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IN MUSIC NEWS



Debris Expects Sweet Success For Honeydogs

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JULY 19, 1997

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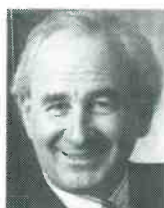
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## RIAA's Berman Is Expected To Take IFPI Helm

This story was prepared by Adam White in London and Bill Holland in Washington, D.C.



BERMAN

**BILLBOARD EXCLUSIVE**

LONDON—Jason "Jay" Berman, the outgoing chairman of the Recording Industry Assn. of America (RIAA), is in advanced discussions with industry leaders about becoming the next chair-

(Continued on page 106)

## DVD Developments Give Format Boost At VSDA

BY SETH GOLDSTEIN

LAS VEGAS—The formation of a DVD trade consortium, coupled with the announcement of a national rollout by Warner Home Video, is giving the new format the kind of exposure needed to propel it beyond early adopters.

Bearing the endorsements of sever-

(Continued on page 99)



SEE PAGE 61

## JAMAICAN MUSIC SPAWNS DRAMATIC 'ALTERNATIVES'

BY ELENA OUMANO

Mention "Jamaica" and most people think "reggae," the signature sound of that island nation. Jamaicans are justifiably proud of their music's charismatic appeal and its widespread influence on other cultures and musics. These days, though, more and more Jamaicans are refusing to subsume their individual identities under the reggae banner.

"Alternative in Jamaica doesn't mean what it does in America," notes

Kingston-based label owner/artist manager Steve Wilson, former A&R/promotion manager for Island Jamaica. "It means alternative to what's traditionally known as Jamaican music. There's still a Jamaican stamp on the music. The basslines and drum beats sound familiar. But that's it. We're using a lot of blues, funk, jazz, folk, Latin, and a lot of rock."

Among more than 20 "alternative" acts currently playing in Jamaica are

(Continued on page 72)



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## Upgrading Labels' Vaults No Easy Archival Task

This is the second in a two-part series on the state of the industry's recorded-music archives.

BY BILL HOLLAND

For major record companies, especially those that bought out smaller companies, the importance of a coherent storage and preservation policy didn't become clear until the advent of the CD and the economic advantage of properly reissued material.

Until then, most of the major record companies had put little thought into the state of their archives, and untold numbers of recordings had been thrown away, mislaid, left behind in warehouses,

and even sold for scrap (Billboard, July 12).

In the mid- to late 1980s, most record companies began to acknowledge the importance of their catalogs and launched archival preservation efforts. Among the ambitious undertakings was the updating of Capitol Records' archives. Soon after EMI took over Capitol Records in the mid-'80s, officials took their modernizing plan very seriously.

Three and a half years after the company modernized its Los Angeles vault and updated Capitol's vault database, the master plan also meant moving all post-'70s session reels and alternate-tape tapes last summer to a custom-built vault facility in New Jersey, far from

(Continued on page 98)



## Enrique's Rise Rewrites Rules Of The Latino Biz

BY JOHN LANNERT

When Enrique Iglesias released his self-titled debut in October 1995, he remembers being regarded by many observers in the U.S. Latino music industry as an opportunistic flash-in-the-pan who was riding the towering reputation of his

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IGLESIAS

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# Hilary Rosen Adds CEO Stripes At RIAA

## Promotion Anticipates Jay Berman's Exit In '98

■ BY BILL HOLLAND

WASHINGTON, D.C.—Hilary B. Rosen has been promoted to president/CEO of the Recording Industry Assn. of America (RIAA) effective July 8. The news drew favorable comments on Capitol Hill and within the music industry.

Before her promotion, Rosen had served as RIAA's president/COO since 1994.

Rosen tells Billboard, "I'm excited, really honored that the board has the faith in me, and I'm really proud to represent this industry."

Of her new duties and possible future agenda, she quips that "every CEO hopes to have the time to rise above the day-to-day to be more strategic and visionary... I'd like to think I'll have the time to do that!"

Rosen's new duties will include hands-on participation in international trade discussions, and she says that she will increase her overseas travel, backed up by an experienced international staff. "I expect to take the RIAA seat on the [International Federation of the Phonographic Industry] board," she says, "and we have a smooth transition internationally in [executive VP of international] Neal Turkewitz's abilities."

Jason (Jay) Berman, chairman of the

trade group, will retire from that position in January 1998 (Billboard, May 10). Berman, who is in talks to head IFPI, has led the organization since Feb. 1, 1987 (see story, page 1). Rosen was one of Berman's first



ROSEN

executive choices, hired as the group's first in-house government relations director within weeks of Berman's appointment.

"Hilary's succession to CEO is exactly what I had in mind three years ago when I made a decision to leave," says Berman. "I never had any doubt the board would agree with my decision. Hilary has earned the title of CEO. She is the perfect fit."

"I'm delighted," said Rep. Howard Coble, R-N.C., chairman of the House Intellectual Property subcommittee, which oversees copyright-related issues. "We here on Capi-

itol Hill view it as great news as well. I think she'll do a good job. Of course, she has big shoes to fill, because Jay has been a good one, and we've had good rapport with Jay. I think it's an excellent choice."

Michele Anthony, executive VP of Sony Music, says, "Hilary Rosen is one of this industry's greatest assets. She has aggressively and successfully addressed the key issues impacting our business, from copyright protection and piracy to legislative and censorship issues. No industry could have a stronger or more articulate advocate. Hilary is simply the best there is."

Jim Fifield, president/CEO of EMI Music, says, "When you're outside Washington, it's hard to imagine how it all works. Hilary brings an insider's knowledge to the table. We are all grateful for her talent."

Prior to her arrival at the RIAA, Rosen briefly ran her own government-relations business after working with Liz Roberts Associates lobbying firm here in the early 1980s.

## Calif. Court Will Hear Retailers' Price-Fixing Suit

The U.S. Court of Appeals for the 9th Circuit in California has reversed a District Court's earlier decision to dismiss the price-fixing case brought by music retailers two years ago against major-label manufacturers and distributors.

The reversal means that the U.S. District Court for the Central District of California must hear the case, Digital Distribution Inc. dba Compact Disc Warehouse vs. Cema Distribution, et al.

The Appeals Court found July 3 that there is sufficient evidence in support of the claims brought by the retailers that the record companies/distributors had both motive and purpose for engaging in an alleged price-fixing conspiracy.

"The District Court erred in dismissing the complaint under Federal Rule of

(Continued on page 103)



**Golden Anniversary.** Mercury Records immortalizes Patti Page's 50th anniversary in the recording industry with the release of a four-CD boxed set, "A Golden Celebration." The boxed set, which compiles hits spanning Page's 100-album career, includes "(How Much Is) That Doggie In The Window" and "Tennessee Waltz." On hand to present Page a plaque to commemorate the milestone is Danny Goldberg, left, president/CEO of Mercury Records. He is shown with Page and Ron Hawking, host of the event.

## THIS WEEK IN BILLBOARD

### ALL FOR THE COST OF A CD

The issue of CD prices is back on the political agenda in Europe as a result of ruling in Norway concerning chart eligibility rules. Correspondent Kai Roger Ottesen and international news editor Jeff Clark-Meads have the story. **Page 55**

### INDIES NO. 1 ALBUM DISTRIBUTOR

Independent labels and distributors took the top spot in U.S. album distribution in the first six months of this year, pushing WEA into second place. Senior retail editor Ed Christman reports. **Page 73**

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# Re-Pro U.S. Is In Start-Up Stage

■ BY DAN DALEY

Re-Pro, an affiliated organization of the U.K.-based Assn. of Professional Recording Studios (APRS) that is made up of producers, mixers, and engineers, has been trying for the past three years to gain a foothold in the U.S. It may finally be succeeding.

In recent months, producer Ed Cherney (Bonnie Raitt, Jackson Browne, Rolling Stones, Manhattan Transfer, etc.) has quietly, though somewhat reluctantly, taken on the mantle of getting a U.S. version of Re-Pro off the ground. Hopes are that the planned stateside start-up will have enough momentum to be able to make a showing at the October convention of the Audio Engineering Society (AES) in New York.

"I've been talking to a lot of people—producers, mixers—and everyone is into it," said Cherney during a break in a mixing session for singer Jan Arden. "The problem is, who's going to do the work? I've been exploring starting this organization here, but I don't have the time to run it. And neither do most producers."

Time isn't the only thing that has held back the formation of such an organization. Such producers as Nashville's Tony Brown (Wynonna, Reba McEntire, George Strait) and L.A.-based John Boylan (Nelson, the Little River Band, the Charlie Daniels Band) have, in past years, expressed interest in a producers' organization, but both have also stated their concerns that any such group could potentially establish some kind of rate

structure, possibly limiting what producers could negotiate on their own based on their success.

In a previous interview on the subject, Boylan said, "There's no need to organize [producers] here. A record producer is a hired gun in competition with every other one on the planet. If an organization sets fees, the [producers] at the top end could suffer. It's not to the advantage of successful producers to organize. If you have a good attorney, you won't get screwed. There are reasons, such as exchange of technical information, setting of standards, and camaraderie, to organize, but not for economic reasons."

## Re-Pro

Other producers are more amenable to the concept. David Z (Collective Soul, Big Head Todd, Jonny Lang) says he would welcome an organization that could protect some of the intangibles that producers create. "The groove I created on Fine Young Cannibals' 'She Drives Me Crazy' was used on a major network commercial, and I had no recourse," he says. "And producers who write with artists are subject to the same controlled composition clause that artists are. We need protection just like songwriters."

However, Z would not like to see rates set for producers, nor would he necessarily like to see remixers automatically get credits or royalty participation, two goals of Re-Pro. "That's a touchy subject for

me, because not everyone will remix a song as good as the original producer could. You should be paid what you're worth."

Re-Pro's manual describes an audio producer as "a person appointed to arrange and coordinate all aspects of the sound-recording process . . . including the choice of studio, material, the hiring of session musicians . . . and the interpretation of creative ideas." However, the organization is also addressing multimedia and computer-based musicians, as well as remixers, many of whom have asserted for years that the present arrangement gives them little or no credit and usually no royalty participation on records that they may have virtually completely redone.

Both Cherney and head of the 12-year-old Re-Pro in the U.K., Peter Filleul, stress that a producers' organization, along the lines of the Directors Guild of America, would bring a new range of economic benefits to producers in the U.S., possibly including airplay royalties, which U.S. producers do not now participate in. On a more philosophical level, Cherney said that it could also redefine the roles of producers and mixers in a changing industry. "For instance, mixers and remixers often do as much work as the original producer, but they're not always compensated commensurately or always properly credited," he explained.

Originally known as the British Record Producers Guild, Re-Pro reinvented itself in 1992, seeking to both address industry changes and to broaden its appeal; the

(Continued on page 54)

# Malaco To Seal Select-O-Hits Buy

■ BY CHRIS MORRIS and ED CHRISTMAN

LOS ANGELES—Seeking to better control its own distribution destiny, Malaco Records in Jackson, Miss., is nearing completion of a deal to purchase 50% of Memphis-based independent distributor Select-O-Hits.

Under the terms of an agreement cut last August, Malaco—a leading blues, R&B, and gospel indie operated by partners Stewart Madison, Tommy Couch Sr., and Wolf Stephenson—will make the last of a series of payments toward its half-purchase of Select-

to know that you have money and a solid company behind you."

Both Couch and Phillips add that they saw opportunity in the current instability on the distribution landscape, exemplified most dramatically by the uncertainty facing Independent National Distributors Inc. (INDI), the firm operated by troubled Alliance Entertainment Corp.

"We think there can be money made at it," Couch says. "With everything that was going on with normal independent distribution that was out there, we felt like there was a need for a company to step up."

Says Phillips, "We could see things happening in the business for which we weren't in place and ready to take advantage of . . . I don't want to feel like a vulture, but everyone is trying to posture themselves to pick up what they can from INDI."

Phillips adds that the influx of capital from Malaco will allow Select-O-Hits to better position itself as a national distribution entity.

He says, "We never thought we would be national, but other labels are calling us . . . We have already brought in three or four people. We are remodeling the warehouse and adding more office space. In today's market, to be in a condition to compete, you have to sell nationally."

Phillips says that conditions in the marketplace have accelerated Select-O-Hits' move toward nationalization. "We were not intending to go national so quickly. We had a year-and-a-half time frame where we were going to do this, taking our time, but now we are moving more quickly. Out of chaos comes opportunity."

Asked if Malaco's interest in Select-O-Hits would lead the label to move its product to the distributor exclusively, Couch says, "I'm not gonna say that [will happen], but usually we record in our own studios, and we record songs from our own artists."

According to Phillips, Select-O-Hits' management will continue to control the distribu-

tor after the half-sale is completed: "We still run it. The board of directors will have five members, and we will have three members sitting on it, and they will have two."

Malaco and Select-O-Hits have enjoyed a long relationship in the mid-South. Select-O-Hits is one of several distributors—including M.S. Distributing Co. in Hanover Park, Ill.; Bayside Distribution in West Sacramento, Calif.; and Action Music Sales in Cleveland—that currently handle Malaco's product. The label also sells direct to some key accounts.

The two companies also have a prior financial relationship, according to Phillips.



O-Hits in late September or October (Billboard Bulletin, July 3).

Other terms of the acquisition were not disclosed.

Executives at Malaco and Select-O-Hits view the soon-to-be-completed purchase as beneficial for both parties.

Malaco GM Tommy Couch Jr. says, "Our reason for doing it was two-fold. We felt like we needed to be aligned with somebody who could really take care of us and look after our best interests and who has proven they could do so. They had already done that."

He adds, "We can give them some backbone that they will need as far as going into new accounts. I'm not going to say we're the biggest independent label out there, because we are not . . . but we have enough stuff that consistently sells. It's a good account to lead off in some stores with."

Select-O-Hits VP Johnny Phillips, who runs the distributor with his brother, president Sam W. "Skip" Phillips, says, "The deal will give us financial stability. You have to have it if you want new labels to come with you. They want



"Malaco has owned half of our labels and publishing for almost 10 years," Phillips says. "We run the labels, they administered publishing and administer our labels internationally."

Select-O-Hits runs several imprints, including SOH, Icehouse, Brutal, Basix, Tremor, and Bluesworks, as well as a couple of publishing companies.

Malaco now adds its half-interest in Select-O-Hits to holdings that include its own labels, among which are Waldoxy, Savoy, and J-Town; Muscle Shoals Sound, the legendary Alabama recording facility; and its own publishing concerns.

In acquiring part of Select-O-Hits, Malaco is succeeding where several other firms have failed. INDI unsuccessfully wooed the Memphis firm early in the national distributor's history. In 1994, M.S. attempted to buy Select-O-Hits, but the latter backed out of the deal. And in 1995, a group of 15 investors tried to buy a minority interest in the company but bowed out in early 1996 after internal disagreements about the purchase.



so much things to say

The legacy lives on...

# Moving Music Via Internet To Get Push At Conference

■ BY BRETT ATWOOD

LOS ANGELES—The emerging business of digitally downloadable music being sold on the Internet is expected to get a major boost at the Intel New York Music Festival, to be held Wednesday (16)-Saturday (19).

Internet audio company Liquid Audio will use the event to unveil its next generation of software, which allows for the mastering, publishing, delivery, and playback of CD-quality, copyright-protected music via the Internet (Billboard, March 15). N2K, the Internet Underground Music Archive (IUMA), Knitting Factory Works, and music.co.jp are among the music companies planning to use the technology to sell music digitally on the

Internet.

N2K is expected to unveil commerce and content plans for e\_mod, a co-branded digital-download music process developed with Liquid Audio. The company plans to announce the Thursday (17) availability of digitally downloadable singles from several well-known acts, which N2K will sell via its retail site Music Boulevard (<http://www.musicblvd.com>). Each downloadable single will sell for 99 cents; content and commerce details were not available at press time.

IUMA will also begin selling digitally downloadable music from many of the independent acts at its site (<http://www.iuma.com>) for approximately 99 cents per track, beginning July 21, according to IUMA president Jeff Patterson.

"This is the future of distribution for indie music," says Patterson. "It's ideal for acts that don't have the backing of a major label, since they do not have the funding to produce thousands of CDs."

Knitting Factory Works plans to charge 10 cents per minute for its digital-download offerings. The label's entire catalog of 130 titles will be offered digitally, according to Knitting Factory owner Michael Dorf.

"A CD is about 60 minutes long, which is about 20 cents a minute, so we thought, 'What the hell, we'll do it for half-price,'" says Dorf. "Frankly, I think the concept of a 60-minute music recording will be antiquated with the introduction of digital distribution... We are following the school of [Inter-

*(Continued on page 20)*

# EMI-Capitol Unit Plots Unique Mktg. Path Catalog Co.'s Plans Include Planet H'wood Label

■ BY ED CHRISTMAN

NEW YORK—EMI-Capitol Entertainment Properties, in one of the new company's first moves, is negotiating a deal to create a custom label for Planet Hollywood, the restaurant chain. The pact would result in the custom label issuing compilation albums of music played at the chain, which would be available only through Planet Hollywood (Billboard Bulletin, July 9).

Bruce Kirkland, president of EMI-Capitol Entertainment Properties, says the pending Planet Hollywood deal is just one example of how his company

will initiate creative marketing promotions to drive incremental sales.

EMI-Capitol Entertainment Properties was created to manage the catalog of the music company and its labels. The company, whose 125 employees will make the company larger than any of the EMI-Capitol North American label operations, is just completing its staffing-up stage, with two key positions to be filled. Key appointments so far include Mark Jaffe, formerly executive VP/GM with Warner Kids, as senior VP of product development; Jeff Pietrzyk, formerly VP of rental product sales for Warner Home Video, as

senior VP of sales; Tom Werman, a veteran A&R executive who most recently ran his own product company, as VP of A&R; Michael Tomlin, former VP of sales and marketing for Equity Marketing, as VP of promotions; and Justin Morris, former VP of finance for EMI-Capitol Music Group North America, as CFO.

In addition to the Planet Hollywood deal, there are "an infinite number" of ways to create alternative marketing devices that will bring incremental sales, says Kirkland. "Creating custom products and [linking] them with a brand with high familiarity" is a way to reach customers, he says. He says that alternative distribution channels also will be fully explored.

But the company's main goal is to focus on its "core business, the traditional retail channel," says Kirkland. "There is no question of abandoning retail; we need to get more aggressive with it."

He notes that the decline of catalog sales in the industry's traditional channel represents major upside potential. "We need to get much better at how we market and how we manage our inventory," he says.

Toward that end, EMI-Capitol Entertainment Properties has divided the catalog by genre. "We are looking at each as a small business," he says.

On the distribution side, Kirkland says, "I have issues about this product vis-à-vis distribution and retail. We have done store checks for our top 70 titles and have found very spotty account coverage... This is not an [EMI Music Distribution] issue; this is an industry issue."



**Releasing Anger.** N2K Encoded Music threw a release recently in support of its first rock release, Blake Morgan's "anger's candy," at the Wall St. Bar & Grill in New York. Celebrating the event, from left, are Kevin Law, N2K director of A&R/artist manager; Kent Anderson, N2K VP of sales; Phil Ramone, N2K president; Morgan; and Mike Stone, N2K VP of rock/pop promotions.

# Vinnie Vincent Sues Kiss For \$5.5 Million

■ BY CHET FLIPPO

NASHVILLE—Former Kiss lead guitarist Vinnie Vincent has filed suit against the band, PolyGram Records, and related companies. The 53-page suit alleges that he was defrauded of royalty payments due for songwriting, albums, merchandise, performances, film synchronization rights, songbooks, and videos (Billboard Bulletin, July 9).

The suit seeks a trial by jury to determine the amount of royalties to which Vincent, now a Tennessee resident, might be entitled. The filing alleges he is due at least \$5.5 million.

Named as defendants in the suit, filed July 8 in U.S. District Court in Los Angeles, are Gene Klein (aka Gene Simmons), the Kiss Co., the Kiss Catalog, Gene Simmons Worldwide Inc., Simstan Music Ltd., Paul Stanley, PolyGram Inc., and HoriPro Entertainment Group. The plaintiffs are listed as Vincent Cusano (aka Vincent), Streetbeat Music, and Vinnie Vincent Music.

Vincent's attorney, Mary Parker, says that at the time Vincent was with Kiss—from 1982-1984—he had no written employment agreement with the group and was paid weekly. He refused to sign an agreement, she says, because the band's terms were unacceptable. The suit alleges that the act attempted to coerce him into signing a deal with such tactics as cutting his weekly salary from \$2,000 to \$1,000 and making him pay for lodging and per-diem expenses.

The suit also alleges that Vincent was dismissed from the group in 1984 because he refused to sign such an employment agreement. When Vincent replaced Ace Frehley in 1982, the suit contends, he became a "royalty artist" under then applicable American Federation of Musicians rules. It adds that his having co-written eight of the 10 songs on Kiss' "Lick It Up" album and two songs on "Creatures Of The Night" established his place as a group member.

# Former Crue Singer Sues Bandmates, Elektra

■ BY CHRIS MORRIS

LOS ANGELES—Former Motley Crue lead singer John Corabi has sued his former bandmates and their label, Elektra Entertainment, charging that the group breached contracts with the erstwhile vocalist and defrauded him out of money owed him for his work with the L.A. metal band.

The lawsuit was lodged less than a week after Motley Crue's new Elektra album, "Generation Swine," entered The Billboard 200 at No. 4 (see story, page 12).

The action, filed July 7 in California Superior Court in L.A., seeks over \$7 million in general damages, unspecified punitive and exemplary damages, and a full accounting of Motley Crue's income and expenses. It charges the band members—bassist Nikki Sixx, drummer Tommy Lee, and guitarist Mick Mars—with breach of contract, fraud, slander, and unjust enrichment and Elektra with contractual interference.

Vince Neil, who was replaced by Corabi in 1992 and ultimately displaced him by rejoining the band in 1996, is not named as a defendant.

According to the lawsuit, in 1992, Corabi, who was then a member of the Hollywood Records act the Scream, was approached by Sixx, Lee, and Mars to become Motley Crue's lead singer. At that point, the band had just signed a new deal with Elektra, which the suit claims was for six albums and guaranteed the group non-refundable advances of more than \$30 million, or approximately \$5 million per album.

The action claims that on Sept. 27, 1992, Corabi signed a contract to

record an album and tour with the band. Terms called for Corabi to be paid \$300,000 for work on the album, plus \$2,000 per week during the band's "down time" and \$5,000 per week while on tour. He was also guaranteed 25% of the publishers' and writers' share of any songs written by any of the band members and performed while he was lead singer.

In the suit, Corabi claims that while he was paid for his album work, approximately \$80,000 of the additional compensation went unpaid.

Elektra released "Motley Crue," the album featuring Corabi as lead singer, in March 1994. It spent just 10 weeks on The Billboard 200; it was certified gold, becoming the only Crue album to sell less than a million units.

On March 31, 1994, Corabi signed a new contract with the band that amended his terms of compensation. He was to receive 25% of the band's net income (except for touring and merchandising income, of which he would receive 15%).

The suit claims that Corabi "was led to believe that he would earn substantial compensation of approximately \$1 million in connection with his work on the next Motley Crue record."

In 1995, recording on the next Motley Crue album began. The suit claims that the band received most of the \$5 million advance for the album but that Sixx, Lee, and Mars "disbursed [it] among themselves, or used it to pay debts... without paying any portion of it to [Corabi] as required."

The suit says that Corabi recorded with his bandmates for more than a year without any compensation and

began to run out of money. However, when he asked about the money owed him on his original and amended contracts, he was told that the group "had lost money" on "Motley Crue" and that he was owed at most only \$60,000-\$65,000 on his contracts. He was also denied access to the band's books.

By early 1996, rumors began to circulate that Corabi would be jettisoned by the band in favor of former lead singer Neil; these rumors were "vigorously denied" by Lee, Sixx, and Mars, the suit says.

By April 1996, Corabi was, according to the suit, "nearly destitute, relying upon loans from friends and relatives to support himself, while [the other band members] appeared to be living in luxury." It was under this duress, the action alleges, that Corabi signed a second amended contract; the singer waived all rights to the compensation due him in exchange for a future retainer of \$3,000 a month. The other band members assured Corabi that the arrangement was "only temporary" and that he would remain a member of the band.

However, on Sept. 13, 1996, Corabi was fired as Motley Crue's lead singer.

In the \$4 million contractual interference claim against Elektra, the suit alleges that the label "explicitly advised [Lee, Sixx, and Mars] that Elektra would either refuse to release or refuse to vigorously promote any Motley Crue recording which did not feature Vince Neil as the lead singer or which did feature [Corabi] as the lead singer."

The suit states that Corabi continued to be paid \$3,000 per month by the band through March 1997, and that he

attended recording sessions for what became "Generation Swine," collaborated on songs, and recorded guitar tracks.

The suit claims, "In addition, [Corabi] was asked to, and did, assist Vince Neil with vocals, to assist Neil to re-create the vocal style [Corabi] had used to that date.

"In March of 1997, [Corabi] was told that he was to have no further involvement with Motley Crue and that his assistance in the recording studio was no longer necessary."

Corabi receives no singing, writing, or playing credits on the package for "Generation Swine."

The suit alleges that after he was dropped by Motley Crue, the band members slandered Corabi in interviews.

In an interview with Billboard, the Crue's bassist, Sixx, said, "I'm shocked and brokenhearted [about the suit]. I don't understand how much it's for, and I haven't had time to go through the paperwork, but I'm sure that, like so many other things, it's greed-oriented."

"There is absolutely no basis for the lawsuit. We've been extremely good to that person. You would be shocked. Our wives and girlfriends and all the people who saw the whole thing happen are very sad, but that's the greed side of the business."

Motley Crue's attorney Ken Hertz said at press time that he had not seen the claim and had no comment. An Elektra spokesman said the label has no comment.

*Assistance in preparing this story was provided by Doug Reece.*

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# Artists & Music

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## Debris Makes Debut With Rootsy Act Honeydogs

BY TERRI HORAK

NEW YORK—Minneapolis-based band the Honeydogs has a classic tale to tell: Catchy songs, a couple of independent albums, and years of constant touring have led it to expanding sales and a growing national fan base. That, in turn, has resulted in a major-label debut, "Seen A Ghost," on Debris/Mercury Records.

Due Aug. 26, the album also marks the debut release on former Mercury Records president Ed Eckstine's new label, Debris. Executives there are hoping to gain a whole new audience for the flexible, roots-music-oriented quartet by building on the band's already established fan base.

"The band represents [Eckstine's] principal philosophy for the label in that it embodies superior musicianship, high-quality songwriting, relentless touring, and a mature approach to the making of records," says Adam Haft, Debris' A&R manager.

The Honeydogs, for their part, are delighted with their major-label association and to be working with Eckstine. "He took an interest in us early on, but in a friendly way. He didn't come on strong," says Adam Levy, the Honeydogs' lead singer and songwriter. "He was a genuine fan and wanted to help us realize what we're up to, and we just fell in love with him."

The Honeydogs include Levy's brother Noah on drums, guitarist Tommy Borscheid, and bassist Trent Norton, all of whom provide vocals, as well. "Seen A Ghost" was co-produced by the band and Tom Herbers, who produced the band's last album.

"It was great working with Tom again. He has a lot of the same sensibilities and musical tastes as we do," Levy says. "We did look at so-called big-gun producers, but it was the label that actually made the suggestion for us to work with Tom again

and co-produce, which is a very non-major move."

Mixed by Nick DiDia (Pearl Jam, Stone Temple Pilots), "Seen A Ghost" also features a guest performance by legendary producer/key-board player Al Kooper.

"It's pretty amazing to listen to the records he's produced and played on and then be in the driver's chair. It's



THE HONEYDOGS

really flattering," says Levy. But, adds Borscheid, a little intimidating as well. "Especially that first take when he just blows through it, and then you realize somebody's got to say, 'That was great, but can we do it again?'"

Formed in 1994, the Honeydogs have been touring ever since, and building on that groundwork will play a key part in Mercury's marketing plan, as well as help the label set the band apart from others in the field.

"We have a story to tell about the Honeydogs' past success. They're well established and have been kicking around for many years, and we love to work with bands that have a history," says Madelyn Scarpulla, Mercury's director of product development. "They have fans and built-in friends at radio and retail, so we have a lot to work with, and that's always a pleasure."

Initially, Mercury will target the band's strongest markets, which include Chicago, New York, Boston, Denver, Dallas, Austin, Baltimore,

(Continued on page 101)

## BR5-49's Tight Connection With Dylan Tour Arista/Nashville Group Joins Ani DiFranco For U.S. Dates

BY JIM BESSMAN

NEW YORK—Back from a series of successful overseas rock festivals, Arista/Nashville country traditionalist act BR5-49 has decided to bypass lucrative fair dates in favor of the prestige of an opening slot on Bob Dylan's late-summer U.S. tour.

Thanks to the recuperated rock giant's interest, the group has secured 20 Dylan dates, starting Aug. 4 in Lenox, Mass., running through the Northeast and upper Midwest, and ending Sept. 1 in Denver. Also on the bill is Righteous Babe recording artist Ani DiFranco.

"We're really excited about it," says Chuck Mead, lead vocalist/guitarist of the acclaimed quintet. "It's a pretty big honor just to play with Bob Dylan in the first place—then we get to see him a whole bunch! And with Ani DiFranco, it promises to be the most eclectic show of the whole season."

Eclectic, perhaps, but not as incongruous as Dylan concert patrons who may not be familiar with the lesser-known acts might think.

"There's a big relationship with Bob Dylan and Johnny Cash, and Bob Dylan and Nashville—so to us it seems like a real natural thing to do," continues Mead. "He knows country and blues and western music across the board. [Don Herron, the band's fiddle, mandolin, and steel player] talks about it a lot, and his favorite Dylan album is 'Nashville Skyline'; mine is 'Blonde On Blonde,' which was recorded here in Nashville. But every songwriter at one point goes through a 'wanting to be Bob Dylan' phase before realizing that he's Bob Dylan, what do we need another one for?"

"And there's a big connection between us and Ani DiFranco in her 'do it yourself' spirit, so the three of us are all tied together. But we're just excited to have any work at all—and here's a Bob Dylan tour!"

James Yelich, BR5-49's agent at the Nashville office of Creative Artists

Agency (CAA), says that some 25 major fair dates had been booked across the country "for good money," but were scrapped when the Dylan tour was offered.

"Michael Piranian, Bob's agent at CAA on the West Coast, called me and said that Dylan had heard [BR5-49's self-titled debut album] and loves the band and wanted to know if they'd be interested in being on tour," says Yelich. "After talking with the management and the record company and Piranian making his case, we decided



BR5-49

to cancel the fair dates and do the right thing—which we felt was to do something for their career and play with Dylan, which shows a whole other facet for this band.

"One of the things we've tried to do with BR5-49 in the past year is not to label them—to show there are no boundaries for the band. They have huge fans in rock and pop, like the Rolling Stones and John Fogerty. They can play one night with George Jones and the next with the Wallflowers, and they're fantastic for private shows: They just did one for Ingram book distributors, and they actually tipped the band! So we've done a lot of different things."

With country radio yet to embrace

BR5-49, Yelich notes, live business has proved paramount in building an "unbelievable" fan base. "The Dylan tour is great for their career because the critical reviews they get will be invaluable," he says, expecting also that the group will win over "tons of fans" from the Dylan and DiFranco camps.

Sam Kinken, talent buyer for Jam Productions in Chicago—which brings the Dylan tour to the World Amphitheater there Aug. 28—similarly foresees an expansion in the BR5-49 base from the Dylan tour. "I don't know if the



DYLAN

average BR5-49 fan is going out there to see the Dylan show, because of the price, but what's great is that it will open them up to other people," says Kinken. "That's what we like to do with them in Chicago: play them in places other than country music settings, where some people who might like them might not go."

Arista/Nashville's VP of artist development, Fletcher Foster, says the Dylan tour "isn't the first time they've been out with someone who's not a mainstream country act," having toured early on with Counting Crows and having just returned from three huge rock festivals in Europe (where the band toured extensively): Britain's 25th annual Glastonbury Festival, which drew 90,000 and starred Sheryl Crow, the Prodigy, and Radiohead; Switzerland's three-day festival in St. Gallen, where 35,000 turned out to also see INXS and Beck; and the Parkpop Festival in the Hague, which attracted 200,000 and featured Jan Ackerman and G Love & Special Sauce.

"To me, this is the perfect tour for them because of the media," says Foster. "They bring such a huge media buzz, and with Dylan and Ani DiFranco, it's a perfect fit. And since they're in between albums with no record on

(Continued on page 103)

Music From The Motion Picture

# G.I. JANE

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RECORDS

# Elektra's Motley Crue Makes A Splash With 'Swine'

BY DOUG REECE

LOS ANGELES—If June 24, the street date for Motley Crue's latest Elektra album, "Generation Swine," was "the day of the pig"—as touted in the band's promotional materials (Billboard, May 24)—then in the week following, the veteran hard rock band was living high on the hog.

Defying critics and wowing the marketplace, the band members and their label were wallowing in glory when the album debuted at No. 4 on The Billboard 200 in the July 12 issue with more than 81,000 units sold, according to SoundScan.

"We are very pleased with the debut, but not just because it's No. 4 and how many units we sold," says Elektra senior VP of marketing (U.S.) Steve Kleinberg. "We worked very hard getting this record ready and making sure all our bases were covered."

Working in conjunction with the band's management team at the Left Bank Organization and Concrete Marketing, Elektra deployed a multilevel marketing, promotion, and publicity program designed to saturate the nation with news of the album.

Key in its push was the band's high visibility on TV. From the reunited Crue's first showing on the American Music Awards in January to its performance on "Late Show With David Letterman" on the day of the album's release, the group caught audiences off guard with stunning visual effects or settings.

The act's TV appearances have also reflected a tendency toward the quirky and eye-popping and helped expose it to a variety of audiences. For example, the band members turned up as weathermen on KABC-TV Los Angeles and guested on "Regis And Kathie Lee."

Mouth-staining sodas (Motley Brue) and urinal liners in arenas across the country have also heralded the arrival of the album, while the band's Friday (18) appearance on "The Tonight Show With Jay Leno," as well as its cover on the October issue of Hustler magazine, should also spark interest.

"When you're dealing with an act like Motley Crue that is constantly re-

inventing itself for the purposes of breaking new ground aesthetically and musically, it's important to do the same thing in a marketing sense," says Left Bank VP of marketing Joe Berliant.

Kleinberg agrees: "This is not about boxing the band in. This is about knocking down the walls of the box."

More traditionally, the band, which is booked by QBQ Booking in New York, embarked on a major-market promotional tour.

Meanwhile, Concrete worked with rock-oriented retailers across the country to organize promotions, in-store listening parties, and co-op advertising. The Concrete Corner floor-display program featured the album in 325 record stores and was the hub of several contests and cassette sampler programs. The firm also focused on rock fanzines and World Wide Web sites.

According to Skip Young, senior music buyer for the 111-store, Amarillo, Texas-based Hastings Books, Music & Video, these efforts have paid off.

## HELLACIOUS RESPONSE

Though he says the chain had some indication of the demand for the album from the "hellacious" response to its in-store listening parties, Young admits that he was shocked by the title's first-week showing. "When I first heard about the album, I was like, 'Oh, well, here they go bringing back Vince Neil to recapture some of the glory.' But I have to say, it had a much better sell-off than we expected it to."

At mainstream rock radio, the first single, "Afraid," continues to flex its muscle, as Broadcast Data Systems reports 87 stations playing it for the week ending June 29.

Mainstream rock WDHA Morristown, N.J., PD Lenny Bloch says, "It's a naturally heavy record for us. Eighties hard rock is alive and well in Morristown."

Part of the album's success can be attributed to the return of lead vocalist Vince Neil, who left the band in 1992 in a highly public and bitter split.

The group's 1994 self-titled album, on which vocalist John Corabi filled in for Neil (see story, page 8), was only certified gold, a far cry from the plat-

inum-plus-sellers that preceded it.

According to bassist Nikki Sixx, Motley Crue as a cultural phenomenon was more than he had originally realized.

"I think part of what's happening now is a result of the band being the background music for a generation growing up," says Sixx. "There were a lot of kids in the back seats of cars having their first sexual experience to Motley Crue songs. Everyone has those bands that bring back memories, and Motley Crue's original lineup was that band for millions of people, so when we



MOTLEY CRUE

put all the elements back in place, they heard what it was that they had all those good times to."

The band's fans have also shown their force in Europe, where "Generation Swine" was released June 13 through Warner Music Europe and "Afraid" went to radio at the end of May.

In the U.K., the record is going through EastWest, which the week of July 7 attempted to make a dent on the singles chart with three versions of "Afraid," featuring various mixes of the track, including a "rave" mix, such album cuts as "Father" and "Bitter Suite," and live tracks.

Though European radio has not picked up on the track in spite of the band's recent appearance at the Roskilde Festival June 26-29 in Denmark, Warner Music Europe's director of marketing for U.S. labels, Andy Murray, says the album is selling at a

rate of "thousands a week" in Europe, with Spain, Poland, and Scandinavia as particularly strong markets. Murray is hoping that interviews conducted at Roskilde and pre-release interviews with European journalists will filter through in coming weeks.

## CRUE-SADE

Though the album took a steep drop this issue to No. 30 on The Billboard 200 and sold less than half of last week's total, according to SoundScan, Elektra is confident that the band will buoy back in the future.

"We anticipate a dropoff, and we're going to try and find a leveling-off place where we can turn the album around and go back up again," says Kleinberg. "We're looking at additional television opportunities, we're going to keep the record on sale, and we'll do whatever we can to further increase the band's visibility."

Some of the vehicles for this enhanced exposure, says Kleinberg, will be shipping "Afraid" to top 40 radio this fall and supporting the band's forthcoming arena tour, which should begin before the end of the year. The album could also be invigorated by the new single, "Beauty," which goes to mainstream rock stations Thursday (17).

Sixx also remains optimistic, saying that the band is at the beginning of what, it is hoped, will be a very long journey. "Our goal with this album is to do what we did with 'Dr. Feelgood.' We want to stay in the top 40 for a year. It's exciting to be No. 1 for eight weeks, but we'd rather be No. 30 for 58 weeks."

Though Young admits that the album's drop this week to No. 15 in Hastings' best-selling titles is "scary," he points out that albums coming out today have not had the legs that titles in previous years had.

He also sees hope for the band as its exposure is spiked through possible increases in airplay and video rotation, coupled with touring.

"It's obvious that they have sold to their basic, cult fans," says Young. "If it drops another 15 [places] next week, you will know it's going downhill. But if they get some significant MTV or radio adds, it has a good chance to go

through the roof again."

Still, the band faces resistance at some stations. Rick Jamie, music director at mainstream rock WEBN Cincinnati, says that the single was a disappointment. "With bands out there like Stone Temple Pilots, Alice In Chains, Tool, and Megadeth, there is a certain level of excellence created, and audiences are just not all that tolerant of standard releases," he says.

The band is also up against significant barriers in Europe. In terms of chart performance, Motley Crue's last significant gasp was in 1994, when its self-titled album was released in Europe. On the Music & Media Top 100 European Albums chart, it peaked at No. 26 in March 1994.

To date, the only station reported to be playing "Afraid" is Poland's Radio Gorzow.

Taneli Bruun, assistant PD of Finnish national broadcaster YLE2/RadioMafia, says that the Crue single is not on the playlist. "We wouldn't play it just because of who the band is," says Bruun. "If it's good music, we play it. Bands such as Motley Crue are popular here—we've still got headbangers, and there are some all-metal festivals."

But Paul Freethy, buyer at the 36-store independent chain Andys Records, based in Bury-St. Edmonds in southeast England, says that hard rock audiences there are dwindling. "[The band hasn't] done very much for a long time. It's that end of the rock market that's completely gone, I'm afraid."

In U.S. markets however, there are those who believe hard rock fans must eventually be given their due.

Bob Chiappardi, president of Concrete, says that the success or failure of bands like Motley Crue depends largely on how willing radio and video outlets are to accept that there is a significant following for hard rock.

"The music has fallen out of favor with the various media, and in particular MTV, but meanwhile you have fans in the suburbs that are still banging their heads and buying records."

Assistance in preparing this story was provided by Dominic Pride in London.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Atlantic Records in New York names **Craig Kallman** executive VP/Office of the Chairman. He was senior VP.

**David Kahne** is named senior VP of A&R for Reprise Records in Burbank, Calif. He was an independent producer.

**Tucker Williamson** is named VP of artist relations/artist development at Warner Bros. in Burbank. He was director of artist relations/artist development.

**Keith Stegall** is promoted to senior VP of A&R at Mercury Nashville. He was VP of A&R. **Kimberly Dorris** is named production manager, **Sonda Perkins** A&R coordinator, **Jenny Alford** media relations coordinator, and **Sandra Fox** A&R administration coordinator. They were manager of A&R administration, A&R administrative assistant, media relations administrative assistant, and A&R/production coordinator for Diamond Struck Produc-



KALLMAN



KAHNE



WILLIAMSON



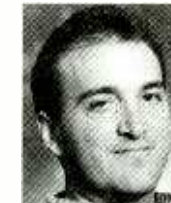
STEGALL



GREENBERG



GATES



SCHENFELD



STERNBERG

tions, respectively.

Mercury Records in New York names **Steve Greenberg** senior VP/head of A&R. He was VP of A&R.

**Steven Gates** is promoted to VP of A&R for world music, jazz, and crossover at BMG Classics U.S. in New York. He was director of product development at RCA Victor.

GRP Recording Co. in New York has appointed **Steve Schenfeld** VP of A&R. He was director of A&R for Blue Note Records and Metro Blue.

**Sony Music Entertainment**

Europe in London appoints **Jonathan Sternberg** senior VP/European counsel. He was VP/senior counsel of Sony Music Entertainment U.K.

Sony Latin in Miami appoints **Jorge A. Pino** VP/GM. He was director of marketing/A&R at PolyGram Latino U.S.

Verve in New York promotes **Nichell Delvaile** production manager. She was production assistant at PolyGram.

**Marc Shapiro** is promoted to

national manager of sales for Mute Records in New York. He was national retail coordinator.

Alula Records in Durham, N.C., names **Tess Mangum** director of media relations. She was project coordinator at High Frequency Music Marketing.

**Dave Durocher** is promoted to GM at Bug Music in Nashville. He was director of creative services.

**London Maye** is appointed publicist at No Records in Brooklyn, N.Y. He was a freelance publicist.

**RELATED FIELDS.** Saban Entertainment Los Angeles names **Teri Nelson** VP of music administration. She was director of music administration.

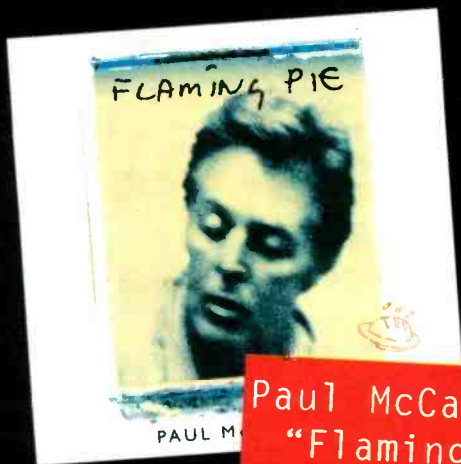
**Mitch Schneider** Organization in Sherman Oaks, Calif., promotes **Melissa Spraul** to publicist. She was tour press director.

**Andrea Compton** is appointed artist agent at Akasha Artists Management International in Charlotte, N.C. She was an agent at Keith Case & Associates.

THE  
THREE  
BIGGEST  
LIES

IN SHOW BUSINESS...

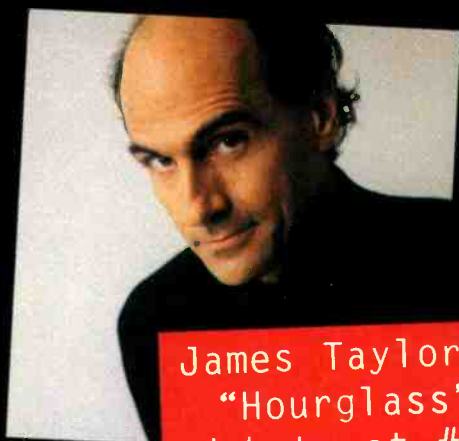
1. "I'LL GET RIGHT B
2. "THE CHE
3. "ADULTS DO



Paul McCartney's  
"Flaming Pie"  
debuts at #2\*

"'Flaming Pie' debuted at the top of the charts. This is directly attributable to VH1's expansive programming support. The consumer is watching."

- Lou Mann  
SVP & General Manager,  
Capitol Records



James Taylor's  
"Hourglass"  
debuts at #9\*

"Taylor had very respectable first-week sales without the benefit of heavy radio play..."

Much of the credit is going to cabler VH1."

- Variety

Paula Cole's  
"This Fire"  
hits #33\*



"We would like to publicly thank VH1 for playing a critical role in the breaking of Paula Cole."

- Steven Baker,  
President, Warner Bros. Records

SO MUCH

\*BASED ON BILLBOARD/BPI COMMUNICATIONS AND SOUNDSCAN, INC.

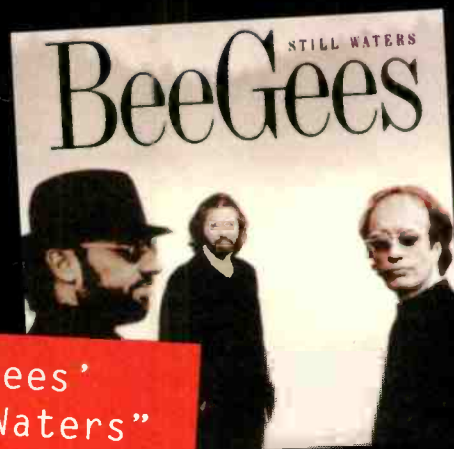
ACK TO YOU."  
CK IS IN THE MAIL."  
N'T BUY MUSIC."

Meredith Brooks's  
"Blurring the Edges"  
debuts at #25\*



"VH1's tremendous early support  
and enthusiasm proved to be a  
significant factor in Meredith  
Brooks's explosive album debut."  
- Linda Ingrisano  
VP, Visual Marketing, Capitol Records

Bee Gees'  
"Still Waters"  
debuts at #11\*



"The channel was the key medium  
in their explosive reemergence."  
- John Barbis  
President, A&M Associated Labels

FOR THAT



Adults 25+ represent 60% of  
the U.S. record-buying audience.  
- RIAA, 1996



## Backstreet Boys Move Onto Main Jive Act Finds Warmer Reception In U.S.

■ BY DOUG REECE

LOS ANGELES—After two years of courting international audiences, the Orlando, Fla.-based Backstreet Boys will take another stab at their home turf when Trans Continental/Jive Records releases the group's self-titled album Aug. 12.

The act, which has sold 5.4 million copies of "Backstreet Boys" outside of the U.S., according to Jive senior director of A&R (U.S.) David McPherson, is already beginning to show signs of replicating its international success here.

Its new single, "Quit Playing Games (With My Heart)," is No. 6 this issue on the Hot 100. In the issue dated June 28, the track scored Hot Shot Debut honors, bowing at No. 24.

The single, which was released June 10, has already sold more than 58,000 units, according to SoundScan.

This is a considerably better start than the Boys' first attempt to crack America. While the quintet's 1995 single "We've Got It Goin' On" broke out in Germany and subsequently made the act a teen sensation throughout Europe, the cut fared



BACKSTREET BOYS

only moderately here, peaking at No. 69 on the Hot 100.

"We used the success of the single in Germany as a springboard and brought them over there to do shows right off the bat," says McPherson. "Once that happened, the whole European market opened up."

Along with younger-skewing bands such as Take That and Boyzone, the Backstreet Boys have become a favorite with younger audiences.

The majority of the songs on the album, which are published by Zomba,

are the same as those on the same-titled European release that bowed in October 1995. However, to give European fans new material, Jive will simultaneously release "Backstreet's Back" in territories outside the U.S. That album features a cover of P.M. Dawn's "Set Adrift On Memory Bliss," produced by the act.

In the U.S., "Quit Playing Games (With My Heart)" is also performing strong at radio, where it was serviced to top 40 and rhythm-crossover stations in May.

Top 40 WPRO-FM Providence, R.I., PD Chris Shebel, who saw the Boys perform in Canada at the beginning of the year, says the song's success here

(Continued on page 21)



**Under Cover.** Blue Note Records celebrates the release of its "cover series," three classic albums covered by contemporary jazz artists Charlie Hunter, Fared Haque, and Everette Harp. Shown, from left, are Keith Thompson, director of marketing; Saul Shapiro, senior director of sales; Hunter; Harp; gospel singer Yolanda Adams; Haque; Tom Evered, GM/VP of marketing; and Bruce Lundvall, president.

## Mercury's Catherine Wheel Gets Thematic With 'Adam'

LOS ANGELES—When Catherine Wheel vocalist/songwriter Rob Dickinson finished mixing the band's forthcoming Mercury release, "Adam And Eve," in February, he decided to preview the album for a few people.

The artist, who was staying at the Sunset Marquis in West Hollywood, Calif., staged an impromptu listening party in the hotel's conference room for approximately 60 fans, whom he invited via the Internet.

Dickinson says the meeting turned out to be the perfect way to introduce the album preceding its Aug. 26 release date.

"It was like road-testing [the album] to those people who were best suited to appreciate it or not," he says. "We were proud that they had bothered to come, and the record seemed to go over very well. It just felt like the start of something good."

Mercury, too, is confident that "Adam And Eve" will create a renewed excitement for the modern rock act.

Though the band's last four albums have sold a combined total of more than 268,000 units, according to SoundScan, and the act's 1995 album, "Happy Days," was highly praised by critics, it has yet to make a mainstream breakthrough (Billboard, May 6, 1995).

That, according to Mercury VP of marketing (U.S.) Marty Maidenberg, could change soon.

"This album is more of an album from start to finish," Maidenberg says. "Each song can be taken on its own merit, but the whole is definitely more than the sum of its parts... It combines the best of what they've done in the past with a new direction."

Maidenberg's point is well evi-



CATHERINE WHEEL

denced by the album's thematic and musical continuity. Many songs segue into the next with ethereal, instrumental interludes or subdued sound effects.

Meanwhile, like the album's title suggests, much of its lyrical content deals with the plight of fallen man.

"A lot of it is about temptation and lust and where that leaves the modern man, but it also considers friendship and childhood memories and disappointment and many experiences that are reasonably close to each other," says Dickinson. "We had a good year to make this record, and the luxury of time allowed us to get to know all the songs intimately and which ones would work sympathetically together."

"Comparing it to 'Happy Days,' which was a more disparate collection of songs, we set out on this project to make an album in the classical sense of the word," he adds. "Last year I was listening to various albums by Leonard Cohen, and I would look up and 45 minutes had gone by. I couldn't remember the last time a contemporary rock album did that for me."

The band's admiration for Pink Floyd—it performed a cover of "Wish You Were Here" on the Catherine

(Continued on page 18)

## Yoakam Fleshes Out His Role As Song Interpreter; Sinéad To Columbia?

**D**WIGHT'S PICKS: Perhaps because he is such a strong songwriter in his own right, Dwight Yoakam has always excelled at interpreting other writers' works, such as his leering version of "Little Sister," his robust read of "I Hear You Knockin'," or his lusty take on "Ring Of Fire." That's why his new album of all covers, titled appropriately enough "Under The Covers," is such a pleasure. Yoakam gets inside the material and often finds a whole new way to interpret each song.

The album, which comes out Tuesday (15) on Reprise, mines material from 1927 (Jimmie Rodgers' "T For Texas") to 1980 (the Clash's "Train In Vain"). "My collaborator and producer Pete Anderson and I basically try not to perform a cover version of a song if we don't think we can leave our own fingerprints on it. That was our criteria for this," says Yoakam, fresh from wrapping shooting on Richard Linklater's new film, "The Newton Boys." "I've carried around these songs as pet ideas," says Yoakam. "These were all kind of hip-pocket thoughts, so this was an opportunity to pull all those crumpled up pieces of paper out of my hip pocket and look through them and see what worked."

Some versions remain relatively true to the originals while Yoakam takes others on a wild ride, like recasting the Kinks' "So Tired" as a big-band tune. "Train In Vain" is turned into a bluegrass toe tapper with glorious accompaniment from bluegrass legend Ralph Stanley.

"I wanted to sing a big band and maybe a swing tune; in fact, I'd thought about Louis Prima's version of 'Up A Lazy River,' which is a very up, swinging version. I felt that I was able to go explore that genre of musical expression without making a complete fool of myself," Yoakam says. Anderson came up with the idea of trying to rework "So Tired." "We sat down and rehearsed and started to walk through the arrangement. I have to say, the first couple of times we couldn't get through it because it was so bizarre to hear that song done like that, and then for me to be singing it like that, in this kind of Bobby Darin moment, was simultaneously amusing and intriguing."

While it's safe to say that Stanley had never heard "Train In Vain," Yoakam thought the bluegrass master added the perfect touches to the song. "He brought such a dignity to what he did and the performance of it," says Yoakam, clearly thrilled at working with one of his heroes. "I was so proud to do it with him and so flattered that he agreed to do it. His banjo playing on the song is priceless."

The bulk of the album was recorded in late 1995, shortly after Yoakam completed his last studio album, "Gone." However, two of the strongest cuts were later additions. This spring, Sheryl Crow added vocals for a duet with Yoakam on Sonny & Cher's "Baby Don't Go." Yoakam also cut a striking version of "Wichita Lineman," written by Jimmy Webb. The two tracks are among Yoakam's favorite on the album.

"Sheryl's performance on the song is unique for her, the kind of register she's singing in, and it was certainly a unique experience for me to hear my voice singing a duet," says Yoakam. "Wichita Lineman" had first captured Yoakam's attention when he considered recording it for a film. Although that opportunity didn't work out, Yoakam knew the song was perfect for "Under The Covers." "Ultimately, it

ended up not being in the film and I never looked back, because once the idea was planted, it was at full growth almost immediately in my mind and I really enjoyed singing that one," he says.

The first single, "Claudette," written by Roy Orbison but made famous by the Everly Brothers, is also a favorite of Yoakam's because of his high regard for Orbison. "'Claudette' was an outgrowth of having performed it on the Roy Orbison tribute some years earlier. Barbara [Orbison's widow] said she really enjoyed how we performed it on the tribute, but I didn't tell her we were recording it until after we were done."

With his movie career thriving, especially after his astonishing performance as the heavy in last year's sleeper "Sling Blade," Yoakam still remains fiercely committed to his music career. He has already finished recording a Christmas album that will come out in September. That same month, he'll begin recording a set of new songs. "I've been writing a lot of material for that down here in Austin while I've been off the set in a hotel room staring at the Colorado River," he says. The new album should be out the second quarter of 1998.

**T**HIS AND THAT: Although it's not yet confirmed, look for Sinéad O'Connor to go to Columbia Records. The label will pick up her new EP, "Gospel Oak," which came out on the now defunct EMI Records in May. Other EMI acts are slowly finding homes. Queensryche is going to Virgin... 311 embarks on the first leg of a U.S. amphitheater tour Aug. 5. Various openers along the way include Spearhead, De La Soul, Goldfinger, and Fishbone.



by Melinda Newman



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## A&M Plans To Awaken World To Blake Singer/Songwriter Comes Into Her Own In New York

BY DOUG REECE

LOS ANGELES—It took a move to New York for A&M singer/songwriter Jamie Blake to find the right environment to hone her craft. After moving from Chicago to Gotham three years ago, the admitted insomniac found the perfect way to occupy her nocturnal hours without disrupting the neighbors.

"I was lucky, because there were a couple of bars in my neighborhood that I could go to at two in the morning and play to the drunks," says Blake. "They would get up after me and do some spoken word. It was stuff like, 'Heart . . . broken . . . drunk.'

"New York is very freeing, and, because of my insomnia, it's the only place that can really keep up with me," she adds, quipping, "When I find a city that can keep me busy until four in the morning without having anything to do with prostitution, I'm there."

Now, after three years of willfully and gratefully opening for local inebriates while holding down odd jobs during the day, the artist is preparing to confront a larger audience when her self-titled debut album bows Aug. 12.

Still, Blake's story is in its formative stages as A&M aspires to make sure that the artist does not get overlooked among the slew of summer releases from baby acts.

A&M VP of alternative promotion (U.S.) Mark Tindle says that the label will take a long-term approach toward familiarizing Blake with programmers and listeners.

The artist, whose debut single, "Runaway," shipped to mainstream and modern rock radio June 30, has already visited stations in markets

such as Dallas, Detroit, and Philadelphia during a promotional tour. A&M won't start promoting the record until Wednesday (16).

"This is not about jumping in and getting a quick fix," says Tindle. "It's not like we used to do years ago where we would get 50 stations out of the box. If we can continue to move forward two stations a week, that's fine. Radio wants to see a long-term commitment, and rightfully so, because we jam so much in the system every day."

Though Tindle envisions the edgy yet lush single breaking through at multiple formats, he thinks the song may hold special appeal to modern rock outlets looking to differentiate themselves in their marketplace.

"[Modern rock] stations are skeptical of artists they are sharing with other formats," he says. "They want something that their active rock competitor isn't going to immediately jump on and make their station indistinguishable. With Jamie, it's not going to be like a Soundgarden, where everyone is going for it at once. This is something that a station can get exclusivity with and run with it."

Still, Blake's music—which is published by Mr. Dowo and Kasusu Doll's Music/Maverick Music/WB Music Corp. and Rondor Music—holds universal appeal with its strong, rich vocals and hooky melodies.

Though she had originally planned on producing the album herself, Blake found her lack of studio expe-

rience and objectivity to be distracting. Bringing on noted Fort Apache producers Sean Slade and Paul Kolderie, she says, remedied these problems.

"I needed a backboard, because it's so hard for a person to hear themselves and have any perspective," she says. "It's like seeing a photo of yourself."

Blake, who plays by ear, says that Slade and Kolderie also helped her translate her ideas onto tape via an eclectic mixture of vintage equipment and unusual recording techniques.

Also heard on the album is a theremin assembled by Blake. "I'm a bit of a geek," she says. "I saw this theremin documentary, and it was such an easy kit to build. It just took a soldering iron and some glue. The circuit board was a pain in the ass, but the installation was pretty easy."

Although she self-effacingly refers to herself as an "idiot savant without the savant," Blake says she has read a book a night for the past two years. She refrained from hiring management company Spivak Entertainment until after her album was recorded, because she did not want any "barriers" between herself and the business side of her career.

Diana Fried, A&M's director of product development (U.S.), calls Blake the label's "rock-diva poster child." She adds that A&M is confident the performer will win over audiences and industry members when she begins a tour of Hard Rock Cafes tentatively set to start Sept. 8.

The artist will tour with her newly

(Continued on page 36)



BLAKE

## THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

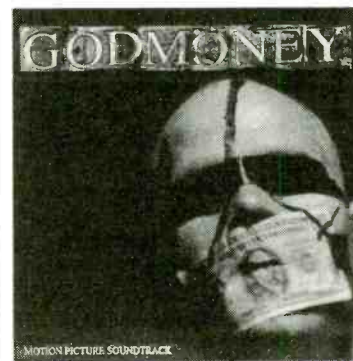
**THE SOUND OF MONEY:** "A major-label release from a bunch of bands that otherwise would never get anywhere near a major label," is how veteran music video director **Darren Doane** describes the soundtrack to "Godmoney," his maiden voyage into feature-film waters.

The Aug. 12 release—an aural scrapbook of Doane's videoclip compatriots, including **Strife**, **Pennywise**, **Down By Law**, and **MxPx**—will also serve as V2's maiden soundtrack release and the first album under the V2 name. The **Richard Branson** label is distributed by BMG.

Doane likens the album, an homage to the hardcore punk scene in which he is so entrenched, to "the ultimate mixed tape." "This is not a compilation," he says. "You can put anything on a compilation. This had to be an album that doesn't change gears halfway through."

Because he had previously worked with 95% of the acts whose music appears in the film, Doane says the music inspired the film and vice versa. "I would pick CDs to get in the mood for the film, and some of the music was just a natural in from day one, and I started writing scenes around a particular song." The Pennywise track "Peaceful Days" is a case in point, he says.

Although the soundtrack is on V2, five of the featured artists—Pennywise, **VooDoo Glowskulls**, **Down**



**By Law**, **Ten Foot Pole**, and **Guttermouth**—hail from Southern California label Epitaph Records. "I am so thankful for Epitaph's support," Doane says. "They gave me the freedom to take the album to a major label and have been supportive from day one."

V2's interest in the project was less a factor of artistic ardor than functionality, according to GM **Richard Sanders**. "To get a label up and running with promotion, artists, and the whole team all working a project is not an easy task. We felt that an album that is not artist-specific was the best way to start off," he says. "This way we could work at getting the kinks out and not run the risk of getting stuck on any part of the cycle for a single artist."

The label is looking to the just-started Vans Warped tour—which will showcase "Godmoney" acts Pennywise, MxPx, **Blink 182**, and the **Descendents**—as a springboard for the soundtrack. Three-song cassette samplers and "Godmoney" merchandise will be in abundance along the way, says Sanders, who notes that the tour, sponsored by the corporate denizen of the skateboard culture, is the ideal place to snag interest from the album's core audience of males 16-25 years old.

V2 also has worked out advertising deals with Trans World Publications for its Warped magazine and with a skateboard enthusiast publication, Sanders says. Also helping create some noise for the soundtrack are three clips—for songs by MxPx, Strife, and Descendents—which, not surprisingly, are being directed by Doane.

For Strife vocalist **Rick Rodney**, "Godmoney" was as much about visuals as it was about audio. He scored the leading role in the film—about the spread of rampant drug use and other urban fallout into white suburbia—and will star in another upcoming Doane feature. The two connected while Doane was shooting a Down By Law video in which Rodney was starring. "We worked together to develop the character, and we really had a lot of trust in each other because we basically come from the same place," Rodney says. He adds that although the Strife song "Untitled" fit hand and glove with "Godmoney," showcasing his band's music is not a prerequisite for future acting roles.

**IN ANOTHER MUSICIAN-CUM-ACTOR** connection, Seattle-based indie Will Records in late July will release the soundtrack to Sundance Film Festival offspring "Dream With The Fishes." Lead actor **David Arquette** also fronts the band **Ear Two Thousand**, which contributes one of four original tracks on the album. "Dream With The Fishes" also includes songs from **Tindersticks**, **Squirrel Nut Zippers**, **Ween**, **Chaser**, **Grandaddy**, **Waterboys**, and **Greg Brown**, whose "Sadness" is the album's first single and was just added to M2 summer rotation.

**PRODUCTION NOTES:** The Reel Thing has learned that Capitol Records VP of soundtracks **Karyn Rachtman** is leaving to take an executive post at Interscope Records . . . Rhino Movie Music and Turner Classic Movies Music are kicking up their heels for the July 22 release of "Fred Astaire At MGM," a 41-track compilation spanning 1933-57. The two-CD set recalls the sounds that sent **Astaire** and **Ginger Rogers** spinning, from film classics including "Ziegfeld Follies," "Royal Wedding," "The Band Wagon," and "Silk Stockings" . . . Persian pop star **Andy Madadian** will croon a song, "You Made Me Believe In Love," in Universal Studios' August flick "Leave It To Beaver."

### CATHERINE WHEEL

(Continued from page 16)

Wheel rarities album "Like Cats And Dogs"—is also evident, though Dickinson says the influence of executive producer Bob Ezrin ("The Wall," "The Division Bell") was ancillary.

"Bob described his role as 'setter of the standard,'" says Dickinson. "He made sure that we were achieving the heights we were capable of, and he was overjoyed with some of the sound effects we used, but he certainly wasn't foisting those on us."

To highlight and take advantage of the album's fluidity, Mercury has scheduled a series of showcases where Catherine Wheel will perform the album in its entirety, followed by a greatest-hits encore that will likely include "Black Metallic," "Judy Starling At The Sun," and "Crank."

Maidenberg says the shows, which kick off Aug. 25 in New York, will be tied into a contest on the band's World Wide Web site that will allow fans a chance to win admittance to the shows.

Dickinson, who admits to a dislike of long performances, says playing the entire album may provide a special challenge to audience and band, quipping, "If people fidget too much, we'll revert to our cover of 'More Than A Feeling.'"

The group, which is booked by ICM and managed by London-based Sanctuary Music Group, will segue into a

(Continued on page 36)

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# Artists & Music

## HIT SINGLES CATAPULT COLVIN, ROBYN

(Continued from page 1)

pave the way for further mainstream strides.

Colvin, breaking out of her folk-rock stronghold, scored her first Hot 100 appearance with "Sunny Came Home," which entered the chart Saturday (12) at No. 8. She inches down this issue to No. 10. Robyn's debut American hit, "Do You Know (What It Takes)," meanwhile, sprinted last issue from No. 12 to No. 9 in its seventh chart week. In this issue, it remains bulleted at No. 9. In addition, her album, "Robyn Is Here," hops to No. 1 this week on Billboard's Heatseekers chart while earning The Billboard 200's Pacesetter status with its move from No. 148 to No. 117.

While the significance of such chart achievements is no doubt gratifying, it goes much further than just a feather in an artist's potential capful of hits. According to the artists' record labels, the combined radio airplay and commercial singles sales required for Hot 100 chart inclusion also play a valuable role in marketing and publicity, both stateside and overseas. In addition, radio executives and retailers say chart positioning is a key research tool.

"A single that is successful on the Hot 100 is the benchmark of what hit songs are, as it has been for years. It represents crossing over to mass appeal," says Guy Zapoleon, president of Texas-based industry consultancy Zapoleon Media Strategies. "At this point, unless it's absolutely a No. 1 song

in airplay, it hurts an artist not to have a [commercial] single out. In the minds of programmers today and in the public, people are still looking for a hit song. It's a way of focusing attention."

On the retail side, Lew Garrett, VP of purchasing at the 315-store Camelot Music in North Canton, Ohio, says that both the Robyn and Colvin singles have been selling well, adding that their performance has had a marked impact on Camelot's album buy-ins.

"I reviewed the Shawn Colvin with our singles buyer, because I found the [chart number] a big surprise last week," he says. "When you see a single enter at No. 8, you have to sit up and take notice and say, 'Hey, what's happening here, and do we have enough goods in the market to support the airplay?'"

Garrett adds that such rapid success is even more pronounced in the case of a new artist like Robyn: "[Singles sales are] even more of an indicator, because you don't have any other track record."

For Colvin—whose debut album bowed in 1989—the chart success of "Sunny Came Home" represents the artist's initial foray into the mainstream. Her three previous albums, all respectfully successful in folk-rock circles, never prompted the crossover success of her current project and first gold album, "A Few Small Repairs."

From the CD, Columbia first released the nontraditionally aggressive "Get Out Of This House," which failed

to take hold on mainstream airwaves. But with the release of "Sunny" came a markedly different story: The song is currently No. 1 on Hot 100 Airplay in its 19th week on that chart, while the commercial single—released 17 weeks later—stands at No. 37 on Hot 100 Singles Sales. (It's also No. 1 on Billboard sister publication Airplay Monitor's Adult Top 40 chart, No. 2 on Adult Contemporary, and No. 4 on Modern AC).

Bob Douglas, VP of purchasing at the 16-store HMV U.S.A. in Stamford, Conn., says he was not surprised by the high entry of Colvin's single, given its long development at top 40. He suggests that Columbia was slow to respond to the audience's desire for a commercial single.

"Look at the amount of pent-up demand and unavailability after 18 weeks [of airplay]," Douglas says. "It was bound to have an effect. There was clearly a huge demand for that song. If it had come out 10 or 12 weeks ago, it would have debuted [on the Hot 100] at No. 1."

Counters Tom Corson, senior VP of marketing (U.S.) for Columbia, "Obviously, we didn't need the single to make the song a success at radio. Largely, Shawn's audience is adult, so we wanted to drive album sales first. But when we were hearing back from radio that it was also appealing to a younger audience, we wanted to solidify that group, because they buy singles."

(Continued on next page)

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Teddy Bear • Giddy-Up-Go • Girl On The Billboard • Alabam' (With Minnie Pearl) • I've Been Down That Road Before • Daddy's Girl • Big Joe And Phantom 309 • Little Rosa • Six Days On The Road • The Old Pine Tree • Colorado Cool-Aid • It'll Come Back



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## HIT SINGLES CATAPULT SHAWN COLVIN, ROBYN

(Continued from preceding page)

Now, says Corson, "we're counting on the reality that we have a top 10 single going into the next release. It gives

### MUSIC ON INTERNET

(Continued from page 8)

net guru and 'Being Digital' author Nicholas Negroponte in that we are now in the business of atoms and bits."

Buyers of these digital tracks can store them on their computers' hard drives for future playback—the most likely scenario—or record them onto CDs via computer peripheral CD-R units, which now sell for as little as \$300.

In addition, Liquid Audio is entering into an international partnership with Japan-based music.co.jp to use the technology to digitally distribute music for sale over the World Wide Web.

The debut of digitally distributed music retail earlier this year has caused some concern in the music industry over potential copyright violations and piracy problems. However, the Liquid Audio software includes state-of-the-art encryption and watermarking technology that deters illegal copying of downloaded music.

Liquid Audio Liquefier Pro 2.0 and Liquid MusicServer 2.0 will begin shipping in September, while the Liquid MusicPlayer is already available for free download on the Internet at <http://www.liquidaudio.com>. A premium version of the Liquid MusicPlayer, which enables Web users to sequence and burn their own CDs, will sell for \$20-\$30.

Liquid Audio is aiming to distribute its player software on enhanced CDs from several labels, including 911 Entertainment.

a sense of perspective for the follow-up. People can't say it's just a turntable record."

He adds that Hot 100 success also scores points in the overall marketing of the artist as a hit-driven performer. "There's nothing like being able to say there's a history of chart success. It becomes part of the story. We publicize it, promote it, and make a point of reminding people that it was not only a huge airplay single, but a top 10 single as well."

The positioning, he says, also assists in selling Colvin to the global marketplace, where she has yet to develop a significant presence. "The Billboard chart is a huge bellwether as a precursor to international success," Corson says. "They look to the charts to verify that it is indeed a hit; it provides leverage. And the singles market is very important overseas."

Colvin admits there is a comfort factor in achieving such success after eight years of effort. "It is very rewarding, don't get me wrong. At best, I think it reinforces the idea that you have an appeal for a lot of people, that what you did is not so eclectic."

From an international perspective, Colvin says interest overseas has "skyrocketed. Now, they want us to come to Australia and Japan. This has not been the case before."

For the near future, Columbia intends to remain focused on its current plan to expose Colvin to the masses. "We're still in development with Shawn," Columbia's Corson says. "Overall, we'll continue to utilize her touring and promotional efforts to build on her success," including an appearance on "Late Show With David Letterman" later this month, Colvin's dates with the touring Lilith Fair, and

an upcoming video for the next single, "Mona Lisa."

"We also hope to have a nice Christmas with Shawn and a nice awards season. She's worked her ass off and so have we, so this is a real labor of love for everybody."

For Randy James, operations manager/PD of adult top 40 WRQX (Mix 107.3) Washington, D.C., where "Sunny Came Home" is the No. 1 testing record, the future also looks bright for the budding star. "It's not that she finally found her stride; we found her. We just finally figured out that this works," he says. "If she plays the cards right and the label pushes her singles correctly, she could be a major player in this format."

### SHE KNOWS WHAT IT TAKES

In the case of RCA's Robyn, the story could not be more distinct. As a breaking top 40 youth artist in the U.S., her hit single has been foremost in establishing a story on which to build upon.

In 1993, she was signed by executive producer Peter Swartling as a 14-year-old to Swedish indie label Ricochet, which was then acquired in 1994 by BMG. Her first single there, "You've Got That Something," and the accompanying album, "Robyn Is Here," quickly catapulted the young artist to cult status there, with thousands of teenage girls emulating her style. She also warmed up for Tina Turner in the territory. As a result, the album was certified platinum (100,000 sales).

Retail outlets there also had an inkling about the young singer. According to Nusse Antoni, music buyer for Mega Skivakademien in Stockholm, "We saw impressive sales pretty quickly, and then they just took off. She came at a time when there were many

other Swedish female artists making their debut, and I think the overwhelming curiosity at the time really helped her."

Echoes Tobias Heldt, a DJ at Stockholm's top 40 Radio City, "It was a combination of her sound and her charisma that sold us."

The success soon translated from Sweden into neighboring Denmark, where Robyn quickly achieved gold status (25,000 units sold).

Still, plans to bring Robyn to Europe during 1996 were put on hold when the first single failed to make its intended mark. She was then introduced to the U.S. market in hopes of establishing credits to sell back overseas.

With "Do You Know" at No. 13 on Hot 100 Airplay and No. 14 on Hot 100 Singles Sales (as well as a No. 40 rank on this issue's Hot R&B Singles chart), BMG now intends to introduce the album to Europe, Asia, and Australia by the fall. "Do You Know," the chosen single, goes to European radio this month, with commercial single release scheduled for the last week of July.

For that international tie-in, RCA U.S. senior director of marketing Julie Bruzzon says that Robyn's hit status here "offers very powerful pull. It's easier to go to other countries when something happens in the U.S."

"It sets incredible momentum to roll out and unveil an artist," she adds. "What brought us to this point is radio embracing the track so quickly, along with MTV and the fact that she's an artist that appeals to youth, who buy singles."

"Overall, the dots are just starting to connect on Robyn," adds RCA executive VP (U.S.) Jack Rovner. "With the album closing in on about 300,000 units,

and her visibility on MTV, VH1, the morning shows, and with press, the reaction from consumers is really just starting to be felt."

Rovner adds that the single is close to being certified gold, while radio is already beginning to claw for the second single, "Show Me Love." "I think they're just beginning to realize the depth of the record," he says.

HMV U.S.A.'s Douglas supports the label's decision to release the single here promptly. "Here's a song that's really good that people want—let's make it available as a single," he says.

In the end, he adds, "people want songs. That's a truism that'll always be around. Let's sell them the songs while there's a demand for them. The singles business is important to us for developing young customers and making them album buyers."

For the keenly grounded artist, the best part of U.S. chart presence comes through its translation into credibility in the recording industry. Says Robyn, "As a debut artist, it allows you to get a lot of attention, to be seen."

Robyn also points to the awareness that a Hot 100 hit affords overseas. "I've always known about Billboard. It has credibility. I have people calling me from home saying, 'I heard you're No. 9 on Billboard'—they know," she says.

The artist is beginning promotional duties in Europe while fielding U.S. TV appearances and high-profile press interviews. Following that, she will begin recording her next album in Sweden and the U.S., for which she has already written six songs.

*Assistance in preparing this story was provided by Chris Morris in Los Angeles, Dominic Pride in London, and Ken Neptune in Stockholm.*

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## BACKSTREET BOYS MOVE ONTO MAIN

(Continued from page 16)

was predictable.

"It was very strange to see this phenomena, this group that the whole city was talking about in Montreal," says Shebel. "After that, it wasn't a surprise by any means that they've done so well here."

Meanwhile, a clip for the song debuted as the most-requested video on the Box U.S.A. It also made an impact at MTV out of the box on the channel's "Popular Videos People Prefer" program.

According to McPherson, the group's management company, the Orlando-based Wright Stuff Management, deserves a great deal of credit for the act's current standing. Booking the Boys at theme parks, junior high schools, and high schools before they signed to Jive allowed them to perfect their live show and raise their visibility. These tours also helped Wright Stuff create an invaluable database of teenage fans.

"Those were the hardest crowds to perform to," says group member Kevin

Richardson. "You could tell they were thinking, 'What is this, the second coming of the New Kids On The Block?' But once we started singing a cappella and showing them we could really sing, we won them over every time."

Donna Wright, who co-manages the act with husband and former New Kids On The Block tour manager Johnny Wright, says she was also wary of the Boys when she met them.

"Before I saw them perform, I wasn't sure if we wanted to get involved," says Wright. "The New Kids had just finished up two years prior. But hearing them sing just gave me chills running from the back of my heels to the top of my head. I really felt like we had something there."

Wright Stuff was also able to secure the act opening spots for veteran bands that often draw family audiences, such as REO Speedwagon, Richard Marx, Kenny G, and the Village People.

Hoping to build on Wright Stuff's database, Jive VP of artist marketing (U.S.) Janet Kleinbaum says the label

was in the midst of a massive awareness campaign while the Backstreet Boys were busy storming European markets.

"We've been actively seeding the marketplace and super-serving their core audience for more than a year," says Kleinbaum. "They have a very active audience, and we've been keeping them visible, particularly through advertising, contests, and publicity in the teen magazines. It's very rare that a marketing person gets enough time to properly set up a record."

Among the many programs instituted by Jive was a promotion with publisher Bantam Doubleday Dell. The label attached 65,000 sampler cassettes to the back of Bantam's teen romance book series, "Love Stories," as well as directly mailed samplers to subscribers of Bantam's "Sweet Valley High" series.

Jive will continue to mine teen magazines with which the label already has a rich relationship, such as 16, Tiger Beat, and Teen Machine.

It's not the first time that Jive has attempted to market the Backstreet Boys to teens in the U.S. The label distributed several thousand samplers and merchandise giveaways through roller-skating rinks simultaneously with the 1995 release of "We've Got It Goin' On."

As part of the new attack, in August, the label will place cassette samplers in J.C. Penney's Kaboodles line of plastic makeup cases. The pro-

motion will be bolstered with in-store play of the group's videos in the stores' junior departments.

Yet another plan to prime the market with sampler cassettes includes distributing the tapes at summer cheerleader camps. Jive also hopes to encourage singles sales by including bonus items in CD and cassette singles.

A limited-edition CD single will include postcard pin-ups, while the cassette configuration will include Backstreet Boys temporary tattoos.

While the label is clearly concentrating on the teen market, Kleinbaum is careful to qualify that Jive's efforts are a jumping-off point to a wider audience.

"The band's audience is not limited to the teen market, but you have to build from a base, and we know that these young fans are particularly active," she says. "They are the ones that are going to rush out to make the scene."

"Besides," adds Kleinbaum, "I don't think adults are going to know that there is a teen market for this band because they're not reading Teen magazine. They are seeing the band's videos and hearing them on [New York top 40 station WHTZ] Z100."

Nick Carter, who, at 17, is the youngest member of the group, says he and his bandmates realize the dangers of being pigeonholed.

"When you think of a teen sensation, you think of the past and how this is just another one to come along,"

Carter says. "We realize that people are talking about that, but we take everything with a grain of salt. We know it's going to take a lot of proving."

Still, some industry observers say that this summer may be the most opportune time to capitalize on younger audiences, as the past years' drought of teen-oriented music has created a void now being filled by artists such as Hanson and Jonny Lang (Billboard, March 22).

"It's time," says McPherson. "The market is opening itself up to this pop mixture that includes everything from hip-hop and R&B to alternative. There is room for these different types of music, as evidenced by acts like Hanson and the Spice Girls."

More traditionally, Jive will work with mass merchandisers in positioning programs and in-store campaigns.

Jive also hopes to take advantage of the act's visual appeal by shooting three more clips for the album. The Backstreet Boys will also make an appearance this summer on Nickelodeon's "Nick In The Afternoon" program.

The act, which is booked by New York-based Renaissance Entertainment, will also perform at a series of Wal-Mart in-stores this summer in conjunction with each market's top 40 outlet.

However, most of its appearances will begin with a fall tour, freeing the group to dedicate its efforts this summer to European territories.

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 FUN LOVIN' CRIMINALS	Soldier Field Chicago	June 27-29	\$4,866,907 Gross Record \$52.50/\$37.50	118,072 127,500 1000 shows	TNA International Ltd Jam Prods.
U2 FUN LOVIN' CRIMINALS	Foxboro Stadium Foxboro, Mass.	July 1-2	\$4,388,134 \$52.50/\$37.50	88,846 100 seefoots	TNA International Ltd Don Law Co.
U2 FUN LOVIN' CRIMINALS	Camp Randall Stadium, Univ. of Wisconsin Madison, Wis.	June 25	\$1,781,045 \$52.50/\$37.50	34,802 40,000	TNA International Ltd Cellar Door
OZZFEST '97: OZZY OSBOURNE, BLACK SABBATH, MARILYN MANSON, PANTERA, AND OTHERS	Glen Helen Blockbuster Pavilion Devore, Calif.	June 29	\$436,022 \$56/\$53/\$40.50	28,811 29,234	PACE Concerts Avalon Attractions
ROCK CONCERT: ROCK CATS, THE PLATTERS, FLASH CADILLAC, JOHNNY RIVERS, THE MAMAS & THE PAPAS, MARY WILSON, CHUCK BERRY, THE TEMPTATIONS, TOMMY LAMBL, TUBEE BOG NIGHT	Mile High Stadium Denver	June 14	\$817,384 \$11	38,124 50,000	Fey Concert Co
OZZFEST '97: OZZY OSBOURNE, BLACK SABBATH, MARILYN MANSON, PANTERA, TYPE O NEGATIVE, MACHINE HEAD, AND OTHERS	Blockbuster Desert Sky Pavilion Phoenix	June 26	\$538,875 \$52/\$38/\$28	16,140 seefoot	PACE Concerts Evening Star Prods.
THE ALLMAN BROTHERS BAND RONNIE EARL & THE BROWNSTEERS	Great Woods Center Mansfield, Mass.	June 20	\$519,213 \$38.50/\$23.50	19,256 seefoot	in-house
TINA TURNER CYNDI LAUPER	Molson Centre Montreal	July 5	\$485,482 (\$859,547 Canadian) \$40.94/\$26.99	13,399 14,114	Universal Concerts Canada
JOHN MELLENCAMP	Pine Knob Music Theatre Clarkston, Mich.	June 20	\$464,440 \$55/\$39.50/\$27.50	13,584 15,000	Belkin Prods Cellar Door
COUNTING CROWS/ THE WALLFLOWERS BETTIE SERVEERT	World Music Theatre Tinley Park, Ill.	July 5	\$461,770 \$32.50/\$25/\$17.50	21,181 25,000	Tinley Park Jam Corp Nederland Organization

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	3	2	<b>ROBYN</b> RCA 67477 (10.98/16.98)	<b>ROBYN IS HERE</b>
2	1	14	<b>K'S CHOICE</b> 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	<b>PARADISE IN ME</b>
3	2	6	<b>BONEY JAMES</b> WARNER BROS. 46548 (10.98/16.98)	<b>SWEET THING</b>
4	7	8	<b>LEE ANN WOMACK</b> DECCA 11585/MCA (10.98/15.98)	<b>LEE ANN WOMACK</b>
5	6	19	<b>SNEAKER PIMPS</b> CLEAN UP 42587/VIRGIN (10.98/15.98)	<b>BECOMING X</b>
6	16	3	<b>LILA MCCANN</b> ASYLUM 62042/EEG (10.98/16.98)	<b>LILA</b>
7	8	3	<b>LOS TIGRES DEL NORTE</b> FONOVISA 80711 (13.98/18.98)	<b>JEFE DE JEFES</b>
8	<b>NEW</b>		<b>CLAY CROSSE</b> REUNION 10005/JIVE (10.98/15.98)	<b>STAINED GLASS</b>
9	13	9	<b>ALLURE</b> TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	<b>ALLURE</b>
10	4	2	<b>THE BEATNUITS</b> RELATIVITY 1508* (10.98/15.98)	<b>STONE CRAZY</b>
11	25	2	<b>JAMES BONAMY</b> EPIC 67878 (10.98 EQ/16.98)	<b>ROOTS AND WINGS</b>
12	<b>NEW</b>		<b>MONACO</b> POLYDOR 537629/A&M (10.98/16.98)	<b>MUSIC FOR PLEASURE</b>
13	<b>NEW</b>		<b>GHETTO TWIINZ</b> RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98)	<b>IN THAT WATER</b>
14	11	21	<b>FREAK NASTY</b> HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	<b>CONTROVERSE... THAT'S LIFE...</b>
15	9	27	<b>BARENAKED LADIES</b> REPRISE 46393/WARNER BROS. (10.98/16.98)	<b>ROCK SPECTACLE</b>
16	12	48	<b>JACI VELASQUEZ</b> MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	<b>HEAVENLY PLACE</b>
17	<b>NEW</b>		<b>B.G.</b> CASH MONEY 9613 (10.98/15.98)	<b>IT'S ALL ON U</b>
18	20	13	<b>DAFT PUNK</b> SOMA 42609*/VIRGIN (10.98/16.98)	<b>HOMEWORK</b>
19	14	2	<b>SUGA FREE</b> SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98)	<b>STREET GOSPEL</b>
20	<b>NEW</b>		<b>LIL' KEKE</b> JAM DOWN 1005 (10.98/16.98)	<b>DON'T MESS WIT TEXAS</b>
21	26	3	<b>COLUMN MACOIREACHTAIGH &amp; THE IRISH CEILI BAND</b> RETRO 0090 (2.98/4.98)	<b>CELTIC PRIDE</b>
22	19	5	<b>THE SUPERTONES</b> BEC 17401 (10.98/15.98)	<b>SUPERTONES STRIKE BACK</b>
23	17	3	<b>RICOCHET</b> COLUMBIA 67773 (10.98 EQ/15.98)	<b>BLINK OF AN EYE</b>
24	18	10	<b>COWBOY MOUTH</b> MCA 11447 (9.98/12.98)	<b>ARE YOU WITH ME?</b>
25	10	3	<b>BLINK 182</b> CARGO 11624/MCA (8.98/12.98)	<b>DUDE RANCH</b>

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	<b>NEW</b>		<b>SPIRITUALIZED</b> DEDICATED 18974/ARISTA (10.98/15.98)	<b>LADIES AND GENTLEMEN WE ARE FLOATING IN SPACE</b>
27	<b>NEW</b>		<b>LIMP BIZKIT</b> INTERSCOPE 90124 (8.98/12.98)	<b>THREE DOLLAR BILL Y'ALL</b>
28	43	2	<b>JEFF CARSON</b> CURB 77859 (10.98/16.98)	<b>BUTTERFLY KISSES</b>
29	5	2	<b>WEEN</b> ELEKTRA 62013/EEG (10.98/16.98)	<b>THE MOLLUSK</b>
30	35	7	<b>MARK WILLS</b> MERCURY 532116 (10.98 EQ/16.98)	<b>MARK WILLS</b>
31	24	18	<b>RONAN HARDIMAN</b> PHILIPS 533757 (10.98/17.98)	<b>MICHAEL FLATLEY'S LORD OF THE DANCE</b>
32	21	5	<b>BUCK-O-NINE</b> TVT 5760* (6.98/9.98)	<b>TWENTY-EIGHT TEETH</b>
33	36	5	<b>SONS OF THE DESERT</b> EPIC 67619 (7.98 EQ/11.98)	<b>WHATEVER COMES FIRST</b>
34	27	28	<b>SOUL COUGHING</b> SLASH 46175*/WARNER BROS. (10.98/15.98)	<b>IRRESISTIBLE BLISS</b>
35	<b>RE-ENTRY</b>		<b>LINDA EDER</b> ATLANTIC 82977/AG (10.98/16.98)	<b>IT'S TIME</b>
36	31	7	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43023 (10.98/15.98)	<b>LIVE IN LONDON AT WEMBLEY</b>
37	22	26	<b>ERIC BENET</b> WARNER BROS. 46270 (10.98/15.98)	<b>TRUE TO MYSELF</b>
38	23	8	<b>JOCELYN ENRIQUEZ</b> CLASSIFIED/TIMBER! 3409/TOMMY BOY (10.98/15.98)	<b>JOCELYN</b>
39	32	34	<b>NO MERCY</b> ARISTA 18941 (10.98/15.98)	<b>NO MERCY</b>
40	<b>RE-ENTRY</b>		<b>GRUPO LIMITE</b> POLYGRAM LATINO 533302 (7.98/12.98)	<b>PARTIENDOME EL ALMA</b>
41	28	24	<b>REBECCA ST. JAMES</b> FOREFRONT 25141 (9.98/14.98)	<b>GOD</b>
42	29	9	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98)	<b>TIME FOR HEALING</b>
43	41	15	<b>CAEDMON'S CALL</b> WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	<b>CAEDMON'S CALL</b>
44	40	2	<b>ABRA MOORE</b> ARISTA AUSTIN 18839/ARISTA (10.98/16.98)	<b>STRANGEST PLACES</b>
45	39	6	<b>OUR LADY PEACE</b> COLUMBIA 67940 (10.98 EQ/16.98)	<b>CLUMSY</b>
46	34	3	<b>CHRIS RICE</b> ROCKETOWN 1528/WORD (10.98/15.98)	<b>DEEP ENOUGH TO DREAM</b>
47	<b>RE-ENTRY</b>		<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98)	<b>I STOLED THIS RECORD</b>
48	38	10	<b>JUAN GABRIEL/ROCIO DURCAL</b> ARIOLA 47805/BMG (15.98/23.98)	<b>JUNTOS OTRA VEZ</b>
49	37	21	<b>LESS THAN JAKE</b> CAPITOL 37235 (6.98/9.98)	<b>LOSING STREAK</b>
50	44	43	<b>LOCAL H</b> ISLAND 524202 (8.98/14.98)	<b>AS GOOD AS DEAD</b>

## POPULAR UPRISINGS

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

**EVERYTHING'S KLICK-ING:** Mercury has been working overtime to set up rap act **The Nastyo Klick**'s album "Tha 1st Chapter."

