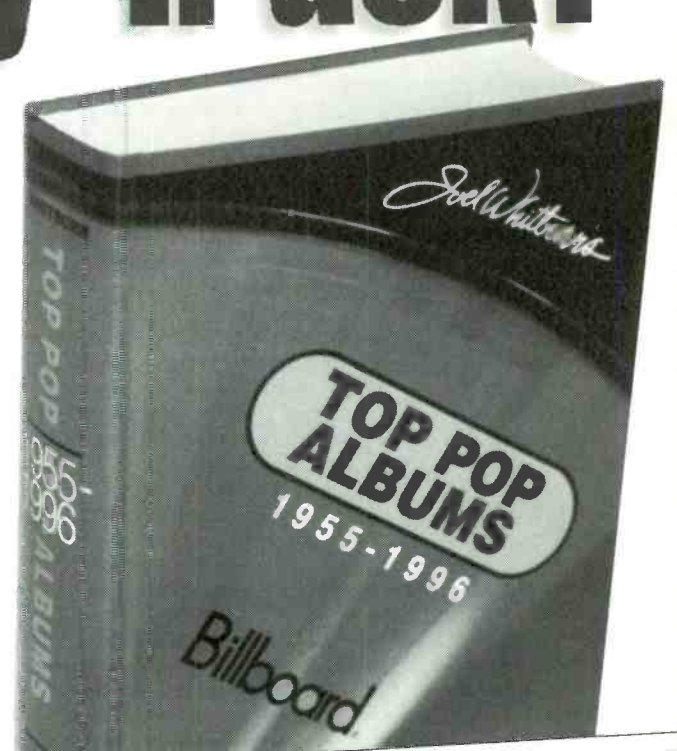
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 - All #1 hits are shaded with a light gray background.
 - Names of artists mentioned in the bios or title notes who have their own listings elsewhere in the book are highlighted in bold type.

- Peak chart position
- Chart debut date
- Total weeks on the charts
- Original label and record/CD number



Page shown smaller than actual size

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from all of the artist's albums in alphabetical order, with an indication of the album or albums on which each track appeared. Each track that was also a "Hot 100" hit is shown in bold type with its peak "Hot 100" position.

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For anyone with a heart for the charts

DEBUT DATE	PEAK POS	WKS CHR	ALBUM	ARTIST — Album Title	Top Year	\$	Label & Number
12/2/67+	131	11	1	PINK FLOYD ★44★ English progressive-rock band formed in 1965; David Gilmour (guitar; replaced Syd Barrett in 1968). Roger Waters (bass), Nick Mason (drums) and Rick Wright (keyboards). Wright left in early 1982. Waters went solo in 1984. Band inactive, 1984-86. Gilmour, Mason and Wright regrouped in 1987, inducted into the Rock and Roll Hall of Fame in 1996. Group name taken from Georgia bluesmen Pink Anderson and Floyd Council.	'80	\$125	Tower 5093
1/3/70	74	27	▲	2 Ummagumma record 1: live; record 2: studio		\$40	Harvest 388 [2]
11/7/70	55	13	▲	3 Atom Heart Mother with the John Aldiss Choir on side 1		\$20	Harvest 382
7/31/71	152	7		4 Relics recordings from 1967-69		\$15	Harvest 759
11/6/71	70	73	▲	5 Meddle		\$15	Harvest 832
6/24/72	46	25	●	6 Obscured By Clouds music from movie <i>The Valley</i>		\$15	Harvest 11078
3/17/73	1	741	▲	7 <u>The Dark Side Of The Moon</u> set all-time record for longevity — no album in the history of any chart has charted longer		\$12	Harvest 11188
9/1/73	153	7		8 More soundtrack originally released in 1969		\$15	Harvest 11257 [2]
12/22/73+	36	17	●	9 A Nice Pair reissue of the group's first 2 British albums <i>The Piper At The Gates Of Dawn</i> and <i>A Saucyful Of Secrets</i>		\$10	Columbia 33453
9/27/75	12	39	▲	10 <u>Wish You Were Here</u>		\$10	Columbia 34474
2/19/77	3	28	▲	11 <u>Animals</u>		\$12	Columbia 36183 [2]
12/15/79+	1	123	▲	12 <u>The Wall</u> concept album released as a movie in the early 1980s		\$10	Columbia 37680
12/12/81+	31	16	▲	13 A Collection Of Great Dance Songs		\$10	Columbia 38243
4/9/83	6	23	▲	14 The Final Cut		\$10	Capitol 12276
6/18/83	68	9		15 Works Harvest label recordings (1968-73)		\$8	Columbia 40599
9/26/87	3	56	▲	16 <u>A Momentary Lapse Of Reason</u>		\$10	Columbia 44484 [2]
12/10/88+	11	21	▲	17 Delicate Sound Of Thunder recorded in August 1988; CD contains bonus track		\$8	Columbia 64200
4/23/94	14	51	▲	18 <u>The Division Bell</u>		\$15	Columbia 67065 [2]
6/24/95	1	22	▲	19 <u>Pulse</u> CD spine features a blinking red light powered by 2 AA batteries			