The set, which is the first release under the label's agreement with music indus-



**Choice Cuts.** Hurly-burly rock warrior act Tenderloin is taking its self-titled Time Bomb album, released July 1, to the street with a nationwide tour that kicked off in Southern California this month. The group, which is booked by International Creative Management, will wind its way through Southwestern territories in August and September. Front man Ernie Locke's antics alone are worth the price of admission.

try veteran **Daniel Glass**' new label, GlassNote Records (Billboard, June 21), will bow Aug. 5 on GlassNote/Mercury.

Though he says the project is still taking shape, Mercury senior director of marketing **Darryl Lindsay** admits that the label has been hustling to get the title out while it is still exploding in the act's home-

town of Phoenix and such surrounding Arizona cities as Tempe and Mesa.

"Most of my work is almost done, but we've been through hell the last few weeks getting this album ready for the market," says Lindsay. "Everything that we normally take two months to do, we had to do in 2½ weeks."

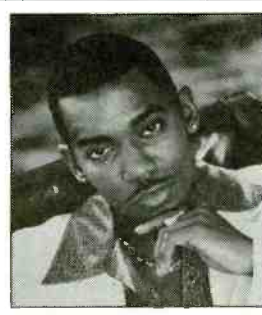
Clearing album samples, pressing CDs, creating cassette singles, developing point-of-purchase materials, buying appropriate advertising, and shooting a video are several components of the project that Mercury has tackled.

The reason for the scramble?

The album, which was released on band-run Nastyo Klick Records in May as "MC Magic Presents," has sold more than 500 units in the last two weeks, according to SoundScan.

Meanwhile, as a sign of the band's momentum, the title moves up five spaces to No. 2 on the Mountain Regional Roundup this week.

**Marcos Cardina** (aka **MC Magic**), the enterprising Nastyo Klick member who started the label with money raised from selling rap tapes at swap meets, also scored a coup by getting **Roger Troutman** of



**It's On.** LaFace/Arista R&B vocalist Sam Salter is wooing audiences with "After 12, Before 6," the first single from his debut album, "It's On Tonight," which will be released Aug. 26. Such R&B stations as KMJM St. Louis, WEJM Chicago, and KVSP Oklahoma City recently began playing the track, while BET is keeping the song in medium-rotation.

**Zapp & Roger** fame to guest on the act's first single, "Down For Yours," which has been blowing up on such Arizona R&B stations as KKFR Phoenix.

Mercury has already shipped the single to R&B stations and will release cassette and CD singles July 29.

**YOU AIN'T GOT A THING:** Though the '90s swing movement has been critically maligned as more kitsch than kick, a few acts are beginning to break down some of those walls with noteworthy sales and growing legions of fans.

Mojo swing outfit **the Cherry Poppin' Daddies**, which incorporates a surprisingly refreshing ska sound, are primed to explode onto the scene with their July 1 Mojo debut, "Zoot Suit Riot." According to Mojo, the band's three previous self-released albums have sold a total of 60,000 units.

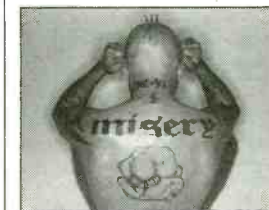
Sunday (13) through Saturday (19), the curious can check out what the fuss is about when the act plays dates in Colorado.

Meanwhile, Chicago-based swingers **the Mighty Blue Kings**, whose next album on R-Jay Records is tentatively set for a fall release, have attracted a flood of interest

from major labels and continue to draw consistent crowds.

Their current album, "Meet Me Uptown," has sold more than 30,000 units, according to band representatives.

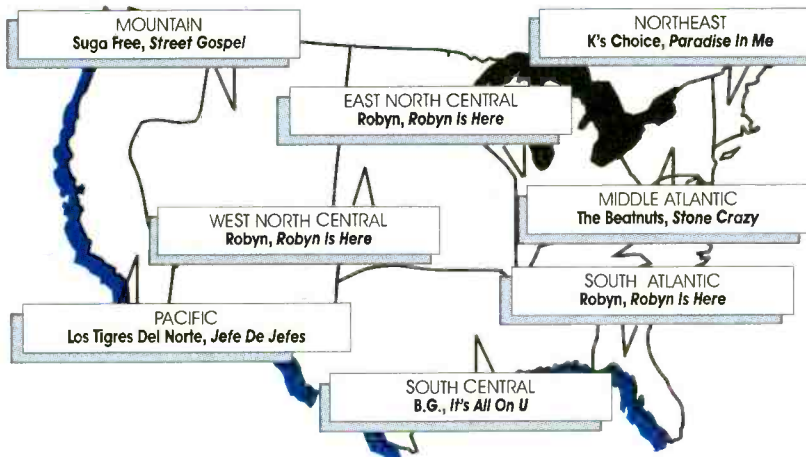
**ROADWORK:** Restless act **Chopper One**, whose album "Now Playing" was released June 17, will play an in-store



**Ego Maniac.** Moonshine Music DJ and club scene veteran Keoki, whose 1996 single "Caterpillar" peaked at No. 7 on the Hot Dance Music/Club Play chart, is back with his first original full-length album, "Ego-Trip." To promote the new set, Keoki will perform in New York and Los Angeles near the album's July 29 release date. The shows, which will be themed to correspond with the album's title, will feature the artist performing in the center of each venue.

July 27 at Aron's Records in Hollywood, Calif. The band will also play at multiple wakeboarding festivals in July and August.

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

PACIFIC	SOUTH CENTRAL
1. Los Tigres Del Norte Jefe De Jefes	1. B.G. It's All On U
2. Suga Free Street Gospel	2. Lil' Keke Don't Mess Wit Texas
3. Blink 182 Dude Ranch	3. Ghetto Twiinz In That Water
4. Monaco Music For Pleasure	4. Lee Ann Womack Lee Ann Womack
5. Robyn Robyn Is Here	5. Intocable IV
6. In The Name Of Love Hapa	6. Los Tigres Del Norte Jefe De Jefes
7. Buck-O-Nine Twenty-Eight Teeth	7. Roy D. Mercer How Big'a Boy Are Ya? Vol.1
8. Sneaker Pimps Becoming X	8. Lila McCann Lila
9. Boney James Sweet Thing	9. K's Choice Paradise In Me
10. 3X Crazy Stackin Chips	10. Grupo Limite Partindome El Alma

## Virgin Skips Single Approach On McWilliams' 2nd Set

BY J.R. REYNOLDS

LOS ANGELES—Passion, emotion, and forceful pipes are what drive "Too Much Woman," the sophomore album by Virgin artist Brigette McWilliams. But despite the urgency found in many of the artist's songs, the label is taking a patient approach to marketing the set.

Slated for release Sept. 16, "Too Much Woman" serves a full-bodied plate of rib-sticking R&B fixings garnished with generous helpings of down-home blues and folk influences.

"I love all types of music but think that people who are looking for some-

thing really soulful will really enjoy this album," says the Chicago-born artist, who currently resides in Los Angeles.



MCWILLIAMS

It was recorded in the studio mostly live with such accomplished old school

"Too Much Woman" was produced by Steve Harvey. Thematically, it explores the experiences a woman has in matters of the heart—from falling in love to ending a relationship.

R&B veterans as bassist Bobby Watson (Rufus), guitarist Jimmy Macon (Gap Band), guitarist Al McKay and keyboardist Larry Dunn (Earth, Wind & Fire), and organist Billy Preston.

"This was a group effort in that we got together in a room and jammed until we came up with a record," says McWilliams, who is managed by Los Angeles-based Kent Blackwelder. "I wanted ['Too Much Woman'] to be a piece of solid music—something you could put on now and in five years—and be something that would hold up throughout time."

McWilliams is gratified that she

was able to record a project that was so deeply rooted in her own vision, unlike "Take Advantage Of Me," the artist's 1994 Virgin debut, on which she reports having "zero" creative input.

"This new album is a 180-degree turn from that other album," says McWilliams, who wrote three songs on her current set. "It's very expressive, and vocally the songs are from my heart."

Virgin is marketing "Too Much Woman" more as an album project than as a singles-driven package. According to the label, its target demographic is primarily females ages 25-45, with emphasis also on college and mainstream consumers and upscale African-American households.

"Our challenge is marketing to that older audience, because they tend not to be as active a consumer as the younger teen demos," says Virgin marketing and artist development senior director Bruce Henderson.

"We've been conducting a teaser campaign around the industry and in the marketplace since March by issuing album advances," says the executive. "We supplemented that with a postcard campaign to retail, radio,

press, and competing labels that began in February and featured the name of the album and an 800 number but no photo."

The postcards also were serviced to such consumer lifestyle outlets as barber shops, beauty shops, fashion outlets, and restaurants. Executives hope to exploit cross-promotional opportunities for McWilliams as they arise during the lifetime of the project.

The video from "Fire," the first single, was serviced in late April to national and regional video outlets. The single itself arrived May 6 on R&B adult and mainstream R&B programmers' desks and was shipped May 27 to retail.

McWilliams has been doing spot promotional dates but is scheduled to perform at several upcoming conventions. "Then she'll be doing some select cities around the country in support of the still-to-be-selected second radio track," says Henderson, who adds that the follow-up track will not be released as a single.

"This is an album project, but we put 'Fire' so far out in front of the album that we wanted to have something at retail that consumers could get their hands on until the album

(Continued on page 28)

## Grand Jury Entertainment Acquits Itself Admirably; Blakmale Wows 'Em At IAAAM

THE VERDICT IS IN: Since its 1989 inception, Los Angeles-based Grand Jury Entertainment has grown steadily in its influence within the R&B music industry, especially on the West Coast. From the inspiring Warner Bros. rap project "We're All In The Same Gang" by the West Coast Rap All-Stars—which peaked at No. 10 on the Hot Black Singles chart in 1990—to its current string of successes, company founder/CEO Michael Concepcion has been forthright in his efforts to maintain harmony within the ranks of black music.

"I've always approached this business from a positive point of view and tried to use the entertainment business as a vehicle to promote unity among people from all walks of life," says Concepcion.

Los Angeles-based Grand Jury is a music production company that maintains a recording studio in Carson, Calif., and has a stable of producers that include Demetrius Shipp, Brandon Hill, Gerald Baillergeau, and Victor Merritt.

Currently charting projects that Grand Jury producers are involved in include

God's Property's "Stomp," which peaked at No. 3 on the Hot R&B Airplay chart, as well as Rome's "I Belong To You (Every Time I See Your Face)," Brownstone's "Five Miles To Empty," and K-Ci & JoJo's "You Bring Me Up," which peaked at No. 2, No. 6, and No. 7, respectively, on the Hot R&B Singles chart.

Rome's self-titled Grand Jury/RCA debut peaked at No. 7 on the Top R&B Albums chart and has sold 288,000 copies, according to SoundScan.

Grand Jury also has assembled a national street-team organization that maintains a permanent staff of five and boasts 112 employees across 26 markets.

"The secret to our success is Mike's relationships with key people on the streets, who help keep us abreast of what's going on out there," says Grand Jury VP Craig Nobles.

Concepcion, who was shot and paralyzed in 1977, was involved in gang activity before his injury helped give him a broader outlook on life. "I also credit [producer/artist] Teddy Riley and [New Edition's] Bobby Brown for being a big help in developing my career in this business," Concepcion says.

Although Grand Jury's producers work on a variety of R&B music forms, Concepcion makes sure that the music is lyrically positive and avoids gangsta rap. "I want kids who [gangbang] to know that there's a better life out there," he says. "One that can be legitimate and profitable, if you work hard and don't give up."

The CEO hopes to broaden Grand Jury's scope to

include other sectors of the entertainment industry. Concepcion recently signed a development deal with Columbia TriStar for "Limo," a film project that Concepcion describes as soundtrack-driven.

Upcoming musical ventures include the July single "Romeo And Juliet" by RCA female rapper Sylk-E Fine and the late-summer single "Rap Is Too Strong" by MCA male rap act Chill. In addition, the company is planning to produce "We're All In The Same Gang II," a unity-inspiring set that will tap rappers from the East and West coasts. It is scheduled for release sometime in 1998.

**S**PEAKING OF UPCOMING: Blakmale, a promising Philadelphia R&B act, wowed attendees at the emerging-artist showcase during the International Assn. of African-American Music's Washington, D.C., conference last month.



by J.R. Reynolds

The freshman act showed remarkable poise, with its well-practiced stage performance demonstrating thoughtful planning and energetic choreography. The male group's singing was right on point and made an even greater impression on the approving crowd, given the fact that the act performed all-original songs that were solid in construction and well produced. The act currently has a regional following in the Greater Philly area but is looking to break even bigger.

Another promising vocalist, First Avenue's Dark Gable, was present during the conference, trumpeting the release of his latest record. His maxi-single, titled "Fantasy Man," has received steady airplay in his hometown of Cleveland. The artist writes and produces his own work, and his indie label has been beating the bushes for a distribution deal.

MEANWHILE, DOWN BAYOU WAY: Leon Sam & the Sam Brothers serve up zydeco music with a passion on their debut CD, "Leon's Boogie Is Back!" The set is released independently through Crowley, La.-based MTE Records.

Sam's deft accordion playing leads the creative charge on this album, and he is accompanied by brothers Calvin (drums and rubboard), Ronnie (rubboard), Carl (guitar), Glen (bass), and Rodney (rubboard and percussion), all of whom also contribute vocals.

Joining the Sam brothers are tenor and alto sax man Curnis Andrus and tenor saxophonist André Deshotel. This album provides listeners with all the best that

(Continued on page 28)

## MCA Act Immature's 'Journey' Leads To The Grown-Up Crowd

BY SHAWNEE SMITH

NEW YORK—Immature was one of the few "kiddie" R&B acts to survive the late '80s. Its staying power can be attributed, in part, to the continuing artist-development efforts of its label, MCA.

On "The Journey," scheduled for release Sept. 16, the teen trio has tapped an array of young adult writers and producers to aid in its continuing career evolution.

"As a group, we've matured a lot over the years," says 15-year-old Marques "Batman" Houston, lead singer for the act. "When we decided the direction of the



IMMATURE

album, we felt we didn't want to go for the kiddie stuff, we wanted to make music for everybody."

In a seemingly effortless transition, "The Journey" pairs Houston, Jerome "Romeo" Jones (15), and Kelton "LDB" Kessee (16) with R&B songwriting and producing veterans Keith Sweat, Rodney Jerkins, Levert's Marc Gordon, and rappers Daz (Tha Dogg Pound) and Bizzy Bones (Bone Thugs-N-Harmony). The result is a diverse mix of thoughtful ballads and funky, party-oriented midtempo tracks that cut across several radio formats, with appeal to all generations.

"They're 15 and 16 now, so they're not a cutesy act anymore," says MCA

R&B music marketing national director Marilyn Batchelor. "The concept of 'The Journey' is the growth process of the guys. We will still continue to nurture our Nickelodeon audience, but their image is a lot funkier now, and it bridges the gap between the older audience because the people [who worked]

on the record are maybe two times their age."

Over its career, Immature has yielded five top 20 R&B singles, including "Never Lie," which peaked at No. 5 on the Hot R&B Singles chart in 1994. "We Got It," the act's last set, peaked at No. 14 on the Top R&B Albums chart in 1995 and sold 465,000 units, according to SoundScan.

Houston feels the change in subject matter and approach on "The Journey" won't affect the act's core audience because "all our fans are growing up with us, so our base can only get wider."

"The key to breaking a teen group is to let them grow and develop their talents in front of their fans so they don't feel abandoned when they mature," says Batchelor. "The same girls who thought they were cute when they were younger will now want to take them home."

For that reason, MCA will continue to pursue editorial opportunities in

(Continued on page 28)

# Billboard TOP R&B ALBUMS

JULY 19, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	7	<b>★ ★ ★ No. 1 ★ ★ ★</b> GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98) 4 weeks at No. 1	GOD'S PROPERTY	1
2	<b>NEW</b>	1	1	<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b> SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
3	3	5	12	<b>★ ★ ★ Greatest Gainer ★ ★ ★</b> MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
4	2	72	3	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
5	<b>NEW</b>	1	1	SOUNDTRACK TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	5
6	4	—	2	WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
7	8	6	7	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
8	9	7	16	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
9	5	3	5	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
10	6	2	3	LOST BOYZ UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	2
11	14	10	21	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUJIZM	1
12	13	11	4	CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	6
13	12	9	3	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
14	18	14	12	ROME ● GRAND JURY 67441*/RCA (10.98/15.98)	ROME	7
15	11	4	4	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
16	19	12	11	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
17	10	—	2	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
18	7	—	2	THE LADY OF RAGE DEATH ROW 90109*/INTERSCOPE (10.98/16.98)	NECESSARY ROUGHNESS	7
19	15	8	3	EN VOGUE EASTWEST 62057/EEG (10.98/16.98)	EV3	8
20	21	13	17	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
21	20	—	2	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	20
22	16	—	2	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	16
23	22	15	18	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
24	23	16	20	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
25	17	—	2	CRAIG MACK STREET LIFE 75521*/ALL AMERICAN (10.98/16.98)	OPERATION: GET DOWN	17
26	30	24	39	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
27	26	—	2	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
28	31	28	66	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
29	29	20	35	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
30	27	19	19	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	4
31	33	30	33	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
32	36	21	36	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
33	24	18	10	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	9
34	28	25	39	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24
35	25	17	7	KRS-ONE JIVE 41601* (10.98/16.98)	I GOT NEXT	2
36	<b>NEW</b>	1	1	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438*/VIRGIN (10.98/15.98) HS	IN THAT WATER	36
37	37	26	44	BLACKSTREET ▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
38	32	23	45	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
39	35	29	56	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
40	<b>NEW</b>	1	1	B.G. CASH MONEY 9613 (10.98/15.98) HS	IT'S ALL ON U	40
41	34	22	34	SOUNDTRACK ▲ <sup>4</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
42	40	—	2	SUGA FREE SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98) HS	STREET GOSPEL	40
43	<b>NEW</b>	1	1	LIL' KEKE JAM DOWN 1005 (10.98/16.98) HS	DON'T MESS WIT TEXAS	43
44	41	31	55	TONI BRAXTON ▲ <sup>5</sup> LAFACE 2602/ARISTA (10.98/16.98)	SECRETS	1
45	39	27	8	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	4
46	38	—	2	THE BEATNUTS RELATIVITY 1508* (10.98/15.98) HS	STONE CRAZY	38
47	48	36	58	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3

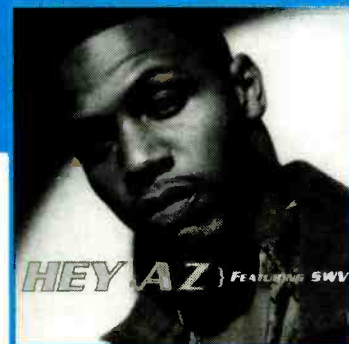
48	44	35	45	AALIYAH ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
49	47	40	74	2PAC ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
50	42	—	2	VARIOUS ARTISTS DEF JAM 534746*/MERCURY (10.98 EQ/16.98)	YO! MTV RAPS	42
51	43	32	10	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	6
52	49	38	33	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
53	46	34	13	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	STILL SERIOUS	3
54	53	48	26	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
55	52	49	9	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
56	50	45	36	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
57	51	39	35	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
58	45	33	11	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	8
59	54	43	33	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
60	56	44	17	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	30
61	55	41	34	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	38
62	65	52	8	THE BRAND NEW HEAVIES DELICIOUS VINYL 5019*/RED ANT (10.98/16.98)	SHELTER	29
63	66	51	54	KEITH SWEAT ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
64	58	42	32	SOUNDTRACK ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
65	59	55	22	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
66	62	57	63	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
67	<b>NEW</b>	1	1	FROST RUTHLESS 1578/RELATIVITY (10.98/16.98)	WHEN HELL.A. FREEZES OVER	67
68	67	59	10	VARIOUS ARTISTS TONY MERCEDES/LAFACE 26037/ARISTA (10.98/15.98)	...AND THEN THERE WAS BASS	53
69	70	58	37	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
70	68	62	40	KENNY G ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	9
71	85	60	60	THE ISLEY BROTHERS ▲ T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
72	63	46	7	MICHAEL JACKSON MJJ 68000*/EPIC (10.98 EQ/17.98)	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	12
73	61	53	12	TEDDY PENDERGRASS WIND UP 13045/SUREFIRE (10.98/16.98)	YOU AND I	24
74	64	78	7	VARIOUS ARTISTS THUMP 4740 (10.98/16.98)	OLD SCHOOL LOVE SONGS VOLUME 4	59
75	77	70	23	VARIOUS ARTISTS ● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
76	97	84	12	<b>★ ★ ★ Pacesetter ★ ★ ★</b> GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC	62
77	78	54	5	SOUTH CENTRAL CARTEL DEF JAM 531159*/MERCURY (9.98 EQ/16.98)	ALL DAY EVERYDAY	35
78	84	64	58	ANN NESBY PERSPECTIVE 549022/A&M (10.98/16.98) HS	I'M HERE FOR YOU	27
79	94	—	2	ROBYN RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	79
80	87	63	40	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
81	82	77	13	3X KRAZY NOO TRYBE 42961*/VIRGIN (10.98/16.98) HS	STACKIN CHIPS	28
82	83	74	14	VARIOUS ARTISTS INTERSCOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	49
83	75	87	23	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
84	74	69	36	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
85	69	37	5	VARIOUS ARTISTS POLYGRAM TV 553641 (10.98/17.98)	PURE SOUL 1997	35
86	80	67	17	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	10
87	60	50	9	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
88	81	86	35	SNOOP DOGGY DOGG ▲ <sup>2</sup> DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
89	91	85	103	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
90	93	82	26	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
91	<b>RE-ENTRY</b>	3	3	SHAMUS RAW TRACK 1298* (7.98/11.98)	SERVING LIFE EP	65
92	76	76	52	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
93	99	71	15	WARREN G ● G-FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4
94	89	61	44	MONTELL JORDAN ● DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	14
95	<b>RE-ENTRY</b>	55	55	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
96	90	75	40	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
97	98	80	30	REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
98	95	88	41	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
99	86	47	3	BOOGIEMONSTERS PENDULUM 56045*/EMI (10.98/15.98) HS	GOD SOUND	47
100	73	90	33	SHAQUILLE O'NEAL T.W.I.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21

○ 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 battle is over. Two of Oakland's finest are finally recording together on "FUNKIN' OVER NUTHIN," the new Lunitik single, featuring TOO \$HORT. Look for the Lunitik album

LUNITIK MUZIK.  
Coming soon.  
**LUNITIK**



"HEY AZ" featuring SWV The new single from PIECES OF A MAN. Commercial 12" in stores July 15.

PIECES OF A MAN  
in stores September 9.  
**AZ**

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# Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	40	6	AS WE LAY	DANA HARRIS (TONY MERCEDES/LAFACE/ARISTA)
1	3	12	STOMP	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	39	31	21	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
2	4	16	THE SWEETEST THING	REFUGEE CAMP ALL STARS FEAT. LAURYN HILL (COLUMBIA)	40	42	13	WHO YOU WIT	JAY-Z (QWEST/WARNER BROS.)
3	5	8	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY)	41	35	24	WHAT'S ON TONIGHT	MONTELL JORDAN (DEF JAM/MERCURY)
4	1	15	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)	42	41	11	CRUSH	ZHANE (ILLTOWN/MOTOWN)
5	2	17	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)	43	47	26	CRUSH ON YOU	LIL' KIM FEAT. LIL' CEASE (UNDEAS/BIG BEAT)
6	6	14	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. MASE & PUFF DADDY) (BAD BOY)	44	60	5	LOVIN' YOU TONIGHT	THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY)
7	8	31	IN MY BED	DRU HILL (ISLAND)	45	36	19	4 PAGE LETTER	AALIYAH (BLACKGROUND/ATLANTIC)
8	7	19	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (GRAND JUR/RCA)	46	53	4	WHAT'S STOPPING YOU	THE O'JAYS (GLOBAL SOUL/VOLCANO)
9	9	6	THE RAIN (SUPA DUBA FLY)	MISSY "MISDEMEANOR" ELLIOTT (EASTWEST/EEG)	47	52	30	ON & ON	ERYKAH BADU (KEDAR/UNIVERSAL)
10	13	9	I CAN LOVE YOU	MARY J. BLIGE (MCA)	48	44	18	LOVE IS ALL WE NEED	MARY J. BLIGE (MCA)
11	10	8	WHATEVER	EN VOUE (EASTWEST/EEG)	49	45	6	HOW COME, HOW LONG	BABYFACE (EPIC)
12	15	7	NEVER MAKE A PROMISE	DRU HILL (ISLAND)	50	43	12	ONE MORE DAY	NEW EDITION (MCA)
13	11	20	FOR YOU	KENNY LATTIMORE (COLUMBIA)	51	38	25	GET IT TOGETHER	702 (BIV LO/MOTOWN)
14	25	5	MEN IN BLACK	WILL SMITH (COLUMBIA)	52	50	11	SOMETIMES	THE BRAND NEW HEAVIES (DELICIOUS VINYL)
15	21	4	SOMEONE	SWV (FEATURING PUFF DADDY) (RCA)	53	46	7	KEEP IT COMIN	HEAVY D (UPTOWN/UNIVERSAL)
16	20	6	NOT TONIGHT	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)	54	55	10	FULL OF SMOKE	CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)
17	12	32	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)	55	—	1	BIG BAD MAMMA	FOXY BROWN FEAT. DRU HILL (VIOLATOR/DEF JAM)
18	17	8	WHEN YOU TALK ABOUT LOVE	PATTI LABELLE (MCA)	56	69	2	DO YOU LIKE THIS	ROME (GRAND JUR/RCA)
19	14	22	CUPID	112 (BAD BOY/ARISTA)	57	62	3	THINGS JUST AIN'T THE SAME	DEBORAH COX (ARISTA)
20	19	12	SMILE	SCARFACE FEAT. 2PAC & JOHNNY P (RAP-A-LOT)	58	51	5	TAKE IT TO THE STREETS	RAMPAGE FEAT. BILLY LAWRENCE (VIOLATOR/ELEKTRA)
21	16	14	5 MILES TO EMPTY	BROWNSTONE (MJJ/WORK/EPIC)	59	—	1	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
22	22	10	YOU BRING ME UP	K-CI & JOJO (MCA)	60	—	1	THE LOVE SCENE	JOE (JIVE)
23	24	27	BIG DADDY	HEAVY D (UPTOWN/UNIVERSAL)	61	63	6	NO DOUBT	702 (BIV LO/MOTOWN)
24	18	21	CAN WE	SWV (JIVE)	62	64	14	CALL ME	TOO SHORT & LIL' KIM (JIVE)
25	30	11	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (FEAT. THE NOTORIOUS B.I.G.) (BAD BOY)	63	57	4	WE'LL ALWAYS LOVE BIG POPPA	THE LOX (BAD BOY/ARISTA)
26	26	23	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)	64	75	2	NEED YOUR LOVE	BIG BUB FEAT. QUEEN LATIFAH & HEAVY D (KEDAR)
27	32	9	WE TRYING TO STAY ALIVE	WOLFE JEAN FEAT. REFUGEE ALL STARS (RUFFHOUSE)	65	59	39	I BELIEVE I CAN FLY	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
28	28	8	LOOK INTO MY EYES	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	66	—	5	GOING BACK TO CALI	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
29	23	17	DON'T WANNA BE A PLAYER	JOE (JIVE)	67	58	9	JOCKIN' MY STYLE	CRAIG MACK (STREET LIFE/ALL AMERICAN)
30	29	18	THINKING OF YOU	TONY TONI TONE (MERCURY)	68	74	3	EVERYTHING YOU WANT	RAY J. (EASTWEST/EEG)
31	37	42	I LOVE ME SOME HIM	TONI BRAXTON (LAFACE/ARISTA)	69	—	2	(IFREAK) AND YOU KNOW IT	ADINA HOWARD (MECCA DON/EASTWEST/EEG)
32	27	16	HOPELESS	DIONNE FARRIS (COLUMBIA)	70	—	1	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
33	49	3	I'LL DO ANYTHING/I'M SORRY	GINUWINE (550 MUSIC/EPIC)	71	56	13	FEMININITY	ERIC BENET (WARNER BROS.)
34	33	5	GOTHAM CITY	R. KELLY (JIVE)	72	73	2	CAN'T LET GO	LAURNEA (YAB YUM/EPIC)
35	54	3	FIX	BLACKSTREET (INTERSCOPE)	73	70	31	CAN'T NOBODY HOLD ME DOWN	PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
36	39	10	EVERYTHING	MARY J. BLIGE (MCA)	74	—	1	AFTER 12, BEFORE 6	SAM SALTER (LAFACE/ARISTA)
37	34	31	FOR YOU I WILL	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)	75	71	3	MISSING YOU	MARY J. BLIGE (MCA)

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

## HOT R&B RECURRENT AIRPLAY

1	1	17	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	14	15	34	TOUCH ME TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)
2	2	5	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE/A&M)	15	25	14	GET ME HOME	FOXY BROWN FEAT. BLACKSTREET (VIOLATOR)
3	3	13	PONY	GINUWINE (550 MUSIC/EPIC)	16	12	3	I'LL BE	FOXY BROWN FEAT. JAY-Z (VIOLATOR/DEF JAM)
4	—	1	EVERY TIME I CLOSE MY EYES	BABYFACE (EPIC)	17	18	24	TWISTED	KEITH SWEAT (ELEKTRA/EEG)
5	5	7	ONE IN A MILLION	AALIYAH (BLACKGROUND/ATLANTIC)	18	20	11	NOBODY	KEITH SWEAT FEAT. ATHENA CAGE (ELEKTRA/EEG)
6	7	21	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)	19	11	2	TELL ME DO U WANNA	GINUWINE (550 MUSIC/EPIC)
7	4	20	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)	20	23	34	ALL THE THINGS (YOUR MAN WON'T DO)	JOE (ISLAND)
8	6	17	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)	21	22	29	MY BOO	GHOST TOWN DJ'S (SO SO DEF/COLUMBIA)
9	8	11	I CAN MAKE IT BETTER	LUTHER VANDROSS (LV/EPIC)	22	19	19	TELL ME	DRU HILL (ISLAND)
10	17	11	UN-BREAK MY HEART	TONI BRAXTON (LAFACE/ARISTA)	23	24	45	LADY	D'ANGELO (EMI)
11	14	3	SUMTHIN' SUMTHIN'	MAXWELL (COLUMBIA)	24	21	10	I BELIEVE IN YOU AND ME	WHITNEY HOUSTON (ARISTA)
12	9	6	DON'T LET GO (LOVE)	EN VOUE (EASTWEST/EEG)	25	—	18	LAST NIGHT	AZ YET (LAFACE/ARISTA)
13	10	9	TEARS	THE ISLEY BROTHERS (T-NECK/ISLAND)					

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

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

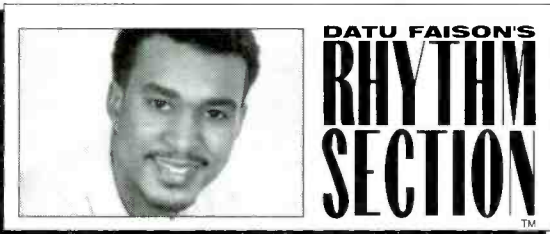
80	2	MUCH BOOTY (IN DA PANTS)	(Tango Rose, ASCAP)
6	5	MILES TO EMPTY	(The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI) HL
24	BIG DADDY	(Dofat, BMI/Warner-Tamerlane, BMJ/Soul On Soul, ASCAP/EMI April, ASCAP/Riemann, ASCAP) HL/WBM	
74	BLOOD ON THE DANCE FLOOR	(Warner-Tamerlane, BMJ/Zomba, ASCAP/Donril, ASCAP) WBM	
97	BRAIN	(Songs Of PolyGram Int'l, BMI/Careers-BMG, BMI/Grand Negaz, BMJ/Codfather, BMJ/Jimmy Grey)	
58	CALL ME (FROM BOOTY CALL)	(Zomba, BMJ/Grand, BMJ/Undeas, BMJ/Warner Chappell, BMJ/Zomba, ASCAP) WBM	
38	CAN'T LET GO	(Sony/ATV Songs, BMI/Yab Yum, BMJ/Brownstone Sound, BMJ/Mic L, ASCAP/Salandra, ASCAP/Almo, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM	
33	CAN'T NOBODY HOLD ME DOWN	(Justin Combs, ASCAP/Sugarhill, BMJ/EMI April, ASCAP/Amani, ASCAP/Ivy Six, ASCAP/NASHMACK, ASCAP/M. Betha, ASCAP/Streetwise, ASCAP) HL	
56	COME ON	(B.K. Lawrence, BMJ/Warner Chappell, BMJ/2000 Wats, ASCAP) WBM	
50	COME WITH ME	(Keith Sweat, ASCAP/WB, ASCAP/E.A. ASCAP/Scottsville, BMJ/EMI Blackwood, BMJ) HL/WBM	
31	CRUSH	(9th Town, ASCAP/Naughty, ASCAP/Ya Ya, ASCAP/DoWhatGottaDo, ASCAP)	
12	CUPID	(Ari, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C.Silis, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL	
44	C U WHEN U GET THERE (FROM NOTHING TO LOSE)	(Boo Daddy, ASCAP/Du It All, BMJ/Lek Ratt, ASCAP/Pookie Straughter, ASCAP)	
41	DA' DIP	(Eric Timmons/EMI Blackwood, BMI) HL	
86	DA' DIP	(Eric Timmons/EMI Blackwood, BMI) HL	
71	DANCEHALL QUEEN	(GunsMoke, ASCAP/Polygram Int'l, ASCAP/Steven Marsden, BMJ/Songs Of PolyGram Int'l, BMJ/Tony Kelly, BMJ/Muziklink, ASCAP)	
85	DON'T KEEP WASTING MY TIME	(Ted-On, BMJ/Mr. Jimmy, ASCAP/Arness, BMJ)	
54	DON'T KNOW	(All Silver, ASCAP/Beane Tribe, ASCAP/Rebillion Five-Fifty-Five, BMJ/Moonstone, ASCAP) WBM	
15	DON'T WANNA BE A PLAYER (FROM BOOTY CALL)	(Zomba, ASCAP/Kelly, ASCAP/Conversation Tee, ASCAP/EMI Blackwood, BMJ/Rodney Jerkins, BMJ/Foray, SESAC/1972, SESAC/Henrichsen, BMI) HL/WBM	
40	DO YOU KNOW (WHAT IT TAKES)	(Heavy Rotation, BMJ/BMG, ASCAP/Cheron, ASCAP/Mega, ASCAP) HL	
29	EVERYTHING YOU WANT	(Keith Crouch, ASCAP/Chrysalis, ASCAP/Young Legend, ASCAP) WBM	
83	FAR FROM YOURS	(Organizm, BMJ/BMG, ASCAP/Still Diggin', ASCAP/Relana, ASCAP/Warner-Tamerlane, BMJ/Kidada, BMJ/EMI Blackwood, BMJ/O/B/O Itself, BMJ)	
49	FEMININITY	(Indra B., BMJ/Putty Tat, BMJ/Kumi Na Tatu, BMI)	
75	FIRE	(Steve Harvey, BMJ/B. Girl, ASCAP/Watusushi, ASCAP/Minder, ASCAP)	
25	FOR YOU I WILL (FROM SPACE JAM)	(Realsongs, ASCAP/WB, ASCAP) WBM	
18	FOR YOU (Colour d. ASCAP/PSO, ASCAP) WBM		
21	FULL OF SMOKE	(Poetry In Motion, BMI)	
64	FULTON ST. (DAMASTIA, ASCAP/Polygram Int'l, ASCAP/Itself, ASCAP/ERMA, ASCAP/Donril, ASCAP/Zomba, ASCAP) HL/WBM		
47	GET IT TOGETHER	(Check Man, ASCAP/Ness, Nitty & Capone, ASCAP/WB, BMI) WBM	
66	GET YOUR GROOVE ON (FROM BAPS)	(Plaything, ASCAP/Smooth As Silk, ASCAP/Zomba, ASCAP/Funk Groove, ASCAP) WBM	
2	G.H.E.T.T.O.U.T.	(Zomba, BMJ/R. Kelly, BMI) WBM	
16	GOTHAM CITY (FROM BATMAN & ROBIN)	(Zomba, BMJ/R. Kelly, BMI)	
84	HEAD OVER HEELS	(Sony/ATV Songs, BMJ/Rye, BMJ/Will, ASCAP/Zomba, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/1/2 & Under, BMJ/Jumping Bean, BMI) HL/WBM	
84	HELP YOURSELF	(Tangerine, BMJ/Jalew, BMJ/855 Butch, BMJ/Warren Hildebrand, BMI)	
53	HIP HOP DRUNKIES (ESP, BMJ/Warner-Tamerlane, BMJ/Wu-Tang, BMJ/Careers-BMG, BMJ/Marley Marl, ASCAP/EMI, ASCAP) HL/WBM		
89	HOMEBOY	(No Way, ASCAP)	
26	HYPNOTIZE	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Mystary System, BMJ/Almo, ASCAP/Badazz, ASCAP/Danica, BMJ/Entertaining, BMI) HL/WBM	
48	I BELIEVE I CAN FLY (FROM SPACE JAM)	(Zomba, BMJ/R. Kelly, BMI) WBM	
3	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	(Mike's Rap, BMI)	
36	IF I COULD CHANGE (FROM I'M BOUT IT)	(Burnn Avenue, LLC, ASCAP/Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)	
45	IF U STAY READY	(Sheppard Lane, BMJ/Songs Of PolyGram Int'l, BMJ/Songs Of PolyGram, BMJ/O Baby, ASCAP/Reelyplay, ASCAP/Polygram Int'l, ASCAP/Mobstar, ASCAP) HL	
72	IF YOU WALK AWAY	(Arvernal, ASCAP/EMI April, Adina Howard, MECCA DON/EASTWEST/EEG)	
1	I'LL BE MISSING YOU	(Magnetic, BMJ/Blue Turtle, BMJ/Illegal, BMJ/September Six, ASCAP/Chyna Baby, BMJ/Jance Combs, BMJ/EMI Blackwood, BMI) HL	
19	I LOVE ME SOME HIM/I DON'T WANT TO (EMI, BMJ/Cesadida, BMJ/Salandra, ASCAP/Almo, ASCAP/Plaything, BMJ/Too True, ASCAP/R. Kelly, BMJ/Zomba, BMI) HL/WBM		
10	IN MY BED	(Hitco, BMJ/Brown Lace, BMJ/Longitude, BMJ/Zomba, BMJ/Staceo, BMJ/Warner-Tamerlane, BMJ/Boobie-Loo, BMI) WBM	
55	I STILL LOVE YOU (FROM SPRUNG)	(EZ Duz It, ASCAP/EMI, ASCAP/Dofat, BMJ/Warner-Tamerlane, BMJ/Tom Bomb, BMI) WBM	
57	IT MUST BE LOVE	(Spec-o-lite, ASCAP/Traco, BMI)	
94	IT'S OVER NOW (FROM GRIDLOCK'D)	(ECAF, BMJ/Sony/ATV LLC, BMI)	
51	I'VE BEEN HAVING AN AFFAIR	(Get-Rich, BMJ/Malaco, BMI)	
79	JAZZY BELLE	(Organized Noise, BMJ/Hitco, BMJ/Chrysalis, ASCAP/Gnat Body, ASCAP) WBM	
28	JUST ANOTHER CASE	(Dunbar, BMJ/Green Mountain, BMJ/Unchappell, BMJ/Ailey, BMJ/Trio, BMJ/Def Jam, ASCAP/Rhythm Bluntz, ASCAP/Aerosol, ASCAP) HL	
76	KEEP IT ON THE REAL	(Songs Of PolyGram Int'l, ASCAP)	
81	KEEP ON RISIN' (FROM THE 6 TH MAN)	(Gradington, ASCAP/MCA, ASCAP)	
87	LET IT GO (FROM SET IT OFF)	(Human Rhythm, BMJ/Daaa!!!, ASCAP/Fat Hat, ASCAP)	
8	LOOK INTO MY EYES (FROM BATMAN & ROBIN)	(Keenu, BMJ/Thug, ASCAP/Ruthless Attack, ASCAP/Dollar-N-Sense, BMI)	
67	LOVE II LOVE	(Rondor/MCA) HL/WBM	
73	MAKIN' MOVES	(337, ASCAP/T-Smoo, ASCAP/Mass Confusion, ASCAP/Illitic, ASCAP/Zomba, ASCAP) WBM	
52	MY BABY DADDY	(Pepper Drive, BMJ/Raw Cast, ASCAP/EMI April, ASCAP/Steel Chest, ASCAP/Heavy Harmony) HL	
43	MY HEART IS CALLING (FROM THE PREACHER'S WIFE)	(ECAF, BMJ/Sony/ATV Songs, BMI) HL	
92	MY LOVE WON'T FADE AWAY	(PolyGram, ASCAP/Uncle Buddies, ASCAP/Dream Image IDG, BMJ/Connotation, BMJ/Warner-Tamerlane, BMJ/Zam, ASCAP/Annotation, ASCAP/WB, ASCAP) WBM	
59	NO ONE BUT YOU (FROM BAPS)	(Spanish Ghetto Diamond, BMJ/Black Marble, BMJ/Jumping Bean L.L.C., BMI)	
91	NOTHING NO ONE	(Success Bound, BMJ/Marcus Street, BMJ/Tonk, BMI)	
5	NOT TONIGHT (FROM NOTHING TO LOSE)	(Second Decade, BMJ/Warner-Tamerlane, BMJ/WB, ASCAP) WBM	
30	ONE MORE DAY	(Fyfe Tyme, ASCAP/EMI April, ASCAP) HL	
46	ON & ON	(Dionne Farris, ASCAP/Tribes Of Kedar, ASCAP/BMG, ASCAP/McNooter, ASCAP/MCA Music Corporation Of America, BMJ/McNooter, BMI) HL	
98	PICK IT UP	(Zomba, ASCAP/Erick Sermon, ASCAP/Funky Noble, ASCAP) WBM	
60	RELAX & PARTY	(Stephen Grey, ASCAP/Funkmaster Flex,	

# Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>		38	37	14	MY BABY DADDY	B-ROCK & THE BIZZ (TONY MERCEDES/LAFACE)
1	1	6	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY) (6 weeks at No. 1)	39	36	11	IF U STAY READY	SUGA FREE (SHEPPARD LANE/UNFADABLE/LANO)
2	2	12	G.H.E.T.T.O.U.T.	CHANGING FACES (BIG BEAT/ATLANTIC)	40	45	15	COME ON	BILLY LAWRENCE FEAT. MC LYTE (EASTWEST/EEG)
3	3	5	SMILE	SCARFACE FEAT. 2PAC & JOHNNY P (RAP-A-LOT)	41	33	7	ONE MORE DAY	NEW EDITION (MCA)
4	4	20	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (GRAND JUR/RCA)	42	34	10	NO ONE BUT YOU	VERONICA (FEAT. CRAIG MACK) (H.O.L.A./ISLAND)
5	5	5	LOOK INTO MY EYES	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)	43	49	5	CAN'T LET GO	LAURNEA (YAB YUM/EPIC)
6	6	3	NOT TONIGHT	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)	44	42	4	MY HEART IS CALLING	WHITNEY HOUSTON (ARISTA)
7	8	10	5 MILES TO EMPTY	BROWNSTONE (MJJ/WORK/EPIC)	45	43	17	FOR YOU	KENNY LATTIMORE (COLUMBIA)
8	7	7	YOU BRING ME UP	K-CI & JOJO (MCA)	46	25	11	SOMETIMES	THE BRAND NEW HEAVIES (DELICIOUS VINYL)
9	9	21	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)	47	46	35	LET ME CLEAR MY THROAT	DJ KOOL CLR/AMERICAN/WARNER BROS.)
10	—	1	TAKE IT TO THE STREETS	RAMPAGE FEAT. BILLY LAWRENCE (VIOLATOR)	48	47	6	COME WITH ME	KEITH SWEAT (FEAT. RONALD ISLEY) (ELEKTRA/EEG)
11	—	1	GOTHAM CITY	R. KELLY (JIVE)	49	41	4	DON'T KNOW	MARIO WINANS (MOTOWN)
12	10	12	DON'T WANNA BE A PLAYER	JOE (JIVE)	50	50	13	EMOTIONS	TWISTA (CREATORS WAY/BIG BEAT/ATLANTIC)
13	11	11	THINKING OF YOU/LET'S GET DOWN	TONY TONI TONE (MERCURY)	51	53	2	DANCEHALL QUEEN	BENIE MAN FEAT.



**BIG BLACK DEBUT:** With "Men In Black" taking in \$84 million in its first week at the box office, good for a No. 1 ranking, it's obvious that rapper/actor **Will Smith** has come a long way since the 1986 track "Girls Ain't Nothing But Trouble" (Jive). First-week sales of more than 175,000 units earn the film's soundtrack a No. 2 bow on both The Billboard 200 and Top R&B Albums, good for the Hot Shot Debut trophy on the latter. Smith's first single, which is the title track (Columbia), moves 25-14 on the Hot R&B Airplay list after picking up four new stations, totaling 71 supporters in all.

**WOMEN'S LIB:** Lil' Kim's "Not Tonight" (Undeas/Tommy Boy/Atlantic), which also features Da Brat, Left Eye, Missy Elliott, and WQHT New York's Angie Martinez, holds at No. 5 on Hot R&B Singles. "Not Tonight" had an audience growth of more than 6% at the same time it saw a 6% dip in sales at R&B core stores. The shift left the song with just enough points to maintain its bulleted ranking on Hot R&B Singles. The title moves 20-16 on the Hot R&B Airplay list with more than 20 million listener impressions and airplay on 74 monitored stations. It holds at No. 6 on Hot R&B Singles Sales.

"I was approached by [Undeas president] Lance 'Un' Rivera about doing the song after he heard me rapping on DJ Doo Wop's blend tape and later on KRS-One's latest album, where I did a song with KRS and Redman," says Martinez, who also hosts a Friday show called "Ladies Night" that falls in her 6-10 p.m. weekday shift. "I also have a good personal relationship with the other women on the song, many of whom have been on 'Ladies Night.'"

In certain markets, including WKYS (Kiss) Washington, D.C., WPHI Philadelphia, WHTA Atlanta, and WBLN New York, stations are doing custom edits using their own on-air talent in place of the rap verses by Martinez. "We already had the ladies of Kiss, which included air personalities Lisa Lisa, Steph Lover, and Olivia Fox, so we redid the song using the same hook and beat," says WKYS PD Damon Williams. "In the past we had already done promotions with them, so [programming VP] Steve Hegwood had an idea to do the rap using the ladies of Kiss and incorporated it into the 'Ladies Night' song."

**NOT ALL FIZZLE:** While last issue's Top R&B Albums sales figures produced only five albums that posted increases of 10% or greater, this issue's chart, which includes the July Fourth weekend, shows sales rebounding. On this holiday-week chart, 18 of the albums on last issue's chart earn 10% gains. During the same week last year, 16 titles had increases of 10% or more. On last issue's Hot R&B Singles Sales list, only eight records posted an increase of 10% or better, compared with 14 today.

"Traditionally, it is thought that the July Fourth and Memorial Day weekends are family-oriented days, not leaning toward consumer shopping trends," says Kirk Bonin, senior director of sales at Arista. "We are pleasantly surprised to see significant pickup in singles and albums, including adult-leaning titles." Says Joe Giaco, president of marketing company Giaco Entertainment, "Generally, this is a big vacation week, and people go away while many smaller retailers are closed, so I was surprised to see some of the adult titles, such as the Isley Brothers, have a brief resurgence." Meanwhile, David Middleton, buyer for a Tower Records outlet in New York, agrees that "considering the usually soft sales of the July Fourth weekend, we did fairly good sales at our store." The current R&B album list has the most titles in the 10% or more range since the March 1 chart.

# R&B

## IMMATURE

(Continued from page 23)

such fanzines as Right On!! and Word Up, while pitching features in such mainstream publications as Vibe, Rolling Stone, and People.

Visibility for the group will also extend to national convenience stores in conjunction with a Seagram's Ginger Ale promotion that will give consumers the chance to win free albums.

MCA Records is owned by the Seagram Co. Ltd.

The promotion will also sponsor contest-winner "fly-aways" to Immature concerts and tapings of the television situation comedy "Sister Sister" and the act's upcoming WB TV pilot, "Keepin' It Real," which the act describes as a comedic version of "The Wonder Years." The show is slated to begin shooting toward the end of the year.

The first single, "I'm Not A Fool," which features Houston and Jones on vocals, will be serviced to radio at the end of this month. MCA plans to tailor remixes of the track to ensure accessibility of the act's music.

"We will service the singles to every format," says Batchelor. "It's just a matter of who's going to jump on it. People who listen to the quiet storm are not going to want to listen to something that sounds like a bunch of babies at midnight, so we want to make the single palatable to the different formats."

The single hits stores at the end of August.

The song's clip, which was directed by the group's manager, Chris Foulkes, and features the act's trademark choreographed dance sequences and special effects by Sam Nicholson ("Dante's Peak"), will be serviced in mid-July to national video outlets.

The summer promotional tour for "Journey" will include dates at various seasonal festivals and concerts, as well as retail in-stores and radio interviews.

The European promotional leg is scheduled to begin prior to the act's paid domestic dates, slated to begin in the fall.

## BRIGETTE McWILLIAMS

(Continued from page 23)

became available," says Henderson. "So we released 'Fire' as a single."

The label plans to assault markets where McWilliams is receiving significant airplay with an aggressive campaign. "We'll be issuing advance product and promotional packages to support the flaring that we've been doing at a lot of the independent [retail] stores," Henderson says.

At press time an international release date had not been set. However, the label plans to send McWilliams on fall promotional tours of Japan and the U.K., where the artist has experienced previous success.

## THE RHYTHM & THE BLUES

(Continued from page 23)

zydeco has to offer, from the infectious accordion and rubboard playing to the endearing, Cajun-accented, let's party lyrics.

For those unfamiliar with zydeco, the music, while unique in its sound due to the accordion and rubboard playing, bears more than a passing familiarity to blues and traditional soul music with its paralleling chord progressions and heartache lyrics.

# Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY <b>SoundScan</b>	
				★ ★ ★ No. 1 ★ ★ ★	
1	1	1	6	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112) 6 weeks at No. 1
2	2	3	6	SMILE (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	SCARFACE FEATURING 2PAC & JOHNNY P
3	3	2	6	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") (C) (D) (T) RUTHLESS 6343/RELATIVITY	BONE THUGS-N-HARMONY
4	4	22	3	NOT TONIGHT (FROM "NOTHING TO LOSE") (T) (X) UNDEAS/TOMMY BOY 95574/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ
				★ ★ ★ GREATEST GAINER ★ ★ ★	
5	37	—	2	TAKE IT TO THE STREETS (C) (D) VIOLATOR/ELEKTRA 64171/EEG	RAMPAGE FEAT. BILLY LAWRENCE
6	6	4	5	SMOKIN' ME OUT (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	WARREN G FEAT. RONALD ISLEY
7	5	5	7	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	WYCLEF JEAN FEAT. REFUGEE ALLSTARS
8	15	19	3	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") (C) (D) TOMMY BOY 7785	COOLIO FEAT. 40 THEVZ
9	7	8	42	DA' DIP (C) (D) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
10	8	9	12	JUST ANOTHER CASE (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY	CRU FEATURING SLICK RICK
11	9	6	5	HIP HOP DRUNKIES (C) (D) (T) LOUD 64882/RCA	THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD
12	11	10	26	CAN'T NOBODY HOLD ME DOWN (C) (D) (T) (X) BAD BOY 79083/ARISTA	PUFF DADDY (FEAT. MASE)
13	12	13	17	THAT'S RIGHT (C) (D) (X) BREAKAWAY/SUCCESS 58641/EMI	DJ TAZ FEAT. RAHEEM THE DREAM
14	NEW		1	UP JUMPS DA BOOGIE (C) (D) (T) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND
15	10	7	13	HYPNOTIZE (C) (D) BAD BOY 79092/ARISTA	THE NOTORIOUS B.I.G.
16	14	11	11	IF I COULD CHANGE (FROM "I'M BOUT IT") (C) (D) (T) NO LIMIT 53273/PRIORITY	MASTER P FEAT. STEADY MOBBIN', MIA X, MO B. DICK & O'DELL
17	17	14	15	MY BABY DADDY (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	B-ROCK & THE BIZZ
18	16	15	11	IF U STAY READY (C) (D) (T) SHEPARD LANE/UNFADEABLE 854976/ISLAND	SUGA FREE
19	18	18	49	LET ME CLEAR MY THROAT (C) (D) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	DJ KOOL
20	19	12	16	EMOTIONS (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG	TWISTA
21	23	24	23	I'LL BE (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	FOXY BROWN FEATURING JAY-Z
22	13	16	24	YARDCORE (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	BORN JAMERICANS
23	20	28	8	TALKIN' BOUT' BANK (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	THE WHORIDAS
24	25	21	16	JAZZY BELLE (C) (D) (T) (X) LAFACE 24224/ARISTA	OUTKAST
25	21	17	10	DA' DIP (C) (D) (T) BIG BEAT/ATLANTIC 98022/AG	MC LUSCIOUS FEATURING KINSUI
26	26	26	13	STOP THE GUNFIGHT (C) (D) TRAPP 9269/INTERSOUND	TRAPP FEAT. 2PAC, NOTORIOUS B.I.G.
27	22	20	14	KEEP IT ON THE REAL (C) (D) NOO TRYBE 38584/VIRGIN	3X KRAZY
28	27	27	13	FEELIN' IT (C) (D) (T) ROC-A-FELLA 53272/PRIORITY	JAY-Z
29	29	29	8	WHO YOU WIT (FROM "SPRUNG") (T) QWEST 43883/WARNER BROS.	JAY-Z
30	24	25	5	BRAIN (C) (T) GEE STREET 27500/V2	JUNGLE BROTHERS
31	31	31	23	THE THEME (IT'S PARTY TIME) (C) (D) (T) BYSTORM 56114/UNIVERSAL	TRACEY LEE
32	33	34	15	2 MUCH BOOTY (IN DA PANTS) (C) (T) ID/WRAP 414/ICHIBAN	SOUNDMASTER T
33	34	45	5	FAST LANE (C) CROSSTOWN 1011	MAD DOG CLIQUE
34	30	33	17	WU-RENEGADES (C) (D) (T) WU-TANG 53267/PRIORITY	KILLARMY
35	46	37	6	SHOW ME LOVE (C) (T) ORGANIZED NOIZE 97016/INTERSCOPE	KILO ALI
36	NEW		1	FAR FROM YOURS (T) PAYDAY/FRFR 850917/ISLAND	O.C. FEATURING YVETTE MICHELLE
37	38	32	19	I SHOT THE SHERIFF (C) (D) (T) G-FUNK/DEF JAM 573554/MERCURY	WARREN G
38	28	30	18	STEP INTO A WORLD (RAPTURE'S DELIGHT) (H) JIVE 42442*	KRS-ONE
39	35	36	5	HOMEBOYZ (C) (D) (T) STREET LIFE 78108/ALL AMERICAN	THE COMRADS
40	42	41	9	DO YOU BELIEVE? (C) (D) (T) VIOLATOR 1606/RELATIVITY	THE BEATNUTS
41	39	23	7	LISTEN (FIVE MINUTES) (C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY	DFC
42	48	38	41	NO TIME (C) (D) (T) UNDEAS/ATLANTIC 98044/AG	LIL' KIM FEATURING PUFF DADDY
43	36	40	20	GANGSTAS MAKE THE WORLD GO ROUND (C) (D) (T) LENCH MOB 53264/PRIORITY	WESTSIDE CONNECTION
44	44	46	21	DO THE DAMN THING (C) (D) (T) LIL' JOE 893	THE 2 LIVE CREW
45	RE-ENTRY		51	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO)
46	RE-ENTRY		23	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (C) (D) (T) NO LIMIT 53261/PRIORITY	TRU FEAT. ICE CREAM MAN (MASTER P)
47	43	48	22	GHETTO LOVE (C) (D) (T) (X) SO SO DEF 78527/COLUMBIA	DA BRAT FEATURING T-BOZ
48	41	39	12	G.O.D. PT. III (C) (D) (T) LOUD 64833/RCA	MOBB DEEP
49	47	47	34	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	MC LYTE
50	40	42	22	T.O.N.Y. (TOP OF NEW YORK) (C) (D) (T) PENALTY 7193/TOMMY BOY	CAPONE -N- NOREAGA

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

# BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	—	1	I SAY A LITTLE PRAYER DIANA KING (WORK/EPIC)
2	1	7	SERENADE SHADES (MOTOWN)
3	4	5	FAST LANE MAD DOG CLIQUE (CROSSTOWN)
4	2	2	BLACK NOSTALJACK (AKA COME ON) CAMP LO FEAT. RUN AND KID CAPRI (PROFILE)
5	3	2	GROUP THERAPY 40 THEVZ (MERCURY)
6	—	1	BACK TO LIVING AGAIN CURTIS MAYFIELD (WARNER BROS.)
7	—	1	CLOSER THAN FRIENDS MS LYDIA FEAT. SURFACE (ALEX/NEW IMAGE/ICHIBAN)
8	—	1	ON & POPPIN' YOUNG MC (OVERALL)
9	18	3	GUNJA HONORS DEAD RINGAZ (HUSH)
10	8	7	MY BABY MAMA NUT N' 2 NICE (ROBBINS)
11	6	2	PEOPLE GET READY ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/VEEG)
12	5	14	YOUR ONLY LOVER U-MYND (LIL' JOE)
13	—	1	REVOLUTION EARTH, WIND & FIRE (PYRAMIO/RHINO)

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



## Carmen And Yolanda: Newcomers With Talent To Burn

ONE OF THE TRUE pleasures of a lifelong music junkie is discovering fresh young talent long before the rest of the world. There's something indescribably delicious about being among the first to savor the musical fruits of an artist you are convinced is destined for greatness. That experience is immeasurably heightened when you also have the good fortune to participate in the public elevation of that artist—as we have for the last seven years.

Lately, we have been glued to the demos of **Carmen Jones** and **Yolanda**, a pair of singers who possess that intangible element that instantly sets



**On The Rise.** Budding diva Kellee Childs after recently recording vocals for "This Man," her latest single for Moonshine Records. The track is a fitting follow-up to her now-classic club anthem, "My Love." "This Man" has just been shipped to club DJs with solid house remixes by Ralphi Rosario and Johnny Fiasco. The singer will spend the rest of the summer gigging around the States and laying down tracks for an album due on the Los Angeles-based label later this year.

them apart from the throng of wannabes trying to cram themselves into the mold of current trends. Ironically, they are as inherently different as two artists can be.

Jones, born and bred in Chicago, is a young woman with an astonishingly high degree of soulful maturity. As she flows through such gorgeous, radio-friendly originals as "Mrs. Jones" and "Giving You Love," it's tough to believe that she hasn't been plying her trade for decades. Her confidence is impressive, as are the choices she makes as a stylist. Ingénues tend to showboat with chest-pounding vamps and shrieking high notes. Jones often chooses a more subtle path, breathing volumes of subtext in a simple phrase. Not bad for someone who has been actively pursuing her craft for only about a year, eh?

"Something happens when I start to



by Larry Flick

sing," she says in a shy whisper. "It's like a higher power takes over and guides me where I need to go."

Jones has found a kindred spirit in club legend **Maurice Joshua**, with whom she has been writing for about a year now. Opting for an old-school sound that would be equally at home on R&B playlists and on dancefloors, the two have penned about 20 tunes so far. "And we're just getting warmed up," Jones says with a smile. A preview of the material has proved to us that there's already a mighty fine album waiting to be assembled. The next step? A wise A&R exec with a contract and a check.

The Burlington, Vt.-rooted Yolanda has an equally warm and uplifting approach to music, though he—that's right, *he*—brings an edgier and often confrontational style to his music. Born **Roger Anthony Mapes**, Yolanda has earned over the past three years a solid reputation along the East Coast as a gender-bending performance artist. Of his current reel of material, "Angel" stands out with its questioning observation of the world's darkness and the possibility of seeing the light. It's heady stuff that is made palpable by the song's sweetly infectious rhythm and melody, as well as his earnest vocal delivery.

To fully appreciate Yolanda, you truly need to see him live. His snappy stage patter is offset by a striking visual image and quirky original tunes like "Control Queen" and such fun covers as **Elvis Presley's** "It's Now Or Never."

"It has always been my intention as an artist to push the envelope so that people are both entertained and think-

ing about stereotypes and the ways society enforces them," he says. Having witnessed one of his shows, we can vouch for it being a cathartic journey of the most cleansing and enlightening order. It's the perfect complement to a catalog of songs that truly touch the heart.

**SPEAKING OF FAB** new talent, we also want to spread the word about **Canny**, an intriguing new production team/recording act that is serving up some of the cuter club sounds we've heard in months. Comprising **Laurence Nelson**, **Alastair Johnson**, and **Nick Carter**, this U.K. trio is mining a style that combines the sugary flavor of disco with the aggression of trance and the soul of house. It's a nifty brew of ideas that has made **Dina Carroll's** latest Mercury U.K. pop offering, "Living For The Weekend," a more viable club entry. In the space of only a few months, the lads have also scored with their interpretation of **Mary Kyani's** "With Or Without You" and **Space Brothers' "Shine."**

Canny struts its compositional stuff on "Take Me Up," a still-unsigned single of its own that displays the trio's formidable skill as songwriters. A 500-piece white-label pressing of the track is fast becoming a collector's item. If ya wanna hook up with these lads (and you should), they are handled by clubland veteran **Guy Orndel**, who has just launched his new venture, Balance Management.

By the by, the Balance roster also includes **Sm:je Communications** act **Blue Amazon**, which will deserve props for its forthcoming remixes of "Rain" by **Erasure**, "Discorder" by **Hanvanna**, and "You Make Me Feel So Good" by **Drum Club**. The group's first full-length album, "Javelin," is due in September.

**YEAH, YEAH, YEAH:** How exciting is it to finally have new material from **Portishead**? Goodness, the landscape of clubland and pop music seems to have changed so dramatically since the U.K. duo's 1995 London/ffrr debut—and much of the difference is a by-product of its influence. That would make crafting the follow-up more than a little daunting. However, there are no signs of stress or sophomore slump on "Cowboys," a single that has just been unleashed overseas on **Go! Beat Records**.

By the time the chorus kicks in on this lush and earthy jam, you will no longer be able to stomach the army of copycats you've been nosing on. **Beth Gibbons** is more loungey than ever in her vocal, luxuriously stretching out over the track's soft and moody synths. It's a brilliant piece of work that should nicely build anticipation for an album that is due in the fall on both London/ffrr and **Go! Beat**. No word yet on when the States will be treated to a domestic single.

With the release of "Motion Pictures" by **Big Screen**, the folks at **Pagan U.K.** are getting serious about penetrating the U.S. market. This four-cut EP kicks with deep-house melodrama, thanks to the savvy groove construction of **Affie Yussuf**.

Plugged-in punters know him from his forward-reaching recordings for the **Ferox Records** posse. DJs in a dubby frame of mind needn't look further than the tracks "Hollywood Classics" and "B4 Colour" for satisfaction. The beats are forceful and etched with synth loops and samples that will confound even the sharpest ear.

Once you've indulged in Yussuf's musings, shift your attention to another fine **Pagan** release, "Doing It (Livin' It, Lovin' It, Largin' It)," by **Housey Doingz**, aka English beatmasters **Terry Francis** and **Nathan Coles**. The vibe is super-deep house but with far more atmosphere and melodic flair than the underground is typically served.

Is the world ready for the return of **Uncanny Alliance**? Well, fasten your seat belts, kids, because the act that kept runways hopping and punters giggling several years ago with the now-classic jams "I Got My Education" and "I'm Beautiful Dammit" is back with "Brand New Day." The group's creative mastermind, **Brinsley Evans**, has outdone himself with this tribalistic house anthem, weaving one of his reliably on-point tales of

self-esteem with a biting sense of humor. You may chuckle at hilarious chants like "let your moustache breathe," but you'll feel warm all over when you get to lines like "beauty comes from the inside." We're not sure which lucky label will get this winner, but we're hoping that it will be a bit more committed than **A&M** was to the act's woefully underappreciated 1995 album, "The Groove Won't Bite." We'll keep you posted.

In the meantime, **Evans** is keeping mighty busy with an active production agenda. He's currently in the studio, laying down tracks for **Sandy B.'s** forthcoming **Champion Records** album. Of the songs completed, "Ain't No Need To Hide" and "Where You Are" are house-fueled smokers that are just waiting to be embraced by the masses. He's also sharing his ever-sharpening songwriting skills with newcomer **Toni Seawright**, an unsigned (but not for long) diva waiting to be discovered. This woman has the image and voice of star . . . and with cuts like the lip-smackin' "Love Slave" and "Animal," she'll absolutely have no problem standing apart from the pack. Look for her.

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### Billboard. HOT Dance Breakouts

JULY 19, 1997  
CLUB PLAY

1. SONG FOR MY BROTHER  
GEORGE BENSON GIANT STEP
2. SHADOWS OF THE PAST  
PULSE FEAT. ANTOINETTE ROBERSON JELLYBEAN
3. WHEN YOU TALK ABOUT LOVE  
PATTI LABELLE MCA
4. LOVE'S HERE (AT LAST)  
JUDY ALBANESE MAXI
5. MAKE U FEEL  
EN FEATURING CEEVOX SFP

#### MAXI-SINGLES SALES

1. ICED DOWN MEDALLIONS  
ROYAL FLUSH BLUNT
2. IF U STAY READY SUGA FREE SHEPPARD LANE
3. DUB-I-DUB ME AND MY GRAND SLAM
4. I BELIEVE IN U QUADEER TO BE RICH
5. MY PLANET SIMPLY JEFF CITY OF ANGELS

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

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## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	2	9	I DON'T WANT TO LAFACE 24230/ARISTA 1 week at No. 1	◆ TONI BRAXTON
2	3	7	6	SOMETHING GOIN' ON LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
3	1	1	9	FREE STRICTLY RHYTHM 12513	◆ ULTRA NATE
4	6	13	5	THE WAY TWISTED 55260/MCA	◆ FUNKY GREEN DOGS
5	4	4	11	FUN FOR ME ECHO/WARNER SUNSET 43877/WARNER BROS.	◆ MOLOKO
6	5	6	9	HOLD ON PERSPECTIVE 581315/A&M	◆ ANN NESBY
7	7	12	9	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG
8	10	14	6	DIN DA DA WAVE 50020	◆ KEVIN AVIANCE
9	12	22	5	ENCORE UNE FOIS ULTRA 002/FFRR	◆ SASH!
10	16	26	5	AROUND THE WORLD SOMA IMPORT/VIRGIN	◆ DAFT PUNK
11	13	19	8	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXXT MILLENNIUM
12	9	5	11	IT MUST BE LOVE (T) BIG BEAT 95602/ATLANTIC	◆ ROBIN S.
13	8	3	12	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3102/GRP	◆ NUYORICAN SOUL FEAT. JOCELYN BROWN
14	15	15	8	JUST A FREAK MERCURY 574433	◆ CRYSTAL WATERS FEATURING DENNIS RODMAN
15	20	31	5	THIS MAN MOONSHINE 88438	KELLEE
16	14	8	11	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.
17	23	36	5	I'M TALKING TO YOU SFP 9612	SHAMPALE CARTIER
18	17	10	10	BLOOD ON THE DANCE FLOOR EPIC 78008	◆ MICHAEL JACKSON
19	11	9	11	IT'S NO GOOD MUTE 43845/REPRISE	◆ DEPECHE MODE
20	24	30	7	ON TRACK MERCURY IMPORT	YELLOW
21	22	28	8	KEEP LOVE TOGETHER JPS IMPORT	LOVE TO INFINITY
22	28	37	5	THE SHIPMENT CALIMA 001	COLOMBIAN DRUM CARTEL
23	25	35	6	SLIDE RCA 64846	JUNKSTER
24	18	24	10	GIMME SOME LOVE ETERNAL 43864/WARNER BROS.	◆ GINA G
25	34	43	4	ONE MORE NIGHT TOMMY BOY 786	AMBER
26	26	33	6	REACH COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD
27	29	32	9	MOMENT OF MY LIFE DEFINITY 001	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
28	37	42	4	AND THEN THE RAIN FALLS SM:JE 9063/PROFILE	◆ BLUE AMAZON
29	35	40	4	YOUR WOMAN BRILLIANT/CHRYSALIS PROMO/EMI	◆ WHITE TOWN
30	31	18	11	OXYGENE 8 EPIC 78553	◆ JEAN MICHEL JARRE
31	19	17	13	SUPERNATURAL NERVOUS 20236	KIM ENGLISH
32	30	27	9	HARMONICA TRACK 97 MAXI TRACKS 2055/MAXI	SOULBOY
33	27	16	12	A LITTLE BIT OF ECSTASY CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
<b>*** Power Pick ***</b>					
34	46	—	2	MUSIC IS PUMPING NERVOUS 20257	PEOPLE UNDERGROUND
35	42	47	3	KEEP ON GROOVIN' MUSIC PLANT 049	ONE VISION
36	33	29	7	EVERYBODY NEEDS TO BE LOVED VU 38595/VIRGIN	GROOVE JUNKIES FEAT. AJANI
37	36	34	7	I FOUND LOVE JELLYBEAN 2522	DARRYL D'BONNEAU
38	43	45	4	PEOPLE GET READY ELEKTRA 63932/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
39	48	—	2	TIC TIC TAC ARIOLA 46230	◆ CARRAPICHO
40	21	11	12	LOVE IS ALL WE NEED MCA 55363	◆ MARY J. BLIGE
41	47	—	2	THE MESSAGE MOONSHINE 88442	TEMPLE FEATURING ALLAN HIDALGO
42	50	—	2	VALGA EL BRILLO DE TUS OJOS CRESCENT MOON PROMO/EPIC	◆ ALBITA
<b>*** Hot Shot Debut ***</b>					
43	NEW ▶	—	1	HOUSE ON FIRE KINETIC 43878/REPRISE	◆ ARKARNA
44	49	—	2	ONLY WORDS JELLYBEAN 2524	◆ DEBORAH GIBSON
45	40	38	10	WHAT DO I GOTTA DO KING STREET 1059	URBAN SOUL
46	39	39	8	NARRA MINE FFRR/LONDON 531110/ISLAND	GENASIDE II
47	NEW ▶	—	1	PARTAY FEELING STRICTLY RHYTHM 12507	B-CREW
48	NEW ▶	—	1	QUIT PLAYIN' GAMES (WITH MY HEART) JIVE 42452	◆ BACKSTREET BOYS
49	38	20	13	SPIN SPIN SUGAR CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
50	NEW ▶	—	1	THINGS JUST AIN'T THE SAME ARISTA 13381	◆ DEBORAH COX

## 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.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	6	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA 6 weeks at No. 1	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
2	2	13	3	NOT TONIGHT/CRUSH ON YOU (T) (X) UNDEASTOMMY BOY 95574/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ
3	3	2	6	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS
<b>*** Greatest Gainer ***</b>					
4	41	—	2	PEACE TRAIN (T) (X) FLIP IT 44009/ARK 21	◆ DOLLY PARTON
5	18	7	6	FREE (T) (X) STRICTLY RHYTHM 12513	◆ ULTRA NATE
<b>*** Hot Shot Debut ***</b>					
6	NEW ▶	—	1	WHATEVER (T) (X) EASTWEST 63933/EEG	◆ EN VOGUE
7	10	6	5	SOMETHING GOIN' ON (T) (X) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
8	13	8	16	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
9	12	4	8	WHO YOU WIT (T) QWEST 43883/WARNER BROS.	◆ JAY-Z
10	7	3	4	HIP HOP DRUNKIES (T) LOUD 64882/RCA	◆ THA ALKAHOLIKS FEATURING OL' DIRTY BASTARD
11	6	35	3	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
12	9	10	4	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	◆ BACKSTREET BOYS
13	11	12	8	I DON'T WANT TO/I LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	◆ TONI BRAXTON
14	20	—	2	CAN'T GET YOU OUT OF MY MIND (T) (X) METROPOLITAN 3007	LIL SUZY
15	8	—	2	RHYTHM OF LOVE (T) (X) CRAVE 78606/EPIC	DJ COMPANYY
16	5	5	18	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	◆ KRS-ONE
17	NEW ▶	—	1	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
18	NEW ▶	—	1	UP JUMPS DA BOOGIE (T) BLACKGROUND/ATLANTIC 98018/AG	◆ MAGOO AND TIMBALAND
19	4	9	21	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
20	16	16	22	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
21	14	11	4	THE WAY (T) (X) TWISTED 55260/MCA	◆ FUNKY GREEN DOGS
22	NEW ▶	—	1	LAST NIGHT ON EARTH (X) ISLAND 572053	◆ U2
23	23	20	13	CAN U FEEL IT (T) (X) DVB 582123/A&M	◆ 3RD PARTY
24	27	29	45	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
25	26	34	9	THAT'S RIGHT (T) (X) BREAKAWAY/SUCCESS 58641/EMI	◆ DJ TAZ FEATURING RAHEEM THE DREAM
26	NEW ▶	—	1	FAR FROM YOURS (T) PAYDAY/FFRR 850917/ISLAND	◆ O.C. FEATURING YVETTE MICHELLE
27	29	30	11	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEAT. SLICK RICK
28	17	14	19	INSOMNIA (T) (X) ARISTA 13333	◆ FAITHLESS
29	NEW ▶	—	1	BLACK NOSTALJACK (AKA COME ON) (T) PROFILE 7469	◆ CAMP LO FEAT. RUN AND KID CAPRI
30	NEW ▶	—	1	WHEN YOU TALK ABOUT LOVE (T) MCA 55358	◆ PATTI LABELLE
31	24	—	2	LOVEFOOL (T) (X) TRAMPOLINE/STOCKHOLM 571279/MERCURY	◆ THE CARDIGANS
32	36	—	2	MUSIC IS PUMPING (T) (X) NERVOUS 20257	PEOPLE UNDERGROUND
33	19	15	4	IT MUST BE LOVE (T) (X) BIG BEAT/ATLANTIC 95602/AG	◆ ROBIN S.
34	RE-ENTRY	—	6	5 MILES TO EMPTY (T) (X) MJJ/WORK 78633/EPIC	◆ BROWNSTONE
35	42	28	6	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
36	39	—	2	YOU BRING ME UP (T) (X) MCA 55373	◆ K-CI & JOJO
37	34	40	12	NO ONE BUT YOU (T) H.O.L.A. 341014/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)
38	30	27	20	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)
39	37	18	5	GIMME SOME LOVE (T) (X) ETERNAL 43864/WARNER BROS.	◆ GINA G
40	NEW ▶	—	1	ATOM BOMB (T) (X) TWISTED 55352/MCA	DJ PIERRE
41	45	22	4	DIN DA DA (T) WAVE 50020	◆ KEVIN AVIANCE
42	RE-ENTRY	—	9	THINKING OF YOU/LET'S GET DOWN (M) (T) (X) MERCURY 574383	◆ TONY TONI TONE
43	21	26	11	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
44	28	—	4	SUMMERTIME SUMMERTIME (T) SO SO DEF 78567/COLUMBIA	◆ CORINA
45	43	—	22	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56112/UNIVERSAL	◆ TRACEY LEE
46	RE-ENTRY	—	3	TAKE ME AWAY (T) (X) INTERHIT 10165	◆ CULTURE BEAT
47	46	42	14	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE
48	RE-ENTRY	—	33	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
49	RE-ENTRY	—	9	IT'S NO GOOD (T) (X) MUTE/REPRISE 43845/WARNER BROS.	◆ DEPECHE MODE
50	NEW ▶	—	1	I CAN'T HEAR YOU (T) AUREUS 407/WARLOCK	TOXIC TWINS

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.

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**DJ GIRL**  
Katalina

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La Bouche

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**COME AND GET YOUR LOVE (REMIX EDIT)**  
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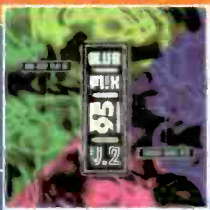
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## McBride Puts Time To Good Use RCA Singer Stops Touring To Cut Album

BY DEBORAH EVANS PRICE

NASHVILLE—Timing is crucial, and Martina McBride is apt to agree. On her new RCA album, "Evolution," due Aug. 26, McBride says she took time off touring in order to make the album she's always wanted. She thinks the result shows a difference that people will be able to hear.

McBride co-produced the disc with Paul Worley. They began looking for songs last August and began cutting tracks in November. "We spent seven months on this album," she says. "I took time off the road, which I've never done to make an album before. So I wasn't dealing with singing on Tuesday and Wednesday and then having to leave town and play all weekend, then coming back and trying to sing. I was totally focused on going into work every day and making the album and listening to songs. I was determined to take as much time as was needed to get the best songs and make it right."

The first single from the album, "Still Holding On," a duet with Clint Black, is at No. 16 on Billboard's Hot Country Singles & Tracks chart this issue. "It was [RCA Label Group chairman] Joe Galante's idea," she says. "He thought it would be a good time in my career for a duet, and I did, too. Clint had this song Joe thought would sound great as a duet. He put us in touch with each other and asked me how I felt about it. Obviously, I was really excited. I've been a Clint Black fan for a long time, even before I moved to Nashville. Then I heard the song, and it was killer. So I thought this is a piece of quality work I really want to be a part of."

McBride says that because of their hectic schedules, they were actually in the studio together for only one day. "He was in Nashville when I cut part of my vocal," she says. "It was a little bit of sending back and forth, but we talked on the phone a lot and had a good sense of what we wanted to do with it."

McBride has a clear idea of what she'd like the future singles to be. "I think 'Broken Wing' will be a single. We've done that song in our show, and it gets an amazing reaction," she says, "a really shocking, overwhelming kind of response. They really respond to it in an emotional kind of way, kind of the same way they did 'Independence Day' when we first started playing it. 'Happy Girl' I hope to be a single, and 'Whatever You Say' I would like to be a single."

McBride says she's extremely happy with how the album turned out. "My mission for this album was the same as for every album. I just wanted to come up with the 10 very best songs I can find, no filler," she says. "Hats off to RCA! I was under no time constraints and no real budget constraints. We had a lot of freedom to spend a lot of time getting the songs right, a lot of time getting the music right. I had the luxury of doing a mix, then doing it on a bunch of systems, then coming back and taking it to the next step... I feel like every song has been done to its full potential."

McBride thinks being able to take the extra time shows in her performances on the album. "I had a lot of time to sing, and I was in good voice," she says. "My voice wasn't worn out from singing on the road, and I had a lot of time to live with the songs and learned them and lived, ate, slept, and breathed them. Usually when I make an album, when it's all finished, I think, 'I wish I could have done that different. I wish I'd had more time to



**Listening To Nipper.** RCA Label Group (RLG) artists and staff gathered backstage before the RCA/BNA show at 1997's Fan Fair. Show, from left, starting at the top, are Mike Whitty and Andy Thompson of the Thompson Brothers Band, Jim Lauderdale, RCA VP of promotion Mike Wilson, Ray Vega, Kenny Chesney, Lorrie Morgan, RLG chairman Joe Galante, Matt Thompson of the Thompson Brothers Band, Mindy McCready, RLG senior VP of A&R Thom Schuyler, RLG senior VP/GM Butch Waugh, Sara Evans, RLG VP of sales Ron Howie, and RLG VP of promotion Dale Turner.

experiment with the vocal. I wish I'd had more time to make it fit and feel comfortable with it.' But, this time, I feel like I sang it until I couldn't sing it any better."

McBride says the fact that she had more time during the mixing process was also a plus. "Instead of having 11 days to mix 11 songs, we had four weeks to mix 11 songs. I could go in, hear it mixed, and take it out of the studio and live with it a few days; instead of having to settle, we had the luxury to go back in and change things," she says. "Paul and I both feel like we got to have the time we needed."

(Continued on page 34)



**A Capitol Affair.** Capitol Nashville artists and staff gathered for the Capitol show at Fan Fair. Pictured, from left, are Tony Ardoin, Richard Comeaux, and Charles Ventre of River Road; Keith Urban, Jerry Flowers, and Peter Clark of the Ranch; John Berry; Trace Adkins; Capitol Nashville president/CEO Scott Hendricks; Steve Grisaffe and Mike Burch of River Road; EMI Recorded Music president Ken Berry, and Capitol Nashville executive VP/GM Pat Quigley.

## Imprint's Recording Plans Shift To Back Burner; Album Sales Hit Plateau

IMPRINT RECORDS IS putting its records operations "on hold" and starting Imprint Entertainment, a film and TV division headed by company president Bud Schaetzle (Billboard Bulletin, July 7). First projects include Kathie Lee Gifford's 1997 Christmas special on CBS, a special on the Manhattan Transfer's 25th anniversary, and a Yellowstone National Park special.

Imprint chairman/CEO Roy Wunsch tells Nashville Scene that "in the present country radio climate, it's not fair to our developing artists to continue. There's such a concentration on marquee artists. Radio is finite, and right now there's the biggest product flow in singles I've ever seen. I'm angry about the business."

Wunsch says the company is postponing any new signings and any immediate recording for now. Its only planned release is a Groove-Grass Boyz project for late summer. Artists Jeff Wood and Ryan Reynolds (the latter's completed debut set, "Rose City," is now on hold) are said to be in talks with other labels. Sources say that Bob Woodruff, the other remaining artist on the label, is staying.

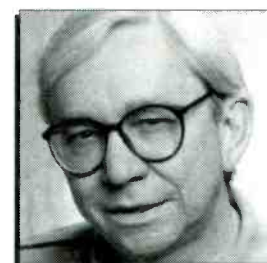
The 2-year-old label's past artists included Gretchen Peters, who left after one album, Al Anderson, who had a one-album deal, and Charlie Major. Imprint worked one album in the U.S. for Major, a BMG/Canada artist. Wunsch says that the label's eight-person promotion staff is being let go but that no other layoffs are foreseen.

**ON THE ROW:** SoundScan figures for the first six months of 1997 find country album sales down more than 300,000 units from this time last year. Figures for the first half of 1997 are about 29 million, as opposed to 29,324,000 for 1996. Figures seem to suggest a plateau coming out of the go-go years of the early '90s, when sales soared to 32.8 million in 1995... Mike Curb has become the first big donor to the capital-fund campaign for the Country Music Hall of Fame's projected move downtown. The Curb Group chairman pledged a cool \$1 million. Curb has also endowed Belmont University here, which named its music program after him... An interesting bash was held July 3 at Masterfonics—Atlantic Records turned the large studio into a raucous nightclub to record live audience tracks for the upcoming "Old Dogs" album, featuring Bobby Bare, Waylon Jennings, Mel Tillis, and Jerry Reed. Shel Silverstein, who wrote all 14 songs on the album, directed the live audience to laugh, but no prompting was needed. The very funny songs explore the dilemma of the aging country star. Audience members included country legends Jan Howard and

Carl Smith, as well as Bobby Bare Jr., who said he had signed a publishing deal that day with Windswept, and he's close to a label deal. He sounds like a cross between his dad and Henry Rollins.

Another swell soiree took place July 7 at the swimming pool of a large apartment complex here, which BlackHawk took over for a pool party and radio taping. Bill Engvall and WSIX's Devon O'Day co-hosted the event. Through the magic of radio, a number of artists perform on the two-hour special, which was produced by Huntsman Entertainment Inc. in conjunction with the Premiere Radio Networks. Guest artists include Deana Carter, Mindy McReady, Trace Adkins, Kevin Sharp, Ricochet, Tracy Lawrence, and the Mavericks. "BlackHawk's Summer

Splash Bash (The Love & Gravity Premiere Party)" will be available for airing July 26-Aug. 3. The "Love & Gravity" album comes July 29... There's a big buzz on the Row about a young Canadian singer/songwriter named Gil Grand. On the basis of a single showcase, more than one major label has made him an offer.



by Chet Flippo

**PEOPLE:** The Garth Brooks single that last issue's column reported was going to radio July 7 did not. At this time, there is no scheduled release date for the single or the album... Randy Hart is out as VP of BMG Music Publishing's country division. No word on a successor or on Hart's plans... Janet Williams exits as Country Music Assn. creative services manager and hasn't announced her plans... At Mercury, Keith Stegall is upped to senior VP of A&R... Barbie has gone country. The Country Rose Barbie goes on sale Oct. 15 at a cool \$79. Barbie is decked out in a red satin dress with rhinestones and embroidered roses, a black and red cowboy hat, and matching two-toned boots. And she's got her own personalized acoustic (and generic) guitar.

**FROM THE BOOKSHELF:** What looks to be a very useful country album guide has just been published by Visible Ink. Titled "MusicHound Country: The Essential Album Guide," it includes well over 1,000 entries on country artists, as well as those who make occasional forays into country, such as Bob Dylan. The book has introductions by Suzy Bogguss and Jim Lauderdale and includes an eight-song CD sampler of Mercury artists. It also has indexes for band members and producers, plus listings of awards, movies, World Wide Web page addresses, fan club addresses, radio stations, and festivals. Edited by Brian Mansfield and Gary Graff, the book lists for \$24.95.

# Billboard TOP COUNTRY ALBUMS

JULY 19, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	5	<b>TIM MCGRAW</b> CURB 77886 (10.98/16.98)	EVERYWHERE	1
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
2	3	2	11	<b>GEORGE STRAIT</b> MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
3	2	3	52	<b>LEANN RIMES</b> CURB 77821 (10.98/15.98)	BLUE	1
4	4	4	21	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
5	5	5	44	<b>DEANA CARTER</b> CAPITOL NASHVILLE 37514 (10.98/15.98)	DID I SHAVE MY LEGS FOR THIS?	2
6	6	6	5	<b>PAM TILLIS</b> ARISTA 18836 (10.98/16.98)	GREATEST HITS	6
7	7	7	4	<b>NEAL MCCOY</b> ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	7
8	8	8	13	<b>CLAY WALKER</b> GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
9	10	—	2	<b>TOBY KEITH</b> MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	9
10	9	10	54	<b>TRACE ADKINS</b> CAPITOL NASHVILLE 37222 (10.98/15.98)	DREAMIN' OUT LOUD	6
11	13	12	13	<b>ALABAMA</b> RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
12	11	9	25	<b>BILL ENGVALL</b> WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN	5
13	12	11	36	<b>ALAN JACKSON</b> ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
14	14	13	16	<b>TRACY LAWRENCE</b> ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
15	15	15	89	<b>ALAN JACKSON</b> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
16	17	14	64	<b>BROOKS &amp; DUNN</b> ARISTA 18810 (10.98/15.98)	BORDERLINE	1
17	20	16	8	<b>LEE ANN WOMACK</b> DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK	9
18	18	18	35	<b>REBA MCENTIRE</b> MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
19	24	33	3	<b>LILA MCCANN</b> ASYLUM 62042/EEG	LILA	19
20	16	21	3	<b>LONESTAR</b> BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
21	23	19	41	<b>CLINT BLACK</b> RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
22	21	20	38	<b>KEVIN SHARP</b> 143/ASYLUM 61930/EEG (10.98/15.98)	MEASURE OF A MAN	4
23	22	22	42	<b>JOHN BERRY</b> CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
24	19	17	15	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
25	37	—	2	<b>JAMES BONAMY</b> EPIC 67878/SONY (10.98 EQ/16.98)	ROOTS AND WINGS	25
26	28	43	3	<b>CHRIS LEDOUX</b> CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
27	26	23	12	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
28	29	27	54	<b>KENNY CHESNEY</b> BNA 66908/RCA (10.98/15.98)	ME AND YOU	9
29	32	31	62	<b>MINDY MCCREADY</b> BNA 66806/RCA (9.98/15.98)	TEN THOUSAND ANGELS	5
30	34	32	40	<b>RICK TREVINO</b> COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
31	30	25	13	<b>WYNONNA</b> CURB 11583/MCA (10.98/16.98)	COLLECTION	9
32	31	28	98	<b>COLLIN RAYE</b> EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
33	38	34	41	<b>JOHN MICHAEL MONTGOMERY</b> ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
34	33	26	63	<b>GEORGE STRAIT</b> MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
35	27	—	2	<b>BILLY RAY CYRUS</b> MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	27
36	25	24	3	<b>RICOCHE</b> COLUMBIA 67773/SONY (10.98 EQ/15.98)	BLINK OF AN EYE	24

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
37	36	29	15	<b>TANYA TUCKER</b> CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
38	35	30	67	<b>BRYAN WHITE</b> ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
39	39	37	47	<b>TY HERNDON</b> EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
40	40	35	33	<b>MARK CHESNUTT</b> DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
41	46	—	2	<b>JEFF CARSON</b> CURB 77859 (10.98/16.98)	BUTTERFLY KISSES	41
42	42	40	19	<b>MARK WILLS</b> MERCURY 532116 (10.98 EQ/16.98)	MARK WILLS	38
43	43	38	5	<b>SONS OF THE DESERT</b> EPIC 67619/SONY (7.98 EQ/11.98)	WHATEVER COMES FIRST	38
44	41	36	12	<b>AARON TIPPIN</b> RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
45	48	44	95	<b>TRAVIS TRITT</b> WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
46	47	42	37	<b>TRACY BYRD</b> MCA 11485 (10.98/16.98)	BIG LOVE	12
47	44	39	43	<b>LORRIE MORGAN</b> BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
48	45	41	94	<b>TIM MCGRAW</b> CURB 77800 (10.98/16.98)	ALL I WANT	1
49	60	56	52	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD	23
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
50	<b>NEW</b>	1	1	<b>EMILIO</b> CAPITOL NASHVILLE 52180 (9.98/13.98)	IT'S ON THE HOUSE	50
51	52	46	58	<b>VINCE GILL</b> MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
52	51	47	76	<b>PATTY LOVELESS</b> EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
53	50	51	61	<b>SAMMY KERSHAW</b> MERCURY 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	17
54	49	48	85	<b>VINCE GILL</b> MCA 11394 (10.98/16.98)	SOUVENIRS	3
55	56	45	35	<b>TERRI CLARK</b> MERCURY 532879 (10.98 EQ/16.98)	JUST THE SAME	10
56	59	71	3	<b>BILLY YATES</b> ALMO SOUNDS 80015/GEFFEN (10.98/15.98)	BILLY YATES	56
57	55	54	85	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
58	54	53	97	<b>FAITH HILL</b> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
59	57	49	45	<b>TRAVIS TRITT</b> WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
60	61	52	95	<b>GEORGE STRAIT</b> MCA 11263 (9.98/14.98)	STRAIT OUT OF THE BOX	9
61	67	59	10	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	57
62	66	58	52	<b>ALABAMA</b> RCA 66848 (9.98/16.98)	SUPER HITS	47
63	58	50	42	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
64	63	61	37	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART	21
65	69	63	6	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	63
66	62	67	55	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
67	53	55	3	<b>LEE ROY PARNELL</b> CAREER 18841/ARISTA (10.98/16.98)	EVERY NIGHT'S A SATURDAY NIGHT	53
68	64	60	15	<b>BIG HOUSE</b> MCA 11446 (10.98/15.98)	BIG HOUSE	33
69	70	65	45	<b>TRISHA YEARWOOD</b> MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
70	65	57	22	<b>KATHY MATTEA</b> MERCURY 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
71	68	72	37	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
72	74	69	76	<b>TRACY LAWRENCE</b> ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
73	71	66	9	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	54
74	73	62	11	<b>VARIOUS ARTISTS</b> K-TEL 6221 (7.98/11.98)	HOT COUNTRY '97	51
75	75	70	103	<b>JEFF FOXWORTHY</b> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2

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

## Billboard Top Country Catalog Albums

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

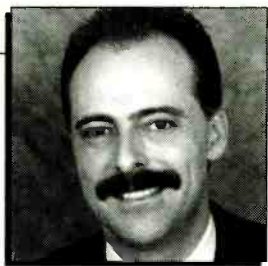
JULY 19, 1997

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
1	1	<b>SHANIA TWAIN</b> MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	126
2	2	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	134
3	4	<b>TIM MCGRAW</b> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	172
4	3	<b>PATSY CLINE</b> MCA 12* (7.98/12.98)	12 GREATEST HITS	537
5	5	<b>CHARLIE DANIELS</b> EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	138
6	8	<b>WILLIE NELSON</b> COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	155
7	6	<b>HANK WILLIAMS, JR.</b> CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	165
8	7	<b>GEORGE STRAIT</b> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	251
9	9	<b>VINCE GILL</b> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	161
10	15	<b>GEORGE JONES</b> EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	328
11	13	<b>HANK WILLIAMS</b> MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	150
12	11	<b>ALABAMA</b> RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	144
13	12	<b>THE CHARLIE DANIELS BAND</b> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	402

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
14	14	<b>TRACY BYRD</b> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	161
15	10	<b>ALISON KRAUSS</b> ROUNDER 0325* (9.98/15.98)	NOW THAT I'VE FOUND YOU: A COLLECTION	126
16	17	<b>PATSY CLINE</b> MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	154
17	19	<b>BROOKS &amp; DUNN</b> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	307
18	16	<b>REBA MCENTIRE</b> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	197
19	21	<b>GEORGE STRAIT</b> MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	507
20	18	<b>GARTH BROOKS</b> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	327
21	24	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	31
22	20	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	239
23	22	<b>BRYAN WHITE</b> ASYLUM 61642/EEG (10.98/15.98)	BRYAN WHITE	107
24	—	<b>CHRIS LEDOUX</b> CAPITOL NASHVILLE 28458 (10.98/15.98)	BEST OF CHRIS LEDOUX	28
25	25	<b>GEORGE STRAIT</b> MCA 5567* (7.98/12.98)	GREATEST HITS	590

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. Recording Industry Assn. Of America (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

**HONKY-TONK KING** and heir apparent to the throne vacated by **Hank Williams**, **Webb Pierce** had more hits than any other country artist in the '50s, including **Eddy Arnold** and **Elvis Presley**, but he has apparently been snubbed again by the Country Music Assn.'s (CMA) electing body for induction into the Country Music Hall of Fame. According to The Tennessean, the committee will induct songwriters **Harlan Howard** and **Cindy Walker** and Nashville popster **Brenda Lee** during the CMA's annual awards presentation this fall. The paper reports that the new inductees were confirmed, with an official announcement scheduled for August.

If Pierce were alive, he would no doubt make jokes about being country's answer to **Susan Lucci**, the soap-opera queen who is passed over every year by the daytime Emmy Awards. Although Pierce keeps getting the shaft from the CMA, his contributions to country music are undeniable. Following his debut single, "Wondering," in 1952, each subsequent release through '57 rose to at least No. 10, and he charted with at least one title every year through '72. He had eight monster hits in '53 alone, including his barroom anthem, "There Stands The Glass," which imposed a 12-week stranglehold on No. 1 that year. In '57, he had another string of eight major hit records and remained a force at radio until '67. His last chart entry was in '82.

"Considering what the guy did for country music and how dearly he was loved by his fans, this is really embarrassing," says WAMZ Louisville, Ky., PD/morning man **Coyote Calhoun**, who has served on the CMA's board of directors and is now an officer in that organization. In reference to Pierce's 1954 classic "Slowly," Calhoun says, "He was the first artist to use a pedal [steel] guitar on a record, and that sound has become one of our music's most enduring trademarks." Pierce was also one of the first hard country artists to use twin fiddles.

So while Pierce's customized '62 Pontiac—complete with embedded silver dollars, pistols mounted on the fenders and doors, and a set of steer horns for a hood ornament—draws plenty of oohs and aahs at the Country Music Hall of Fame museum, Pierce is still not among the 62 industry giants enshrined in the Hall of Fame gallery just a few feet away.

Pierce was a flamboyant businessman who, along with partner **Jim Denny**, developed Cedarwood Publishing into one of Nashville's biggest and, at one time, owned three radio stations. Perhaps it was his excessively vivid display of wealth, which included not one, but two guitar-shaped swimming pools, that soured some of Nashville's old guard on him years ago. Maybe it was his defiant refusal to disallow tourists on his property that angered his influential neighbors (he remarked of one such neighbor, "That's what he gets for living next to a star") and prompted legal action against Pierce. Maybe those old exhaust fumes are still swirling down by the governor's mansion. Who knows?

When MCA released its "Hall Of Fame" series several years ago (which included sets from elected members **Kitty Wells**, **Red Foley**, **Loretta Lynn**, **Bob Wills**, and **Ernest Tubbs**), Pierce was not included because he hadn't been elected. Eventually, the Country Music Foundation released a fine Pierce collection on its own label using the Decca masters.

If the CMA waits much longer to put up a plaque for Pierce, only the music's students will be left to appreciate his work. The fact that so many of Pierce's fans are still living should be reason enough to break down whatever barriers still exist, if only to delight the thousands who dropped a lot of silver into jukeboxes to hear Pierce's records way back when.

### McBRIDE PUTS TIME TO GOOD USE

(Continued from page 32)

I feel like we finished it completely, and it was fully realized."

McBride says that country consumers are very sophisticated and that they'll be able to hear the difference on this album. "In their 10-disc changer they might have five country records, two pop records, and a couple of rock records, and so they're really listening to a lot of kinds of music, and it's important that our production stands up next to an album by Celine Dion or Bryan Adams," she says. "I really think this will."

RCA Label Group GM Butch Waugh agrees. "I've heard seven of the songs, and they're just amazing," he says, "some of the most incredible vocal performances I've ever heard. Coming from the pop world [Waugh recently moved from RCA in New York], she just rivals any of the pop artists I've ever dealt with or competed against. She just has that kind of voice that breaks through and is so identifiable."

The quality of her voice combined with the success of "Still Holding On" and the exposure she got on the song "Valentine" with Windham Hill artist **Jim Brickman** are factors that **Jeff Stoltz**, music buyer for the 231-store Wherehouse chain, says will help make this album a big one for McBride. "Martina McBride has always been a good artist for us," he says. "The 'Valentine' single did real well for us."

Stoltz said he heard some people express surprise that she was a country singer, because they expected more twang, and he heard many comments about what "a beautiful voice" she has. He plans to order more than he did of her last album, because "there's a much greater awareness of her now," he says. "Those two things have really opened her up to a bigger market."

Waugh says the label is not certain what the second single will be, but plans to continue the push at radio. "The radio blitz on the second single will probably start just as the duet is peaking," he says. "We've already got 'win it before you can buy it' contests set up with radio for the release of the album. We also have a world premiere of the album set up for satellite [radio]. We have local radio promotions set up in her top 15 markets, which are already set up and tied into retail. We've also got syndicated radio set up ... Our syndicated radio setup starts

at the release of the album and goes all the way through Christmas and on into Valentine's Day. We'll have a single [to be determined] we're going to be using around Valentine's promotions."

Waugh says RCA is already planning its media promotion. "We have a TV media campaign set up," he says. "We're already scheduled to go to the New York and L.A. markets for TV, [for] 'Good Morning America' and those kinds of shows."

According to Waugh, the label already has put together account advertising. "She'll also be tied into the Twang This Web site that we have," he says. "There's also a TNN special that is finished. It's a live special back home in Wichita." (No air date has been set yet.)

McBride is managed by **Bruce Allen** and booked by **Creative Artists Agency**. She has resumed touring and plans to do a lot of fair and festival dates this summer, then probably be part of a package tour in the fall. She's also cleared a few weeks in order to promote "Evolution." "We'll be out on the road doing radio [visits], in-stores, and marketing events," she says. "That's something I've never really given them my time to do. I've tried to do that while I'm touring. I've tried to say, 'Well, I'm touring, and I've got these couple of days off.' But now I've really given them a big chunk of time—a month and a half—to be totally at their disposal to do whatever they

want marketing-wise."

Waugh says RCA has planned a six-week promotional tour. "She's going to be doing the meet-and-greet again," he says. "She's up for that and is excited about it. We're absolutely feeding off her energy."

McBride admits that taking time away from the money that can be made touring is a little scary, especially with band members, management, and other people dependent on her income, but she says everyone involved in her career agreed with her decision to take the time off. "They've been supportive about seeing the big picture," she says. "I really admire that. I think that's going to allow us to treat this as a marathon, not a sprint."

McBride says she's learned a lot in the past year. "I've learned it's all about doing the right things at the right time," she says. "Touring is great. I love to tour and go out and play my music and get that immediate reaction from the fans. I think touring has been really important for my career, but I think it's important to do it at the right time and not necessarily all through the year. You have to make sure you leave enough time to give attention to the other parts of this business. Sometimes that means being available to get the music right and being available to market it and then going out and using a certain block of time to tour and get it to the fans."



**Dinner With Wy.** Curb/Universal kicked off Fan Fair with a dinner with Wynonna. Shown seated, from left, are Kerry Hansen of Wynonna Inc., Judd House president **Larry Strickland**, Suzanne Durham from Universal Distribution Country Marketing, Curb records CEO **Mike Curb**, and **Lynda Curb**. Standing, from left, are **Pamela Matthews** of Wynonna Inc., **Kippi Brannon**, Wynonna, Universal Distribution senior VP/GM **Jim Urie**, and Curb/Universal Records VP of promotion **Gerrie McDowell**.

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

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

- 52 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP)
- 7 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM
- 68 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer in Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL/WBM
- 56 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
- 38 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
- 74 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
- 1 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM
- 67 CLAUDETTE (Roy Orbison, BMI/Songs Of PolyGram Int'l, BMI/Barbara Orbison, BMI)
- 9 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL
- 5 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
- 30 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM
- 37 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomahawk, BMI) WBM
- 22 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM
- 44 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP)
- 14 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM
- 66 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Bro Blues, ASCAP) WBM
- 32 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI) HL
- 36 FLOWERS (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Hamstein Cumberland, BMI) HL/WBM
- 69 FLUTTER (Irving, BMI/Two Baggers, BMI)
- 39 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) WBM
- 72 FROM WHERE I'M SITTING (Major Bob, ASCAP/WB, ASCAP) WBM
- 48 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM
- 21 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL
- 50 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Joe David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL
- 13 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SL, ASCAP/Sony/ATV Tree, BMI/Tenlee, BMI) HL
- 17 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM
- 49 HOW DO I LIVE (Realsongs, ASCAP) WBM
- 26 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy,

- BMI/Kentucky Girl, BMI) HL
- 29 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM
- 53 I BROKE IT, I'LL FIX IT (MCA, ASCAP/Brother Bart, ASCAP/Solid For A Song, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL
- 60 I'D BE WITH YOU (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stann Webb, SESAC) WBM
- 3 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/ly Land, BMI) HL
- 6 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM
- 12 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL
- 43 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, ASCAP/John Juan, BMI) WBM
- 2 IT'S YOUR LOVE (EMI Blackwood, BMI) HL
- 1 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Bartow, ASCAP/Mighty Good, ASCAP) WBM
- 70 JUST THE SAME (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI) HL/WBM
- 65 KEEPING THE FAITH (Why Walk, ASCAP)
- 71 KING OF THE ROAD (FROM TRAVELLER) (Tree, BMI) HL
- 8 LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
- 25 THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM
- 31 A LITTLE MORE LOVE (Benefit, BMI) WBM
- 58 LIVE TO LOVE AGAIN (EMI April, ASCAP/K-Town, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI) HL/WBM

- 4 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
- 41 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL
- 35 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Parnell, BMI) HL
- 75 MARY GO ROUND (Acuff-Rose, BMI/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
- 57 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) HL/WBM
- 45 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM
- 27 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
- 23 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM
- 11 PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM
- 62 RIDIN' OUT THE HEARTACHE (Songs For Debin, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI/Singles Only, BMI)
- 34 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)
- 47 SHE'S GOING HOME WITH ME (Post Oak, BMI) HL
- 18 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
- 73 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI)
- 46 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM
- 55 SOMETHIN' LIKE THIS (Emdar, ASCAP/Texas Wedge,

- ASCAP/Full Keel, ASCAP/Mike Curb, BMI/Ron Williams, BMI/Diamond Storm, BMI) WBM
- 16 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM
- 33 THE SWING (EMI April, ASCAP/Jkds, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM
- 59 THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT) (Misap, ASCAP)
- 40 THERE GOES (WB, ASCAP/Yee Haw, ASCAP) WBM
- 51 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL
- 64 THREE CHORDS AND THE TRUTH (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP)
- 15 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP) HL
- 19 YOU WERE IN LOVE (Wacassa River, BMI/EMI, BMI/Built On Rock, ASCAP/EMI Blackwood, BMI/Song Matters, ASCAP/Famous, ASCAP) HL
- 10 WHATEVER COMES FIRST (Rick Hall, ASCAP/Watertown, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM
- 28 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM
- 24 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL
- 42 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Buf-falo Prairie, BMI/Chris Waters, BMI) HL
- 61 YOU AIN'T LONELY YET (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP) HL
- 54 YOU AND YOU ALONE (Benefit, BMI)
- 63 YOU CALL THAT A MOUNTAIN (Michael Garvin, BMI/Alle-gal, BMI/Bugle, BMI/Irving, BMI/Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI) HL/WBM

# Billboard HOT COUNTRY SINGLES & TRACKS

JULY 19, 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
				<b>*** No. 1 ***</b>		
1	2	4	12	<b>CARRYING YOUR LOVE WITH ME</b> T.BROWN,G.STRAIT (J.STEVENS,S.BOGARD)	◆ GEORGE STRAIT (V) MCA 72007	1
2	1	1	11	<b>IT'S YOUR LOVE</b> J.STROUD,B.GALLIMORE,T.MCGRAW (S.SMITH)	◆ TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	1
3	4	3	15	<b>I'D RATHER RIDE AROUND WITH YOU</b> R.MCINTIRE,J.GUESS (M.D.SANDERS,T.NICHOLS)	◆ REBA MCENTIRE (V) MCA 72006	3
4	3	2	18	<b>LOVED TOO MUCH</b> D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	2
5	5	5	17	<b>COUNT ME IN</b> C.FARREN (D.CARTER,C.JONES)	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19510	5
6	7	7	13	<b>I LEFT SOMETHING TURNED ON AT HOME</b> S.HENDRICKS (B.LAWSON,J.SCHWEERS)	TRACE ADKINS (V) CAPITOL NASHVILLE 19579	6
7	8	8	13	<b>ALL THE GOOD ONES ARE GONE</b> B.J.WALKER, JR., P.TILLIS (D.DILLON,B.MCDILL)	◆ PAM TILLIS (V) ARISTA 13084	7
8	9	11	19	<b>LET IT RAIN</b> T.BROWN (M.CHESSNUTT,S.LESLIE,R.SPRINGER)	◆ MARK CHESNUTT (C) (V) DECCA 55293	8
9	11	12	12	<b>COME CRYIN' TO ME</b> D.COOK,W.WILSON (J.RICH,W.WILSON,M.D.SANDERS)	LONESTAR (C) (D) (V) BNA 64841	9
10	10	13	20	<b>WHATEVER COMES FIRST</b> J.SLATE,D.JOHNSON (W.ALDRIE,B.CRISLER,D.WOMACK)	◆ SONS OF THE DESERT (C) (D) (V) MCA 78520	10
11	6	6	21	<b>PLACES I'VE NEVER BEEN</b> C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYO)	◆ MARK WILLS (V) MERCURY 574150	5
12	12	15	18	<b>I ONLY GET THIS WAY WITH YOU</b> S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)	RICK TRIVINO COLUMBIA ALBUM CUT	12
13	13	18	8	<b>HOW A COWGIRL SAYS GOODBYE</b> D.COOK (L.BDONE,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	13
14	14	16	10	<b>DRINK, SWEAR, STEAL &amp; LIE</b> R.E.ORRALL,J.LEO (M.PETERSON,P.CARPENTER)	◆ MICHAEL PETERSON (C) (D) (V) REPRISE 17379	14
15	15	17	13	<b>THE TROUBLE WITH THE TRUTH</b> E.GORDY, JR. (G.NICHOLSON)	◆ PATTY LOVELESS EPIC ALBUM CUT	15
				<b>*** AIRPOWER ***</b>		
16	16	22	6	<b>STILL HOLDING ON</b> J.STROUD,C.BLACK (C.BLACK,M.BERG,M.STUART)	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850	16
17	24	30	7	<b>HOW DO I LIVE (FROM "CON AIR")</b> T.BROWN,T.YEARWOOD (D.WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA 72015	17
18	23	28	8	<b>SHE'S GOT IT ALL</b> B.CANNON,N.WILSON (D.WOMACK,C.WISEMAN)	◆ KENNY CHESNEY (C) (D) (V) BNA 64894	18
19	25	33	6	<b>WE WERE IN LOVE</b> J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN)	◆ TOBY KEITH (V) MERCURY 574636	19
20	19	21	14	<b>I WILL, IF YOU WILL</b> C.HOWARD (J.B.JARVIS,R.GOODRUM)	JOHN BERRY (V) CAPITOL NASHVILLE 19511	19
21	22	23	12	<b>HE LEFT A LOT TO BE DESIRED</b> R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE)	◆ RICOCHET (C) (D) COLUMBIA 78564	21
22	21	26	10	<b>DON'T LOVE MAKE A DIAMOND SHINE</b> T.BROWN (C.WISEMAN,M.DEKLE)	TRACY BYRD (V) MCA 72002	21
23	18	20	13	<b>ONE, TWO, I LOVE YOU</b> J.STROUD,C.WALKER (B.JONES,E.HILL)	◆ CLAY WALKER (V) GIANI 17351/REPRISE	18
24	17	10	15	<b>WHO'S CHEATIN' WHO</b> K.STEGALL (J.HAYES)	◆ ALAN JACKSON (C) (V) ARISTA 13069	2
25	20	14	18	<b>THE LIGHT IN YOUR EYES</b> C.HOWARD,W.RIMES (D.TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	5
26	32	41	6	<b>HOW WAS I TO KNOW</b> C.PETOCZ (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	26
27	28	25	19	<b>ONE NIGHT AT A TIME</b> T.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK)	GEORGE STRAIT (C) (V) MCA 55321	1
28	34	43	7	<b>WHAT THE HEART WANTS</b> J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY)	COLLIN RAYE EPIC ALBUM CUT	28
29	37	44	7	<b>HOW YOUR LOVE MAKES ME FEEL</b> M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE)	◆ DIAMOND RIO ARISTA ALBUM CUT	29
30	41	50	4	<b>DANCIN', SHAGGIN' ON THE BOULEVARD</b> D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 64849	30
31	26	9	17	<b>A LITTLE MORE LOVE</b> T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 55307	2
32	29	29	15	<b>FIT TO BE TIED DOWN</b> K.STEGALL (W.VARBLE,C.VICTOR)	SAMMY KERSHAW (V) MERCURY 574182	29
33	31	31	16	<b>THE SWING</b> D.JOHNSON (R.E.ORRALL,B.REGAN)	◆ JAMES BONAMY (C) (D) (V) EPIC 78560	31
34	43	46	9	<b>THE SHAKE</b> K.LEHNING (J.MCELROY,B.CARR)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	34
35	36	39	14	<b>LUCKY ME, LUCKY YOU</b> L.PARNELL,THE HOT LINKS (G.NICHOLSON,L.R.PARNELL)	◆ LEE ROY PARNELL (C) (V) CAREER 13078	35
36	40	42	9	<b>FLOWERS</b> G.FUNDIS,B.YATES (B.YATES,M.CRISWELL)	◆ BILLY YATES ALMO SOUNDS ALBUM CUT	36
37	44	45	8	<b>DAY IN, DAY OUT</b> P.MCMAKIN (M.GREEN,T.MCHUGH)	DAVID KERSH CURB ALBUM CUT	37
38	39	38	8	<b>BUTTERFLY KISSES</b> 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
39	48	57	5	<b>THE FOOL</b> M.WRIGHT (M.CANNON,C.STEFL,G.ELLSWORTH)	◆ LEE ANN WOMACK (V) DECCA 72009	39
40	58	—	2	<b>THERE GOES</b> K.STEGALL (A.JACKSON)	ALAN JACKSON ARISTA ALBUM CUT	40
41	46	47	9	<b>LUCKY IN LOVE</b> E.SEAY,W.RAMBEAUX (S.AUSTIN,B.DALY,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA 13083	41
42	45	37	18	<b>WHY WOULD I SAY GOODBYE</b> D.COOK,K.BROOKS,R.DUNN (K.EROOKS,C.WATERS)	BROOKS & DUNN (V) ARISTA 13073	8
43	51	56	7	<b>IT'S ALL THE SAME TO ME</b> K.STEGALL,J.KELTON (K.K.PHILLIPS,J.LASETER)	BILLY RAY CYRUS EPIC ALBUM CUT	43
44	47	49	10	<b>DOWN CAME A BLACKBIRD</b> M.SPIRO (M.SPIRO,M.SMOTHERMAN)	◆ LILA MCCANN ASYLUM ALBUM CUT	44
45	50	54	7	<b>NOTHIN' LESS THAN LOVE</b> B.BECKETT (W.TESTER,R.YOUNG)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	45
46	54	62	3	<b>SOMEBODY SLAP ME</b> K.STEGALL (B.MCDILL,R.MURRAH)	◆ JOHN ANDERSON MERCURY ALBUM CUT	46
47	33	24	14	<b>SHE'S GOING HOME WITH ME</b> D.WAS,T.TRITT (T.TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	24
48	55	61	3	<b>GO AWAY</b> J.STROUD,L.MORGAN (S.SMITH,C.MAJESKI,S.RUSS)	◆ LORRIE MORGAN BNA ALBUM CUT	48
49	53	52	6	<b>HOW DO I LIVE</b> C.HOWARD,W.RIMES (D.WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	49
50	56	58	4	<b>HOLE IN MY HEART</b> M.BRIGHT (D.CHILD,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (D) (V) ARISTA 13092	50
51	59	65	4	<b>THIS NIGHT WON'T LAST FOREVER</b> M.MILLER,M.MCANALLY (B.LABOUNTY,R.FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	51
52	60	68	3	<b>ALL LIT UP IN LOVE</b> T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA 72008	52
53	52	48	11	<b>I BROKE IT, I'LL FIX IT</b> S.HENDRICKS,G.NICHOLSON (B.HILL,B.CASON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58649	48
				<b>*** Hot Shot Debut ***</b>		
54	<b>NEW ▶</b>		1	<b>YOU AND YOU ALONE</b> T.BROWN (V.GILL)	◆ VINCE GILL MCA ALBUM CUT	54
55	65	75	3	<b>SOMETHIN' LIKE THIS</b> J.SLATE,J.DIFFIE (M.HIGGINS,R.WILLIAMS)	◆ JOE DIFFIE (C) (D) (V) EPIC 78638	55
56	57	55	9	<b>BUTTERFLY KISSES</b> B.CARLISLE (B.CARLISLE,R.THOMAS)	◆ BOB CARLISLE (V) DIADEM 42456/JIVE	45
57	61	60	19	<b>NEVER AGAIN, AGAIN</b> M.WRIGHT (M.HOLMES,B.ISHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	23
58	68	71	4	<b>LIVE TO LOVE AGAIN</b> M.BRIGHT (M.BEESON,T.BRUCE,K.HOWELL,S.LEMAIRE)	BURNIN' DAYLIGHT CURB ALBUM CUT	58
59	67	70	4	<b>THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT)</b> B.MEVIS (L.BAKEY)	MILA MASON ATLANTIC ALBUM CUT	59
60	66	67	4	<b>I'D BE WITH YOU</b> M.BRIGHT (A.KASET,K.B.WALKER,S.WEBB)	KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	60
61	62	59	9	<b>YOU AIN'T LONELY YET</b> P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,D.NEUHAUSER)	◆ BIG HOUSE (V) MCA 72005	57
62	<b>NEW ▶</b>		1	<b>RIDIN' OUT THE HEARTACHE</b> G.BROWN (C.MAJESKI,S.RUSS,S.SMITH)	TANYA TUCKER (V) CAPITOL NASHVILLE 19628	62
63	63	64	7	<b>YOU CALL THAT A MOUNTAIN</b> M.BRIGHT,K.BEAMISH (M.GARVIN,B.JONES)	JEFF WOOD IMPRINT ALBUM CUT	63
64	73	—	2	<b>THREE CHORDS AND THE TRUTH</b> P.ANDERSON (S.EVANS,R.HARLIN,A.MAYO)	◆ SARA EVANS RCA ALBUM CUT	64
65	<b>NEW ▶</b>		1	<b>KEEPING THE FAITH</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	65
66	69	72	3	<b>EVERYWHERE</b> B.GALLIMORE,J.STROUD,T.MCGRAW (C.WISEMAN,M.REID)	TIM MCGRAW CURB ALBUM CUT	66
67	72	—	2	<b>CLAUDETTE</b> P.ANDERSON (R.ORBISON)	DWIGHT YOAKAM REPRISE ALBUM CUT	67
68	<b>NEW ▶</b>		1	<b>ANOTHER PERFECT DAY</b> C.HOWARD (P.BARNHART,B.TABOR,C.WHITE)	◆ BLAKE & BRIAN CURB ALBUM CUT	68
69	<b>NEW ▶</b>		1	<b>FLUTTER</b> S.EARLE,R.KENNEDY (C.BOYD)	◆ JACK INGRAM RISING TIDE ALBUM CUT	69
70	64	53	10	<b>JUST THE SAME</b> K.STEGALL,C.WALKER,T.CLARK (T.SHAPIO,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (V) MERCURY 574456	49
71	71	74	13	<b>KING OF THE ROAD (FROM "TRAVELLER")</b> A.PALEY (R.MILLER)	RANDY TRAVIS ASYLUM ALBUM CUT	51
72	75	63	15	<b>FROM WHERE I'M SITTING</b> M.WRIGHT,B.HILL (G.BROOKS,K.MAXON)	◆ GARY ALLAN (V) DECCA 72003	43
73	<b>NEW ▶</b>		1	<b>SHUT UP AND DRIVE</b> T.BROWN (S.TATE,A.TATE,R.L.THERFORD)	◆ CHELY WRIGHT MCA ALBUM CUT	73
74	74	69	6	<b>BUTTERFLY KISSES</b> C.HOWARD (B.CARLISLE,R.THOMAS)	◆ JEFF CARSON (C) (D) (V) CURB 73023	66
75	<b>RE-ENTRY</b>		11	<b>MARY GO ROUND</b> B.J.WALKER, JR. (P.VASSAR,S.ewing)	◆ SKIP EWING WORD NASHVILLE ALBUM CUT	58

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

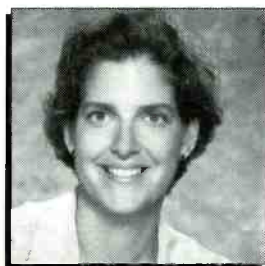
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	1	10	<b>IT'S YOUR LOVE</b> CURB 73019 10 weeks at No. 1	TIM MCGRAW (WITH FAITH HILL)
2	3	3	5	<b>HOW DO I LIVE</b> CURB 73022	LEANN RIMES
3	2	2	7	<b>BUTTERFLY KISSES</b> MCA 72016	RAYBON BROS.
4	4	4	5	<b>HOW DO I LIVE</b> MCA 72015	TRISHA YEARWOOD
5	5	5	25	<b>HERE'S YOUR SIGN (GET THE PICTURE)</b> WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
6	7	6	57	<b>THE LIGHT IN YOUR EYES/BLUE</b> CURB 76959	LEANN RIMES
7	8	8	7	<b>DRINK, SWEAR, STEAL &amp; LIE</b> REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
8	6	7	3	<b>BUTTERFLY KISSES</b> CURB 73023	JEFF CARSON
9	9	9	17	<b>LITTLE THINGS</b> CAPITOL NASHVILLE 58630	TANYA TUCKER
10	<b>NEW ▶</b>		1	<b>PEACE TRAIN</b> FLIP IT 44000/ARK 21	DOLLY PARTON
11	18	22	3	<b>SHE'S GOT IT ALL</b> BNA 64894/RCA	KENNY CHESNEY
12	11	11	15	<b>THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD</b> CURB 73016	SAWYER BROWN
13	12	13	15	<b>BETTER MAN, BETTER OFF</b> ATLANTIC 83004/AG	TRACY LAWRENCE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	15	26	<b>A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW</b> BNA 64757/RCA	MINDY MCCREARY
15	16	18	4	<b>LUCKY IN LOVE</b> ARISTA 13083	SHERRIE AUSTIN
16	10	14	19	<b>I MISS YOU A LITTLE</b> ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
17	20	21	12	<b>SAD LOOKIN' MOON</b> RCA 64775	ALABAMA
18	13	10	18	<b>I'D BE WITH YOU/DADDY'S LITTLE GIRL</b> CURB 56092/UNIVERSAL	KIPPI BRANNON
19	15	12	18	<b>ONE NIGHT AT A TIME</b> MCA 55321	GEORGE STRAIT
20	19	19	11	<b>LET IT RAIN</b> DECCA 55293/MCA	MARK CHESNUTT
21	21	20	32	<b>FRIENDS</b> ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
22	23	23	7	<b>COME CRYIN' TO ME</b> BNA 64841/RCA	LONESTAR
23	25	—	2	<b>WHATEVER COMES FIRST</b> EPIC 78520/SONY	SONS OF THE DESERT
24	17	16	15	<b>NEVER AGAIN, AGAIN</b> DECCA 55320/MCA	LEE ANN WOMACK
25	<b>RE-ENTRY</b>		3	<b>HE LEFT A LOT TO BE DESIRED</b> COLUMBIA 78564/SONY	RICOCHET

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.

## Classical KEEPING SCORE



by Heidi Waleson

**DEGENERATE COMPANIONS:** London Records has put its excellent "Entartete Musik" series into context with the release of a special CD/video package. The series, shaped by executive producer **Michael Haas**, has been uncovering and recording music that was suppressed by the Nazis for its avant-garde character or because its composers were Jews. In the U.S., the new package is called "The Music Survives!" (because Americans don't want to be depressed?) and has cover art commissioned from **Art Spiegelman** (of "Maus" fame) that is built around the grotesque Nazi image of a black saxophonist wearing a Star of David, the Reich's symbol for "degenerate" music.



The sampler CD drawn from the series includes 11 tracks by **Viktor Ullmann**, **Franz Schreker**, and **Walter Braunfels**. The accompanying 40-minute video, produced and directed by **Beata Romanowski**, is no mere glossy electronic press kit, but a mini-documentary tracing the destruction of a generation of composers and their music, from the richness and vigor of the post-World War I Weimar culture, to the rise of **Hitler**, the Anschluss, the "Entartete Kunst" and "Entartete Musik" exhibitions, and the death or exile of the flower of Europe's creative talents. Haunting newsreel footage of **Joseph Goebbels** announcing that German art is much better without Jews, crowds gaping at the "Entartete Kunst" exhibit in Munich, enthusiastic teenagers burning books, and the sham model village of Terezin are juxtaposed with insightful commentary from critic/historian **Norman Lebrecht**, conductors **John Mauceri** and **Lothar Zagrosek**, and composer **Berthold Goldschmidt**, one of the most promising of that generation, who fled Germany and lived in obscurity in Britain

for most of the remainder of his life. The narration points out that many exiled composers lost their will to create, but the video also looks at **Franz Waxman** and **Erich Korngold**, both of whom survived to work their musical magic on Hollywood (these film scores are an important direction of the series) and closes with the touching sight of the nonagenarian **Goldschmidt**, who died in 1996, playing the piano.

It makes one want to listen to all the recordings. There are nearly 20, and they are a stimulating record of the music that has survived. A recent one features violinist **Chantal Juillet** performing the violin concertos of **Korngold**, **Kurt Weill**, and **Ernst Krenek**; the Krenek, which is the most stringent of the group, is a world premiere recording.

For a less polished look at the same period, there's the video "Great Conductors Of The Third Reich: Art In The Service Of Evil" from the Bel Canto Society (distributed by Allegro or by mail order from Bel Canto, 800-347-5056). This non-narrated production, with sketchy identification details, features performance footage of conductors who remained in Germany and participated in the Nazi co-opting of German culture. Thus, we have **Karl Böhm** leading excerpts from "Meistersinger," **Wilhelm Furtwängler** conducting at Hitler's birthday festivities, **Herbert von Karajan**, and others. The package includes a brief essay by **Frederic Spotts**, author of the fascinating "Bayreuth: A History Of The Wagner Festival," recently published in paperback by Yale University Press, which traces the Nazi domination of German cultural life and offers short biographies of the artists and their collaborationist activities.

## MERCURY'S CATHERINE WHEEL GETS THEMATIC WITH 'ADAM'

(Continued from page 18)

four-week club tour following the showcase dates.

While the strength of the album is its cohesion, that element could also provide minor problems in the future.

As only the first and last tracks on the album clock in under five minutes, Maidenberg says, the label will service a radio edit of the band's first single, "Delicious."

Still, he says, future tracks will not necessarily be trimmed. "You have to give the material a little time to percolate," says Maidenberg. "The songs take a little longer than usual to get, but that's why the payoff is so big."

Indeed, the band is in rare form with a remarkable blend of gorgeous, melancholic drifters such as "Future Boy" and "Ma Solituda" and the quicker paced but equally affecting "Broken Nose."

On "Delicious," the group also made an inspired decision to include vocals by **Cecilla Thompson**. Dickinson says that he planned on adding female vocals to the song while mixing the track at Bryan Adams' studio in Vancouver.

During a serendipitous moment in the studio, Dickinson was introduced to Adams' girlfriend, **Thompson**, who agreed to perform on the track.

The album will be serviced to col-

lege radio July 7, followed by the single, which will be shipped to modern and mainstream rock Aug. 4.

To reacquaint listeners and programmers with the act, Mercury shipped "Before Adam And Eve," a promo-only greatest-hits compilation to college stations June 20.

The label will also pay special attention to indie retailers, where the band has typically fared well.

Referencing the past has also been an advantage in fine-tuning Mercury's sales plan. Maidenberg says the label was "off base" when it shipped 120,000 units of "Happy Days." That album has sold more than 80,000 units, according to SoundScan.

This time, the label will begin with a more conservative initial shipment of 50,000 units, which is expected to cover the band's core fan base.

In fact, the act's popularity with its loyal and relatively large core has been essential in its longevity.

David Wentworth, music buyer for the 18-store, Allston, Mass.-based Newbury Comics, says that Catherine Wheel continues to be a reliable and steady seller in times of inconsistent sales.

"They are one of those bands that always keeps going along," he says. "If one record doesn't break them, it's

not over. There will always be enough people out there buying Catherine Wheel records to keep them employed."

While the band continues to be a draw here, it has never achieved equal success in its home market. As a result, the label will emphasize breaking the act in the U.S.

Says Maidenberg, "With the ups and downs of styles and trends in the U.K., we feel that they will fit better in the States, where credibility counts and there are stations that have an affinity for them."

Dickinson agrees, crediting U.S. audiences with helping the act sustain itself and develop its sound outside the confines of its home market.

"If we had based our careers on surviving in Great Britain and conforming to the vagaries of British pop, the band wouldn't be the crazy thing that it is at the moment," says Dickinson. "What inspires us about America is that you can get away with anything if it's good. In England, good doesn't even enter into it. It's more a matter of whether you're part of a scene or not, and I have always been determined not to let the small-mindedness of the English music business screw up our band."

DOUG REECE

# Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	54	<b>BOB CARLISLE</b> ▲ DIADEM 1139/PROVIDENT <b>HS</b>	SHADES OF GRACE 11 weeks at No. 1
2	NEW		<b>CLAY CROSSE</b> REUNION 10005/PROVIDENT <b>HS</b>	STAINED GLASS
3	5	43	<b>POINT OF GRACE</b> WORD 9694	LIFE LOVE & OTHER MYSTERIES
4	3	85	<b>DC TALK</b> ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
5	2	59	<b>JACI VELASQUEZ</b> MYRRH 6995/WORD <b>HS</b>	HEAVENLY PLACE
6	6	36	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
7	4	14	<b>CARMAN</b> SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS
8	8	62	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
9	7	5	<b>THE SUPERTONES</b> BEC 7401/CHORDANT <b>HS</b>	SUPERTONES STRIKE BACK
10	11	44	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
11	10	3	<b>OLETA ADAMS</b> HARMONY 7701/CHORDANT	COME WALK WITH ME
12	9	54	<b>REBECCA ST. JAMES</b> FOREFRONT 5141/CHORDANT <b>HS</b>	GOD
13	14	15	<b>CAEDMON'S CALL</b> WARNER ALLIANCE 46463/WCD <b>HS</b>	CAEDMON'S CALL
14	12	3	<b>CHRIS RICE</b> ROCKETOWN 1528/WORD <b>HS</b>	DEEP ENOUGH TO DREAM
15	13	19	<b>PETRA</b> WORD 9929	PETRA PRAISE 2 WE NEED JESUS
16	16	72	<b>NEWSBOYS</b> ● STAR SONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
17	15	10	<b>KATHY TROCCOLI</b> REUNION 10003/PROVIDENT <b>HS</b>	LOVE AND MERCY
18	19	32	<b>VARIOUS ARTISTS</b> HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
19	21	40	<b>CRYSTAL LEWIS</b> MYRRH 5039/WORD <b>HS</b>	BEAUTY FOR ASHES
20	20	70	<b>THIRD DAY</b> REUNION 0117/PROVIDENT <b>HS</b>	THIRD DAY
21	18	72	<b>AUDIO ADRENALINE</b> FOREFRONT 5144/CHORDANT	BLOOM
22	17	29	<b>VARIOUS ARTISTS</b> HOSANNA! 8952/WORD	SHOUT TO THE LORD
23	23	31	<b>DONNIE MCCLURKIN</b> WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
24	22	29	<b>MXPX</b> TOOTH & NAIL 1060/DIAMANTE <b>HS</b>	LIFE IN GENERAL
25	27	100	<b>RAY BOLTZ</b> WORD 9641 <b>HS</b>	THE CONCERT OF A LIFETIME
26	31	31	<b>OUT OF EDEN</b> GOTE 3826/WORD <b>HS</b>	MORE THAN YOU KNOW
27	25	7	<b>VARIOUS ARTISTS</b> HOSANNA! 11492/INTEGRITY	REVIVAL — SONGS OF FIRE FROM ABOVE
28	26	12	<b>SMALLTOWN POETS</b> FOREFRONT 5163/CHORDANT	SMALLTOWN POETS
29	37	35	<b>BEBE &amp; CECE WINANS</b> SPARROW 7048/CHORDANT	GREATEST HITS
30	30	8	<b>VIRTUE</b> VERITY 50032/PROVIDENT	VIRTUE (THE GREATEST PART OF ME)
31	33	66	<b>ANDY GRIFFITH</b> ● SPARROW 1440/CHORDANT <b>HS</b>	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
32	35	6	<b>PLUMB</b> PROVIDENT 70008	PLUMB
33	38	6	<b>ANDRAE CROUCH</b> QWEST/WARNER ALLIANCE 46511/WCD	PRAY
34	29	37	<b>ANOINTED</b> MYRRH 7006/WORD <b>HS</b>	UNDER THE INFLUENCE
35	28	11	<b>VARIOUS ARTISTS</b> VINEYARD/STAR SONG 9243/CHORDANT	CHANGE MY HEART OH GOD, VOLUME 2
36	34	6	<b>JOHN ELEFANTE</b> PAMPLIN 9701	CORRIDORS
37	32	14	<b>OUT OF THE GREY</b> SPARROW 1563/CHORDANT <b>HS</b>	(SEE INSIDE)
38	39	80	<b>VARIOUS ARTISTS</b> ▲ SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
39	36	13	<b>MICHAEL CARD</b> MYRRH 4605/WORD <b>HS</b>	UNVEILED HOPE
40	24	5	<b>REALITY CHECK</b> STAR SONG 0158/CHORDANT	REALITY CHECK

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

## A&M PLANS TO AWAKEN WORLD TO BLAKE

(Continued from page 18)

assembled band, which includes bassist **Drew Santisiero** and guitarist **Andrew Solin**.

To introduce Blake to the industry, A&M recently finished shooting an electronic press kit meant to showcase the artist's personality.

"Jamie is very appealing and fresh-faced, but at the same time she has the musical chops," says Fried. "The plan is to get her out there. We believe in Jamie's ability to get her message across and to win people over."

Taking a cue from the great success it experienced with teenage bluesman **Jonny Lang's** Hard Rock tour (Billboard, March 1), A&M will micromarket around the dates.

The label will also aggressively seed the marketplace by distributing advance CDs and cassette samplers at various industry conventions. Radio, retail, and the press received a limited-edition package of "Jamie Blake" in early June.

A video for "Runaway" is still in the planning stages.



## In the SPIRIT



by Lisa Collins

**THE DOCTOR IS IN THE HOUSE:** The word is out from New York on the latest release by **James Hall**, who is dubbed "The Doctor" by New York gospel contemporaries for his keen abilities at "operating" gospel music. His skills have, in less than five years, landed him at the forefront of a hard-hitting contingency of New York choirs. His latest album, "... According To James Hall, Chapter III," released Tuesday (15) from CGI/Intersound, is expected to keep him there.

"This album is the bomb," Hall declares emphatically. "The music is more mature and is closer than ever to the sound that I want. Plus, this album really promotes the skills of the singers in the choir like **Angela Wint**, who is featured on a bebop jazz-influenced cut entitled 'Hold Me.'"

He's a smooth operator; indeed. In performance, Hall slams. On record, he strives for that same electric energy with a release—a highly stylized yet spirit-wrenching potpourri of gutsy, cutting-edge gospel—over which he exercises full creative control.

"It is my prayer that our music would bring us before the nation. People know us," the Brooklyn, N.Y., native explains, "but nowhere near the way we want them to." And for all the enjoyment he takes from it, a highly disciplined Hall is dead serious about his mission. "This ain't fun and games," he states. "It's a ministry." Meanwhile, Hall's project falls in the first phase of a major

summer rollout from CGI/Intersound that encompasses half a dozen releases, including **Vicki Winans**, June 24; **Bronx Mass Choir**, July 8; **Highway QC's**, Aug. 12; **Michael Brooks & the Nation**, Aug. 26; and, finally, **William Becton's** highly anticipated sophomore set, "The Heart Of A Love Song," which was slated to ship in September but has since been rescheduled for an Oct. 14 debut.

**ON THEIR OWN:** As part of the restructuring of EMI Christian Music Group, Aleho and Crystal Rose Records have become stand-alone distributed labels within the EMI/Christian family, effective July 1. Now the two labels are teaming for shared creative services, marketing, and promotion efforts. "This move is forcing us to the next plateau," reports **Al Hobbs**, Aleho CEO. "We will now have to put our own machine to work." Hobbs will test that machine next month with the Aug. 8 release of "When I Get Home," the latest installment from the **GMWA Women Of Worship**. . . Meanwhile, Crystal Rose is gearing up the Aug. 15 release of **Ricky Dillard's** "Worked It Out" concert video and is in the middle of recording a Christmas project for the **Tri City Singers** featuring **Carman** and other special guests. **Donald Lawrence** is being courted for a prime post at Island Records.

**BRIEFLY:** Rumors of the launching of Tour of Life II are premature. With the close of the highly successful tour, which featured **Kirk Franklin**, **Yolanda Adams**, and **Fred Hammond** and which was the most successful tour in gospel music history, Dallas-based promoter **Al Wash** is already prepping a different tour to feature a new set of gospel headliners for a late '97 launch. No word yet on who those headliners will be. And yes, there will be a Tour of Life II, but Wash assures us that it will not be until mid-1998. . . Finally, **Kevin Bond** steps in as VP of A&R at Gospo Centric.

## HIGHER GROUND



by Deborah Evans Price

**DENTON & THOMAS DEBUT AS IDENTICAL STRANGERS:** After much anticipation, I finally got my hands on a copy of the new Identical Strangers album, and it was well worth the wait. Early indications signal that I'm not alone in my assessment, as the first single, "Extraordinary Love," is already garnering airplay on Christian radio. **Identical Strangers** comprise **Andy Denton**, formerly with **Ruscha** and **Legend Seven**, and **Randy Thomas**, formerly with **Bob Carlisle** in the band **Allies** and a noted songwriter in the Christian and country fields whose credits include **Dolly Parton's** "Why'd You Come In Here Lookin' Like That" as well as co-writing the current Carlisle smash "Butterfly Kisses." The duo's self-titled album is set for release July 22 on **Buddy Killen's** Damascus Road.

The challenge for two artists coming from other successful acts is to create something fresh and unexpected in their new incarnation. Denton and Thomas do just that on this great album. Of course, it features the incredible lead vocals that people have come to expect from Denton combined with Thomas' well-known guitar prowess, but there's an edge and vibrancy to the tracks that immediately lets the listener know this is something new. "It's not alternative by any means, but it has a little of that appeal," Denton says. "It's kind of an aggressive pop record with maybe a modern rock edge to it. . . but I get tired of the terms. I wish you could just be who you are and make a record. I wish all the labels would go away."

Denton and Thomas began writing together after **Legend Seven** disbanded, and Thomas started producing some solo tracks for Denton. One night over Mexican food, Denton approached Thomas with the idea of uniting as a duo. Thomas had been having similar thoughts and readily agreed to give it a shot. The two co-wrote the songs for the project, with a couple other collaborators joining for a few

tunes, and Thomas produced the album in his Franklin, Tenn., studio.

Thomas is excited about the release. "It's been a real interesting time, coming off a decade with **Allies** and the time I spent with **Shania**," he says of playing guitar for **Shania Twain** when she was promoting her second album, "The Woman In Me." As sales of the album went through the roof, most people thought a major tour would follow, but it didn't, and Thomas moved on to **Identical Strangers**. "In a lot of ways, it's like coming full circle."

Though he's enjoyed working as a writer and guitarist in the country community, Thomas is happy to be back on Christian radio. "The challenge when Andy and I started working together was there was a big backlash; 'If it sounds like stadium rock, then we don't want it' seemed to be what the A&R people were saying," Thomas says. "So I felt like the challenge we faced was if we did anything like **Legend Seven** then we were dead, at least as far as critics were concerned, and if we did anything resembling **Allies** we were dead. How do we do something new and prove we're not one-trick ponies? . . . I think our bottom line became, at any cost, avoiding the '80s. . . Andy and I would get together every day and say, 'Whatever we do, we can't repeat ourselves. We have to move into new territory.' And that's really scary."

The duo met the challenge head-on and delivered an album that's vibrant and unique. Denton has one of the best voices in any genre of music, and he puts that impressive vocal instrument to good use on this well-crafted collection of songs. "Father Me," "Extraordinary Love," and "Listen With Your Heart" are among the album's best moments.

"The great thing about making a record like what we made is it sort of leaves itself open. . . It's like a movie that leaves itself open enough for a sequel. If we want to do something a little different on the next record, we can because I don't think every song sounds the same," Denton says. "That's the kind of person I am. I never want to get trapped into something where you have to do the same thing over and over because that's what people expect of you. I like to have the freedom to do other things."

**NEWS NOTES:** After weeks of speculation, the word is that Warner is not going to sell Warner Alliance. An inter-office memo said the company is "committed to staying in" (Continued on next page)

# Top Gospel Albums

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			★★ NO. 1 ★★	
1	1	7	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> B RITE 90093/INTERSCOPE	GOD'S PROPERTY
2	2	32	<b>SOUNDTRACK</b> ▲ <sup>2</sup> ARISTA 18951	THE PREACHER'S WIFE
3	3	63	<b>KIRK FRANKLIN AND THE FAMILY</b> ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
4	5	8	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43023 [FS]	LIVE IN LONDON AT WEMBLEY
5	4	3	<b>OLETA ADAMS</b> HARMONY 1601	COME WALK WITH ME
6	RE-ENTRY		<b>VARIOUS ARTISTS</b> CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
7	6	21	<b>T.D. JAKES</b> INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
8	7	10	<b>SHIRLEY CAESAR</b> WORD 68003/EPIC [FS]	A MIRACLE IN HARLEM
9	8	36	<b>DONNIE MCCLURKIN</b> WARNER ALLIANCE 46297	DONNIE MCCLURKIN
10	12	58	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> VERITY 43046 [FS]	THE SPIRIT OF DAVID
11	13	36	<b>BEBE &amp; CECE WINANS</b> SPARROW 37048/EMI	GREATEST HITS
12	11	8	<b>VIRTUE</b> VERITY 43020	VIRTUE
13	17	21	<b>CARLTON PEARSON</b> WARNER ALLIANCE 46354 [FS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
14	14	6	<b>ANDRAE CROUCH</b> QWEST 45924/WARNER BROS.	PRAY
15	10	36	<b>ANOINTED</b> WORD 67804/EPIC [FS]	UNDER THE INFLUENCE
16	16	16	<b>KURT CARR SINGERS</b> GOSPO CENTRIC 72138	NO ONE ELSE
17	19	7	<b>THE WILLIAMS BROTHERS</b> BLACKBERRY 1618/MALACO	STILL STANDING
18	15	2	<b>VICKIE WINANS</b> CGI 161279	LIVE IN DETROIT
19	23	91	<b>CECE WINANS</b> ● SPARROW 51441	ALONE IN HIS PRESENCE
20	27	26	<b>WANDA NERO BUTLER</b> SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
21	20	8	<b>MARVIN SAPP</b> WORD 68039/EPIC	GRACE AND MERCY
22	24	52	<b>YOLANDA ADAMS</b> VERITY 43027	YOLANDA LIVE IN WASHINGTON
23	26	40	<b>THE WILLIAMS SISTERS</b> FIRST LITE 4003 [FS]	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
24	21	8	<b>REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS</b> WORD 67939/EPIC	HE'S STILL GOOD
25	29	9	<b>DOROTHY NORWOOD</b> MALACO 6024	HATTIE B'S DAUGHTER
26	18	62	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43015	ADORATION: LIVE IN ATLANTA
27	22	9	<b>CANDI STATON</b> CGI 161276	COVER ME
28	30	31	<b>THE GEORGIA MASS CHOIR</b> SAVOY 7123	GREATEST HITS
29	25	33	<b>MIGHTY CLOUDS OF JOY</b> INTERSOUND 9226	LIVE IN CHARLESTON
30	28	8	<b>BAM CRAWFORD'S PURPOSE</b> HARMONY 1600	THE KING IS COMING ANY DAY!
31	31	23	<b>STEVE MIDDLETON &amp; UNITY &amp; PRAISE</b> PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
32	33	58	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6022 [FS]	I'LL SEE YOU IN THE RAPTURE
33	35	14	<b>KENNY ELDRIDGE &amp; THE JESUS CELEBRATION MASS CHOIR</b> BORN AGAIN 1013	SO WONDERFUL
34	40	17	<b>TRI-STATE MASS CHOIR III</b> PARADISE 165249/CGI	BIND ME CLOSER
35	RE-ENTRY		<b>BRODERICK RICE</b> BORN AGAIN 1010 [FS]	TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
36	32	71	<b>V.I.P. MUSIC &amp; ARTS SEMINAR MASS CHOIR</b> VERITY 43014 [FS]	STAND!
37	RE-ENTRY		<b>BISHOP RONALD E. BROWN</b> SUMG GOSPEL 9600	LIVE! HAVING GOOD OLD FASHIONED CHURCH
38	RE-ENTRY		<b>MEN OF STANDARD</b> MUSCLE SHOALS 8013/MALACO	MEN OF STANDARD
39	RE-ENTRY		<b>CARLTON PEARSON</b> WARNER ALLIANCE 46006	LIVE AT AZUSA
40	38	39	<b>HELEN BAYLOR</b> WORD 67803/EPIC	LOVE BROUGHT ME BACK

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

Reverend Cone bangs the gavel down in "The Trial of Oh Jesus", his judicious gospel testimony on the saving of bankrupt souls. New and hot from;



TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	NEW		<b>GUNS IN THE GHETTO</b> VIRGIN 44402 1 week at No. 1	UB40
2	1	7	<b>REGGAE GOLD 1997</b> VP 1509*	VARIOUS ARTISTS
3	2	4	<b>YARDCORE</b> DELICIOUS VINYL 5018*/RED ANT HS	BORN JAMERICANS
4	3	2	<b>GHETTO GOLD &amp; PLATINUM RESPECT</b> WEEDED 20210*/NERVOUS	MAD LION
5	4	3	<b>FIRE ON THE MOUNTAIN 2... REGGAE CELEBRATES...</b> POW WOW 7466	VARIOUS ARTISTS
6	5	86	<b>THE BEST OF-VOLUME ONE</b> VIRGIN 41009	UB40
7	6	87	<b>THE BEST OF-VOLUME TWO</b> VIRGIN 41010	UB40
8	7	104	<b>BOOMBASTIC ▲</b> VIRGIN 40158*	SHAGGY
9	8	3	<b>PASSION</b> VP 1493*	LADY SAW
10	10	103	<b>'TIL SHILOH</b> LOOSE CANNON 524119*/ISLAND HS	BUJU BANTON
11	9	13	<b>THE BEST OF ZIGGY MARLEY... (1988-1993)</b> VIRGIN 44098	ZIGGY MARLEY AND THE MELODY MAKERS
12	11	2	<b>TAXMAN</b> SHANACHIE 45032	LUCKY DUBE
13	12	16	<b>MR. MARLEY</b> TUFF GONG 54177/LIGHTYEAR	DAMIAN JR. GONG MARLEY
14	13	27	<b>JOYRIDE</b> VP 3103*	VARIOUS ARTISTS
15	15	53	<b>FIRE ON THE MOUNTAIN</b> POW WOW 7462	VARIOUS ARTISTS

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	2	4	<b>CELTIC PRIDE</b> RETRO 0090 HS	COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND 2 weeks at No. 1
2	1	18	<b>MICHAEL FLATLEY'S LORD OF THE DANCE</b> PHILIPS 533757 HS	RONAN HARDIMAN
3	3	56	<b>RIVERDANCE ●</b> CELTIC HEARTBEAT 82816/AG HS	BILL WHELAN
4	4	20	<b>N DIS LIFE</b> BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
5	NEW		<b>IN THE NAME OF LOVE</b> COCONUT GROVE 8197	HAPA
6	8	3	<b>RIVERDANCE</b> CELTIC HEARTBEAT 53076/UNIVERSAL	BILL WHELAN
7	5	9	<b>CHANT OF INDIA</b> ANGEL 55948	RAVI SHANKAR
8	13	19	<b>LEGENDS</b> RCA VICTOR 68776 HS	JAMES GALWAY & PHIL COULTER
9	6	3	<b>ANOKHA...SOUNDZ OF THE ASIAN UNDERGROUND</b> QUANGO 524341/ISLAND	TALVIN SINGH
10	7	16	<b>CABO VERDE</b> NONESUCH 79450/AG HS	CESARIA EVORA
11	10	2	<b>COLOURS</b> NA LEO PILIMEHANA 3004	NA LEO PILIMEHANA
12	9	12	<b>NARADA WORLD A GLOBAL VISION</b> NARADA 63935	VARIOUS ARTISTS
13	RE-ENTRY		<b>KEIKI O KA AINA</b> KANAI'A 1263	ROBI KAHAKALAU
14	15	6	<b>ANTHOLOGY I 1984-1996</b> NA LEO PILIMEHANA 3002	NA LEO PILIMEHANA
15	11	67	<b>TIERRA GITANA</b> NONESUCH 79399/AG	GIPSY KINGS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★				
1	1	23	<b>LIE TO ME ●</b> A&M 540640 HS	JONNY LANG 16 weeks at No. 1
2	2	88	<b>GREATEST HITS ▲</b> EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
3	3	13	<b>COME ON HOME</b> VIRGIN 42984	BOZ SCAGGS
4	4	3	<b>SENIOR BLUES</b> PRIVATE MUSIC 82151	TAJ MAHAL
5	6	7	<b>LIVE FROM CHICAGO'S HOUSE OF BLUES</b> HOUSE OF BLUES 161273	BLUES BROTHERS AND FRIENDS
6	8	34	<b>HELP YOURSELF</b> MISS BUTCH 4003/MARDI GRAS HS	PEGGY SCOTT-ADAMS
7	5	9	<b>SWEET POTATO PIE</b> MERCURY 534483	THE ROBERT CRAY BAND
8	7	9	<b>ROAD TO ZEN</b> EUREKA 77061/DISCOVERY HS	COREY STEVENS
9	9	18	<b>DON'T LOOK BACK</b> POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
10	13	87	<b>LEDBETTER HEIGHTS ●</b> GIANT 24621/WARNER BROS. HS	KENNY WAYNE SHEPHERD
11	14	58	<b>GOOD LOVE!</b> MALACO 7480	JOHNNIE TAYLOR
12	11	10	<b>LOVE'S BEEN ROUGH ON ME</b> PRIVATE MUSIC 82140	ETTA JAMES
13	10	2	<b>THE COLOUR OF LOVE</b> VERVE 537562	RONNIE EARL & THE BROADCASTERS
14	12	55	<b>JUST LIKE YOU</b> OKEH 67316/EPIC HS	KEB' MO'
15	RE-ENTRY		<b>SMOKIN' IN BED</b> MALACO 7479	DENISE LASALLE

○ 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 multiple 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.

Artists & Music

Verve Targets Classroom; B-3 Organ Given Its Due

**S**CHOOLIN': Verve Records has begun a campaign to introduce its key summer titles to an audience of music students. A 45-minute sampler, consisting of tracks from "Habana" by Roy Hargrove's Crisol, J.J. Johnson's "The Brass Orchestra," Steve Turre's new self-titled disc, and the much-heralded collaboration between trumpeters Doc Cheatham and Nicholas Payton, has been created specifically for the market of students and teachers in jazz-studies programs. The no-cost item is available by mailing back coupons that were sent to 75 college campuses across the country. Dr. David Schroeder, who teaches at New York University and the New School, is acting as college outreach coordinator for the label.

"Even in the jazz program, a lot of kids don't check out the new releases because they're busy studying the classics, so the idea of a CD sampler should be great for both Verve and the students," he says. "I teach jazz history, and believe me, there are saxophone players who arrive from high school not knowing who Charlie Parker is."

The campaign was brainstormed after Schroeder invited several members of the Verve family, from both the artist and business realms, to address students in his curriculum. An intern program at the label grew from that. "Businesswise, it really helps out," continues Schroeder. "It's great for kids to learn marketing, product development, and other topics."

It's too early to find out how many postcards have been returned, but Schroeder's follow-up phone calls to the campuses indicate a positive response. "I just spoke with the person who runs the Harvard program, and he said, 'Give me 20 posters, and I'll plaster them all over Boston.' So it's all about outreach."

**S**HOULD I STAY OR SHOULD I GO? Here's an example of two singers, one a road warrior, the other a homebody, both getting the job done. Blue Note artist Kurt Elling ended his five-week bounce around New York venues

to big, big whoops June 18 at the Knitting Factory. He managed to fit some 30 dates under his belt during that time. It was a marketing move, geared to get the word out on Elling's anything-goes approach to jazz vocalizing, and it worked. His latest disc, "The Messenger," was the subject of much critical discussion. In contrast, Susannah McCorkle, a veteran with 14 records under her belt, decided it was best to stay put. Her almost two-month-long stint at the famed Oak Room of the Algonquin Hotel in New York featured two separate shows dedicated to the tunes of Irving Berlin and Cole Porter, and they were not only well attended, but also darn impressive.

McCorkle sparkles in such an intimate setting. Positive reviews appeared in The New York Times, among other papers. The singer's latest is "Let's Face The Music And

Dance: The Songs of Irving Berlin" (Concord Jazz).

**O**RGANIZED: There are parallel marketing tracts for two new pieces in retail land. Mark Vail's "The Hammond Organ: Beauty In The B" was published June 1 by Miller/Freeman. It's a detailed account of the famed B-3 instrument that includes great shots from Hammond's initial ad campaigns, intricate schematics and texts that should help with upkeep, explanations of the B-3's link with the singular and equally iconic Leslie speaker, and a time line of artists who have brought the organ to fame. The B-3 figures prominently in jazz; historically it defined the work of vets like Jimmy Smith and Jack McDuff, and it still thrives today in the hands of such keyboardists as Larry Goldings. The book lists for \$24.95. While you're turning the pages, a listen to the organ sampler Shanachie released June 15 can only enhance your understanding of the instrument. "Kickin' The 3: The Best Of Organ Trio Jazz" contains 13 tracks that provide a vivid overview of the B-3's very particular language. It includes music by Charles Earland, Larry Young, and Medeski, Martin & Wood.



by Jim Macnie

HIGHER GROUND

(Continued from preceding page)

the Christian and gospel music markets with both its wholly owned labels and its distribution company" . . . Opryland attendees can also enjoy Christian music in the park this summer. Gary Chapman, Michael W. Smith, and Common Bond are among the acts who've appeared in recent weeks, and Sandi Patty is slated for Aug. 9.

Steve Taylor will be producing the upcoming *Sixpence None The Richer* album . . . Marc Whitmore has resigned as GM of the Pamplin-owned Organic Records and is now an A&R consultant to the label. Former A&R consultant Paul Jacobsen is no longer working with the company. The Burbank, Calif., operations have moved to Pamplin's Portland,

Ore., headquarters. United Stations Radio Networks has purchased Right Turn Radio, a Dallas-based independent production company that produces three Christian radio programs—"American Christian Music Review," "Face-to-Face," and "Face-to-Face II." Right Turn founder Terry Wright will continue as executive producer for all three shows.

The 48th annual Christian Booksellers Assn. international convention takes place July 12-17 in Atlanta. Steven Curtis Chapman, Bob Carlisle, Michael W. Smith, the Steeles, Cindy Morgan, Janet Paschal, and Plumb are among the artists slated to perform.

the BONE SHAKERS BOOK OF SPELLS

Featuring "Cold Sweat," "I Blew Up The United States" and "Welcome To My Life."

The Boneshakers, the new band including former Was(Not Was) members Sweet Pea Atkinson and Randy Jacobs, make rock & soul a religious experience.

On tour now:

- July
- 12 Champaign IL
- 13 Pontiac MI (with the Neville Brothers)
- 15 Kansas City MO
- 18 Seattle WA (KMTT show)
- 20 Kansas City MO (KYYV show)
- 23 Flagstaff AZ
- 24 Los Angeles CA

- August
- 16 Verdi NV
- 17 San Francisco CA (KFOG show)
- 23 San Jose CA

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pentabank

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# Rock Imprint Jazzes Up RMM

**RMM ROCKIN':** RMM Records, best known as the home of some of the most prominent tropical/salsa/Latin jazz acts around, has established a rock imprint called RMM Rocks. The label's first release is a self-titled album by a five-man rock band from Puerto Rico called Viva Nativa.

RMM is active on other fronts, as well. The label is putting out "RMM Best Of Videos Vol. 1," a compilation of 10 of the label's best videos, such as India's "Ese Hombre" and Marc Anthony's "Hasta Ayer."

On the film side, RMM is releasing "Yo Soy Del Son A La Salsa" at the end of September. The movie documentary, directed by Cuban director Rigoberto López and produced by RMM Filmworks, will be accompanied by a soundtrack that is due to drop Aug. 26.

Nelson Rodríguez, RMM's national director of promotions, has relocated to Los Angeles. Assisting Rodríguez in his new slot as director of promotions in the Northeast is Henry Knowles, a well-known New York DJ who has worked with other labels. Also, RMM has named Eddie Laca as marketing director, Puerto Rico. He formerly was marketing coordinator for the Musicland Group.

**STATESIDE BRIEFS:** Lia Escobar has been named dance label manager of PolyGram Latino's newly formed dance department. Escobar previously was a producer, writer, and musician who worked with Thalía, Suzanne Rye, Gloria Estefan, and K.C. & the Sunshine Band... Sawyer Brown is CMT's showcase artist for August...

The who's who of the salsa world is expected to attend Larry Harlow's nuptials Sunday (13) in New York. The salsa titan, who will wed Wendy Anne Caplin, is slated to resume his Latin Legends tour Aug. 1 in Tokyo... Marlboro Music is scheduled to kick off its All American Celebration tour Friday (18)-July 20 at Fort Bliss in El Paso, Texas. The three-day fest features a Saturday (19) performance by Sony Discos/Sony's La Mafia and EMI Latin acts Los Mismos and Emilio. The tour will include 40 concerts in 14 cities. Cárdenas, Fernández & Associates is promoting several of the dates, including the Fort Bliss shows... At the recent National Assn. of Independent Record Distributors and Manu-



by John Lannert

facturers (NAIRD) Convention, Ashé Records launched a special-interest group to address Latin music in the U.S. indie market. The label hopes to attract Latino-rooted companies involved in the domestic indie market to attend NAIRD's convention next year (the group will by then have changed its name to the Assn. for Independent Music).

**MEXICO NOTAS:** Ariola/BMG rocker Alejandra Guzmán is hosting her own television talk show, "Aire," on Televisa beginning late this month. EMI Mexico diva Paulina Rubio and Guzmán labelmate La Lupita have been invited to appear on the first show.

Fonovisa's norteña star Ana Bárbara has two reasons to be happy: First, she is slated to go into the studio any day now to cut her next album with labelmate superstar Marco Antonio Solís. Second, she is expected to make her acting debut in the Televisa telenovela "María Isabel."

Also preparing for his premiere in an as-yet-untitled telenovela is Sony mega-idol Julio Iglesias. Former Miss Universe Alicia Machado has been tentatively chosen for the female lead in the Reynaldo López-produced soap opera.

Fonovisa diva Daniela Romo is launching her "Daniela 97" show late this month at Mexico City's 1,500-seat Teatro Alameda. Her production will boast 14 musicians, 23 dancers, and the mariachi group Gamma 1000. The musical menu will blend ranchera, romantic ballads, and tropical grooves.

Warner Mexico's much-revered rock ensemble Café Tacuba, which finished a Latin American tour June 14 in Havana, is very upset about rumors that it has signed a record deal with Universal Mexico. Fact is, the band has one album left on its Warner contract. The group then will decide with whom it will sign its next recording contract.

Cristian's label bow for BMG, now due in September, is tentatively titled

"Cristian: Balada Por Un Amor."

**PRESIDENTIAL AFTER-THOUGHTS:** El Festival Presidente De Música Latina, which made its successful debut June 20-22 in Santo Domingo, Dominican Republic, yielded a couple of tidbits of information not included in last issue's column due to space limitations.

The festival's musical consultant, Manuel Tejada, says his wife, Mariela, who formerly was a backing singer with Juan Luis Guerra 440, is planning to cut a record.

Apparently not planning to record anytime soon is Karen/PolyGram's Juan Luis Guerra, who owns a radio and television station in Santo Domingo. Organizers of El Presidente tried to get Guerra to participate in the event, but he declined. Guerra would be an obvious candidate to close out next year's edition.

In a country like the Dominican Republic, where music runs through the blood of its citizens like few others I have visited, it seems perplexing that the major-label presence is virtually nonexistent. After all, there are 100 radio stations in the Santo Domingo metro area and five video channels. The country's economy might not be sufficiently robust to support a full-scale investment in an office, but at the very least there should be an A&R rep checking out the myriad acts playing all over the country.

**ARGENTINA NOTAS:** The third edition of Francophile, a cultural exchange between Argentina and France, took place June 19-21 at the 2,200-seat Opera Theater in Buenos Aires. French bands, including Aston Villa, Noir Desir, and Sebda, performed with Argentinian acts Diego Frenkel, Los Visitantes, and Babasónicos.

Rykodisc/DBN band Morphine proved to be so popular during its two June dates at Buenos Aires club Dr. Jeckyll that a third date (June 22) was added. Morphine ended up playing for 3,400 fans.

Pete Best, the former drummer of the Beatles who was replaced by Ringo Starr in 1963, visited Buenos Aires as a special guest for an exhibition of Beatles memorabilia called "30 Years Since Sgt. Pepper." Legions of Beatles faithful flocked to the exhibit, which ran June 2 to Sunday (13) at the Borges Cultural Center in Buenos Aires. It featured hundreds of Beatles artifacts shown by collector Rodolfo Vásquez.

Rock & Pop International promoter Daniel Grinbank has announced that he will produce an Argentine version of the Walt Disney film "Beauty And The Beast" in mid-1998. He teamed with OCESA Presenta in May to promote a Mexican production at Mexico City's Orfeón Theater. It opened with sold-out dates and rave reviews.

DBN band Memphis La Blusera feted its 19th anniversary with two sold-out shows June 6-7 at the 3,200-seat Gran Rex Theater. That same week, the popular blues/boogie outfit serviced its new video, "Estaño De Bar," from its album "Cosa De Hombrés."

EMI Argentina's reggae crew Pericos undertook an intense recording and tour schedule in June. In Chile, the

(Continued on next page)

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	2	2	5	LOS TIGRES DEL NORTE FONOVISA	EL MOJADO ACAUDALADO TN INC. (T.BELLO)
2	1	1	12	ENRIQUE IGLESIAS FONOVISA	SOLO EN TI R.PEREZ-BOTIJA (V.CLARKE)
3	7	14	4	GLORIA ESTEFAN EPIC/SONY	NO PRETENDO E.ESTEFAN JR.,K.SANTANDER (G.ESTEFAN,K.SANTANDER)
4	4	7	7	LA MAFIA SONY DISCOS/SONY	ENAMORADA M.LICHTENBERGER JR. (J.L.PILOTO)
5	3	3	6	LOS TUCANES DE TIJUANA EMI LATIN	EL TUCANAZO G.FELIX (M.QUINTERO LARA)
6	8	10	7	MOJADO FONOVISA	MOTIVOS L.LOZANO (F.BARRIENTOS,L.LOZANO)
7	5	6	7	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J.GABRIEL (J.GABRIEL)
8	10	13	6	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ES LA MUJER P.RAMIREZ (A.CHAVEZ)
9	12	20	3	MARCO ANTONIO SOLIS FONOVISA	MI ULTIMO ADIOS M.A.SOLIS (M.A.SOLIS)
10	9	12	6	BRONCO FONOVISA	TU Y YO BRONCO (J.GUADALUPE ESPARZA)
*** AIRPOWER ***					
11	22	—	2	LOS TEMERARIOS FONOVISA	ACEPTA MI ERROR A.ANGEL ALBA (G.A.ALVA)
12	11	4	3	BOYZONE POLYGRAM LATINO	MYSTICAL EXPERIENCE R.PEREZ-BOTIJA (C.GARCIA ALONSO)
13	15	15	8	LUCERO UNIVERSAL	TACTICAS DE GUERRA C.GUIDETTI,M.FABRIZIO (M.GALLARDO,L.CABANAS)
14	13	8	14	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J.GABRIEL (J.GABRIEL)
15	6	5	11	GRUPO LIMITE POLYGRAM LATINO	SOLO CONTIGO J.CARRILLO (A.VILLAREAL)
16	14	9	6	FEY SONY LATIN/SONY	MUEVELO Y (M.ADLANEDO)
17	16	16	5	VICTOR MANUELLE SONY TROPICAL/SONY	DILE A ELLA NOT LISTED (G.FRANCISCO)
18	19	18	8	TIranos DEL NORTE SONY DISCOS/SONY	DE LA TIERRA AL CIELO J.MARTINEZ (E.TORRES)
19	17	23	5	GRUPO BRYNDIS DISA/EMI LATIN	OLVIDEMOS NUESTRO ORGULLO L.PCHAVEZ (M.POSADAS)
20	21	22	4	BANDA MAGUEY FONOVISA	PERO TE AMO E.SOLANO (E.SOLANO)
21	20	17	8	LIBERACION DISA/EMI LATIN	MURIO V.CANALES (H.GONZALEZ)
22	36	37	3	JORDI FONOVISA	DESESPERADAMENTE ENAMORADO DYANGO (P.MARTINEZ)
23	18	11	19	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE A.ANGEL ALBA (J.V.FLORES)
24	27	35	3	JAVIER GARCIA FONOVISA	TRANQUILA J.ALVAREZ,J.TARODO (J.GARCIA)
25	23	19	15	LOS ANGELES AZULES DISA/EMI LATIN	MI NIÑA MUJER J.MEJIA AVANTE (J.MEJIA AVANTE)
26	32	—	2	BANDA EL RECODO FONOVISA	QUE SOLO ESTOY SIN TI G.LIZARRAGA (M.A.SOLIS)
27	25	24	8	JOSE GUADALUPE ESPARZA FONOVISA	EL PESCADOR J.GUADALUPE ESPARZA (NOT LISTED)
28	30	29	16	LA TRADICION DEL NORTE ARIOLA/BMG	CORAZON E.F.AGUILAR (J.SERRANO)
29	37	36	3	THALIA EMI LATIN	AMOR A LA MEXICANA K.SANTANDER,B.OSSA (M.PUPPARO)
30	34	—	2	MILLIE EMI LATIN	AMAME M.FLORES,K.C.PORTER (M.FLORES)
31	26	21	3	GRACIELA BELTRAN EMI LATIN	LE PEDIRE PERDON B.SILVETTI (J.F.RODRIGUEZ)
32	31	25	8	MARTA SANCHEZ POLYGRAM LATINO	MOJA MI CORAZON N.RODGERS,A.LEVIN,C.CELLI (A.LEVIN,C.CELLI,F.OSORIO)
33	28	28	5	LOS HURACANES DEL NORTE FONOVISA	EL CLAVO G.GARCIA (S.CASARES)
34	NEW	▶	1	JON SECADA EMI LATIN	LA MAGIA DE TU AMOR J.SECADA,M.A.MOREJON,EMILIO (J.SECADA,S.SHAPIO)
35	NEW	▶	1	BANDA EL LIMON FONOVISA	QUE SE TE OLVIDO M.CONTRERAS (PGARZA)
36	39	30	5	RICARDO ARJONA SONY LATIN/SONY	ELLA Y EL R.ARJONA (R.ARJONA)
37	NEW	▶	1	INTOCABLE EMI LATIN	VIVIR SIN ELLAS J.L.AYALA (DARIAN)
38	38	—	2	MICHAEL SALGADO JOEY	LA MEDIA VUELTA J.S. LOPEZ (J.A.JIMENEZ)
39	29	26	4	BANDA LOS LAGOS LUNA/FONOVISA	TE QUIERO, TE AMO, TE EXTRANO A.DE LUNA (R.BARRA,D.COMPARAN)
40	NEW	▶	1	LORENZO ANTONIO FONOVISA	NO QUIEREN QUE TE QUIERA T.MORRIE (L.ANTONIO)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	16 STATIONS	57 STATIONS
1 GLORIA ESTEFAN EPIC/SONY NO PRETENDO/STEAL YOUR...	1 VICTOR MANUELLE SONY TROPICAL/SONY DILE A ELLA	1 LOS TIGRES DEL NORTE FONOVISA EL MOJADO...
2 LUCERO UNIVERSAL TACTICAS DE GUERRA	2 GILBERTO SANTA ROSA SONY TROPICAL/SONY PELIGRO	2 LOS TUCANES DE TIJUANA EMI LATIN EL TUCANAZO
3 MARTA SANCHEZ POLYGRAM LATINO MOJA MI CORAZON	3 OLGA TANON WEA LATINA PORQUE NO TE ENCONTRE	3 LA MAFIA SONY DISCOS/SONY ENAMORADA
4 FEY SONY LATIN/SONY MUEVELO	4 GLORIA ESTEFAN EPIC/SONY NO PRETENDO	4 MOJADO FONOVISA MOTIVOS
5 MILLIE EMI LATIN AMAME	5 LOS HERMANOS ROSARIO KAREN/POLY- GRAM LATINO ROMPECINTURA	5 ALEJANDRO FERNANDEZ SONY DISCOS/SONY ES LA...
6 VICTOR MANUELLE SONY TROPICAL/SONY DILE A ELLA	6 FRANKIE NEGRON WEA/CARIBBEA LATINA INOLVIDABLE	6 ENRIQUE IGLESIAS FONO- VISA SOLO EN TI
7 BOYZONE POLYGRAM LATINO MYSTICAL EXPERIENCE	7 MICHAEL STUART RMM SUENO	7 BRONCO FONOVISA TU Y YO
8 JON SECADA EMI LATIN LA MAGIA DE TU AMOR	8 SANED EMI LATIN MAS	8 MARCO ANTONIO SOLIS FONOVISA MI ULTIMO ADIOS
9 ENRIQUE IGLESIAS FONO- VISA SOLO EN TI	9 OSCAR D'LEON CON INDIA RMM HAZME EL AMOR	9 LOS TEMERARIOS FONOVISA ACEPTA MI ERROR
10 EDNITA NAZARIO EMI LATIN TE QUIERO	10 GISELLE RCA/BMG EL NEGRO	10 GRUPO LIMITE POLYGRAM LATINO SOLO CONTIGO
11 JORDI FONOVISA DESESPER- ADAMENTE ENAMORADO	11 ADOLESCENT'S ORQUESTA SONY TROPICAL/SONY PERSONA...	11 TIRANOS DEL NORTE SONY DISCOS/SONY DE LA TIERRA...
12 RICARDO ARJONA SONY LATIN/SONY ELLA Y EL	12 FRANKIE NEGRON WEA/CARIBBEA LATINA HOY ME...	12 GRUPO BRYNDIS DISA/EMI LATIN OLVIDEMOS...
13 JAVIER GARCIA FONOVISA TRANQUILA	13 ASHLEY SONY TROPICAL/SONY EL TRUCCO	13 BANDA MAGUEY FONOVISA PERO TE AMO
14 RICKY MARTIN SONY LATIN/SONY NO-IMPORTA...	14 HECTOR TRICOCHÉ POLY- GRAM ROYDEN ES EL AMOR...	14 LIBERACION DISA/EMI LATIN MURIO
15 SPICE GIRLS VIRGIN SAY YOU'LL BE THERE	15 ILEGALES ARIOLA/BMG EL TAQUI TAQUI	15 LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE

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

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## NOTAS

(Continued from preceding page)

band shot a video for "No Me Pares," the new single from its album "Yerba Buena." In Brazil, the group played at the Ruffles Reggae Festival in São Paulo and Rio de Janeiro, sharing the bill with Maxi Priest, Alpha Blondie, Pato Banton, Shaggy, and Black Uhuru. Also, Pericos was invited to contribute a song to "Regatta Mondatta," Ark 21 Records' reggaefied tribute to the Police. Among Pericos' upcoming tour stops are Venezuela, the U.S., the Dominican Republic, and Panama.

Oid Mortales/BMG artist DJ Deró has finished a remix for David Byrne's single "Daddy Go Down." What's more, he has put out a solo CD, "DJ Deró-Vol. 4," that sports contributions from labelmate King Africa and Rafa Villalba plus three new tunes recorded during an early-June tour in Japan. The album will be released in Latin America, Spain, and Portugal with special service to club DJs.

Gustavo Gauvry, president of indie label Del Cielito Records, has cut a distribution pact with BMG after 12 years with DBN. A rich catalog of local rock bands will be reissued, as well as new recordings by blues band La Mississippi, alternative rock group Peligrosos Gorriones, and pop/rock outfit Los Estelares. Product by Del Cielito's star band Patricio Rey Y Sus Redonditos De Ricota will continue to be distributed by DBN.

**CHART NOTES:** It was not exactly a fireworks explosion over the Independence Day weekend, but sales of product charting on The Billboard Latin 50 were up nearly 16% (80,000 units) from the previous week (69,000 units). Though the percentage increase looks impressive, the tally was only up 3% over the past six weeks' moving average (77,000 units).

Still, the Fourth of July weekend's figures were nearly 6% higher than the Memorial Day week's numbers (75,500 units).

Leading the sales charge this issue is Los Tigres Del Norte's magnificent double CD "Jefe De Jefes," up 21% on sales of 6,600 units.

Mexican-rooted music continues to dominate the top 10 of The Billboard Latin 50, as eight of the 10 albums are by artists plying *norteño*, *ranchero*, or Tejano sounds. Fans of Tejano music



**High And . . . Dirty.** Warner executives gather around Warner Music Argentina recording artist Andrés Calamaro to celebrate the platinum certification of his album "Alta Suciedad" (High-Brow Filth) for sales exceeding 60,000 units. Shown, from left, are Walter Fresco, promotion director, Warner Music Argentina; Luis Méndez, president, Warner Music Argentina; Calamaro; André Midani, president, Warner Latin America; José Luis Lombardo, marketing manager, Warner Music Argentina; Angel Kaminsky, A&R director, Warner Music Argentina; and Horacio Bertella, sales director, Warner Music Argentina.

came out in droves over the holiday weekend; seven of the 14 bulleted titles this issue were by Tejano acts.

Making a strong debut at No. 11 is "Amor A La Mexicana" by EMI Latin's star actress/singer Thalía. The chart bow of the Mexican diva's diverse pop/tropical album also happens to be her highest position attained on Billboard's Latin 50.

Also premiering at No. 18 is the Noise's "Greatest Hits" (House Of Music/Sony), a 40-minute dancehall-style medley of rap tunes delivered with gusto by a dozen verse-spinners, including famed Puerto Rican rapper Vico C. The album, which contains 29 short snippets of music and rhyme, was helmed by Félix Rodríguez, whose artistic name is D.J. Negro.

Latino-based product is rolling on other charts, as well. Afro/Caribbean-influenced "Passion Dance" (Almo Sounds/Geffen) by Herb Alpert has been hovering in the top 10 of Billboard's Top Contemporary Jazz Albums chart for the past several weeks.

"María," the crunching 1996 Latino club hit by Sony Latin/Sony star Ricky Martin, peaked two issues ago at No. 2 on the Eurochart singles chart. With

its Euro title, "(Un, Dos, Tres) María," the song was released on Tri-Star/Columbia.

Sancocho's ubiquitous "Tumba La Casa" (Cutting), a thumping merengue house favorite that seems to have found its way onto every Latino dance compilation in the U.S. market, has become a top 10 staple on Spain's singles chart via its release on Max Music.