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	110	105	33	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
109	104	95	29	SOUNDTRACK ▲ ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
110	112	104	99	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
111	NEW	1	1	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	111
112	115	114	3	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	112
113	105	85	7	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
114	102	90	30	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
115	98	89	12	WARREN G ● G-FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
116	99	80	12	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	24
117	109	103	20	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	92
118	100	96	34	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
119	111	110	58	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
120	119	113	39	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36
121	127	156	15	JOHN TESH GTSP 537112 (10.98/16.98)	AVALON	55
122	132	116	61	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
123	133	—	2	STEVE WINWOOD VIRGIN 44059 (10.98/16.98)	JUNCTION SEVEN	123
★★★ PACESETTER ★★★						
124	166	—	2	VARIOUS ARTISTS MOTOWN 553641 (10.98/17.98)	PURE SOUL	124
125	130	118	43	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
126	123	112	18	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
127	134	143	6	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) HS	PARADISE IN ME	127
128	122	111	33	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
129	114	133	12	JON SECADA SBK 55897/EMI (10.98/15.98)	SECADA	40
130	128	—	2	SINEAD O'CONNOR CHRYSALIS 58651/EMI (6.98/8.98)	GOSPEL OAK EP	128
131	126	124	13	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
132	107	99	4	SOUNDTRACK VIRGIN 44203 (16.98 CD)	THE FIFTH ELEMENT	99
133	137	139	12	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	45
134	136	155	11	CARMAN SPARROW 51565 (12.98/15.98)	I SURRENDER ALL—30 CLASSIC HYMNS	102
135	NEW	1	1	VARIOUS ARTISTS ESPN PRESENTS X GAMES: THE SOUNDTRACK ALBUM TOMMY BOY 1202 (11.98/16.98)		135
136	116	97	6	STEADY MOBBI'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	29
137	135	125	67	311 ▲ CAPRICORN 942041/MERCURY (11.98 EQ/17.98)	311	12
138	118	109	7	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	89
139	108	—	2	JOE SATRIANI/ERIC JOHNSON/STEVE VAI EPIC 67920 (10.98 EQ/16.98)	G3—LIVE IN CONCERT	108
140	146	142	37	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
141	141	136	5	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	106
142	140	127	4	BLESSID UNION OF SOULS EMI 56716 (10.98/15.98)	BLESSID UNION OF SOULS	127
143	161	154	86	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
144	121	88	10	SOUNDTRACK LONDON 828867 (10.98/16.98)	GROSSE POINTE BLANK	31
145	147	128	34	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
146	143	121	8	JIMI HENDRIX EXPERIENCE HENDRIX 11599*/MCA (10.98/16.98)	FIRST RAYS OF THE NEW RISING SUN	49
147	145	147	99	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
148	157	150	32	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
149	142	129	9	VARIOUS ARTISTS COLD FRONT 6245/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS	129
150	149	141	35	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
151	168	149	20	JIM BRICKMAN ● WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
152	138	132	10	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS	CONTROVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS	132
153	124	117	32	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
154	144	144	7	VARIOUS ARTISTS POPULAR 12013/CRITIQUE (11.98/17.98)	DANCE HITS SUPERMIX 2	144
155	158	148	83	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
156	152	138	36	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
157	150	135	18	VARIOUS ARTISTS GRAMMY 553292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
158	129	100	4	SOUNDTRACK MCA SOUNDTRACKS 11628/MCA (10.98/17.98)	THE LOST WORLD: JURASSIC PARK	88
159	154	126	22	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	83
160	165	158	86	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
161	173	146	25	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
162	139	108	26	THE CARDIGANS ● TRAMPOLINE/STOCKHOLM 53317/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35
163	164	174	5	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) HS	BECOMING X	163
164	170	157	38	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
165	148	123	8	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	41
166	RE-ENTRY	27	27	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	48
167	117	—	2	THE SUPERTONES BEC 17401 (10.98/15.98) HS	SUPERTONES STRIKE BACK	117
168	151	115	8	ERASURE MUTE/MAVERICK 46631/WARNER BROS. (10.98/16.98)	COWBOY	43
169	163	140	9	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
170	195	180	6	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) HS	HEAVENLY PLACE	166
171	191	166	15	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
172	153	130	37	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
173	186	178	10	BOZ SCAGGS VIRGIN 42984 (10.98/16.98)	COME ON HOME	94
174	159	131	17	SOUNDTRACK ● NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
175	181	165	38	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
176	176	152	24	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	57
177	160	134	4	PETER CETERA RIVER NORTH 161250 (10.98/16.98)	YOU'RE THE INSPIRATION: A COLLECTION	134
178	155	120	19	SILVERCHAIR ● EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
179	167	151	29	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
180	179	163	10	WYNNONNA CURB 11583/MCA (10.98/16.98)	COLLECTION	72
181	162	—	2	SEPULTURA ROADRUNNER 8821 (10.98/15.98)	BLOOD-ROOTED	162
182	180	162	19	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
183	RE-ENTRY	30	30	SOUNDTRACK ▲ WARNER BROS. 46346 (21.98/27.98)	EVITA	2
184	182	176	32	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
185	RE-ENTRY	11	11	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98) HS	MICHAEL FLATLEY'S LORD OF THE DANCE	116
186	RE-ENTRY	32	32	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
187	169	171	30	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
188	194	186	31	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
189	174	169	12	QUEENSRYCHE EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
190	RE-ENTRY	4	4	SOUNDTRACK HOLLYWOOD 162112 (10.98/16.98)	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	184
191	190	188	61	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
192	NEW	1	1	COWBOY MOUTH MCA 11447 (9.98/12.98) HS	ARE YOU WITH ME?	192
193	193	198	34	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
194	187	160	95	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
195	156	119	10	BIG MIKE RAP-A-LOT/NOO TRYBE 44099/VIRGIN (10.98/16.98)	STILL SERIOUS	16
196	RE-ENTRY	18	18	ORIGINAL BROADWAY CAST ● DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
197	184	183	22	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	82
198	192	190	12	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	124
199	199	177	29	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
200	RE-ENTRY	12	12	VARIOUS ARTISTS RHINO 72723 (10.98/15.98)	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	103

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 65 2Pac 107 311 137 702 197	Meredith Brooks 22 Foxy Brown 114 Bush 58 Cake 120 The Cardigans 162 Bob Carlisle 1 Carman 134 Deana Carter 39 Peter Cetera 177 Changing Faces 21 Tracy Chapman 155 The Chemical Brothers 62 Chicago 73 Paula Cole 70 Collective Soul 93 Shawn Colvin 69 Counting Crows 91 Cowboy Mouth 192 Sheryl Crow 50 Depeche Mode 52 Celine Dion 10 Dru Hill 100 Bill Engvall 78 Enigma 199 Erasure 168 Faith No More 99	John Fogerty 37 Foo Fighters 31 Freak Nasty 152 Kenny G 85 Warren G 115 Ginuwine 59 God's Property From Kirk Franklin's Nu Nation 6 Sammy Hagar 76 Hanson 5 Ronan Hardiman 185 Heavy D 41 Jimi Hendrix 146 Indigo Girls 46 Michael Jackson 92 Alan Jackson 108, 143 Boney James 112 Jamiroquai 60 Jewel 14 Elton John 164 Korn 150 Alison Krauss & Union Station 133 KRS-One 43 K's Choice 127 Jonny Lang 48	k.d. lang 29 Kenny Lattimore 117 Tracy Lawrence 131 Lil' Kim 87 Live 53 Kenny Loggins 72 Luscious Jackson 184 Makaveli 56 Marilyn Manson 156 Matchbox 20 32 Dave Matthews Band 33 Maxwell 119 Paul McCartney 12 Neal McCoy 111 Reba McEntire 148 Tim McGraw 3 Metallica 82 The Mighty Mighty Bosstones 28 Alanis Morissette 81 Mark Morrison 83 Van Morrison 171 No Doubt 24 The Notorious B.I.G. 11 Sinead O'Connor 130 The Offspring 74 OMC 95	ORIGINAL BROADWAY CAST Rent 196 Point Of Grace 193 Queensryche 189 Rage Against The Machine 191 Collin Raye 194 Reel Big Fish 98 LeAnn Rimes 17, 35 Rome 38 Joe Satriani/Eric Johnson/Steve Vai 139 Savage Garden 34 Sawyer Brown 169 Boz Scaggs 173 Scarface 44 Jon Secada 129 Sepultura 181 Seven Mary Three 89 Kevin Sharp 153 Duncan Sheik 159 Silverchair 178 Sister Hazel 102 The Smashing Pumpkins 160 Sneaker Pimps 163 SOUNDTRACK Austin Powers: International Man Of	Mystery 190 Batman & Robin 9 Booty Call 63 Evita 183 The Fifth Element 132 Grosse Pointe Blank 144 Hercules 68 I'm Bout It 18 Jerry Maguire 54 Lost Highway 174 The Lost World: Jurassic Park 158 Love Jones: The Music 45 One Fine Day 182 The Preacher's Wife 109 Romeo + Juliet 67 Romeo + Juliet Volume 2 105 The Saint 116 Selena 71 Set It Off 172 Space Jam 13 Sprung 138 Spice Girls 4 Squirrel Nut Zippers 27 Steady Mobbin' 136 Rod Stewart 188 George Strait 8	Sublime 23 The Supertones 167 Keith Sweat 103 James Taylor 19 John Tesh 121 Third Eye Blind 55 Pam Tillis 47 Toad The Wet Sprocket 80 Tonic 40 Tony Toni Tone 187 Tool 140 Tru 75 Tanya Tucker 198 Tina Turner 161 U2 49 Jaci Velasquez 170 Van Halen 145 VARIOUS ARTISTS 1997 Grammy Nominees 157 Booty Mix 2: The Next Bounce II 101 Club Mix '97 64 Dance Hits Supermix 2 154 D.J. Mix '97 Vol. 2 96 ESPN Presents X Games The Soundtrack Album 135	Greatest Sports Rock And Jams 149 Jock Jams Vol. 1 110 Jock Jams Vol. 2 125 MTV's Amp 88 Pure Disco 179 Pure Moods 15 Pure Soul 124 The Simpsons: Songs In The Key Of Springfield 200 Ultimate Dance Party 1997 57 Wow-1997: The Year's 30 Top Christian Artists And Songs 186 Veruca Salt 126 The Verve Pipe 30 Clay Walker 79 The Wallflowers 7 Westside Connection 118 Bill Whelan 166 White Town 97 Steve Winwood 123 Lee Ann Womack 141 Wu-Tang Clan 2 Wynonna 180 Yanni 77 Zhane 165
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ASIAN EXPORTS BECOME HARDER FOR U.S. COMPANIES

(Continued from page 1)

say that a shift in sales strategies by the majors is the main reason the golden age is over for American exporters hoping to do business with Asian accounts.

Executives at most U.S.-based operations declined to speak about their exporting business because of the majors' policies and strategies, including sponsoring laws in various countries, of discouraging that business. One of the few companies that publicly acknowledges that it exports product is Alliance Entertainment Corp. According to its 10-K filing with the U.S. Securities and Exchange Commission, the distribution side of the company, which comprises the Alliance One-Stop Group and Independent National Distributors Inc., shipped product worth \$79.5 million to Pacific Rim (mainly Japanese) accounts in 1996, down from the \$104.3 million it shipped in 1995.

Alliance executives did not return phone calls seeking comment. But in a conference call with Wall Street investors and analysts May 15, the day the company released its first-quarter financial results, Tim Dalthorp, executive VP/CFO of the New York-based company, said, "We sell in dollars, and so product became more expensive and [Japanese accounts] declined to buy from us."

One Asian-based industry source says that many accounts in the region have dropped Alliance "because their service went downhill," claiming that other exporters, such as the Woodland, Calif.-based Valley Record Distributors, have been picking up the slack. But Valley chairman Barney Cohen says that unlike other wholesalers, his company has not actively engaged in the export business.

"From time to time, we get a request to sell product overseas," Cohen says. "Last year, Valley did some exporting... but the amount we did was insignificant as a percentage in terms of our total volume."

Tower Records Far East managing director Keith Cahoon agrees that the yen's decline from the 80 yen-to-the-dollar level it hit in 1985 to the June 17 rate of 114 is a factor in U.S. exporters' reduced sales to Asian accounts, but he says that exchange-rate fluctuations tell only part of the story.

"I think the yen rate is one-tenth of the reason," says Cahoon. "Japanese record labels have continued to lower their prices on foreign product, but the biggest influence is that while 10 years ago Warner and Sony were the only companies in Japan that imported their own product—and they sold to a fairly limited range of people—now every major label imports their own product. All the major labels are doing millions of dollars a month in imports."

The majors are taking business away from the exporters by making U.S. titles available in Asia at U.S. boxlot prices, which are considerably lower than boxlot prices charged in Asia.

One Asian industry source says independent-label titles make up most of the American product that wholesalers export to Asia. More than 75% of Asia-bound product handled by U.S. exporters goes to Japan, the source estimates, noting that the yen/dollar exchange rate is only relevant as far as U.S. shipments to Japan are concerned. In the last few years, other Asian currencies have been much more stable against the dollar, the currency in which Asian accounts trade with American exporters.

A U.S. wholesaler confirms that the majors' anti-exports stance is the main reason his company doesn't export

product to the Far East. "We are aware of the policies of the six majors requesting that we not export," he says. "In reading their policies, there is no law forbidding exporting. All over the world the burden is on importers, and clearly some laws prohibit parallel imports into the U.S. We adhere to any laws."

Another executive at a company that engages in exporting complains that the majors have policies against that business but have not enforced them since the early '90s. "My problem with the stance is that they say it is against their policy to export, but they haven't spelled out a corrective measure, let alone enforced the policy," he says. "And it's clear that a major account is exporting, and nothing is done. How can they have a company like Alliance, which says about 25% of its business is exporting, and leave them alone?"

Tower's Cahoon says that while the Sacramento, Calif.-based retailer does export product, "It's never cheaper to import from the U.S. We usually import out of necessity. But the need to import is slowly decreasing."

He says the majors are improving in terms of fill rates. "When we opened in Hong Kong, Taiwan, and Thailand, the major labels gave us fill of under 25% in some cases. If we get 25% fill, then the balance we order from the States. Mostly, they're getting better about this—they represent their catalog much more aggressively."

Notes David Terrill, HMV Japan's marketing director, "The overwhelming majority of our importing is all handled by labels' import divisions. If we do go overseas, nine times out of 10 the issue is one of availability—independent labels or minor labels, which are difficult to source."

Bob Douglas, VP at the Stamford, Conn.-based HMV U.S.A., says that while the company exports product, it "adheres to the laws and requests of the local distributor." Ian Duffell, who heads Virgin Megastores' North American operations, says his company never exports U.S. titles to its overseas affiliates.

The majors are consistent in their anti-exports stance.

"We have a policy against exporting," says Russ Bach, president of EMI Music Distribution in the U.S. "Whenever we hear of an export situation, if our local company reports it to us and gives us information, we cut those people off."

Says Pete Jones, president of BMG Distribution in the U.S., "We try to defend the borders of all areas of this world, including this one."

Jim Caparro, president of PolyGram Group Distribution (PGD) in the U.S., says it is very difficult to police the export business. "But whenever it is brought to our attention, we challenge every such instance," he says. "We respect the territorial boundaries of our operating companies in other countries. We are an international company, and we prefer that the local operating companies generate all local sales activities."

Caparro says PGD does not use sanctions against U.S. exporters. "We can't cut them off... but we explain to them that all of that drama is not worth the actual results."

Most of the policing that goes on concerns the sale of hit product into Asian markets. Since albums carry a much lower wholesale cost in the U.S., exporters can make a killing on shipping product to Asia when superstars release albums. But as the dollar strengthens, price arbitrage loses its luster and Asian accounts resume buy-

ing hit titles from the majors' local operations. One exporter, however, says that only about 25% of his business focuses on hits; the majority is catalog, he claims. There is also a large demand for jazz titles and independent-label product, he adds.

Alex Abramoff, CEO of Mercury Music Entertainment, part of PolyGram's Japanese operation, says that about 60% of PolyGram product coming into Japan is handled by the company's Import Music Service division, with the rest handled by parallel importers. "We're trying to compete with them on prices and timing," Abramoff says. "If you're importing a PolyGram product, there should be some incentive to buy from IMS."

After dropping to the 125-to-the-dollar range earlier this year, in the last few weeks the yen has inched back up to around the 114 mark. But HMV's Terrill says the Japanese unit would have to rise to the 105 level or higher to have any significant effect on the amount of U.S. product being exported to Japan.

Fluctuating exchange rates and better servicing by Japanese majors' in-house import divisions aren't the only reasons U.S. exporters are having a hard time, Terrill says. "There has also been a lapse in demand over the last 12 months for Western music—not necessarily just American."

AFTER THE BOOM

The skyrocketing yen and the growth of import-oriented retail chains Tower, Virgin, and HMV helped imports coming into Japan more than double (in both quantity and value) between 1992 and 1995. But the boom ended in 1996, when imports totaled 77.42 million units, down 3% from 1995, for a wholesale value of 50.67 billion yen (\$436 million), up just 2%.

At present, Terrill notes, in Japan import product is just 5%-10% cheaper than domestically pressed foreign repertoire—a far cry from 1995, when price gaps of 50% were not uncommon. Meanwhile, Japanese labels are cutting prices of pressed-in-Japan foreign product. Sony Music Entertainment (Japan), for example, has introduced a promotion called Flash Price, in which domestically pressed foreign albums sell for 2,000 yen for two months after release before going back up to the regular price of 2,300 yen.

In the long term, the biggest threat to U.S. wholesalers wanting to sell product in Japan may be the move to ban parallel imports in the world's No. 2 prerecorded music market. At its Nov. 6, 1996, annual board meeting in Tokyo, the International Federation of the Phonographic Industry decided to ask the Japanese government to introduce an importation right into Japan's copyright law in line with other major music markets. That would give Japanese labels the exclusive right to import product from their affiliates overseas and potentially cut off the large-scale flow of parallel imports into Japan. So far, however, the Japanese government has remained noncommittal on the issue.

In Hong Kong, Garrie Roman, managing director of locally based music/video retail chain KPS, echoes Cahoon's comments about availability—not price—being the most important reason for importing product from the U.S. "The U.S. fills within five working days—Europe doesn't," he says. "Another matter is quality. There are those who claim that the U.S. pressing has better bass, so some people shop specifically for a U.S. pressing."