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

## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 11 ACEPTA MI ERROR (Edimonsa, ASCAP)
  - 30 AMAME (Famous, ASCAP/Insignia, ASCAP)
  - 29 AMOR A LA MEXICANA (Peer Music, BMI)
  - 28 CORAZON (BMG Songs, ASCAP)
  - 18 DE LA TIERRA AL CIELO (De Luna, BMI)
  - 22 DESPERADAMENTE ENAMORADO (Teddy Sound, SESAC)
  - 17 DILE A ELLA (Copyright Control)
  - 33 EL CLAVO (Super Andrea, ASCAP/Beso, BMI)
  - 14 EL DESTINO (BMG Songs, ASCAP)
  - 36 ELLA Y EL (Sony Discos, ASCAP)
  - 1 EL MOJADO ACAUDALADO (TN Ediciones/Bello Musical)
  - 27 EL PESCADOR (Copyright Control)
  - 5 EL TUCANAZO (Flamingo)
  - 4 ENAMORADA (Lanfranco, ASCAP)
  - 8 ES LA MUJER (EMI Blackwood, BMI)
  - 34 LA MAGIA DE TU AMOR (BELIEVE) (FIPP, BMI)
  - 38 LA MEDIA VUELTA (BMG Songs, ASCAP)
  - 31 LE PEDIRE PERDON (Copyright Control)
  - 25 MI NINA MUJER (Edimonsa, ASCAP)
  - 9 MI ULTIMO ADIOS (Crisma, SESAC)
  - 32 MOJA MI CORAZON (EMI Virgin Songs, ASCAP/EMI Virgin Music, BMI/WB Music Corp., ASCAP)
  - 6 MOTIVOS (Fonometric, SESAC)
  - 16 MUEVELO (Sony Discos, ASCAP)
  - 21 MURIO (Edimonsa, ASCAP)
  - 12 MYSTICAL EXPERIENCE (EXPERIENCIA RELIGIOSA) (Unimusic, ASCAP/Fonometric, SESAC)
  - 3 NO PRETENDO (STEAL YOUR HEART) (FIPP, BMI)
  - 40 NO QUIEREN QUE TE QUIERA (Striking, BMI)
  - 19 OLVIDEMOS NUESTRO ORGULLO (Edimonsa, ASCAP)
  - 20 PERO TE AMO (Ernesto Musical)
  - 35 QUE SE TE OLVIDO (Unimusic, ASCAP)
  - 26 QUE SOLO ESTOY SIN TI (Mas Latin, SESAC)
  - 15 SOLO CONTIGO (Huina)
  - 2 SOLO EN TI (ONLY YOU) (Sony/ATV Songs, BMI)
  - 13 TACTICAS DE GUERRA (Sony Music, ASCAP)
  - 39 TE QUIERO, TE AMO, TE EXTRANO (Luede)
  - 7 TE SIGO AMANDO (BMG Songs, ASCAP)
  - 24 TRANQUILA (Copyright Control)
  - 10 TU Y YO (Vander, ASCAP)
  - 37 VIVIR SIN ELLAS (Copyright Control)
  - 23 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)



**Acapulco Spice.** Virgin recording act Spice Girls take in a few piña colodas during the recent Acapulco Festival 97 where they performed. Shown seated in front, from left, are Leonor Villanueva, VP of marketing and artist development, Latin America, EMI International Latin, and Alejandro Sanfuentes, managing director, EMI Chile. Shown seated on the sofa, from left, are Spice Girls Melanie C., Geri, Victoria, Emma, and Melanie B.

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE			
<b>★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★</b>								
1	1	4	LOS TIGRES DEL NORTE	FONOVISA 80711 HS	JEFE DE JEFES			
2	2	23	ENRIQUE IGLESIAS ▲	FONOVISA 0001	VIVIR			
3	5	38	GRUPO LIMITE	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA			
4	3	10	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47805/BMG HS	JUNTOS OTRA VEZ			
5	4	3	INTOCABLE	EMI LATIN 56694 HS	IV			
6	6	11	LOS TUCANES DE TIJUANA	EMI LATIN 56921 HS	TUCANES DE ORO			
7	7	103	SELENA ▲	EMI 34123/EMI LATIN	DREAMING OF YOU			
8	8	33	JULIO IGLESIAS ●	COLUMBIA 67899/SONY	TANGO			
9	12	5	LA MAFIA	SONY DISCOS 82267/SONY HS	EN TUS MANOS			
10	10	18	BRONCO	FONOVISA 6063 HS	LA ULTIMA HUELLA			
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>								
11	<b>NEW</b>		THALIA	EMI LATIN 57977	AMOR A LA MEXICANA			
12	11	70	SHAKIRA ●	SONY LATIN 81795/SONY HS	PIES DESCALZOS			
13	19	20	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS			
14	15	9	VARIOUS ARTISTS	ARIOLA 46527/BMG	TE SIGO AMANDO			
15	9	3	GRUPO BRYNDIS	DISA 57594/EMI LATIN	ASI ES EL AMOR			
16	13	11	LOS TUCANES DE TIJUANA	EMI LATIN 56922 HS	TUCANES DE PLATA			
17	16	5	LIBERACION	DISA 57261/EMI LATIN	UN LOCO ROMANTICO			
18	<b>NEW</b>		THE NOISE	HOUSE OF MUSIC 82399/SONY	THE BEST GREATEST HITS			
19	17	88	ENRIQUE IGLESIAS ▲	FONOVISA 0506 HS	ENRIQUE IGLESIAS			
20	20	28	ALEJANDRO FERNANDEZ	SONY DISCOS 82080/SONY	MUY DENTRO DE MI CORAZON			
21	14	10	OLGA TANON	WEA LATINA 18733 HS	LLEVAME CONTIGO			
22	31	4	VARIOUS ARTISTS	EMI LATIN 57391	1997 TEJANO ALL-STARS			
23	30	21	MICHAEL SALGADO	JOEY 8560	RECUERDO ESPECIAL			
24	24	32	PEDRO FERNANDEZ	POLYGRAM LATINO 534120 HS	DESEOS Y DELIRIOS			
25	18	5	VICTOR MANUELLE	SONY TROPICAL 82334/SONY	A PESAR DE TODO			
26	23	8	VARIOUS ARTISTS	SONY LATIN 82232/SONY	LO NUESTRO Y LO MEJOR			
27	21	23	FEY	SONY LATIN 82059/SONY	TIERNA LA NOCHE			
28	22	7	ILEGALES	ARIOLA 47761/BMG	REBOTANDO			
29	27	16	LOS TEMERARIOS	FONOVISA 6064	EN CONCIERTO VOL. II			
30	29	19	LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES			
31	25	13	VARIOUS ARTISTS	BEAST 53172	DJ LATIN MIX '97			
32	26	6	DI BLASIO	ARIOLA 48018/BMG	SOLO			
33	34	35	SELENA	EMI LATIN 53585	SIEMPRE SELENA			
34	35	3	CHARLIE ZAA	SONOLUX 82136/SONY	SENTIMIENTOS			
35	32	5	LUCERO	UNIVERSAL 11630	PIEL DE ANGEL			
36	36	4	LOS HURACANES DEL NORTE	FONOVISA 6068	TOP NORTENO			
37	<b>RE-ENTRY</b>		EDDIE GONZALEZ	SONY DISCOS 82006/SONY	EL DISGUSTO (KIK IT!)			
38	37	11	LOS HERMANOS ROSARIO	KAREN 0188/POLYGRAM LATINO	Y ES FACIL?			
39	44	36	MICHAEL SALGADO	JOEY 8558 HS	DE BUENAS RAICES			
40	33	6	VARIOUS ARTISTS	ARIOLA 48492/BMG	VERANO '97			
41	41	22	SPARX Y LORENZO ANTONIO	FONOVISA 9487	CANTAN CORRIDOS			
42	28	2	JOSE JOSE	RCA 49443/BMG	SERIE PLATINO VOL. 2			
43	38	18	GRUPO MOJADO	FONOVISA 9477	SUENO Y REALIDAD			
44	39	3	JON SECADA	EMI LATIN 56155	SECADA			
45	<b>RE-ENTRY</b>		LA DIFERENCIA	ARISTA LATIN 18840/BMG	CANTA CONMIGO			
46	50	40	BOBBY PULIDO	EMI LATIN 38229	ENSENAME			
47	42	8	KINITO MENDEZ	J&N 82304/SONY	EL DESCRETO			
48	<b>RE-ENTRY</b>		VARIOUS ARTISTS	PROTEL 82245/SONY	CALLE 8 STREETMIX			
49	49	4	PROYECTO UNO	H.O.L.A. 341006/POLYGRAM LATINO	NEW ERA			
50	<b>RE-ENTRY</b>		THALIA	EMI LATIN 36850	EN EXTASIS			
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>			
1	ENRIQUE IGLESIAS	FONOVISA VIVIR	1	OLGA TANON	WEA LATINA LLEVAME CONTIGO	1	LOS TIGRES DEL NORTE	FONOVISA JEFE DE JEFES
2	SELENA	EMI/EMI LATIN DREAMING OF YOU	2	VICTOR MANUELLE	SONY TROPICAL/SONY A PESAR DE TODO	2	GRUPO LIMITE	POLYGRAM LATINO PARTIENDOME EL ALMA
3	JULIO IGLESIAS	COLUMBIA/SONY TANGO	3	CHARLIE ZAA	SONOLUX/SONY SENTIMIENTOS	3	JUAN GABRIEL/ROCIO DURCAL	ARIOLA/BMG JUNTOS OTRA VEZ
4	THALIA	EMI LATIN AMOR A LA MEXICANA	4	LOS HERMANOS ROSARIO	KAREN/POLYGRAM LATINO Y ES FACIL?	4	INTOCABLE	EMI LATIN IV
5	SHAKIRA	SONY LATIN/SONY PIES DESCALZOS	5	KINITO MENDEZ	J&N/SONY EL DESCRETO	5	LOS TUCANES DE TIJUANA	EMI LATIN TUCANES DE ORO
6	VARIOUS ARTISTS	ARIOLA/BMG TE SIGO AMANDO	6	VARIOUS ARTISTS	WEA LATINA MERENGON	6	LA MAFIA	SONY DISCOS/SONY EN TUS MANOS
7	THE NOISE	HOUSE OF MUSIC/SONY THE BEST GREATEST HITS	7	GLORIA ESTEFAN	EPIC/SONY ABIRIENDO PUERTAS	7	BRONCO	FONOVISA LA ULTIMA HUELLA
8	ENRIQUE IGLESIAS	FONOVISA ENRIQUE IGLESIAS	8	VARIOUS ARTISTS	WEA/CARBON/WEA LATINA MERENMADNESS	8	SELENA	EMI LATIN EXITOS
9	VARIOUS ARTISTS	SONY LATIN/SONY LO NUESTRO Y LO MEJOR	9	CUBANISMO!	FEATURING JESUS ALEMANY HANNI-BAL/RYKODISC MALEMBE	9	GRUPO BRYNDIS	DISA/EMI LATIN ASI ES EL AMOR
10	FEY	SONY LATIN/SONY TIERNA LA NOCHE	10	ZAFRA NEGRA	J&N/SONY CON EL MACHETE EN LA MANO	10	LOS TUCANES DE TIJUANA	EMI LATIN TUCANES DE ORO
11	ILEGALES	ARIOLA/BMG REBOTANDO	11	OSCAR PLEON	FROM NEW YORK	11	LIBERACION	DISA/EMI LATIN UN LOCO ROMANTICO
12	VARIOUS ARTISTS	BEAST DJ LATIN MIX '97	12	VARIOUS ARTISTS	PROTEL/SONY MERENGUE EN LA 8 '97	12	ALEJANDRO FERNANDEZ	SONY DISCOS/SONY MUY DENTRO DE MI CORAZON
13	DI BLASIO	ARIOLA/BMG SOLO	13	JESUS ALEMANY	HANNI-BAL/RYKODISC CUBANISMO!	13	VARIOUS ARTISTS	EMI LATIN 1997 TEJANO ALL-STARS
14	LUCERO	UNIVERSAL PIEL DE ANGEL	14	JUAN LUIS GUERRA	440 KAREN/POLYGRAM LATINO GRANDES EXITOS	14	MICHAEL SALGADO	JOEY RECUERDO ESPECIAL
15	VARIOUS ARTISTS	ARIOLA/BMG VERANO '97	15	VARIOUS ARTISTS	PUTU-MAYO LATINO! LATINO!	15	PEDRO FERNANDEZ	POLYGRAM LATINO DESEOS Y DELIRIOS

Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

# REGIONAL MEXICAN MUSIC DANCES THROUGH A CHANGING LANDSCAPE

## THROUGH POWER SHIFTS AND PLAYLISTS, EXECs ARE CAUTIOUSLY OPTIMISTIC

BY RAMIRO BURR

**A**s the regional Mexican market continues in generally good economic health, the watchword is to remain cautiously optimistic, say officials, even as they decline to support their hopeful outlooks with specific sales figures.

Among routine headaches cited by most who were interviewed is what labels consider radio's increasing conservatism regarding new acts, especially in the Tejano genre.

### THE NEW DEAL

Perhaps the biggest news of the year was EMI's distribution agreement with the Monterrey, Mexico, indie DISA, which previously was with FonoVisa for eight years. One result of that collaboration, says Manuel Rangel Jr., president of Rangel Distributors, is that the "charts better reflect the marketplace."

"Look at the playlists of most radio stations, and you could see FonoVisa was about 50%, but that was not reflected on the sales charts," he says. "Now with EMI, it looks more realistic." Another reason for the charts' poor reflection, says Rangel, is SoundScan, which does not keep track of mom-and-pop chains, flea markets and other non-



traditional mainstream retail sales outlets.

For his part, DISA president Domingo Chavez is excited about the future. "With this deal, we are better coordinated," says Chavez. "They [EMI] distribute, and we just focus on promotion. I expect sales to increase with each year." Chavez, whose roster includes some 80 groups, reckons that his formidable lineup of regional Mexican artists neatly complements EMI Latin's heavy Tejano roster.

Manolo Gonzalez, EMI Latin's VP for national promotions, says the agreement with DISA has definitely bolstered EMI's presence on the regional charts. Among the groups that have enjoyed chart success are Los Angeles Azules and the vallenato-leaning group Paco Barrón Y Norteños Clan. Other norteño groups bubbling under the chart radar include Los Invasores De Nuevo León and Los Canelos De Durango.

As for EMI Latin, Gonzalez is also sanguine. "We've had another strong year; it's unbelievable," he says.

Gonzalez notes that the "Selena" biopic bolstered sales of other Selena CDs. "Dreaming Of You," "Siempre Selena" and "Exitos Y Recuerdos" are all in the Billboard Latin 50—more than two years after the singer's death. In addition, the movie soundtrack reached as high as No. 7 on The Billboard 200.

EMI's success stories include the norteño four-some Los Tucanes De Tijuana, who have simultaneously charted six titles on the Billboard Latin 50. Other top-selling artists include Graciela Beltrán, Los Mismos, Fito Olivares and Grupo Modelo, as well as perennial Tejano stars Mazz, La Tropa F and Emilio, and young faces Bobby Pulido and Intocable.

### FONOVisA MORE THAN FINE

Meanwhile, FonoVisa director Jesus Gilberto Moreno reports his label has seen "a 43% increase in sales, compared to the same period [spring] last year. "We've had tremendous success with several major CD campaigns, including big releases from Enrique Iglesias, Los Tigres Del Norte, Bronco and Marco Antonio Solís," says Moreno. He also mentions a major release from recent signee Los Temerarios and impressive sales on releases from Los Huracanes Del Norte, Los Rehenes, Mojado and Sparx.

Growth has come because "our artists have always come through in our special promotions," says Moreno. "Also, immigration has not slowed down. I know they are coming up with new laws to stem the flow, but the Mexican invasion has been well underway for a long time. I see nothing but unlimited opportunities ahead."

Long a dominant player in the regional Mexican field, FonoVisa continues to maintain a heavy influence, balancing the loss of DISA by signing prominent grupo Los Temerarios and focusing on Los Huracanes, Los Rehenes and Sparx.

Also, the label has intensified efforts for such Tejano artists as Noemy, Letty Guval and David Olivarez, who also have enjoyed regional Mexican chart life.

In Texas, Frank Zuniga, head of production for FonoVisa's Tejano division, says the label is enjoying success because of the label's reputation. "I think the name FonoVisa in regional circles means a lot. So it is actually easier for us to break new acts in that format," he says.

Chart singles include Noemy's "Mentiras," Guval's "Si Te Falta Carino" and Olivarez's "Me Estoy Enamorando." Noemy and Guval were also on the Ramon Ayala-headlined Memorial Day Festival in Houston.

Recent FonoVisa signees include Bobby Sanchez Y Filoso and Stephanie Lynn.

FonoVisa also distributes the Houston-based indie Discos MM, whose roster includes the Hometown Boys, Los Peadorez and Annette Y

Continued on page 44

# Los Tigres Del Norte

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# Los Tigres Del Norte Jefe De Jefes



¡PORTENSE BIEN!





Clockwise from top left: Becky Lee Meza, La Mafia, Mazz, La Tradicion Del Norte, La Diferenzia, Spazz

**CHANGING LANDSCAPE**  
Continued from page 41

Axxion, as well as new signees Marcos Orosco Y Extremo, Los Vencedores and the Yo-Yos. The latter two play norteño and Tejano, which is a blend that Discos MM president/CEO Max Silva says "the Tejano market is welcoming with open arms."

"I hear [norteño] Grupo Limite played everywhere," says Silva. "A very big chunk of the market is moving toward that blend."

Like most labels, Discos MM is making a concerted effort to promote its artists into Mexico, which is especially important, says Silva, since radio has become so conservative. "The Tejano market is small, and now operators are running their stations in a top 40 format," he

says, "which is really hard to break new groups into."

**GET WITH THE PROGRAM**

Smart programming is the simple reason for radio stations' tighter playlists, responds Gil Romero, station manager for Houston's KXTJ-FM. "We have to rely on market research for programming up to a point," he says. "It's a vehicle for us to determine what's hot. But ultimately, listeners decide what will hit, what they will buy."

KXTJ is owned by El Dorado Communications, which also owns Tejano KQQK-FM, and regional Mexican KEYH-AM. KXTJ recently switched from Tejano format to a regional Mexican format.

Charlie Tijerina, president of Houston's fledgling indie Bravo Records, reports he has had limited

success with new act Konstellacion. "Radio PDs are just not opening up; it's really been frustrating," he says.

Tijerina, who has a distribution agreement with Southwest Wholesale Records & Tapes, recently signed young acts Grupo Dezapado and Los Hawxs.

Besides working the Mexico market, Discos MM's Silva is focusing on smaller markets. "Our new groups are finding airplay easier to get in smaller markets," he says. "So we build on that, and then come to a major-market station and show them what stations are playing the singles."

Freddie Martinez Jr., VP of the Corpus Christi-based Freddie Records, also has felt the pinch at radio. "When all these stations play just the established acts, I think it's tunnel vision," he says. "New groups are the lifeblood and the future of the market."

Martinez adds that Freddie has had success "through word of mouth" with new group Jody Farias Y Increible, which plays norteño and Tejano.

He estimates the label has seen a 14% sales increase this year, "which is considerably good, considering the soft economy. It's a reflection of the fact that the regional Mexican music genre is still gaining in popularity."

Freddie's top-sellers continue to be Ayala, Jaime Y Los Chamacos and Fandango USA. The label recently re-signed Los Terribles Del Norte and Houston's La Fiebre, a saxophone/accordion septet.

In September, Martinez plans to break ground for a new 32-channel state-of-the-art studio in south Corpus Christi.

**LOOKING AHEAD**

"As the market continues to proceed, it's important to not only

invest financially, but also in creativity," says Cameron Randle, VP/GM of Austin's Arista/Latin label. "It is imperative that we move forward in a deliberate and intelligent manner."

Arista, which started off in the Tejano genre with La Diferenzia and Flaco Jiménez, has since expanded into regional Mexican with the ranchera singer Nydia Rojas, and it is now moving into Latin pop with new signees Angélica

are naturally drawn to and help them articulate their vision for their careers. We tweak it a bit, to conform to the appropriate format."

Sony Discos' VP of sales, Ray Martinez, also has a rosy assessment, estimating his company's sales grew "by about 4% to 5%. Martinez attributes the sales increase to promising new artists, such as Los Terribles, Alejandro Fernandez and Eddie Gonzalez, as well as established artists like La Mafia and Vicente Fernandez.

Martinez sees the market, especially Tejano, "flooded with new acts to a certain extent, and radio has certainly been conservative." In response, he says his label is continuing heavy TV advertising, "especially on the regional Mexican market. And we are more aggressive when it comes to getting the artists to the radio stations for interviews."

He notes that an established artist used to make a radio tour only after two or three releases "but today, radio play has gotten so much more competitive, you have to visit stations on each release."

Sony also has split its regional Mexican promotions staff into two teams, one for Tejano and one for regional Mexican artists. "That way, our people can concentrate and focus better," declares Martinez. "We can get the right people doing the right things. It's almost like niche marketing, directed at the consumer, radio and TV by a certain staff that does not deviate."

Besides its big names like La Mafia, which released its latest CD, "En Tus Manos," June 2, Sony is also working in conjunction with its sister label in Mexico to coordinate promotional tours for Eddie Gonzalez and Los Palominos. And to celebrate its 10th year of working in Tejano, Sony recently released a 10-year series of hit compilation CDs on Ramiro Herrera, Little Joe, Ruben Ramos, Mazz, Los Palominos and others.

*Perhaps the biggest news of the year was EMI's distribution agreement with the Monterrey, Mexico, indie DISA, which previously was with FonoVisa for eight years.*

and Rubén Gómez.

Rojas' success in both Texas and California, though, has been especially encouraging, says Randle. "It's been especially rewarding for us, because we didn't actively pick her to be marketing in Texas," he notes. The reason for the success of her debut ranchera CD (just a hair away from 50,000 copies sold) is her duet with Ricardo Castillón of La Diferenzia on "Hay Unos Ojos," whose video won Video Of The Year at the 1997 Tejano Music Awards. "That opened a lot of doors in Texas," Randle says. "That paid dividends not only in the Tejano market for Rojas, but also in the regional Mexican format stations for Ricardo Castillón."

While the regional genre remains robust and dwarfs the Tejano subgenre, Randle says his approach is "not to tell the artists what to do, as far as what sub-genre they want to move into. We embellish on their natural inclination. Our primary interest is following up on what they

New groups have helped BMG increase its chart presence, says Mike Romero, Central U.S. manager for BMG. The BMG roster includes norteño groups La Tradición Del Norte and Baldo Y Sus Aces De Apodaca, grupos Guardianes Del Amor and Grupo Halcón, and Tejano acts Royal Jesters, Lizza Lamb, La Fiera, La Trazion, Dee Bursleson Y Valiente and Ruth.

Interestingly, Bursleson and Ruth are the Tejano market's only two black singers. Ruth, an Ohio native living in Monterrey, has charted with her first single, "Toquecito," while San Antonio native and former Culturitas singer Bursleson scored with "Un Poquito Mas." Both are rhythmic cumbias.

"The norteño groups have enjoyed success because there is a new younger sound," says Romero. "Our norteño and Tejano acts all use the accordion heavily, and they play with energy and style. That's what

*Continued on page 52*

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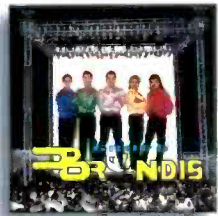
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# Digging To The Roots

## VETERANS AND NEWCOMERS ALIKE ARE CELEBRATING TRADITIONAL SOUNDS



In recent months, industry observers have noticed a definite trend of emerging regional Mexican groups mining the music's roots.

The norteño sub-genre has probably seen the biggest impact, thanks to sold-out shows and impressive sales by newcomers Grupo Limite and Michael Salgado. But the venerable Los Tigres Del Norte and Ramon Avala have influenced countless other new faces.

Sony Discos' Los Temibles and Tiranos Del Norte are groups solidly plowing traditional norteño, as well. Led by singer/accordionist Dario Guerrero, Los Temibles scored with the single "Apoco No." The Cornelio Reyna-penned "Como Amigos," from the debut CD, also enjoyed airplay on both Tejano and regional Mexican stations.

Still, a glut of acts in the marketplace is not the only reason labels are cautious in signing new artists.

"The market has seen so many new groups, and a lot of them sound the same," says Mario Sánchez, president of the San Antonio-based indie Mayo Records, whose roster includes the esteemed conjunto Bernardo Y Los Compadres. "Anytime you get a good group playing a traditional style—a style that gets away from so many keyboards—I think you have a better chance at



Grupo Limite

connecting with audiences."

For years, the Corpus Christi indie Hacienda Records has distributed such conjunto masters as Tony De La Rosa and Rubén Vela. However, the new outfit Los Gatos hails from an unlikely place—Japan. The five-man group recently played at the Tejano Conjunto Festival. Led by singer/accordionist Kenji "El Gato" Katsube, the group plays original tunes as well as inspired covers of classics "Atotonilco" and "Mujer Paseada."

A whole wave of young upstarts has staked a proud claim on authentic norteño and conjunto, including BMC's Baldo Y Sus Aces De Apodaca and La Tradición Del Norte; DISA/EMI Latin's Norteños Clan and Los Angeles Azules; EMI

"They want to play music that is real and meaningful. We already have too many posers and wanna-bes, people who just get on stage and recite someone else's song."

Accordion wizard Esteban Jordan says high-tech synthesizers and other electronic wizardry will never compare to the squeezebox. "There's way too much synthetic stuff being played right now," he says. "Too many bands use the same thing. They all sound the same on the radio; you can't tell them apart. To me, they're being lazy with this

programmed music machinery. There's nothing like the accordion—it's hard to learn and hard to play."

Los Palominos, Intocable and Hometown Boys are groups playing in the neo-traditional conjunto style.

Lobo IV, a foursome signed by Abraham Quintanilla Jr.'s Q Productions and distributed by EMI Latin, also has generated airplay in Texas with the singles "Ven Conmigo" and "Cuando Tu" from its debut CD, "Indomable." "They have great vocal harmonies, and the way they jam together, they sound unique," says KRIO-FM's Lee Woods.

Accordionist Fabian Montes handles lead vocals, while bajo sexto player Michael Olivari also contributed three songs on the CD. But the foursome goes beyond trad-conjunto, knocking out the frenzied cumbia "La Chica Sabrosura" and the tropical-flavored "Ritmo Contagioso."

Los Vidal, a young foursome from Kingsville on Joey Records, has begun making noise at radio with the single "Arrancáme." The group's vocal harmonies recall the legendary Conjunto Bernal. —R.B.



Los Vencedores

Latin's Los Tucanes and Los Desperadoz; Sony Discos' Los Temibles, Tiranos and Los Palominos; and Discos MM's Hometown Boys, Los Vencedores and the Yo-Yos.

All are young outfits with respect for the genuine four-instrument conjunto: guitar, drums, bajo sexto (12-string guitar) and the accordion as the principal instrument. Ranchera ballads make up the standard repertoire.

Band manager and graphic designer Rubén Cubillos believes that at the bottom of such excitement for neo-traditional sounds is the simple urge for honest expression. "They may be in the minority, but a few young musicians still want to be authentic," he says.



Los Temibles

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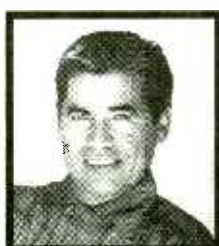
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**A** new wave of young turks re-energizing the music and attracting wider audiences has pumped new blood into the regional Mexican market.

Neo-traditionalists Nydia Rojas, Graciela Beltrán and Alejandro Fernández are renewing interest in the mariachi/ranchera field, while Grupo Límite and Michael Salgado are among the new faces rejuvenating the norteño genre. In the Tejano world, young bucks Eddie Gonzales, Ruth, Bobby Pulido, Noemy, Jennifer Peña and others are bringing Tex-Mex grooves to a new generation.

The following is just a sample of young faces making an impact.

Led by the charismatic Alicia Villareal, who also writes songs, **Grupo Límite** (PolyGram Latino) has powered its way on to the charts with honest songs about love's wayward adventures. A norteño journeyman outfit with a clean sound, the band's allure is due largely to Villareal's sexy vocals, which can deliver the fire and the emotional growls needed to fuel torchy rancheras or provide the innocent whispers on the softer ballads.

The last four albums by norteño accordionist **Michael Salgado** (Joy Records) have sold 100,000 each, according to label VP Dinah Perez. And with good reason. Salgado's music bristles with muscular cumbias and accordion-fueled polkas such as "La Media Vuelta" and "Palomita Blanca." Above it all, Salgado's gritty vocals narrate familiar tales of love's discovery or love on the rocks.

# REGIONAL MEXICAN MUSIC

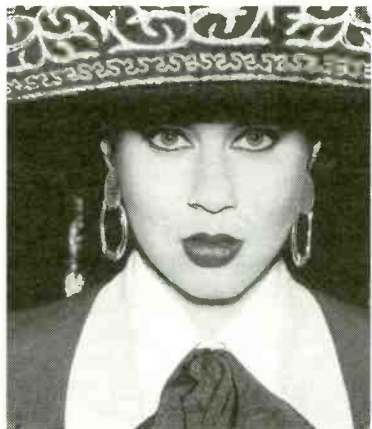
## Young Blood Entivens The Regional Mexican Market

BY RAMIRO BURR



Michael Salgado

**Los Tucanes De Tijuana** (EMI Latin), a norteño quartet, has become superhot in recent months; each of its six CDs has charted. The group's sound is characterized by the bottom-heavy conjunto grooves, and it specializes in the corrido folklore, with tales of forbidden love and life on the border. The group is



Nydia Rojas

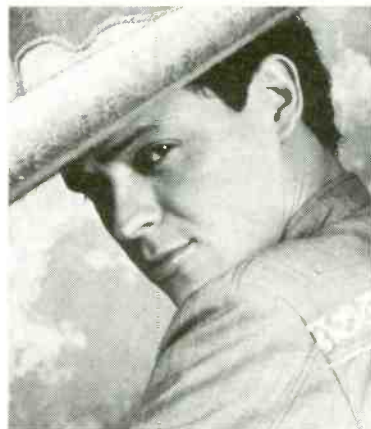
led by singer Mario Quintero, who also plays the bajo sexto, an oversized 12-string guitar.

Teen ranchera prodigy **Nydia Rojas** (Arista/Latin) impressed industry types at the 1996 SXSW Music and Media fest in Austin, and her debut CD delivered the goods. Just turned 17, Rojas explores more emotional depths than singers twice her age. Check out her poignant tones on the bolero rancheras "Desdén" and "Cuando Estoy Contigo."

Priscilla, the accordion-playing lead singer of **Priscilla Y Su Balas De Plata** (FonoVisa), not only has good looks but an engaging voice, as demonstrated on brisk cumbias "Sin Cambiar" and "Busco Novio" on the group's debut CD. The band hails from Monterrey, Mexico.

The norteño fivesome **Los Angeles Azules** (DISA/EMI Latin), led by accordionist/songwriter Jorge Mejia, has scored with plaintive ballads "Mi Nina Mujer" and "Como Te Voy A Olvidar."

Being the son of world-famous ranchera singer Vicente Fernández has its advantages. But **Alejandro Fernández** (Sony Discos) has proved he is no slouch. His light but gorgeous tenor works magic on gut-wrenching rancheras such as "Nube Viajera" and the haunting "Abrazame."



Pedro Fernández

Mexican singer/songwriter **Pedro Fernández** (PolyGram Latino) peddles pop ballads but has had greater luck with his ranchera interpretations. His eponymously titled debut CD and his tribute CD to Juan Gabriel produced chart singles "Los Hombres No Deben Llorar" and "La Mujer Que Amas."

**La Tradición Del Norte** (BMG Latin), a group of norteño youngbloods, eschews keyboards, preferring the bare but authentic sound of accordion and bajo sexto. Thumping bass lines and weaving accordion runs highlight the singles "La Rueda De La Fortuna" and "Caballos Mexicanos."

Ohio-born Monterrey resident **Ruth** (BMG Latin) impressed Tex-Mex audiences during the 1997 Tejano Music Awards Fanfair, combining powerful vocals and a dynamic stage presence. Ruth demonstrates one doesn't have to be from the Southwest to have fun with pop cumbias ("Toquecito"), finger-snapping polkas ("Eres Mi Todo") and heart-breaking rancheras ("No Quiero A Nadie").

**Noemy** (FonoVisa) is a tall Dallas native with model looks and smooth vocals. That, combined with the label's ability to get her invaluable opening slots for Ramon Ayala, Los Tigres and Bronco, have helped her break into both Tejano and regional

Mexican formats. Noemy has scored with the cumbia "Mentiras" and "Dimelo."

A talented son follows his father's (Roberto Pulido) footsteps when **Bobby Pulido** (EMI Latin) explores the mellow polka and melodic cumbia field. His sophomore CD showed much-improved vocals on solid radio favorites "Ensename" and "Se Murió De Amor." His musical arsenal sticks to the basic accordion/keyboards for drive, eschewing the saxophone touch his father pioneered in the '70s.

A Mexican cumbiero outfit from Nueva Rosita, Cuahuila, Mexico, **Yahari** (DISA/EMI Latin) has carved a niche in the grupero vein with rhythmic keyboard-driven ballads such as "Ahí Va" and "Me Pica El Ojo." Its latest CD is "Inolvidable."

Young, handsome and athletic, **Eddie Gonzalez** (Sony Discos) has galvanized Tejano audiences with his highly choreographed stage concerts. Gonzalez and band members have especially thrilled females with their hip-shaking, pelvic-thrusting dance struts. Recent hits include "Botoncito De Carino" and "El Disgusto." The band expands on the usual Tejano sound with fluid saxophone grooves from Héctor Fuentes and the Tasmanian-speed playing of accordionist Sonny Saucedo, who is probably the only accordionist playing with Nike gloves.

Clear and powerful vocals have helped **Graciela Beltrán** (EMI Latin) establish a niche as a ranchera singer. Of course, having released a hit compilation CD with Selena ("Las Reinas Del Pueblo") in early 1995, a month before she died, didn't hurt either. In the weeks after Selena's death, EMI had considerable difficulty keeping up with the frenzied demand for anything with Selena's name. Beltrán has sung banda, norteño, grupo and even pop ballads, but her forte is the ranchera.

Handpicked and produced by Selena's father, Abraham Quintanilla Jr., **Jennifer Peña** (EMI Latin) has no doubt benefited from the tremendous outpouring after Selena's death. But her crispy vocals do the job on familiar synth-driven pop cumbias such as "Ven A Mi" and "Dulzura."

These are, of course, by no means the only acts on the rise. Other fresh faces include **Paco Barrón Y Norteño Clan**, **Los Temibles**, **Letty Guval**, **Annette Y Axxion**, **Conjunto Primavera**, **Becky Lee Meza**, **Amber Rose**, **Lobo IV**, **Potente**, **Baldo Y Sus Ases De Apodaca**, **Intocable** and **Carlos Y Los Chachorros**, among others. ■

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**CHANGING LANDSCAPE**  
Continued from page 44

you need to attract the young audience."

Perhaps most optimistic of all, Jerre E. Hall, CEO of the Dallas-based indie Barb Wire, which has a distribution agreement with Virgin Records, says, "The future of Latin music is limitless."

"I see it expanding all the time," he declares. "But the traditional Tejano market is shrinking, in part because so many of the big names play the same cities so often. The big bands need to do their part to expand the market by touring

beyond Texas."

Barb Wire's luck has been mixed with Becky Lee Meza, the 11-year-old who played the young Selena in the biopic. According to Hall, Meza has sold 37,000 copies of her debut album, "Vive Tu Sueño," despite some resistance at radio.

Meza may not be a cutting-edge artist. "Some people say she sings like a child—but that's exactly what she is," says Hall. "You get an 11-year-old to listen to her, and let them tell me she is too young. Like it or not, radio has preteen listeners, and radio should want to keep listeners of all ages."

Barb Wire's roster also includes

teen singer Amber Rose, the mariachi outfit Campanas De America and Tejano crooner Ruben Ramos. New signees include conjunto legend Flaco Jiménez and Tejano outfit Sister Sister.

**TARGETING THE MARKET**

San Antonio's Joey Records, another independent, also reports sales are up. "For us, sales are up at least 25%, and that's because we are getting better at targeting our clients," says label spokesman Joey M. López Jr. "Our clientele is more of a humble blue-collar Mexican who lives on the ranch and does not have a computer. And he will shop at Wal-Mart, Kmart and mom-and-pops. So we target those markets with advertising."

Joey's top-sellers include norteño acts Michael Salgado, Los Rieleros Del Norte, Conjunto Primavera, Los

Hilgueros De Arroyo and Los Chacales De Pepe Tovar. New signees are Carlos Y Los Cachorros from Kansas City, Mo., and Los Vidal, a foursome whose vocal harmonies recall the Barrio Boyzz and whose music is solid conjunto backbeat, reminiscent of Conjunto Bernal.

Joey's marketing techniques include booking their groups into major festivals like the Hispanic State Fair, Cinco De Mayo and Dies Y Seis celebrations. They follow up by giving away hundreds of T-shirts, full-color posters and special magazines.

"It leaves a big impression with the fans when they see an artist giving something back to them," says López. ■

*Ramiro Burr is a music reporter for the San Antonio Express-News and a frequent Billboard contributor.*

- 14 **JUNTOS OTRA VEZ**—Juan Gabriel/Rocio Durcal—Ariola
- 15 **EN CONCIERTO VOL. II**—Los Temerarios—FonoVisa

**TOP REGIONAL MEXICAN CATALOG ALBUMS**

- Pos. TITLE—Artist—Label
- 1 **AMOR PROHIBIDO**—Selena—EMI Latin
  - 2 **LIVE!**—Selena—EMI Latin
  - 3 **12 SUPER EXITOS**—Selena—EMI Latin
  - 4 **CANCIONES DE MI PADRE**—Linda Ronstadt—Elektra
  - 5 **ENTRE A MI MUNDO**—Selena—EMI Latin
  - 6 **16 KILATES MUSICALES**—Los Tigres Del Norte—FonoVisa
  - 7 **QUE SEAS MUY FELIZ**—Alejandro Fernández—Sony
  - 8 **MEXICANISIMO**—Vicente Fernández—Sony
  - 9 **15 NUEVOS EXITOS CON EL IDOLO**—Vicente Fernández—Sony
  - 10 **EL EJEMPLO**—Los Tigres Del Norte—FonoVisa
  - 11 **20 EXITOS ORIGINALES**—Los Angeles Negros—EMI Latin
  - 12 **LAS REINAS DEL PUEBLO**—Selena Y Graciela Beltrán—EMI Latin
  - 13 **TU ULTIMA CANCION**—Los Temerarios—FonoVisa
  - 14 **VOL. II-TESOROS MUSICALES**—Vicente Fernández—Sony
  - 15 **UN MEXICANO EN LA MEXICO**—Vicente Fernández—Sony

**Charting Regional Mexican Music**

The recaps in this Spotlight are based on performance on Billboard's Regional Mexican charts from the start of the chart year (Dec. 7, 1996) through the June 21 issue. The airplay recap reflects accumulated detections, as monitored by Broadcast Data Systems, for each week that a title appeared on Regional Mexican Tracks. Likewise, the album and catalog album recaps reflect accumulated SoundScan-measured units for each week that a title appeared on the Regional Mexican Albums or the unpublished Regional Mexican Catalog charts.

(Recaps were prepared by John Lannert, Anthony Colombo and Michael Cusson.)

**TOP REGIONAL MEXICAN ALBUMS**

- Pos. TITLE—Artist—Label
- 1 **SIEMPRE SELENA**—Selena—EMI Latin
  - 2 **PARTIENDOME EL ALMA**—Grupo Limite—PolyGram Latino
  - 3 **DESEOS Y DELIRIOS**—Pedro Fernández—PolyGram Latino
  - 4 **POR PURO AMOR**—Grupo Limite—PolyGram Latino
  - 5 **DE BUENAS RAICES**—Michael Salgado—Joey
  - 6 **MUY DENTRO DE MI CORAZON**—Alejandro Fernández—Sony Discos
  - 7 **ENSENAME**—Bobby Pulido—EMI Latin
  - 8 **RECUERDO ESPECIAL**—Michael Salgado—Joey
  - 9 **LA ULTIMA HUELLA**—Bronco—FonoVisa
  - 10 **UNIDOS PARA SIEMPRE**—Los Tigres Del Norte—FonoVisa
  - 11 **JUNTOS PARA SIEMPRE**—Los Mismos—EMI Latin



Selena



Grupo Mojado

**TOP REGIONAL MEXICAN AIRPLAY**

- Pos. TITLE—Artist—Label
- 1 **PIENSA EN MI**—Grupo Mojado—FonoVisa
  - 2 **YA ME VOY PARA SIEMPRE**—Los Temerarios—FonoVisa
  - 3 **JUGUETE**—Grupo Limite—PolyGram Latino
  - 4 **QUIEN PIERDE MAS**—Bronco—FonoVisa
  - 5 **PALOMITA BLANCA**—Michael Salgado—Joey
  - 6 **NO PUDE ENAMORARME MAS**—Los Tigres Del Norte—FonoVisa
  - 7 **ASI COMO TE CONOCI**—Marco Antonio Solís—FonoVisa
  - 8 **ENAMORADO POR PRIMERA VEZ**—Enrique Iglesias—FonoVisa
  - 9 **SECUESTRO DE AMOR**—Los Tucanes De Tijuana—EMI Latin
  - 10 **O SOY O FUI**—Marco Antonio Solís—FonoVisa
  - 11 **COMO TE VOY A OLVIDAR**—Los Angeles Azules—Disa
  - 12 **MI SANGRE PRISIONERA**—Los Tigres Del Norte—FonoVisa
  - 13 **EL PRINCIPE**—Grupo Limite—PolyGram Latino
  - 14 **Y TODO PARA QUE**—Intocable—EMI Latin
  - 15 **SE MURIO DE AMOR**—Bobby Pulido—EMI Latin



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# Songwriters & Publishers

ARTISTS & MUSIC

## NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

### THE HOT 100

I'LL BE MISSING YOU • Sting, T. Gaither, 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

CARRYING YOUR LOVE WITH ME • Jeff Stevens, Steve Bogard • Warner-Tamerlane/BMI, Rancho Belita/BMI, Jeff Stevens/BMI

### HOT R&B SINGLES

I'LL BE MISSING YOU • Sting, T. Gaither, 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. Gaither, Faith Evans • Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI

### HOT LATIN TRACKS

EL MOJADO ACAUDALADO • Teodoro Bello • TN Ediciones, Bello Musical

## EMI/Jobete Deal Is Sweet For Both Sides; NMPA To Fete David

**T**HAT HALF A LOAF: For more than a decade, **Berry Gordy** attempted to sell his Jobete Music catalog, but, according to prevailing opinion, his asking price was too steep, around \$200 million.

Now, EMI Music, the company that was engaged in the most serious negotiations in past years to buy Jobete (EMI Music got a very intensive look at Jobete's files in the mid-'80s), has acquired half the value of the company's worth as well as U.S. administration rights.

EMI Music says it paid \$132 million for its partnership with Jobete. With EMI Music getting more than half of Jobete's net publisher share (NPS)—\$9 million plus administration fees that likely advance its annual take to \$12 million or \$13 million—Gordy has managed to get the kind of deal he always sought—10 times NPS.

Although Gordy has said that EMI Music's efforts will eventually mean that part ownership of Jobete Music

will be worth more than the whole is now (Billboard, July 12), he had other good reasons to make a deal at this time.

One view has it that the death a few years ago of Jobete's legendary chief executive, veteran publisher **Lester Sill**, dealt the company an irreplaceable loss. Indeed, there is some indication that Jobete's revenue had been declining in recent years.

Thus, EMI Music, already a known quantity to Gordy because of a 15-year-old foreign sub-licensing arrangement, was finally in a position to make a deal for at least half the copyrights.

As the holder of powerful administration rights, EMI Music would likely have a lock on the remainder of the Jobete catalog it does not own should Gordy decide to sell the rest of his share. A potential investor is not likely to spend more than \$100 million for a catalog in which it does not control administration rights.

One sidelight issue in EMI Music's new ties with Jobete is whether the additional NPS puts EMI's size beyond that of Warner/Chappell. Both companies claim worldwide publisher

leadership. Some might say that the EMI/Jobete deal tips the scale in its favor; others are not quite sure.

While neither company breaks out annual revenue or NPS, it's estimated that both do business in excess of \$400 million. That they are the two biggest music publishing companies in the world is beyond dispute.

**WORDS OF PRAISE TO WORD MAN:** Lyricist **Hal David** will receive the president's Lifetime Achievement Award at the 1997 annual meeting of the National Music Publishers' Assn. (NMPA), set to take place July 21 in New York. In addition to the David toast, those at the general open-meeting phase of the gathering will hear from NMPA chairman **Irwin Robinson**; NMPA president/CEO **Ed Murphy**; and guest speaker **Jean-Loup**

**Tournier**, president of European rights group BIEM and president/CEO of the French society SACEM/SDRM. Also on tap is a report on the recent Ahlert

Music-Warner/Chappell Music ruling that narrowed the scope of the historic Mills vs. Snyder ruling by the U.S. Supreme Court on the issue of mechanical royalties.

**YOUNG & GIFTED:** **Camara Kambon**, said to be the youngest composer to win an Emmy Award—for HBO's "Sonny Liston: The Mysterious Life And Death Of A Champion"—has returned to HBO as the scorer of a documentary on **Joe DiMaggio**, which is tentatively slated to air in September. Kambon also serves as musical director for hip-hop artist **Dr. Dre**. The BMI-cleared composer, 24, has also had original works performed by the **Baltimore Symphony** and the **Los Angeles Composer's Guild Orchestra**.

**PRINT ON PRINT:** The following are the best-selling folios from Hal Leonard Corp.:

1. **Silverchair**, "Freak Show."
2. **Alice In Chains**, "Acoustic."
3. **Dishwalla**, "Pet Your Friends."
4. "Rent," vocal selections.
5. **Rage Against The Machine**, "Evil Empire."



by Irv Lichtman

## 750-Plus Attend Songwriters' Annual Dinner



Attending the special VIP reception before the event, from left, are **Debbie Gravitte**, who performed in a medley of songs by the Bergmans; **Bobby Weinstein**, Songwriters' Hall of Fame president; **Marilyn and Alan Bergman**; **Tita Cahn**, **Sammy Cahn's** widow; and **Les Bider**, president of Warner/Chappell Music.

**Vic Damone**, **Phil Spector**, **Harlan Howard**, **Joni Mitchell**, and **Alan and Marilyn Bergman** were among the artists and songwriters honored at the 28th annual Songwriters' Hall of Fame dinner and induction ceremonies, held June 10 at the Sheraton New York Hotel and Towers. The event gathered more than 750 artists, songwriters, and industry executives. (Photos: Chuck Pulin)



**Judy Collins** was on hand to accept **Joni Mitchell's** inductee award. **Mitchell** penned one of **Collins'** biggest hits, "Both Sides Now."



**Elizabeth Lewis Burr** accepts the **Towering Song Award** on behalf of her brother **Morgan Lewis**, who co-wrote the winning song, "How High The Moon," with **Nancy Hamilton**. The award was presented by **Les Bider**, president of Warner/Chappell Music.



**Ettore Stratta** and **Pat Phillips**, producers of the event, take a moment to discuss the night's happenings.



**Frances Preston**, president of **BMI**, presents **Harlan Howard** his award as a new inductee to the Hall of Fame.



**Alan and Marilyn Bergman**, previous Hall of Fame inductees, were presented the **Johnny Mercer Award** in honor of the organization's late president. Shown, from left, are **Alan**, **Marilyn**, and **Tony Bennett**, who presented the award and performed a segment in a medley of Bergman songs.



**Jimmy Kennedy Jr.** accepts the inductee plaque for his songwriter father, the late **Jimmy Kennedy**. **ASCAP** chairman **Marilyn Bergman** presents the award.



**Paul Shaffer**, right, of the "Late Show With David Letterman" band couldn't be happier to help induct **Phil Spector** into the Hall of Fame.

Talk show host **Larry King**, left, presents the **Sammy Cahn Lifetime Achievement Award** to fellow **Lafayette High School** chum **Vic Damone**.



Veteran conductor **Skitch Henderson** accepts the inductee award for the late composer **Ernesto Lecuona**.



**Dr. Samuel LeFrak**, left, celebrates his 1997 **Patron of the Arts Award** with the evening's host, **Andrea Marcovicci**, and **Tommy Tune**, who presented the award.

# Studio Action

ARTISTS & MUSIC

## Hartz Mountain To Develop 'Studio City' In N.J.

Diverse real estate and media firm Hartz Mountain Industries plans to turn an area of the New Jersey Meadowlands currently used for TV production into a sprawling "studio city" that would encompass film production, interactive development, music recording, post-production, and more, according to a statement from the Secaucus, N.J.-based firm.

Dubbed Harmon Studio City, the complex will eventually comprise up to 5 million square feet, including space that Hartz currently leases to such clients as MSNBC, CBS, NBA Productions, NBC, WWOR, and

Telemundo, according to a statement.

Not headquartered in a single location, Harmon Studio City will be a conglomeration of facilities spread out over a large region. The complex "will be created by evolving the tenancies in existing and new properties to create a concentration that encompasses the general area," according to the statement.

"The New York area cannot meet the demand for studio space," says Emanuel Stern, head of Hartz Mountain's real estate division. "The Manhattan studio locations have enormous

logistical and facilities drawbacks that range from loading difficulties to an inability to meet technical specifications. Economically and practically, there are few locations and fewer companies that can

accommodate the development of a community of production facilities."

Although most of the studio space in the Harmon complex will be devoted to film, TV, and interactive programming, it will also accommodate

audio recording. "We are working . . . to establish facilities that include a film studio, a [World Wide] Web-development agency, a recording studio, and many others," says Stern.

The recording studio industry has benefited from the explosion in film, broadcast TV, and cable programming in recent years, according to industry leaders who convened in March in Munich for the 102nd Audio Engineering Society Convention. Attendees from various sectors—from producers to studio owners to equipment manufacturers—noted that the explosion in cable systems worldwide has resulted in the need for more material and thereby more recording, post, mixing, and mastering facilities (Billboard, April 5).

Similarly, the New York area has undergone a well-documented renaissance as a film location destination, which bodes well for the recording business. Stern says, "The trend to shoot and locate is not a short-term fad, and we anticipate that the cycle of growth and expansion here will last well into the next century."

Besides its extensive real estate in the Meadowlands, Hartz Mountain's other holdings include The Village Voice, The L.A. Weekly, and The Orange County Weekly.

### RE-PRO U.S. IS IN START-UP STAGE

(Continued from page 6)

elimination of "British" from the name reflects an acknowledged need to bring American producers into the fold. In the U.K., Re-Pro's 220-strong membership includes major producers Rupert Hine, Hugh Padgham, Gus Dudgeon, and Alan Parsons. According to Filleul, one-third of European recordings that have achieved platinum status were recorded by Re-Pro U.K. members.

#### EARLY ATTEMPTS

Re-Pro's initial attempts at organizing the U.S. producer, engineer, and mixer community began two years ago at the AES Convention in New York. "We attended AES under the auspices of Re-Pro International," recalls Filleul. The group held a meeting at the Hilton Hotel that was attended by approximately 40 individuals. A similar off-site meeting, co-sponsored by BASF, was held at the Peterson Automotive Museum in Los Angeles during the the 1996 AES conference and drew 200 people, more than the year before but fewer than were hoped for. But, adds Filleul, "The party has given a core of interested people, of which Ed Cherney has been a prime mover."

Since then, much of the day-to-day work has been shared by Beth Wernick, a Los Angeles singer and voice-over actress and a longtime friend of Filleul's, who made the connection between Filleul and Cherney. "As an actress I have two unions to take care of me—SAG and AFTRA—so I understand the importance of an organization," she says. "I attended Re-Pro's party at the Peterson Auto Museum. It had a [small] turnout but an enthusiastic one. I asked Peter for the names of 12 heavyweight producers, and of them, only Ed agreed to give it a try. The others said, 'We're behind you, and we'll send you a check.'"

Filleul, who had been quietly surveying the U.S. market—the world's single largest producer of music—expected a difficult road. "We expected there to be a certain reticence to forming a Re-Pro-type organization in the U.S.," he says. "People mistook us for some kind of union or thought we were trying to fix rates. In fact, [neither] Re-Pro nor the other national organizations

has been in the business of interfering with the market. We do not represent individuals; we represent a profession—a fine but vital distinction."

Re-Pro has had more success in establishing itself in other locations; according to Filleul, the organization now has a European affiliate, the European Sound Directors Assn., and an international branch, Re-Pro International. A delegation of Chinese broadcast and music engineers are scheduled to meet with Re-Pro in November at the APRS annual exhibition.

#### AN INDUSTRY FORUM

Cherney views a potential U.S. version of Re-Pro as "a loose and inclusive organization," he explained. "There's so many things it could do, from giving producers a voice in copyright legislation—people in government and the public don't even know what a producer does—to acting as a networking group and creating more of a dialogue between producers, who tend to be pretty solitary people working long hours in isolated studios."

There is no set agenda at the moment, said Cherney. "The membership would drive that. But what it can do immediately is give producers a forum for their concerns. For instance, an organization could hire an accounting firm to audit record sales royalties instead of each producer having to hire a lawyer and an accounting firm individually."

BASF has contributed some money to the fledgling organization, and Cherney said that others, including Audio-Technica and Quantegy, have promised to do the same. Cherney said that he and Wernick are formulating an official letter and a database to be sent to producers, hoping to have enough of an organization to show a presence at the October AES show.

For his part, Filleul acknowledges that the U.S. is a completely different animal. "It's difficult because the whole notion of the U.S. is based on individual rights within a community. It's easier in a country like England, where individuals view duties as importantly as rights," he says.



'Chocolate' Remix. Warner Bros. recording artist Sandra St. Victor and Elektra artist Yo-Yo take a break at Scream Studios in Studio City, Calif., from collaborating on a remix to St. Victor's latest single, "Chocolate," from her debut album, "Mack Diva Saves The World." The remix is scheduled for release in August.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JULY 12, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE	I'LL BE MISSING YOU	I'LL BE MISSING YOU	IT'S YOUR LOVE	SEMI-CHARMED LIFE	IF YOU COULD ONLY
Artist/Producer (Label)	* Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	* Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	Tim McGraw (with Faith Hill) / J. Stroud, B. Galtimore, T. McGraw (Curb)	Third Eye Blind/Stephan Jenkins (Elektra)	* SEE Tonic/ Jack Joseph Puig (Polydor/A&M)
RECORDING STUDIO(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	HOS (San Francisco, CA) * Eric Valentine	* SOUND CITY (Van Nuys, CA) * Jack Joseph Puig
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000 E with G series computer	Neve 8038	* Neve Custom 8020
RECORDER(S)	* Studer A800	Studer A800	Mitsubishi X850	Studer A800 MKIII/ Ampex MM1200	Studer A80
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M 996	Ampex 499
MIX DOWN STUDIO(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	THE SITE (San Francisco, CA) * Eric Valentine	ANDORA STUDIOS (Hollywood, CA) * Jack Joseph Puig
CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000E with G series computer	Neve 8078	Neve 8078
RECORDER(S)	* Studer A800	Studer A800	Mitsubishi X850	Studer A800	Studer A800
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	3M 996	Ampex 499
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	STERLING SOUND * Ted Jensen	GATEWAY MASTERING * Bob Ludwig
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	WEA

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Norway Puts CD Prices On Europe's Agenda

■ BY KAI ROGER OTTESEN  
and JEFF CLARK-MEADS

OSLO—The specter of a renewed debate on parallel imports and CD prices in Europe is being raised again here.

A ruling from the Norwegian competition authority that the local labels group GGF must change its chart eligibility rules to allow in all CDs irrespective of wholesale and retail price is putting the whole pricing issue back on the political agenda. The Norwegian parliament is due to debate the issue later in the year, and one political party is using the prices argument as one of the planks of its general election campaign.

Two CD pricing inquiries are already taking place in the European Union—in the Netherlands and Italy (Billboard, Sept. 7, 1996)—and though Norway is not an EU member, the government's views and actions here are likely to affect political thinking within the Union.

In Norway, the issue has been raised by competition authority Konkurransetilsynets' issuing of an interim ruling that GGF's practice of giving chart eligibility only to CDs above a set price is a restraint of trade.

Classical budget label Naxos complained to the authority earlier this year, arguing that the top 40 album chart is anti-competitive because of the exclusion of CDs priced below 129 kroner (\$18) (Billboard, May 17).

Neighboring Sweden, by comparison, does not have such a restriction, thus allowing Naxos' repertoire to appear. Naxos Norway contends that it loses access to an important promotional outlet by being excluded from

the chart in Norway.

The chart has also been subject to internal criticism within the music industry after some major-label products were excluded on price grounds; a number of companies had reduced the price of records from new acts as a means of breaking the artists. However, no major labels have complained to the competition authority.

Konkurransetilsynets has signaled its intention to demand changes in a letter dated July 1 to GGF, which compiles the official charts. "All product sold through the reporting record stores should be included on the chart, regardless of published price to dealer (PPD) and retail price," states the missive. The letter has also been sent to leading retail chains and other relevant parties for their opinions, with replies requested by Aug. 11.

Mats Nilsson, chairman of GGF and managing director of Warner Music

Norway, says the labels are not surprised by Konkurransetilsynets' attitude.

The letter has not been discussed internally at GGF yet, but Nilsson reacts strongly to the arguments. "It's a strange pronouncement which looks more like a political statement," he says. "They have not commented as much on the actual Naxos case as they do on parallel imports and prices. They're probably a little sensitive about the parliament not listening to their viewpoints on parallel imports [when they were made illegal]."

Parallel imports were outlawed in 1993 despite Konkurransetilsynets officials arguing strongly against the ban.

One of Naxos' specific complaints to the competition authority was the lack of publicity for the budget chart for which its products are eligible. Leading newspaper Verdens Gang (VG)

publishes the main listings but not the charts for lower-priced product. GGF argues, though, that this is out of its control and not its responsibility.

Says Nilsson, "We're still making various charts, and it's up to VG to decide which charts they want to publish."

In May, the Norwegian music business weekly *Faro-Journalen* started to publish the classical full-price top five, budget-price top 15, and Norwegian music top 15, which had not been published elsewhere before.

Regarding the top 40 published by VG, the competition authority's opinion is that it has a substantial effect on retailers' buying and consumer sales and therefore should represent an accurate view of the market. Since the chart is promoted as "the official sales chart for the record industry," the authority believes that the chart should  
(Continued on page 57)



**Big Heavy Deal.** Australia's Shock Records struck an agreement at MIDEAM Asia in Hong Kong with Japan's Quattro Label for the Japanese release of the new album "Maximum Sincere" by Sydney group Big Heavy Stuff. The Japanese label was introduced to the band's music by Shock earlier this year at MIDEAM in Cannes. Shaking on the deal are Shock Records managing director David Williams, left, and Quattro Label A&R and promotion representative Yoshihiko Oishi.

## Russians Cracking Down On Piracy New Legislation Brings Raids, CD/Tape Seizures

■ BY JEFF CLARK-MEADS

LONDON—Fifty major criminal cases and 1,000 minor legal actions have been started in the first six months of Russia's new anti-piracy legislation, according to the Moscow office of the International Federation of the Phonographic Industry (IFPI).

IFPI's Russian director, Irina Savelyeva, says that the removal from the market of the 400,000 CDs and 900,000 cassettes that have been seized in raids in the first half of the year may have

resulted in legitimate sales growing by the same amount. "The record market in Russia is static at the moment," says Savelyeva, "so every pirate record we take out of it leaves room for a legitimate copy to be sold."

The success of IFPI's activities in Russia is one of the factors in persuading the organization to extend its work to other territories in the former Soviet Union. Noting the size of the potential markets in the now independent states bordering Russia, Savelyeva says IFPI has begun the first moves in extending its activities into Belarus, Ukraine, Kazakhstan, and Moldova.

In Russia, Savelyeva says, the introduction of the country's first effective anti-piracy laws at the beginning of the year has transformed the landscape.

The new measures are Criminal Code Articles 146 and 150-4. Article 146 says pirates can be jailed for up to two years for a first offense and fined up to 400 times the national minimum monthly wage. Second offenses or piracy by organized groups can result in fines of 800 times the monthly wage and jail sentences of up to five years.

Article 150-4 deals with lesser offenders such as street vendors of pirate material, and it means a hugely simplified process in bringing them before a court, says Savelyeva.

She describes both new pieces of legislation as the first effective anti-piracy sanctions Russia has had, noting that the previous legislation dealing with major-league pirates carried maximum fines equivalent to three

times the national monthly wage.

Savelyeva says that in the first six months of the year, police working in cooperation with IFPI have carried out 36 raids, one of the biggest of which was recently at Chelyabinsk on the edge of the Ural Mountains, where 300,000 Bulgarian- and Chinese-made pirate CDs were found.

Police are now enthusiastic about anti-piracy actions, she says, because they are aware that people involved in piracy tend to have other criminal interests as well. In addition, the underfunded authorities are particularly sensitive about any company operating without paying its taxes.

"This anti-piracy activity says that the Russian authorities are fully committed," Savelyeva says. "There's no doubt about that."

She adds, though, that Russian authorities still need further training in anti-piracy expertise and that access to more equipment would also greatly help their cause.

Nonetheless, their effectiveness so far this year has not only hampered the piracy trade but also brought to light a new trend: Significant quantities of pirate CDs have been discovered. Last year, she says, 500,000 cassettes and 100,000 CDs were seized, whereas in the first half of this year the CD total is four times the 1996 figure.

Savelyeva expresses her concern over the rise in CD numbers, saying that the discs arrive from Bulgaria and China but often do not stay in Russia and are shipped on to Western markets. IFPI in Moscow is checking the authenticity of a batch of discs shipped from Russia over the border into Finland, she says. Further, a quantity of  
(Continued on page 57)



## BPI Stats Show U.K. Indie Retail Is Getting Weaker

■ BY JEFF CLARK-MEADS

LONDON—The independent record retail sector here, which is seen by labels as a vital component in breaking new artists, is continuing to fade.

According to figures released July 9 by the British Phonographic Industry (BPI), independently owned stores of all sizes are falling in number, despite the growth of successful indie chains such as the 37-store Andy's Records.

The BPI Statistical Handbook 1997 says that between 1994, when definitions were changed, and 1996, the number of large indies dropped from 282 to 251; medium-sized stores from 397 to 361; and small stores from 601 to 595. Those defined as "other" indie out-

lets have dropped from 800 to 400 in that time.

By contrast, in 1989, there were 330 large stores, 641 of medium size, 821 small outlets, and 800 "others."

However, the handbook notes, "the most important development in the structure of the retail music market in the U.K. in the last couple of years has been the entry of the major supermarket chains."

The BPI figures show that the supermarkets had no recognized music outlets in 1994. However, last year, the Asda chain had 221, Sainsbury 202, Tesco 260, Safeway 308, and electrical-goods chain Dixons 65. With the exception of Dixons, all these outlets are departments within stores selling a wide range of food and household goods.

Says the BPI commentary, "Critics have argued that their presence may  
(Continued on page 74)

## U.S., Vietnam Sign Groundbreaking C'right Agreement

■ BY MATT GROSS

HO CHI MINH CITY, Vietnam—A breakthrough copyright agreement was signed during the first official visit to Vietnam of U.S. Secretary of State Madeleine Albright June 27 through which the two countries will accord each other "full and effective enforcement of copyright."

Foreign Minister Nguyen Manh Cam, expected to be elected president in this month's elections, signed for Vietnam. The agreement covers "all types of copyrightable works and sound recordings, regardless of the medium in which they are fixed, including in electronic form."

The signing of the agreement came nearly a year after the U.S. first proposed the idea. Little progress was made until about three months ago, when Vietnam asked to begin ironing out the terms. About the same time, a Vietnamese composer, Tran Tien, became the first person in the country to win a copyright infringement lawsuit (Billboard, May 5).

Before the new agreement, copyrighted works from one country had no protection from being copied, performed in concert, or altered in the other. The new treaty, however, requires Vietnam (and the U.S.) to  
(Continued on page 57)

## 'Explosive' Rammstein Ignites Europe

### Motor Music Readies German Act's New Set, Eyes U.S.

BY WOLFGANG SPAHR

HAMBURG—They sing of catastrophes and child molesters and decay playground violence. Their—literally—explosive live shows are raising eyebrows across Europe. And now German band Rammstein is looking to the U.S. for a new audience after it aroused the interest of "Twin Peaks" director David Lynch.

The German record market has turned this Berlin band—with its iron-hard industrial metal music and blunt lyrics—into a top seller, with half a million units sold to date, according to its PolyGram Germany label, Motor Music.

With its pyrotechnic shows and musical style, the sextet is evoking comparisons to U.S. group Kiss, while its uncompromising lyrics dealing with death and the darker side of life have aroused strong opinions, both positive and negative.

The band is readying for the August domestic release of its second album, "Sehnsucht," and its new single, "Du Hast," is due Friday (18).

Rammstein's debut album, "Herzeleid," produced in Sweden by Jacob Hellner (whose production credits include grind-core act Clawfinger), has racked up sales of almost 500,000 units since its October 1995 release.

The current single, "Engel," is No. 6 on the German singles chart dated July 1.

Through international touring and word-of-mouth, Rammstein's lyrics and music have also gained fans in other parts of Europe where "Herzeleid" has been released. This year the band is playing major festivals in Europe, and PolyGram Germany says 40,000 copies of the album have been sold, with Scandinavia and the Netherlands strong markets. Most key continental European markets have put the set out.

Even though the band sings in German, the CD inlays include translations of the songs.

Wolf-D. Gramatke, president of Polygram Germany, says Rammstein's national and international success is a sign that "the young generation are trying to escape gray everyday life and career pressures by seeking uncompromising lyrics and hard music."

Named after a 1988 tragedy in which 80 people were killed when an aircraft crashed during an air show, Rammstein consists of Till Lindemann (vocals), Richard Kruspe (guitar), Paul Landers (guitar), Christoph Schneider (drums), Oliver Riedel (bass), and Flake Lorenz (keyboards).

Initially, their fascination with death and disaster caused them to be pigeonholed as right-wing extremists, and right-wingers were initially attracted to the band's music. Yet, according to Gramatke, attempts by extreme right-wing groups to cash in on Rammstein's success at the beginning of its career have failed, as the group's members do not adhere to such views.

Says Lorenz, "We are entertainers for our generation. If people are offended, that's their business."

Lifestyle magazine Prinz reported that "with their latent, sadomasochistic, down-to-earth 'we're-someone-to-reckon-with' type of rock, including a strict dress code [no jeans allowed onstage], Rammstein have a hit a nerve amongst young Germans."



RAMMSTEIN

Maedchen teen magazine said, "No other German group has created such a furor over the last few years. Rammstein is a group you either love or hate, particularly in view of their controversial lyrics dealing with love, violence, and death. This is all backed up by a strong sound forcing more sensitive souls to flee."

To prove that their pyromaniac message goes beyond simply clothing themselves in macabre violence, the band's members act out their provocative lyrics onstage, where their shows feature spectacular pyrotechnics that extend right into the audience.

The climax of a Rammstein show is the lighting of Lindemann's fire suit, a 65 kilogram (140 pound) metal coat covered in flammable paste prior to the show and then set on fire at the right moment in allusion to the tragic Rammstein crash. Says Lindemann, "Rammstein is the place where hope crashed to the ground."

The group largely owes its international breakthrough to a decision by Lynch to feature two Rammstein songs in his last film, "Lost Highway." This has produced many follow-up offers for the group to write songs for other soundtracks, and Lynch is reportedly interested in directing a Rammstein

video.

The band's uncompromising sound is not suited to Germany's relatively conservative radio stations. However, the "Engel" video is receiving heavy rotation on Viva, Germany's domestic music-TV station, helping to push the single into the top five and turn it gold (250,000 units sold). Now that the single has charted, radio stations are reappraising their view of it and are playing it.

PolyGram's Gramatke says he regrets an incident that occurred last month at an open-air festival in Germany, when the members of the group taped an MTV employee to a chair and scared him with a smoke bomb as a practical "rock'n'roll joke" (Billboard, July 5).

Weeks before, MTV Germany had refused to air the "Engel" video. The station has insisted that its decision not to air the clip was based on the fact that surveys of viewer reaction had been negative and not because of any suspicions about the band's political views. The video itself does not contain right-wing imagery. Rammstein has not commented on the incident to date.

Gramatke is also confident about Rammstein's future potential in international markets. Says Lorenz, "We see also our future in the U.S. market. We've sewn up Germany, and now it's America's turn. We will be singing partly our lyrics in English over there. That's quite normal: When you're in Germany, you speak German; when you're somewhere else, you speak the local language."

## Label Loyalty Lost As 3 Japanese Acts Jump Ship

BY STEVE McCLURE

TOKYO—In another sign of the Japanese market's increasing volatility, three major domestic acts have switched labels.

Towa Tei, best known outside Japan as a former member of Deee-Lite, recently moved from Ryuichi Sakamoto's gut label, distributed by indie For Life Records, to EastWest Japan, part of the Warner Music Japan group. Tei's first album for EastWest, "Sound Museum," was released May 25 and has so far sold 100,000 copies. Outside of Japan, Tei had been and will continue to be contracted to Warner Music's Elektra, to which he has been signed ever since the Deee-Lite era.

Meanwhile, one of the Warner Music Japan group's biggest domestic acts, male vocalist Noriyuki Makihara, has left WEA Japan for Sony Records.

Makihara's first release for Sony, a single titled "Sunao," is due July 30. Makihara's departure is seen as a blow (albeit softened somewhat by Tei's subsequent addition to the WMJ roster) to the troubled WMJ group, which has been trying to boost its domestic repertoire in order to increase its flagging market share.

And veteran act Chage & Aska has forsaken its longtime label, Pony Canyon, for Toshiba-EMI. The pop duo is scheduled to release an as-yet-untitled single in the autumn and an album

at the beginning of next year.

The move to Toshiba-EMI is seen as a logical one, since Chage's solo project, Multi Max, has been signed to Toshiba-EMI for several years, while Aska signed with the label as a solo act three years ago. Also, "One Voice," an album of C&A covers by various non-Japanese artists, was released by EMI (including Toshiba-EMI) in Japan last year.

None of the labels would reveal any details concerning the deals.

The moves show how far Japan has come from the days when an artist was expected to remain loyal to his or her label. But such ties are breaking down, reflecting broader changes taking place in Japanese society, such as the erosion of the "lifetime employment system" in favor of a more fluid labor market.

Seiko Matsuda, one of Japan's biggest stars, sent shock waves through the music industry in early 1996 when she switched from Sony Records, to which she had been signed since her 1980 debut, to Mercury Music Entertainment.

### TO OUR READERS

Due to a transmission error, Hits of the World charts from France and Germany are repeated from last week.

# newsline...

**THE U.K.'S NATIONAL CENTRE FOR POPULAR MUSIC** has been given a government send-off. The center, which is due to open in the northern English city of Sheffield at the end of next year (Billboard, Jan. 20, 1996), was given a vote of confidence by Heritage Secretary Chris Smith at a launch June 7 in the Houses of Parliament. Speaking to an audience of music industry executives, Smith described the project as an "exciting" celebration of the U.K.'s musical heritage, commenting, "The British music industry is, of course, vitally important for us culturally. It's something we do better than anybody else in the world and have done for decades now." The project's managing director, Stuart Rogers, emphasized that the center would be an interactive educational and entertainment complex rather than a museum. A separate exhibit-based hall of fame being planned by a pan-industry group led by EMI Music Europe president Rupert Perry is still seeking premises in central London.

**SPICE GIRLS AND CELINE DION** have become the first two acts to reach seven-times-platinum status in the International Federation of the Phonographic Industry's (IFPI) Platinum Awards. Open to albums released since January 1994, the awards recognize Europe-wide sales of more than 1 million units.



DION



SPICE GIRLS

As well as marking sales of more than 7 million of the Spice Girls' Virgin album, "Spice," and Dion's Epic/Columbia set "Falling Into You," IFPI's platinum list for June included Madonna's "Something To Remember" (Maverick) and Andrea Bocelli's "Bocelli" (Polydor Netherlands), both of which sold more than 3 million units in Europe. Bocelli's "Romanza" and German rock act Pur's "Abenteuerland" (Intercord) get double-platinum status, while German pop/dance combo No Mercy shifted 1 million units of its album "My Promise" (MCI/Ariola).

**BMG FRANCE** has named Francis Jullien GM of the RCA label in the territory, replacing former Disney employee Christian Thevenet, who left the company in March after seven months in the post. Jullien will report to Hervé Lasseigne, president of BMG France. RCA's new GM joined BMG in 1988 and moves up from the catalog division, where he has worked since 1995. Artists signed to the



imprint include Patrick Bruel, Laurent Voulzy, Carrapicho, Nature, and David Charvet.

**THE PHILIPPINES'** claimed largest record outlet is to open in August in the Makati financial district of the capital, Manila. The store, Music One, is a joint venture between music retailer Radio City and leading department store chain National Book Store. Music One director and Radio City VP Fidel Esteban says that the outlet will stock about 30,000 titles, 80% of which will be on CD. This compares with the 5,000-7,000 titles typically carried by competing stores in the Philippines.

DAVID GONZALES

**WARNER MUSIC INTERNATIONAL** has appointed Niall O'Rourke director of international marketing for Warner Classics International (WCI), effective Aug. 1. O'Rourke, who will report to WCI president Marco Bignotti, is currently international marketing director for German-based Warner subsidiary Teldec Classics International. He previously worked for Warner Music Canada.

**INDEPENDENT CD MANUFACTURER MPO International** officially opened a \$9 million facility June 27 in Dublin. The plant, in Blanchardstown, on the outskirts of the Irish capital, will have the capacity to produce 100,000 CDs per day by next month, with a target of 250,000 to be reached in the next two years. MPO also plans to start manufacturing DVDs—initially at the rate of 100,000 per month—by 1998. Chief executive Loic de Poix says the company intends to invest a further \$5 million in the plant and hire an additional 100 staffers over the next three years. MPO Ireland currently employs 60. The parent company, based in France, has annual revenue of \$400 million and 2,500 employees in eight countries.

KEN STEWART

**STOCKHOLM'S DISTRICT COURT** has resolved a long-running dispute between Swedish authors' rights body STIM and broadcaster TV4 (Billboard, June 14) with a ruling that STIM says will set a precedent for relations between rights holders and commercial TV companies. TV4 will pay STIM back royalties of 42.5 million kroner (\$5.52 million) as part of the judgment, and the two organizations have now signed a five-year royalty-based agreement, with a sliding scale based on the amount of music broadcast, which is applied to TV4's advertising revenue. The deal means that TV4 will pay STIM 25 million kroner (\$3.25 million) for 1997. STIM has been trying to negotiate a tariff for copyright-protected music use on commercial TV since 1991. "The creators of music will now get their share of the wealth created by their works. An agreement along these lines has been open to the TV channels ever since the beginning of our discussions," says Gunnar Petri, director general of STIM.

## Legends Contribute To An Explosive Montreux Fest

SWITZERLAND DOES NOT, of course, celebrate America's Independence Day, but musical fireworks aplenty marked the opening of the Montreux Jazz Festival on the Fourth of July as the all-star ensemble modestly billed as **Legends** made the first stop of a summer tour.

The lineup of **Marcus Miller**, **Eric Clapton**, **David Sanborn**, **Joe Sample**, and **Steve Gadd** landed in Montreux a few days early for rehearsals, and "when the first note was hit, I was just mesmerized," says festival founder **Claude Nobs**. "I said, 'Wow, something really special is going to happen.'"

In keeping with Montreux's 31-year tradition of unique performances, this originally "was the only place [Legends were booked] to perform," says Nobs, "and then came the interest from other members of the European Assn. of Jazz Festivals—which also showed the value of that association. So the managers of the guys decided to do 10 other dates" in Europe and the Middle East.

"There was a rehearsal on July 3 which was done as a freebie for the festival staff and for sponsors and friends. We had an audience of about 3,000, and they went totally crazy because none of the guys tried to bypass the other. There were no egos. It was done with such feeling, with everybody respecting one another. Plus we had a [clarity of] sound that was unheard of. [Clapton's manager] **Roger Forrester** said he never heard a sound like this, and coming from him it was definitely a compliment. Then on the fourth, when we did the proper concert, the result was just staggering."

Drawing upon repertoire from each of the band members (Clapton's sole contribution was "Layla"), the Legends debut prompted critical raves.

"The reaction in the press was so unanimous that this was something exceptional," says Nobs. "No clashing of styles, although they all came from different angles. And Clapton picked up the jazz idiom in a way that nobody expected."

A live album from this tour is being discussed for fall release, but meanwhile a sample of the band's set is on the festival's World Wide Web site (<http://www.montreuxjazz.com>), along with photos and sound- and video-clips of other Montreux performers.

This year's Montreux Jazz Festival, which runs through July 20, features the kind of global array of artists that has become the festival's hallmark over the past three decades—America's **B.B. King**, Zaire's **Papa Wemba**, Brazil's **Gilberto Gil**, Cuba's **Roy Har-**

grove, France's **Charles Aznavour**, Ireland's **Chieftains**, Britain's **Courtney Pine**, and Germany's **WDR Big Band** are just a handful of the performers booked this year. **Ray Charles** and **Van Morrison** are slated to play closing night.

IT HAS BEEN a difficult year for Switzerland, both economically and politically. Against the backdrop of regional unemployment, the Swiss have been called upon to re-examine their financial role in World War II. Although Montreux seems a world apart, Nobs alluded to the political and economic state of his homeland in a Web site comment. "Music speaks louder than words," **Charlie Parker** used to say,

wrote Nobs, "and the jazz festival, in the rather pessimistic climate of our Helvetia, hopes to make it speak louder than the problems."

Neither musicians nor record companies nor fans have seen the controversy over Swiss actions in the '40s as reason to bypass Montreux in 1997. "What is really the priority has been the music and to put on a good festival of the highest level," says Nobs. "We

actually had advance sales 30% above last year—which itself already broke records."

Throughout Europe this summer, the festival season has been hampered by cool and damp weather. The many simultaneous performances at Montreux offer a total of 30 hours of music a day, much of it free of charge along the lakeside promenade. "I never have a paying concert open-air," says Nobs. "Never. We have a lot of open-air music but it's all free, and if it's raining nobody is hurt."

An addition this year is the free Montreux Jazz Acoustic series, staged early in the evening in the intimate 300-seat Petit Theatre of the Montreux Palace hotel. One of the most notable "performances" in this series is an original piano-roll recording by **Jelly Roll Morton** converted to digital disc for "live" playback through a Yamaha Disklavier.

"So what you hear is actually what Jelly Roll Morton was [playing] in the '20s," says Nobs. "I tell you, all the piano people who heard it—from **George Duke** to **Joe Sample**—they had tears in their eyes because they could hear how Jelly Roll sounded."

*Home & Abroad* is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to **Thom Duffy**, *Billboard*, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

### HOME & ABROAD



by Thom Duffy

## IMF Questions Singles Chart Rules Seeks Tighter Controls On No. Of Formats

BY DOMINIC PRIDE and MARK SOLOMONS

LONDON—Artists' managers here are calling for a re-examination of rules governing the "official" U.K. singles chart, claiming that the present system forces acts to produce too much material.

The International Managers Forum (IMF) is calling for tighter controls on the number of formats eligible for the chart, which it says places great demands on artists' time and creativity. Under the rules of chart compiler Chart Information Network (CIN), three different formats of a single can count toward an act's chart entry.

Many labels issue singles in several different formats, with each format containing its own versions, mixes, and exclusive tracks that are unavailable elsewhere. Fans who want all of the tracks usually end up buying all three versions in the first week of release, giving the single a high debut. One of the industry criticisms of current arrangements is that the chart life of singles is too short and records enter high in the first week, then drop.

The IMF is currently canvassing the opinions of about 750 artist managers on the issue, both members and non-members. The organization's chairman, John Glover, says that results so far indicate a widely held view that record companies' appetite for exclusive tracks for the multiple formats is asking too much of the artists. The IMF now wants to find ways to change the practice while still offering con-

sumers value for money, he says.

Glover reports that the organization is in the process of setting up a meeting with CIN. It is likely to propose that the three-format rule remain but with CD singles limited to carrying two tracks only.

The IMF is also in favor of a separate chart for 12-inch vinyl singles, which still find a vibrant market in the U.K. but are generally unrepresented on the "official" charts.

The IMF has also briefed the British Assn. of Record Dealers (BARD), the U.K.'s music retailers' body, on its concerns. BARD has an exclusive arrangement to supply sales data to CIN and has a seat on the company's board. Glover says he was "very pleased" with the reaction of BARD secretary-general Bob Lewis. "We need the support of the artistic community and the retail community," Glover says.

An IMF statement, issued after the

body's council met July 2 at London's Royal Albert Hall, says, "The creative strain of having to write and produce dozens of additional tracks at great cost, combined with the time pressures of a hectic promotional schedule, frequently leads to substandard material being released across several formats."

However, CIN director Catharine Pusey says that the IMF's concerns should not be directed toward the chart body. "It's not really an issue for us. Chart singles may have up to four tracks and up to three formats, but there's no reason why it has to be that many. This is really something that artists, managers, and record companies can sort out among themselves."

The IMF, which has more than 520 members in the U.K., Europe, and U.S., was formed five years ago to give artists and managers a voice in the industry.

## NORWAY PUTS CD PRICES ON EUROPE'S AGENDA

(Continued from page 55)

mirror the actual sales of all price categories, with no restrictions.

"The authority finds it hard to understand why actual sales of CDs provides a distorted picture, as GGF argues," it says in the letter.

Upholding Naxos' complaint that GGF was "denying business relations" with the label—an allegation that GGF's lawyers argue that a trade-representative body is not capable of—the authority says that "GGF is a union of commercial companies, and it is no requirement that the organization as such does commercial business."

A major theme of the competition authority's letter is the general market price of CDs. The authority is a longstanding advocate of allowing parallel imports as a way of providing competition to drive down domestic prices, and the issue is expected to be discussed in parliament again this fall.

The conservative Høyre Party is also addressing the issue in its election manifesto. A new parliament will be elected in September.

"Normal full-price CDs are, according to GGF, between 150-170 kroner

[\$21-\$23]," says the Konkurransetilsynets letter. "The authority is aware that this is considerably higher than the prices in other countries. In the U.S., CDs are sold at a little more than 100 kroner." The letter adds that the authority feels prices in Norway "are artificially high."

"It is therefore desirable to have more competition between the record companies."

Traditionally, new product is sold at 180-190 kroner (\$25-\$26), even in Oslo's competitive market. Labels' PPD is around \$13 before discounts.

Following Naxos' complaint, GGF has altered chart-eligibility rules to allow CDs with lower prices to enter the chart, but those cheaper discs are still not on an equal footing with full-price CDs.

The chart is weighted so that the impact of CDs priced below 129 kroner is reduced. For example: A volume of 50,000 units sold at 90 kroner (\$12) carries the same weight as 20,000 units sold at full-price. CDs priced under 90 kroner are transferred to the budget chart.

## RUSSIAN CRACKDOWN

(Continued from page 55)

pirate discs was seized by Russian police in a raid at Vyborg near the Finnish border.

Despite the known influx into Russia of unlicensed discs from Bulgaria and China, Savelyeva concedes that "some pirate CDs are made in Russia." However, the definition of unlicensed product is problematical, as international repertoire released before 1995 has no protection in Russia.

Such a situation puts strong temptation in the path of Russian consumers. "Who is going to buy local repertoire for \$10 when they can buy Queen, Led Zepplin, or Abba for \$3?" Savelyeva asks.

She notes, though, that all repertoire will be protected as a precondition of Russia joining the World Trade Organization. Russian government officials suggest the nation could sign up by the end of next year.

From its established base in Moscow, IFPI has now begun liaising with authorities in the neighboring nations in the Commonwealth of Independent States. Noting the 78 million combined population of Ukraine, Kazakhstan, Moldova, and Belarus, Savelyeva says that each of the nations has modern copyright laws and that Ukraine and Moldova have signed a number of international copyright treaties.

IFPI is responding to requests from the authorities in these countries to mount anti-piracy seminars and is working with the governments to help develop music markets.

## U.S., VIETNAM SIGN C'RIGHT AGREEMENT

(Continued from page 55)

provide civil and criminal procedures in the case of infringement, as well as to make "available effective enforcement at the border." Smugglers from Hong Kong, China, and South Korea supply Vietnam with most of its pirated goods.

According to some analysts, Vietnam originally felt it was being held to a higher standard than other countries in the region, like Taiwan, which some say the U.S. treated with leniency in return for its presence as a blockade against communism during the Cold War. The agreement, however, adheres to most of the principles on copyright protection set out in the Berne Convention with little deviation.

The weekly Vietnam Investment Review quoted Albright affirming the agreement as an important step in U.S.-Vietnam relations. She added that she would "look forward to its vigorous

enforcement."

That enforcement is the big question mark for industry observers here. Both countries have six months to implement the terms of the agreement, and while the U.S. already has a legal framework for dealing with such issues, Vietnam may have to seriously alter its approach to copyright protection.

On Huynh Thuc Khang Street, dozens of shops continue to sell pirated CDs and videotapes. When asked about copyright enforcement, one vendor said she had heard about the agreement, "and we're all a little scared, but business is business. We're not too worried, and we can't just quit." She added that last year the police arrested everyone on the street and closed down their businesses but that it was not long before the businesses opened up again.