And Philip Kung, HMV's Hong Kong-based managing director for the Chinese Asia region, says U.S. sourcing is "quite important."

In the rest of Asia, only Singapore is a significant market for U.S. wholesalers, although both the Hong Kong and Singapore markets are dwarfed by Japan. The rise in the value of the British pound against the Singapore dollar has recently forced HMV to

source more product from the U.S., Kung says.

Parallel imports are illegal in Taiwan, and in South Korea, Asia's biggest music market outside Japan, bureaucratic red tape has kept imports to a minimal level. But it seems likely that the majors, based on the success they've had in controlling the flow of imports into Japan, will use similar tactics in other Asian markets.

Record Cos. Eye Web Retailers' Foreign Sales

BY DON JEFFREY

NEW YORK—Record companies are starting to take a hard look at Internet retailers who sell recordings to customers outside the U.S., charging that this commerce may violate their policies against exporting product overseas without authorization.

But the online merchants say they are not in the same league as the parallel exporters who ship large quantities of music product to international retailers. They counter that they sell only to consumers and that the sales amount to incremental business for the labels.

The World Wide Web retailers also say that most of the albums they sell overseas are not the hits but catalog titles that foreign residents would have difficulty finding at local record shops.

Internet music sales total only \$23 million a year, according to research firm Jupiter Communications. International sales are only about 10%-30% of that amount, merchants say. But Jupiter estimates that the online music market will grow to \$2.8 billion by the year 2002.

Realizing that the market is poised for explosive growth, some major record companies have been informing their accounts of policies governing overseas sales.

Sony Music Distribution, in a letter sent to accounts in February, said in part: "Your Web site may not, directly or indirectly, fulfill orders for phonograph records from parties requesting delivery outside the U.S."

David Mount, president of WEA, says, "We have reiterated our policy about exporting. Part of the problem is that when it's done by a third party, it's hard to regulate. We sent out our policy on exporting and asked these customers to restrict sales to the U.S."

Jim Caparro, president of PolyGram Group Distribution, comments, "The Internet makes the debate more difficult. You can't put boundaries around technology. But I would rather that the sale be recorded locally. If an Internet user is in Hong Kong, I would rather our Chinese company record that sale." He says PolyGram "may have to get involved in discouraging" Internet merchants from selling to non-U.S. customers.

Peter Jones, president of BMG Distribution, says that the Internet is "an arena... that will also be limited by the same kind of policies that we apply to the marketplace today. Businesses making offers on the Internet are confined to selling to customers available to them within the same country of their operation."

Orders taken by the Internet music stores are fulfilled by one-stops like Valley Record Distributors. Barney Cohen, chairman of Valley, says the amount of sales overseas is "insignificant in terms of our total volume" (see story, page 1).

Larry Rosen, president/CEO of N2K, operator of the Internet music store Music Boulevard (www.musicblvd.com), says sales are increasing outside the U.S. but declining as a percentage of overall revenue (from nearly 40% months ago to less than 30% now) because the U.S. business is growing so fast. The site offers more than 165,000 music titles.

Music Boulevard's strategy is to develop Web sites in countries outside the U.S. using local partners and the local languages. It has already begun a site in Japan and will have another in France (with Grolier and Hachette as partners) in a few weeks.

Rosen argues that Internet sales overseas are incremental for labels. "What are people buying online? They're not buying the hits. They're buying in-depth catalog product that's not available in their territories."

That point of view is echoed by Jeff Bregman, director of online marketing for the Entertainment Connection (www.econnection.com), a 3-year-old Internet merchant with more than 210,000 CD titles. "In the Third World especially there's not much in the way of retail outlets, especially for mainstream U.S. product," he says. "That's where most of our foreign sales come from."

Jason Olim, president of CDnow, which, according to Jupiter, is the biggest online music merchant with a 33% market share, says, "The record labels think this is a price issue." But when shipping and handling charges and foreign taxes and customs fees are added, he says, "we are not that much cheaper than the corner record store." He adds, "The typical record store in Europe is small and doesn't provide much selection." CDnow offers more than 200,000 music titles for sale.

Olim contends that online selling has nothing to do with parallel exporting. "We don't sell anything to retailers internationally."

But to major distributors like Mount, the online marketers' arguments are a "smoke screen." He says, "Exporting one CD to those markets is not that much different from exporting a box. They're still selling it to territories where we have licensees who have paid us for a license in that market."

Assistance in preparing this report was provided by Ed Christman.

SMI IN ASIA TAPS DENEKAMP

(Continued from page 6)

making greater inroads with English-language music and, in general, music from outside the region." Davis' diverse background will be a major asset to Welzer, according to Bowlin. "Martin understands how to get affiliates marching in the same direction. Frank needs the support to take the business to the next level."

Similarly, Denekamp will be charged with improving Sony Music's position in Asia—which may be a more difficult proposition. In the region overall, excluding Japan, the company is behind PolyGram, EMI, and BMG. An industry newsletter recently pegged Sony at 7.3% of the market, ahead of Warner's 6.7% and behind independent Rock's 7.7% share.

"It's no secret that we are not in the top echelon of the companies in Asia in terms of market share," says Bowlin. "We were not as aggressive years ago as we should have been, so we have a fair amount of ground to make up."

He continues, "One of the great strengths that other companies, such as PolyGram, have had in the past has been in Hong Kong." Chinese pop music

by so-called "idol singers" from that market has sold locally and elsewhere in Asia, he acknowledges. "But Asia is going to move much more toward the singer/songwriter, and when it comes to that, it's a much more level playing field. In addition, one of the keys to Asia will be in developing local repertoire from mainland China—and I don't think anyone's ahead of us there."

China and Taiwan—also a highly potent source of Chinese popular music—were, in Sony's case, under the command of the now-departed Matthew Allison. He reported to Martin Davis, and when news of the latter's move to Miami became known in May, Allison was widely tipped to take over. Indeed, some sources at Sony and elsewhere claim that Allison himself was telling people of his promotion; others contend that he was offered the regional post and turned it down. (Allison could not be reached for comment by press time.)

"I'm sorry Matthew is leaving," says Bowlin. "He's a talented individual; he was considered for the job. He did not turn it down and then decide to leave. There is no question in my mind that

of all possible candidates, including Matthew, Richard is the right guy at this moment.

"With what we've got on our plate right now, I felt the need to have a very seasoned executive in that slot," he adds. "It's not just about developing the markets of local repertoire in Asia, although that's important. It's also about having Asia be an integrated part of our international team."

Bowlin adds that managing directors of the company's Asian affiliates are

NEA FUND

(Continued from page 6)

Carter says. "Now, we only get \$40,000 from the NEA, but the money goes to fund an important program that provides young high school musicians a unique opportunity to learn jazz—and more."

Carter explained that the Jazz-Sports program brings private music instructors into four high schools in Washington, D.C., and 12 schools in Los Angeles to work with students after classes throughout the year. The students then get a chance to play with jazz-master mentors at pre-game and halftime shows at NBA games here and in L.A., where they also play "The Star-Spangled Banner."

"The key to this program, though," Carter says, "is that it's also had a major academic impact on the kids. In Los Angeles, the kids' grade-point average has gone from a C minus or D plus to a B. And last year, of the 32 that graduated, all but one are going on to college, and we've got full scholarships for all of them."

"And the one student who isn't going on to college," Carter says, "is going out as a professional musician. So it brings arts and sports together, and it's been of enormous help for self-esteem. These are inner-city schools, and it's allowed the athletes, who are usually most popular, and young musicians to come together."

Mike Greene, president of the National Academy of Recording Arts and Sciences, agrees there is a positive ripple effect with even limited federal arts funding. Many scientific studies, he says, show that the spatial intelligence of children is dynamically increased when there is music instruction.