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 07/07/97		
THIS WEEK	LAST WEEK	SINGLES
1	6	HIDAMARINO UTA LE COUPLE PONY CANYON
2	NEW	DAISUKI! RYOKO HIROSUE WARNER
3	1	FOR THE MOMENT EVERY LITTLE THING AVEX TRAX
4	2	ESCAPE MOON CHILD AVEX TRAX
5	NEW	ANIMAL LIFE FEAT. AKKO MY LITTLE LOVER TOY'S FACTORY
6	3	KUCHIBIRU GLAY PLATINUM
7	8	GLASS RYUICHI KAWAMURA VICTOR
8	5	CELERY SMAP VICTOR
9	16	SHANGRI-LA DENKI GROOVE KIOON/SONY
10	NEW	BURN OUT J UNIVERSAL VICTOR
11	4	GREEN MAN POCKET BISCUITS TOSHIBA EMI
12	10	BLUE VELVET SHIZUKA KUDO PONY CANYON
13	9	HOW TO BE A GIRL NAMIE AMURO AVEX TRAX
14	11	YASASHI KIMOCCHI CHARA EPIC SONY
15	12	NATIVE STRANGER KYOSUKE HIMURO POLYDOR
16	15	PROBLEM HITOMI AVEX TRAX
17	14	JYOUNETSU TUBE SONY
18	NEW	DRAGON'S DANCE YUKI AVEX TRAX
19	13	DRIVE NI TSURETETTE MIKI IMAI FOR LIFE
20	19	FEELIN' GOOD—IT'S PARADISE DA PUMP AVEX TUNE
ALBUMS		
1	NEW	MAKOTO KAWAMOTO MAKOTO KAWAMOTO SONY
2	NEW	KUROYUME DRUG TREATMENT TOSHIBA EMI
3	NEW	TAKAKO MATSU SORA NO KAGAMI BMG JAPAN
4	1	RYUICHI KAWAMURA CRANBERRY SODA VICTOR
5	NEW	RURIKO KUBOH WITH THE BEST EPIC
6	3	VARIOUS ARTISTS NOW 6 TOSHIBA EMI
7	5	SPEED STARTING OVER TOY'S FACTORY
8	2	FUMIYA FUJII PURE RED PONY CANYON
9	13	PIZZICATO FIVE HAPPY END OF THE WORLD COLUMBIA
10	4	NORIYUKI MAKIHIRA SMILING WEA JAPAN
11	14	MAGOKORO BROTHERS BIGGER AND DEFFER KIOON/SONY
12	16	EVERY LITTLE THING EVERLASTING AVEX TRAX
13	7	MASAYOSHI YAMAZAKI HOME POLYDOR
14	NEW	PRIMAL SCREAM VANISHING POINT EPIC
15	18	ZARD ZARD BLEND—SUN & STONE B-GRAM
16	9	JON BON JOVI DESTINATION ANYWHERE MERCURY
17	11	SOUNDTRACK EVANGELION: DEATH KING
18	NEW	MASAYOSHI TAKANAKA NIZI DENSETU II—THE WHITE GLOBIN TOSHIBA EMI
19	12	SING LIKE TALKING WELCOME TO ANOTHER WORLD FUN
20	6	LINDBERG LINDBERG X TMC

GERMANY (Media Control) 06/24/97		
THIS WEEK	LAST WEEK	SINGLES
1	17	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARIOLA
2	1	MMMBOB HANSON MERCURY
3	5	SAMBO DE JANEIRO BELLINI VIRGIN
4	2	SONIC EMPIRE MEMBERS OF MAYDAY RCA
5	3	ENGEL RAMMSTEIN MOTOR MUSIC
6	4	LONELY NANA MOTOR MUSIC
7	7	ECUADOR SASH! POLYDOR
8	6	JOJO ACTION MR. PRESIDENT WEA
9	8	TIME IS TICKING AWAY C-BLOCK WEA
10	NEW	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA
11	NEW	HOME DEPECHE MODE INTERCORD
12	10	(X-RAY) FOLLOW ME SPACE FROG COLUMBIA
13	9	LOVEFOOL THE CARDIGANS MOTOR MUSIC
14	15	FREED FROM DESIRE GALA ZYX
15	11	BEACHBALL NALIN & KANE MOTOR MUSIC
16	12	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN
17	NEW	GLAUBST DU MIR? SABRINA SETLUR EPIC
18	NEW	HYPNOTIZE THE NOTORIOUS B.I.G. ARIOLA
19	NEW	AROUND THE WORLD DAFT PUNK VIRGIN
20	NEW	KALEIDOSCOPE SKIES JAM & SPOON FEATURING PLAVKA COLUMBIA
ALBUMS		
1	NEW	JON BON JOVI DESTINATION ANYWHERE MERCURY
2	1	TIC TAC TOE KLAPPE DIE 2TE RCA
3	4	ANDREA BOCELLI ROMANZA POLYDOR
4	8	NANA NANA MOTOR MUSIC
5	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
6	7	SCHLUEMPFE BALLA BALLA VOLUME 5 EMI
7	6	ANDREA BOCELLI BOCELLI POLYDOR
8	9	HANSON MIDDLE OF NOWHERE MERCURY
9	NEW	EN VOGUE EV3 EASTWEST
10	5	'N SYNC 'N SYNC ARIOLA
11	2	FAITH NO MORE ALBUM OF THE YEAR MOTOR MUSIC
12	10	RAMMSTEIN HERZELEID MOTOR MUSIC
13	15	BEE GEES STILL WATERS POLYDOR
14	12	SABRINA SETLUR DIE NEUE S-KLASSE EPIC
15	11	WU-TANG CLAN WU-TANG FOREVER RCA
16	13	DEPECHE MODE ULTRA INTERCORD
17	14	NO MERCY MY PROMISE ARIOLA
18	NEW	ANDRE RIEU STRAUS & CO. POLYDOR
19	16	C-BLOCK GENERAL POPULATION WEA
20	17	SKUNK ANANSIE STOOOSH VIRGIN

U.K. (Chart-Track) 07/07/97		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	D'YOU KNOW WHAT I MEAN OASIS CREATION
2	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARIOLA
3	2	ECUADOR SASH! FEATURING RODRIGUEZ MULTI-PLY/TELSTAR
4	NEW	SOMETHING'S GOING ON TODD TERRY MANI-FESTO/MERCURY
5	NEW	A CHANGE WILL DO YOU GOOD SHERYL CROW A&M
6	5	FREE ULTRA NATÉ A&M
7	8	JUST A GIRL NO DOUBT INTERSCOPE/MCA
8	NEW	THE JOURNEY 911 VIRGIN
9	NEW	RISING SON MASSIVE ATTACK WILD BUNCH/CIRCA
10	9	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI
11	4	BITTER SWEET SYMPHONY THE VERVE HUT/VIRGIN
12	6	COCO JAMBOO MR. PRESIDENT WEA
13	7	SCOOBY SNACKS/I'M NOT IN LOVE FUN LOVIN' CRIMINALS CHRYSALIS
14	14	AIN'T NOBODY THE COURSE BROTHERS
15	3	MMMBOB HANSON MERCURY
16	11	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI COALITION
17	NEW	AIR WE BREATHE ALISHA'S ATTIC MERCURY
18	12	OXYGENE 10 JEAN MICHEL JARRE EPIC
19	NEW	GIVE ME LOVE DIDDY FEVERPITCH
20	NEW	ALL THAT I GOT IS YOU GHOSTFACE KILLAH RAZOR SHARP/EPIC
ALBUMS		
1	1	THE PRODIGY THE FAT OF THE LAND XL/BMG
2	2	RADIOHEAD OK COMPUTER PARLOPHONE
3	NEW	PRIMAL SCREAM VANISHING POINT CREATION
4	3	PAUL WELLES HEAVY SOUL ISLAND
5	NEW	VARIOUS ARTISTS THE BEST DISCO ALBUM IN THE WORLD ... EVER! VIRGIN
6	12	SPICE GIRLS SPICE VIRGIN
7	NEW	UB40 GUNS IN THE GHETTO DEP INTERNATIONAL/VIRGIN
8	NEW	SKUNK ANANSIE STOOOSH ONE LITTLE INDIAN
9	5	VARIOUS ARTISTS CLUBLAND TELSTAR
10	10	BOB DYLAN THE BEST OF BOB DYLAN SONY MUSIC TV
11	11	VARIOUS ARTISTS A DECADE OF IBIZA TELSTAR
12	4	VARIOUS ARTISTS THE ULTIMATE SUMMER PARTY ANIMAL GLOBAL TV
13	18	FUN LOVIN' CRIMINALS COME FIND YOURSELF CHRYSALIS
14	NEW	DEL AMITRI SOME OTHER SUCKER'S PARADE A&M
15	6	VARIOUS ARTISTS THE BEST CLUB ANTHEMS ... EVER! VIRGIN
16	NEW	VARIOUS ARTISTS KISS SMOOTH GROOVES POLYGRAM TV
17	NEW	VARIOUS ARTISTS THE BEST SUMMER ALBUM ... EVER! VIRGIN
18	NEW	K.D. LANG DRAG WARNER
19	7	JON BON JOVI DESTINATION ANYWHERE MERCURY
20	19	SARAH BRIGHTMAN/LSO TIMELESS COALITION

FRANCE (SNEP/IFOP/Tite-Live) 06/21/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	ALANE WES SAINT GEORGE/SONY
2	2	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
3	9	QUAND JE REVE DE TOI WORLDS APART EMI
4	4	MMMBOB HANSON MERCURY
5	6	DAM DAM DEO FELICIDAD EMI
6	3	CON TE PARTIRO ANDREA BOCELLI POLYDOR
7	5	AMENO ERA MERCURY
8	NEW	TOUT LARA FABIAN POLYDOR
9	12	AROUND THE WORLD DAFT PUNK DELABEL/VIRGIN
10	7	LUCIE PASCAL OBISPO EPIC
11	13	LA VACHE MILK INCORPORATED HOT TRACKS/SONY
12	8	ALONE BEE GEES POLYDOR
13	15	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER/SONY
14	10	SHOULD I LEAVE DAVID CHARVET RCA
15	11	LUCY ALLIAGE BAXTER
16	14	LE FEU CA BRULE TOP BOYS M6 INTER/SONY
17	NEW	LA SALSA 2 BE 3 EMI
18	16	L'EMPIRE DU COTE OBSCUR I AM DELABEL/VIRGIN
19	NEW	(X-RAY) FOLLOW ME SPACE FROG DANCEPOOL/SONY
20	20	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE DELABEL/VIRGIN
ALBUMS		
1	NEW	MC SOLAAR PARADISIAQUE POLYDOR
2	1	ANDREA BOCELLI ROMANZA POLYDOR
3	4	PASCAL OBISPO SUPERFLU EPIC
4	2	ERA AMENO MERCURY
5	3	MYLENE FARMER LIVE A BERCY POLYDOR
6	13	2 BE 3 PARTIR UN JOUR EMI
7	5	WES WELANGA SAINT GEORGE/SONY
8	10	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
9	7	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
10	6	BEN HARPER THE WILL TO LIVE VIRGIN
11	20	RADIOHEAD OK COMPUTER EMI
12	11	SPICE GIRLS SPICE VIRGIN
13	8	RICKY MARTIN A MEDIO VIVIR TRISTAR
14	15	LARA FABIAN PURE POLYDOR
15	NEW	JON BON JOVI DESTINATION ANYWHERE MERCURY
16	14	SOUNDTRACK LE CINQUIEME ELEMENT VIRGIN
17	12	CHARLES AZNAVOUR PLUS BEAU ... EMI
18	16	DOC GYNECO PREMIERE CONSULTATION VIRGIN
19	NEW	HANSON MIDDLE OF NOWHERE MERCURY
20	NEW	CLAUDE NOUGARO ... L'ENFANT PHARE ... MERCURY

CANADA (SoundScan) 07/08/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) ARIOLA
2	2	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) ARIOLA
3	3	TIC TAC TAC FRUIT DE LA PASSION DEP
4	NEW	LAST NIGHT ON EARTH U2 POLYGRAM
5	5	THE PERFECT DRUG NINE INCH NAILS INTERSCOPE/UNIVERSAL
6	6	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE
7	17	DO YOU KNOW (WHAT IT TAKES) ROBYN RCA
8	3	BREATHE THE PRODIGY XL RECORDINGS
9	7	WE TRYING TO STAY ALIVE WYCLEF JEAN FEATURING REFUGEE ALLSTARS COLUMBIA
10	14	LUNCHBOX MARILYN MANSON INTERSCOPE/UNIVERSAL
11	11	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.
12	10	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
13	18	I DON'T WANT TO TONI BRAXTON ARIOLA
14	16	TIC TAC TAC CARRAPICHO RCA
15	12	INSOMNIA FAITHLESS ARIOLA
16	9	ALONE BEE GEES POLYDOR
17	15	GET YOUR GUN MARILYN MANSON INTERSCOPE/UNIVERSAL
18	20	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY
19	NEW	RETURN OF THE MACK MARK MORRISON WARNER BROS.
20	18	GOD BLESS THE CHILD SHANIA TWAIN MERCURY
ALBUMS		
1	NEW	THE PRODIGY THE FAT OF THE LAND BMG
2	1	VARIOUS ARTISTS NOW! 2 WEA
3	2	SPICE GIRLS SPICE VIRGIN
4	4	OUR LADY PEACE CLUMSY EPIC
5	NEW	SOUNDTRACK MEN IN BLACK COLUMBIA
6	3	TRANSMISSION THE TEA PARTY EMI
7	6	HANSON MIDDLE OF NOWHERE MERCURY
8	8	BACKSTREET BOYS BACKSTREET BOYS JIVE
9	7	THE TRAGICALLY HIP LIVE BETWEEN US UNIVERSAL
10	5	RADIOHEAD OK COMPUTER EMI
11	9	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
12	11	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
13	13	AMANDA MARSHALL AMANDA MARSHALL EPIC
14	15	MEREDITH BROOKS BLURRING THE EDGES CAPITOL
15	12	JON BON JOVI DESTINATION ANYWHERE MERCURY
16	NEW	GREAT BIG SEA PLAY WEA
17	18	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL
18	14	WU-TANG CLAN WU-TANG FOREVER LOUD/RCA
19	16	TONI BRAXTON SECRETS LAFACE/ARISTA
20	17	BOB CARLISLE BUTTERFLY KISSES JIVE

NETHERLANDS (Stichting Mega Top 100) 07/12/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG
2	9	MEISJE (ZO LELIJK ALS DE NACHT) DJ MADMAN TIP TOP
3	2	TOEN IK JE ZAG HERO POLYDOR
4	5	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI
5	7	WERELD ZONDER JOU MARCO BORSATO & TRIJNTJE OOSTERHUIS POLYDOR
6	3	MMMBOB HANSON MERCURY
7	4	HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC
8	6	FIESTA DE LOS TAMBORILEROS THE SUNCLUB EPIC
9	8	WARUM? TIC TAC TOE BMG
10	10	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA
11	13	SAMBA DE JANEIRO BELLINI VIRGIN
12	11	ECUADOR SASH! BYTE
13	15	YOU MIGHT NEED SOMEBODY SHOLA AMA WARNER
14	12	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER
15	16	JUST CAN'T GET ENOUGH CHARLY LOWNOISE & MENTAL THEO POLYDOR
16	19	HYPNOTIZE THE NOTORIOUS B.I.G. BMG
17	14	ATOMIC PARTY ANIMALS ROADRUNNER
18	NEW	JONGENS O DIE 3 BMG
19	NEW	MY SIDE OF TOWN LUTRICIA MCNEAL CNR
20	NEW	SAMBA DE JANEIRO CARILLO ZOMBAROUGH TRADE
ALBUMS		
1	NEW	THE PRODIGY THE FAT OF THE LAND PIAS
2	7	RADIOHEAD OK COMPUTER EMI
3	1	SPICE GIRLS SPICE VIRGIN
4	12	JAAP FISHER DE LIEDJES VAN JAAP FISHER EMI
5	9	SKUNK ANANSIE STOOOSH VIRGIN
6	4	JON BON JOVI DESTINATION ANYWHERE MERCURY
7	2	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY
8	13	HANSON MIDDLE OF NOWHERE MERCURY
9	5	BEE GEES STILL WATERS POLYDOR
10	6	ANDREA BOCELLI ROMANZA POLYDOR
11	3	NO MERCY MY PROMISE BMG
12	8	MARCO BORSATO DE WAARHEID POLYDOR
13	16	TOTAL TOUCH TOTAL TOUCH BMG
14	18	CELINE DION LIVE A PARIS COLUMBIA
15	10	BABYFACE THE DAY EPIC
16	11	LIVE SECRET SAMADHI UNIVERSAL
17	14	EN VOGUE EV3 WARNER
18	RE	RUTH JACOTT HARTSLAG DINO MUSIC
19	15	AZ YET AZ YET BMG
20	17	PAUL MCCARTNEY FLAMING PIE EMI

AUSTRALIA (ARIA) 07/13/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	MMMBOB HANSON MERCURY
2	2	WHEN I DIE NO MERCY BMG
3	3	YOU WERE MEANT FOR ME JEWEL EASTWEST
4	4	SONG 2 BLUR EMI
5	NEW	CEMETERY SILVERCHAIR MURMUR
6	6	TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW
7	NEW	WHEN DOVES CRY QUINDON TARVER EMI
8	5	ONE MORE TIME REAL MCCOY BMG
9	12	EVEN WHEN I'M SLEEPING LEONARDO'S BRIDE MUSHROOM
10	13	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG
11	10	THE END IS THE BEGINNING IS THE END THE SMASHING PUMPKINS WEA
12	11	BREAK ME, SHAKE ME SAVAGE GARDEN ROADSHOW
13	14	CALYPSO SPIDERBAIT POLYDOR
14	9	2 BECOME 1 SPICE GIRLS VIRGIN
15	7	YOUR WOMAN WHITE TOWN EMI
16	8	ASHES TO ASHES FAITH NO MORE LONDON
17	16	ALONE BEE GEES POLYDOR
18	17	BREATHE THE PRODIGY DANCEPOOL/SONY
19	NEW	FOREVER DAMAGE LIBERTY/SONY
20	15	DON'T LET GO (LOVE) EN VOGUE EASTWEST
ALBUMS		
1	NEW	THE PRODIGY THE FAT OF THE LAND DANCEPOOL/SONY
2	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW
3	2	PAUL KELLY SONGS FROM THE SOUTH SONY
4	4	SPICE GIRLS SPICE VIRGIN
5	6	HANSON MIDDLE OF NOWHERE MERCURY
6	5	JEWEL PIECES OF YOU EASTWEST
7	11	BEE GEES STILL WATERS POLYDOR
8	3	FAITH NO MORE ALBUM OF THE YEAR LONDON/POLYGRAM
9	8	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN
10	7	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
11	14	SOUNDTRACK ROMEO + JULIET EMI
12	15	SOUNDTRACK ROMEO + JULIET VOLUME 2 EMI
13	12	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
14	9	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL
15	13	HUMAN NATURE TELLING EVERYBODY COLUMBIA
16	NEW	K.D. LANG DRAG WEA
17	18	BOB CARLISLE BUTTERFLY KISSES LIBERTY/SONY
18	NEW	BEN HARPER THE WILL TO LIVE EMI
19	10	RADIOHEAD OK COMPUTER EMI
20	16	FOO FIGHTERS THE COLOUR AND THE SHAPE EMI

ITALY (Musica e Dischi/FIM) 07/07/97		
THIS WEEK	LAST WEEK	SINGLES
1	3	WANNA B LIKE A MAN SIMONE JAY VIRGIN
2	1	COMING BACK DJ DADO TIME
3	2	AROUND THE WORLD DAFT PUNK VIRGIN
4	8	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) MOVIMENTO/BMG
5	13	BAILANDO PARADISIO DO IT YOURSELF
6	NEW	EL TALISMAN ROSANA MCA
7	4	OBSESSION CHASE DEEP BLAZE/A&D
8	12	HIDDEN PASSION T.I.P.I.C.A.L. NEW MUSIC/UP
9	6	UH LA LA LA ALEXIA DWA/HITLAND
10	5	FIESTA FLAMENKA LA FUERTEZZA FLYING
11	7	IT'S A REAL WORLD MOLELLA & PHIL JAY TIME
12	16	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA
13	9	THE SIGN DATURA TIME
14	15	UN GIORNO COSI' 883 FRU/RTI
15	11	OPEN YOUR MIND '97 USURA TIME
16	14	DISCO FEVER CARL FEATURING MUSIC MIND 'DJ MOVEMENT
17	10	DAY BY DAY REGINA DO IT YOURSELF/NITELITE
18	NEW	HOME DEPECHE MODE MUTE/BMG
19	20	MY LOVE FOR YOU BLACKWOOD BLUE VILLAGE
20	19	WHAT'S UP DADDY SKIPA SELF
ALBUMS		
1	1	883 LA DURA LEGGE DEL GOL FRU/RTI
2	2	LIGABUE SU E GIU' DA UN PALCO WEA
3	3	PINO DANIELE DIMMI COSA SUCCEDDE SULLA TERRA CGD
4	4	LITFIBA VIVA LITFIBA CGD
5	5	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
6	NEW	PRODIGY THE FAT OF THE LAND UDD/RTI
7	6	CLAUDIO BAGLIONI ANIME IN GIOCO COLUMBIA
8	8	JOVANOTTI LORENZO 1997—L'ALBERO MERCURY
9	10	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
10	9	JON BON JOVI DESTINATION ANYWHERE MERCURY
11	7	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
12	11	U2 POP MERCURY
13	12	LITFIBA MONDI SOMMERSI EMI
14	13	

# HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	SPAIN		(AFVVE/ALEF MB)	07/08/97
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	
1	NEW	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BAD BOY/ARISTA	1	2	OH LA LA LA 2 EIVISSA GINGER/VEDEL	
2	1	MMMBOP HANSON MERCURY	2	1	UH LA LA LA ALEXIA BLANCO Y NEGRO	
3	4	ECUADOR SASH! BYTE BLUE	3	6	EL BAILE DEL SUCUCUCU JUAN VALDES CNR/ARCADE	
4	3	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR/COLUMBIA	4	8	SAMBADE JANEIRO CARRILIO MAX MUSIC	
5	5	SAMBA DE JANEIRO BELLINI VIRGIN	5	3	E O TCHAN REMIXES E O TCHAN MAX MUSIC/POLYGRAM	
6	6	ALANE WES SAINT GEORGE/SONY	6	9	FREE DJ QUICKSILVER CNR/ARCADE	
7	NEW	D'YOU KNOW WHAT I MEAN? OASIS CREATION	7	RE	DONKEY PUMPING FREE SPACE GINGER	
8	8	JOJO ACTION MR. PRESIDENT WEA	8	4	REMEMBER ME THE BLUE BOY MAX MUSIC	
9	NEW	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI	9	NEW	TYPEWRITER OBJECT ONE MAX MUSIC	
10	7	AROUND THE WORLD DAFT PUNK VIRGIN	10	NEW	VIRTUAL EXPERIENCE COCOOMA GINGER MUSIC	
		<b>ALBUMS</b>			<b>ALBUMS</b>	
1	7	THE PRODIGY THE FAT OF THE LAND XL	1	2	ANA BELEN MIRAME ARIOLA	
2	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	2	3	BACKSTREET BOYS BACKSTREET BOYS JIVE/VIRGIN	
3	1	JON BON JOVI DESTINATION ANYWHERE MERCURY	3	1	JON BON JOVI MIDNIGHT IN CHELSEA MERCURY	
4	4	RADIOHEAD OK COMPUTER PARLOPHONE	4	4	THE CORRS FORGIVEN, NOT FORGOTTEN DRO	
5	5	SPICE GIRLS SPICE VIRGIN	5	5	CELTOS CORTOS NOS VEMOS EN LOS BARES DRO	
6	3	HANSON MIDDLE OF NOWHERE MERCURY	6	9	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX	
7	6	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	7	6	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	
8	RE	SKUNK ANANSIE STOOSH ONE LITTLE INDIAN	8	RE	ANDREA BOCELLI ROMANZA POLYDOR	
9	9	TIC TAC TOE KLAPPE DIE 2TE RCA	9	8	ROSANA LUNAS ROTAS UNIVERSAL	
10	10	EN VOGUE EV3 EASTWEST	10	7	KIKO VENENO PUNTA PALOMA RCA	

MALAYSIA		(RIM)	07/08/97	PORTUGAL		(Portugal/AFP)	07/08/97
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS		
1	2	VARIOUS ARTISTS MEGAROCK BALLADS EMI	1	4	THE PRODIGY THE FAT OF THE LAND MVM		
2	1	911 THE JOURNEY EMI	2	1	PAULO GONZO QUASE TUDO SONY		
3	9	VARIOUS ARTISTS LAGENDA ROCK BMG	3	2	ANTONIO VARIACOES O MELHOR DE ANTONIO VARIACOES EMI		
4	3	ZIA ZAIN PUNCAK KASHI BMG	4	6	THE KELLY FAMILY ALMOST HEAVEN EMI		
5	4	HANSON MIDDLE OF NOWHERE POLYGRAM	5	3	SPICE GIRLS SPICE VIRGIN		
6	7	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	6	9	BACKSTREET BOYS BACKSTREET BOYS JIVE		
7	RE	AMY CAMOUFLAGE BMG	7	NEW	DELFIN SABER A MAR BMG		
8	6	RAIHAN PUJI-PUJIAN WARNER	8	10	JON BON JOVI DESTINATION ANYWHERE POLYGRAM		
9	5	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	9	5	MARIA BETHANIA IMITACAO DA VIDA EMI		
10	RE	XPDC BRUTAL LIFE	10	NEW	VAYA CON DIOS BEST OF BMG		

SWEDEN		(GLF)	07/04/97	DENMARK		(IFPI/Nielsen Marketing Research)	07/03/97
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	1	BAILANDO PARADISIO CNR	1	2	BAILANDO PARADISIO SCANDINAVIAN		
2	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG	2	1	MMMBOP HANSON POLYGRAM		
3	2	MMMBOP HANSON POLYGRAM	3	3	NO TENGO DINERO LOS UMBRELLOS EMI		
4	NEW	VAMOS A LA DISCOTECA! PARADISIO CNR	4	10	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG		
5	6	ROSES ARE RED AQUA UNIVERSAL	5	4	YOU'RE NOT ALONE OLIVE BMG		
6	4	ECUADOR SASH! SCANDINAVIAN	6	5	ECUADOR SASH! SCANDINAVIAN		
7	5	(UN, DOS, TRES) MARIA RICKY MARTIN SONY	7	6	BARBIE GIRL AQUA UNIVERSAL		
8	NEW	UH LA LA LA ALEXIA K-TEL	8	7	BRONDBY STOMP THE SAVAGE AFFAIR POLYGRAM		
9	NEW	COMANCHERO ROBIN COOK STOCKHOLM	9	9	JOJO ACTION MR. PRESIDENT WARNER		
10	8	VIVO PRINCESSA WARNER	10	8	FREED FROM DESIRE GALA REMIXED		
		<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	JOHN FOGERTY BLUE MOON SWAMP WARNER	1	1	TAESKEHOLDET VI SPARKER ROV UNIVERSAL		
2	1	SPICE GIRLS SPICE VIRGIN	2	NEW	THE PRODIGY THE FAT OF THE LAND XL RECORDINGS		
3	3	RADIOHEAD OK COMPUTER EMI	3	2	AQUA AQUARIUM UNIVERSAL		
4	5	HANSON MIDDLE OF NOWHERE POLYGRAM	4	4	ETERNAL BEFORE THE RAIN EMI		
5	8	AQUA AQUARIUM UNIVERSAL	5	NEW	CELINE DION D'EUX SONY		
6	4	SMURFARNA SMURFHITS 2 CNR	6	3	SMOLFERN SOMMERSMOLFERN EMI		
7	6	ERIC GADD THE RIGHT WAY STRAWBERRY/DELPITCH	7	NEW	ERIC GADD THE RIGHT WAY SONY/PLAEDCOMPAGNIET		
8	NEW	ANTILOOP LP FLUID	8	NEW	ANN-LOUISE WONDER WHEEL MEGA		
9	RE	NO DOUBT TRAGIC KINGDOM UNIVERSAL	9	10	PER NIELSEN TRUMPET SERENADE POLYGRAM		
10	RE	DEPECHE MODE ULTRA MUTE/MNW	10	6	HANSON MIDDLE OF NOWHERE POLYGRAM		

NORWAY		(Verdens Gang Norway)	07/08/97	FINLAND		(Seura/IFPI Finland)	06/23/97
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES		
1	1	BAILANDO PARADISIO ARCADE	1	1	MATO APULANTA LEVY-YHTIO		
2	4	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEATURING 112) BMG	2	2	SYNTYNYT KOYHANA TEHOSEKÖITIN LEVY-YHTIO		
3	2	MMMBOP HANSON POLYGRAM	3	3	BLUE RASMUS FAZER/WARNER		
4	3	BARBIE GIRL AQUA UNIVERSAL	4	7	BAILANDO PARADISIO ARCADE/K-TEL		
5	9	I'LL BE THERE FOR YOU THE REMBRANDTS WARNER	5	4	FIRE-SCOOTER CLUB-TOOLSK-TEL		
6	5	ECUADOR SASH! SCANDINAVIAN	6	5	ECUADOR SASH! FEATURING RODRIGUEZ TOCOK-TEL		
7	NEW	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI	7	6	MMMBOP HANSON MERCURY		
8	6	WHEN SUSANNA CRIES SWAY UNIVERSAL	8	8	UH LA LA LA ALEXIA DANCEPOOL/SONY		
9	8	HEDONISM SKUNK ANANSIE EMI	9	9	MIDNIGHT IN CHELSEA JON BON JOVI MERCURY		
10	7	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER	10	NEW	BREAK THE SILENCE RMB LOW SPIRIT/BMG		
		<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	THE PRODIGY THE FAT OF THE LAND XL RECORDINGS	1	1	ALEXIA FAN CLUB DANCEPOOL/SONY		
2	1	AQUA AQUARIUM UNIVERSAL	2	NEW	JON BON JOVI DESTINATION ANYWHERE MERCURY		
3	3	SWAY RED UNIVERSAL	3	2	MEGADETH CRYPTIC WRITINGS CAPITOL/EMI		
4	2	POSTGIROBYGGET MELIS NORSKE GRAM	4	3	PRINCESSA CALLING YOU EASTWEST		
5	4	ANDREA BOCELLI ROMANZA POLYGRAM	5	4	FAITH NO MORE ALBUM OF THE YEAR LONDON		
6	5	TRANG FODSEL HYBEL NORSKE PLATEPRODUKSJON	6	5	JOHN FOGERTY BLUE MOON SWAMP WARNER		
7	6	JOHN FOGERTY BLUE MOON SWAMP WARNER	7	8	HANSON MIDDLE OF NOWHERE MERCURY		
8	10	SKUNK ANANSIE STOOSH VIRGIN	8	6	SMURFFIT TANSIIHIT VOLUME 2 EMI		
9	9	TROSTE & BAERE GREATEST HITS TYLDEN & CO.	9	9	APULANTA KOLME LEVY-YHTIO		
10	NEW	BOB DYLAN THE BEST OF BOB DYLAN SONY	10	NEW	CREEDENCE CLEARWATER REVIVAL FOREVER AMIGO/K-TEL		

# GLOBAL

## MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**FRANCE:** The medieval castle of Montmuran in the heart of Brittany, home of the legendary 14th-century French knight Du Guesclin, provided a suitably authentic setting for Breton recording artist Gildas Arzel to launch his self-titled album, released June 24 on Epic/Sony Music. Performing 10 of his Celtic-flavored songs in front of an enthusiastic crowd of media tastemakers and retailers, Arzel surprised everyone by appearing with the album's producer, Jean-Jacques Goldman (world-famous songwriter for Celine Dion, Patricia Kaas, and Khaled), cast in the humble role of accompanying guitarist and backing singer. Arzel, formerly vocalist with the group Canada, which enjoyed a big hit here in 1987 with "Mourir Les Sirènes" (Mermaid Dying) on EMI, met Goldman that same year. Going solo in 1988, Arzel released two albums for EMI, "Les Gens Du Voyage" (People On The Road) in 1991 and "Entrer Dans La Danse" (Entering The Dance) in 1994. "When I broke my deal in '95," Arzel says, "Jean-Jacques kind of offered me to work with him. I jumped at the chance. He is extra-talented and happens to be a very respectful producer and a good friend." Signing to Epic (also Goldman's label), Arzel decided to record an album with a Celtic theme. "Celtic culture runs in my blood," he says. "And my music doesn't need pipes to sound Celtic." The first single is "Au Coeur Des Pierres Levées" (In The Heart Of The Dressed Stones), an ode to the famous Breton menhirs, the huge standing stones in Brittany dating from prehistoric times that are a part of Celtic folklore. **CÉCILE TESSEYRE**

**NETHERLANDS:** When public radio station 3FM introduced its revitalized music programming department in January, it promised to take Dutch talent, even unsigned Dutch talent, more seriously. DooA, a band from Utrecht, is the first to benefit from the policy. A demo it recorded for the national station of a song called "Crazy If I Do," which was given significant airplay, has secured the group a deal with Arcade's CNR Music, and now the song has been released as a single. A catchy mix of pop, hip-hop, and blues, it sounds like Blues Traveler's big harmonica meets G Love & Special Sauce... Not only was KéShaw the first Dutch R&B act to be signed by Motown, the Rotterdam-based vocal group was signed directly to the American label. That was back in 1994, but as a result of the restructuring at Motown after its acquisition by PolyGram, KéShaw's debut album was never released and probably never will be. Now, at long last, the group has signed a new deal with EMI Holland, and with its first single, "In The Kitchen," already in the chart here, KéShaw is once again the country's hottest R&B act. **ROBERT TILLI**

**THE GAMBIA:** The second Roots Homecoming Festival took place June 14-21 mainly in the capital city of Banjul. A celebration of arts and culture aimed at attracting Diasporan Africans to this West African country, the festival is gradually growing in importance and may soon offer a viable alternative to Ghana's biennial Panafest (Aug. 29-Sept. 7) as a focus for deliberation and interaction between Africans living here and abroad. In addition to arts, crafts, and fashion shows and a symposium on the theme of "From Slavery To Reunification—Bringing The African Diaspora Together," music programs ranged from workshops on drumming and the *kora*, to concerts featuring local and international artists. These included Gambian *kora* player Jali Bakoyetah, Senegalese singer Musa Ngum, Gambian Afro-fusion artist Abdel Kabir, Germany-based Gambian artist Ayo Nelson, British ragga-rapper Juxi-Demus, Sierra Leonean vocalist King Masco (whose album "Mama I'm Coming Home" was released by Vetma/H&R June 30), and British singer Sylvia Tella backed by Gambia-based Senegalese band Cashmere. "It was crazy, like Beatle-mania," enthuses Tella, whose compilation "Reggae Max" (Jet Star) was released in June. Future events of a similar nature include the Soul II Soul pan-African music and cultural festival, which is scheduled for April 1998 and is intended as a precursor to an ambitious millennium event planned for May 2000, which may have music from four regions in Africa beamed worldwide via satellite. **KWAKU**

**POLAND:** It might seem unusual for a performer born in Central Europe to sing black music. But for young Polish vocalist Dorota Marczyk, it is second nature. A singer from her earliest years—both her parents are musicians, and she made her studio debut at the age of 3—Marczyk has always been fascinated by the music of her idols, Aretha Franklin, Ray Charles, and Stevie Wonder. Now she has released her debut album, "Sekret" (Secret) on WEA/Warner Music Poland, and perhaps it is no coincidence that the title so closely echoes that of the current Toni Braxton album, "Secrets." Combining danceable, energetic numbers such as "S/lowa, S/lowa, S/lowa" (Words, Words, Words) with deep, soulful ballads including "Chyba Mozna" (I Hope I Can), the album is radio friendly and likely to have a big impact in the clubs, while the first single, "Zapomnienie Da Nam Czas" (We Will Forget It), is accompanied by a sensational video. **BEATA PRZEDPE/LSKA**

**IRELAND:** Concorde, one of the country's best-known contemporary music ensembles, celebrates its 21st birthday with "Celtic Connections" (Capstone), a debut album that features the first recordings of five of the most popular pieces in its repertoire. These include Jane O'Leary's "Silenzio Della Terra" (Silence Of The Earth), Hilary Tann's "The Cresset Stone," and Nicola LeFanu's "Trio I." The album's title refers to the shared Irish and Welsh descent of the composers. Concorde comprises Alan Smale (violin), David James (cello), Madeleine Staunton (flute), Paul Roe (clarinet), Tina Verbeke (soprano), Richard O'Donnell (percussion), and O'Leary (piano). Most are members of the RTE National Symphony or the RTE Concert Orchestra, while Verbeke is also a music teacher whose pupils have included Bono and Christy Moore. In line with a policy of presenting the music of contemporary composers to the public on a regular basis, Concorde has commissioned new works by many Irish and international composers. **KEN STEWART**

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## Canada

# Bran Van 3000 Gives Canada 'Glee'

## DJ Compiles Eclectic Set For Audiogram Debut

■ BY LARRY LeBLANC

TORONTO—One of the most novel Canadian albums in years, "Glee" by Bran Van 3000, features 20 Montreal-based musicians, DJs, rappers, and vocalists led by celebrated club DJ/video director Jamie DiSalvio (aka Bran Man).

The album, released in Canada April 15 by Montreal-based Audiogram Records, has had its lead single, "Drinking In L.A.," reach No. 39 on Broadcast Data Systems' contemporary hit radio chart in Canada for the week ending Monday (14), while its video is in medium rotation at MuchMusic.

According to Audiogram, the album has sold 5,000 units in Canada. At this point, it is only available in Canada.

Distributed nationally by Distribution Select of Montreal, the debut album deftly runs through the pop music spectrum. Tracks like "Highway To Heck," "Couch Surfer," "Hardrockin' Cincinnati," and "Drinking In L.A.," contain such unlikely hybrids as trip-hop pop, country surf, and acid-jazz punk, as well as more mainstream pop, funk, jungle, and psychedelic sounds. Additionally, the tracks are jam-packed with radio, television, film, and music samples, with everything spliced together in a hook-laden sonic blur.

Besides DiSalvio, "Glee" features an impressive cast of Montreal players, including vocalists Stephane Moraille, Sara Johnston, and Jayne Hill; guitarist Adam Chaki; and Bob Eaglesham and Rick Rigby of low-fi/hip-hop duo Shine Like Stars. There are also vocal cameos from Quebec's French music pop star Jean Leloup, John Kastner of the Doughboys, Eval Manigatt, Martha Wainwright, and rappers Steve "Liquid" Hawley and Nervous Duane Larson.

Produced by DiSalvio, Haig Vartzbedian, and "Electric Pierre" Bergen, all the tracks on "Glee" were written by DiSalvio except for a folksy, acoustic version of Slade's "Cum On Feel The Noize." That song topped the U.K. chart in 1973 and in 1983 was a U.S. hit for Quiet Riot, reaching No. 5 on Billboard's Hot 100.

A remarkable aspect of the album is that 28-year-old DiSalvio is a producer/songwriter neophyte who had neither produced nor written music previously. Additionally, the album's tracks were recorded outside a traditional studio, primarily assembled on a 7-year-old Macintosh Classic utilizing a Cubase studio software program and DAT recorder.

"[Producing] records was something James knew nothing about, and even songwriting was new to him," says Denis Wolff, GM of Audiogram. "The album was [recorded] like a movie, because he worked at different times with different musicians with different singers, and he kept going through different [musical] phases."

DiSalvio says that his lack of recording and songwriting experience played in his favor during the 18-month period spent preparing the



BRAN VAN 3000

album. "[Not having musical experience] creates a fresh perspective," he says. "You're not locked in [in composing or recording]. I'm a DJ who by sampling and singing melodies to singers, session guys, and friends could make this [recording] happen."

Of the band's unusual name, DiSalvio says, "You can ride the Bran Van anytime you want, and there's no musical discrimination. '3000' just sounds cool."

"'Drinking In L.A.' has been an instant smash for us," says Scot Turner, PD/music director of dance radio CING Burlington, near Toronto. "I liken it to a Beck sound, slightly rock with a hip-hop sensibility to it, but it's still funky enough for a dance station."

Despite his lack of record production and songwriting experience, DiSalvio has been a respected music video director and club DJ in Montreal since his teens. At 16, while still in high school and playing drums in a local '60s psychedelic band, DiSalvio DJ'd one night a week at the family's club, DiSalvio's, in downtown Montreal. The club has since been sold. Later, he was DJ at the Yoda Den, also in Montreal.

"I love the drug of DJ'ing when the room locks and everybody goes mad," says DiSalvio. "I'd go, 'Look I'm making [the crowd] jump without a gun.' It's the greatest feeling. I'd use B-sides of Captain Beefheart mixed in with Hank Williams and then go into LTJ Bukem. Just weird stuff."

At 18, DiSalvio made his directorial debut with a video for a local Montreal band called Captain Crunch And Let's Do Lunch. Since then, he has directed some 25 videos, including clips for Branford Marsalis ("No Pain No Gain"), Canadians Gogh Van Go ("Say You Will"), and Leloup ("Cookie," "1990," and "Johnny Go"). Additionally, DiSalvio did remix versions of several of Leloup's Quebec hits, including "1990" and "Johnny Go."

Two years ago, dissatisfied with a feature-film script he had been developing (a romantic comedy based on the life of French painter Pierre Bonnard) and unimpressed by band tapes he was receiving for his video work, DiSalvio developed an interest in creating his own music.

In the summer of 1995, DiSalvio dropped off a tape of several songs he'd recorded at his home studio to Audiogram's Wolff. The executive was so impressed by what he heard that he urged DiSalvio to consider releasing his own record. "He told me his real love was doing music," says Wolff.

DiSalvio then began working closely with two friends, Vartzbedi-

an, who is a RightWide/Zoobone Records producer, and Bergen. They soon completed what would be the album's first two tracks, "Ceci N'est Pas Une Chanson" and "Hardrockin' Cincinnati."

"[Vartzbedian and Bergen] were extremely helpful, technically and structurally, with chord changes," says DiSalvio. "[Bergen] and I did a lot of trip-hoppy stuff like 'Hardrockin' Cincinnati,' and then we started meeting some weird musicians on the street. Or I'd have a drum'n'bass patch going on at home, and my friend Chaki would come by and say, 'Meet Jayne [Hill], she sings,' and we'd all work together."

"With all the drums done on my computer or with my turntables, I could have the guitarist and singers sit on my couch and record them," continues DiSalvio. "[The album] was very living-room-made."

At first DiSalvio had no inkling that what he was working on would turn out to be an album. "When I started listening to all the [tapes], I realized there was something there," he says. "I knew there were [good] songs. However, as I began getting more into songwriting and getting caught up in what we were doing, I began to wonder if it was going to work [as an album]. At one point, I thought I'd never get out of this damn thing."

Besides DiSalvio edited the 90 minutes of tracks that had been recorded by last December, Wolff says he had considerable concerns about the album. "There were times it was scary because of all the different genres that were coming up," he says. "He was going in too many directions. We spent two months going over the music, taking some things out and linking everything together."

Adds DiSalvio, "We dumped all the DAT into ProTools [a software program] and made a pacing of the album that made sense to me." DiSalvio believes his previous video work enabled him to edit the album's tracks so well. "[Working in] video, you learn about pacing and structure," he says.

A week after the album's release, DiSalvio assembled a 10-member band to promote it. The group consists of himself, Moraille, Johnston, Hill, Hawley, and Bergen on MIDI keyboard, as well as newcomers bassist Gary McKenzie, guitarist Nick Hynes, drummer Rob Joannis, and Shades Of Culture's DJ Storm handling turntables.

To date, the group, which rehearsed throughout May, has performed only four dates, but DiSalvio says he'd like the lineup to be permanent. "In a week, we're going to have a meeting about playing live," he says.

Asked why he wanted a drummer, DiSalvio says, "I want to rock. In 10 minutes of a show, I want to go from jungle to punk rock with real drums. I want the sound of the computer when I want it, and I want the sound of rock'n'roll [drums] when I want them."



BILLBOARD SPOTLIGHTS

# REGGAE '97

The past year seemed to be unkind to reggae, with Shaggy's "Boombastic" album making the sole impact on the international market. But planet Earth is not always privy to the true runnings on planet Jamaica. This is particularly so now that its music community has seized the reins of control and stopped waiting for American majors to market its product. A mere two years after this writers' suggestion that reggae could be Jamaica's most lucrative export drew expressions of dismayed disbelief from that country's Junior Minister Of Foreign Affairs, reggae rocked Cannes at MIDEM '97, thanks in large part to the Jamaican government's extensive support.

"I went to MIDEM to perform and do marketing, which is like picking two mangoes with one stone," says singer/producer/Flames label owner Tony Rebel. Dropped over three years ago from Columbia Records after delivering his powerfully impressive "Vibes Of The Times" album, Rebel speaks for many of his peers when he says, "Mi [sic] nuh [sic] going to hook up with nuh [sic] more company. Nuh guy can own wi [sic]." If nothing else, the Jamaican MIDEM '97 presence "sent out a strong signal that Jamaican music is willing and able to do it for itself," says Canjam president Sara Myers, Jamaican brokers for licensing publishing and masters.

Unlike the misin-

## Reggae Doing It For Itself: The Island Gets Pro-Active

The music's prominence at MIDEM Europe has spiked a surge of activity within and outside Jamaica, which is just what the government's JAMPRO commission had planned. Musicians, labels and promoters hope to get wet in the ripple effect.

BY ELENA OUMANO

formed minister, JAMPRO (Jamaica Promotions Corporation), a corporate statutory body owned by government and mandated to aid that nation's economic development, is fully aware of Jamaican music's power to transmit the nation's culture and increase its coffers. "Reggae came out of the daily struggles of a group of Jamaicans and their need to voice their issues of survival," says Jamaican Film, Music And Entertainment Commission [a JAMPRO division] head Jackie Neath, who added the music entity to the Commission in 1994. "Reggae is also the sole product that gives us a competitive edge. Any marketer will tell you to look at the product—Jamaica—and ask what makes us different from any other place. Reggae. End of story. If you start from that principle, you have no choice."

### SINGING AND NETWORKING

Before JAMPRO, a lonely Pele Lanier maintained the Jamaican group stand at MIDEM for several years. Jampro and Lanier's successful MIDEM '96 performance showcase featuring, among others, Burning Spear, Mutabaruka and Sister Carol, was a successful trial run.

MIDEM '97's simultaneous double opening-night concerts starred Jimmy Cliff, Shaggy, Rebel, Papa San, Ken Boothe, Michael Rose, Everton Blender, Chevella Franklyn, Yami Bolo and other

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Negril Festival revelers: Shaggy, Hartford Cultural Group, Luciano

# JAMAICA

One Love,  
One Heart,  
Come to Jamaica  
and  
Feel All Right.



# Global REGGAE Pulse

## The Heat In Jamdown Acts & Producers WHO ARE STOKING TODAY'S FIRE

BY ELENA OUMANO

**SHAGGY**, along with **BUJU BANTON**, **BOUNTY KILLER** and **BEENIE MAN**, dominated the reggae deejay [rap] field at home and abroad last year, with newer artists **FRISCO KID** and **GENERAL DEGREE** beginning to crowd them at the figurative mic. Conscious deejay **ANTHONY B** dominated virtually all of the many shows he appeared at, and his fiery moral rhetoric was all over the radio, thanks in large part to his gifted producer/manager **RICHARD "BELLO" BELL**, also responsible for jump-starting singer **EVERTON BLENDER**'s potent career. Top-ranking singer **LUCIANO**'s galvanizing performances and superb writing and recording in 1996 put him square in the tracks toward international stardom laid by **BOB MARLEY**. More than ever, artists



Crowding: Frisco Kid

are doubling as producers, with veteran singer **FREDDIE MCGREGOR**'s Big Ship label the primary paradigm for this route to success. Singjay/singer/producer **TONY REBEL**'s "Lalabella" compilation continues to yield hit singles and welcome jolts of inspiration (especially from Rebel himself, Blender and a galvanizing new singer, African-American **RAS SHILOH**). Rebel's Flames label's forthcoming compilation of his own hits promises to do the same. Singer/producer **RICHIE STEPHENS** and his Pot O' Gold label have been consistent local hitmakers, and the versatile, R&B-inflected singer/writer/producer **MIKEY SPICE** recently inked an album deal with Atlantic Records—distributed American independent Mesa/Blue Moon.

Buju Banton is recording for his Gargamel label, as well as for Penthouse, Mad House and others. Returning to his roots for inspiration, Banton even "juggled" the microphone last spring at a Brooklyn sound-system dance... Longtime stellar DJ **JOSEY WALES** bounced onto the reggae charts in May and June with "Bushwacked," an autobiographical country-and-western-crooned account of being robbed and shot. Veteran singers **COCO TEA**, with "Israel's King" and ranking belle voce **SANCHEZ**'s "Praise Him"—both produced by **XTERMINATOR**—turned in two of 1996's best albums... The prolific **BERES HAMMOND** churned out several consistently fine albums in the past 12 months, while another steady hitmaker of two decades, singer **BARRINGTON LEVY**, paired with Bounty for "Living Dangerously," one of the year's boomshots.

But reggae continues to be a constantly reinvented entity that depends on new musical talent and styles.

Out of producer/manager **PHILIP "FATIS" BURRELL**'s Xterminator label (the crew Luciano leads) comes singer/DJ **SIZZLA**, who released his sophomore album, "Praise Ye Jah," in early summer. Sizzla's melodically intricate, vertiginous chanting style and "wise child"

lyrical revelations are pushing the DJ envelope hard, actually progressing the genre. The 21-year-old's built a good head of steam on such recent tunes as "Black Woman And Child" and "Homeless." Singer **JAHMALI**, managed by **BRIGITTE ANDERSON**, is a Cannes' musical revelation with movie-star looks now catching fire at home. Other bright new talents include **SCREWDRIVER** and **BUSHMAN**.

Producer **DANNY BROWNIE**'s Main Street label is combusting in the dancehall, thanks to his free-ranging musical imagination and a talented crew that includes Degree, **BUCCANEER** (whose "Skettel Concerto" kicked off the delightful reggae-opera trend), **GOOFY** and the strikingly original **RED RAT**. Among other DJ [reggae rapper] crews making big noise now are **MONSTER SHOCK** and Bounty Killa's **SCARE DEM...**Dancehall producer-wizard/**MADHOUSE** and Extra Large labels owner **DAVE KELLY** cannot create anything other than international chart-rulers. His "Joy Ride" riddim compilation was still No. 1 on Billboard's reggae chart as of this writing and is the disc jockey's prime obsession. And since



Silky: Wonder

**WAYNE WONDER** matched his silky crooning to Kelly's tracks in smash hits like "Glama Gal," the results have been gems of dancehall fascination. Another hit compilation album, "East Coast Meets Fat Eyes," features Jamaican-American **AIDAN JONES**' excellent Brooklyn-based label going head-to-head with Jamaican engineer **COLIN "BULBY" YORK**'s equally dread label.

On the sound-system [mobile discos] circuit, **STONE LOVE**, reggae's top-ranking sound system (yes, the one that "mashed up" Cannes' Whiskey Au Go Go during MIDEM), celebrated its 25th birthday with late May shows and continues to "play out" internationally. Relative new kid **RENAISSANCE DISCO**, headed by inventive remixer **DELANO THOMAS**, continues to build its reputation via Thomas' inventive reworkings on a reggae-meets-hip-hop-and-everything-else tip. The Renaissance record label launches this summer.

Producer/Digital B label-owner **BOBBY "DIGITAL" DIXON** is still resuscitating the careers of worthy but previously dormant vets, along with producing NYC-based **MORGAN'S HERITAGE**'s recent new album, "Protect Us Jah."

The soundtrack for "Dancehall Queen," an Island Jamaica digital-video feature, outstandingly acted (especially by Paul Campbell) in patwah, features Bounty Killa, **SUGAR MINOTT**, **THE MARLEY GIRLS**, **CHAKA DEMUS AND PLIERS**—a roundup of established and newer stars—and will be released this summer. It

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**TOKYO**—Although the Japanese reggae scene has been relatively quiet of late, reggae compilation albums on labels such as Mercury Music Entertainment and Avex Trax have been selling well here. Avex cleverly capitalized on Japan's recent reggae boom and this country's more recent fascination with Swedish pop by putting out an album of reggae versions of tunes from the Scandinavian

nation. One sign of reggae's steady popularity in Japan is that there are now Japanese sound systems—such as Mighty Crown and Japan Jam—that cater to the hardcore reggae fan base. In other news, the two key members of legendary Japanese dub band Mute Beat, drummer/"groove activator" Yashiki Gota and trumpeter Kazufumi Kodama got together late last year to record an album of dub-flavored tunes titled "Something." The album also was issued in a remix version featuring the knob-twisting talents of people like Sly and Robbie, Steely and Cleve. Meanwhile, Nahki, Japan's leading reggae vocalist/DJ, has been assembling two reggae compilations for EastWest Japan. The two albums—"Hip Pops" and "Hip Lovers"—were released in June. Tachyon, Japan's leading reggae promotion company, is now managing a Jamaican artist named Catapila, whose debut album is due out here on EastWest Japan July 25. On the concert front, Japan continues to support three major annual reggae festivals: Japansplash, Sunsplash Japan and Reggae Super Bash. Japansplash's summer edition (the festival also has a spring version) this year promises

to help local fans chill out in the middle of Japan's hellishly hot summer—and features acts such as Freddie McGregor, Luciano, Marcia Griffiths, Louchie Lou and Michie One, Thriller U, Nahki and many others performing at a variety of venues across the country. Sunsplash takes place through August and features such acts as Shinehead, Shaggy and Big Mountain.

Louchie Lou and Michie One

—**STEVE McCLURE**

**LONDON**—After a singing career that began in 1985 and included three albums on the Fashion label, velvety-voiced Nercus Joseph took a long sabbatical, honing his songwriting skills and reaffirming his faith in God as a practicing Rastafarian. Now signed with Charm/Jet Star, he reintroduced himself to audiences forcefully this year. As part of the group Passion, he cracked the U.K. singles chart in February with "Share Your Love." The track won Best Song at the People's Reggae Awards in April, while Passion members Mafia and Fluxy won Best Producer honors and Gammam Kid, Best DJ and Newcomer. Mafia

Continued on page 70



Nahki



Freddie McGregor



Marcia Griffiths

**GOING PRO-ACTIVE**

*Continued from page 61*

Jamaican artists. The following evening, Cafe Jamaïque featured newer talents Anthony B, Gibby, Jahmali, Daddy Rings, David Madden And Ras Brass, Cindy Breakspeare, Benji Myaz and a bonus: an impromptu acapella performance by Carlene Davis. Legendary six-string maestro Ernest Ranglin starred in MIDEM's jazz showcase. "I don't know what we could do next year to top this!" MIDEM CEO Xavier Roy exclaimed. Roy's already offered Jamaica opening night honors at MIDEM 2000.

While proud of their artists, the many Jamaicans who flocked to Cannes were most excited about MIDEM's networking opportunities. "Most fulfilling was the opportunity to meet with all the international publishers I've been doing business with for years," says producer/label owner Augustus "Gussie" Clarke.

"I've been traveling since MIDEM to further negotiations begun there for my studio and artist, Bugzi," Dennis Wright of the Blue Mountain label and studio, said three months later. "I made a lot of contacts, but following up is the bottom line."

MIDEM is just one part of the process, says Neath. "If you own something, you have to be aware of everything from production to get-

ting it in retail stores. The Jamaican music industry still has a lot of groundwork [to do] in education and formalizing structures. It can be difficult for a section of society that has had little attention to accept that they're now part of an international community."

Those efforts by Neath and

capitalize on the strides made at Cannes. "We do not intend to compete, but to nurture, facilitate and let go," says Neath. It published "The Jamaica Music Fact Finder," a comprehensive volume listing Jamaican music-business members and including information on the music itself. Starting in August, "The Fact Finder" will be updated

and artist manager Don Taylor with the mission of providing research and negotiation services for product owners. The Bureau debuted its catalog at Cannes with "Sounds Of Jamaica," a compilation that, along with product from such labels as King Jammy's Records, Safe House Music, Island Jamaica Records (which promoted its own show-

case), Howlers International, Steely & Cleve Productions, Anchor Recording, and a 20-song CD produced by The Low Income Family Foundation (LIFF), drew crowds to the Jamaican Group Stand. "Based on the response, we're going to focus on compilations, a gap in the marketplace" says Neath. JAMPRO is also promoting the Reggae Rocks The World Tour, featuring markets. MIDEM's ripple effects are already being seen in Caribbean music at large. "I was influenced by the reggae concerts that opened MIDEM," says Jamaican-American Dennis Warren, who, with Michael Tomlinson, produced the 5th Caribbean Muzik Festival, in Nassau, Bahamas, from June 4 to 7, 1997. "Many of those artists played at our festival." MIDEM performers Anthony B, Ranglin, Shaggy and others were joined in Nassau by a wide panorama of Caribbean artists, including Barbados's Krosfyah, Trinidad's Machel Montano and Denyse Plummer, Cuba's Louis Mejia, and American artists Zhane and Blood, Sweat & Tears. Antigua's "Sweet Cry Freedom's" fifth staging (May 3 to 4), dedicated to Marcus Mosiah Garvey, fulfilled founder/producer Don Charles' "intention to bring Africans together" with an equally strong pan-Caribbean lineup. The Sweet Cry Freedom Award went to Stevie Wonder, who sang Bob Marley's "Redemption Song" acapella and shared the stage with Jamaica's Beres Hammond and Beenie Man, Trinidad's David Rudder and Swallow, Guadeloupe's Kassav and Antigua rappers The Rockefellers.



**Tony Rebel**

Project Officer for Music Andrea Davis shifted to high gear long before the Cannes music market. "We had to build a foun-



**Ziggy Marley & The Melody Makers**

regularly on JAMPRO's worldwide web site ([www.investjamaica.com](http://www.investjamaica.com)).

PRO is also promoting the Reggae Rocks The World Tour, featuring

The Jamaican Film, Music And Entertainment Commission published "The Jamaica Music Fact Finder," a comprehensive listing of Jamaican music-business members and including information on the music itself. By August, "The Fact Finder" will be updated regularly on JAMPRO's worldwide web site ([www.investjamaica.com](http://www.investjamaica.com)).

ation base of information in order to examine the needs," says Neath. "In '96, we completed market research and had databases from which we were able to make informed decisions." The Commission is now working full-time to

**ENTERTAINMENT BUREAU FORMED**

Before MIDEM, JAMPRO formed The Entertainment Bureau, Jamaica, managed by entertainment attorneys Milton Samuda, Lloyd Stanbury and Sandra Alcott

seven acts, kicking off August 17 in London and ending mid-September in Italy. Other plans include better exploiting of Internet marketing potential, nurturing new musical talent and forging links with international

**CYBER-CALENDARS**

And festivals in Jamaica are thriving, thanks to ever-increasing cooperation between the Jamaica Tourist Board [JTB] and the music sector. The JTB mails an exhaustive "Calendar Of Events" annually to travel agents worldwide and makes regular postings on its Web

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# Mesa Reggae



**Steel Pulse**  
'Rage & Fury'



**Aswad**  
'Big Up'



**Mystic Revealers**  
'This One's For Jah'



**Coco Tea, Freddie McGregor, Mykal Roze, Bunny Ruggs**  
'Grafton Four By Four'



**Various Artists**  
'Strictly Underground'



**Dancehall Divas**  
'Conspiracy'



**John King**  
'Yard Style'



**Chevelle Franklin**  
'Serious Girl'



**Louie Rankin**  
'Lethal Weapon'



**Black Uhuru**  
'Strong'



**MESA REGGAE**

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# DANCEHALL QUEEN

The Song. The Soundtrack. The Movie.

BY PATRICIA MESCHINO

"The title is misleading: this film goes far beyond just dancehall culture" says Carl Bradshaw, veteran Jamaican actor and Island Jamaica Entertainment Director of Operations, regarding the company's latest venture, the film, "Dancehall Queen". "We have delivered a musically driven story, a fusion of sight and sound, based on the daily experiences Jamaicans have to offer the world. This movie gives a full spectrum of social commentary and it represents what present day Jamaica feels like, just like "The Harder They Come" did back in the 70s".

Another apt comparison could be made between "Dancehall Queen" and the 1977 box office blockbuster, "Saturday Night Fever", where John Travolta created a worldwide sensation with his portrayal of dancer Tony Manero. "Saturday Night Fever" wasn't shot in a Hollywood studio but instead in the center of Italian American disco culture, Bay Ridge, Brooklyn; the result was a realistically gritty depiction of an urban lifestyle, set to a disco beat. The movie's soundtrack, which served as an integral part of the story, included both adapted songs as well as tunes written specifically for the movie and to this day remains among the best selling (soundtrack) albums in the history of pop music.

Substitute the island of Jamaica for New York City, Kingston's African Star Complex for Brooklyn's 2001 Disco, Jamaican patois for Italian Brooklynese, the riddim twins Sly and Robbie's soundtrack production for the Bee Gees, gold lame "batty riders" for a blinding white three piece suit and Marcia, queen of the dancehall for Tony, disco king and you have an idea of the drama, comedy, action and aspirations conveyed in "Dancehall Queen".

Authentically Jamaican while simultaneously possessing an engaging international appeal, "Dancehall Queen" is the first in a series of budget features to be made on location in Jamaica for Chris Blackwell's newly launched company, Island Jamaica Films. The company took the unusual step of shooting "Dancehall Queen" with digital video cameras, making it a perfect fit with the newly developed DVD (digital versatile disc) format. "As far as I know this is a first," explained Blackwell. "Since we shot the entire film digitally, there will be virtually no loss in visual or sonic quality in the transfer to DVD. For the first time, people will be able to see and hear a movie, in their own homes in an entirely new way."

Shooting on digital video also makes the entire process



JOSH GLASSER

Beenie Man

far less expensive and more spontaneous, which is crucial in capturing the theatrics that occur naturally in Jamaican life. "Jamaican culture has proved to be a very successful export worldwide," says Blackwell. "In every country of the world there is a strong interest in Reggae music; Island Jamaica Films is set up to expose the visual side of Jamaican culture."

The dancehall is the birthplace of Reggae: Bob Marley, Peter Tosh and Bunny Wailer were mid 60s Jamaican dancehall stars prior to becoming international stadium headliners; long before Coxsone Dodd and Duke Reid were regarded as legendary Reggae producers, they were sound system (mobile disco) operators participating in some of the fiercest sound clashes to have taken place

on the dancehall turntables! Today's dancehall continues to be one of Jamaica's most energized environments, bubbling with a creativity expressed through outrageous fashions, innovative dance steps, a distinct vernacular and of course, its ever evolving music. Dancehall music is present day Jamaican Reggae, voicing the young (and the not so young) population's concerns, conflicts, fantasies and frustrations, while sometimes offering escapist, humorous observations of oppressive situations. In the dancehall, an ambitious hopeful with an ability for rhyming on the mic, a dexterity at the turntables or a provocatively original fashion sense can transcend impoverished ghetto conditions and rise to a better standard of living.

Although the dancehall scene is a male dominated one, it is the female, like a queen, who reigns supreme. Her individualized, risqué fashions, adorned with excessive amounts of jewelry, pastel colored wigs, thigh high patent leather boots and enticing makeup expresses a bold, defiant sexuality; as the Reggae rhythms blare from the sound systems speakers, she "wines" her pelvis, rolls her waistline and gyrates her body in the latest dance moves, leaving her male subjects breathless! At a time when dancehall culture is emulated throughout the world,

**"Another apt comparison could be made between "Dancehall Queen" and the 1977 box office blockbuster, "Saturday Night Fever"... Substitute the island of Jamaica for New York City, Kingston's African Star Complex for Brooklyn's 2001 Disco, Jamaican patois for Italian Brooklynese, the riddim twins Sly and Robbie's soundtrack production for the Bee Gees, gold lame "batty riders" for a blinding white three piece suit and Marcia, queen of the dancehall for Tony, disco king and you have an idea of the drama, comedy, action and aspirations conveyed in "Dancehall Queen".**

"Dancehall Queen", a modern Cinderella story without a Prince Charming, pays homage to this animated atmosphere. The film's world premiere will take place at Kingston, Jamaica's Carib Theater on July 29th, with island wide release, as well as the release of the film's soundtrack, slated for the following day; the release date in America is scheduled for late August.

What sets "Dancehall Queen" apart from previous attempts to capture Kingston's modern musical culture on film begins with a talented, all Jamaican cast, portraying well constructed characters. The movie's heroine, Marcia, is a not an ill conceived stereotype but a proud, hard working Jamaican woman, determined to improve conditions for her family. Two events in Marcia's life change her from an acquiescing to assertive personality, enabling her to stand up and fight for what she believes in: the realization that financial support from long time family "friend" Larry doesn't come without sordid strings attached and the murder of Sonny, the best friend of her brother, Junior, by a thug named Priest. Junior is distraught over Sonny's death, and Marcia, equally upset over Junior's deteriorating condition realizes she must conquer the negative forces which have taken over her life. The time Marcia spends at the dancehall, initially vending Red Stripe beer and eventually participating in the film's climatic dance contest, (as well as the insights she receives from her 14 year old daughter Tanya) play a pivotal role in her personal victories.

Marcia is brought to life through the talents of Audrey Reid who portrays her with sensitivity and a touch of humor. Reid has studied at the Jamaican School of Drama and had an ongoing role on Jamaican comedian Oliver Samuels TV show "Oliver At Large". Carl Davis, well known to Jamaican audiences for recurring roles in locally produced TV shows "Lime Tree Lane" and "Royal Palm Estate" and to American audiences for his work in the short lived ABC series "Going to Extremes", portrays the sinister Larry, whose lack of integrity is revealed as the film's plot unfolds. The part of Priest is played to menacing perfection by Paul Campbell who received accolades for his starring role as the sweet, simple Aloysius in the popular 1992 Island Pictures release, "The Lunatic". Campbell will undoubtedly receive raves for the frightening persona he embodies in "Dancehall Queen".

Other characters rounding out the impressively colorful cast include Pauline Stone Myrie ("The Lunatic", "Cool Runnings"), as the outrageous seamstress, Mrs. Gordon who concocts many of Marcia's dancehall outfits and twenty year old Mark Danvers who plays the part of Junior with a skill and maturity far exceeding his age.

"Dancehall Queen" was produced by Caroline

Pfeiffer, (who has supervised production for Island Films including "Choose Me" and "Kiss Of The Spider Woman", which won the Palme D'Or at the Cannes Film Festival in 1985) and Carl Bradshaw. Bradshaw has appeared in numerous films including "The Lunatic", "Smile Orange" and the classic "The Harder They Come"; here he plays one of the policemen pressuring



BRIAN JAHN

Sugar Minott

Junior to reveal the identity of Sonny's murderer. As the originator of the Dancehall Queen project, Bradshaw firmly believes films which come out of Jamaica should reflect the roots of the nation. "Jamaica has the most naturally talented people in the world," he says, "and I know they will bring great creativity and exciting energy to this form of film making."

The team of Don Letts and Rick Eglood co-directed

"Dancehall Queen". The duo came together in 1991 to work on promotional films and videos as well as the "Rougher than Rough" history of Jamaican music documentary commissioned by Island Records. In February 1996, they began their "Dancehall Queen" collaboration, filming in various Kingston locations. Letts believes this project to be the culmination of the last 20 years of his career. "Part of the philosophy of making this film in Kingston was to begin putting back into Jamaica what so many people have taken out," he says.

As Reggae provides the soundtrack to everyday life in Jamaica, the

"Dancehall Queen" soundtrack, through a wide range of musical styles, R&B, lovers rock, disco and of course dancehall, expresses the energy of Kingston while enhancing the film's storylines.

The soundtrack's first single, "Dancehall Queen" is a scorching tune delivered by two of Reggae's most popular artists, DJ (rapper) Beenie Man and Island Jamaica record-



LIZ FRIEDLANDER

Chevelle Franklyn

ing artist, singer Chevelle Franklyn. Over a hard driving drum and bass, disco-fueled rhythm, supplied by the creative genius of Sly Dunbar and Robbie Shakespeare, Franklyn, blessed with one of the most powerful, versatile voices in the Reggae business, wails a tribute to Marcia: "she can cork any session, with her cute face she create 'nuff' heat inna de place/she's a dancehall queen for life/gonna explode like dynamite". Beenie Man, who dominated the Reggae charts last year with hits like "Maestro", "Ole Dog", and the jazzy "Nuff Gal" (which is also included on the soundtrack) injects his needle sharp DJing style into the title track, adding a strong dosage of Jamaican dancehall into Franklyn's R&B soul shaking delivery. The DJ also displays his burgeoning acting talents here, playing the role of the MC at the dance contest.

The "Dancehall Queen" single is emerging as one of the years biggest hits; it has blown up in England's Reggae community and is now entering the English pop charts.

The tune is already a #1 hit in Jamaica and in the United States it is receiving heavy airplay in key Caribbean markets, such as New York and Miami. A remix of the song, courtesy of the talents of the red hot mix master Delano of the Renaissance sound system is also included on the soundtrack. Delano is known for his eclectic sampling which he splices into a highly charged, cohesive sound: for this remix, he loops Buju Banton's "Haffa Get You Tonight" and Sly and Robbie's "Bam Bam" rhythm.

"Tune In", the soundtrack's second single, unites the talents of Sugar Minott, one of Reggae's best loved and most enduring singers with the rough edged, raw DJing skills of Bounty Killer. "Tune In" was a big hit for Sugar in 1984, produced by Sly and Robbie for their Taxi label and the riddim twins update their production efforts here. An accompanying video has also been filmed and the rub-a-dub feeling of an 80s dancehall session was recreated at Kingston's Tropics Nightclub, (one of the mid-80s most popular Reggae nightspots) by video directors Stephanie Black and Cedella Marley.

Cedella along with her sister Sharon and friend Erica Newell have been providing back up vocals for brother Ziggy and his Melody Makers for several years. As the Marley Girls, the trio's dazzling vocals take the lead on the sultry R&B flavored track, "Unbelievable."

Other artists contributing to the film's potent soundtrack include Buccaneer, who performs the operatic "Badman Sonata"; a warning to all gangster's to change their ways in Chaka Demus and Pliers "What's The Move" and a new version of Grace Jones' classic hit, "My Jamaican Guy", with the original producers Sly



DANIEL HASTINGS

Bounty Killer

and Robbie collaborating with Delano from Renaissance who mixes in "Gal Dem Nature" from Bounty Killer's version. Also included is the rhythm that dominated the dancehalls in early 1997, the Dave Kelley produced, "Joy Ride" with vocals courtesy of Wayne Wonder and Baby Cham.

Maxine Stowe, President of Island Jamaica Music feels that the strength of "Dancehall Queen" and its soundtrack will facilitate the understanding of Jamaican culture in America and improve Reggae's current stateside status.

"We are trying to create an industry to benefit the island while establishing the concept of Jamaica without borders," she explains. "That means we can legitimately market Jamaican culture without being there. Film soundtracks have been major vehicles for record companies to break new artists and this could be a major step for the marketing of Jamaican music just like the movie/soundtrack tie in has been a boost for the American industry. Having a film project out of Jamaica that has Reggae music on it is far different than 'Speed 2: Cruise Control' (the recently released film starring Willem Dafoe and Sandra Bullock, featuring the music of Shaggy, Jimmy Cliff and UB40); it's more organic, more grassroots. The success of 'Dancehall Queen' would augur well for the Reggae industry, and so many industries in Jamaica, especially at a time when the outlets for the music are minimized."

The rapidly expanding technology with which we experience our music today, Stowe believes, will encourage the success of the "Dancehall Queen" project. "The music has moved to such a wide level so this becomes an important synergistic effort; the computer, the video, the hardware in a persons house, that's how people view entertainment now. Instead of just dealing with a manufacturer, making records from a pressing plant with a stamper, you now have a product like 'Dancehall Queen' that you're doing stampered records, DVD, home video, CD's. Because Jamaican culture and music is so vast, it will act like a sponge, absorbing all the intricacies that you wouldn't get in a one dimensional project."

"Dancehall Queen" will bring Jamaica recognition for our story telling talents on film," concludes Bradshaw, "and the well selected soundtrack will give the music back a vibrancy that has been lacking. It will bring Reggae out of the underground and back to the mainstream, where it belongs."



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The recaps in this Spotlight reflect reggae sales from the start of the chart year, which began with the Dec. 7 issue, through the June 21 Billboard. The rankings are determined by accumulating the SoundScan unit totals for each week a title appeared on Top Reggae Albums (including sales registered during the bi-weekly chart's unpublished weeks) or on Billboard's in-house Top Reggae Catalog chart.

Bob Marley's "Natural Mystic" appears on both the current and catalog recaps as a result of sales registered on Top Reggae Albums between the Dec. 7 issue and the Jan. 18 issue, when Billboard revised its catalog criteria.

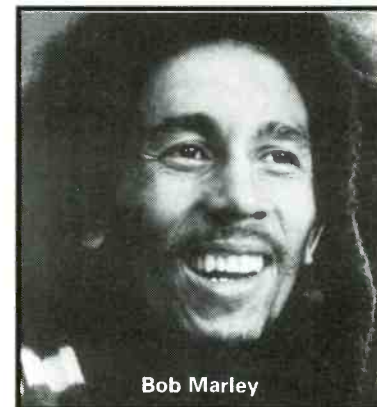
(The recaps were prepared by chart manager Datu Faison, with assistance from Anthony Colombo and Michael Cusson.)

## TOP REGGAE ALBUMS

- Pos. TITLE—Artist—Label
- 1 MY XPERIENCE—Bounty Killer—Blunt/VP
  - 2 NATURAL MYSTIC—Bob Marley & The Wailers—Tuff Gong
  - 3 BOOMBASTIC—Shaggy—Virgin
  - 4 THE BEST OF-VOLUME ONE—UB40—Virgin
  - 5 STRICTLY THE BEST SEVENTEEN—Various Artists—VP
  - 6 MAN WITH THE FUN—Maxi Priest—Virgin
  - 7 THE BEST OF-VOLUME TWO—UB40—Virgin
  - 8 'TIL SHILOH—Buju Banton—Loose Cannon
  - 9 SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1—Bob Marley—Jad
  - 10 MAESTRO—Beenie Man—VP
  - 11 STRICTLY THE BEST EIGHTEEN—Various Artists—VP
  - 12 REGGAE GOLD 1996—Various Artists—VP
  - 13 JOYRIDE—Various Artists—VP
  - 14 FIRE ON THE MOUNTAIN—Various Artists—Pow Wow
  - 15 MR. MARLEY—Damian "Junior Gong" Marley—Tuff Gong



Bounty Killer



Bob Marley

## TOP REGGAE CATALOG ALBUMS

- Pos. TITLE—Artist—Label
- 1 LEGEND—Bob Marley And The Wailers—Tuff Gong
  - 2 EXODUS—Bob Marley & The Wailers—Tuff Gong
  - 3 NATTY DREAD—Bob Marley And The Wailers—Tuff Gong
  - 4 LEGALIZE IT—Peter Tosh—Columbia
  - 5 UPRISING—Bob Marley & The Wailers—Tuff Gong
  - 6 KAYA—Bob Marley & The Wailers—Tuff Gong
  - 7 LIVE—Bob Marley & The Wailers—Tuff Gong
  - 8 AT HIS BEST—Bob Marley—Vox Cameo
  - 9 RASTAMAN VIBRATION—Bob Marley & The Wailers—Tuff Gong
  - 10 BABYLON BY BUS—Bob Marley & The Wailers—Tuff Gong
  - 11 SURVIVAL—Bob Marley & The Wailers—Tuff Gong
  - 12 CONFRONTATION—Bob Marley & The Wailers—Tuff Gong
  - 13 REGGAE FEVER—Bob Marley—Madacy
  - 14 BURNIN'—Bob Marley & The Wailers—Tuff Gong
  - 15 NATURAL MYSTIC—Bob Marley & The Wailers—Tuff Gong ■

## HEAT IN JAMDOWN

Continued from page 63

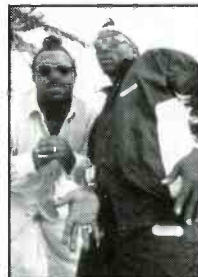
introduces to international listeners 22-year-old Island Jamaica singer **CHEVELLE FRANKLYN** in the title track's duet with **BEENIE MAN** (Delano Thomas did a sizzling remix)...Women artists continue to struggle, but the winningly rambunctious, mega-talent **LADY SAW** is holding her top spot with tunes produced by **PATRICK ROBERTS'** Chaka Demus and **SHOCKING Pliers** **VIBES** and Kelly, and "Passion," her new album, which is being marketed aggressively outside Jamaica by VP Records. Relative newcomer dancehall singer **TANYA STEPHENS** emerged as a major

player last year with "Yuh Nuh Ready Fi Dis," sung over Kelly's joyride riddim—a women's anthem for years to come.

The **MARLEY** camp had a great year, with The Melody Makers touring internationally this summer and fall in support of their new album, "Fallen Is Babylon." The first Jamaican single release, "Everybody Wants To Be," is already ruling airwaves there. Younger sons **JULIAN** and **DAMIEN** toured heavily in support of their excellent Ghetto Youth/Tuff Gong albums. Next up, 21-year-old singer/DJ **KY-MANI**, Bob's sixth son, whose mother is former Jamaican ping-pong champ Anita Belnavis. Without making an issue of it,



Lady Saw



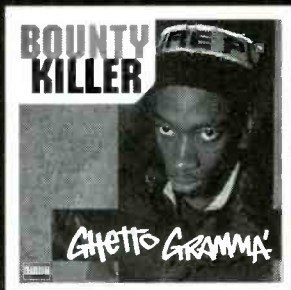
Chevelle Franklyn

Continued on page 71

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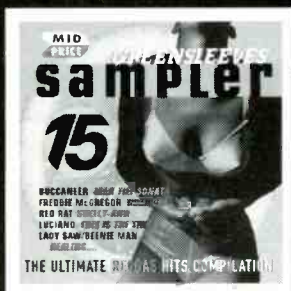
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### NEGRIL'S EXPANDING FESTIVAL

Last December's debut of the Negril Reggae Fest, promoted by newly formed Grizzly's Entertainment, was the first show in Jamaica to be advertised on the Internet. It featured select bills of outstanding artists, with Luciano and Buju Banton appearing together for the first time. "We entered this business for the long haul," says Grizzly's representative, David Haughton. "Tourism represents 45% of Jamaica's foreign exchange. We wanted to establish Negril Reggae Fest as a quality entertainment event."

As part of its goal to develop Negril as a music destination, Grizzly's worked with Atlanta promoter Seccess on "Jammin-n-

Jamaica Funk Festival" (July 3 to 7, 1997, Central Park, Negril). The 8,000-capacity venue will eventually be the site for an "entertainment theme park," including a museum of Jamaican musical history, performance and recording facilities, satellite links and a video studio.

Down," to be held Oct. 9 to 13, in Ocho Rios.

Jamaican music includes much more than reggae, and the first "Emancipation Day Drum Festival" (Ocho Rios at Minnie's On The Beach, the first weekend in August) includes such traditional forms as

### GOING PRO-ACTIVE

Continued from page 64

page. (Jamaicatriv@aol.com and www.Jamaicatravel.com). Sharon Burke and Robert Stewart's Jamaica-based Solid Agency focuses on international ties by bringing the reggae artists to "Sweet Cry Freedom," helping produce Sinbad's R&B extravaganza (last year in Jamaica, this year in Aruba) and promoting the annual August reggae shows in New York's Central Park as part of the JTB's Jamaican Culture week.

The Jamaica Tourist Board mails an exhaustive "Calendar Of Events" annually to travel agents worldwide and makes regular postings on its Web page (Jamaicatriv@aol.com and www.Jamaicatravel.com).

"Our focus is on owning and managing technical services," says Haughton. Grizzly's plans to go public in the near future with investor-owners representing a wide cross-section of the Jamaican community. New York-based, Jamaican-American-owned Caribview is negotiating Negril Fest video rights with Pay-Per-View and Request TV. Caribview brought Jamaican music to a wider audience by negotiating the Pay-per-View

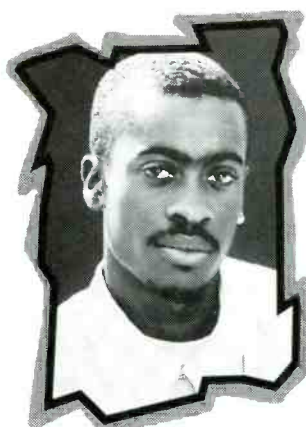
pocomania, kette, nyabingi, calypso and kumina.

The sublime "All That Heritage And Jazz Festival" has always featured traditional Jamaican and reggae artists, as well as jazz performers from all over the world. This year's event, "World Drummers For Peace Summit," (Oct. 12 to 20), takes place all over the island and features performances and workshops with master drummers and dancers from the Caribbean, Africa and South America. "It all comes together for a big show on National Heroes Day, Oct. 20, in Montego Bay," says Lanier, who co-produces "All That" with founder and CEO Roy Crichton.

Byron Lee's Jamaica Carnival is still going strong during Easter Week. Its younger cousin—but separate entity—Soggae Carnival (Jan. 1 to the first weekend in April) celebrates reggae and soca. This year's culminating road march drew almost 300,000 spectators. "There's a push for that fusion at both ends," says Ian Moore, a Soggae director. "We're trying to flavor Carnival with Jamaica, and soca has already taken on a reggae flavor in its rhythm."

Sting, dancehall's annual self-celebration starring a take-no-prisoners audience quite conscious of its rep, featured the late Notorious B.I.G., but the crowd reserved its approval for hardcore rebel mic rockers Anthony B and Bounty Killer.

Stateside, Beenie Man made a clean sweep of New York City



Beenie Man

showings of Sting '96, Sunsplash '96 and Marley Magic (in New York's Central Park) and will distribute the Sumfest '97 video.

### SCHEDULE DISPUTE SETTLED

Among other festivals aided and abetted by the JTB in the past year were the Air Jamaica Jazz And Blues Festivals (featuring Ziggy Marley & The Melody Makers and George Benson), the James Bond Festival, and Reggae Sunfest. Reggae Sunsplash, no longer owned by Synergy, promoted a musically satisfying series of concerts but suffered its lowest turnout ever. The government settled the Sunsplash-Sumfest scheduling dispute by moving Splash to February, 1998. Sunsplash will join with Marley Music's island-wide week-long celebration of Bob's birthday.

Sumfest will take place Aug. 6-9, 1997, at Catherine Hall, Montego Bay, as planned. The fifth annual Sumfest kicks off with "Sound Clash Night," followed by "Dancehall Night," "Roots Rock Jam" and "Wor! A Reggae Night." Though only Luciano, Sizzla and Mikey General were signed at press time, Sumfest always features reggae's top talents—although Vintage Night has been axed, despite the increasing international popularity of veteran artists. An international-flavored sidebar version of Sunsplash (which will be celebrating its 20th anniversary) is skedded for October, to be incorporated into Jamaican-American Peter Thomas's rap summit "How Can I Be

radio personality Clinton Lindsay's ninth annual Tamika Awards (March 16), held for the first time at Lincoln Center's prestigious Avery Fisher Hall in Manhattan.

George Crooks' Jamyns Productions staged five successful, tastefully produced concerts—the Reggae Gold Music Festival series,

Continued on page 71

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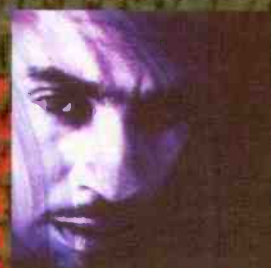
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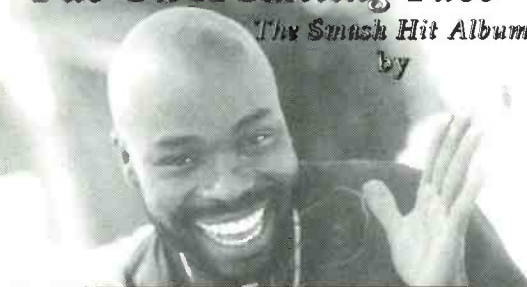
Continued from page 63

and Fluxy and reggae star Frankie Paul are some of the top names who produced Passion's album

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"Rejoice," which was released in March. While Joseph's vocal style has echoes of his musical hero Dennis Brown, his effective mixture of spiritual songs like "Oh Jah (Show I They Way)" and righteous romantic songs such as "The Remedy" solicit favorable comparisons with Mango/Island Records singer Luciano. "There'll always be a piece of somebody else within



Nercus Joseph

your voice," Joseph modestly admits. The vibe behind the "Rejoice" album is "to tell people that God's responsible for a lot of things in this world," says Joseph. Plans are under way for a promotional tour this month of the U.S. and the Caribbean, where "Rejoice" has been selling well on import, says label manager Paul Nash. Asked why he should be representing U.K. reggae in that region, Joseph replies, "Although I live in the U.K., I feel I have that true Caribbean flavor."

—KWAKU

**STOCKHOLM**—Swedish artist Robin Cook made his musical debut last year on the strength of a reggae-influenced cover of Nik Kershaw's U.K. hit "I Won't Let The Sun Go Down." The single was the third-highest-selling single in Sweden in 1996 and was nominated for Dance Song Of The Year at the ZTV Swedish Dance Music Awards earlier this year. In addition, it attained top-10 sales-chart positions in Denmark, Sweden and Finland, top 20 in Italy and became a radio hit in Spain, Holland and such Eastern European countries as Poland and the Czech Republic. Born



Robin Cook

in Gothenburg, Sweden, to an Italian father and a Swedish mother, Cook made an entry into the music business that was more or less coincidental. In the spring of 1995, he happened to run into childhood friend Jonas Ekfeldt, then an aspiring producer, at a disco in Rome, where Ekfeldt resides. Ekfeldt told Cook that he was searching for a male vocalist for a project that he was working on and convinced him to try it out. Recording began in Rome and then later moved to Gothenburg. Cook's debut album, titled "Land Of Sunshine," is scheduled for release on Stockholm Records later this summer. A new single, "Comanchero," was released in June, backed up by a video filmed in Italy. Not surprisingly, expectations are running high at his record label. "We are very excited about Robin's album and new single," says Thomas Gustafsson, international marketing manager of the PolyGram-affiliated Stockholm Label Group. "So much that it has priority status in all of the Scandinavian territories."

—KEN NEPTUNE

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### GOING PRO-ACTIVE

Continued from page 68

the highlight being the Luciano/Anthony B/Sizzla/Mikey General show—at the Brooklyn Academy of Music [BAM], returning reggae to this venue after a 15-year absence. Jamyns plans more BAM shows and a summer's-end two-day Caribbean Music festival. It is also co-sponsoring the Bronx

"I've been traveling since MIDEM to further negotiations begun there for my studio and artist, Bugzi," Dennis Wright of the Blue Mountain label and studio said three months later. "I made a lot of contacts, but following up is the bottom line."

Street Festival And Parade on Aug. 16.

Two venerable California events have become must-appears for all reggae artists: the annual weekend-long Bob Marley Birthday celebration promoted by radio host Barbara Barabino's Raggamuffin Productions and held at the Long Beach Arena in Southern California; and the Manteel Community Center-sponsored Reggae On The River, held north of San Francisco, also featuring world-music artists. ■

### HEAT IN JAMDOWN

Continued from page 66

Ky-Mani is standing apart from Tuff Gong and Ghetto Youth, making camp instead with **CLIFTON "SPECIALIST" DILLON's** Shang label, which launched the international careers of **SHABBA RANKS** and **PATRA**. Ky-Mani's stirring up a major commotion with his new singles, "Judge Not," featuring **PATRA**; "Sensimilla"; and "The Lord Is My Shepherd," with Jamaican gospel group **THE GRACE THRILLERS**. ■



Damian Marley



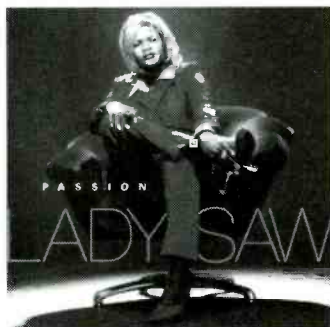
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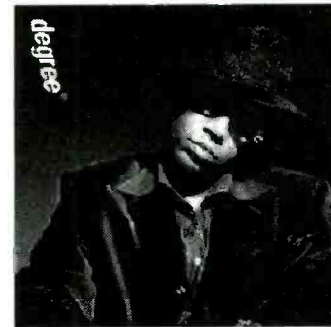
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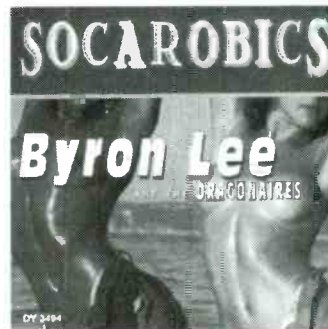
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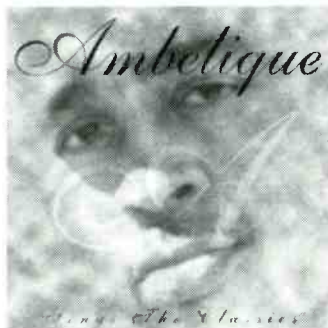


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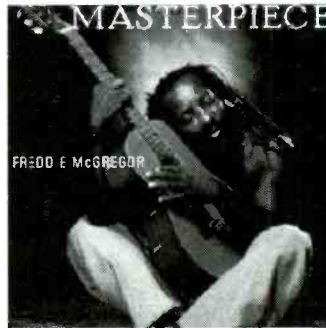
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# NON-REGGAE ACTS STILL UNDERDOGS IN JAMAICA

(Continued from page 1)

hard rock band Gibby; poet/rocker Tommy Ricketts & the Renaissance; folk/rock singer Shan; acoustic guitarist/singer Alexi Russel; pop/folk/reggae vocalist Andrew McIntyre; reggae/R&B/pop singer Swade; punk/grunge vocalist Bedis; grunge band Downstairs; blues rockers Good, Bad & Ugly; cyber-ska artist Dave Madden; jazz/blues guitarists Seretsi; reggae soulster Tundé Bernard; rock'n'roll singers Annie and Petrus; hip-hop DJs (rappers) Dutty Cup Crew; ethnic pop vocalist Fahrenheit; pop/reggae singer



DONALDS

Andru Donalds (whose single "Mishale" reached No. 38 in 1995 on Billboard's Hot 100); and Renaissance Disco (a dance/hip-hop/R&B/reggae sound system).

"We have a big alternative scene in Jamaica, but it's very underground," says lead singer/guitarist Gibby of the group that bears his name. "North American music has always influenced our music big time. Jamaicans accept jazz, R&B, disco, hip-hop, but they don't accept rock. A famous [radio] disc jockey in Jamaica asked me, 'Why are you playing white people's music?' I told her, 'This is the music I love.' But there was a rock festival with at least seven rock bands in Kingston at the beginning of this year, and I wasn't even on it. I think we have something happening."

The emerging presence of these artists experimenting gregariously with various musical genres and reggae fusions is a vivid sign of a fresh dynamic that may well lead to new musical rules in Jamdown. Even veteran reggae producers are picking through other musical bins, foraging for elements to give reggae a fresh sound.

Main Street label owner/producer Danny Brownie's jazz Christmas releases and forays into dancehall opera; international producer Handel Tucker's jazz and *bunghi* (African-style drumming) mixes; Sly & Robbie's "latrenggae" tracks, merging Latin and reggae; Beenie Man's recording in a Nashville studio; Lady Saw's vocalizing all over the musical map; and the resurgence of recombined ska rhythms in several current hits reflect reggae's more aggressive incorporation of outside influences, as well as a greater tendency to reintroduce elements of Jamaican musical history.

"We were thinking about this for quite a time, but sometimes you have to think about the vibe of the people before you move," says Sly Dunbar. "Stuff from Bahia will be involved before long, too, 'cause it's all in the same room. And we mess around with Indian music, too. Dancehall is one of the greatest things that happened to reggae, but it reached a point where people's ears got tired of the same thing."

"Hip-hop came in and took it to the next stage, and when that got boring, you had to take it to another stage," he adds. "So we're taking dancehall to Cuba. For example, we covered 'La Bamba' with [singers] Amelique and Chevelle Franklyn. We slowed it down a bit and combined dancehall with Latin percussion."

Other veteran artists are also taking new tacks. Dub poet Mutabaruka is recording a spoken-word album, "Just A Voice," for New York-based Mouth Almighty Records, and his next dub poetry album (for Shanachie Records),

"Woman<sup>2</sup>," departs from reggae convention in celebrating female powers other than the sexual and reproductive.

"It's going to correct misconceptions that have persisted over the years, such as the Adam and Eve myth in which woman was supposed to have been created from man's rib," promises Muta. "It's going to be very controversial." His dub poet peer Oku Onuora plans to release an album of new poems over jazz tracks this year, on a label yet to be determined.

## FRINGE COMING TO THE FORE

Jazz maestros, soul boyz, folkies, guitar-obsessed rockers, hip-hop heads, and dub philosophers have always existed on the fringes of Jamaica's music community. "The alternative scene is a manifestation of the dynamism of Jamaican music that has always characterized it, from the inception of mento and ska," says Andrea Davis, project officer for music of the Jamaican Film, Music and Entertainment Commission. "People have always drawn on a variety of musical influences—both domestic and international—to propel the music in different directions and create the unique Jamaican sound that runs the gamut from Ernie Ranglin's jazz stylings to Gibby's alternative hard rock."

But the recent advent of cable TV on the island has led to what seems to be a defining musical moment. From ghetto dwellers to uptown top-rankings, Jamaicans are getting their MTV, BET, and VH1 and the sounds and images these channels showcase. This exposure, along with reggae's current crisis in direction, is building the audi-



REGGAE COWBOYS

ence for a home-grown "alternative" scene that emerged from the underground in the late '80s/early '90s at small Kingston venues like Cafe Central, Carlos Cafe, Crossings, and Raphael's Restaurant.

"People sat in for acoustic jams, and it fostered new musical directions and growth," says Wilson. "I thought, 'Pursue this, man, this is what really needs to happen.' Because everything in Jamaica is the dancehall thing, which is cool but it's reached its apex. What's the next big thing? The alternative scene needs to be built on, but people need to open their ears and minds."

Toward that end, Wilson has been promoting showcases and developing alternative album projects—such as a compilation that will feature two songs each from the best alternative acts—for his international Mystic Urchin Music label. "For Fahrenheit, whom I manage, we're developing a Seal/Maxwell/Tony Rich sort of character, image, and sound," says Wilson. "We're very eclectic. Fahrenheit's sound is a funky, reggae-pop fusion we call ethnic pop because it has different kinds of black music but it's pop."

"I grew up on Santana, Jimi Hendrix, Curtis Mayfield, and Burning Spear," says Fahrenheit. "I sing what I believe is me, even though I love dancehall, like what [singers] Mikey Spice and Wayne Wonder do—that's great. People ask why I'm doing an R&B/rock'n'roll/soul record when I live in Jamaica. I say, 'Bwoy, it feels natural.'"

"Temperature Change," Fahren-

heit's debut album, is slated for release at the end of July on Mystic Urchin in Jamaica. "Ninety percent was recorded with live instruments—flute sounds, drums, rain stick," says Fahrenheit. "The normal studio procedure nowadays is to drop in a tape and then pre-produce everything through a computer or drum machine. I like to feel a vibe with the drummer and say, 'OK, just play this feel and see what comes out,' and usually it comes out good."

Wilson's first alternative showcase was held in September 1996 at Island



MUTABARUKA

Jamaica CEO Chris Blackwell's exclusive Strawberry Hill boutique hotel, which is located on a mountain peak overlooking Kingston.

"I wanted to present a bunch of upcoming guys with [Island Jamaica singer] Spanner Banner, who was introducing a new style at the time," says Wilson. "For a while, he was developing an acoustic sound and writing songs with Barry Reynolds, who writes with Marianne Faithfull. Fahrenheit, Shan, Alexi, and Swade were on that show. Alexi is a folksy, roots reggae singer and he's white; Swade is a soulful, Al Jarreau/George Michael combination singer. Everybody said, 'Wow! Who are these people?' They were more excited about the 'nobodies' than they were about the 'names.'"

The second Strawberry Hill alternative show in March of this year was even more successful. Wilson followed that with a concert featuring Fahrenheit, Shan, Swade, and percussionist Mbala on May 31 at Carlos Cafe. "Everybody was blown away," he says. "People hadn't seen a full-scale non-reggae musical production before." Wilson is promoting another Strawberry Hill alternative showcase in November.

"Every venue wants these events," says Wilson. "We're planning monthly shows in the Kingston area. Grizzly's Entertainment [islandwide promoter and venue owner] wants to do four to five shows a year, which is part of taking it out of Kingston—to Montego Bay, Ocho Rios, Negril."

## ALTERNATE APPROACH

Vocal quintet ARP (A Raw Perspective) is pursuing a different strategy—trying to work within local reggae parameters. Since abandoning the North Coast hotel cabaret circuit last year, the group's luscious Silk-meets-Ladysmith Black Mambazo-in-Jamaica style has stolen the spotlight from bigger acts on the dancehall circuit. Still, group member Orville says, "Jamaica is not getting the full ARP. Jamaica is not ready to accept the sound we want to unleash. We would have to be abroad, in the U.S.A., to do this. It's too different."



SLY AND ROBBIE

Another obstacle the group faces is Jamaican producing methods. Unlike American producers who will use up to 12 tracks on a single artist, Jamaican producers prefer to voice as many singers and DJs as possible on a single riddim track. With each ARP member taking up a track, plus several more for their harmonies, a single ARP tune is not cost-effective, from local producers' point of view. "Also, they make the riddim, and we're supposed to match the song," says Orville. "Most of the time we have to change our songs to fit."

The alternative scene even includes its own internationally popular sound system (also known as "sets"), Renaissance Disco, headed by 26-year-old ace selector (DJ) Delano Thomas, whose soaring rep is based on adventurously eclectic remixes of reggae hits.

"All of us like a lot of different musics," says Thomas, who has four other selectors in his outfit. "We played mostly house and hip-hop and a little bit of reggae before. We got started by pushing the reggae more, but on hip-hop tracks. That's how we got reggae to cross over uptown. Then people who listen to other sounds [systems] like Stone Love got interested 'cause they liked hip-hop and they liked reggae on the hip-hop."

Thomas also has been concocting life-extending remixes of other producers' hit reggae tracks. "I try to have a special mix that everybody go, 'Bwoy, the same song but it's done different!'" says Thomas, who is debuting his Renaissance Productions label this month. "My interest now is to con-



CHANGE

trol those mixes more so I can get more props and build my own from the beginning."

Yet even Thomas feels constrained. "I try not to go too far," he says. "Each [successive] mix has something new and more complicated, so it's like I'm training my listenership to understand my style. A lot of guys can do these mixes, but they put too many things in one, and the people get confused and can't dance to it. You have to make mixes that people stop and say, 'That's a good idea,' but you keep them on a level and flow with them."

The resistance that 12-year-old gospel/reggae band Change encounters comes not from the reggae sector, "but from the church community," says Patrick Kitson, founder/rhythm guitarist/background vocalist. "The traditional churches exposed to European music say that reggae has no place in church. But it's been changing a little. We make Christianity relevant to our culture, and since our heritage is African, we try to maintain it in an African context. That's using reggae to its fullest, because reggae is a powerful medium. The message of Christ is a powerful message. Put them together, and you come out with Change."

Change performs mainly at less traditional churches, but also appeared at Reggae Sunsplash '94 and Reggae Bash with Inner Circle in 1993. The debut album from the six-member, self-described Christian group was released in April 1996 on U.S. gospel

indie Freedom Records, a subsidiary of Malaco Records.

Not everyone in Jamaica's alternative underground is a member of the church or the MTV generation. Even before cable TV imprinted the music of North America on Jamaican youth, not everyone was of the strictly reggae persuasion. Now that there's an audience, Tommy Ricketts, a well-known poet, stage and screen actor, and musician in his early 30s, has resumed gigging in Kingston with his band, the Renaissance.



RICKETTS

Ricketts has won national awards for his music, and his acoustic guitar set closed the televised concert at the National Stadium for Nelson Mandela during his visit to Jamaica shortly after his release from prison. But Ricketts used to believe that only non-Jamaicans could relate to his music.

"Now that the rock scene has started, people have been hearing my stuff and identifying with it," says Ricketts, who is president of the Poetry Society of Jamaica and hosts the monthly Poetry Fellowship at the Edna Manley College of the Visual and Performing Arts. "I don't consider my music rock, but the artists who've influenced my sound include Jim Morrison, folk musicians, and poets."

Literary and highly personal in the mode of such imagistic poets as Charles Baudelaire, Ricketts' strikingly original and emotionally cathartic performances are worlds apart from conventional reggae sensibilities. But, Ricketts says, "even when I perform at pop shows, people respond as intensely to my music performances as they do to my poetry readings. We're hoping to get a central place to gig weekly so more people can get to know us."

Gibby, who debuted his hard rock sound internationally during MIDEEM '97 at the Cafe Jamaïque showcase, is the most visible of Jamaica's alternative musicians, probably because he is also a veteran reggae lead guitarist. "For the past two years or so, I've been trying to get this thing together," says Gibby. "Since MIDEEM, we've gotten real serious."

The 39-year-old former member of the fabled 809 Band and other groups has backed a galaxy of reggae stars. "Some [reggae] artists' music is very clean, but there's nothing to do on the lead guitar, just pick," he says. "We're trying to create some excitement. Our [reggae] music is nice, but there's mostly the rhythm. The melody is slightly lost in our newer music, and the progression is not there anymore. In reggae, it's drums and bass. In rock music, a strong, upfront guitar gives the rush. It's on top, even above the vocals. I don't try to sing pretty; it's noisy. We're not playing beautiful, sweet, clean music. Our music is like diving down the stairs and landing on your feet."

## CHALLENGING ROAD

Despite Jamaica's burgeoning alternative scene, Gibby and others remain convinced that their professional careers lie elsewhere. The only Jamaican non-reggae or reggae fusion acts to score at home so far have been such artists as Shaggy, Diana King, and even Bob and Rita Marley's children, Ziggy Marley & the Melody Makers, all of whom established them-

(Continued on page 92)

# Merchants & Marketing

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## Indies Replace WEA As No. 1 Album Distributor

### WEA Still No. 1 For Country Sets, BMG For R&B, Singles

BY ED CHRISTMAN

NEW YORK—Independent labels and distributors collectively topped WEA out of the No. 1 spot in total U.S. album-market share and current-album share for the six-month period ending June 29. But WEA managed to retain its hold as the No. 1 distributor of country albums. BMG Distribution, meanwhile, retained its stranglehold on the No. 1 spot in singles, as well as remaining the top R&B album distributor.

In taking the No. 1 position in both total album and current-album market share, the independent distributors and labels merely had to hold their ground, while WEA, which was No. 1 in both categories in the first three months of the year, suffered market-share erosion during the second quarter.

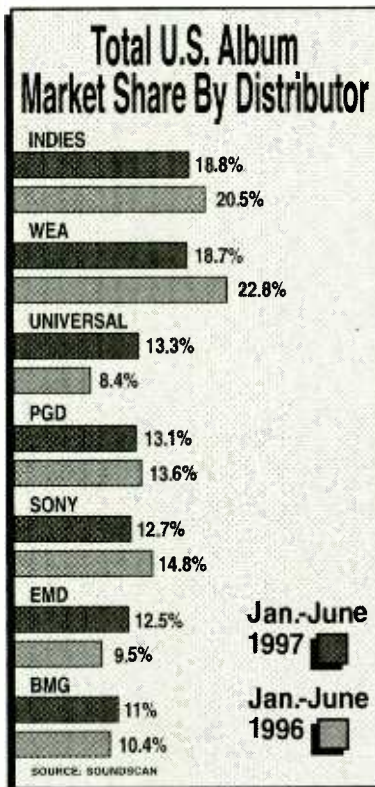
Although WEA has been suffering a decline, it was still the No. 1 distributor in current album market share and in total album market share in the first quarter of 1997. But since then, WEA's loss appears to be EMI Music Distribution's (EMD) gain, as the latter apparently was the only distributor other than the independent sector to gain market share in the current-album category during the second quarter. EMD also posted the biggest gain in total album market share during that period.

The market-share rankings are determined by the Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts for all formats and configurations. SoundScan tracks sales at stores that account for 85% of U.S. music sales and then projects totals for the entire U.S. market.

The market-share totals are for the period beginning Dec. 30, 1996, and ending June 29. All totals mentioned in this story and on the market-share charts use rounded figures.

Market share for albums and singles includes all formats and genres available in the respective configurations. The market-share figures for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres.

For determining current market share, SoundScan tracks sales of albums released less than 18 months ago (12 months for classical and jazz albums), except in the cases of titles still residing in the top half of The Billboard 200. In



those instances, a title is still considered current even if it has been available for longer than 18 months, until it drops out of the top 100 of The Billboard 200. At that point, it is moved to catalog status.

(In determining when a title becomes catalog, Billboard uses two years as the cutoff point, except for those titles that stay in the top half of The Billboard 200, which become catalog when they fall below the top 100.)

#### 1996 VS. 1997

For current-album share, the independent sector finished with 17.6%, down from the 19.3% it had in the first half of 1996. Among the albums that contributed to the independents' current score were Tommy Boy's "Jock Jams Vol. 1" and "Vol. 2," K-tel's "Club Mix '97," and the Squirrel Nut Zippers' "Hot" set on Mammoth, via the Alternative Distribution Alliance (ADA).

In slipping to second place in current-album share, WEA lost more than six percentage points off the 23.3% the company racked up in the first half of 1996. WEA's top-selling albums in the first half of the year included the "Space Jam" soundtrack; Jewel's "Pieces Of You," LeAnn Rimes' "Blue," the "Evita" soundtrack, Aaliyah's "One In A Million," Alanis Morissette's "Jagged Little Pill," and Keith Sweat's self-titled album.

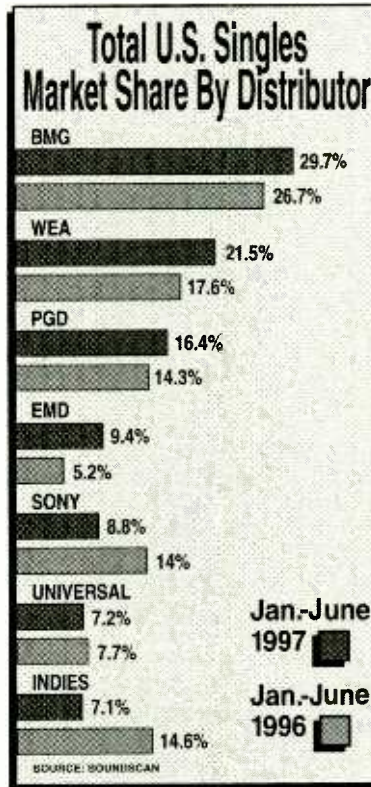
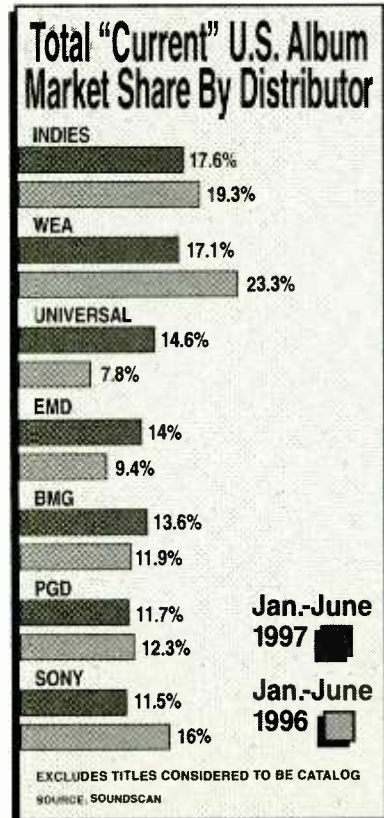
For current-album share, Universal Music and Video Distribution finished third with a 14.6% piece of the pie, up almost seven percentage points from the 7.8% the company garnered in the first half of last year, when it came in last for this

category. Among the albums contributing to Universal's strong showing are No Doubt's "Tragic Kingdom," the Wallflowers' "Bringing Down The Horse," BLACKstreet's "Another Level," Makaveli's "Don Killuminati: The 7 Day Theory," Live's "Secret Samadhi," and Bush's "Razorblade Suitcase."

EMD came in fourth in current albums with a 14% share, up from the 9.4% it had in the same period last year. In addition to having the totals this year from Priority Records, of which it acquired 50% in 1996, included in its score, EMD received a boost from Spice Girls, which is the No. 1-selling album so far this year, with 2.7 million units. Among the other albums helping the company accumulate market share are the "Romeo + Juliet" soundtrack, Deana Carter's "Did I Shave My Legs For This?," Scarface's "The Untouchable," and the "Pure Moods" collection.

BMG Distribution's 13.6% was good enough for fifth place in current albums and an improvement over the 11.9% the company had in the first half of last year. Among its top-selling albums this year are the Notorious B.I.G.'s "Life After Death," Toni Braxton's "Secrets," the "Ultimate Dance Party 1997" collection, the Wu-Tang Clan's "Wu-Tang Forever," "The Preacher's Wife" soundtrack, Bob Carlisle's "Butterfly Kisses (Shades Of Grace)," and the Dave Matthews Band's "Crash."

PolyGram Group Distribution (PGD) edged out Sony Music for



sixth place with a 11.7% current-album share, down slightly from the 12.3% the company had last year. Its top-selling titles included U2's "Pop," Sheryl Crow's self-titled album, Hanson's "Middle Of Nowhere," Dru Hill's self-titled set, Foxy Brown's "Ill Na Na," and 311's self-titled album.

Sony Music Distribution finished last in current-album share with 11.5%, down from the 16% the company had in the first half of last year. Sony's top sellers included Aerosmith's "Nine Lives," Ginuwine's "Ginuwine . . . The Bachelor," the Offspring's "Ixnay On The Hombre," and Babyface's "The Day."

For total album market share, the independent sector just edged out WEA, 18.8% to 18.7%, respectively. In claiming the top spot, independent distributors showed strength in selling Latin and classical music and in placing artists on the Heatseekers album chart, as they collectively nailed down the No. 1 distributor spot in each of those categories. In addition, independents collectively were the No. 2 distributor in both gospel and catalog.

WEA lost slightly more than four percentage points off last year's 22.8% to come in second in total album share. Although it was No. 2 overall, WEA was the No. 1 distributor of hard rock albums, soundtracks, and both catalog and deep catalog albums, while finishing as the No. 2 distributor of alternative rock albums.

Universal finished third, back more than five percentage points from WEA but with a score that

was almost five percentage points more than last year's share. Its total album scores for the two periods were 13.3% and 8.4%, respectively. Universal was the No. 1 distributor of alternative rock albums, displacing WEA, traditionally the leader in that category since SoundScan first started tracking genre market share.

PGD finished just behind Universal with a 13.1% slice of the pie, which was down slightly from the 13.6% the company had last year. PGD was the No. 1 distributor of jazz albums in the first half of the year.

Sony Music, which posted a 12.7% total album share, lost slightly more than two percentage points from the score it garnered in the first half of last year, when it was No. 3, to finish in fifth place. Sony was the No. 2 distributor of hard rock and Latin music.

EMD may have come in sixth place for the second time in a row, but the 12.5% total album share it accumulated is three percentage points better than the 9.5% it had in the same period last year. EMD, thanks to the inclusion of Priority, is now the leading distributor of rap albums.

BMG finished in last place in total album share, even though it enjoyed a slight uptick, going to 11% from 10.4% in first-half '96. BMG earned the distinction of being the No. 1 distributor of both gospel and new age albums, while coming in No. 2 in jazz and rap.

On the other hand, in the distribution of singles, BMG improved on its industry-leading total, finishing the first half of the year with 29.7%, up three percentage points from last year. WEA posted a gain of almost four percentage points this year vs. last, but it still came in as the No. 2 singles distributor. PGD boosted its performance by slightly more than two percentage points, which allowed it to climb into the No. 3 spot.

EMD rode an increase of more than four percentage points to climb out of last year's last-place showing and come in fourth in singles distribution this year. The company finished with a 9.4% share, vs. 5.2% in the first six months of 1996.

Sony Music suffered a decline of more than five percentage points to finish fifth with singles, at 8.8%. Universal came in sixth with a 7.2% share, while the independent sector fell hard, going from No. 3 in first-half '96 with a 14.6% share to last this year with a 7.1% score.

For country albums, WEA was the leader with a 31% score, which represented a gain of almost 10 percentage points over last year's showing. Universal came in second with an 18.7% share, down slightly from the 20.3% it had last year.

(Continued on next page)

## INDIES REPLACE WEA AS NO. 1 ALBUM DISTRIBUTOR

(Continued from preceding page)

BMG finished in third place again but lost 3.5 percentage points from its 19.5% score in the same period last year. EMD posted a gain in market share, finishing fourth with 11.1%, vs. 9.8% last year. Sony, the indie sector, and PGD all suffered market-share declines from last year, finishing at No. 5, No. 6, and No. 7, respectively.

With R&B albums, BMG maintained its hold on the top spot with an 18.6% share, despite losing more than six percentage points from the 25.2% it had in the first half of 1996. Universal almost tripled its market share, moving from last in 1996 to second place this year, with a 16% slice. WEA came in No. 3 with a 15.6% score, up two percentage points from last year's showing.

PGD came in fourth, down two places in the rankings and more

than four percentage points from the first half of last year, when it was the No. 2 R&B album distributor with an 18.9% score. EMD topped last year's 7.9% share with a 13.6% score but only climbed one rank in the standings to come in fifth. Sony Music lost more than seven percentage points, finishing with 11% and in the No. 6 spot, while the independent distributors fell from fifth place last year to last with a 10.7% share.

This year SoundScan began accumulating data by ownership for the first time, and while total album share remains the same for four of the six majors, Warner Music Group, which owns WEA, picks up 0.6% if the market share of the ADA is grouped under its umbrella. Sony Music Entertainment, which owns Sony Music Distribution, picks up about 1.2 percentage points if RED, Relativity, and Sony Music Special Products are included.

## BPI STATS

(Continued from page 55)

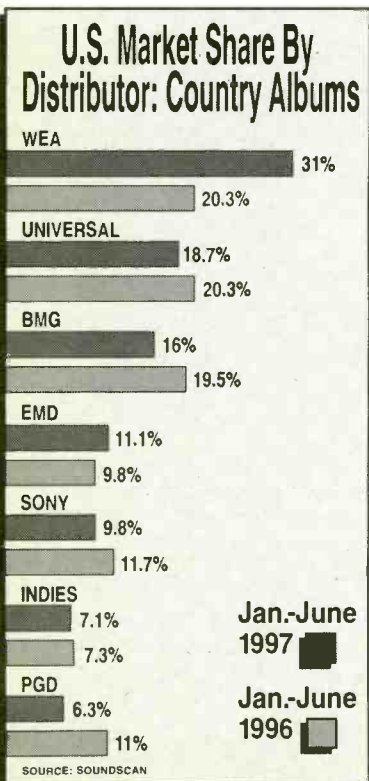
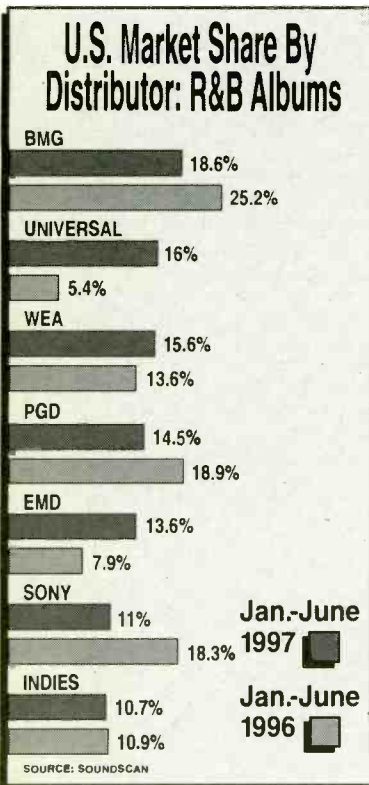
damage the long-term prosperity of the market by their common practice of aggressive price-cutting. Supporters, however, have pointed out that the supermarkets have been successful in attracting lapsed buyers back into the habit of purchasing recorded music, particularly among women."

Regarding the dedicated retail chains, BPI notes HMV has grown from 59 to 99 between 1989 and 1996 and Virgin Retail from 9 to 67 in that time; newcomers "Now" and MVC had 34 and 28 outlets, respectively, at the end of last year. Our Price, which once had more than 300 stores, now has 253.

In terms of the music sold across the U.K. last year, 53.1% of albums bought were by British artists—down from 55.4% in 1995—while U.S. acts' share went from 30.5% of all album sales to 28.5%. The biggest gain was from Canadian artists, driven by the success of Alanis Morissette and Celine Dion, who went from 2.7% of the albums market in 1995 to 5.7% last year.

BPI notes, "U.K. artists' share fell slightly, but 53.1% share is still the highest proportion in the last 10 years.

"The albums share of American artists fell for the second successive year to stand at 28.5%, the lowest measurement since the mid-1980s."



## newsline...

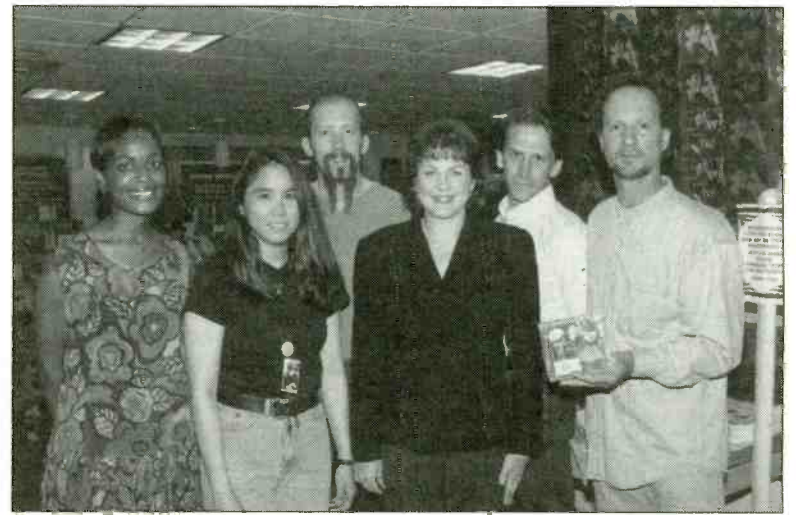
**SPEC'S MUSIC** says that its chairman, Barry Gibbons, has resigned his position with the Miami-based retail chain. The announcement was made in a brief news release that says in part: "Gibbons' departure will not interrupt the company's daily operations nor affect Spec's plans to become a broader-based leisure and entertainment company." Gibbons, who was working for Spec's as a part-time consultant rather than a full-time executive, may remain a consultant to Spec's, says spokeswoman Allison Ward. She also says there are "no plans at this time" to name a new chairman. Ann Lieff, president/CEO, continues to run the chain. She was unavailable for comment at press time. Gibbons came to music retailing from a background in the food-service industry, having been the CEO of Burger King at one time.



**BMG VIDEO** is releasing a six-video series that chronicles the history of jazz and some of its greatest performers and composers. "The Masters Of American Music Collection" will be in stores Oct. 21 at a list price of \$79.98. The titles—"The Story Of Jazz," "The World According To John Coltrane," "Sarah Vaughan The Divine One," "Count Basie Swingin' The Blues," "The Honorable Monk American Composer," and "Bluesland"—are also available for individual sale at \$19.98 each. These documentaries were originally aired on television on PBS and Bravo.

**THE NATIONAL ASSN. OF RECORDING MERCHANDISERS** says that its Fall Conference (Sept. 11-14) will include a session on indie retail coalitions. In addition, there will be presentations on the anatomy of a major and an independent record deal, creative retail environments, building and maintaining a good staff, the impact of catalog, co-op advertising case studies, community and public relations, consumer research, and an update on cassettes. The conference, which will be at Marriott's Laguna Cliffs resort in Dana Point, Calif., had in previous years been held in Phoenix during October.

**NEW VIDEO GROUP** is releasing on Aug. 26 "The Very Best Of The Mary Tyler Moore Show," a boxed set of seven videos featuring the two "best episodes" from each year of the Emmy Award-winning show's seven-season run. New Video says the series has been digitally remastered, recorded in stereo, and duplicated in standard play.



**Borders Gives God A Hand.** Julia Sweeney, actress and comedian, stopped by Borders Books & Music in Santa Monica, Calif., to help promote her "God Said Ha!" album, which is based on her book of the same name. Pictured, from left, are Tegra Little, WEA branch field sales manager; Monique Montibon, Borders sales associate; Mike Flatow, WEA product development representative; Sweeney; Tr'e Jiles, Borders sales associate; and Mark Goldstein, Warner/Reprise West Coast regional marketing manager.



**Trans-Garth.** Before a recent concert in Albany, N.Y., the forever retail-friendly Garth Brooks visited Trans World Entertainment Corp. headquarters to find out how things were going. Pictured, from left, are Vinnie Birbiglia, senior music buyer; Bob Higgins, president/CEO; Brooks; Jim Litwak, executive VP of merchandising; and Jerry Kamiler, division merchandise manager.

## EXECUTIVE TURNTABLE

**DISTRIBUTION.** Independent National Distributors Inc. (INDI) in New York promotes **Todd VanGorp** to VP of sales and distribution and **Lou Miranda** to VP of marketing and distribution. They were, respectively, branch manager for INDI East and VP of sales and marketing.



VANGORP

MIRANDA

**HOME VIDEO.** Blockbuster in Dallas names **Steven Becker** senior VP of worldwide human resources, promotes **Clare Davenport** to VP of domestic retail human resources, names **Rosanna Durruthy** VP of recruitment and relocation, and appoints **Manuel Guzman** VP of compensation, benefits, and HRIS. They were, respectively, VP of international human resources, area director of human resources for the Western, Central, and Midwest zones; VP of diversity recruiting at Merrill Lynch; and director of global compensation and benefits at Mary Kay. Also, **Tim Hicks** is named VP of human resource development, **Deborah Percy** is promoted to VP international human resources and **Dan Satterthwaite** is appointed director of headquarters human

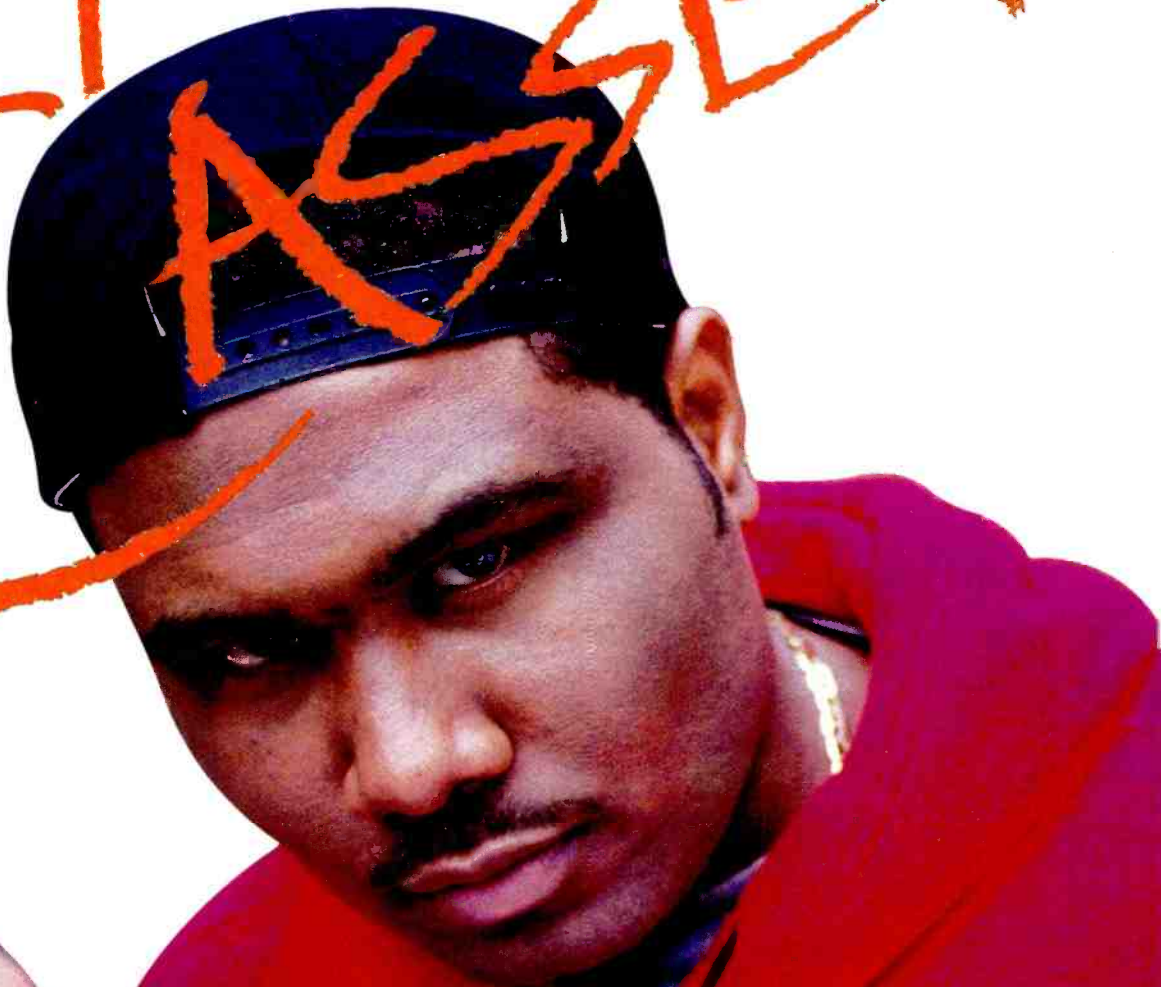
resources. They were, respectively, VP of operations administration, director of human resources for Blockbuster U.K. Group Ltd., and manager of human resources development.

Sony Wonder in Santa Monica, Calif., promotes **Mary Kramer** to design director. She was senior art director.

**MUSIC VIDEO.** MuchMusic USA appoints **Peter Nawrocki** director of advertising sales. He was president at All Access.

MTV Networks International in New York names **Greg Ricca** executive VP. He will continue his duties as executive VP at MTV Networks.

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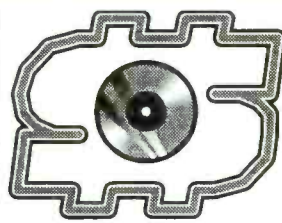
**CONTRIBUTING MEMBERS:** AMI • Concept Design • Olamon Industries • Replication News

Sell the cassette. Cru's new Violator/Def Jam Records release "Da Dirty 30" is available on August 26. Distributed by PolyGram Group Distribution.

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## Montgomery Ward In Chapter 11, So Whither Lechmere?

THE FALLOUT CONTINUES for the music industry. On Monday, July 7, Montgomery Ward, which owns Lechmere, filed for Chapter 11 bankruptcy protection, according to press reports. The retailer, which operates about 400 stores, listed assets of \$4 billion and liabilities of \$3.7 billion, including \$1.4 billion in debt owed to its banks and trade creditors.

Montgomery Ward had been involved in negotiations with its creditors to restructure its debt. Those discussions were led by GE Capital Corp., which owns a majority stake in the merchant. But when GE, which planned to make available \$1 billion in new credit to the merchant, insisted on having a priority claim over other creditors, the talks capsized, sending Montgomery Ward to court, according to press reports.

With the filing, GE Capital provided the merchant with \$1 billion in debtor-in-possession financing, which means the company will be able to restock its stores.

The Lechmere operation, which also oversaw music and video departments in the company's Electric Avenue stores, generates about \$80 million in annual music and video sales, in the 40 stores carrying those product lines, Billboard estimates.

It's unclear how much of an impact the filing will have on the music and video industry, as a number of suppliers already had the merchant on hold. Also, Lechmere

switched from buying all product directly from music manufacturers to buying new releases from them and using Valley Record Distributors for catalog and refilling current titles.

Lechmere has suffered since it was taken over by Montgomery Ward a few years back. Moreover,

its problems multiplied as relations with suppliers deteriorated due to Montgomery Ward's dictatorial style of conducting business.

Earlier this year, GE Capital, knowing that it would have its hands full dealing with Montgomery Ward, apparently tried to handle its Lechmere problem separately and toyed with the idea of merging Lechmere with Nobody Beats the Wiz. At that time, the Wiz apparently was looking for new financing and, as part of its search, may have gone to GE Capital. However they got together, informed sources say, Wiz management visited Chicago on at least two occasions to check out the Lechmere operation. But those discussions came up empty, sources say.

Now, with Montgomery Ward going through the Chapter 11 process, it will be interesting to see if Lechmere remains a part of its core business.

MEANWHILE, in Carteret, N.J., Nobody Beats the Wiz has issued what might be its first press release. According to that press release (which I may have framed),

*(Continued on page 78)*



**RETAIL TRACK**  
by Ed Christman

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# Alliance's Financial Turmoil Results In INDI's '97 Conference Getting Yanked

**PULLING THE PLUG:** On closing night of the 1996 Independent National Distributors Inc. (INDI) Convention last August in L.A., Larry "L.H." Howell, VP of sales at INDI/Big State in Dallas and organizer of the company's annual confab, told the assembled employees that Al Teller, then newly installed as co-chairman/president/CEO of the distributor's parent, Alliance Entertainment Corp., had said there would be a '97 INDI convention.

The audience applauded loudly. At that point, the INDI staffers had reason to doubt there would be a fourth convention: After all, Alliance was then planning to acquire Distribution North America (DNA), and many believed Alliance would consolidate DNA's interests with those of INDI and Denver-based Passport Music, the parent's other distributor.

What a difference 11 months makes. DNA is now owned by Valley Record Distributors, and Passport no longer exists.

And the plug has been pulled on INDI's 1997 convention.

Howell confirms reports from sources within INDI that the confab, which had been scheduled to take place in August in Boca Raton, Fla., the site of Alliance's warehouse, was canceled in June.

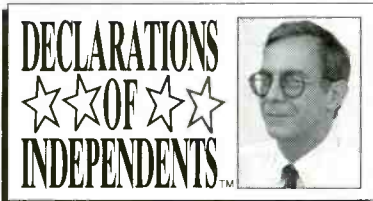
Given the tumult at Alliance, this news is unsurprising. On July 1, the parent company announced that it had defaulted on its revolving credit facility by failing to make a \$2 million amortization payment and not satisfying a financial covenant requiring a \$35 million equity infusion (Billboard, July 12). A \$7 million bond payment comes due Tuesday (15). Sources suggest that a prepackaged Chapter 11 filing by Alliance is in the offing.

Alliance's financial instability has been Topic A among indie labels in recent months and has quite apparently affected INDI's business. In the wake of Passport's closure, several of the defunct distributor's former labels have chosen to move to other companies rather than sign on with INDI, and sources report that such INDI mainstays as Alligator and Quality are relocating as well.

All of these uncertainties apparently led Alliance to call off the '97 INDI get-together—at least for now. Howell says only that he hopes the action is "a postponement and not a cancellation."

**QUICK HITS:** Contemporary jazz label Heads Up International will now be distributed by Cleveland-based Telarc International Corp. Heads Up was previously handled by Passport... Industry vet **Russ Regan**, former head of Quality Records, has been named president of the new dance imprint Starbound Records. The label, founded by L.A.-based entertainment firm Crossroads V Communications, will be distributed by Navarre... Putumayo World Music has appointed former VH1 promotion director and Warner Custom Music VP **David Hazen** as senior VP of marketing and ex-Hear Music merchandise executive **Daren Gill** as VP/GM.

**FLAG WAVING:** Even if you've never heard of singer **Terry Evans**, you'll likely be swept away by his new Audio-



by Chris Morris

Quest album, "Come To The River." But the chances are good that you know Evans' voice, even if you don't know the name.

Evans says, "I've worked with a shit-pot load of people." He has performed backup vocals for such artists as **John Lee Hooker**, **John Fogerty**, **Boz Skaggs**, **Rosanne Cash**, **Maria Muldaur**, and **Lonnie Mack**. But he's probably best known for his two decades of work supporting singer/guitarist **Ry Cooder**.

In 1976, Evans was working in a duo in the Los Angeles clubs with singer **Bobby King**. Evans says, "Bobby King was assigned to Warner Bros. at that time, and Ry's brother-in-law, **Russ Titelman**, was producing Bobby at that time. So Ry needed some background work, and so Russ Titelman introduced Bobby to Ry, and Bobby introduced me to Ry."

On "Come To The River," Cooder—who has his own amazing record, the Cuban feast "Buena Vista Social Club," coming from World Circuit/Nonesuch in September—repays his musical debt to Evans by contributing a wealth of sublime guitar solos. Evans says that the musician's influence on the album goes even deeper than his instrumental contributions.

"He didn't actually produce it, but indirectly he produced it," Evans says. "He sort of sets the guidelines for me. He knows about what I'm about so much, and he knows exactly how to complement me, and he knows exactly how to steer the musicians in the right direction. So he's sort of like the engineer of the whole thing. Though his name's not down there as producer, he pretty much was in control of things."

Like Evans' previous solo albums, "Puttin' It Down" (also AudioQuest) and "Blues For Thought" (Pointblank), "Come To The River" often betrays a strong gospel influence.

Evans says, "I'm originally from Vicksburg, Miss., and I was raised in the church and singing in the choir. This is how it all got started, from the gospel end to the secular end, one to another. We pretty much all started the same way. It's a gospel/soul/blues-type thing."

While tracks like Evans' original "The River" and "Get Up, Get Ready" bear a churchy feel, others, such as the covers of **Peppermint Harris'** "I Got Loaded" and **Willie Dixon's** "My Babe" and "I Just Want To Make Love To You," are right down in the alley.

"When I was comin' up," Evans says, "I used to listen to some of the old cats—**Roy Brown**, and of course **B.B. [King]** and **Bobby Bland**... and **John Lee Hooker**, **Little Walter**, **Elmore James**. I listened to all those guys.

"This music will breathe forever," he adds. "Matter of fact, a lot of the stuff I hear on the market today, the commercial R&B, has a lot of those influences. If you listen real close, you can hear the

yesteryear influences in today's music."

Evans will begin touring in August on his own to support the new album: "I'm going back to do Chicago, the St. Louis Blues Festival, I'm going down to Arkansas and up into Michigan, places like that. I'll be out for about 15 days. Then, in September, October, I'm going back on the East Coast, to New York, Philly, Boston, places like that."

He says he will probably also play some American dates this year with Dutch singer/guitarist **Hans Theesink**, who contributed the song "Tears Are Rolling" to "Come To The River." Evans says, "I think he was Ry Cooder-inspired, but he's good at it. We hit it off pretty good. He's a great writer, and he loves what I do, and I'm impressed with what he does."

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### RETAIL TRACK

(Continued from page 76)

the Wiz is closing five of its 63 stores, leaving the company with 58 outlets. The closures are in towns surrounding Boston and Hartford, Conn.

As a result of the shutterings, about 300 employees will be eliminated from the company's payroll. Sources, however, suggest that the Wiz is also making cutbacks in staffing in the remaining stores and at corporate headquarters. Those cutbacks include the elimination of in-store music merchandisers and assistant buyers at headquarters.

In other moves, the Wiz is said to be revamping its music purchasing department, changing the division of buyer responsibilities from genre-oriented to label-specific.

The New England store closures are part of a "new business plan" to concentrate the company's resources in core markets, including the New York metropolitan area, the release states. The release also says that the Wiz has reached an agreement in principle with its banks to extend its \$200 million line of credit through 2000. Further, the business plan has been endorsed by the Wiz's vendors and bank, which "assures a steady flow of merchandise into its stores," the press release states.

After experiencing a cash-flow problem in January, the Wiz, for the most part, has enjoyed a steady flow of product from the major music manufacturers. However, the Wiz remains "on hold" with many of its smaller music vendors, sources say. Moreover, in addition to not being able to get any money due them from the Wiz, those vendors complain that they can't get any information either.

While the press release states that the Wiz's revolving credit facility has been extended, **Trish Geoghegan** of Bozell Sawyer Miller Group, acting as the Wiz spokeswoman, declines to elaborate on how much of the \$200 million in credit is available to the chain. She refers questions of that nature back to the press release statement that the bank and vendors support the plan.

**R**ELOCATED: CD Warehouse has moved its corporate headquarters from Dallas to Oklahoma, reports **Jerry Grizzle**, president/CEO of the chain. The move was made to accommodate the fact that Grizzle and his management team, which bought out the founders of the chain in January, are based in Oklahoma.

The chain, which claims a system of 125 stores in 25 states, is a used-CD retailer, spiced up with new releases and the top 1,000 catalog titles. Of the 125 stores, 37 are corporately owned and the remainder are franchises.

In relocating its headquarters, CD Warehouse has doubled the size of its accommodations. In Dallas, the company operated out of a 4,500-square-foot office, while in Oklahoma, the building contains 5,000 square feet of office space and 5,000 square feet of warehouse space.

# Top Pop Catalog Albums<sup>™</sup>

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	<b>PINK FLOYD</b> <sup>13</sup> CAPITOL 46001* (9.98/15.98)	<b>DARK SIDE OF THE MOON</b> 15 weeks at No. 1	1059
2	2	<b>SOUNDTRACK</b> <sup>8</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE	209
3	4	<b>BOB MARLEY AND THE WAILERS</b> <sup>9</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	421
4	3	<b>METALLICA</b> <sup>9</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	308
5	5	<b>JAMES TAYLOR</b> <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	350
6	7	<b>JIMMY BUFFETT</b> <sup>3</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	336
7	6	<b>SUBLIME</b> GASOLINE ALLEY 11474/MCA (7.98/12.98) <b>HS</b>	40 OZ. TO FREEDOM	36
8	8	<b>BUSH</b> <sup>6</sup> TRAUMA 92531/INTERSCOPE (10.98/16.98) <b>HS</b>	SIXTEEN STONE	130
9	10	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> <sup>1</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	141
10	9	<b>BEASTIE BOYS</b> <sup>5</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	305
11	11	<b>SARAH MCLACHLAN</b> <sup>7</sup> NETTWERK 18725/ARISTA (10.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	147
12	13	<b>BEE GEES</b> <sup>2</sup> POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	41
13	12	<b>DAVE MATTHEWS BAND</b> <sup>4</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	143
14	15	<b>TOM PETTY AND THE HEARTBREAKERS</b> <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	181
15	16	<b>EAGLES</b> <sup>6</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	139
16	14	<b>METALLICA</b> <sup>4</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	381
17	19	<b>SHANIA TWAIN</b> <sup>9</sup> MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	123
18	17	<b>VAN MORRISON</b> <sup>2</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	344
19	18	<b>ENIGMA</b> <sup>3</sup> CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	315
20	28	<b>ABBA</b> <sup>2</sup> POLYDOR 517007/A&M (10.98/17.98)	GOLD	134
21	30	<b>JOURNEY</b> <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	409
22	20	<b>PINK FLOYD</b> <sup>11</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	445
23	23	<b>CELINE DION</b> <sup>4</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	176
24	29	<b>JIMI HENDRIX</b> <sup>3</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	186
25	26	<b>SOUNDTRACK</b> <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	234
26	33	<b>QUEEN</b> HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	236
27	24	<b>2PAC</b> INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	81
28	22	<b>METALLICA</b> <sup>3</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	335
29	27	<b>METALLICA</b> <sup>4</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	353
30	21	<b>SOUNDTRACK</b> <sup>11</sup> POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	142
31	40	<b>STEVE MILLER BAND</b> <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	316
32	35	<b>THE BEACH BOYS</b> 20 GOOD VIBRATIONS — THE GREATEST HITS CAPITOL 29418 (10.98/15.98)		7
33	32	<b>U2</b> <sup>10</sup> ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	238
34	25	<b>WU-TANG CLAN</b> LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	50
35	41	<b>SADE</b> <sup>3</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	105
36	45	<b>AEROSMITH</b> <sup>3</sup> Geffen 24716 (12.98/17.98)	BIG ONES	56
37	38	<b>GARTH BROOKS</b> <sup>9</sup> CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	134
38	46	<b>ZZ TOP</b> <sup>2</sup> WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	130
39	37	<b>BRUCE SPRINGSTEEN</b> <sup>3</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	50
40	34	<b>ELTON JOHN</b> <sup>13</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	278
41	43	<b>CREEDENCE CLEARWATER REVIVAL</b> <sup>2</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	226
42	—	<b>JANIS JOPLIN</b> <sup>2</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	270
43	49	<b>LYNYRD SKYNYRD</b> MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	134
44	—	<b>AC/DC</b> <sup>12</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	190
45	—	<b>GUNS N' ROSES</b> <sup>14</sup> Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	326
46	—	<b>ERIC CLAPTON</b> POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	48
47	39	<b>ENYA</b> <sup>4</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	330
48	47	<b>THE NOTORIOUS B.I.G.</b> <sup>2</sup> BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	75
49	50	<b>NIRVANA</b> <sup>9</sup> DGC 24425*/Geffen (10.98/16.98)	NEVERMIND	257
50	44	<b>VARIOUS ARTISTS</b> WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC	51

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.

# Harley Revs Up Kids' Audio With 1st-Class Tales

**HARLEY TALES:** In the house where **Bill Harley** grew up, "there was always a lot of respect for language," says the veteran children's singer/songwriter/storyteller, whose 15th album, "There's A Pea On My Plate," was just released by Round River Records of Seekonk, Mass. That helps explain why Harley is one of the finest composers in this or any genre. His witty, wise kids' songs, which can be falling-down funny or catch-in-the-throat touching, are the work of a master wordsmith.

As with Harley's previous releases, "There's A Pea On My Plate" is rich with songs—and, in this case, one story—that expertly capture and articulate what goes on in the mind of an average elementary-school kid. The title



by Moira McCormick

cut depicts the agony of a pea-hating youngster who won't get dessert without first choking down the loathsome little green spheres. "The Love Of The Game" is the saga of a forever-losing ball team; it illustrates the measure of comfort that can be taken in knowing you've done your darnedest. The tale "I Love My Sister" is an ain't-it-the-truth num-

ber for anyone with a pesky sibling.

Musically, "There's A Pea . . ." is brimming with infectious tunes, irresistible beats, and the pan-cultural elements that are another Harley trademark. From the African-percussive polyrhythmic sing-along "A Light That Always Shines" to the sunny country twang of "A Cowboy's Life" (featuring a fetching cameo by Harley's 9-year old son **Dylan**) to the gospel-inflected "You Should Have Been There," Harley's new album is a stylistic fiesta. It was richly produced by **Marcy Marker**, one half (with **Cathy Fink**) of the acclaimed kids' duo **Cathy & Marcy**.

Harley, a native of Greenville, Ohio, spent his school-age years in Indianapolis, which was the inspiration for many of his stories.

His mother was a children's writer and editor and his father a lawyer and publisher—hence the previously mentioned "respect for language." Harley took the requisite grade-school music lessons, and when he got to New York's Hamilton College, his affinity for rock and folk, augmented by having a clog-dancing, banjo-strumming roommate—led him in the direction of oral tradition. Inspired by the nonviolent teachings of leaders like **Mahatma Gandhi** and **Martin Luther King Jr.**, Harley began working with parents and kids in the area of conflict resolutions.

Harley started singing for kids while running a day camp. "I had to keep them entertained for the last half-hour of the day," he recalls. "I quickly found out 'Abiyoyo' works when everything else is falling apart."

When he moved to Providence, R.I., in 1980, Harley "began performing more seriously" and added storytelling to his repertoire. Through community-sponsored programs, Harley began performing in classrooms and after school in libraries. "They'd throw me in there, lock the door, and say, 'See you in an hour,'" he jokes, adding, "I learned very quickly that you worry about survival first, then art."

Unlike the majority of children's performers, Harley targeted elementary-schoolers and up rather than preschoolers. "It's a blessing and a curse," he says of his perch in a specialized area (it is practically devoid of competition). But, as he puts it, "the children's artists who've sold huge numbers play for preschool, because those parents are more in control of their kids' entertainment. Once kids hit grade school, their choices are more peer-driven, and their parents don't play as big a role."

However, Harley's work can and does appeal to kids already lured by the siren's call of top 40 music, because "a lot of my stuff is about how kids this age relate to the world. And I'm not afraid of being irreverent and polemical." He also doesn't fear being sober and meaningful at times, as on the new cut "Moving Day": "Here's where my bed stood/Floors made of wood/Mom left the light on/Walls marked with crayon/The door I slammed when I was mad/The place I cried when I was sad/I go, they stay/On moving day."

Harley's first album was "Monsters In The Bathroom," released in 1984

after Harley relocated to Seekonk. At the time, not many other kids' acts were around, although Harley does remember that fellow Northeasterners **Rosen-shontz** "were selling a lot of records." Seven years and many albums later, Harley signed with A&M Records during the short-lived major-label incursion into the realm of kids' singer/songwriters. Though A&M ultimately dismantled its children's division (the other majors did the same and/or divested themselves of their live kids' artists), Harley considers his A&M stint as time well spent. He got a concert video out of it, for one thing, called "Who Made This Mess." For another, Harley released a superb album, one of his best ever, called "It's A Big, Big World."

"Everyone thought they'd find the next **Raffi**," Harley says of that time period. "In retrospect, if we'd all looked more carefully at the marketing side of the whole thing, we might have done better . . . There was a definite sense of our music being an alternative, that we were providing something for kids different than what pop culture had to offer."

That's still the case, of course, only there's not as much national recognition for Harley and his colleagues. Over the last few years, Harley has begun broadening his résumé in an effort to achieve wider notice, as well as to avoid stagnating creatively. He has written and produced a kids' musical, "Lunchroom Tales," which ran for two weeks at Providence's Trinity Square Repertory Theater and which he is looking to put on elsewhere. He has written three children's picture books and illustrated versions of his songs "Nothing Happened" and "Sitting Down To Eat" and his tale "Sarah's Story." "Nothing Happened" and "Sarah's Story" are published by Triangle Press, and "Sitting Down To Eat" is published by August House.

Since 1991, Harley has been a commentator for NPR's esteemed show "All Things Considered." "It does not confer credibility," he says of his NPR gig, noting wryly (and truthfully) that "anyone who works with kids is perceived as devalued—people think it must be because you can't do anything else. Working with NPR, it's more like, 'Oh, he's not just a slouch.' I'm taken more seriously."

Harley—who has also released a couple of adult records—performs some 125 dates a year for kids coast to coast. Even so, he notes, "I'd like to try to stay closer to the Northeast this year." He says he's considering making a drum machine part of his act for new song "Oh No, Not Again" and "asking kids which heats they want, showing them how it works, letting the kids have fun with it."

And fun they do have, for Harley's music is a truly successful merger of substance and enjoyment. At 17 years and counting in the kids' business, Harley is, as he jestingly puts it, "still out there in the fields, toiling."

**KIDS' ENTERTAINMENT WRAP-UP PREVIEW:** Child's Play recently returned from Los Angeles and K-wEST, the first West Coast incarnation of the 5-year-old Kids' Entertainment Seminar, the annual children's business conclave organized by New York-based entertainment attorney **Howard Leib**. K-wEST was held June 27 at the Furama Hotel. K-EaSt took place June 13 at New York's Marriott Marquis Hotel. The events attracted about 200 participants altogether, according to seminar co-organizer **Lina Maini** of Mainiac Productions.

K-wEST had a stronger retail slant than in previous years. In the Aug. 2 issue, Child's Play will look at trends in kids' music retail.

Billboard®

JULY 19, 1997

## Top Kid Audio™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	1	6	<b>READ-ALONG</b> WALT DISNEY 60287 (6.98 Cassette)	HERCULES
2	3	6	<b>SING-ALONG</b> WALT DISNEY 60925 (10.98 Cassette)	HERCULES
3	2	98	<b>VARIOUS ARTISTS</b> ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
4	5	79	<b>VARIOUS ARTISTS</b> ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
5	6	98	<b>VARIOUS ARTISTS</b> ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
6	4	16	<b>THE SIMPSONS</b> SONGS IN THE KEY OF SPRINGFIELD RHINO 72723 (10.98/15.98)	
7	7	53	<b>VARIOUS ARTISTS</b> CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
8	9	34	<b>VARIOUS ARTISTS</b> 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	
9	8	75	<b>READ-ALONG</b> ▲ THE LION KING WALT DISNEY 60254 (6.98 Cassette)	
10	10	76	<b>SING-ALONG</b> ● WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)	
11	11	44	<b>VARIOUS ARTISTS</b> ▲ DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
12	12	98	<b>BARNEY</b> ▲ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EM (9.98/15.98)	
13	16	50	<b>CEDARMONT KIDS CLASSICS</b> TODDLER TUNES BENSON 056 (3.98/6.98)	
14	14	65	<b>VARIOUS ARTISTS</b> DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	
15	15	76	<b>VARIOUS ARTISTS</b> WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)	
16	19	55	<b>CEDARMONT KIDS CLASSICS</b> SILLY SONGS BENSON 220 (3.98/6.98)	
17	22	72	<b>CEDARMONT KIDS CLASSICS</b> SUNDAY SCHOOL SONGS BENSON 218 (3.98/6.98)	
18	20	80	<b>CEDARMONT KIDS CLASSICS</b> ACTION BIBLE SONGS BENSON 217 (3.98/6.98)	
19	RE-ENTRY		<b>VARIOUS ARTISTS</b> TRAVEL SONGS WALT DISNEY 60838 (9.98/13.98)	
20	13	20	<b>READ-ALONG</b> RETURN OF THE JEDI WALT DISNEY 60280 (6.98 Cassette)	
21	18	37	<b>READ-ALONG</b> 101 DALMATIANS (LIVE ACTION) WALT DISNEY 60272 (6.98 Cassette)	
22	17	85	<b>KENNY LOGGINS</b> ▲ RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
23	21	81	<b>READ-ALONG</b> ▲ TOY STORY WALT DISNEY 60265 (6.98 Cassette)	
24	25	75	<b>BARNEY</b> ● BARNEY'S FAVORITES VOLUME 2 BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	
25	23	30	<b>VARIOUS ARTISTS</b> DISNEY'S MUSIC FROM THE PARK WALT DISNEY 60915 (10.98/16.98)	

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and Soundscan, Inc.



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## TV Gets Its Second Wind On Vid

### Classic Shows Are Hot In Rental, Sell-Through

■ BY ANNE SHERBER

Call it the "Nick At Night" syndrome. Or chalk it up to self-referential baby boomers, weaned on television, who remember the situation comedies of their youth as cultural artifacts. Or maybe it's just that if you buy TV shows on video, you never have to learn how to program your VCR.

However one explains its growing appeal, program suppliers agree that some broadcast TV, new and old, can

*'Shows that seem like losers can surprise you'*

work on video as both sell-through and rental product.

Although retailers have always had some qualms about product that has been shown on the tube, the past year has seen some surprising growth in this niche. The "Cops" series, released on cassette by MVP, has enjoyed explosive sales; 20th Century Fox Home Entertainment's "X-Files" has also proved to be a surprise hit.

One company banking on the phenomenon is New York-based New Video. The supplier, which already markets the A&E Home Video line, including "Biography," recently signed licensing agreements with MTM Entertainment and NBC News.

Integral to the MTM deal are

rights to several highly successful TV series, among them "The Mary Tyler Moore Show," "The Bob Newhart Show," "WKRP In Cincinnati," "Hill Street Blues," "St. Elsewhere," "Rhoda," "Phyllis," and "Lou Grant."

"TV is hot," says Susan Margolin, COO of New Video. "We didn't know that we were getting ourselves into the genre that is of tremendous interest right now." Taking a cue from the marketing strategy devised for A&E, New Video has upscale plans for MTM, Margolin says.

The first releases, scheduled for September, will be a boxed set of episodes from "Mary Tyler Moore." Margolin says that each of the seven tapes—one for each of the seven seasons—the show was on the air in prime time—will contain two shows. The suggested list price is \$99.95.

Single episodes won't be available until late 1998, and even then the tapes will carry a \$14.98 list rather than the lower price points that many marketers favor.

"We're going for the collectors," notes Steve Savage, president of New Video. "These collections will be something to be cherished. These shows have a cult following, and that's what we're going to capitalize on."

As part of the NBC arrangement, New Video plans to develop a series based on "The Today Show." Margolin says the company now has access to 250,000 hours of programming that "represents the second half of the 20th century." Much the

same world view holds for "Meet The Press," which will be the subject of a 50th-anniversary multi-tape compilation.

"Six million affluent, dedicated viewers tune in to that show every week," notes Margolin, who expects to pitch the series to that target audience.

New Video isn't alone in courting TV nostalgia. The studios are also beginning to actively mine this niche. Last November, Columbia TriStar Home Video launched a line of vintage programs from its Screen Gems

(Continued on next page)



**Wigged Out.** Sony Music Distribution's home video sales team split hairs for this pose. In the back row, from left, are regional directors Mark Davis, Harry Safter, and Glenn Zimmerman. In the front row, from left, are Denise Moreno, regional director; Olga Economou, national sales director; Steve Okin, retail marketing director; Aimee White, sales administration director; Debra Murray, national sales director; Eva Newby-Lamb, regional director; Carol Babeli, video sales VP; and, seated, David Pierce, sales and marketing senior VP.

## Fast Forward Builds Sizable Niche In Non-Vid Retail; Ingram Stands Alone

**A BIG FISH TO SMALL FRY:** Fast Forward Marketing, 10 years in the business, has succeeded taking video to places where few suppliers thought they'd be welcome.

The distributor, based in Marina Del Rey, Calif., thrives on developing outlets that haven't carried home entertainment before, such as Urban Outfitters, which put ABC Video's "Schoolhouse Rock" and Rhino's collection of Ed Wood movies in 80 stores. "They went right next to the lava lamps," says Fast Forward founder/president Steven Ades. Even without a video department to sustain sales, reorders have followed. Ades figures he opens 750 "new ancillary stores" a year for mostly non-theatrical vendors that often have trouble getting any kind of retail exposure.

Often, "it's one video amongst the shirts and ties," Ades notes. "If Land's End wants a sailing tape, they'll know to call us." So do airports, museums, and card shops.

Fast Forward regularly services about 3,000 outlets; another 2,000 limit their purchases to in-and-out promotions. After an initial purchase, "they may be out of the video business for a few months," Ades says. But the pull is irresistible, because the product "is such a commodity." The great majority of Fast Forward's sales remain outside "the realm of traditional distribution," including direct response, about 20% of Fast Forward's revenue.

Ades, who boasts sales in excess of \$10 million, has helped some acorns grow into mighty oaks. He handled the "Barney" line until Lyrick Studios established its own sales force and was the first official distributor for ESPN sports tapes. "Barney" was a goldmine for Fast Forward, which needed time to recover from the loss. However, "we've exceeded that level," Ades maintains. With lots of singles and doubles, "we don't need home runs."

Fast Forward only began adding full-time staff two years ago, when revenue was 50% of its current levels. Ades has 35 salaried employees, with 10 in the field. None of them had prior video experience. "It's absolutely deliberate," says Ades, who recruits people with experience in sectors he wants to exploit. The strategy appears to work. "This is turning out to be an excellent year. There's a lot of business to be gotten."

Some of it likely will come via the Internet. Fast Forward has established a World Wide Web site (at www.homevideo.com) catering solely to retail. (Consumers are referred elsewhere.) Some will be generated by the studios. Ades says he's getting non-theatrical product from all the majors except 20th Century Fox Home Entertainment, and Fox reportedly has been putting out feelers.

**FREE AT LAST:** Ingram Entertainment, the self-proclaimed largest home video distributor, has finally detached itself from Ingram Industries, which had run the venture as a wholly owned subsidiary since 1980. Chairman/president David Ingram and vice chairman Thomas Lunn control 99% of the newly independent company, the result of a spinoff strategy begun a year ago.

The new owners expect to ring up gross sales of \$1.1 billion and total revenue of \$950 million this year, surpassing Ingram's 1996 mark of \$1.03 billion and \$904 million, respectively. Ingram shipped 61.6 million cassettes in 1996, up from 46.8 million in 1995. Most weren't for the rental trade, long Ingram's bellwether. Fifty percent of its video sales are derived from sell-through.

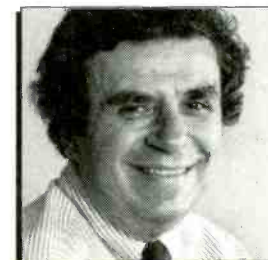
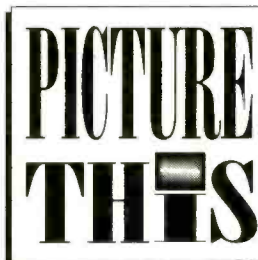
Ingram had topped \$900 million in 1993, but the following year lost \$200 million in annual

sales when Blockbuster shifted its purchases to ETD Entertainment in Houston. The La Vergne, Tenn.-based distributor made up the loss by aggressively pursuing grocery and drugstore accounts and creating several non-video subsidiaries. Customers include Walgreens, Eckerd, Cracker Barrel, Safeway, Schnucks, Ralphs, and Wegmans and video chains Hollywood Entertainment, West Coast Entertainment, and Movie Gallery.

Wal-Mart and Kmart aren't on the list, because both buy "directly from the studios," Ingram says. Handleman, Kmart's longtime rackjobber, had disputed our report that the chain was ending its wholesaler connection.

**V**IDBITS: West Coast Entertainment has hired Mike Haney as VP of product purchasing for sell-through, its most experienced executive to hold that title. Haney previously bought for Nobody Beats the Wiz and, before that, for Palmer Video, part of the West Coast chain. On board for several months, Haney replaced Rosemary Atkins, now with Reel.com in San Francisco, an online retailer. West Coast VP Steven Apple says Haney's presence is further proof that the chain is "focusing on sell-through. It's an indication we're moving ahead." Part of the plan is to enhance direct purchases. West Coast takes some direct shipments that are racked by distributor Baker & Taylor Video. "It gives us more control over pricing," says Apple.

In our recap of Laserfile activities (Picture This, Billboard, June 28), we inadvertently omitted a key promotion: Michelle Madsen to VP of sales and marketing. She replaces Andria McClellan, the new president, who has moved to Los Angeles. Madsen remains in New York at 212-582-6075.



by Seth Goldstein

## Rabbit Ears Hops Back Into Market Under New Owner

■ BY MOIRA McCORMICK

CHICAGO—Rabbit Ears Productions, now under the aegis of MicroLeague Multimedia, has jumped back into the home video and audio arena after a year-plus hiatus.

The pioneering children's entertainment brand's new owner, based in Lancaster, Pa., is a brand-oriented publisher of interactive product such as "MicroLeague/APBA Sports," "Able-Soft," and "General Admission." In May, MicroLeague unveiled a previously unreleased Rabbit Ears title on audio and video called "The White Cat" and simultaneously rereleased seven catalog titles. The introductory price point was \$9.99. Previously, Rabbit Ears titles were priced at \$19.98.

Rabbit Ears was founded in 1985 by a Rowayton, Conn., husband-and-wife team, Mark Sottnick and Doris Wilhousky. Frustrated by the lack of quality kids' entertainment, they decided to create their own. Rabbit Ears' richly detailed artwork and dissolve animation became a trademark, and its use of well-known voice and composing talent paved the way for the celebrity-driven kids' entertainment that followed. Sales grew as the label gained recognition.

However, scattershot distribution and the burgeoning kid-vid industry took their toll on a jerry-built marketing effort. Rabbit Ears had three series, featuring international fairy tales, American heroes and legends, and Bible stories, all involving different partners handling distribution. And as full animation became the standard, Rabbit Ears' cruder technique became hard to sell, especially at a price nearly double that of other kid-vid cartoons.

Seeking a way out, Sottnick and Wilhousky sold Rabbit Ears in November 1995 to Millennium Media Group, but remained as consultants. According to Wilhousky, Millennium was "overwhelmed to see what they'd inherited... Shortly after they acquired Rabbit Ears, they began looking to sell."

Enter MicroLeague, looking to expand its reach beyond sports-themed interactive product. "One of our major growth strategies is acquisition," says Jennifer Quick, assistant to chairman/CEO Neil Swartz. "In 1995, we'd begun bridging toward being a provider of family entertainment." The deal was concluded in February.

Sottnick and Wilhousky were asked to remain "to help restore the company

(Continued on page 84)

## TV GETS SECOND WIND

*(Continued from preceding page)*

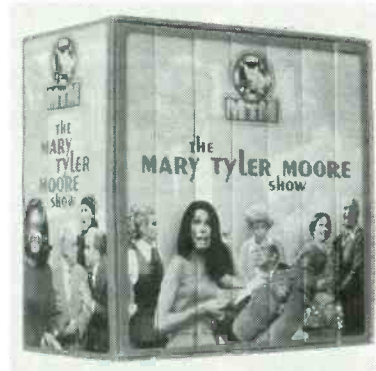
library. Columbia is regularly releasing "The Flying Nun," "Bewitched," "Burns And Allen," and "I Dream Of Jeannie," according to a representative.

Paramount Home Video, which for years has marketed "Star Trek" episodes, delivered episodes of "Mission: Impossible" to coincide with the 1996 theatrical release of the hit movie starring Tom Cruise.

Last month, Universal Studios Home Video shipped four segments of its syndicated series "Hercules: The Legendary Journeys." The program and a spinoff, "Xena: Warrior Princess," have both developed the loyal cult following considered necessary for TV to be successful on video.

In an interesting twist, Universal will release a direct-to-video animated feature called "Hercules And Xena: The Battle For Mount Olympus" in the fourth quarter.

Madeline DiNonno, executive director of sell-through marketing for Universal, says "Hercules" should get a strong retail boost from an extensive web of merchandising and licensing ties. Action figures, toys,



New Video's \$99.95, seven-tape set of "The Mary Tyler Moore Show" will target fans of vintage TV series.

and apparel are already on store shelves.

Licensing deals will also help one of Universal's older franchises, two episodes of "Battlestar Galactica" that have not been previously released on video. Universal has awarded Trendmaster the master toy rights. The toys themselves are expected to drive video.

DiNonno says that "Battlestar Galactica" continues in syndication and that a large cult following has produced more than 300 pages on the World Wide Web devoted to minutiae of the show.

Though devoted viewers would seem to guarantee video sales, executives say that in fact there are no guarantees. "Northern Exposure" and "Quantum Leap," two shows with good demographics and loyal fans, underperformed when Universal released episodes.

Paramount had a similar experience when it promoted episodes of "Cheers," an '80s hit for NBC of "Seinfeld" proportions. Similarly, when Warner Home Video released the pilot of "ER," TV's No. 1-rated show, sales were disappointing.

"Sometimes, shows that should do well don't," says one home video executive. "And shows that seem like losers can surprise you."



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# 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
<b>★ ★ ★ No. 1 ★ ★ ★</b>								
1	1	5	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
2	2	5	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.99
3	4	12	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
4	5	58	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
5	7	54	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 81409	Sam Neill Laura Dern	1993	PG-13	9.98
6	3	20	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
7	11	5	I'M BOUT IT	No Limit Video Priority Video 53423	Master P	1997	R	19.98
8	9	12	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
9	34	2	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95
10	8	5	HAPPY GILMORE	MCA/Universal Home Video Uni Dist. Corp. 82820	Adam Sandler	1996	PG-13	14.98
11	6	15	DUNE ◆	MCA/Universal Home Video Uni Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13	14.98
12	10	17	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
13	12	9	PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0807	Victoria Silstedt	1997	NR	19.98
14	14	18	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
15	15	7	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
16	18	3	PLAYBOY'S REAL COUPLES II	Playboy Home Video Uni Dist. Corp. PBV0809	Various Artists	1997	NR	19.98
17	17	6	ERASER	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	1996	R	14.98
18	<b>NEW ▶</b>		SHILOH	Warner Home Video 36200	Blake Heron Michael Moriarty	1996	PG	19.98
19	13	142	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
20	16	18	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
21	27	5	STRIPTease	Columbia TriStar Home Video 84973	Demi Moore Burt Reynolds	1996	NR	19.95
22	38	4	G3: LIVE IN CONCERT	Epic Music Video Sony Music Video 50157	Joe Satriani/ Eric Johnson/Steve Vai	1997	NR	19.98
23	28	2	FEAR ◊	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Donnie Wahlberg	1996	R	19.98
24	20	7	THE ART OF SINGING	Atlantic Records Inc. Atlantic Video 95038-3	Various Artists	1997	NR	24.95
25	22	75	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
26	19	9	PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH	Playboy Home Video Uni Dist. Corp. PBV0821	Various Artists	1997	NR	19.98
27	21	14	THE GODFATHER COLLECTION	Paramount Home Video 151471	Marlon Brando Al Pacino	1997	NR	64.95
28	30	31	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
29	<b>RE-ENTRY</b>		PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
30	25	17	THE GODFATHER PART II	Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	24.95
31	24	15	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
32	36	5	TIN CUP	Warner Home Video 14318	Kevin Costner Rene Russo	1996	R	19.98
33	<b>RE-ENTRY</b>		CHAIN REACTION	FoxVideo 4130	Keanu Reeves Morgan Freeman	1996	PG-13	14.98
34	<b>NEW ▶</b>		RUSTED ROOT LIVE	PolyGram Video 8006368553	Rusted Root	1997	NR	19.95
35	<b>RE-ENTRY</b>		THE DOORS	Carolco Home Video Live Home Video 51325	Val Kilmer Meg Ryan	1991	R	9.98
36	37	91	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
37	33	3	OZZY OSBOURNE: OZZFEST I-LIVE!	Red Ant Video 17000	Ozzy Osbourne	1997	NR	19.98
38	39	4	TIGER WOODS: SON, HERO & CHAMPION	FoxVideo (CBS Video) FoxVideo 4098	Tiger Woods	1997	NR	14.98
39	29	6	THE X-FILES: IRRESISTIBLE/DIE HAND DIE VERLETZT	FoxVideo 4162	David Duchovny Gillian Anderson	1997	NR	14.98
40	35	5	KINGPIN	MGM/UA Home Video Warner Home Video M206471	Woody Harrelson Randy Quaid	1996	R	14.95

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-Rolling Stone

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-Edward Guthmann, *San Francisco Chronicle*

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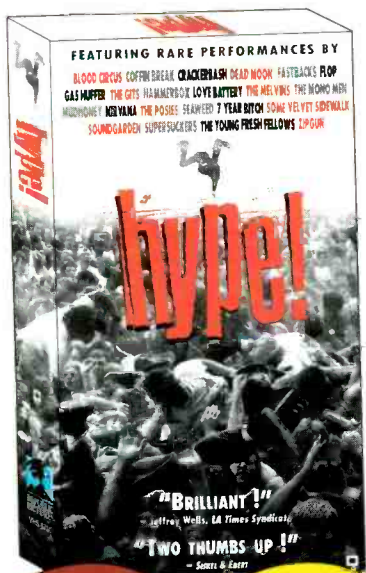
-LA Times

**"Spellbinding..."**

-Movieline

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-Roberta Myers, *ELLE*



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### Fox, Columbia Titles Offered At Cut Prices

**BRAND NEWS:** In the continuing effort to feed the lucrative collector's market, 20th Century Fox Home Entertainment and Columbia TriStar Home Video are repricing some major rental releases.

As part of its "Premiere Series," Fox is dropping the price of "Courage Under Fire," "William Shakespeare's Romeo + Juliet," "That Thing You Do!," and "Broken Arrow" to \$14.98 on Aug. 19. Consumers receive a \$3 rebate with the purchase of any movie in the "Premiere Series" and three bottles of Clearly Canadian beverages.

"Romeo + Juliet" will be singled out in a separate promotion involving Limited Express clothing stores and Capitol Records. Under this plan, purchasers will receive a \$15 gift certificate good toward any item worth \$60 or more at Limited Express.

Capitol is offering a \$2 instant coupon, good toward the purchase

of "Romeo + Juliet," when a consumer buys volume one or two of the soundtrack. The coupon will be attached to "Romeo + Juliet" CDs.

Meanwhile, Columbia's "Streisand Collection," which arrives Aug. 26, will feature seven of her best-known features in a new collector's line. Titles include "Funny Girl," "Funny Lady," "The Way We Were,"

"The Prince Of Tides," "The Owl And The Pussycat," and "For Pete's Sake." Each will be repackaged and priced from \$14.95-

\$19.95. A "Funny Girl"/"Funny Lady" gift-pack is available for \$29.95.

**ARCTIC JOURNEY:** In one of the most unusual promotions to come across the fax, Central Park Media is setting up an Internet site to track the trip of Eric Thomann, who will ride his bicycle in August from Reykjavik, Iceland, to the Arctic Circle.

(Continued on next page)

### SHELF TALK

by Eileen Fitzpatrick



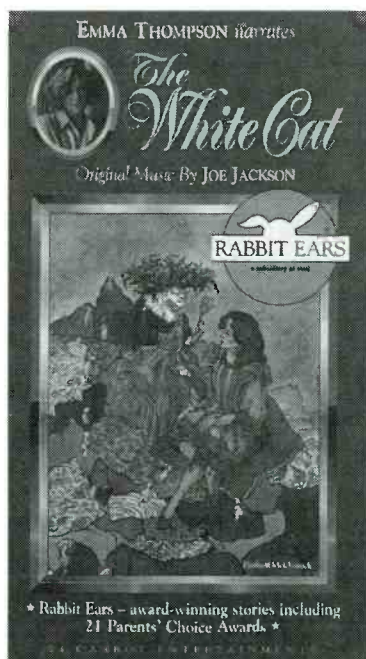
### RABBIT EARS

(Continued from page 80)

to its original luster," Wilhousky says. "MicroLeague has the marketing and distribution aspect of the business—which was lacking at Rabbit Ears—down cold."

Sottnick says, "Rabbit Ears never had ownership of distribution," which MicroLeague controls. He adds that there is a likelihood of a major-label partner "down the line."

Quick says MicroLeague plans to stagger the rerelease of Rabbit Ears'



MicroLeague Multimedia is issuing "The White Cat," narrated by Emma Thompson, as part of its strategy to resurrect the Rabbit Ears line.

catalog, including one unreleased title with each batch of reissues. New programs include "Tom Thumb" (with John Cleese and Elvis Costello), "The Firebird" (Susan Sarandon and Mark Isham), and "The Parables" (Garrison Keillor and David Lindley). "We're putting out a limited amount each quarter, so as not to flood the market, and to find out what sort of marketing works the best," she adds.

Repackaging was high on the list of priorities. "We wanted to give [the line] more kid appeal," Quick says—and star appeal, too. For the first time, celebrity narrators are pictured on packages.

MicroLeague is also considering computer enhancement of existing titles to improve animation. "So many advances in animation have occurred in recent times, there's a probability there," Quick notes. While Wilhousky likes the old way of doing things, she acknowledges that "full animation is the way to go these days."

All these efforts are part of a plan to re-establish, and increase, brand awareness. Vital to that strategy is the cultivating of "Rabbit Ears Radio," the weekly show launched three years ago and carried by 270 public radio stations.

The first host was Mel Gibson, who introduced audiotape versions of Rabbit Ears selections. Meg Ryan followed; the third year consisted of reruns. Wilhousky says, "The impact of 'Rabbit Ears Radio' has been ongoing, despite a lack of new product for a year. I'm amazed that its brand recognition is so big. We don't want to lose momentum,

(Continued on page 86)

## Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	5	I'M BOUT IT No Limit Video Priority Video 53423	Master P	LF	19.98
2	NEW		JAGGED LITTLE PILL, LIVE Warner Reprise Video 38476	Alanis Morissette	LF	19.98
3	2	3	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
4	3	14	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
5	4	40	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
6	7	7	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
7	6	5	G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
8	5	10	OZZFEST I-LIVE! Red Ant Video 17000	Ozzy Osbourne	LF	19.98
9	8	16	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
10	9	2	RUSTED ROOT LIVE PolyGram Video 8006368553	Rusted Root	LF	19.95
11	11	183	OUR FIRST VIDEO ▲ <sup>40</sup> Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
12	10	4	KEPPEL ROAD PolyGram Video 4400548813	Bee Gees	LF	19.95
13	12	5	FEELIN' AT HOME Chordant Dist. Group 4956	Gaither & Friends	LF	29.95
14	13	35	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF	19.95
15	NEW		THE COMPLETE VIDEO COLLECTION PolyGram Video 4400467153	Billy Ray Cyrus	LF	14.95
16	16	33	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
17	18	15	LIFE, LOVE & OTHER MYSTERIES Word Video 2653	Point Of Grace	LF	19.95
18	15	108	PULSE ▲ <sup>2</sup> Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
19	14	184	LIVE SHIT: BINGE & PURGE ▲ <sup>10</sup> Elektra Entertainment 5194	Metallica	LF	89.98
20	20	10	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
21	17	141	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
22	19	19	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.95
23	32	70	ZOO TV: LIVE FROM SYDNEY ● Island Video PolyGram Video 8006313733	U2	LF	19.95
24	21	5	GATLIN BROTHERS COME HOME Chordant Dist. Group 4950	The Gatlin Brothers	LF	29.95
25	24	33	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
26	26	174	LIVE AT THE ACROPOLIS ▲ <sup>5</sup> Private Music BMG Video 82163	Yanni	LF	19.98
27	23	76	VULGAR VIDEO ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
28	22	36	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
29	25	35	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
30	33	37	WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
31	34	103	VIDEO GREATEST HITS-HISTORY ▲ <sup>2</sup> Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
32	29	33	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
33	27	88	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
34	38	37	THE GIRLIE SHOW-LIVE DOWN UNDER ● Warner Reprise Video 3-38391	Madonna	LF	24.98
35	28	167	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
36	RE-ENTRY		ROAD MOVIE Warner Reprise Video 3-38443	R.E.M.	LF	19.98
37	RE-ENTRY		GET SERIOUS! MCA Music Video 11557	Ray Stevens	LF	19.98
38	39	133	HELL FREEZES OVER ▲ <sup>2</sup> Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
39	RE-ENTRY		HOMECOMING TEXAS STYLE ● Chordant Dist. Group 4626	Gaither & Friends	LF	29.95
40	31	128	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98

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## SHELF TALK

*(Continued from preceding page)*

When Thomann reaches his destination, he will interview via cyberspace the animated hero of Central Park's best-selling video "M.D. Geist." The segment will also unveil Central Park's new logo featuring the M.D. Geist lead character. Thomann is making the trip on his 30-year-old, three-speed Raleigh bike.

The Thomann site is being developed by Binary Media Works, which has set up three other sites featuring Central Park's Japanimation product.

On his journey, which starts July 31, Thomann will send back daily reports. His travel log can be accessed on the Internet through [www.centralparkmedia.com](http://www.centralparkmedia.com), [www.softwaresculptors.com](http://www.softwaresculptors.com), or the Japanimation Station on America Online.

Although Central Park is using the event as a way to heighten awareness of its Japanimation catalog, the promotion is also a charity fund-raiser. Thomann, a veteran long-distance biker, hopes to raise money for the Boston to New York AIDS Ride, the Juvenile Diabetes Foundation, and Paul Newman's Hole in the Wall Gang Camp. Site visitors can donate online.

The promotion, dubbed "CyberCast Challenge: The Icelandic Saga," is expected to draw more than 500,000 visitors to the site.

**ON-DEMAND DEAL:** Although delivering movies on demand isn't a reality yet, LIVE Home Video is getting ready. In a recent deal, LIVE has licensed the rights to its library to On-line Entertainment Network, a video-on-demand delivery system still in development.

On-line Entertainment, a subsidiary of GlobalNet, expects to deliver movies via the Internet later this year, but only to U.S. consumers. It is set to launch a pay-per-listen system, called Music-On-Demand, this month.

**KIDS STUFF:** The latest installments of Fox's "Goosebumps" series will feature two consumer rebates.

Set for release on July 29, "The Haunted Mask II" will feature a \$3 rebate with purchase of the title plus any other "Goosebumps" title currently available. The new title is priced at \$14.98. In addition, inside each "Haunted Mask II" cassette will be a coupon worth \$5 off the CD-ROM game "Escape From Horrorland."

MGM Home Entertainment, meanwhile, is taking the fantasy movie "Warriors Of Virtue" directly to sell-through Sept. 23. The title, which took in \$7 million during a brief theatrical run earlier this year, will be priced at \$19.98 and packaged with a free "Warriors Of Virtue" action figure from Play 'Em Toys.

"Warriors Of Virtue" also will be supported with an in-school program consisting of teaching kits distributed to more than 20,000 fourth-grade classes in the top 20 markets. The kit contains a wall poster, activity sheets, and a teacher's guide. A national television advertising campaign is set for Sept. 19-Oct. 5.

Just in time for the holidays, National Geographic Kids Video will release "Animal Holiday." It features Santa and Mrs. Claus introducing wildlife footage set to classic holiday music and is available Sept. 30, priced at \$9.95.

# TINA TURNER LIVE IN AMSTERDAM

*Wildest Dreams Tour*

112 MINUTES OF PURE TINA

Tina Turner lifted the roof off of the amazing new Amsterdam Arena for three sizzling nights in September, 1996, in front of 150,000 people, as part of her record-breaking "Wildest Dreams" European Tour, on which she performed over 150 shows to 3,000,000 people.

This video captures the excitement of these magical concerts which includes her greatest hits: *Whatever You Want, Do What You Do, River Deep Mountain High, Missing You, Goldeneye, Private Dancer, We Don't Need Another Hero, I Can't Stand The Rain, Undercover Agent For The Blues, Steamy Windows, Givin' It Up For Your Love, Addicted To Love, The Best, What's Love Got To Do With It?, Proud Mary, Nutbush City Limits* and *On Silent Wings*

### KEY SELLING POINTS

- A 90 minute, full-length concert plus 22 minutes of bonus footage, "Tina Turner's Wildest Dreams." Go backstage with Tina as she oversees every aspect of the tour...from the dance steps...to song selection...to the stage design. Share her feelings about the tour, which is her "wildest dream come true."
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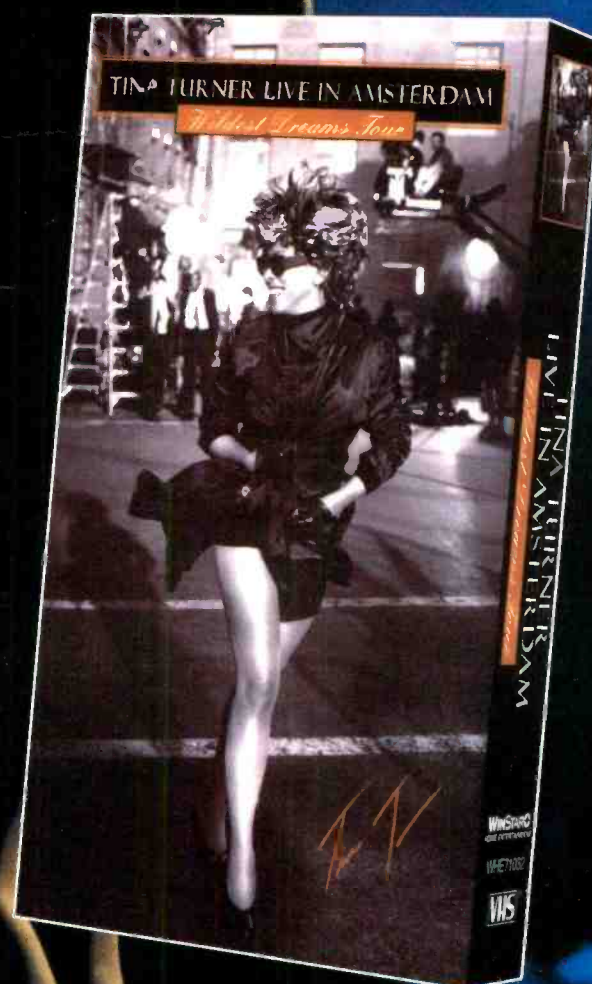
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# Fox Home Entertainment Promotes Moore To President, Int'l Operations

BY PETER DEAN

LONDON—Stephen Moore, formerly senior VP Europe for 20th Century Fox Home Entertainment, has been named president of international operations. He will be responsible for setting the strategy and developing new business opportunities in all territories outside North America.

The appointment, which has already taken effect, will see Moore relocate from London to Los Angeles, where he reports to worldwide president Jeff Yapp. Fox Home Entertainment cites Moore's track record in sell-through as one of the reasons for the promotion.