Greene says he was "dismayed by the lack of courage" of some of the Republicans, who had told him in private during visits to the Hill that they would fund the NEA. "It shows how politicians are so quick to sell out their convictions and constituencies."

Hilary Rosen, president/COO of the Recording Industry Assn. of America, says that as the debate continues on the House side this summer, "we're confident that Congress will be reasonable and reinstate the full funding."

"While the private sector, including the recording industry, has historically taken their contributions to the arts and music education of young people seriously," she added, "the federal government, through NEA, must play a critical leadership role. Every civilized nation supports arts and culture, and because the government finds itself facing difficult budget restraints doesn't mean that the arts and culture should be considered expendable."

The comments of officials echoed that of first lady Hilary Rodham Clinton, who, according to an AP report, told reporters June 18 at the White House East Room that the proposal was "embarrassing" and would cripple private support of the arts.

"elated" about Denekamp's appointment. Indeed, industry sources say that several of those executives had privately questioned whether Allison was sufficiently experienced to take the regional post, considering that he had no music business credentials before joining Sony from Booz, Allen and Hamilton in 1992, and that his industry experience was, even then, limited to Taiwan and mainland China.

Bowlin declines further comment, but stresses that Denekamp had overall responsibility for Asia in his senior VP role in New York and points to Davis' achievements. "We've had success in virtually every one of our com-

panies while Martin's been there. We've done a lot in Asia while he's been in charge; he has to take credit for some of those successes," he says.

"Bob has reacted well in this situation," concedes one former Sony Music executive, who admires Allison. "And this is good for Denekamp." One of the company's current managing directors in Asia adds, "Richard is a key contributor to SMI's successes—and to put him into Asia is something of a sacrifice for Bob, too."

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

Sony Exec May Replace EMI Music Asia Prez

This story was prepared by Adam White in London and Geoff Burpee in Hong Kong.

Lachlan Rutherford, the executive who has steered EMI Music's fortunes for the past 13 years in Asia—from a near-bandit zone to the vibrant region of today—is stepping aside within nine months.

The area's music business has been buzzing with such speculation in recent days, fueled by rumors that Matthew Allison, Greater China VP at Sony Music, was leaving for a post alongside Rutherford, who is president of EMI Music Asia (Billboard Bulletin, June 13).

Sony has since confirmed Allison's exit (see story, page 6), and now EMI International senior VP Charlie Dimont has verified that Rutherford will be relinquishing his Hong Kong-based post as president Aug. 31. At that point, he will become interim chairman of EMI Music Asia; in March 1998, he is due to leave the company.

"Whilst we share the same vision with regard to our commercial and artistic goals," Dimont told company staffers in an internal notice, "Lachie has expressed differing views on how best to achieve these over the coming years, and therefore it has been agreed that it is in the interests of EMI Asia and Lachie that this is an appropriate time to part ways."

Dimont could not be reached for comment. A close acquaintance of Rutherford says that, in settlement terms, EMI is keen to ensure that he does not leave for another job before next March and that once he does leave, he does not seek to recruit EMI staff thereafter. Rutherford is said to be unhappy about such conditions.

Industry observers have been surprised by two aspects of the change. Firstly, that it is taking place as EMI Music Asia apparently continues to maintain strength in the region. The company is widely acknowledged as second only to longtime market

leader PolyGram (Billboard, June 14).

Secondly, that an experienced executive like Rutherford is being succeeded by one with fewer music credentials and much less time in the industry. EMI is not expected to confirm Allison's appointment for some weeks, but reliable industry sources are in no doubt that he is president-elect. Those sources say he has been in discussions lately with Ken Berry, president of EMI Recorded Music.

Neither Rutherford nor Allison could be reached for comment by press time. The latter has served at Sony Music in Asia for the past four years. He was managing director of its Taiwan affiliate, and, from last November, Greater China VP, reporting to Martin Davis, senior VP of Sony Music Asia.

Former Sony Music Asia senior VP Patrick Hurley appointed Allison to run the major's then-new Taiwan affiliate in mid-1993. The company there has since developed strongly, promoting Sony's international roster—notably, Mariah Carey, Celine Dion, and Michael Jackson—and successfully marketing such Chinese pop acts as Harlem Yu and Mindy Lee.

Roger Lee has been appointed interim head of Sony in Taiwan.

Rutherford, 46, is an 18-year EMI veteran. He moved to Hong Kong in 1984 from his native New Zealand, where he had headed the British major's local affiliate. EMI was one of the earliest music multinationals to open its own Asian companies: Its Singapore unit began just after World War II, for example.

Rutherford is widely credited with steering and growing the company's Asian business with skill and understanding, navigating through rampant piracy, among other obstacles. Today, its revenues (excluding Japan) are estimated to be close to \$150 million, and it has a powerful roster of Asian artists. EMI's most recent deal brought Chinese pop diva Faye Wong to the company.



by Geoff Mayfield

HAPPY FATHER'S DAY: Even without TV exposure, you'd figure the multiformat radio splash of Bob Carlisle's "Butterfly Kisses" track, with its doughnut-sweet dad-and-daughter theme, would generate a spate of Father's Day sales. After all, the song and its holiday-appropriate lyrics continue to reign at No. 1 on Adult Contemporary, have invaded the top 20 of both Hot 100 Airplay (No. 11) and Adult Top 40 (No. 15), and peaked at No. 45 on Hot Country Singles & Tracks, while spawning country covers by the Raybon Bros. and Jeff Carson. So, it only made sense that Father's Day shopping would heat this warm and fuzzy number into a hot seller.

Then, Carlisle's May 13 stop on Oprah Winfrey's daytimer absolutely threw lighter fluid on the barbecue, as Winfrey's enthusiastic endorsement of the ballad helps cook up an 88% increase in unit sales for the album of the same name, which moves 4-1 on The Billboard 200. Thus, the contemporary Christian artist joins that eclectic line of musicians—including Yanni, Oleta Adams, and Luther Vandross—who have benefited from Oprah's Midas touch.

The blast yields Carlisle a one-week sum of 233,500 units and a cushy 26% margin over last issue's chart champion, Wu-Tang Clan (185,000 units). The Carlisle set, originally titled "Shades Of Grace," debuted a year ago on Top Contemporary Christian and Heatseekers, but it wasn't until a couple of months ago that radio discovered "Butterfly Kisses." Sales soared, then flew to a higher level—with a conspicuous 95-2 chart leap—when the Jive-distributed version of the album hit mainstream stores, supplementing the already respectable sales that were being rung up in Christian bookstores.

With God's Property From Kirk Franklin's Nu Nation holding at No. 6, this is the third straight week that the top 10 sports two Christian-oriented albums. This also marks the first time a contemporary Christian act has topped The Billboard 200—unless you count the Singing Nun, who was No. 1 in 1963, or the Mormon Tabernacle Choir, which reached that summit in 1959.

TUBE TALK: "Oprah" may be the queen of the ball, but it isn't the only show that affects music sales this week. "Late Show With David Letterman" performance slots hammer out bullets for the Dave Matthews Band (40-33) and Sheryl Crow (54-50). "Late Night With Conan O'Brien" guest Third Eye Blind (67-55) and "The Rosie O'Donnell Show" visitor Steve Winwood (133-123) also bullet, as does Alabama (120-106) after a June 6 "Good Morning America" segment (Country Corner, Billboard, June 21).

STEEP SLOPE: It is not unusual to see a rap or rock title that opens with a large sales blast experience a big second-week decline, but the 70% drop suffered by Wu-Tang Clan is especially steep. Following last issue's 612,000-unit explosion, the rap collective deflates by 70%, the most severe second-week erosion by any chart-topping album since The Billboard 200 began using SoundScan data in May 1991, exceeding the 62% drop that 2Pac's Makaveli title saw in last year's Nov. 30 issue.

GIFTS THAT GIVE: Has the CD replaced the tie as a Father's Day gift? Aside from the obvious impact that this holiday has on Bob Carlisle, we have to wonder if the increased traffic reflected in the sales figures on this issue's classical and jazz charts, as well as those from this issue's unpublished Billboard Latin 50, Top Contemporary Christian, Top New Age Albums, Top Blues Albums, and Top World Music Albums lists, is the consequence of gifts bought for dads. We also see adult-leaning fare percolate on The Billboard 200, including John Fogerty (45-37), Jim Brickman (168-151), and Van Morrison (191-171).

After 23 weeks atop Top Pop Catalog Albums, the "Grease" soundtrack, which earlier this month felt a mighty push from a Target stores campaign, is displaced. The new champ, fueled no doubt by the buzz about how its music synchronizes with the film "The Wizard Of Oz," is Pink Floyd's "Dark Side Of The Moon" (20,000 units, a 13% increase). Lest one run too far with this reportedly coincidental synchronicity, remember that in an altered state one might also find that the Home Shopping Channel's visuals sync up perfectly with Led Zepplin or Yes albums.

EMI RECORDS CLOSED; MANY ARTISTS IN LIMBO

(Continued from page 1)

EMI Records, resulting in the loss of more than 100 jobs and the uncertain fate of many of the label's artists.

In a related development, the Enclave label—run by A&R veteran Tom Zutaut and co-owned by EMI and Virgin—will be reduced to a “core” unit of executives and folded into Virgin Records, according to Zutaut.

The suddenness of the EMI meltdown came as a shock to many in the industry, despite the shuttering of EMI-Capitol Records Group North America in late May (Billboard, June 7), which resulted in the departure of EMI-Capitol chairman Charles Koppelman and the appointment of Berry as president of the newly formed EMI Recorded Music Group, based in Los Angeles.

Industry sources have speculated that parent company EMI Music is trying to streamline its entertainment operations in anticipation of a possible sale. Among the parties said to be interested in a deal are Seagram and Disney, although EMI Music executives have repeatedly downplayed the likelihood of an imminent sale.

While the dramatic closure of the label left some in the industry stunned, EMI Records has lagged behind its EMI group sister labels Virgin and Capitol in terms of year-to-date market share, according to SoundScan. In the period from Jan. 1 through June 8, Virgin logged a 2.74% market share of

albums in all genres, while Capitol's share was 2.01%. By contrast, EMI registered a 0.66% share of the U.S. album market. Accordingly, Virgin and Capitol have 11 and nine titles, respectively, on The Billboard 200 this issue, compared with six by EMI.

EMI Records department heads met on the morning of June 19 to discuss the shutdown and immediately briefed staffers in a companywide meeting. At the second meeting, departing EMI Records president Davitt Sigerson told employees that the label was being shut down in an attempt by the parent corporation to save money, according to sources.

All positions, from Sigerson's to those of mailroom employees and field staff, were eliminated, according to sources. Employees were given until the afternoon of Friday, June 20, to finish cleaning out their desks.

Sigerson confirms his departure, describing the shutdown as “a surreal and uncomfortable process.” He says, “They’ve shuttered the company, and I’ll be moving along, but I’ll be around to make sure the [artist] transition goes smoothly.”

A source says he expects roughly half of EMI's roster to find homes within the EMI family. Jon Secada and Blessid Union Of Souls are the only artists known to have shifted to other labels, both to Virgin (see the Beat, page 10). At press time, the fate of

other EMI acts, such as Luther Vandross, Fun Lovin' Criminals, D'Angelo, Sinéad O'Connor, Patti Rothberg, Queensryche, and the artist formerly known as Prince, was unknown. However, sources say that Rothberg and D'Angelo are also slated to go to Virgin and that others may wind up on Capitol.

Dominique Trenier, D'Angelo's manager, says that the artist's follow-up album will be complete by summer's end and expressed little concern for which EMI label will ultimately release the project.

“We’re making a brilliant sophomore record, and that’s our chief concern,” says Trenier. “He’s special, so it won’t matter where the chips fall.”

Sigerson says he will work closely with Berry “and others, to explain what’s out there, what’s working, and hope that everyone lands comfortably.”

The Enclave's staff was briefed on the label's restructuring by representatives from EMI's human resources department. Despite critically acclaimed records by such young acts as Fluffy, September 67, Drain, Sloan, and Belle & Sebastian, the Enclave has yet to make a significant impact in the market. However, the label has just shipped 110,000 copies of the latest album by World Party, “Egyptology,” which was released June 17.

While many staffers from the Enclave will be let go in the downsiz-

ing, Zutaut says, “a core group of executives from the Enclave will be merged into Virgin Records and will continue to work hard for our artists . . . My core team is 1,000% dedicated to breaking this World Party record. That will be one of our primary missions in the next three months.”

Zutaut says it is too soon to know exactly how many Enclave executives, in addition to himself, would be making the transition, how many staffers would ultimately be laid off, or whether the Enclave would continue as an imprint. He also says that it would be “premature” to say which artists would be making the move with the executives, but that he believed there would not be roster cuts.

“Thank God we weren't shut down completely, and we'll be able to continue to do the hard work we're doing,” says Zutaut, adding that it had not yet been determined if the remaining Enclave staffers would move to Virgin's offices or remain where they are.

The shuttering of EMI Records and the restructuring of the Enclave—both of which had moved downtown from Midtown Manhattan in an effort to enliven the labels—is unrelated to financial moves taken earlier in the week by EMI to “enhance shareholder value,” according to Sharon Christians, corporate affairs director of EMI Group plc in London. EMI said it would return to its stockholders shares

worth 499.1 million pounds (\$813 million), a move that initially boosted the company's stock price on the London Stock Exchange.

“We took a look at our capital requirements,” says Christians. “We have a highly cash-regenerative company—enough for acquisitions. We don't want to sit on a mountain of cash.”

David Shermont, a stock analyst with Merrill Lynch in London, says, “EMI has taken some dramatic actions. I personally view them as positive, provided the best artists go to the Virgin label. If they're going to lose artists, there will be some loss of faith. The jewel in the crown at EMI is Virgin, and that explains why Ken Berry has been named head of the record company.”

Despite rumors of impending changes at Capitol and Virgin, Christians says the EMI and Enclave moves represent the “second and final phase” of the company's restructuring.

Sources say they do not expect EMI Classics and such other EMI-affiliated labels as EMI Latin, Angel, and Guardian to be shut down as a result of the EMI Records closure. Similarly, EMI's catalog will probably not be adversely affected by the changes, since a new unit—EMI Entertainment Properties—was launched by Capitol veteran Bruce Kirkland to oversee the EMI, Capitol, and Virgin catalogs.

1200 LABEL LAUNCHING

(Continued from page 6)

U.S. and U.K.

Cafaro says the new venture is meant to establish the appropriate and necessary framework for developing electronic acts.

“I did not want to be in a situation where A&R brought something to us and we didn't have a sense of how to fit it into the marketplace or if it could fit into the marketplace,” says Cafaro. “Signing the right band is everything, but it very quickly becomes making the right record and knowing what to do with it, and Gary and Phil know what to do.”

“Their continued interaction with everyone at A&M, not just in A&R but certainly with everyone in marketing, will help us develop a sense of empathy and understanding for the repertoire and a sense of the requirements that need to be met to bring this music to the marketplace,” he adds.

Blaine's Kingfish Entertainment, known as one of the premier electronic music concert promoters in Southern California, has been responsible for such multi-artist shows as Organic Fest and, more recently, shows by the Prodigy, the Chemical Brothers, and Depeche Mode.

Richards, who has also been involved in concert promotions for several years, previously had been an A&R executive at American Recordings.

Blaine says the duo bring to A&M a rare combined understanding of the underground electronic music world and the mainstream music industry.

“There are a lot of people working for record labels [in electronic music] that are not competent, and there are fantastic, competent people that don't know how to interact on the scene and musician level and the industry level at the same time,” says Blaine. “Instead of just sticking our heads in the bass bins, we've tried to educate ourselves about the music business and wear a lot of different hats, and that's what it

takes to bridge the gap.”