During Moore's tenure in Europe, where he looked after business in Benelux, France, Germany, Italy, Spain, and the U.K. and managed sub-licensees in the remaining European territories, he oversaw a doubling of revenues and an increase in sell-

through sales of more than 150%.

"This appointment is the result of Moore's proven success in Europe and his abilities as a strong leader and team player," says Yapp.

Like Buena Vista Home Video's worldwide chief, Michael Johnson,

Moore started out in magazine publishing before taking jobs with MGM/UA, Vestron, and CBS/Fox Video. He was named managing director of Fox Video Ltd. and 20th Century Fox Film Company Ltd. in 1991 and became senior VP for Europe in 1994.

## RABBIT EARS

(Continued from page 84)

[so] we're working on new stories and narrators." A new celebrity host will also be announced soon, Sottnick says.

MicroLeague is looking to develop future video and audio product from the new radio shows, says Quick. "We're also hoping to transfer [already existing] videos into the CD-ROM format," which lends itself to old-style animation.

On the retail side, MicroLeague is designing Rabbit Ears kiosks that play up the brand name. "Rabbit Ears is made for interactive, and that's

MicroLeague's bailiwick," Sottnick says. Rabbit Ears in fact is working with the new owner on a live-action girls' sports series. "There's a huge, underserved audience for that type of programming," he notes.

"We're both really happy to be back on board again," says Wilhousky. "The acquisition process, for us, has been like handling your baby over to a new parent. We wanted to give Rabbit Ears to a great parent, and we think that MicroLeague will nurture it and make it grow."

Billboard.

JULY 19, 1997

# Top Special Interest Video Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>					
1	1	61	★★ NO. 1 ★★		
			<b>MICHAEL JORDAN: ABOVE &amp; BEYOND</b>	FoxVideo (CBS/Fox) 8360	14.98
2	2	3	<b>TIGER WOODS: SON, HERO &amp; CHAMPION</b>	FoxVideo (CBS Video) 4098	14.98
3	3	21	<b>NBA AT 50</b>	FoxVideo (CBS/Fox) 8450	19.98
4	5	5	<b>MUHAMMAD ALI: THE WHOLE STORY</b>	Warner Home Video D5586	109.98
5	4	33	<b>THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS &amp; BLOOPERS</b>	Orion Home Video 96002	14.98
6	7	211	<b>MICHAEL JORDAN: AIR TIME</b>	FoxVideo (CBS/Fox) 5770	19.98
7	9	380	<b>MICHAEL JORDAN: COME FLY WITH ME♦</b>	FoxVideo (CBS/Fox) 2173	19.98
8	13	23	<b>MICHAEL JORDAN: THE ULTIMATE COLLECTION</b>	FoxVideo (CBS/Fox) 4101090	29.98
9	16	77	<b>MIKE TYSON: THE INSIDE STORY</b>	MPI Home Video 7074	19.98
10	15	285	<b>MICHAEL JORDAN'S PLAYGROUND</b>	FoxVideo (CBS/Fox) 2858	19.98
11	17	29	<b>SUPER SLUGGERS</b>	Orion Home Video 96001	14.98
12	8	13	<b>NBA IN THE PAINT</b>	FoxVideo (CBS/Fox) 8323	14.98
13	12	431	<b>DORF GOES FISHING◊</b>	Victory	19.95
14	6	5	<b>HIGHLIGHTS OF THE 1997 MASTERS TOURNAMENT</b>	Warner Home Video 36269	12.95
15	14	15	<b>IDOLS OF THE GAME</b>	Turner Home Entertainment 5426	39.98
16	10	33	<b>THE 1996 WORLD SERIES VIDEO</b>	Orion Home Video 91096	19.98
17	RE-ENTRY		<b>MLB UNBELIEVABLE!</b>	Orion Home Video 95009	14.98
18	RE-ENTRY		<b>WHEN IT WAS A GAME 2</b>	HBO Home Video 90843	14.98
19	11	9	<b>MARK MESSIER: LEADER, CHAMPION &amp; LEGEND</b>	FoxVideo (CBS/Fox) 8425	14.98
20	20	23	<b>THE ULTIMATE FIGHTING CHAMPIONSHIP 4</b>	Vidmark Entertainment VM6372	19.99

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>					
1	1	37	★★ NO. 1 ★★		
			<b>THE FIRM: ABS, HIPS &amp; THIGHS SCULPTING</b>	BMG Video 80114-3	19.98
2	6	13	<b>THE FIRM: THE HARE WORKOUT</b>	BMG Video 80124-3	19.98
3	2	11	<b>THE FIRM: FIRM CARDIO</b>	BMG Video 80314-3	19.98
4	3	125	<b>CINDY CRAWFORD/THE NEXT CHALLENGE</b>	GoodTimes Home Video 05-7100	19.99
5	9	13	<b>THE FIRM: THE TORTOISE WORKOUT</b>	BMG Video 80123-3	19.98
6	7	37	<b>THE FIRM: AEROBIC INTERVAL TRAINING</b>	BMG Video 80112-3	19.98
7	4	11	<b>THE FIRM: FIRM STRENGTH</b>	BMG Video 80305-3	19.98
8	11	75	<b>THE FIRM: 5 DAY ABS</b>	BMG Video 80116-3	14.98
9	17	53	<b>THE FIRM: LOWER BODY SCULPTING</b>	BMG Video 80120	14.98
10	10	37	<b>THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING</b>	BMG Video 80115-3	19.98
11	8	69	<b>THE FIRM: BODY SCULPTING BASICS</b>	BMG Video 80110-3	19.98
12	5	33	<b>CRUNCH: FAT BLASTER PLUS</b>	Anchor Bay Entertainment SV10092	9.98
13	RE-ENTRY		<b>BUNS OF STEEL 3 WITH TAMILEE WEBB</b>	WarnerVision Entertainment 131	9.95
14	14	21	<b>CRUNCH: WASHBOARD ABS</b>	Anchor Bay Entertainment SV10026	9.99
15	13	79	<b>THE GRIND WORKOUT: FITNESS WITH FLAVA♦</b>	Sony Music Video 49796	12.98
16	12	49	<b>REEBOK AEROSTEP</b>	PolyGram Video 8006330553	19.95
17	16	71	<b>THE FIRM: LOW IMPACT AEROBICS</b>	BMG Video 80111-3	19.98
18	15	57	<b>THE FIRM: UPPER BODY</b>	BMG Video 80118-3	14.98
19	RE-ENTRY		<b>ABS, CHEST &amp; LEGS OF STEEL 2000</b>	WarnerVision Entertainment 51312-3	29.95
20	19	39	<b>THE FIRM: TIME CRUNCH WORKOUT</b>	BMG Video 80113-3	19.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

Billboard.

JULY 19, 1997

# 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
1	1	5	★★★ NO. 1 ★★★ <b>JERRY MAGUIRE (R)</b>	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
2	2	7	<b>RANSOM (R)</b>	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
3	4	4	<b>MICHAEL (PG)</b>	Warner Home Video T6303	John Travolta Andie MacDowell
4	3	5	<b>THE PEOPLE VS. LARRY FLYNT (R)</b>	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
5	6	3	<b>MARS ATTACKS! (PG-13)</b>	Warner Home Video 14480	Jack Nicholson Glenn Close
6	9	3	<b>BEAVIS AND BUTT-HEAD DO AMERICA (PG-13)</b>	Paramount Home Video 332503	Animated
7	NEW▶		<b>SCREAM (R)</b>	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
8	5	6	<b>DAYLIGHT (PG-13)</b>	MCA/Universal Home Video Uni Dist. Corp. 82828	Sylvester Stallone Amy Brenneman
9	8	6	<b>ONE FINE DAY (PG)</b>	FoxVideo 4145	Michelle Pfeiffer George Clooney
10	11	3	<b>MARVIN'S ROOM (PG-13)</b>	Miramax Home Entertainment Buena Vista Home Video 10496	Diane Keaton Meryl Streep
11	7	6	<b>STAR TREK: FIRST CONTACT (PG-13)</b>	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes
12	16	2	<b>MY FELLOW AMERICANS (PG-13)</b>	Warner Home Video 14535	Jack Lemmon James Garner
13	10	5	<b>THE MIRROR HAS TWO FACES (PG-13)</b>	Columbia TriStar Home Video 82523	Barbra Streisand Jeff Bridges
14	14	6	<b>SWINGERS (R)</b>	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
15	NEW▶		<b>TURBULENCE (R)</b>	HBO Home Video	Lauren Holly Ray Liotta
16	12	14	<b>SLEEPERS (R)</b>	Warner Home Video 14482	Jason Patric Brad Pitt
17	17	10	<b>BIG NIGHT (R)</b>	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
18	13	12	<b>THE GHOST AND THE DARKNESS (R)</b>	Paramount Home Video 323503	Michael Douglas Val Kilmer
19	NEW▶		<b>GRIDLOCK'D (R)</b>	PolyGram Video 4400541447	Tupac Shakur Tim Roth
20	NEW▶		<b>IN LOVE AND WAR (PG-13)</b>	New Line Home Video Warner Home Video N4559	Sandra Bullock Chris O'Donnell
21	18	16	<b>THE FIRST WIVES CLUB (PG)</b>	Paramount Home Video 326123	Diane Keaton Goldie Hawn
22	20	9	<b>SECRETS &amp; LIES (R)</b>	FoxVideo 4389	Brenda Blethyn Marianne Jean-Baptiste
23	23	2	<b>CRIME STORY (R)</b>	Dimension Home Video Buena Vista Home Video 11233	Jackie Chan
24	15	6	<b>THINNER (R)</b>	Republic Pictures Home Video 26296	Robert John Burke Joe Mantegna
25	24	4	<b>BREAKING THE WAVES (R)</b>	Evergreen Entertainment 15163	Emily Watson Stellan Skarsgard
26	31	13	<b>LONE STAR (R)</b>	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughey
27	21	15	<b>THE LONG KISS GOODNIGHT (R)</b>	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
28	25	9	<b>THE PREACHER'S WIFE (PG)</b>	Touchstone Home Video Buena Vista Home Video 10038	Whitney Houston Denzel Washington
29	22	13	<b>WILLIAM SHAKESPEARE'S ROMEO &amp; JULIET (R)</b>	FoxVideo 24143	Leonardo DiCaprio Claire Danes
30	NEW▶		<b>JACKIE CHAN'S FIRST STRIKE (R)</b>	New Line Home Video Warner Home Video N4456	Jackie Chan
31	19	11	<b>SET IT OFF (R)</b>	New Line Home Video Warner Home Video 3788	Jada Pinkett Queen Latifah
32	36	39	<b>FARGO (R)</b>	PolyGram Video 8006386931	Frances McDormand William H. Macy
33	26	12	<b>EMMA (PG)</b>	Miramax Home Entertainment Buena Vista Home Video 9677	Gwyneth Paltrow Ewan McGregor
34	NEW▶		<b>DANGEROUS GROUND (R)</b>	New Line Home Video Warner Home Video M4436	Ice Cube Elizabeth Hurley
35	29	3	<b>I'M NOT RAPPAPORT (PG-13)</b>	MCA/Universal Home Video Uni Dist. Corp. 82822	Walter Matthau Ossie Davis
36	28	7	<b>MEET WALLY SPARKS (R)</b>	Trimark Home Video 6574	Rodney Dangerfield
37	NEW▶		<b>TOUCH (R)</b>	MGM/UA Home Video M906283	Christopher Walken Bridget Fonda
38	NEW▶		<b>BEAUTIFUL THING (R)</b>	Columbia TriStar Home Video 94973	Glen Berry Scott Neal
39	27	8	<b>BLOOD &amp; WINE (R)</b>	FoxVideo 4171	Jack Nicholson Michael Caine
40	35	14	<b>THE CHAMBER (R)</b>	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman

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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

► **PRODIGY**  
The Fat Of The Land  
PRODUCERS: Prodigy  
Maverick 46606

It's the moment of truth. The act that helped trigger the above-ground electronic dance movement with the hit single "Firestarter" issues the album that could make or break the mainstream future of the club-rooted genre. With harshly aggressive cuts like "Smack My Bitch Up" and "Breathe," Prodigy appears well-positioned to draw the frothing approval of teens who have grown weary of grunge. However, the music's formulaic faux-punk content will likely grate on the nerves of listeners who prefer a bit more substance between the grooves and shrieks.

### R & B

► **BROWNSTONE**  
Still Climbing  
PRODUCERS: various  
MJJ/Work 67524

The act's sophomore set presents an appealing soundscape featuring contemporary R&B tracks that are backed by lyrics rooted in romance and boy/girl relationships. "You Give Good Love" (not to be confused with the Whitney Houston classic) presents a shimmering tapestry of searing vocals backed by a casual strolling beat and appealing background choruses. "In The Game Of Love" is a soothing ballad that offers soaring sonics tempered by fluttering melodies. "Kiss And Tell" is a neck-rocking track that uses a hip-hoppy track over consistent R&B rhythms.

### JAZZ

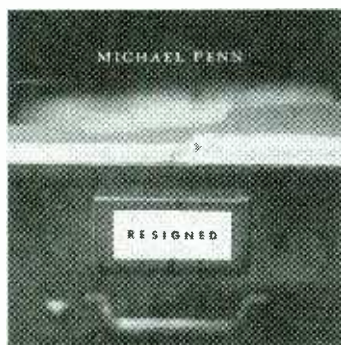
★ **NIELS-HENNING ØRSTED-PEDERSEN TRIO**  
Friends Forever  
PRODUCER: Makoto Kimata  
Milestone 9269

If the beautiful music on this tribute to the late piano giant Kenny Drew doesn't get you, it's time for a trip to the audiologist. A longtime Drew cohort, bassist Niels-Henning Ørsted-Pedersen gathered the stunning Renee Rosnes on piano and Jonas Johnsen on drums for this collection of gentle elegies as well as more rousing tunes Drew enjoyed playing. This kind of elegance might remind some listeners of the recent George Mraz/Richie Bierach alliances. Passion and unsentimental expressions of sadness and affection inform Pederson's and Rosnes' solos and make this a set that bears repeated listenings. Somewhere Drew must be smiling.

► **SHERMAN IRBY**  
Full Circle  
PRODUCER: Andy Farber  
Blue Note 52251 23

This is the first (terrific) solo outing for altoist Sherman Irby, who's in the sax section of the Lincoln Center Jazz Orchestra. He hit New York in 1994 and developed a following at clubs like Small's (where his live performances got rave reviews and where the Blue Note

### SPOTLIGHT



**MICHAEL PENN**  
Resigned  
PRODUCER: Brendan O'Brien  
57 Records/Epic 67710

Rather than scream for attention, Michael Penn has always preferred to quietly beckon the listener with his subtle brilliance. His latest project—his first for Epic after two acclaimed releases on RCA—is no exception. On first listen the material has a pleasant ambiance and hints of musical inventiveness, but further listenings reveal layer upon layer of lyrical irony, inspired singing and playing, melodies that stick in the mind, and appropriately ingenious recording techniques. Highlights of a set that deserves a shot at college, modern rock, top 40, mainstream rock, and triple-A radio include the "Revolver"-esque "Me Around," "Like Egypt Was," and "Selfish." Like Matthew Sweet and Karl Wallinger, Penn possesses a gift for clean, catchy, witty pop songs and a fan base that could explode into a mass following at any moment.

folks heard him). What Irby's got in abundance here is his own already-identifiable style. Especially with cohort pianist James Hurt, it's an approach that has both the relaxed pace of confident straight-ahead playing and the quirkiness and quick-ear interchanges (tapped

### SPOTLIGHT

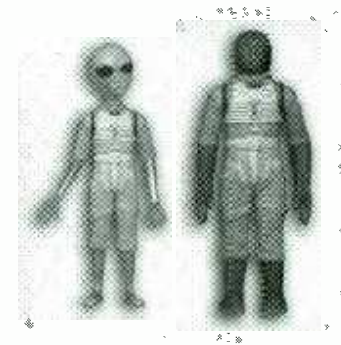


**BAHA MEN**  
I Like What I Like  
PRODUCERS: various  
Mercury 314 534 912

Bahamas septet that released the wonderfully effervescent but sadly overlooked "Junkanoo" in the early '90s switches to new label with an album whose energy never sags for a minute, from the infectious opening of the impossibly catchy "Whine'D" to the uptempo "Jump In," from reflective numbers like the ballad "Heart" to a cover of the KC & the Sunshine Band classic "That's The Way (I Like It)" that could yield the Men their first hit—with potential at R&B, pop, and dance outlets. Ably produced and assembled to showcase the band's various strengths, the album also provides possibilities at AC and world music radio. A group that straddles the line between Caribbean and Western popular musics and does so while putting smiles on people's faces and a bounce in their steps.

by rhythm section "comments") more familiar in outside playing. The tunes, such as the opener, "Betty The Baptist," show memorable melodies, a sense of leaving space, and a what's-next, shifting-atmosphere imagination. All very appealing.

### SPOTLIGHT



**DJ SOUL SLINGER**  
Don't Believe  
PRODUCER: Carlos "Soul" Slinger  
Liquid Sky 120

While media hounds sniff around the mostly tepid and derivative electronica being offered by the majors, New York-based producer/DJ Carlos "Soul" Slinger quietly issues the most convincing argument for the mainstream acceptance of this heavily hyped genre. Already an icon in underground club circles on the strength of his appearance on countless multi-act compilations, he approaches his own first full-length set with an adventurous spirit and a clear understanding of radio's parameters. "Chega De Saudade," "Don't Believe," and the single-worthy "Ethiopia/Jungle Sky" are prime examples of Slinger's talent for effectively combining futuristic computer sound loops with organic live instrumentation—neatly tied together with taut melodies and memorable hooks. Essential listening.

### NEW AGE

★ **JOHN DOAN**  
Eire: Isle Of The Saints  
PRODUCERS: John Doan, Billy Oskay  
Hearts of Space 11080  
John Doan doesn't come from Ireland, but

his new album, "Eire: Isle Of The Saints," is a nearly perfect evocation of the Celtic spirit. Doan plays many arcane stringed instruments but specializes in the harp guitar. Within its hybrid strings, he laces themes that aren't Irish but sound like they could be. His intricate arrangements are further enhanced by producer Billy Oskay, the founder of Nightnoise. In addition to his violin, Oskay lavishes pipes, *darbukas*, harps, and synthesizers on Doan's poignant melodies.

### GOSPEL

► **REV. MILTON BRUNSON'S THOMPSON COMMUNITY SINGERS**  
He's Still Good

PRODUCERS: Percy Bady, Darius Brooks  
Word/Epic 7019916503/600  
With the death of patriarch Milton Brunson this year, the "Tommies" have entered a new era. But, several years before his passing, Brunson had already begun the handing of the torch to his protégés, and this latest release fits snugly into the contemporary gospel mold that producers Percy Bady and Darius Brooks have been sculpting for some time now. And as always, strong singles candidates abound. The title song and "He Satisfies," both stirring ballads, show that passion resides as powerfully in restraint as it does in joyful abandon. And both are in abundance here. "God Can Never Fail You" is a smooth, soulful number that could work on pop, R&B, or gospel outlets, and "Higher" is a hot slice of steaming funk. Brunson can rest in peace knowing his legacy and his choir are in good, able, and inspired hands.

### LATIN

► **DONATO & ESTÉFANO**  
Entre La Linea Del Bien Y La Linea Del Mal  
PRODUCER: Donato & Estéfano  
Sony Latin/Sony 82339  
Hanson has got nothing on this celestial-voiced singer/songwriter duo whose sophomore set is rife with hook-laden pop ditties ideal for summer radio consumption. "Mi Dios Y Mi Cruz," "www.conexion.com," and "Deja El Agua Correr" are among numerous radio hits that could have Sony execs singing "Mmmsales" by Labor Day weekend.

### CLASSICAL

★ **BERLIOZ: TE DEUM**  
Voices Of Ascension Chorus & Orchestra, Dennis Keene; John Aler, tenor; Mark Kruczek, organ; Young Singers Of Pennsylvania  
PRODUCER: Ramiro Belgardt  
Delos 3200  
Perhaps no piece fulfilled Berlioz's grandiose ambitions quite like his Te Deum, and no recording has done the work justice quite like this disc. Conductor Dennis Keene led nearly 400 musicians in a performance last year at New York's Cathedral of St. John the Divine—the world's largest cathedral—and the Delos engineers captured the thundering result. Keene and his Voices Of Ascension have excelled in several past collections of medieval chant and Renaissance polyphony, so even those listeners who shy away from 50 minutes of emotion writ large will find passages of subtle beauty relayed through the monumental orchestration and massed sonorities. Bonus attraction: 23 minutes of commentary on each of the Te Deum movements by Keene.

### VITAL REISSUES

**MACHAUT: NOTRE DAME MASS**  
Alfred Deller, director  
PRODUCER: Seymour Solomon  
Vanguard Classics 8107

Listening to two recent versions of Guillaume de Machaut's "Messe De Notre Dame" along with this 1961 reissue demonstrates just how divergent "authentic" interpretations of early music can be. Ensemble Organum under Marcel Pérès is known for its Eastern-tinted renditions of Gallic chant, and on its Harmonia Mundi disc of the "Notre Dame Mass," the group laces the work with ornamental arabesques. A more restrained account of this highly melodic, moving piece comes from Jeremy Summerly's Oxford Camerata on Naxos; this recording is also remarkable for being made in Reims Cathedral, where Machaut's "Notre Dame Mass" was originally performed circa 1364 (as the first-ever polyphonic setting of the Mass by a single composer). Whereas these discs are reflective a cappella devotionals, the Machaut recording by the late countertenor/ensemble leader Alfred Deller—a vocal giant and pioneer in early music—is an album of super-

charged strangeness. The voices are keening and otherworldly, and the complement of archaic fiddles and reeds intensifies the effect. In retrospect, Deller's Machaut seems like the medieval channeled via a modern like Messiaen. But rather than obscure the piece, Deller's vision underlines the gothic nature of this music as well as its timeless vitality. Distributed in the U.S. by Allegro.

**MISSION OF BURMA**  
signals, calls, and marches  
**MISSION OF BURMA VS. MISSION OF BURMA**  
The Horrible Truth About Burma  
REISSUE PRODUCER: Ron Decker  
Rykodisc 10339-10341  
From 1979 to 1983, Boston four-piece Mission Of Burma—guitarist Roger Miller, bassist Clint Conley, drummer Peter Prescott, and tape effect-manipulator Martin Swope—rocked with a convention-shattering creativity that has never been surpassed. The influential alterna-noise-punk combo also made Ace Of Hearts Records (run by original producer Rick Harte) Beantown's premier

indie. These reissues comprise two albums and an EP, plus singles, B-sides, and unreleased cuts whose "experimental" nature never ignored their visceral, rock'n'roll roots. MOB artful'y blended subtle melodies, punkoid pacing, well-wrought dissonance, flexible rhythms, and tense, often frantic, vocals into asymmetrical song structures. Miller and Conley were the main songwriters, with Miller the noisier and Conley the more tuneful, but such distinctions were lost in blasts of Burmified brilliance. Stellar EP "signals . . ." boasts the infectious melody of "That's When I Reach For My Revolver," the hypersonic hardcore of "This Is Not A Photograph," and the sensational first single, "Academy Fight Song." First album "VS." features dark, rumbling rockers like "Weatherbox" and "Fun World," as well as avant-garde gems like "Train" and "The Ballad Of Johnny Burma." Live swan song "The Horrible . . ." contains Burma covers of the Stooges' "1970" and Pere Ubu's "Heart Of Darkness" with four bonus tracks that include a mesmerizing "Trem Two." Compulsory listening for alternative rock aficionados.

**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 (JM): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

#### ▶ BILLY JOEL To Make You Feel My Love (3:50)

PRODUCER: not listed

WRITER: B. Dylan

PUBLISHER: not listed

Columbia 1092 (c/o Sony) (cassette single)

It seems like a lifetime since this pop superstar has offered new material. On one of two new recordings from his "Greatest Hits, Volume 3" collection, he offers a meticulously measured blend of new ideas and familiar sounds. This fine Bob Dylan composition opens as a plaintive pop ballad, grabbing the ear before a sharp, almost militaristic shuffle beat begins to rumble and a bluesy organ fleshes out the melody. It's an instrumental twist that works extremely well, and it will easily click with Joel's longtime followers, as well as with young novices at top 40. Needless to say, Joel is in excellent voice, and his presence feels like a visit from a great ol' pal.

#### ▶ JEWEL Foolish Games (4:00)

PRODUCER: Peter Collins

WRITER: J. Kilcher

PUBLISHER: Wiggly Tooth, ASCAP

Atlantic 8141 (cassette single)

Jewel's singles' hot streak should pick up pace with the onset of this third single from her massive debut, "Pieces Of You." Already a favorite of radio programmers and live audiences as an album cut, this piano-anchored ballad places the singer/songwriter in a setting that is almost orchestral and far more lush than those of her previous hits. Not that it needs it, but this recording gets an extra boost from its inclusion on the soundtrack to "Batman & Robin."

#### ▶ MARKIE DEE Bounce (3:49)

PRODUCERS: Mark Morales, Mark C. Rooney

WRITERS: M. Morales, M. Rooney, D. Johnson, R. Bell, R. Bell, G. Brown, R. Mickens, C. Smith, D. Thomas, R. Westfield

PUBLISHERS: Mark Morales/Sony/ATV Songs/Cori

Tiffani/EMI-Blackwood/Warner-Tamerlane/Second

Decade, BMI

Crave 0833 (c/o Sony) (cassette single)

Prepare for the immediate airwave saturation of this slippery pop/hip-hop ditty. Dee floats party rhymes with notable ease atop a groove that is iced with well-placed samples of "Hollywood Swinging" by Kool & the Gang. Not for the serious rap fan, but a way-cool and appealing jam to twitch and twirl the evening away to.

#### TIA Cars (3:32)

PRODUCER: Sir Mix-A-Lot

WRITERS: G. Numan, Tia, Sunne

PUBLISHERS: Beggars Banquet, BMI

Ichiban 443 (cassette single)

This engaging dance/pop siren hooks up with rap maestro Sir Mix-A-Lot for an imaginative interpretation of the Gary Numan new-wave classic. She adds a lip-licking new lyric or two, while he combines the icy-cool synth sound of the original recording with a percolating bass/funk beat. Given the familiarity of the song, the fresh feel of the production, and Tia's kittenish performance, this is a natural for pop and rhythm-crossover formats. Contact: 770-419-1414.

#### SCATMAN JOHN Everybody Jam! (3:29)

PRODUCER: not listed

WRITER: not listed

PUBLISHER: not listed

REMIXERS: Pete Lorimer, Richard "Humpty" Vision, Rhythm Masters

Logic 50374 (c/o BMG) (cassette single)

The rapid-tongued artist who made a

splash last year with "I'm The Scatman" returns with an equally amusing and charming dance ditty. This time, John's flashy vocal skills are put to the test over a galloping disco groove that is laced with big-band horns and swaggering male background chants. Naturally, a barrel of trend-sensitive remixes are included to ensure club activity. Pick one and let the party begin.

### R & B

#### ▶ BIG BUB FEATURING QUEEN LATIFAH & HEAVY D. Need Your Love (3:43)

PRODUCERS: Kedar Massenburg, Teddy Riley

WRITERS: not listed

PUBLISHER: not listed

Kedar Entertainment 1167 (c/o Universal) (CD single)

Big Bub never disappoints, whether it's as frontman of '80s group Today or as a solo artist. In '97, under the label tutelage of Kedar, Big Bub pairs with fellow biggies Queen Latifah and Heavy D. to turn in a bubbly summer jam. Freeing listeners from the whinier R&B crooners, Bub brings class and undeniable talent back to the genre. Ladies will fall in love with the heavster of soul as his rich voice and Teddy Riley-produced tracks seduce them into submission.

#### ▶ SOMETHING FOR THE PEOPLE FEATURING TRINA & TAMARA My Love Is The Shhhh! (4:15)

PRODUCERS: Something For The People

WRITER: not listed

PUBLISHER: not listed

Warner Bros. 8877 (cassette single)

The talented trio's new album, "This Time It's Personal," is preceded by a wriggling jeep jam that makes the most of the purry vocal style of guests Trina and Tamara. They writhe over a groove that will please hard-headed hip-hop fans, as well as mainstream minds who like a little pop gloss with their soul. If there's a complaint, it's that the lads of SFP don't come into vocal play until almost two-thirds into the song. It's a puzzling move, but it actually doesn't hurt the song—nor will it hurt its chances for active airplay.

#### TARAL Distant Lover (3:21)

PRODUCER: Sprague "Doogie" Williams

WRITERS: S. Williams, S. Blair

PUBLISHER: not listed

REMIXER: Teddy Riley

Motown 63205 (cassette single)

Taral enters the competitive fray with a bouncy funk/R&B ditty that aims to fill the gap left momentarily vacant by Brandy. She brings a similarly earthy and wholesome flavor to the song that is quite endearing. Her low-key demeanor is also a refreshing pleasure in a sea of fellow novices who regularly flex their voices beyond capacity. Taral and producer Sprague "Doogie" Williams clearly understand her limitations, as well as how to best showcase her strengths. This will help this single stand out with kids in the stores and tastemakers at radio.

#### THE CHI-LITES Help Wanted (Heroes Are In Short Supply) (3:54)

PRODUCER: Keith Henderson

WRITERS: D. Womack, K. Muhammad, B.J. Ackin, B. Thomsson

PUBLISHER: not listed

Copper Sun 4006 (cassette single)

The veteran group sounds as strong as ever on this percussive slow jam, which pleads for more positive role youth models. The lyrics are a tad cloying and heavy-handed at times, but the earnest sincerity of the vocals should easily keep listeners tuned in. It's such a pleasure to welcome the Chi-Lites back to the front lines of R&B radio, as well as on the road—where the act will spend the rest of the summer. Contact: 602-951-2324.

### COUNTRY

#### ▶ ALAN JACKSON There Goes (3:55)

PRODUCER: Keith Stegall

WRITER: not listed

PUBLISHERS: WB/Yee Haw, ASCAP

Arista 3070 (c/o BMG) (7-inch single)

Just when you think he couldn't get any better—or any more down-home country—Jackson releases a little gem like this winning number. Drenched in fiddle and steel guitar, Keith Stegall's production pays homage to the country genre's classics, yet it is definitely a direct hit for contemporary radio formats. Jackson's performance is right on target, which is the final element in what should add up to another smash single in his growing arsenal.

#### ▶ JOHN ANDERSON Somebody Slap Me (3:25)

PRODUCER: Keith Stegall

WRITERS: B. McDill, R. Murrah

PUBLISHERS: PolyGram International/Ranger Bob, ASCAP; Murrah, BMI

Mercury 169 (c/o PolyGram) (7-inch single)

Anderson makes his Mercury label debut with this amusing tune written by a couple of Music Row's master craftsmen—Bob McDill and Roger Murrah. Keith Stegall's production is vibrant and solidly country, with its energetic guitars and effectively placed hand-claps. Anderson's vocals convey all the wonderment of a young man who can't believe his good fortune at finding a girl who'll pet his dog, likes his buddies, and even has her own boat. "Someone Slap Me" is a slice of good-natured summertime fun wrapped in an entertaining musical package.

#### ▶ JOE DIFFIE Somethin' Like This (3:50)

PRODUCERS: Johnny Slate, Joe Diffie

WRITERS: M. Higgins, R. Williams

PUBLISHERS: Emdar/Texas Wedge/Full Keel, ASCAP; Mike Curb/Ron Williams/Diamond Storm, BMI

Epic 78621 (c/o Sony) (7-inch single)

Forget those silly uptempo tunes Diffie has recently released—this was the kind of country music he was born to sing. This gentle, well-written ballad is a perfect reminder that Diffie is one of country music's most affecting balladeers. The understated production provides a fitting framework for him to weave his vocal magic. The result is a record radio should eagerly embrace.

#### ★ SARA EVANS Three Chords And The Truth (3:45)

PRODUCER: Pete Anderson

WRITERS: S. Evans, R. Harbin, A. Mayo

PUBLISHERS: Sony/ATV/Kim Williams Songs/New Haven, ASCAP

RCA 64875 (c/o BMG) (CD promo)

Evans has one of those voices so packed with raw emotion it commands the listener's attention. In this case, once she grabs the ear, the song packs

a major wallop. With a little help from her friends, Evans has crafted a classic country tune with an incredible hook—"Just when I thought I was over you/He changed my life with three chords and the truth." It's a great song performed by one of the finest traditional female voices to come down the road since Tammy and Loretta ruled the airwaves.

#### BRYAN SMITH Texas Twist Her (3:49)

PRODUCER: Ray Pennington

WRITER: B. Smith

PUBLISHER: Almarie, BMI

Step One 518 (CD promo)

Though the title hints at a tornado song, this isn't a weather-related tune. It deals more with an emotional hurricane spawned by a bad relationship. Ray Pennington's production has an appropriately moody feel, and Smith's vocals demonstrate that he has a talent for spinning an emotional tale.

### DANCE

#### LE MONDE In The Air Tonight (9:25)

PRODUCER: not listed

WRITER: P. Collins

PUBLISHER: Effectsound/Pun, ASCAP

REMIXER: not listed

Notorious 105 (CD single)

Just when you think every plausible rock song has been converted into a dance track, here comes another natural selection. Phil Collins' atmospheric slow jam proves to be such natural fodder for a dance beat that you wonder why it hasn't happened sooner. This New York-rooted act does a solid job of linking the song's darkly intense lyrics with a firm house beat and ethereal keyboard. Lead singer Adeena injects an ample dose of urgent soul. This single is an easy bet for dancefloors and aerobic studios, and its edit could also make a successful transition into the pop arena. Contact: 212-242-2430.

#### DOUGLAS WOOD In My Perfect World (Go-Go Dancer) (no timing listed)

PRODUCER: Douglas Wood

WRITER: D. Wood

PUBLISHER: Homonym, ASCAP

REMIXER: Dane Roewade

Homonym 01 (cassette single)

And so what's wrong with wanting to live the life of a go-go dancer? Not a darn thing, according to Wood. In fact, it's his idea of a perfect life on this cute, disco-drenched twirler. This is the kind of record that will not change the world, but it has a certain charm that is undeniable. Perhaps it's the song's prideful decadence or the glee with which Wood wails. In any case, it's worth a spin or two. Contact: 773-907-0704.

### AC

#### ▶ AMY GRANT Takes A Little Time (4:07)

PRODUCER: Keith Thomas

WRITERS: A. Grant, W. Kirkpatrick

PUBLISHERS: Age To Age, ASCAP; Careers-BMG/Magic Beans, BMI

A&M 00427 (cassette single)

This is exactly the single that Grant's longtime fans have been hoping for. Taken from the forthcoming "Behind The Eyes," the track is contemporary and completely accessible to pop radio, yet it has a sweet acoustic-rock texture that is decidedly more adult than anything on the artist's last album. Grant's performance is also startlingly aggressive, as she explores her raspy belting boundaries and a playful falsetto. The uplifting tone of the lyrics, fluttering harmonica solos, and anthemic chorus are the crowning elements to a winning effort that will thrill AC and triple-A programmers before wooing folks at top 40.

### ROCK TRACKS

#### ▶ RIC OCASEK Hang On Tight (3:49)

PRODUCER: Ric Ocasek

WRITER: R. Ocasek

PUBLISHER: Lido, ASCAP

Columbia 0881 (c/o Sony) (CD promo)

What year is it? Ten seconds into this first cut from Ocasek's Columbia debut, "Troublizing," and you'll begin to think it's 1985 again. The one-time frontman of the Cars revisits the pogo-rock sound of that band's countless hits, and he sounds like he's having an absolute blast. With all the world lost in nostalgic thoughts, the time could be right for a way-cool, wildly contagious single like this to go the full distance.

#### ▶ GENEVA Into The Blue (3:24)

PRODUCER: Mike Hedges

WRITERS: Montgomery, Evans, Graham

PUBLISHERS: Sony/ATV Songs/Baretunes, BMI

Nude/Work 0681 (c/o Sony) (CD promo)

Geneva is a Scottish quintet that mines a grandly produced sound that proudly harks back to early Cure and Echo & the Bunnymen. Angelic, boyish tenor vocals soar over a textured arrangement of jangled guitars, rumbling bass, and multilayered keyboards. Beneath the instrumental hub-bub is a sweet and simple pop tune with a hook that is downright unshakable. Use this cut as a springboard into the band's fine debut album, "Further."

### RAP

#### ▶ EPMD Never Seen Before (no timing listed)

PRODUCERS: not listed

WRITERS: not listed

PUBLISHER: not listed

Def Jam 151 (cassette single)

Erick Sermon and Parrish Smith haven't lost any of their original chemistry after several years of being apart. "Never Seen Before" treats die-hard EPMD fans to a taste of the duo's long-awaited reunion album, "Back In Business." Sermon and Smith have clearly grown above the differences that once separated them—flexing no egos but rather the same catchy, hard-core rhymes and harmonious verbal styles fronting the gritty and marketable samples of Public Enemy's "Public Enemy No. 1" on the original and Slave's "Watching You" on the remix. Underground and commercial radio will hop on this track for both its notoriety and the duo's consistent musical and entertainment quality.

#### MIA X. FEATURING MASTER P. & FOXY BROWN The Party Don't Stop (no timing listed)

PRODUCER: Craig B.

WRITERS: Mia X., Master P., F. Brown

PUBLISHER: not listed

No Limit 30168 (c/o Priority) (cassette single)

Playa-like rhymes abound on Mia X.'s "The Party Don't Stop." With guests Master P. and Foxy Brown, the three blend smoother than a margarita, as their styles are similar. Mia X. puts her thing down as she establishes herself as a gutsy female rapper relying on style, skills, and metaphor to make a name—and leaving sexually-explicit lyrics to the vixens of the trade.

### NEW & NOTEWORTHY

#### KAMI LYLE Polka Dots (3:53)

PRODUCER: Hugh Padgham

WRITER: K. Lyle

PUBLISHER: not listed

MCA 4009 (c/o Uni) (cassette single)

Kami Lyle is a Berkeley College-trained trumpeter-turned-singer/songwriter, and she makes a wonderful first impression with this delicate, instantly appealing midtempo ballad. Although it would be easy to slot her as a purveyor to the throne of Jewel, Sarah McLachlan, or even Sheryl Crow, that would unfairly downplay Lyle's unique artistic qualities. As a songwriter, she paints vivid and accessible pictures of life and romance, while her voice is, by turns, seductively soft and convincingly forceful. This tune is a natural for triple-A and laid-back modern rock stations—before making the transition to top 40 radio, of course. One of many fine compositions on Lyle's debut disc, "Blue Cinderella."

#### SIMONE HINES Yeah! Yeah! Yeah! (no timing listed)

PRODUCER: Rodney Jerkins

WRITER: R. Jerkins

PUBLISHER: EMI, BMI

REMIXERS: Maurice Joshua, Clay Bogman III

Epic 0772 (c/o Sony) (cassette single)

Hines is more than another wannabe gunning for Mary J. Blige-like props. Yeah, she comes hard on the jeep tip with this chuggin', funk-fortified cruiser. But look beyond the trappings and discover the voice of an ingénue with tremendous promise. Hines has a firm technical range and a subtle style that could draw the positive attention of both street and sophisticated ears. For a completely different, and totally appealing vibe, check out Maurice Joshua's house-rooted reconstruction, in which Hines delivers a fresh and playful new vocal that will open doors at clubs, while the original version plows through R&B and pop formats. From the singer's notable eponymous debut.



## SPORTS

### NBA AT 50

CBS/Fox Video  
120 minutes, \$19.98

All that glitters is most definitely gold in this elegantly packaged, collector's edition celebration of the NBA's 50th anniversary. The tape, which is hosted by actor Denzel Washington, overflows with the makings of any good anniversary party: an outline of the key events that led up to this moment, in this case the entire TNT documentary that will begin airing this month; best-of highlights; a spotlight on the principal players through the years in the form of the recently selected 50 greatest players in NBA history; and additional cheer courtesy of a music video tribute led by Vanessa Williams. A must-have for current NBA enthusiasts as well as "old-timers" who will be hooked by the nostalgic factor. Snacks and party favors not included.

### CHAMPIONS FOREVER

American Home Entertainment  
115 minutes, \$19.95

The grueling, glorious, interlocked careers of heavyweight boxing champions Muhammad Ali, George Foreman, Joe Frazier, Ken Norton, and Larry Holmes are revisited in great detail in this action-filled documentary. Fight footage abounds and leaves few memorable moments untouched. Not surprisingly, many of the highlights involve the indestructible Ali, including his taking of the heavyweight title from Sonny Liston, his first career loss to Frazier, the "Thrilla In Manila" Frazier rematch, and the "Rumble In The Jungle" against Foreman. Also included is a half-hour "Dinner With Champs" segment, which brings all five together "Oprah"-style to relive the glory days and talk a little trash. Interest in the documentary "When We Were Kings," about that fateful Ali/Foreman fight in Zaire, can only help sales. Contact: 800-422-6484.

## INSTRUCTIONAL

### WEEKEND PHOTO WORKSHOP

New York Institute of Photography  
125 minutes, \$49.95

If one of the world's oldest and largest photography schools can't make an expert photographer out of you, you're out of luck. This intensive two-video set guarantees viewers will be taking better snapshots before the end of the weekend—and its contents are proof positive that even the most clumsy of cameramen won't be able to avoid gleaning some important tips. The first tape focuses on the three most-photographed components of the family album: children, family events, and travel. The second homes in on holiday celebrations and parties, outdoor scenes, sporting events, and that other important family member—the family pet. Loaded with guidelines, tips, and demonstrations of what to do (and not to do), this collection is less expensive than most photography classes and probably better than many. The package also comes with two audiotapes, a 16-page guide, a tip sheet, and a coupon booklet. Contact: 212-867-8260.

### HOME REPAIRS, VOL. 1

Do It Yourself Inc.  
56 minutes, \$19.95  
Homeowners, rejoice! The producers of "The Do It Yourself Show" national TV series bring some of their handiest knowledge to video in this first edition in the series. Hosts Avian Rogers and Les Cizek get down to some real quality

tool time as they detail in layman's language how to replace such household items as toilets, faucets, lamps, tiles, and light switches. There also is instruction on and demonstrations of caulking a bathtub, unclogging a drain, and sweating a copper pipe that's guaranteed to relieve do-it-yourselfers from breaking too much of a sweat themselves. Production values are as solid as the advice. Contact: 800-285-7776.

## MADE FOR TV

### NOSTROMO

CBS/Fox Video  
360 minutes, \$59.98

As British TV productions go, the three-volume "Nostromo" is, literally, quite a production. Based on the Joseph Conrad story of the settlement of a tropical South American frontier town in the late 19th century, the film came together with a budget of more than \$20 million (far from the average budget for a public TV undertaking) and a cast that boasts Albert Finney, Brian Dennehy, Alastair Reid, and Colin Firth, among others. The program—which was filmed on location in Cartagena, Colombia, and employed more than 15,000 extras in true Cecil B. DeMille style—is rich in production values and spirit. Also new from CBS/Fox is "A Royal

Scandal"; the shelf date for both titles coincides with their airing on PBS' "Masterpiece Theatre."

## CHILDREN'S

### SING IT AGAIN!

Golden Hour Productions  
30 minutes, \$14.95

This low-budget live-action tape touches down in a circle of preschoolers and their parents singing along with a guitar-toting instructor. The multicultural class runs through several original numbers, as well as updated versions of such classics as "Itsy Bitsy Spider," "Old MacDonald," "Row, Row, Row Your Boat," and "The Bus Song." Short and sweet, the program does not particularly address at-home viewers directly, but rather treats them as third-party observers who might be inspired to get up and sing and wiggle on their own accord. Contact: 800-735-8468.

## DOCUMENTARY:

### KILLER WAVE—POWER OF THE TSUNAMI

National Geographic Video/Warner Home Video  
55 minutes, \$19.98

Even National Geographic is getting into the power play of videos detailing various natural disasters with this latest yellow-border title. Although there have not been

any recent big-budget thrillers dedicated to the tsunami, these killer walls of water are one of most intriguing and least understood of the natural phenomena. The documentary focuses on the seismically active islands located along the Pacific Rim, where the majority of the earth's tsunamis occur. It examines the various causes of these gargantuan waves, and their ability to devastate without any visible warning at all. Included are interviews with survivors of tsunamis and various scientists (who warn that the next "big one" could be coming any day now), as well as archival footage and drawings that show the power of the waves. Also new from National Geographic are "Volcano—Nature's Inferno" and "Asteroids—Deadly Impact."



### STARFOX 64

Nintendo  
Nintendo's popular space fighter game series gets a 64-bit boost in the graphically stunning "Starfox 64." Gamers will

be shaking to get their hands on this title, which comes packed with a "rumble pack" accessory that causes the game controller to literally shake in sync with the on-screen action. The rumbling comes fast and furious in many 3D levels. The feature is particularly effective when used to enhance the enemy attacks, such as when an endgame "boss" enemy swings at the player with full force. Nintendo plans to support the rumble pack in future games and will also rerelease "Super Mario 64" so that it is compatible with the feature. Not for the jittery.

### TODOS TUS MUERTOS

"Dale Aborigen +"

Grita!

enhanced CD

Few Spanish-language acts have explored the enhanced CD format, but a notable exception is Argentina's Todos Tus Muertos. The reggae-punk act supplements its fourth release with two music videos ("Mate," "Andate") and interactive video interviews with the band members. In addition, the multimedia content includes complete song lyrics and a link to the label's World Wide Web site. Consumers who want to explore more Latin rock can also check out samples of other acts on the Grita! label on the disc.

## IN PRINT

### ALL YOU NEED TO KNOW ABOUT THE MUSIC BUSINESS

By Donald S. Passman  
Simon & Schuster, 421 pages, \$27.50

Entertainment lawyer Donald S. Passman and his wife wanted a puppy, so when Passman's brother-in-law Jules decided to breed his bulldog Rosie, they were in luck. Using the Yellow Pages, Passman helped Jules find a mate for Rosie, and when the pups were born, Jules enlisted his friend Corky to oversee the dogs and split the sales price of each pup with Jules.

"So what does this have to do with records?" Passman asks in "All You Need To Know About The Music Business." It's essentially how royalties work. The artist (Jules) "turns his recordings (pregnant Rosie) over to the company (Corky), who then sells the finished product (puppies)."

It's stories like this that let us digest this incredibly informative book—which some have called the how-to "bible" of the music business—while chuckling. The author's humor, when sprinkled upon his trenchant discussions, makes "All You Need To Know About The Music Business" (now in an updated third edition) stand apart from the many business books that are as dry as the Sahara. Although the book plows through the financial and legal ends of the industry with expertise, it's "not written for lawyers or technicians, so it doesn't include the jargon or minutia you'll find in a textbook for professionals," Passman notes. Rather, the author's clear, accessible style is geared for musicians or anyone seeking a music industry career. As Passman says, it's "an action book—a set of directions on how to jog through the music biz without getting mugged."

"All You Need To Know About The Music Industry" is divided into nine comprehensive sections focusing on picking a team (personal and business managers, agent, attorney, and others), record deals, songwriting, music publishing, copyrights, band issues, touring, merchandising, motion-picture music, and much more. Concerning business managers, Passman stresses the importance of choosing one carefully, because they can range from "superb to sleazoid." However, he insists that musicians must take ultimate responsibility for their financial dealings. Passman also tackles many seemingly intimidating topics, like advanced demo deal negotiations, advanced royalty computations, and advanced copyright concepts, with ease and detail.

Accompanying Passman's text are illustrations by Randy Glass. New to the book are sections on multimedia and online services, as well as classical music. Passman reports, "I now have feedback from

experiments using the book on actual human beings."

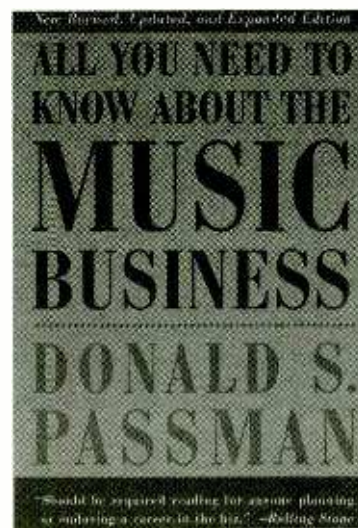
Throughout "All You Need To Know About The Music Business," fascinating historical information adds an extra zing. In a section titled "What's A Record?," Passman says that nearly every recording agreement made since the '60s claims that a "record" is both an "audio-only" and an "audiovisual" device.

"This is particularly interesting when you remember that audiovisual devices weren't even invented in the 1960s!" he explains. Companies, it turns out, anticipated the development of such devices. As for music publishers, Passman writes that they were the most powerful people in the music industry after the turn of the century and extending into the 1940s. Yet today, "major publishers are often not much more than banking operations."

Among the advice Passman offers is to make sure agreements between band members are formalized, as the neglect to do so sometimes "bites them in the rear end." The author continues that "the time to make an agreement among yourselves is now, when everybody is all friendly and kissy-face," because by the time fights break out and loads of money are at stake, "you may find yourself killing the goose that lays the golden eggs, as well as supporting the Scholarship Fund for Entertainment Lawyers."

Whether you read "All You Need To Know About The Music Business" in its entirety or turn to specific sections as needed, the book will provide you with definitive information in an entertaining way. In fact, you can curl up with this baby at the beach.

JEFFREY L. PERLAH



### EIGHT MEDITATIONS FOR OPTIMUM HEALTH

Dr. Andrew Weil

Read by the author

Upaya (a division of Tommy Boy Music)

ISBN 0-9657324-1-X

1 hour, 8 minutes (unabridged), \$11.98 cassette, \$16.98 CD

Weil is the author of the best-selling audiobooks (and books) "Spontaneous Healing" and "Eight Weeks To Optimum Health." This recording builds on the mind/body connection: the idea that the right thoughts and positive attitude can aid the body in healing itself. The recording contains pieces of music created to positively affect the nervous system. Over the music, Weil's calm, soothing voice offers guided meditations that he says will help listeners stimulate and enhance their body's natural healing powers. This reviewer does not feel qualified to evaluate the tape's medicinal claims; regardless, it's certainly a warm, supportive listening experience that will put listeners into a calm, refreshed state of mind.

### THE AMBER BROWN COLLECTION

By Paula Danziger

Read by Alicia Witt

Listening Library

ISBN 0-8072-7814-9

3 hours, 8 minutes (unabridged), \$15.95

This tape collects three children's books: "Amber Brown Is Not A Crayon," "You Can't Eat Your Chicken Pox, Amber Brown," and "Amber Brown Goes Forth." All star Amber Brown, a spirited, curious, immensely likable third-grader. Children ages 8 to 13 will readily identify with Amber as she deals with such realistic problems as her best friend moving away and her parents getting divorced. But these are not heavy, serious books; they're written in a lively, often humorous style that is always entertaining. Alicia Witt is expressive and lively as Amber, although her voice, while youthful-sounding, isn't quite childish enough to pass for an 8-year-old's. This is a perfect tape for that long car drive with the kids.

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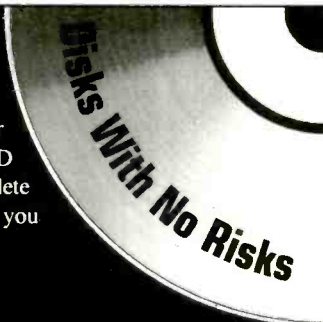
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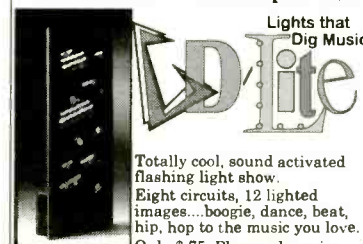
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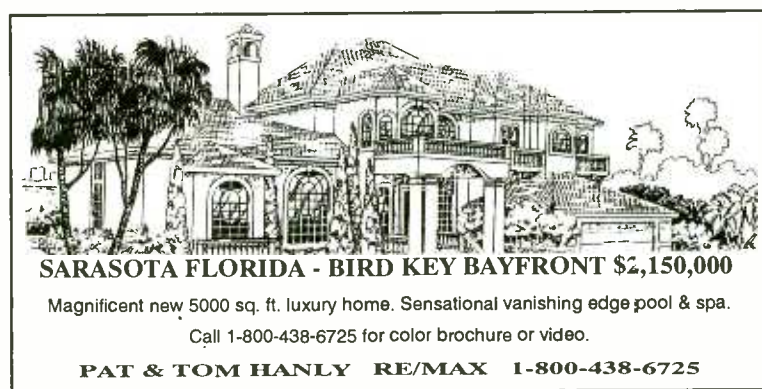
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# Update

## CALENDAR

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

### JULY

July 9-12, **Video Software Dealers Assn. Annual Convention**, Las Vegas Convention Center, Las Vegas. 818-385-1500.

July 10, **Minority Media And Telecommunications Council Fourth Annual Luncheon**, Embassy Suites Hotel, Washington, D.C. 202-332-0500.

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**, presented by the National Academy of Recording Arts and Sciences, San Francisco Fort Mason Conference Center, San Francisco. 415-749-0779.

July 13, **All-Star Guitar Night**, presenting John McEuen, Ryman Auditorium, Nashville. 310-273-7255.

July 16-17, **Plug In '97 Conference & Expo/Intel New York Music Festival**, Marriott World Trade Center, New York. 800-488-4345.

July 16-18, **Billboard's Fourth Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago. 212-536-5002.

July 25-27, **Hip-Hop Power Summit II: For Peace... For Unity... For Us!**, New Atlantic City Convention Center, Atlantic City, N.J. 215-665-5751.

July 31, **LIFEbeat Motel & Casino Fundraising Benefit**, MTV's Motel California, Palos Verde, Calif. 212-245-3240.

### AUGUST

Aug. 1-2, **Third National Entertainment Industry Conference**, ABC Record Centre, Sydney, Australia. 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.

Aug. 20-24, **Vibe Music Seminar**, Waldorf-Astoria, New York. 212-446-7499.

Aug. 28-31, **International Country Music Expo Singers Expo**, Opryland Hotel, Nashville. 800-PRO-SING.

### SEPTEMBER

Sept. 5-7, **Texas Heritage Music Festival**, Louise Hays Park, Kerrville, Texas. 210-367-3750.

Sept. 8-11, **MIDEM's Latin America & Caribbean Music Market**, Miami Beach Convention Center, Miami Beach, Fla. 212-689-4220.

Sept. 11-14, **Assn. for Independent Music Midyear Conference**, Marriott's Laguna Cliffs Resort, Dana Point, Calif. 609-596-2221.

Sept. 17-20, **National Assn. Of Broadcasters Radio Show**, New Orleans Convention Center, New Orleans. 202-775-4970.

Sept. 24, **Country Music Hall Of Fame's 31st Annual Country Music Assn. Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 27, **Technical Excellence & Creativity Awards**, Marriott Marquis, New York. 510-939-6149.

### OCTOBER

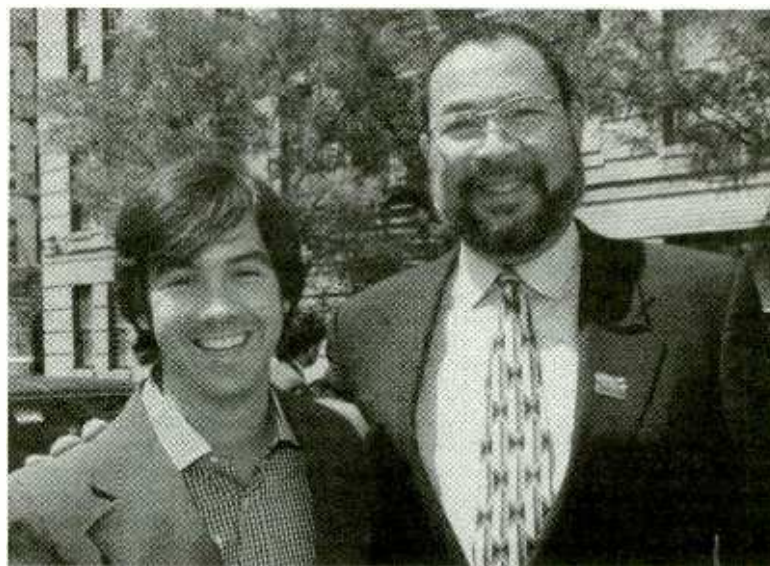
Oct. 13-19, **World Of Bluegrass Convention**, presented by the International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 502-684-9025.

Oct. 16-18, **Billboard/Airplay Monitor Radio Seminar & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.

Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

### NOVEMBER

Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.



**For Children's Sake.** Atlantic recording artist Duncan Sheik, left, performs at the opening ceremonies for the Child Protection Center (CPC) at Montefiore Medical Center in the Bronx, N.Y. The center will treat abused and neglected children and their families. Sheik is pictured with Richard Parsons, Time Warner president and CPC advisory committee member.

## LIFELINES

### BIRTHS

Girl, Victoria Ann, to Gina and George Saadi, May 21 in West Hills, Calif. Father is the founder of "The Street Buzz."

Boy, Noah Jakob; to Regina Joskow Dunton and David Dunton, June 10 in New York. Mother is VP of publicity at London Records. Father is a literary agent for music writers.

Girl, Emma Patricia, to Cynthia Wells and Marc Lipkin, July 2 in Chicago. Mother is director of publicity at Whitehouse/Waterdog Rec-

ords. Father is director of publicity at Alligator Records.

### MARRIAGES

Laurie Rosskamp to Joseph Maimone, June 6 in Edgewater, N.J. Bride is senior executive assistant to the president of BMG Distribution.

### DEATHS

Jesse Plumley, 49, of ALS (Lou Gehrig's disease) June 13 in New York. He was a recording engineer, producer, and sound designer. An engineer at Westrax Studios, he won

a W.C. Handy Award for best blues record in 1988 for his production work on "Old Maid Boogie," recorded by Blues Deluxe. His work as a sound designer included the Lee Strasberg Tribute at Lincoln Center, "Waiting In The Wings," and off-Broadway shows "Mary Barnes," "What Catastrophe," and "Ohio Impromptu." He is survived by his wife, Fran Ferrone, and brothers Mike and John. Donations in his memory can be made to: Communication Independence for the Neurologically Impaired, 250 Mercer St., New York, N.Y. 10012.

## NON-REGGAE ACTS STILL UNDERDOGS IN JAMAICA

(Continued from page 72)

selves initially in the international market. In fact, even after Bob Marley had become a worldwide superstar, there was plenty of grousing back home over his "dilutions" of the music.

Canadian-West Indians the Reggae Cowboys, whose self-described "West Indies meets the Wild West" sound and image vivifies the memory of North America's black cowboys, are garnering excellent reviews everywhere but Jamaica. "I don't view us as outsiders," says lead singer/vocalist/producer Bird Bellony. "We play to packed Jamaican

audiences all the time in Toronto. If you know the history of reggae, you know that it evolved from R&B and rock-'n-roll. We're just playing another variation on the reggae theme."

The Reggae Cowboys tear it up in places like Oklahoma, New Mexico, and Louisiana. But the hardcore reggae massive (audience) tends to assume the classic "bad man" folded-arm pose when confronted by the Cowboys' unfamiliar sound.

Says solo singer/guitarist Andrew McIntyre, who left Jamaica for New York in the early '90s, "I don't want to seem defensive and I love Jamaica, but I think my opportunities are greater outside of the local reggae community for my music, which branches off into rock, soul, and other styles."

Antigua's 5-year-old Sweet Cry Freedom music festival was named after McIntyre's acoustic pop/reggae tune. That song is included in McIntyre's upcoming (as-yet-untitled) album, to be released this year by Hamburg-based label Jamrock in Germany, Austria, and Switzerland.

Andru Donalds was signed to EMI International/Capitol Records in 1993, after he left Jamaica and performed New York showcases. His 1995 self-titled album, released on Metro Blue/Capitol, sold more than 800,000 copies

worldwide, according to the label. Donalds, who terms his style "multifaceted" and cites as youthful musical influences "rock, reggae, the real funk, and people like Prince and Bob Marley," is following up with "Damned If I Don't," already released in Japan and slated for an early fall release in Europe and the U.S.

"In Jamaica, nobody gives you much encouragement to do anything other than whatever is happening in reggae," says Donalds. "But reggae is very close to rock; Bob Marley's stuff was certainly close to rock. There's a lot of reggae in my music, but it's just that I love to fuse it. I don't think the reggae community regards me as a member. They never mention my stuff, and I don't know if it's because it's crossover. It's weird, but they're not going to respect me no matter what."

Thus, despite the burgeoning live circuit for musical alternatives to reggae, many Jamaican producers remain uninterested in putting these sounds on wax, and local airplay is nonexistent.

Yet rebellion against the status quo is a key element of Jamaica's ruling mythology. With luck and a little brotherly love, the island's music community will come to accommodate its mavericks into its musical and cultural identity.

## GOOD WORKS

**COUNTRY HELPS KIDS:** More than a dozen country artists will help the St. Jude Children's Research Hospital in Memphis via their participation in an album, "Country Cares For Kids," released through the RCA Label Group. The artists include Alabama, Clint Black, Mindy McCready, Bob Carlisle, Bryan White, John Berry, BlackHawk, Lonestar, Martina McBride, Lorrie Morgan, Sammy Kershaw, and Travis Tritt. RCA Label Group will

release the album this holiday season. Every two years a different label will release of an album of performances featuring (though not exclusively) artists from the host label. St. Jude Children's Research Hospital, founded by the late comedian Danny Thomas in 1962, is a biomedical research center dedicated to finding cures for catastrophic diseases affecting children. Contact: Marilyn Arthur at 615-313-4350 or Marion Williams at 615-313-4354.



# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**Viva, Casey!** The Eighth Annual Mariachi USA Festival, held last month at California's Hollywood Bowl, drew a number of local notables and area radio celebrities. Pictured here, from left, are Rodri Rodriguez, festival producer and KFI Los Angeles air personality, with "Casey's Countdowns" host and airwave legend Casey Kasem, who read a proclamation from L.A. Mayor Richard Rior-dan announcing the city as the mariachi capital of the world.

## Giving The Over-55 Set Its Due Stations Starting To Realize Demo's Value

■ BY STEVE KNOPPER

For decades, radio stations have aimed young. Advertisers, according to conventional wisdom, love selling to women in their 30s and men in their 20s, because young people buy more stuff.

In that, 25-54 has become the exalted demographic, perhaps demonstrating why Alanis Morissette and Mariah Carey earn more listeners than Frank Sinatra or Tony Bennett have in decades.

But for years, the mature audience—listeners over 55—has been a lucrative, loyal niche ready to jump on the right radio station. Its constituents used to listen to nostalgia outlets, but those died out in the mid-'80s, so now they cling to adult pop standards. And their demographic is about to grow—baby boomers have already started to turn 50, and it won't be long before they retire. Stations in older markets, such as Tampa Bay, Fla., and Phoenix, discovered this audience long ago. The rest of the country is just beginning to catch up.

"It's my belief that 35-64 is going to be the standard in the next year or two," says Len O'Kelly, assistant PD of oldies station WJMK Chicago. "Sta-

tions who weren't focusing on that category certainly could. I think the [advertising] agencies could change."

Oldies stations, by definition, have skewed slightly older for years, but their bottom line is still early rock'n'roll. For more than a year, Jones Radio Networks' satellite-delivered AM format called Music of Your Life—an update of the early '80s nostalgia format of the same name—has ventured even further into the mature market. Its 70 stations mix news and weather with standards by Sinatra, Bennett, Doris Day, and Pat Boone (but not his recent heavy metal album), plus newer music by Linda Ronstadt, Barry Manilow, and the Brian Setzer Orchestra.

Such stations rarely dominate the Arbitron ratings, which emphasize the 25-54 demographic. But they make big advertising dollars by combatting stereotypes and using statistics to draw in banks, appliance companies, and Cadillac dealerships. David Smith, GM of WBYU New Orleans, reels off a few figures: People over 50 account for more than half of the luxury car market; they constitute 68% of all new stockholders; they own 70% of all assets in this country.

"Early on, you were almost embar-

assed to admit who your listeners were," says Smith, who has been concentrating on the mature market for 17 years. "Now there's a feeling that the baby boomer, the 50-plus, is the most important [audience] a radio station can get. We've gone from a feeling of sheepishness to a sort of bullish confidence."

Smith's station airs the Music of Your Life format, which features such  
*(Continued on next page)*

### Programming Pro Makes Use Of Net's Potential For Diversity

The Internet has provided opportunities for established radio stations to reach listeners outside of their immediate markets, as well as opportunities for cyberstations to broadcast more diverse genres of music.

Programming veteran Frankie Crocker has set up a multiformat World Wide Web site at [www.frankiecrocker.com](http://www.frankiecrocker.com) featuring programming in many categories, including top 40, R&B, hip-hop, reggae, dance, romance, country, Latin, gospel, and even classical.

"We also have artist interviews; we have pictures, bios, and tour schedules; we get new releases; and now the young people can go over and download pictures of their favorite artists," says Crocker, who adds that the site has received as many as 500 hits an hour. Artist photos include Robin S., Sammy Davis Jr., Naomi Campbell, Dru Hill, Faith Evans, Maxwell, and Mark Morrison.

The site also offers bio information on Crocker and his own ideas of a perfect playlist under the "Frankie Crocker Show" menu. His top five as of July 3 were "Hypnotize," the Notorious B.I.G.; "I'll Be Missing You," Puff Daddy and Faith Evans featuring 112; "How Come How Long," Babyface with Stevie Wonder; "Love Is All We Need," Mary J. Blige; and "Something's On Your Mind," "D" Train.

The challenge for these strictly Internet broadcasts is to find a way to measure audience for the music that is being exposed. The Internet is still being investigated with an eye to regulating content and commerce, and perhaps there standards and guidelines will be set for broadcasting through this medium, which currently is not subject to Federal Communications Commission or Federal Trade Commission rules.

JANINE COVENEY

## TOP U.S. RADIO GROUPS

(Ranked by revenue)

What a difference a moment makes in the radio industry these days. Below are the top 25 radio group owners, arranged by revenue. Just five months ago, Jacor had 113 stations, the most of any owner. Now, with its July 9 closing on GulfStar Communications, Capstar Broadcasting Partners takes the lead in total number of stations with 241 outlets, while Jacor increases its own radio kitty to 140. CBS Corp.'s unloading of two stations actually decreases its revenue, from \$1.015 billion to a mere \$1.010 billion, but even so, it appears the company will be maintaining its lead for some time.

Revenue rank	Owner	No. of stations	Est. revenue (thousands)
1	CBS Corp.	77	\$1,010,250
2	Chancellor Media Corp.	96	786,400
3	Jacor Communications	140	424,550
4	Clear Channel Communications	163	400,550
5	American Radio Systems	96	387,650
6	ABC Radio	26	306,250
7	Capstar Broadcasting Partners	241	296,000
8	SFX Broadcasting	71	279,250
9	Cox Radio	49	218,025
10	Heffel Broadcasting	37	137,650
11	Susquehanna Radio	22	127,200
12	Emmis Broadcasting	13	122,950
13	Bonneville International	14	120,950
14	Greater Media	14	102,000
15	Entercom	24	100,000
16	Nationwide Communications	16	96,450
17	Jefferson-Pilot Communications	17	89,550
18	Citadel Communications	62	88,000
19	Spanish Broadcasting System	10	71,100
20	Beasley Broadcast Group	29	68,700
21	Tribune Broadcasting Co.	5	67,350
22	News Corp.	24	65,950
23	Saga Communications	36	61,450
24	Sinclair Communications	30	59,550
25	Atlantic Star	32	45,400

Source: BIA Publications

## newsline...

**ONE DEAL DOWN, ONE TO GO.** Evergreen and Chancellor have at last closed on Viacom's radio group, for \$1.075 billion plus capital. Evergreen and Chancellor are now awaiting completion of their own merger next month. Evergreen now owns WAXQ/WLTW New York and WBZS/WZHF/WJZW/WMZQ Washington, D.C., while Chancellor has possession of WDRQ Detroit and WLIT Chicago, as well as KYSR (Star 98.7) and KIBB (B100) Los Angeles.

**ANOTHER DEAL DOWN.** Capstar Broadcasting has also announced the completion of its latest acquisition, GulfStar Communications, creating a \$1 billion company. Capstar now owns 241 stations, the most of any group owner in the nation.

**UNITED STATIONS ACQUIRES RIGHT TURN RADIO.** United Stations Radio Networks has acquired contemporary Christian radio programmer Right Turn Radio, which produces music-focused shows for country, hot AC, and AC formats. The programs will join United's weekend "Sonrise." Right Turn founder/principal Terry Wright will continue to create, host, and serve as executive producer for his three programs. United serves in excess of 2,300 radio stations nationwide.

**ARS TAKES IN MICRONET.** American Radio Systems (ARS) has purchased Micronet, an antenna site provider in the mid-Atlantic region of the U.S. ARS will pay \$70.3 million for the company. Micronet has 127 tower sites in service, strategically located in densely populated areas, including New York, Philadelphia, Washington, D.C., and Baltimore. With the buyout, ARS will own or manage more than 600 tower sites nationwide.

**PD GETS 15 YEARS.** Congratulations to WOGL (Oldies 98) Philadelphia PD Scott Walker as he celebrates 15 years as PD of the station. Walker was instrumental in the station's switch to oldies from top 40 in 1987. His career in radio began in 1967 as a DJ at KGFV Kearney, Neb., while still in college.

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	5	4	9	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON 1 week at No. 1
2	4	5	13	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
3	1	2	14	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
4	3	3	23	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
5	6	6	15	I DON'T WANT TO LAFACE 24229/ARISTA	◆ TONI BRAXTON
6	2	1	11	BUTTERFLY KISSES DIADEM ALBUM CUT/JIVE	◆ BOB CARLISLE
7	7	9	6	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
8	9	8	12	ALONE POLYDOR 571006/A&M	◆ BEE GEES
9	8	7	28	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
10	11	12	11	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	◆ MONICA
11	10	10	9	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
12	12	11	20	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
13	13	13	40	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
*** AIRPOWER ***					
14	19	26	4	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
15	16	16	57	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
16	14	14	25	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY
17	15	18	25	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
18	17	17	24	SECRET GARDEN COLUMBIA 77847	◆ BRUCE SPRINGSTEEN
19	18	15	19	UNTIL I FIND YOU AGAIN CAPITOL 58633	◆ RICHARD MARX
20	21	27	3	HARD TO SAY I'M SORRY LAFACE 24223/ARISTA	◆ AZ YET FEAT. PETER CETERA
21	22	25	5	MMMBOP MERCURY 574261	◆ HANSON
22	25	—	2	A SMILE LIKE YOURS ELEKTRA ALBUM CUT/VEEG	NATALIE COLE
23	23	19	18	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
*** HOT SHOT DEBUT ***					
24	NEW	1	1	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
25	20	20	23	ALL BY MYSELF 550 MUSIC 78529	◆ CELINE DION

# Adult Top 40

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	
*** No. 1 ***																									
1	1	1	21	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN 4 weeks at No. 1																				
2	2	2	22	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS																				
3	4	4	12	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL																				
4	3	3	38	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK																				
5	6	9	9	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW																				
6	5	5	15	MMMBOP MERCURY 574261	◆ HANSON																				
7	11	12	11	SEMI-CHARMED LIFE ELEKTRA 64173/VEEG	◆ THIRD EYE BLIND																				
8	8	10	12	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE																				
9	9	7	35	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL																				
10	7	6	24	I WANT YOU COLUMBIA 78503	◆ SAVAGE GARDEN																				
11	12	11	21	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND																				
12	10	8	25	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS.	◆ PAULA COLE																				
13	15	19	10	HOW BIZARRE HUH! ALBUM CUT/MERCURY	◆ OMC																				
14	13	13	38	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT																				
15	16	18	8	SHAME ON YOU EPIC ALBUM CUT	◆ INDIGO GIRLS																				
16	14	14	13	BITCH CAPITOL 58634	◆ MEREDITH BROOKS																				
17	19	17	34	LOVEFOOL TRAMPOLINE/STOCKHOLM 571279*/MERCURY	◆ THE CARDIGANS																				
18	18	15	26	EVERYDAY IS A WINDING ROAD A&M 582032	◆ SHERYL CROW																				
*** AIRPOWER ***																									
19	25	33	3	MORE THAN THIS Geffen 19411	◆ 10,000 MANIACS																				
20	21	23	7	DAYLIGHT FADING DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS																				
21	17	16	10	BUTTERFLY KISSES DIADEM ALBUM CUT/JIVE	◆ BOB CARLISLE																				
22	24	24	18	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY																				
23	32	36	3	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC																				
24	26	26	9	SAY YOU'LL BE THERE VIRGIN 38592	◆ SPICE GIRLS																				
25	38	—	2	BUILDING A MYSTERY ARISTA ALBUM CUT	SARAH MCLACHLAN																				

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 66 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.

# Radio

## PROGRAMMING

# Cox Takes Aim With Broadcast Direct

## Direct-Mail Program Lets Stations Narrow Target Regions

BY DOUG REECE

LOS ANGELES—With hopes of delivering a ratings boost to programmers' door steps, Cox Target Media—a division of radio group owner Cox Enterprises—has launched Broadcast Direct from Carol Wright, a direct-mail program developed specifically with radio and television broadcasters in mind. Cox, which purchased the Carol Wright companies early last year, has retooled the well-known direct mailer to allow broadcasters more specific mailing options.

Cox VP of strategic marketing Todd Leiser says Broadcast Direct, which was launched in June, is a significant step toward satisfying the needs of broadcast clientele.

"In the past, stations were required to distribute their piece to an entire market. Now, we have retooled the program so that it is mailed to the metro only or, more specifically, certain zip codes, which is what the stations care about anyway. It immediately reduces the waste."

While cooperative direct mailings, which split costs between multiple advertisers, have always provided a relatively inexpensive direct mailing option for stations, they blanketed much territory that programmers had no interest in.

Bill Louis, marketing director for Los Angeles stations KFI, KOST, and KACE, says he has not participated in the Carol Wright program but is encouraged by direct mailers' attempts to narrow the field.

"It's not appropriate to be marketing an English-based talk radio program like KFI in a predominantly Spanish-speaking area," says Louis. "And the same kind of thing applies to stations like [R&B KPWR Los Angeles], which doesn't want to go into households where residents are 45 years old plus."

The cost reduction resulting from these more defined market areas, says Leiser—former VP/GM at Cox's Tampa, Fla., stations WWRM, WCOF, and WSUN—has become more important than ever.

"As I look at what is going on in the industry with consolidation and an emphasis on cash flow, it's not difficult to see the benefits of having a direct-mail component in [a station's] marketing strategy," he says. "It's efficient, and it extends your reach while reducing your budget."

Top 40 WRVW/country WSIX Nashville director of marketing Keith Kaufman, who has used the Carol Wright mailer during several promotions, says he has also been able to defer most of the costs of the program by sub-selling ad space on a promotions brochure that is sent out through the Carol Wright envelope.

"We've had everyone from local comedy clubs to Subway and Mega Video, and even a television station," he says. "But we also distributed the brochure through Wendy's restaurants, and we made some money from them by promoting their name on the air."

Though participating stations are

ensured exclusivity in each mailing, Leiser says the company will tailor its packages to multistation owners who want to promote more than one station in a market when the client feels the two do not compete for listeners.

Because many consumers look

## PROMOTIONS & MARKETING

forward to receiving the coupons included in the envelope, says Leiser, the radio station is more likely to receive attention than if it was sent as a solo item.

## GIVING THE OVER-55 SET ITS DUE

(Continued from preceding page)

well-known personalities as game-show host and radio personality Wink Martindale (Billboard, Dec. 14, 1996) and broadcasting legend Gary Owens. It's the successor of a format inaugurated in 1979 by ex-Columbia Records producer Al Ham; the original format, nicknamed "nostalgia," dominated AM radio until the mid-'80s, when pre-taped reel-to-reel automated formats died out.

Today's Music of Your Life stations avoid the word "nostalgia," and they're not too fond of "seniors" either. Those terms imply "outdated," whereas today's programmers tap into big-band music's resurgent popularity and recent high-profile commercial and soundtrack trends.

"Twenty years ago, we were playing a set of stuff that started with the '30s, '40s, and into the '50s," says Jim West, an original Music of Your Life architect and its current VP/director of affiliate relations. "Now we play Bennett's new stuff, Manilow, Ronstadt, the Manhattan Transfer, the Brian Setzer Orchestra. When you think of it, all of the major motion pictures—like 'Sleepless In Seattle'—today are using standards from our format. Not only that, look into the commercial television spot business—Cadillac is playing an Eddie Cantor tune, 'Makin' Whoopee.' That's Sinatra doing 'Strangers In The Night' for [Nissan]."

In the radio industry overall, programmers for these stations say there's a stereotype that listeners over 55 are inactive and don't buy as much as rock'n'roll and country fans. "It really varies by market," says Beth Davis, director of media services for the Denver-based advertising agency Pierson Hawkins Inc. "I think it's a viable target. But if you look at Denver, this is a very young, lively market. There's not a profit potential there."

"It really depends," she adds. "We're definitely seeing this group [listeners over 55] becoming a bigger part of the population. But the reason 25-54 is such a popular demo is because it tends to be the biggest in every market."

Music of Your Life programmers say agencies that ignore the oldest demographic certainly can link with stations that make strong showings in the crucial Arbitrons, but they're missing out on a surprisingly strong consumer audience.

Kaufman says the Carol Wright direct mailer has worked well for the station during its Million Dollar Free Money lottery.

"What we like about the mailers is that they go to pre-established coupon users, and those are the people that are more likely to play our contest," he says.

Other applications for the Broadcast Direct envelope include mailing out such items as refrigerator magnets or CDs featuring music and highlights from a station's programming.

Leiser says the CDs, which weigh less than cassettes and therefore cut down shipping costs, can also be embedded with a station's contest.

"We respect our audience, and we've learned how to sell them product," says Carl Marcocci, chairman/CEO of WGUL Tampa Bay and chairman of the Music of Your Life format. "It's not just the cruises—it's the banks, the financial institutions. At first I used to cringe when I heard a burial service [ad] on our station. But not anymore, because that's part of life."

Sue Wilson, operations manager/PD of Cleveland standards station WRMR and soft AC WDOK, says advertisers—specifically advertising agencies—cling to a "total misconception and ill-conceived notion" regarding older audiences. On the agency level, they're not ignoring them but we find them to be limited," she says. "These people are leading active lives. My parents are 80 to 85, and they just bought a car and a house last year. We see so much more stuff—TVs, groceries, everything the 25-54 is buying, only they've got more disposable income."

In the '70s, Wilson says, the anti-senior stereotype among rock-dominated radio programmers was much more pronounced. "This audience was totally disenfranchised," she says. "These songs disappeared from the radio with the birth of rock'n'roll. It really didn't start coming back until 10 or 15 years ago. That's like all of a sudden a Mariah Carey record disappeared and didn't come back again for 20 years. Now wouldn't Mariah Carey sound great when you finally heard it again?"

West, a big-band bassist who was trying to become a Las Vegas star when rock'n'roll all but drove him into radio in the '50s, helped create both Music of Your Life formats to reach this disenfranchised audience. The original format, which was eventually acquired by ABC, Westwood One, and other big media companies, was actually an alternative to the bland music that supposedly appealed to senior citizens in the late '70s.

"Beautiful music was big," he says, then makes a surprisingly nostalgic point. "Who wants to listen to 101 Strings playing 'Moonlight Serenade' when you can listen to Glenn Miller's record?—which takes you back to when you and your wife were in the back seat as young lovers, or cheek to cheek in the dance halls."

"So I found this huge audience just waiting to be grabbed."

The young lads of Supergrass hail from Oxford, England, where a band can develop its sound out of the glare of swinging London. But after the runaway success of Supergrass' debut album, "I Should Coco," and the enthusiastic reception afforded its inspired new follow-up, "In It For The Money" (Capitol), the happy-go-lucky trio's days in the shadows seem all but over.

"Playing at home has gotten to be hard work," says Supergrass bassist Mickey Quinn, recalling the group's recent British tour of 5,000-seat-plus theaters. "There are flashbulbs going off all the time and press following you around to every gig. In a situation like that, you feel a real pressure to perform spot-on every night, instead of just relaxing and enjoying playing—which, ironically, you'd perform better if

you did. It's become a bit of a bummer, really." Supergrass can relax in the States, relatively. Still, there are several tracks on "In It For The Money" that would be fine follow-ups to the rollicking first single, "Cheapskate," which recently peaked on Modern



"Playing back in Britain has gotten to be hard work. It has become a bit of a bummer, really."  
—Mickey Quinn of Supergrass

Rock Tracks at No. 35. And those songs ("Tonight," "Richard III," "You Can See Me") should go over exceedingly well during the band's current U.S. tour

with power pop stars the Foo Fighters, even if Supergrass mania doesn't break out.

Several members of the Britpop class of '95 are returning with new albums, and at least a couple of them have graduated their acts. Like Blur; Supergrass broadened and toughened its sound considerably on "In It For The Money," with personality paramount.

"With bands like the Prodigy on one side and Radiohead on the other, the whole British music scene seems more diverse and individual than it did in '95," Quinn says. "So, it's an interesting time. More than anything, our goal for the new album was to sound more like ourselves, with the music creating its own little world. And producing it ourselves gave us a hell of a lot of freedom. That also led to a lot of sleepless nights. But mostly it was just a massive buzz."

Billboard®

JULY 19, 1997

# Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				<b>★★★ No. 1 ★★★</b>	
1	1	1	15	IF YOU COULD ONLY SEE LEMON PARADE	4 weeks at No. 1 ♦ TONIC POLYDOR/A&M
2	2	4	9	LISTEN DISCIPLINED BREAKDOWN	♦ COLLECTIVE SOUL ATLANTIC
3	3	3	10	THE DIFFERENCE BRINGING DOWN THE HORSE	♦ THE WALLFLOWERS INTERSCOPE
4	7	7	11	HOLE IN MY SOUL NINE LIVES	♦ AEROSMITH COLUMBIA
5	5	5	19	PUSH YOURSELF OR SOMEONE LIKE YOU	♦ MATCHBOX 20 LAVA/ATLANTIC
6	6	6	21	GONE AWAY IXNAY ON THE HOMBRE	♦ THE OFFSPRING COLUMBIA
7	8	8	6	CAROLINA BLUES STRAIGHT ON TILL MORNING	♦ BLUES TRAVELER A&M
8	4	2	11	LITTLE WHITE LIE MARCHING TO MARS	♦ SAMMY HAGAR TRACK FACTORY/MCA
9	9	9	11	MONKEY WRENCH THE COLOUR AND THE SHAPE	♦ FOO FIGHTERS ROSWELL/CAPITOL
10	13	15	6	BLEEDING ME LOAD	METALLICA ELEKTRA/VEEG
11	10	10	8	AFRAID GENERATION SWINE	♦ MOTLEY CRUE MOTLEY/ELEKTRA/VEEG
12	11	11	8	TRUST CRYPTIC WRITINGS	♦ MEGADETH CAPITOL
13	12	13	7	BATON ROUGE THE NIXONS	♦ THE NIXONS MCA
14	15	18	5	WALKING IN A HURRICANE BLUE MOON SWAMP	♦ JOHN FOGERTY WARNER BROS.
15	24	—	2	TURN MY HEAD SECRET SAMADHI	♦ LIVE RADIOACTIVE/MCA
16	14	14	7	THE END IS THE BEGINNING IS THE END BATMAN & ROBIN	♦ THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
17	19	29	3	YOU HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
18	16	21	5	LAST CUP OF SORROW ALBUM OF THE YEAR	♦ FAITH NO MORE SLASH/REPRISE
19	18	19	27	KING NOTHING LOAD	♦ METALLICA ELEKTRA/VEEG
20	32	38	3	LAST NIGHT ON EARTH POP	♦ U2 ISLAND
21	30	32	4	SUPERMAN'S DEAD CLUMSY	♦ OUR LADY PEACE COLUMBIA
22	20	12	13	FREAKS SECRET SAMADHI	♦ LIVE RADIOACTIVE/MCA
23	25	24	8	THE WORLD TONIGHT FLAMING PIE	♦ PAUL MCCARTNEY MPL/CAPITOL
24	21	22	22	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	♦ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
25	23	20	23	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	♦ COLLECTIVE SOUL ATLANTIC
26	17	17	10	COME DOWN COIL	♦ TOAD THE WET SPROCKET COLUMBIA
27	26	25	8	SONG 2 BLUR	♦ BLUR FOOD/PARLOPHONE/VIRGIN
28	27	28	5	ONE MORE TIME ROAD TO ZEN	♦ COREY STEVENS EUREKA/DISCOVERY
29	31	31	8	SEMI-CHARMED LIFE THIRD EYE BLIND	♦ THIRD EYE BLIND ELEKTRA/VEEG
30	35	33	10	PINK NINE LIVES	AEROSMITH COLUMBIA
31	34	30	25	LAKINI'S JUICE SECRET SAMADHI	♦ LIVE RADIOACTIVE/MCA
32	28	23	22	THE FRESHMEN VILLAINS	♦ THE VERVE PIPE RCA
33	36	36	21	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	♦ AEROSMITH COLUMBIA
34	29	26	18	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
35	33	27	20	LIE TO ME LIE TO ME	♦ JONNY LANG A&M
36	22	16	13	OOH! WANNA BE HERE GRAND WORLD	♦ COOL FOR AUGUST WARNER BROS.
37	NEW ▶	1		DRAWER PURE JUICE	♦ SUMMERCAMP MAVERICK/REPRISE
38	NEW ▶	1		SOUL OF LOVE NOW	PAUL RODGERS VELVEL
39	NEW ▶	1		LOCKED & LOADED CUT THE CRAP	JACKYL EPIC
40	38	40	5	BOOTY STREET THE SOUNDS OF SOLID	SUGARTOOTH DGC/GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

JULY 19, 1997

# Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
				<b>★★★ No. 1 ★★★</b>	
1	1	1	17	SEMI-CHARMED LIFE THIRD EYE BLIND	8 weeks at No. 1 ♦ THIRD EYE BLIND ELEKTRA/VEEG
2	2	2	20	THE IMPRESSION THAT I GET LET'S FACE IT	♦ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
3	3	5	12	PUSH YOURSELF OR SOMEONE LIKE YOU	♦ MATCHBOX 20 LAVA/ATLANTIC
4	4	3	17	IF YOU COULD ONLY SEE LEMON PARADE	♦ TONIC POLYDOR/A&M
5	5	6	10	THE DIFFERENCE BRINGING DOWN THE HORSE	♦ THE WALLFLOWERS INTERSCOPE
6	7	11	6	TURN MY HEAD SECRET SAMADHI	♦ LIVE RADIOACTIVE/MCA
7	6	4	7	THE END IS THE BEGINNING IS THE END BATMAN & ROBIN	♦ THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
8	12	22	4	FLY FLOORED	♦ SUGAR RAY LAVA/ATLANTIC
9	8	8	15	SONG 2 BLUR	♦ BLUR FOOD/PARLOPHONE/VIRGIN
10	9	7	17	NOT AN ADDICT PARADISE IN ME	♦ K'S CHOICE 550 MUSIC
11	11	12	13	6 UNDERGROUND BECOMING X	♦ SNEAKER PIMPS CLEAN UP/VIRGIN
12	15	16	4	LAST NIGHT ON EARTH POP	♦ U2 ISLAND
13	13	17	6	WRONG WAY SUBLINE	♦ SUBLIME GASOLINE ALLEY/MCA
14	10	9	12	MONKEY WRENCH THE COLOUR AND THE SHAPE	♦ FOO FIGHTERS ROSWELL/CAPITOL
15	16	35	3	TRANSISTOR TRANSISTOR	♦ 311 CAPRICORN/MERCURY
16	14	10	15	IT'S NO GOOD ULTRA	♦ DEPECHE MODE MUTE/REPRISE
17	18	18	8	LISTEN DISCIPLINED BREAKDOWN	♦ COLLECTIVE SOUL ATLANTIC
18	19	20	8	TRIPPING BILLIES CRASH	♦ DAVE MATTHEWS BAND RCA
				<b>★★★ AIRPOWER ★★★</b>	
19	23	28	3	BUILDING A MYSTERY SURFACTANT	♦ SARAH MCLACHLAN ARISTA
20	NEW ▶	1		D' YOU KNOW WHAT I MEAN? BE HERE NOW	♦ OASIS EPIC
21	17	15	15	BITCH BLURRING THE EDGES	♦ MEREDITH BROOKS CAPITOL
22	24	21	8	DRAWER PURE JUICE	♦ SUMMERCAMP MAVERICK/REPRISE
23	22	19	23	THE FRESHMEN VILLAINS	♦ THE VERVE PIPE RCA
24	20	14	15	HELL HOT	♦ SQUIRREL NUT ZIPPERS MAMMOTH
25	27	33	4	SICK & BEAUTIFUL MELT	♦ ARTIFICIAL JOY CLUB INTERSCOPE
26	21	13	12	COME DOWN COIL	♦ TOAD THE WET SPROCKET COLUMBIA
27	30	27	8	FOUR LEAF CLOVER STRANGEST PLACES	♦ ABRA MOORE ARISTA AUSTIN/ARISTA
28	26	25	7	A CHANGE WOULD DO YOU GOOD SHERYL CROW	♦ SHERYL CROW A&M
29	29	34	9	SELL OUT TURN THE RADIO OFF	♦ REEL BIG FISH MOJO/UNIVERSAL
30	31	31	5	I WANT TO BE THERE (WHEN YOU COME) EVERGREEN	ECHO & THE BUNNYMEN LONDON/ISLAND
31	NEW ▶	1		WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
32	35	39	3	WIDE OPEN SPACE ATTACK OF THE GREY LANTERN	♦ MANSUN EPIC
33	28	24	24	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	♦ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
34	32	30	5	CAROLINA BLUES STRAIGHT ON TILL MORNING	♦ BLUES TRAVELER A&M
35	33	26	20	GONE AWAY IXNAY ON THE HOMBRE	♦ THE OFFSPRING COLUMBIA
36	39	—	2	WHAT DO YOU WANT FROM ME? THE FAT OF THE LAND	MONACO POLYDOR/A&M
37	36	—	2	BREATHE THE FAT OF THE LAND	♦ PRODIGY XL MUTE/MAVERICK/WARNER BROS.
38	37	32	18	EYE "LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
39	38	37	22	YOUR WOMAN WOMEN IN TECHNOLOGY	♦ WHITE TOWN BRILLIANT/CHRYSALIS/EMI
40	NEW ▶	1		EDDIE VEDDER AS GOOD AS DEAD	♦ LOCAL H ISLAND

**HITS!**  
**IN**  
**TOKIO**  
 Week of June 29, 1997

- ① Midnight In Chelsea / Jon Bon Jovi
- ② MMMBop / Hanson
- ③ Blood On The Dance Floor / Michael Jackson
- ④ Happy / Laurnea
- ⑤ Love Is The Law / The Seahorses
- ⑥ Whatever / En Vogue
- ⑦ Happy / Towa Tei
- ⑧ Head Over Heels / Allure Featuring Nas
- ⑨ Star People '97 / George Michael
- ⑩ Semi-Charmed Life / Third Eye Blind
- ⑪ Talk To Me / Wild Orchid
- ⑫ Never, Never Gonna Give You Up / Lisa Stansfield
- ⑬ Alright / Jamiroquai
- ⑭ We Could Make It Happen / Swing Out Sister
- ⑮ The Day That I Went Home / Swan Dive
- ⑯ Do You Know / Michelle Gayle
- ⑰ I Don't Want To / Toni Braxton
- ⑱ I Want You / Savage Garden
- ⑲ Plenty Lovin' / Steve Winwood  
Featuring Des'ree
- ⑳ Love Is All We Need / Mary J. Blige
- ㉑ Young Boy / Paul McCartney
- ㉒ Yasashii Kimochi / Chara
- ㉓ Love Really Hurts / Baha Men
- ㉔ Private Eyes / Towa Tei
- ㉕ Don't Wanna Fall In Love / Elisha La Verne
- ㉖ Bitch / Meredith Brooks
- ㉗ Sunshine Day / Matt Bianco
- ㉘ Tamatsuki / Great 3
- ㉙ All I Wanna Do / D'sound
- ㉚ 5 Miles To Empty / Brownstone
- ㉛ Electric Guitars / Prefab Sprout
- ㉜ Celery / Smap
- ㉝ Faded / Ben Harper
- ㉞ Driveni Tsuretette / Miki Imai
- ㉟ Paradise / Emma Paki
- ㊱ Hopeless / Dionne Farris
- ㊲ Blue De Happy Gaii / Shokora
- ㊳ Heaven's Kitchen / Bonnie Pink
- ㊴ Spirit / Sounds Of Blackness
- ㊵ Tempted / Super
- ㊶ The Next Big Thing / Jesus Jones
- ㊷ Good Morning Good Morning / Original Love
- ㊸ Just A Freak / Crystal Waters  
Featuring Dennis Rodman
- ㊹ Monument Of Me / The Merrymakers
- ㊺ Let Down / Radiohead
- ㊻ Triumph / Wu-Tang Clan
- ㊼ Oh How I Cry / Brigid Boden
- ㊽ Riyuuno Nai Okurimono / Eiko Hiraiwa
- ㊾ Summer Of Love / Princessa
- ㊿ Block Rockin' Beats / The Chemical Brothers

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

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 Station information available at:  
<http://www.infojapan.com/JWAVE/>

# 'More Than This' Is More Than Adequate Transition Single For 10,000 Maniacs

AND ONE MAKES 10,001: With the release of 10,000 Maniacs' first recording since the 1993 departure of lead singer Natalie Merchant, the burning question remains, Can the band cut through the insanity with a new fronting figure?