Cafaro says 1200 will be responsible for developing its new acts on a grassroots and underground level to a point where A&M can move in and help establish acts in the mainstream market.

All titles released under the joint venture will be distributed through PolyGram Group Distribution, with the exception of vinyl releases, which will be handled by a still-undetermined indie distributor.

With their new responsibilities, Blaine and Richards are both taking steps to curb the amount of time they dedicate to other projects.

Blaine says he is in the process of ceding day-to-day operations of Kingfish to staffer Paul McGuigan, though he foresees opportunities to tie 1200 artists into Kingfish's concert events.

Meanwhile, Richards is looking for someone to take over his management of God Lives Underwater, which he signed while working at American.

Though Cafaro declines to disclose the amount of money A&M has invested in 1200, he says the figure is commensurate with the label's long-term development plan in the electronic genre. The venture, he says, will run three to five years initially.

A&M's investment in 1200 is the latest attempt by a U.S. label to tap into the electronic music scene. It follows deals between Geffen and City of Angels through Outpost (Billboard, Jan. 18) and the formation of Ovum Recordings by Columbia and DJ King Britt (Billboard, Oct. 12, 1996).

Fred Durrie, the electronic music buyer for Tower Records' Sunset Boulevard location in West Hollywood, Calif., says electronic music of all kinds continues to gather momentum in the marketplace.

“Sales have doubled in the last year and will probably triple by the end of this year,” says Durrie.

INDUSTRY UPBEAT ON HEARING WITH EU PARLIAMENT

(Continued from page 1)

members, with all their diverse interests.”

Delivering the keynote speech, Garnett said, “Today's hearing is without doubt a very important development on the European Union's agenda. It reflects the increasing recognition by the EU's institutions of the economic and cultural importance of the music industry in Europe, and it highlights our industry's growing interest in strong policies—in trade and in the internal market—from the European Union.”

Outlining “a concrete action plan which we would like to see implemented by the Parliament,” Garnett stressed that the record industry expects from the EU not “subsidies or fiscal incentives” but “the legal security to invest at all.”

He asked the Parliament to support the industry's calls for a reduction in the value-added tax (VAT) on sound recordings, for the speedy ratification of world trade treaties, and for it to “use its influence” to ensure that piracy is stopped in Bulgaria and the Czech Republic before allowing either country to join the EU.

PolyGram Netherlands president/CEO Theo Roos took up the theme, declaring, “The major problems that confront us are legal ones.” Roos made a connection between economic risk and the demand for legal protection: “Only one in eight sound recordings results in a positive return on investment. Our companies invest up to 15% of their annual turnover in finding and establishing new artists. Having in mind the ratio of success to failure, strong copyright laws are essential to justify the risks involved.”

Roos provoked amazement in the chamber when he revealed that while Bulgaria is estimated to be producing about 1 million pirate CDs each month—many of which find their way into EU member states—PolyGram sold just six CDs in that country in the first quarter of this year.

Roos further told Parliament members, “I need your support to adapt the European copyright legislation to the emerging electronic marketplace. If electronic delivery is an alternative to or substitute for buying physical products, we should have absolute commercial control over this form of distribution.”

Kerr responded that the “committee acknowledges the concerns over copyright.” He regretted that “piracy is not within the realm of the cultural committee,” but said the issue would be forwarded to the relevant bodies.

Added Peter Pex, chairman of the Culture, Youth, Education and Media Committee, “We will be liaising with the economic and legal affairs committees [on the piracy issue].”

Patrick Zelnik, president of Virgin France and chairman of French IFPI branch SNEP, read a letter from French Prime Minister Lionel Jospin that expressed support for the lower

VAT rate, currently levied on “cultural” items, which includes books but not sound recordings. “Records should be treated the same way as books,” said Zelnik—a view supported by Pex.

During the session, the culture committee distributed a document outlining the extent of the European Community's support for music to date. Since 1989, its regional development fund has contributed 38 million European Current Units (ECU), while the culture budget granted just 13 million ECU. However, the committee revealed that up to 6 million ECU might be available to support music-related projects from the EC's Millennium fund.


The hearing is “only a first step,” said Pex, who added that a report on initiatives to emerge from the meeting would be finalized within a month. The next official forum to discuss the issues raised during the hearing will be Sept. 6 in Luxembourg.

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Billboard Sets Date For '97 Music Awards

The date has been set for "The 1997 Billboard Music Awards." This year's show will be broadcast live from Las Vegas on Monday, Dec. 8, on Fox-TV. The 15,000-seat MGM Grand Garden Arena will play host as the stars of the music world gather for the eighth annual Billboard extravaganza. The only show of its kind, "The 1997 Billboard Music Awards" will honor the year's top artists and songs as



determined by the record buying audience and radio airplay statistics. Winners will be decided based on the 1997 year-end charts compiled from Billboard's weekly charts published from December 1996 to December 1997.

Bob Bain will return for his second year as executive producer. The show's host, performers, and award contenders will be announced over the coming months.

Amusement Business Launches Internet Site

What's that buzz? It's AB Online, the new Internet home of Amusement Business, the leading trade publication for the live entertainment and amusement industry.

AB Online (<http://www.amusementbusiness.com>) is the complete information resource for the live entertainment and amusement industry. Like Billboard Online, AB Online offers an abundance of free information as well as a subscriber area that provides early access to news, data, and business opportunities.

Visitors to AB Online get free access each week to a column of "Late News" briefs from the front page of Amusement Business. The free area also features the week's top-10 Boxscore™ listings of concerts and events; a weekly Boxscore™ analysis; a summary of the current issue's contents, and a service area for ordering AB subscrip-

tions and directories.

The AB Online subscriber service provides early access to the newest issue of AB every Friday afternoon. There also is a searchable archive of every AB article dating back to 1993, and concert and event Boxscore™ charts dating back to 1985. The access fee is only \$4.95 per month (additional per report charges range from 5 cents to 25 cents). The AB Online databases also can be accessed by Billboard Online subscribers.

And coming soon to AB Online is free access to the most comprehensive database of current U.S. concert tours. Watch Homefront for more information.

AB Online is created and maintained by BPI's Electronic Publishing Group, which also produces Billboard Online and Adweek Online. All three sites are hosted by Telescan, Inc.

PERSONNEL DIRECTIONS

Shawnee Smith has been named staff reporter for Billboard magazine. Smith has been with Billboard as administrative/research assistant since January 1996. In addition to assisting the staff in research and administrative areas, she has contributed articles to Billboard's subject sections.

In her new capacity, Smith's responsibilities will include audiobooks coverage, news stories and articles for various sections, and weekly features such as Executive Turntable



and the Update page. She also will continue writing her weekly report on new music releases for Billboard Bulletin and Billboard Online.

Smith received her bachelor's degree in journalism from Howard University. Prior to joining Billboard, she was an assistant editor at The Source and has freelanced for a number of publications including Vibe, The Rap Pages, The Quarterly Black Review of Books and The Daily News.

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Backstreet Boys' Home 'Games'

THE BOY BAND PHENOMENON hasn't really taken hold in the U.S., as it has in the U.K. and Europe. Sure, Take That managed to get one hit on the Hot 100 ("Back For Good," No. 7 in November 1995) before disbanding, but groups like Boyzone, 911, OTT, Worlds Apart, and Arvingarna have not made the same inroads domestically that they've made on the continent. So it could be considered a breakthrough for the genre to have the Orlando, Fla.-based Backstreet Boys take Hot Shot Debut honors with their finely crafted pop single "Quit Playing Games (With My Heart)" (Trans Continental/Jive). The American quintet, new at No. 24, is well established in Britain and throughout Europe, especially in Germany, but until now the group has only had one chart single at home. "We've Got It Goin' On" peaked at No. 69 the week of Dec. 2, 1995.



by Fred Bronson

It will be interesting to see if the Backstreet Boys will do for boy bands what Take That could not. The success of "Quit Playing Games" could open the door for Ireland's Boyzone, signed to PolyGram, or Sweden's Arvingarna, which has just recorded its first English-language single ("If These Walls Could Talk"), released under the name Air.

PATIENCE PAYS OFF: One of the acts debuting on The Billboard 200 has taken a full year to earn a place on the chart. "Are You With Me?" by Cowboy Mouth (MCA) was released the week of July 2, 1996. I liked the album enough to include one of its tracks on my year-end top 10 list, and now the disc enters at No. 192. There's a lesson in here somewhere about perseverance.

'KISS' ON MY LIST: Bob Carlisle may rule The Billboard 200 with his album "Butterfly Kisses (Shades Of

Grace)" (Diadem/Jive), but on the Hot 100, the Raybon Bros.' version of his single (MCA) is shaping up to be a major hit. Their rendition bullets 37-22 on the Hot 100 in its third chart week. That means there are four country hits with bullets in the top 60 portion of the chart. "It's Your Love" by Tim McGraw (With Faith Hill) (Curb) holds at No. 8, "How Do I Live" by LeAnn Rimes (Curb) takes a huge leap 89-49, and Trisha Yearwood's version of the latter song on MCA jumps 91-60.

THE 'BITCH' IS BACK: There was a time not too long ago when the broadcast-standards departments of the major networks would not allow the word "bitch" on the air. Today it's commonplace on even 8 p.m. shows, so it's no surprise the word is back on the Hot 100. Meredith Brooks' "Bitch" (Capitol) rises 6-4, matching the No. 4 peak of Elton John's "The Bitch Is Back" in 1974. Three years earlier, the Rolling Stones' received airplay of "Bitch," the B-side of "Brown Sugar," even though it didn't chart.

THE GOTHAM SOUND: The "Batman & Robin" soundtrack on Warner Sunset earns the highest debut of the four "Batman" movie soundtracks. The multi-artist disc opens at No. 9, beating the No. 15 debut of "Batman Forever" the week of June 24, 1995. Prince's "Batman" soundtrack was the Hot Shot Debut when it entered at No. 29 the week of July 8, 1989, and Danny Elfman's score debuted at No. 76 a month and a half later. The "Batman Returns" score entered at No. 61 the week of July 11, 1992.

The latest Bat soundtrack already has a hit single, Bone Thugs-N-Harmony's "Look Into My Eyes" (Ruthless), which falls 4-5 in its second week on the Hot 100. R. Kelly's "Gotham City" (Jive) debuts on Hot 100 Airplay at No. 56.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	302,635,000	326,530,000 (UP 7.9%)	CD	179,294,000 202,118,000 (UP 12.7%)
ALBUMS	251,625,000	266,749,000 (UP 6%)	CASSETTE	71,652,000 64,045,000 (DN 10.6%)
SINGLES	51,010,000	59,781,000 (UP 17.2%)	OTHER	679,000 586,000 (DN 13.7%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,466,000	11,540,000	2,926,000
LAST WEEK	LAST WEEK	LAST WEEK
14,707,000	11,673,000	3,034,000
CHANGE	CHANGE	CHANGE
DOWN 1.6%	DOWN 1.1%	DOWN 3.6%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
13,546,000	11,044,000	2,502,000
CHANGE	CHANGE	CHANGE
UP 6.8%	UP 4.5%	UP 16.7%

	YEAR-TO-DATE CASSETTE SALES BY GEOGRAPHIC REGION			
	1996	1997	1996	1997
NORTHEAST	4,019,000	3,311,000 (DN 17.6%)	SOUTH ATLANTIC	13,230,000 12,353,000 (DN 6.6%)
MIDDLE ATLANTIC	9,405,000	8,458,000 (DN 10.1%)	SOUTH CENTRAL	12,715,000 11,939,000 (DN 6.1%)
E. NORTH CENTRAL	12,447,000	10,799,000 (DN 13.3%)	MOUNTAIN	4,587,000 3,961,000 (DN 13.7%)
W. NORTH CENTRAL	4,777,000	4,132,000 (DN 13.5%)	PACIFIC	10,472,000 9,093,000 (DN 13.2%)

ROUNDED FIGURES

FOR WEEK ENDING 6/15/97

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



Billboard *Fourth Annual*

DANCE MUSIC SUMMIT

July 16 - 18, 1997

Special Attractions

- "Clubland Unplugged" - Prepare for the excitement of seeing stellar artists like **Kristine W., Martha Wash, Dajae, Byron Stingily** and **Pamela Williams** of **Funky Green Dogs**, with a live band.
- Also appearing in special artist showcases are dance music superstars **Crystal Waters, Sandy B.,** and **Rosie Gaines** ... and many, many more.
- Twirl in the twilight at nightly **DJ Marathons** that will feature influential Chicago spinners **Ralphie Rosario, Psycho Bitch,** and **Mark Hultmark,** among others. Co-sponsored by **Pro Motion**.

PLUS...

- "TRIP HOP N'BEATS NIGHT" featuring **DJ Wally** and **Dozia**
- "KONKRETE JUNGLE/DRUM & BASS PARTY" with **DJ Soulslinger, DJ Dara, Delmar** and **Future Forces**
- "PROGRESSIVE/SUB CLUB PARTY" with **Billboard DJ Jeff Moyer** and others
- Keynote Addresses by **Erik Bradley, Music Director, B96 Chicago;** Pioneering dance producer, **Arthur Baker** and **Electronic Renegade Brian "B.T." Transeau**
- Celebrate the heritage of dance music during a special **Chicago House Reunion** with legends of club music. Plus a special presentation commemorating the establishment of the **Dance Music Grammy** category.
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- "Producers Speak Out" featuring red hot producers **Deep Dish, Ernie Lake & Bobby Guy, Frankie Knuckles, Roger Sanchez, Prince Quick Mix** and **Teri Bristol** among others.

Discount Airline Information

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

Hotel Accommodations

Chicago Marriott Downtown, 540 N. Michigan Avenue
For reservations, please call 1-800-228-9290.
Room rate \$135.00 single or double.
Please be sure to state that you're with BILLBOARD'S DANCE MUSIC SUMMIT to receive discounted rate.

Registration Bag Inserts

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

Contact Information

Maureen Ryan,
Director of Special Events
(212) 536-5009 ph.
(212) 536-1400 fax

Larry Flick
Dance Music Editor
(212) 536-5050 ph
(212) 536-5358 fax

REGISTRATION INFORMATION

To Register: Cut out form and mail to:

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

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

Make all payments to Billboard Magazine.

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

REGISTRATION FEES

Regular	Billboard DJ's/Record Pool Director's Only
\$305.00	\$199.00
Pre-Registration (payment received by June 30th)	
\$355.00	\$249.00
Full Registration (after June 30th and walk-up)	

First Name _____

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

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Joshua Redman

1 Million Albums Sold Worldwide

James Moody

International Jazz Hall Of Fame Inductee

DownBeat Critics Poll 1997

(August '97 Issue)

Talent Deserving Wider Recognition:

Brad Mehldau – Piano

Larry Goldings – Organ

Best Vibes: Milt Jackson

Boney James

No.1 R&R NAC Artist & Gavin Smooth Jazz Album 1996

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1996 Jazziz Readers Poll

Best Tenor Saxophone: Joshua Redman

Best Jazz Producer: Quincy Jones

Best Acoustic Piano & Best Jazz Composer: Bob James

Best Acoustic Guitar: Earl Klugh

Best Traditional Jazz Album:

Kenny Garrett Pursuance: The Music Of John Coltrane

Best Traditional Jazz Group: Joshua Redman Quintet

Best Male Voice: Kevin Mahogany

Best Miscellaneous Instrument: Béla Fleck (Banjo)



1996 Billboard Year-End Chart Winner

Warner Bros. Jazz