After all, despite 16 years together and a score of modern rock hits through the late '80s and early '90s, it wasn't until after Merchant's departure was announced that the band scored its first and only top 40 hit, a No. 11 retake of the Patti Smith Group's "Because The Night" in late '93.

Since, Merchant has gone on to release 1995's triple-platinum "Tigerlily," which spawned two adult top 40 staples, "Wonder" and "Jealousy."

But not to worry; 10,000 Maniacs have hardly been strumming away maudlin hours. With one gold and three platinum albums to its credit, the group has toured steadily since March 1995,



10,000 MANIACS

seamlessly transitioning in the distinctive vocal talents of singer/viola player Mary Ramsey, who has toured and recorded background vocals with the act since 1990.

Also in '95, founding Maniac and guitarist John Lombardo was brought back into the fold after departing in 1986 to record for Rykodisc with Ramsey as John & Mary. Meanwhile, the band cut ties with former label Elektra, opting to open its second chapter with Geffen.

Now, two weeks into the release of the Maniacs' first single from their new album, "Love Among The Ruins," enthusiasts of the act may witness their nationwide momentum. 10,000 Maniacs' remake of Roxy Music's 1982 masterpiece "More Than This," burned onto last issue's Hot 100 Singles chart at No. 57. This issue, it climbs to No. 52.

"There are a lot of barriers radio needs to get over with this one," says Randy James, operations manager/PD of adult top 40 WRQX (Mix 107.3) Washington, D.C., which began playing the record out of the box. "Does it fit our core? Is this the sound I want to blend with other records? How will they sound without Natalie Merchant?"

"But there are some records you just feel passionate about and want to get on the air, realizing they may separate you from the other stations in the mar-

ket," James says. "This is one of those."

Just such a passionate mind-set, in fact, was the driving force behind the Maniacs' decision to cover "More Than This," which was put to tape near the end of the album's recording process.

"We were working on a song called 'Rainy Day' [another likely single contender] and thinking about trying to make it a little groovier than the rest of the album," says keyboardist Den-



by Chuck Taylor

nis Drew. "One of those days, John was playing 'More Than This' while we were warming up, and Mary started singing. Just like that, we decided to record it with 'Rainy Day.'"

"I've always loved Roxy Music, especially the album 'Avalon,'" adds Ramsey. "We started playing it, and it sounded really nice. I'm such a fan of the romantic quality of their music, and the words, too, were very nice. Vocally, it was pretty loose and natural. Great songs like that sing themselves. It just evolved really easily."

Both of the late-blooming cuts were produced by Fred Maher, who added the "groovier" feel via additional percussion. (He also produced the band's 1987 cover of Cat Stevens' "Peace Train.") The rest of the project was produced and recorded by John Keane, who has worked with R.E.M., Indigo Girls, and Cowboy Junkies.

Much of the flavor of the album is reminiscent of the telltale instrumentation that has consistently made the band a touring mainstay for so many years. Bubbly without being bubble gum, optimistic but never giddy, the melodies flow with ease, tempered with contrasting lyrical themes of solitude and searching.

"The most we can do is try some different production techniques. It's just the way we play," Drew says. "We certainly sound more like 10,000 Maniacs than Natalie's record did."

At least a portion of that comes from the experiences already filed away by Ramsey, who, with Lombardo, wrote a good number of the album's 12 tracks.

"I became friends with Natalie, and the guys asked me to play some string stuff. Then they asked me to sing background vocals," she says. Ramsey appeared on the band's 1992 album, "Our Time In Eden," then toured with

the Maniacs. She also plays viola and sings background on the group's previous album, 1993's acclaimed "MTV Unplugged."

As for the transition, Ramsey says, "it wasn't difficult at all. Everybody is really open, and we've become good friends over the years. It's like a big family."

Adds Drew, "Natalie's leaving was not the result of an event or a problem. She'd decided in her own mind that by the time she turned 30, she'd go solo. She told us this in 1991. Mary is so talented, and she added another instrumentalist to the band. It was a very healthy thing, not like we interviewed singers."

One man who needs no convincing is Bill Bennett, president of Geffen. "When we first heard the new 10,000 Maniacs, we fell in love with Mary's voice. When we met Mary, everyone at the label fell in love with her," he says. "This is simply a great opportunity to re-establish the band's presence in today's pop landscape. 'More Than This' sounds amazing on the radio, and we believe it's only the first of what will be many successful singles."

Visions of Merchant may at last be put to rest when followers get a look at the upcoming video for the first track, shot at the landmark House on the Rock in Wisconsin—a 40-room museum containing turn-of-the-century steam organs, automated orchestras, and other oddities as a harmonium.

"We could only film from 7 p.m. to 7 a.m., because it was open in the day," says Drew. "We walked into this room like a parlor, and there's this chair with mechanical arms playing violin. It was a bizarre experience."

The Maniacs utilized six of the themed rooms, including one with a merry-go-round "spinning around in this nightmarish way. It's totally surreal," Drew says.

For the near future, the band will continue a series of nationwide acoustic radio-station dates, which Drew calls a near-effortless pleasure: "It's really easy for us, because Mary is so talented. She has the ears and is always in perfect pitch."

In August, 10,000 Maniacs intend to travel through Brazil to promote and play select festivals. A month later, the band will launch its first U.S. tour with the new material.

"I'm looking forward to getting on the road and doing full sets. The whole thing is like starting over. I feel like a kid again," Drew says. "It's not like we had to come up with some bogus new idea like, 'Oh, now we're going to make a techno record because the chains were loosened.' There was nothing to change."

"Certainly, I want to grow like any other musician. But there's nothing pretend here," Drew adds. "We do what we do."

# David Isreal Has A Ball At AC-Leaning WOMX

DAVID ISREAL IS KEEPER of what he describes as the "quiet giant," Chancellor adult top 40 WOMX (Mix 105.1) Orlando, Fla. Mix 105.1 usually plays the Cinderella role to its more high-profile stepsisters, top 40 WXXL (XL106.7) and R&B WJHM (102 Jamz), but it has again made its presence felt in the second spring Arbitrend, rebounding 5.8-7.3 12-plus and No. 1 25-54.

WOMX had been owned by Nationwide since the mid-'80s until Chancellor took over a year ago. Isreal was named PD in '94 after a stint at RCA Records in New York as director of market analysis and planning, a research position created by then RCA president Joe Galante. Isreal had already served as assistant PD/music director of WNSR New York, currently WDBZ (the Buzz).

Isreal was raised in Greensboro, N.C., listening to local top 40s WCOG, WTOB, and WKIX in nearby Raleigh. His first PD position was at WCOG. When that station later flipped to easy listening, Isreal transferred to WKIX. Unlike peers who cut their teeth on top 40, Isreal felt he was an AC partisan from day one: "I also grew up listening to WBT Charlotte, N.C., and the early AC days of WRAL Raleigh."

Now that he's in the Mix, Isreal is able to combine adult music with the energy and personality of top 40. "I like to pull out some classic John Landecker airchecks for the jocks," he says. "There was so much creativity on the radio then, especially during the Bill Drake years, when guys like Charlie Van Dyke, Robert W. Morgan, and True Don Bleu were able to demonstrate incredible content and creativity within a minimal time frame," he says.

Isreal's appreciation and respect for radio's golden age form the foundation for his current programming philosophy. "Most of today's radio generation grew up in what I like to call 'the Research Group years.' They were taught mostly what not to do," he says. "I've been fortunate enough to work with guys like Pat Paxton and Alan Burns, who are able to toss the liner cards out and explore what we're able to do, rather than what we're not allowed to do."

Even though Isreal has forced himself to wear the occasional tie, "formality is kept to a minimum," he says, with a nod toward the hockey net in the hallway. "There's also a lot of practical joking going on here. We spend more time here than we do with our families, so it's important for us to keep it fun, which, in turn, keeps the ideas flowing more freely."

To keep that momentum at its peak, Isreal prefers to surround himself with morning people (and former morning people), "because they're so

creative and fun to be around," he says. Morning producer Big Jim O'Brien formerly did mornings at WSSX Charleston, S.C. The morning team of Scott McKenzie and Erica Lee has been together for seven years and is usually at or near the top of the a.m. heap, back and forth with Stern.

Midday personality Gloria Corning previously worked for John Garabedian's "Open House Party"; afternoon jock/music director Tim Baldwin is a former PD and morning jock.

While Mix is one slice of a big happy combo with WXXL, WJHM, and WOCL, the key to true happiness for all concerned is four locations. While Isreal admits to synergy in the sales department, he acknowledges the programming competition is as serious as ever. "Sometimes it's more effective if we join forces to pitch a promotion; other times we each pitch the same idea individually," he says.

WOMX is somewhat faster on records than it was two years ago, but it remains conservative musically. "Our goal is to give our audience the music slightly before they know they need it." For example, Isreal correctly pegged Bob Carlisle's "Butterfly Kisses" as a dad-appeal record. "We back-timed our airplay date three weeks [before] Father's Day for maximum impact," he says. Sure enough, the record was No. 2 in call-out on Father's Day.

"The natural position of this station is a mainstream AC with some adult alternative titles as a component, as well as some pop/crossover titles [like Spice Girls] along with mainstream AC artists like Amy Grant, Billy Joel, Rod Stewart," he says. "It's not very different from WLS Chicago a few years ago."

Here's a recent 1 p.m. hour: Phil Collins, "Two Hearts"; Gin Blossoms, "Til I Hear It From You"; Spice Girls, "Say You'll Be There"; Mr. Mister, "Kyrie"; Four Seasons, "December, 1963 (Oh, What A Night)"; Natalie Merchant, "Wonder"; Huey Lewis & the News, "The Heart Of Rock & Roll"; Go West, "King Of Wishful Thinking"; Spin Doctors, "Two Princes"; Kajagoogoo, "Too Shy"; TLC, "Waterfalls"; Blues Traveler, "Hook"; and Bryan Adams, "Run To You."

Under the Chancellor regime, Isreal has seen an increase in what he calls "strategic resources": a new van, an aggressive media campaign, and a higher street profile, thanks to new promotion director Angela Gooslin, who crossed over from WXXL. Mix hosts two lucrative club nights, one based on its '70s "Saturday Night" feature, the other on its '80s "Friday Night." "Not bad—we're pulling a 17 share with music that doesn't test," Isreal says. KEVIN CARTER



## EXECUTIVE TURNTABLE

**FORMATS.** Evergreen's KYLD (Wild 107.7) San Francisco made its move July 3 to 94.9 FM, the frequency of former country sister outlet KSAN. As of July 7, Susquehanna's new KSAN on 107.7 was running a tape loop promoting "classic rock'n'roll oldies." KFFG/KFOG GM Dwight Walker adds VP stripes and will oversee the new KSAN, while Tony Salvador, VP/GM of Sus-

quehanna's KNBR, is upped to market manager.

**FOLKS.** KKFR (Power 92) Phoenix surprised the market when syndicated WQHT (Hot 97) New York morning team Dr. Dre and Ed Lover showed up in mornings last week. Word is that the team was filling in for the vacationing Bruce Kelly.

## FOR THE RECORD

The July 12 AirWaves column should have stated that Peter Cetera attended the Academy of Country Music Awards in Los Angeles. Also, he has been apart from Chicago for 12 years.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## The Box Makes Its Web Debut; VH1 Takes A Road Trip

**T**HE BOX ON THE WEB: Music video programmer the Box has debuted its World Wide Web site at <http://www.thebox.com>. The site contains market-by-market playlists for the channel, as well as a separate Web page for each video in rotation. Each Web page contains additional artist information, links to related fan-created sites, and its own message board, which allows Internet users to post their thoughts about each clip. The site will eventually add an electronic retail component, though it was not active at press time.

The Web site lists each market's 900 number and each clip's ordering number but does not yet enable Web users to order videos direct via the Internet. In addition, a text-chat feature enables viewers to communicate in real-time at the site. Visitors to the site can participate in the channel's "97 Dayz Of Summer" promotion, which includes music-themed contests with several acts, including Aerosmith, Puff Daddy, U2, and Boyz II Men.

A business section of the site contains corporate contact information, press releases, and a label-by-label list of music videos in rotation.

**CASH FOR CONCEPT?** Should directors and production companies charge record labels for their pitches of music video concepts and treatments? Several music video executives gathered to debate the pre-production practices of the music video industry at a recent meeting of the Music Video Production Assn. held June 19 in Los Angeles. The topic has been the subject of much industry debate since director Matt Mahurin sent out a letter to 250 directors suggesting that they challenge the longstanding policy of free submission of music video treatments (Billboard, June 7).

Also discussed at the gathering was the role of music videos in new technologies, including DVD and the Internet.

**VH1 HITS THE ROAD:** VH1 and Reprise act **Barenaked Ladies** are teaming for the summer-long road-trip promotion "VH1 Route '97: Rock N' Roll Across America." The Canadian act is traveling to six U.S. cities on the VH1 "Stage Van," a customized van that is designed to convert to a performance stage. The mini-tour began June 28 in Milwaukee and is scheduled to conclude Aug. 16 in Portland, Ore.

**QUICK CUTS:** Chris Rock has been named host of the 1997 MTV Video Music Awards, to be held Sept. 4 in New York... The sixth season of MTV's "The Real World," which is set in Boston, debuts Tuesday (16)... Chad Callner, son of veteran clip director Marty Callner, is the eye behind Young MC's "On & Poppin'" clip... Wax Trax!/TVT is selling the KMFDM's longform music video exclusively through the Internet (<http://www.tvtrekrecords.com/catalog>) and by phone... PictureTube has signed director Todd Bellanca.

**BILLBOARD CONFERENCE:** Save these dates! The 19th Annual Billboard Music Video Conference and Awards will be held Nov. 20-22 at the Beverly Hilton in Los Angeles. This is the largest annual gathering of music video industry programmers, promotion, and production executives. Preparation for this year's event is already under way, and specific panels, parties, and speakers will be announced shortly. Contact Maureen Ryan at 212-525-5002 for registration or sponsorship information.



by Brett Atwood

## PRODUCTION NOTES

Alan Jackson's "Who's Cheatin' Who" clip was the work of director Brad Fuller. David Burt produced on location in Concord, N.C., for Florida Film & Tape.

Frank Sacramento was the eye behind the video "Yo Love" by Ill Al Skcratch. Produced by Oil Factor Inc., the clip was shot in Jersey City, N.J.

The clip for "Somewhere In Love" by John & Audrey Wiggins was the work of director/producer Deaton Flanigen and was filmed on location in Dickson, Tenn.

LeAnn Rimes' "The Light In Your Eyes" was directed by Chris Rogers for Pecos Films. Shot in San Antonio, Texas, the video was produced by Jamie Amos.

Rogers also directed the video "The Swing" by James Bonamy. Trey Fanjoy produced on location in Charleston, S.C., for Honest Images.

Holly Dunn's "Leave One Bridge Standing," filmed in Smith County, Tenn., was the work of director Steven R. Monroe. Phillip Cheney and Tamara Brooks produced for the Collective.



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)
- 2 Wyclef Jean, We Tryin' To Stay Alive
- 3 Lil' Kim, Not Tonight
- 4 Jay-Z, Who You Wit
- 5 Mary J. Blige, I Can Love You
- 6 K-Ci & JoJo, You Bring Me Up
- 7 Will Smith, Men In Black
- 8 God's Property, Stomp
- 9 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 10 Rampage, Take It To The Streets
- 11 Lost Boyz, Love Peace & Nappiness
- 12 Bone Thugs-N-Harmony, Look Into My Eyes
- 13 Snoop Doggy Dogg, Doggfather
- 14 Scarface, Smile
- 15 En Vogue, Whatever
- 16 Coolio Feat. The 4Thz, C U When U Get There
- 17 Patti LaBelle, When You Talk About Love
- 18 ♀, Face Down
- 19 Brand New Heavies, Sometimes
- 20 The Truth, Makin' Moves
- 21 Lox, We'll Always Love Big Poppa
- 22 Tasha Holiday, So Real, So Right
- 23 Sam Satter, After 12 Before 6
- 24 Heavy D, Keep It Comin'
- 25 Ginuwine, I'll Do Anything/I'm Sorry
- 26 Tony Toni Tone, Thinking Of You
- 27 Monifah, I Still Love You
- 28 Master P & Steady Mobbin', If I Could Change
- 29 Joe, Don't Wanna Be A Player
- 30 Allure, No Question

### NEW ON'S

- The Notorious B.I.G., Mo Money Mo Problems
- Teddy Pendergrass, Give It To Me
- Big Bub, Need Your Love
- Diana King, Say A Little Prayer
- Frankie, If I Had You
- Born Jamerican, Yardcore (Remix)



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Sons Of The Desert, Whatever Comes First
- 2 Michael Peterson, Drink, Swear, Steal & Lie
- 3 Travis Tritt, She's Going Home With Me
- 4 Deana Carter, Count Me In
- 5 Tracy Lawrence, How A Cowgirl Says Goodbye
- 6 Vince Gill, You And You Alone
- 7 Reba McEntire, I'd Rather Ride Around With You
- 8 Toby Keith, We Were In Love
- 9 Patti Loveless, The Trouble With The Tru
- 10 John Anderson, Somebody Slap Me
- 11 Clay Walker, One, Two, I Love You
- 12 George Strait, Carrying Your Love With Me
- 13 Pam Tillis, All The Good Ones Are Gone

- 14 Tim McGraw With Faith Hill, It's Your Love
- 15 Sawyer Brown, This Night Won't Last Forever
- 16 Ranch, Walkin' The Country
- 17 Ricochet, He Left A Lot To Be Desired
- 18 Lorrie Morgan, Go Away
- 19 Diamond Rio, How Your Love Makes Me Feel
- 20 Chris LeDoux, This Cowboy's Hat
- 21 Blackhawk, Hole In My Heart
- 22 David Lee Murphy, All Lit Up In Love
- 23 Ryan Reynolds, Do I Ever Cross Your Mind
- 24 John Michael Montgomery, How Was I To Know
- 25 Le Ann Womack, The Fool
- 26 Mark Wills, Places I've Never Been
- 27 Jack Ingram, Flutter
- 28 Tanya Tucker, Little Things
- 29 Junior Brown, I Hung It Up
- 30 Alan Jackson, Who's Cheatin' Who
- 31 Sara Evans, Three Chords And The Truth
- 32 Charlie Daniels /Hal Ketchum, Long Haired...
- 33 Alabama, Dancin', Shagin' On The Boulevard
- 34 Trisha Yearwood, How Do I Live
- 35 Noel Haggard, Tell Me Something Bad About
- 36 Bekka & Billy, Better Days
- 37 Big House, You Ain't Lonely Yet
- 38 James Bonamy, The Swing
- 39 River Road, I Broke It, I'll Fix It
- 40 Lila Mccann, Down Came A Blackbird
- 41 Little Texas, Your Mama Won't Let Me
- 42 Anita Cochran, Daddy Can You See Me
- 43 Kenny Chesney, She's Got It All
- 44 Bob Woodruff, Almost Saturday Night
- 45 Billy Yates, Flowers
- 46 Regina Regina, Asking For The Moon
- 47 Alison Krauss & Union Station, Find My Way...
- 48 Lee Roy Parnell, Lucky Me, Lucky You
- 49 Buffalo Club, Nothin' Less Than Love
- 50 Sherrie' Austin, Lucky In Love

### NEW ON'S

- Asleep At The Wheel, Boogie Back To Texas
- Michelle Wright, What Love Looks Like
- The Kinleys, Please
- Travis Tritt (With Larri White), Helping Me Get Over You



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Meredith Brooks, Bitch
- 2 Will Smith, Men In Black
- 3 R. Kelly, Gotham City
- 4 Sugar Ray, Fly
- 5 The Wallflowers, The Difference
- 6 Aerosmith, Hole In My Soul
- 7 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 8 Sublime, Wrong Way
- 9 The Mighty Mighty Bosstones, The Impression...
- 10 Radiohead, Paranoid Android
- 11 Prodigy, Breathe
- 12 Scarface, Smile
- 13 Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)
- 14 Marilyn Manson, Man That You Fear
- 15 Wyclef Jean, We Tryin' To Stay Alive
- 16 The Verve Pipe, Villains
- 17 Jon Bon Jovi, Midnight In Chelsea
- 18 The Smashing Pumpkins, The End Is The Beginning...

- 19 Rome, I Belong To You
- 20 Robyn, Do You Know (What It Takes)
- 21 God's Property, Stomp
- 22 Bone Thugs-N-Harmony, Look Into My Eyes
- 23 Blackstreet, Fix
- 24 Babyface, How Come, How Long
- 25 Reef, Place Your Hands
- 26 Changing Faces, G.H.E.T.T.O.U.T.
- 27 Dave Matthews Band, Crash Into Me
- 28 Fiona Apple, Criminal
- 29 Live, Turn My Head \*\*
- 30 En Vogue, Whatever
- 31 Blues Traveler, Carolina Blues
- 32 Tonic, If You Could Only See
- 33 Jonny Lang, Lie To Me
- 34 Collective Soul, Listen
- 35 Matchbox 20, Push
- 36 Third Eye Blind, Semi-Charmed Life
- 37 The Notorious B.I.G., Hypnotize
- 38 Spice Girls, 2 Become 1
- 39 Coolio Feat. The 4Thz, C U When U Get There
- 40 Sheryl Crow, A Change Would Do You Good
- 41 Summercamp, Drawer
- 42 Mury J. Blige, I Can Love You
- 43 Fluke, Atom Bomb
- 44 Jay-Z, Who You Wit
- 45 Lil' Kim, Not Tonight
- 46 Beck, Loser
- 47 Reel Big Fish, Sell Out
- 48 Counting Crows, Daylight Fading
- 49 Lil' Kim, Crush On You
- 50 Faith No More, Last Cup Of Sorrow

### NEW ON'S

- Oasis, D'You Know What I Mean
- The Notorious B.I.G., Mo Money Mo Problems
- Jewel, Foolish Games
- 702, All I Want
- 98 Degrees, Invisible Man
- Foxy Brown /Dru Hill, Big Bad Mamma
- Savage Garden, To The Moon And Back



30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Deana Carter, Count Me In
- 2 John Michael Montgomery, How Was I To Know
- 3 Patty Loveless, The Trouble With The Truth
- 4 Travis Tritt, She's Going Home With Me
- 5 Reba McEntire, I'd Rather Ride Around With You
- 6 Sons Of The Desert, Whatever Comes First
- 7 Tracy Lawrence, How A Cowgirl Says Goodbye
- 8 Pam Tillis, All The Good Ones Are Gone
- 9 Clay Walker, One, Two, I Love You
- 10 Ricochet, He Left A Lot To Be Desired
- 11 Tim McGraw & Faith Hill, It's Your Love
- 12 George Strait, Heartland
- 13 Alan Jackson, Who's Cheatin' Who
- 14 Terri Clark, Just The Same
- 15 Big House, You Ain't Lonely Yet
- 16 Darlyne Singletary, The Used To Be's
- 17 James Bonamy, The Swing
- 18 Alison Krauss & Union Station, Find My Way
- 19 Michael Peterson, Drink, Swear, Steal & Lie

- 20 Lee Roy Parnell, Lucky Me, Lucky You
- 21 Buffalo Club, Nothin' Less Than Love
- 22 George Strait, Carrying Your Love With Me
- 23 Billy Yates, Flowers
- 24 Sherrie' Austin, Lucky In Love
- 25 River Road, I Broke It, I'll Fix It
- 26 Lila Mccann, Down Came A Blackbird
- 27 Neal McCoy, The Shake
- 28 Kenny Chesney, She's Got It All
- 29 Emlio, She Gives
- 30 Raybon Bros., Butterfly Kisses

### NEW ON'S

- Asleep At The Wheel, Boogie Back To Texas
- Noel Haggard, Tell Me Something Bad About Tulsa
- Lorrie Morgan, Go Away
- David Lee Murphy, All Lit Up In Love
- Sawyer Brown, This Night Won't Last Forever



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 The Verve Pipe, The Freshmen
- 2 The Wallflowers, One Headlight
- 3 Shawn Colvin, Sunny Came Home
- 4 Meredith Brooks, Bitch
- 5 Paula Cole, Where Have All The Cowboys Gone?
- 6 Dave Matthews Band, Crash Into Me
- 7 Savage Garden, I Want You
- 8 En Vogue, Whatever
- 9 Sheryl Crow, A Change Would Do You Good
- 10 Eric Clapton, Change The World
- 11 Hanson, Mmmmbop
- 12 Toni Braxton, You're Makin' Me High
- 13 John Mellencamp, Key West Intermezzo
- 14 Sheryl Crow, If It Makes You Happy
- 15 The Cardigans, Lovefool
- 16 The Wallflowers, The Difference
- 17 Duncan Sheik, Barely Breathing
- 18 Jewel, Who Will Save Your Soul
- 19 Counting Crows, Daylight Fading
- 20 Paul McCartney, The World Tonight
- 21 Lisa Stansfield, Never Never Gonna Give Up
- 22 Toni Braxton, Un-Break My Heart
- 23 No Doubt, Don't Speak
- 24 Spice Girls, Say You'll Be There
- 25 Madonna, Express Yourself
- 26 Jewel, You Were Meant For Me
- 27 Fiona Apple, Criminal
- 28 En Vogue, Don't Let Go (Love)
- 29 R. Kelly, I Believe I Can Fly
- 30 Abba Moore, Four Leaf Clover

### NEW ON'S

- Jewel, Foolish Games
- Hanson, Where's The Love
- Maxwell, Whenever, Wherever, Whatever
- Sarah McLachlan, Building A Mystery

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 19, 1997.

**THE BOX**  
MUSIC TELEVISION  
YOU CONTROL

Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

**AMERICA'S NO. 1 VIDEO**

Lil' Kim, Not Tonight (Remix)

**BOX TOPS**

Will Smith, Men In Black  
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You  
Mary J. Blige, I Can Love You  
TRU, FEDZ  
Spice Girls, 2 Become 1  
Coolio, C U When U Get There  
Wyclef Jean, We Tryin' To Stay Alive  
Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)  
Ghetto Twinz, Responsibility  
Bone Thugs-N-Harmony, Look Into My Eyes  
Hanson, Mmmmbop  
Master P, If I Could Change  
Backstreet Boys, Quit Playing Games (With My Heart)  
God's Property, Stomp  
Craig Mack, Jockin' My Style  
Ginuwine, I'll Do Anything/I'm Sorry  
Dru Hill, In My Bed  
Rampage, Take It To The Streets  
Freak Nasty, Da Dip  
Rome, Do You Like This  
Deborah Cox, Things Just Ain't The Same  
Changing Faces, G.H.E.T.T.O.U.T.

**NEW**

Dru Hill, Never Make A Promise  
EPMD, Never Seen Before  
Hanson, Where's The Love  
K-Ci & JoJo, You Bring Me Up  
Limp Bizkit, Counterfeit  
Mia X, The Party Don't Stop  
Nixons, Baton Rouge  
RBL Posse, How We Comin'  
311, Transistor  
Big Bub, Need Your Love  
Hemp, Deep In The Game  
Mr. Complex, Visualize  
Punk Barbarians, Hoopie Car

Something For The People, My Love Is The Shihh!  
Todd Terry, Something Goin' On

**M2**  
HOLLYWOOD SHOW

Continuous programming  
1515 Broadway  
New York, NY 10036

**NEW**

Skunk Anasie, Hedonism  
Artificial Joy Club, Sick & Beautiful  
Squirrel Nut Zippers, Put A Lid On It  
Lauren Christy, Breed  
Jai, I Believe

**MuchMusic**

Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

Radiohead, Paranoid Android (new)  
Allure/LL Cool J, No Question (new)  
U2, Last Night On Earth (new)  
Marilyn Manson, Man That You Fear (new)  
Deborah Cox, Things Just Ain't The Same (new)  
The Tea Party, Temptation  
Spice Girls, 2 Become 1  
Foo Fighters, Monkey Wrench  
Our Lady Peace, Clumsy  
The Wallflowers, The Difference  
Headstones, Cubically Contained  
Meredith Brooks, Bitch  
No Doubt, Sunday Morning  
Third Eye Blind, Semi-Charmed Life  
Robyn, Do You Know (What It Takes)  
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You

**MTV**  
MUSIC TELEVISION  
LATINO

Continuous programming  
1111 Lincoln Rd  
Miami Beach, FL 33139

Jon Bon Jovi, Midnight In Chelsea  
Azul Violeta, Volvere A Empezar  
The Wallflowers, One Headlight  
Hanson, Mmmmbop  
Aleks Synteks Y La Gente Normal, Sin Ti  
Los Lagartos, No Se Bailar  
Depeche Mode, It's No Good  
Duran Duran, Out Of My Mind  
Los Estramboticos, Camino A Ningun Parte  
Paula Cole, Where Have All The Cowboys Gone?  
No Doubt, Sunday Morning  
Victimas Del Dr. Cerebro, Me Faltas Tu  
Erasure, In My Arms  
El Tri, Virgen Morena  
Aerosmith, Hole In My Soul  
Plastilina Mosh, Nino Bomba  
Santa Sabina, Azul Casi Morado  
Julietta Venegas, De Mis Pasos  
The Chemical Brothers, Block Rockin' Beats  
Moenia, Dejame Entrar

**Power Play**  
MUSIC VIDEO  
TELEVISION

Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

Michael Penn, Try  
Blessed Union Of Souls, I Wanna Be There  
Jimi Hendrix, Dolly Dagger  
Counting Crows, Daylight Fading  
David Byrne, Miss America  
Collective Soul, Listen  
Faith No More, Last Cup Of Sorrow  
En Vogue, Whatever  
Cheap Trick, Say Goodbye  
Paul McCartney, The World Tonight  
Ednaswap, Clown Show  
The London Suede, The Beautiful Ones  
Blues Traveler, Carolina Blues  
The Wallflowers, The Difference  
Dogma, Cancer  
Paul Rodgers, All I Want Is You (LIVE)  
Shades, Serenade  
Deborah Cox, Things Just Ain't The Same  
Trebek Charger, Friend Of Mine  
Steve Winwood, Spy In The House...

**Light Music**

1/2-hour show weekly  
Signal Hill Dr  
Wall, PA 15148

Reality Check, Masquerade  
Split Level, Healed  
Switchfoot, Chem 6A  
Bride, The Worm  
Small Town Poets, Prophet, Priest & King  
Beach Boys/Kathy Troccoli, I Can Hear Music  
John Elefante, Eyes Of My Heart  
Daniel Winans, True To You  
Cindy Morgan, The Master's Hand  
Russ Taff, I Believe  
Mark Lowry, Face In This World  
Kathy Troccoli, Love One Another  
Big Fat Nothing, Believable Picnic  
Grits, Set Your Mind At Ease

**CMC**  
CALIFORNIA MUSIC CHANNEL

15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)  
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You  
Aaliyah, Four Page Letter  
En Vogue, Whatever  
Mary J. Blige, I Can Love You  
Bone Thugs-N-Harmony, Look Into My Eyes  
Lauryn Hill, The Sweetest Thing  
Will Smith, Men In Black  
Heavy D, Keep It Comin'  
Wyclef Jean, We Tryin' To Stay Alive

## FOR THE RECORD

A June 14 article on the Coolbone video "Nothin' But Strife" misidentified the director of the clip, which was shot by Michael Halsband.

(Continued from page 1)

possible Los Angeles earthquake damage, according to Peter Brooks, EMI-Capitol's senior VP of logistic development.

The moving-day scenario for the EMI-Capitol session tapes was reminiscent of the film "The Road Warrior." According to Brooks, "We loaded 50 refrigerated, articulated trucks, sent them in four convoys across the nation, using different routes, staggered eight hours apart, along with chaser cars with guards. They only made gasoline stops."

In the years before the update, however, Capitol had stored many of its tapes not only in the Capitol Tower building and a distribution warehouse, but also in non-air-conditioned little rooms under the stage of the nearby Pantages Theater at Hollywood and Vine, according to several sources. "They were there until 1987," says a former employee, "until we got them out. No one at the company knew what was there, because it had been done a decade before."

Capitol wasn't the only label to store its holdings in dubious storage facilities. Until last year, the master tapes of Atlantic's valuable family of labels spent years in several different locations, including one described by a half-dozen industry insiders as a dirty, unorganized, and unsecured warehouse on New York's West Side.

"The front-door emergency exit on 16th Street was propped open with a brick," says a source. "I walk in, and I don't see a soul. Just shelves and shelves of reels of Atlantic artists. I go, 'Hello? Hello?' Finally I find a guy sitting with his feet up who didn't see me come in. I thought, 'What if I was a bootlegger?'"

Atlantic initiated reforms last year, and this spring moved the library to its new modern vault.

New guardianship by conglomerates has helped the updating, but it also has its downside. "People have to remember that the Recorded Music Division is just one part of what a big multinational company is about," says a vault veteran. "Most of the money that gets to the music division goes where the

## Translating The Archivists' Lexicon

Following is a glossary of terms used in this week's *Billboard Report on the record industry's music archives.*

**Acetate or lacquer:** In the pre-tape era, the initial record, a metal 11-inch or 16-inch disc covered by a layer of lacquer, cut from a stylus that records electrical impulses from microphones into record grooves. By their nature, acetates are fragile and quickly wear out. Acetate "dubs" were still manufactured in the LP era.

**Metal parts:** The metal "stampers" made from electroplated "negatives" of the acetate, used to manufacture a side of a record.

**Test pressing:** The initial in-house record made from metal parts manufactured to ascertain the quality of a record before it is manufactured. Also called an acetate dub.

**Mixed master tape:** Before multitrack tapes, the term was used to denote a first-generation analog tape recording of a performance. In the multitrack recorder era, the mixed master is the mixed-down version of the performance first recorded on a multitrack tape, usually at 15 or 30 inches per second, as approved by the producer. There is some equalization introduced throughout the session at the control board to give appropriate (or wanted) tonal char-

acteristics, reverb, echo, etc. Any analog copy of a first-generation master tape will exhibit incremental loss of high-fidelity characteristics, such as a photocopied or laser image loses definition. Digital copies do not suffer such loss in quality and are clones of the master.

**Production master:** An equalized, or EQ'd, analog master copy that includes further sound enhancement added at the mastering lab (usually added bass, treble, band-range compression). It was often also mastered as saturated or "hot" as possible without causing unattractive distortion. An EQ'd production master, the reasoning went, would compensate for the limitations of the vinyl format and "punch through" on compressed-signal radio, especially AM.

An LP-era production master EQ'd for vinyl is unsuitable for the CD format without considerable remastering and will sound dull, shrill, peaky, or thin.

**Safety master:** There are two types. Safeties can be a first-generation master produced at the recording or mixing session by having a second tape recorder running concurrently. It is most often referred to as the initial copy of a master tape, which has a slight deterioration in sound from the original master.

**Session reel:** The first tape on which all the recorded performances or "takes" of a recording session are imbedded.

With the released master performance included on the reel, it is the true master tape. With the master "cut out," it then includes the "alternate takes" (complete but not the first choice of the producer or artist) and other bits of recordings (breakdowns, false starts, rehearsals, etc.). Initially, engineers recorded in monaural, or mono, on 1/4-inch tape with full-track or half-track machines. With the advent of stereo in the '50s, they began to use multitrack machines on wider (3/4-inch, 1-inch, or 2-inch) tape.

Performances could then be mixed, giving engineers and producers wider choices as to the relative loudness, timbre, placement of instruments, and vocals as they mixed the multitrack down to a master. Session reels are often nicknamed the "multitracks." As high-fidelity equipment and formats changed and improved through the years, it has become important for engineers to be able to remix and re-equalize older recordings directly from the master tape or multitrack session reels to ensure quality. Alternate takes and other partial performances and material on a session reel can be of great interest to record buyers, as they may contain startling and valuable music and insights into an artist's process and development.

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revenue stream is the biggest, which is current releases. So you constantly have to fight to make them understand the importance of their holdings."

As consumer interest in catalog material emerged in the early 1980s with the first CD reissues, many of the titles were haphazardly produced. Observant listeners and music writers discovered that some of the packages had poor audio and sometimes did not even include the hits or the music they remembered.

"There was a bit of a consumer revolt," says one veteran, "because many vaults were disorganized and stuff was missing, so on some of these first reissues they often used whatever people could easily find—wrong takes; butchered, edited versions; introductions chopped off; second- and third-generation copies—all kinds of

travesties. All of a sudden, fans and audiophiles were complaining to the companies, 'Hey, what the hell is this?' That's when things began to change for the better."

### WHAT ABOUT TOMORROW?

Most of the 71 experts interviewed for this article expressed concern about the future of archiving recorded sound. First, they are concerned that with the CD reissue boom of the late '80s and early '90s apparently leveling off, funding for archiving and preservation efforts at some companies is already becoming a lesser priority. And they are also worried about reliable preservation in a digital universe.

There are already examples throughout the industry of digital masters showing signs of deterioration, sources tell *Billboard*, especially when

the companies have not "backed up" digital tapes with analog tape safety masters, as recommended by engineering and archival groups such as the Audio Engineering Society (AES) and the National Academy of Recording Arts and Sciences (NARAS).

A recent random sampling conducted by a major label of more than 100 digitally stored tapes, transferred as recently as three years ago, indicates that there is deterioration—dropouts or playback breakdowns—in 10% of the sampled tapes.

Because of a "suggestion" at Sony—in place until the mid-'80s, when it was challenged—that recommended scrapping analog tape masters once they'd been transferred to digital, such news about deterioration is of particular concern. For the analog recordings that remain, Sony is using the digital format

to back up its analog recordings and is also continuing to make analog-to-analog copies.

"We know discs can last 100 years. We know [analog] tapes so far have lasted nearly 50 years," says one well-known engineer. "But we don't know how long recordings stored in digital format will last."

Says another engineer, "We're beginning to discover that the way digital tape transport mechanisms are constructed, some are prone to curl or crease or not track correctly. In analog, you can correct some of that. In digital, you've got a real problem. You can't edit—the information is just gone."

Another concern is that the digital format has created a scenario in which the only thing available to a producer in the future may be the production master handed in to companies today.

"Right now, in many cases there's no such thing as a master and a session reel as we knew it in the analog days," says one observer. "What's handed to the record company is a so-called production master, a digital U-Matic. A final 2-track that you can't remix."

"That's bad enough, but in many cases, that production master was culled from tracks done by a number of individual producers at studios all across the country. Nobody hands in all the [digital] session tapes. Well, what happens in 10 or 20 years and you want to go back to the session tapes?"

### THE RIGHT STUFF

The recording industry has had to change formats to keep up with technology that began a century ago with primitive platters. Archivists are concerned that record company executives may not recognize the need for hard-to-find, now-obsolete recording and playback equipment of previous eras. Such gear is often needed for quality remastering and reissue projects.

"Vaults and studios need all kinds of vintage equipment and the knowledgeable staff to run all of it," says one engineer. "If you don't have trained people who care, and you put a tape on a machine that hasn't been cleaned or correctly aligned, what you're doing is helping to ruin the tape."

Another engineer rattled off a long but important list of necessary equipment. "Starting with pre-tape material, you need 78 rpm turntables with variable speed, a dozen different styli, because companies didn't cut the same. From the tape era, you need to have—or have the budget to lease—a tube-driven, mono, full-track machine and also the half-track and quarter-track machines that were used through the years. And you'll need good 45 rpm and 33 rpm turntables and styli.

"For the very early stereo, you need a staggered-head, 2-track binaural stereo machine," he continues. "Then there were the in-line-head, 2-track machines. Then the more recent 4-, 8-, 16-, and 24-track machines from the '60s, '70s, and '80s. You've got to have this equipment. Otherwise, how are you going to be able to play the stuff? It's useless to have these space-age vaults if you don't have the gear to play the stuff."

The engineer notes that even early digital machines are obsolete now and asks, "Will companies be smart enough to have the outmoded machines around in 10 years? I hope so. Without it, in the future, you're going to be in deep doo-doo."

Preservation experts are also concerned about the need for educated and informed employees in the remaster-

(Continued on next page)

## Erasing Elvis, Pitching Out Presley—All For Storage

Elvis may have been the king, but for RCA bean counters in the days before BMG took over the company, he was just a name on pesky tape reels taking up valuable space.

"In the '70s, they just threw out some Elvis material," says a source. "A storage issue, apparently. They were multitrack session reels from his '60s movies. Those ended up on a [counterfeit] bootleg."

Presley's first sessions in Los Angeles, cut in 1957, also were missing, but this time enterprising BMG reissue executives tracked down copies 30 years later by contacting Bones Howe, one of the recording engineers who taped the sessions at Radio Recorders along with Thorne Nogar. Luckily for the label, they'd stored them away in the studio library.

And even more luckily, Howe saved them after finding them in the trash following a "studio cleanup" three years later.

"I walked in the back door of the studio one day," Howe recalls. "It was in 1960. The dumpster was filled with tapes. I went, 'My God, I worked on a lot of these things.' I asked the

supervisor, and he said that the studio had cleaned out the library, and they had called the record companies, but there was no response. So he said, 'Go ahead, take 'em before the dumpster truck pulls up.'

"I went through all these tapes and got all the things I'd recorded. Digging through them, I found the Elvis reels and sealed them all up in boxes and stored them in my garage. They were with me through the '80s."

In addition to several mono reels, Howe had found tapes of the entire session cut on a 2-track stereo machine that served as a backup tape recorder rolling at the sessions. (There were thought to be no pre-Army Elvis stereo recordings.)

"Now, RCA had the mono EQ'd masters, but even back in the late '60s, things at the vault had gotten way out of control, tapes piled everywhere, so they couldn't really find anything. After Elvis died, all these

compilations started coming out," Howe says. "Finally, in the mid-'80s, RCA called and said, 'We hear you've got these tapes,' and I said, 'Yes, I do.' In the end we negotiated a price, and I sold the tapes back to RCA. The [audiotapes for] the 1968 TV 'comeback special' too."

Perhaps the most amazing found-Elvis-tapes story is how a record company boss in Germany discovered the long-missing tapes of Presley's first 1956 RCA recording session in Nashville. For decades, they were thought to no longer exist.

A few years back, Bear Family Records in Vollersode, Germany, licensed tons of RCA Hank Snow material from BMG for one of its admirable multivolume, multi-CD sets for the European market.

As Bear Family owner Richard Weize and his engineer sat in the studio listening to one of the many Snow tapes, they could hear something "annoying" running backward. When they flipped the reel over, they were astounded. They had stumbled upon a previously unknown alternate take of the 1956 RCA Elvis hit "I Want You, I Need

You, I Love You."

Weize immediately called the well-known Elvis reissue expert Ernst Jorgensen, who confirmed Weize's guess. Further, the alternate take was not known to exist. Jorgensen immediately called BMG in New York and ordered from the vaults all Nashville tapes bearing subsequent matrix numbers recorded soon after the Presley session.

After a thorough search, he found five more lost Presley items from the sessions—unreleased, alternate-take performances of "I Was The One," "I've Got A Woman," and "I'm Counting On You," as well as two alternate takes of "Heartbreak Hotel," his first 1956 breakthrough single.

Some of the discoveries were included in last year's "Elvis '56" release on BMG; the others will appear on a new four-CD "Platinum—A Life In Music" boxed set that includes recently unearthed Presley material—sessions, TV shows, rehearsals, and even a pre-Sun Records acetate—which was released June 17 (*Billboard*, May 24).

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PRESELY

## Vaults Suffer From Past Pilferages

Pilferage is not a big problem with today's more secure major-label vaults, but it has played a part in the damage sustained in the past by archival recordings.

However, pilferage of record company archives, sources say, is dwarfed by other past losses caused by bad warehousing, administrative decisions to scrap or discard recordings over the years, and poorly organized moves of the tape libraries of acquired labels from one location to another.

Occasionally, producers or engineers in the past have snipped out part of a master tape for use and forgotten to log the change. Sometimes, a thief snips out a master. Years later, archivists and reissue experts discover that a master has been removed.

One source says he has seen masters by Buddy Holly, Jackie Wilson, and others "cut right out of the 3-track masters reel."

In the digital age, sometimes missing tapes means even bootlegging the bootleggers. "Some of the original 3- and 4-track masters by the Byrds were missing, probably stolen," a source says. "So when Sony put out its [recent] Byrds collection, they used the tapes they could find, but then ended up transferring the tracks they were missing from an Italian bootleg CD boxed set that contained the very material that had been stolen from them."

The closing of many New York recording studios and mastering labs—such as Bell Sound, Allegro, Belltone, Sigma Sound, and the Record Plant—added to the lore of lost tapes. Most companies left session tapes and even masters at these studios.

All of the sources for this article say they are surprised there hasn't been more pilferage over the years. One suggests that "there isn't a [collector] market for multitracks. Most people don't have or can't afford the equipment at home to play them back. That's why a lot of the theft has been acetates or test pressings. Test pressings are big in the collector market. People can show 'em off, play 'em at home."

Often reissue producers and library archivists develop Sherlock Holmes-like deductive powers and follow the trail of clues and rumors about a missing track back to a suspect who has actually stolen tracks.

Says one veteran, "We know there are some collections [of stolen material] belonging to older people that were sold or even given to places like the Library of Congress for a tax credit."

Record companies have generally chosen not to prosecute those they believe have stolen material, insiders say, even though in some cases they know the alleged culprit. Why no prosecutions? Sources say that it is difficult for prosecutors to prove theft and that a court case might well reveal that vault security at the time was insufficient or nonexistent.

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## UPGRADING LABELS' VAULTS NO EASY ARCHIVAL TASK

(Continued from preceding page)

ing process. Says one studio reissue engineer, "To get a good sound on a reissue, you also have to keep in mind all kinds of factors. You should know the characteristics of the original tape stock, how it performed. You have to factor in things like the different roll-off EQ they used in the early days of hi-fi, like the [Recording Industry Assn. of America] and [National Assn. of Broadcasters] settings, all of that '50s mumbo jumbo."

"If you play back a '70s analog 16-track tape on a modern machine, it won't sound the same as on a machine from the era. Say you have a late-'50s classic like Miles Davis' 'Kind Of Blue.' If you don't transfer [in the remastering process] using an old tube 3-track machine, it won't sound right. If you use the wrong [analog-to-digital] converters, it won't sound right. But sometimes people at labels trying to keep on schedule are like, 'Whatever.'"

"Unknowledgeable staff is sometimes a problem," says another engineer. "I've seen people who should have known better using the wrong tapes for CD reissues," he adds. "Using tapes that were EQ'd for vinyl. Says so right on the box. The results, of course, sound like garbage."

According to engineer Ed Kramer, the Jimi Hendrix CD releases by both Reprise and MCA that were on the market until recently are examples of this kind of misappropriation. Kramer, who worked on Hendrix recording dates in the '60s and '70s, was instrumental in the two-year project of tracking down Hendrix masters for a new series of landmark remastered albums in versions approved by the Hendrix estate. That series, released this past spring, has received high acclaim for the sound quality of most of the material.

"When we were doing research for the project, we checked [company] records and went, 'Good Lord, it can't be—they've been using EQ'd copies!'" he says. "Of course, they sounded bloody awful—dull, pinched, no high end. Unnatural."

Kramer also says that one of the MCA releases (apparently cut from a copy made on a machine that ran slow) was one-eighth of a tone from true pitch.

He notes that many of the masters were missing from the vault. Most were eventually tracked down and, in some cases, "bought back from individuals" who had ended up with tapes left behind at recording studios.

As a result of the detective work and the long hours of careful remastering, Kramer was able to make sure that the new releases sounded better than any previous Hendrix reissues—"like a veil had been lifted from the speakers."

Nevertheless, about 15% of the material still had to be taken from sources other than the master tapes. "We just took the time to make them sound good," he says.

### GOOD BACKUP

Some sources worry that vault executives with otherwise admirable plans for archiving might not proceed cautiously enough when dealing with new-generation methods of digital storage.

"Digital tapes, DATs, and especially the U-Matic tapes that are common now for production masters have real thin tape—like the tape in your VCR—that's apt to curl or warp and get misaligned over time. They might not track in a straight line," says one source. "What happens if all these R-DATS and U-Matics don't work so hot in a few years? What if they haven't been transferred to CD-ROM or some other backup?"

The source says some major labels are considering a new system where everything will be automatically copied robotically every two years on a rotating basis. "That's great," he says. "But say there's just a dust speck of distortion introduced. Sometime up the line, say, 10th generation, God knows what they might find on those tapes—maybe they'll be OK or maybe the distortion's magnified or encrypted something beyond what their computers can deal with. Could be fine, could be half-shot, could be all gibberish."

Another engineer argues that such systems will have built-in safeguards, even allowing changes of formats as they become standardized and are replaced—for example, from U-Matic to disc to some version of hard-drive storage.

In their recommendations for storage and preservation of sound recordings, AES, NARAS, and the Assn. for Recorded Sound Collections (ARSC) all conclude that because analog tape has been proved to last, generally, and because the shelf life of digital tape is unknown, recordings should be stored—or backed up, at least—in the analog tape format.

## DVD DEVELOPMENTS GIVE FORMAT BOOST AT VSDA

(Continued from page 1)

al key retailers that have enjoyed strong, if limited, sales, Warner Home Video says it will expand its seven-market test of DVD to a national rollout Aug. 26. This next phase is a "moment of truth," according to Warner president Warren Lieberfarb, who's soldiering on despite the lack of support from three Hollywood studios.

In fact, the number had been four until the Video Software Dealers Assn. (VSDA) annual convention here July 9-12. On July 10, Universal Studios Home Video announced it will release its first four titles at \$24.98 suggested list in November. The titles are "The Land Before Time," "The Shadow," "The Paper," and "Beethoven." Six additional titles will follow between November and February 1998.

"Our entry is critical to the long-term success of the format," says Louis Feola, president of Universal Home Video.

An announcement was thought to be imminent from Disney but now appears to have been postponed until early 1998. Buena Vista Home Video wasn't commenting at VSDA.

Warner can use the reinforcements. Until they arrive, except for Columbia TriStar Home Video and independents such as LIVE Entertainment, PolyGram Video, and Simitar, the studio is responsible for nurturing the market with its own titles and the Warner-distributed labels MGM, New Line, and HBO.

If the uncommitted—still 20th Century Fox, Disney, and Paramount—don't commit in the next year or two, Lieberfarb suggests hardware manufacturers will shift their focus from DVD movies to computer applications like DVD-ROM, and the home entertainment window could close. "We're living in a fast-moving world," he says.

Software and hardware vendors hope to keep up to speed via the DVD Video Group (DVG). The anticipated consortium (Picture This, Billboard, June 28), was formally announced at VSDA.

The trade association is patterned after the CD Group of America, which was in existence for three years in the early 1980s to promote that format. Philips Consumer Electronics execu-

"Anybody who doesn't back up their digital masters with analog could be making a big mistake," says one leading archivist. "At least you know for sure analog tape has lasted 30, 40 years."

The major record companies have taken different approaches to archival storage, but most have programs to back up heritage material in both digital and analog formats.

At BMG, for example, a spokesman says, "We're starting out by archiving with digital and analog on 'fragile material' first." Sony, according to a vault official, makes digital and analog safeties "only on pre-tape-era recordings," with the reasoning that acetate (or metal parts) transfers to digital are preferable to a three-step process that includes a tape copy.

Warner Bros. archives its mostly-tape library only in digital, but in two configurations—U-Matic and CD-R (recordable CD).

PolyGram made a decision nearly two years ago to back up its entire archive on analog tape alone, rather than both digital and analog, based on the concern that digital storage and format choices are volatile and that dig-

ital copies could end up not having a long shelf life. The blank-tape cost for the ongoing project is estimated at \$4 million (Billboard, Sept. 3, 1994).

Sources in the engineering community fear that the future manufacture and availability of high-quality analog tape is itself an open question. Several well-known tape manufacturers have already gone out of the tape business.

Overall, archivists at the major labels face what they see as an uncertain future. "It's been shown that the best system doesn't always win the marketplace approval," says a source. "Take the Beta vs. VHS race. The same thing applies to some digital storage format choices already—the Sony U-Matic vs. the Mitsubishi system, for example. And no matter what the salesmen say, they can't tell you for sure what's going to happen in the future."

"We know only one thing for sure," says a veteran archivist. "We know that discs, vinyl, and shellac have lasted a long, long time. Remember, those Caruso records have been around since the turn of the century. Basically, they're inert. They ain't going anywhere. I'm not sure about anything else—nobody can be."

Down the road, "this is a big home run," says PolyGram Group Distribution president/CEO Jim Caparro.

Right now, suppliers need a bigger selection of titles in stores and more players in homes. Koji Hase, a Toshiba executive who's worked closely with Lieberfarb on DVD since 1992, expects hardware manufacturers to deliver 750,000-1 million machines by March 1998, compared with 120,000-130,000 in the first three months. Just under 50% have sold through, Hase estimates.

Lieberfarb says Warner, MGM Entertainment, New Line Home Video, and HBO Home Video are doing their part. By year's end, the four will have released 208 titles.

In addition, other suppliers are beginning to think DVD. Republic Entertainment plans to ship its first seven features Oct. 14. Most will carry a \$24.98 suggested list, except "Night Falls On Manhattan," a rental release arriving simultaneously on VHS. Pioneer Entertainment introduced eight programs at VSDA. Anchor Bay Entertainment in Troy, Mich., a subsidiary of rackjobber Handleman, is considering 12 DVD titles for the fall.

Warner will launch several DVD selections day-and-date with the cassettes, including the current "Batman & Robin," "Contact," and "Addicted To Love." All the discs will be \$24.98, alongside VHS versions (such as "Addicted To Love"), many of which will be priced to rent. "It gives rental dealers a chance to stock DVD at affordable prices," says Lieberfarb. He figures to bring new customers to stores and recapture old ones who have lost the VHS rental habit.

However, the strategy has its limits: Any vendor probably would raise future DVD titles to VHS levels if there's no discernable revenue gain. Otherwise, they could be guilty of subsidizing DVD at the expense of rental profits. "It's got to be a win-win situation for Warner and the retailers," he maintains.

Assistance in preparing this story was provided by Eileen Fitzpatrick in Las Vegas.

# Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 332 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 100 Singles chart.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	19	<b>SUNNY CAME HOME</b>	SHAWN COLVIN (COLUMBIA) 2 wks at No. 1
2	2	15	<b>MMBOP</b>	HANSON (MERCURY)
3	4	16	<b>SEMI-CHARMED LIFE</b>	THIRD EYE BLIND (ELEKTRA/VEEG)
4	3	29	<b>ONE HEADLIGHT</b>	THE WALLFLOWERS (INTERSCOPE)
5	9	13	<b>HOW BIZARRE</b>	OMC (HUH/MERCURY)
6	5	20	<b>RETURN OF THE MACK</b>	MARK MORRISON (ATLANTIC)
7	6	15	<b>BITCH</b>	MEREDITH BROOKS (CAPITOL)
8	8	21	<b>THE FRESHMEN</b>	THE VERVE PIPE (RCA)
9	10	8	<b>I'LL BE MISSING YOU</b>	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)
10	7	34	<b>YOU WERE MEANT FOR ME</b>	JEWEL (ATLANTIC)
11	27	4	<b>MEN IN BLACK</b>	WILL SMITH (COLUMBIA)
12	11	32	<b>BARELY BREATHING</b>	DUNCAN SHEIK (ATLANTIC)
13	15	10	<b>DO YOU KNOW (WHAT IT TAKES)</b>	ROBYN (RCA)
14	18	9	<b>QUIT PLAYING GAMES (WITH MY HEART)</b>	BACKSTREET BOYS (JIVE)
15	16	20	<b>HARD TO SAY I'M SORRY</b>	AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
16	17	10	<b>ALL FOR YOU</b>	SISTER HAZEL (UNIVERSAL)
17	12	23	<b>I WANT YOU</b>	SAVAGE GARDEN (COLUMBIA)
18	14	16	<b>SAY YOU'LL BE THERE</b>	SPICE GIRLS (VIRGIN)
19	13	25	<b>FOR YOU I WILL</b>	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
20	21	9	<b>A CHANGE WOULD DO YOU GOOD</b>	SHERYL CROW (A&M)
21	24	29	<b>CRASH INTO ME</b>	DAVE MATTHEWS BAND (RCA)
22	25	40	<b>DON'T SPEAK</b>	NO DOUBT (TRAUMA/INTERSCOPE)
23	20	23	<b>WHERE HAVE ALL THE COWBOYS GONE?</b>	PAULA COLE (IMAGO/WARNER BROS.)
24	23	23	<b>DON'T LEAVE ME</b>	BLACKSTREET (INTERSCOPE)
25	26	21	<b>YOUR WOMAN</b>	WHITE TOWN (BRILLIANT/CHRYSLIS/EMI)
26	22	8	<b>WHATEVER</b>	EN VOUE (EASTWEST/VEEG)
27	19	11	<b>BUTTERFLY KISSES</b>	BOB CARLISLE (DIADDEM/JIVE)
28	32	40	<b>UN-BREAK MY HEART</b>	TONI BRAXTON (LAFACE/ARISTA)
29	30	9	<b>I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)</b>	ROME (GRAND JURY/RCA)
30	28	33	<b>LOVEFOOL</b>	THE CARDIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)
31	34	7	<b>PUSH</b>	MATCHBOX 20 (LAVA/ATLANTIC)
32	29	9	<b>NO MONEY NO PROBLEMS</b>	THE NOTORIOUS B.I.G. (FEAT. MASE & PUFF DADDY) (BAD BOY/ARISTA)
33	33	30	<b>EVERY TIME I CLOSE MY EYES</b>	BABYFACE (EPIC)
34	35	11	<b>IF YOU COULD ONLY SEE</b>	TONIC (POLYDOR/A&M)
35	31	38	<b>I BELIEVE I CAN FLY</b>	R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)
36	36	15	<b>THE IMPRESSION THAT I GET</b>	THE MIGHTY MIGHTY BOSSSTONES (BIG RIG/MERCURY)
37	41	7	<b>THE DIFFERENCE</b>	THE WALLFLOWERS (INTERSCOPE)

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

## HOT 100 RECURRENT AIRPLAY

1	1	2	<b>DON'T LET GO (LOVE)</b>	EN VOUE (EASTWEST/VEEG)
2	2	16	<b>I LOVE YOU ALWAYS FOREVER</b>	DONNA LEWIS (ATLANTIC)
3	3	4	<b>OOH AAH... JUST A LITTLE BIT</b>	GINA G (ETERNAL/WARNER BROS.)
4	6	10	<b>CHANGE THE WORLD</b>	ERIC CLAPTON (REPRISE)
5	5	3	<b>HEAD OVER FEET</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)
6	8	4	<b>SANTERIA</b>	SUBLIME (GASOLINE ALLEY/MCA)
7	7	29	<b>DO YOU MISS ME</b>	JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER/TOMMY BOY)
8	9	20	<b>COUNTING BLUE CARS</b>	DISHWALLA (A&M)
9	10	10	<b>NO DIGGITY</b>	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
10	11	22	<b>YOU LEARN</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)
11	14	47	<b>MISSING</b>	EVERYTHING BUT THE GIRL (ATLANTIC)
12	12	3	<b>WANNABE</b>	SPICE GIRLS (VIRGIN)
13	4	2	<b>SECRET GARDEN</b>	BRUCE SPRINGSTEEN (COLUMBIA)

14	15	39	<b>IRONIC</b>	ALANIS MORISSETTE (MAVERICK/REPRISE)
15	18	39	<b>BECAUSE YOU LOVED ME</b>	CELINE DION (550 MUSIC)
16	16	5	<b>NAKED EYE</b>	LUSCIOUS JACKSON (GRAND ROYAL/CAPITOL)
17	22	16	<b>WHERE DO YOU GO</b>	NO MERCY (ARISTA)
18	24	7	<b>I GO BLIND</b>	HOOTIE & THE BLOWFISH (REPRISE)
19	17	37	<b>NOBODY KNOWS</b>	THE TONY RICH PROJECT (LAFACE/ARISTA)
20	13	3	<b>IN MY BED</b>	DRU HILL (ISLAND)
21	20	29	<b>GIVE ME ONE REASON</b>	TROY CHAPMAN (ELEKTRA/VEEG)
22	25	16	<b>IF IT MAKES YOU HAPPY</b>	SHERYL CROW (A&M)
23	19	19	<b>TWISTED</b>	KEITH SWEAT (ELEKTRA/VEEG)
24	—	18	<b>IT'S ALL COMING BACK TO ME NOW</b>	CELINE DION (550 MUSIC)
25	—	16	<b>SPIDERWEBS</b>	NO DOUBT (TRAUMA/INTERSCOPE)

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

TITLE (Publisher - Licensing Org.)	SHEET MUSIC DIST.
49 5 MILES TO EMPTY (The Night Rainbow, Magic/Edition Beam/Private Area)	ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI
55 6 UNDERGROUND (BMG, ASCAP/EMI Unart. BMI) HL/WBM	
82 ALL BY MYSELF (Eric Carmen, BMI/Songs Of PolyGram Int'l, BMI) HL	
25 ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL	
32 ALONE (Careers-BMG, BMI/Gibb Brothers, BMI) HL	
24 BARELY BREATHING (Duncan Sheik, BMI/Happ Dog, BMI/Careers-BMG, BMI) HL	
2 BITCH (Kissing Booth, BMI/Warner-Tamerlane, BMI/Hidden Pun, BMI/Sushi Too, BMI/EMI Blackwood, BMI) HL/WBM	
96 BLOOD ON THE DANCE FLOOR (Warner-Tamerlane, BMI/Zomba, ASCAP/Donril, ASCAP) WBM	
29 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM	
44 CALL ME (Warner Chappell, PRS/Edition/Get Into Music/Edition Beam/Private Area)	
72 CANT LET GO (Sony/ATV Songs, BMI/Yab Yum, BMI/BrownTown Sound, BMI/Mic'L, ASCAP/Sailandra, ASCAP/Almo, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM	
26 CANT NOBODY HOLD ME DOWN (Justin Combs, BMI/Sugarhill, BMI/EMI April, ASCAP/Amani, ASCAP/July Six, ASCAP/NASH-WACK, ASCAP/M. Betha, ASCAP/Streetwise, ASCAP) HL	
51 CAN U FEEL IT (WB, ASCAP/Nervous, BMI/Connotation, BMI/Warner-Tamerlane, BMI) WBM	
71 COME ON (B.K. Lawrence, BMI/Warner Chappell, BMI/2000 Watts, ASCAP) WBM	
69 COME WITH ME (Keith Sweat, ASCAP/WB, ASCAP/E/A, ASCAP/Scottsville, BMI/EMI Blackwood, BMI) HL/WBM	
23 CUPID (An, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C.Sills, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL	
21 C U WHEN U GET THERE (FROM NOTHING TO LOSE) (Boo Daddy, ASCAP/Du It All, BMI/Leek Ratt, ASCAP/Pookie Straughter, ASCAP)	
27 DA' DIP (Eric Timmons/EMI Blackwood, BMI) HL	
40 DON'T WANNA BE A PLAYER (FROM BOOTY CALL) (Zomba, ASCAP/Kiely, ASCAP/Conversation Tee, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Foray, SESAC/1972, SESAC/Henchemen, BMI) HL/WBM	
9 DO YOU KNOW (WHAT IT TAKES) (Heavy Rotation, BMI/BMG, ASCAP/Cheiron, ASCAP/Mega, ASCAP) HL	
37 ESPN PRESENTS THE JOCK JAM (Various Publishers)	
63 EVERYDAY IS A WINDING ROAD (Warner-Tamerlane, BMI/Old Crow, BMI/Trottsky, BMI/Wixen, BMI/Wenies Stand, BMI) WBM	
87 EVERYTHING YOU WANT (Keith Crouch, ASCAP/Chrysalis, ASCAP/Young Legend, ASCAP) WBM	
48 EVERY TIME I CLOSE MY EYES (Sony/ATV LLC, BMI/ECAF, BMI) HL	
20 FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM	
84 FOR YOU (Colour'd, ASCAP/PSO, ASCAP) WBM	
70 FOUR LEAF CLOVER (WB, ASCAP/Maverick, ASCAP/Abra, ASCAP)	
15 THE FRESHMEN (Sid Flips, ASCAP/EMI April, ASCAP) HL	
61 FULL OF SMOKE (Poetry In Motion, BMI)	
98 GANGSTAS MAKE THE WORLD GO ROUND (Gangsta Boogie, ASCAP/WB, ASCAP/Real N Rufi, ASCAP/Base Pipe, ASCAP/Warner-Tamerlane, BMI) WBM	
100 GET YOUR GROOVE ON (FROM BAPS) (Plaything, ASCAP/Smooth As Silk, ASCAP/Zomba, ASCAP/Funk Groove, ASCAP) WBM	
13 G.H.E.T.T.O.U.T. (Zomba, BMI/R. Kelly, BMI) WBM	
53 GIMME SOME LOVE (Not Listed) WBM	
17 GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba, BMI/R. Kelly, BMI)	
31 GO THE DISTANCE (FROM HERCULES) (Walt Disney, ASCAP/Wonderland, BMI) HL	
18 HARD TO SAY I'M SORRY (Double Virgo, ASCAP/Warner-Tamerlane, BMI/ECAF, BMI) HL/WBM	
90 HIP HOP DRUNKIES (ESP, BMI/Warner-Tamerlane, BMI/Wu-Tang, BMI/Careers-BMG, BMI/Marley Marl, ASCAP/EMI, ASCAP) HL/WBM	
30 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM	
22 HOW DO I LIVE (Realsongs, ASCAP) WBM	
36 HYPNOTIZE (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Mystery System, BMI/Almo, ASCAP/Badazz, ASCAP/Danica, BMI/Entertaining, BMI) HL/WBM	
43 I BELIEVE I CAN FLY (FROM SPACE JAM) (Zomba, BMI/R. Kelly, BMI) WBM	
11 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)	
38 I DON'T WANT TO LOVE ME SOME HIM (R. Kelly, BMI/Zomba, BMI/EMI, BMI/Cesadida, BMI/Sailandra, ASCAP/Almo, ASCAP/Plaything, BMI/Too True, ASCAP) HL/WBM	
75 IF I COULD CHANGE (FROM I'M BOUT IT) (Burrin Ave., BMI/Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)	
89 IF U STAY READY (Sheppard Lane, BMI/Songs Of PolyGram Int'l, BMI/Songs Of PolyGram, BMI/Q Baby, ASCAP/Reelykiplay, ASCAP/Polygram Int'l, ASCAP/Mobstar, ASCAP) HL	
1 I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL	
97 INSOMNIA (EMI Blackwood, BMI/Champion, BMI/BMG, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM	
60 INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP)	
91 I SAY A LITTLE PRAYER (FROM MY BEST FRIENDS WEDDING) (New Hidden Valley, ASCAP/Casa David, ASCAP)	
86 I SHOT THE SHERIFF (Zomba, ASCAP/House Of Fun, BMI/337 LLC, ASCAP/Cayman, ASCAP/PolyGram, ASCAP/Fitty-Six Hops Road, ASCAP/Odnii, ASCAP/Polygram Int'l, ASCAP) HL/WBM	
58 IT'S NO GOOD (EMI, BMI/EMI Blackwood, BMI) HL	
7 IT'S YOUR LOVE (EMI Blackwood, BMI) HL	
50 I WANNA BE THERE (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL	
28 I WANT YOU (Rough Cut/EMI Australia, APR/A/EMI Blackwood, BMI) HL	
85 JUST ANOTHER CASE (Dunbar, BMI/Green Mountain, BMI/Unichappell, BMI/Alley, BMI/Trio, BMI/De'Jam, BMI/ASCAP/Rhythm Bluntz, ASCAP/Aerosol, ASCAP) HL	
57 LAST NIGHT ON EARTH (Polygram Int'l, ASCAP/Nana's, GEMA)	
78 LET IT GO (FROM SET IT OFF) (Human Rhythm, BMI/Daaa!!!, ASCAP/Fat Hat, ASCAP)	
80 LISTEN (Sugarfuzz, BMI/Warner Chappell, BMI) WBM	
67 A LITTLE BIT OF ECSTASY (Rhythm, BMI)	
5 LOOK INTO MY EYES (FROM BATMAN & ROBIN) (Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI)	
95 LOVE II LOVE (Rondor/MCA) HL/WBM	
4 MMBOP (Jam N' Bread, ASCAP/Heavy Harmony) WBM	
52 MORE THAN THIS (EMI Virgin, BMI) HL	
64 MY BABY DADDY (Pepper Drive, BMI/Raw Cast, ASCAP/EMI April, ASCAP/Steel Chest, ASCAP/Heavy Harmony) HL	
77 MY HEART IS CALLING (FROM THE PREACHER'S WIFE) (ECAF, BMI/Sony/ATV Songs, BMI) HL	
76 NO ONE BUT YOU (FROM BAPS) (Spanish Ghetto Diamond, BMI/Black Marble, BMI/Jumping Bean L.L.C., BMI)	
39 NOT TONIGHT (FROM NOTHING TO LOSE) (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM	
74 ONE MORE DAY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL	

# Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			<b>★ ★ NO. 1 ★ ★</b>	
1	1	6	<b>I'LL BE MISSING YOU</b>	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA) 6 wks at No. 1
2	2	11	<b>BITCH</b>	MEREDITH BROOKS (CAPITOL)
3	3	5	<b>LOOK INTO MY EYES</b>	BONE THUGS-N-HARMONY (RUTHLESS/RELATIVITY)
4	4	10	<b>IT'S YOUR LOVE</b>	TIM MCGRAW (WITH FAITH HILL) (CURB)
5	6	20	<b>I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)</b>	ROME (GRAND JURY/RCA)
6	7	11	<b>G.H.E.T.T.O.U.T.</b>	CHANGING FACES (BIG BEAT/ATLANTIC)
7	9	5	<b>SMILE</b>	SCARFACE FEAT. 2PAC & JOHNNY P. (RAP-A-LOT/NOB TRIBE/WBGM)
8	8	21	<b>RETURN OF THE MACK</b>	MARK MORRISON (ATLANTIC)
9	17	3	<b>C U WHEN U GET THERE (FROM NOTHING TO LOSE)</b>	BOO DADDY (FEAT. 40 THEVZ (TOMMY BOY))
10	11	4	<b>QUIT PLAYING GAMES (WITH MY HEART)</b>	BACKSTREET BOYS (JIVE)
11	5	12	<b>MMBOP</b>	HANSON (MERCURY)
12	10	9	<b>SAY YOU'LL BE THERE</b>	SPICE GIRLS (VIRGIN)
13	15	5	<b>HOW DO I LIVE</b>	LEANN RIMES (CURB)
14	14	7	<b>DO YOU KNOW (WHAT IT TAKES)</b>	ROBYN (RCA)
15	—	1	<b>GOTHAM CITY</b>	R. KELLY (JIVE)
16	12	6	<b>BUTTERFLY KISSES</b>	RAYBON BROS. (MCA)
17	21	5	<b>HOW DO I LIVE</b>	TRISHA YEARWOOD (MCA)
18	13	26	<b>CANT NOBODY HOLD ME DOWN</b>	PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
19	19	21	<b>CUPID</b>	112 (BAD BOY/ARISTA)
20	20	6	<b>YOU BRING ME UP</b>	K-CI & JOJO (MCA)
21	22	5	<b>SMOKIN' ME OUT</b>	WARREN G (G-FUNK/DEF JAM/MERCURY)
22	18	27	<b>DA' DIP</b>	FREAKY NASTY (HARD HOOD/POWER/TRIAD)
23	26	7	<b>ALONE</b>	BEE GEES (POLYDOR/A&M)
24	—	1	<b>WHATEVER</b>	EN VOUE (EASTWEST/VEEG)
25	16	7	<b>GO THE DISTANCE</b>	MICHAEL BOLTON (COLUMBIA)
26	32	3	<b>SEMI-CHARMED LIFE</b>	THIRD EYE BLIND (ELEKTRA/VEEG)
27	24	12	<b>DON'T WANNA BE A PLAYER</b>	JOE (JIVE)
28	27	11	<b>THINKING OF YOU</b>	TONY TONI TONE (MERCURY)
29	30	19	<b>FOR YOU I WILL</b>	MONICA (ROWDY/WARNER SUNSET/ATLANTIC)
30	28	2	<b>NOT TONIGHT</b>	LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)
31	34	33	<b>YOU WERE MEANT FOR ME</b>	JEWEL (ATLANTIC)
32	31	10	<b>5 MILES TO EMPTY</b>	BROWNSTONE (MJJ/WORK)
33	33	10	<b>ESPN PRESENTS THE JOCK JAM</b>	VARIOUS ARTISTS (TOMMY BOY)
34	23	13	<b>HYPNOTIZE</b>	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
35	29	22	<b>HARD TO SAY I'M SORRY</b>	AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)
36	—	1	<b>TAKE IT TO THE STREETS</b>	RAMPAGE FEAT. BILLY LAWRENCE (VIOLATOR/ELEKTRA/VEEG)
37	40	2	<b>SUNNY CAME HOME</b>	SHAWN COLVIN (COLUMBIA)

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

65	ONE MORE TIME (Copyright Control)
93	THE PERFECT DRUG (FROM LOST HIGHWAY) (Leaving Home, ASCAP/TVT, ASCAP/D. Lohner)
6	QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP) WBM
3	RETURN OF THE MACK (Perfect, BMI/SPZ, BMI/GEMA)
54	RHYTHM OF LOVE (Edition Interaudio/Edition 5th Floor BMG, GEMA/Urfa/Careers-BMG, BMI) HL
8	SAY YOU'LL BE THERE (Full Keel, ASCAP/Windswept Pacific, BMI/Sony/ATV Songs, BMI/Sony) HL/WBM
12	SEMI-CHARMED LIFE (3 EB, BMI/EMI Blackwood, BMI) HL
99	SERENADE (Delite, ASCAP/Brown Snowflake, ASCAP/Monique Peoples, ASCAP/Tiffanie Cardwell, ASCAP/Danielle Andrews, ASCAP/Billy, BMI/Warner Chappell, BMI/Reformation, PRS) WBM
81	SILENT ALL THESE YEARS (Sword And Stone, ASCAP)
14	SMILE (N-The Water, ASCAP/Still N-The Water, BMI/Joshua's Dream, BMI/Interscope Pearl, BMI/Warner-Tamerlane, BMI/Music Corp. Of America, BMI) HL/WBM
35	SMOKIN' ME OUT (Bovina, ASCAP/EMI April, ASCAP/Warren G, ASCAP) HL/WBM
88	STARING AT THE SUN (Songs Of PolyGram Int'l, ASCAP) HL
94	SUMMERTIME SUMMERTIME (Washinwear, BMI/Tonk, BMI/Maroy, BMI/Zomba, ASCAP) WBM
10	SUNNY CAME HOME (WB, ASCAP/Scred, aSCAP/Lev-A-Tunes, ASCAP) WBM
62	SWEET SEXY THING (O.C.D., BMI)
47	TAKE IT TO THE STREETS (Ramp, BMI/B.K.L., BMI/WB, BMI/Sadiyah's, BMI/Armacion, BMI/Blue Image, PRO/Keep On, CAPAC/Unidisc)
56	THAT'S RIGHT (Santron, BMI/Chris Jones, BMI)

66	THINGS JUST AIN'T THE SAME (FROM MONEY TALKS) (Mass Ave., ASCAP/Motown Tunes, ASCAP/Polygram Int'l, ASCAP/Warner-Tamerlane, BMI) HL/WBM
46	THINKING OF YOU (Polygram Int'l, ASCAP/Tony Toni Tone, ASCAP) HL
42	UN-BREAK MY HEART (Realsongs, ASCAP) WBM
68	UNTIL I FIND YOU AGAIN (Chi-Boy, ASCAP) WBM
83	UP JUMPS DA BOOGIE (Virginia Beach, ASCAP/Mag/oo, ASCAP/Mass Confusion, ASCAP)
45	WE TRYING TO STAY ALIVE (Gibb Brothers, BMI/Careers-BMG, BMI/Songs Of PolyGram Int'l, BMI/Music Corp. Of America, BMI/First Priority, BMI/Sony/ATV Tunes LLC, ASCAP/Tete San Ko, ASCAP/Copyright Control) HL
19	WHATEVER (Sony/ATV Songs, BMI/ECAF, BMI/No Intro, ASCAP/EZ, ASCAP)
73	WHAT'S STOPPING YOU (Divided, BMI/Zomba, BMI) WBM
59	WHEN I DIE (Far M.V., ASCAP/BMG, ASCAP/Realsongs, ASCAP) HL/WBM
79	WHEN YOU TALK ABOUT LOVE (Flyte Tyme, ASCAP/New Perspective, ASCAP/Irving, BMI)
33	WHERE HAVE ALL THE COWBOYS GONE? (Hingface, BMI/Ensign, BMI) HL
92	THE WORLD TONIGHT (FROM FATHERS' DAY) (MPL Communications, ASCAP) HL
34	YOU BR



**PRICE FIXING**

(Continued from page 5)

Civil Procedure," the court found in its reversal, adding, "But we are confident that the court will set aside previously expressed views and decide the case impartially."

The May 30, 1995, complaint by California chain Digital Distribution and a similar June 12, 1995, complaint by Record Revolution of DeKalb, Ill., is against Cema Distribution (now EMI Music Distribution), Sony Music Entertainment, Warner Elektra Atlantic Corp., Uni Distribution Corp. (now Universal Music and Video Distribution), and Bertelsmann Music Group (Billboard, June 10, 1995).

The suit contends that manufacturers forced retailers to keep prices high through the minimum-advertised-price mechanism and that the companies kept retailers in line by suspending some advertising assistance.

The complaint also alleges that at an industry trade meeting, the defendants jointly pressured owners of music chains not to participate in the used-CD market, which would have also undercut allegedly high prices of CDs.

The court also found the plaintiff in the case "was not required to allege harm to competition specifically; horizontal price-fixing is per se harmful to competition."

The court will soon consider whether the case can be brought as a class-action suit and then move to the discovery (evidence and fact presentation) phase.

The major labels are also involved in an ongoing CD price-fixing lawsuit involving consumers in Tennessee and 11 other states (July 20, 1996). **BILL HOLLAND**

**BR5-49**

(Continued from page 11)

the radio, it gives us a great opportunity to micromarket around each tour date and maybe try to get secondary radio stations of different formats that are more appealing to the Dylan audience. But we'll take each date and really work them to death at country clubs and radio formats, alternative country press, and video outlets."

Kinken, who helped book the band at the Wisconsin State Fair for its last four dates prior to joining the Dylan tour, knows from experience that BR5-49 bridges various demographics.

"You see the shows they've done here in Chicago, and you see the same people coming back—but they bring more people," he says. "The funny thing is the range of ages. I've seen an 18-year-old kid next to a blue-haired grandma in her best cowgirl outfit, and everything in between."

During off days, says Foster, BR5-49 will return to the studio for work on its sophomore album, due in early 1998. Foster says that the next disc will include more original music than the first did.

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JULY 19, 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
				<b>*** No. 1/Hot Shot Debut ***</b>		
1	NEW		1	PRODIGY XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98) 1 week at No. 1	THE FAT OF THE LAND	1
2	NEW		1	SOUNDTRACK COLUMBIA 68169*(10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
				<b>*** Greatest Gainer ***</b>		
3	1	2	22	SPICE GIRLS ▲ <sup>3</sup> VIRGIN 42174* (10.98/16.98)	SPICE	1
4	2	5	9	HANSON ▲ MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	2
5	3	3	5	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	2
6	7	7	6	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
7	6	1	11	BOB CARLISLE ▲ DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	1
8	9	11	53	THE WALLFLOWERS ▲ <sup>3</sup> INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
9	5	6	4	SOUNDTRACK WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5
10	13	12	11	GEORGE STRAIT ▲ MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
11	NEW		1	BLUES TRAVELER A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING	11
12	NEW		1	SOUNDTRACK TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	12
13	10	13	73	JEWEL ▲ <sup>5</sup> ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
14	17	17	11	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
15	8	4	5	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
16	18	18	10	VARIOUS ARTISTS ▲ VIRGIN 42186 (16.98 CD)	PURE MOODS	15
17	12	16	52	LEANN RIMES ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	3
18	16	—	2	WYCLEF JEAN FEATURING REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
19	14	14	16	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
20	15	15	34	SOUNDTRACK ▲ <sup>4</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
21	NEW		1	RADIOHEAD CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
22	11	8	3	EN VOGUE EASTWEST 62057/EEG (10.98/16.98)	EV3	8
23	19	20	49	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	17
24	24	30	18	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	24
25	22	22	9	MEREDITH BROOKS ● CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
26	23	28	7	JAMES TAYLOR COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
27	30	116	3	SOUNDTRACK WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	27
28	25	19	69	CELINE DION ▲ <sup>9</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
29	21	—	2	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21
30	4	—	2	MOTLEY CRUE ELEKTRA 61901/EEG (10.98/16.98)	GENERATION SWINE	4
31	28	23	7	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
32	27	32	17	THE MIGHTY MIGHTY BOSSTONES ● BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
33	29	26	21	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
34	36	34	30	THE VERVE PIPE ▲ RCA 66809 (10.98/15.98) HS	VILLAINS	24
35	20	9	3	LOST BOYZ UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
36	41	38	12	ROME ● GRAND JURY 67441*/RCA (10.98/15.98)	ROME	30
37	33	33	62	DAVE MATTHEWS BAND ▲ <sup>3</sup> RCA 66904 (10.98/16.98)	CRASH	2
38	26	10	3	MEGADETH CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
39	40	35	16	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
40	31	29	79	NO DOUBT ▲ <sup>7</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
41	35	27	4	CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	21
42	44	51	6	SOUNDTRACK WALT DISNEY 60864 (10.98/16.98)	HERCULES	42
43	37	36	21	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
44	43	45	14	TONIC ● POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	40
45	34	24	3	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
46	42	39	12	SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
47	38	25	6	PAUL MCCARTNEY MPL 56500/CAPITOL (10.98/16.98)	FLAMING PIE	2
48	54	46	43	DEANA CARTER ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
49	52	43	43	BLACKSTREET ▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
50	45	37	22	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS	HOT	27
51	39	—	2	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	39
52	56	47	11	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
53	50	53	13	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	47	40	9	BEE GEES POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
55	55	52	41	SHERYL CROW ▲ <sup>2</sup> A&M 540587 (10.98/17.98)	SHERYL CROW	6
56	61	80	43	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	48
57	RE-ENTRY		32	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
58	75	—	2	SUGAR RAY LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	58
59	51	—	2	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	51
60	58	49	55	TONI BRAXTON ▲ <sup>3</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
61	62	59	20	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
62	66	62	39	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
63	67	71	20	VARIOUS ARTISTS ● COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
64	57	44	23	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
65	60	48	17	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/MIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
66	53	41	7	FOO FIGHTERS ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
67	48	21	3	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	21
68	59	42	4	K.D. LANG WARNER BROS. 46623 (10.98/16.98)	DRAG	29
69	32	—	2	THE LADY OF RAGE DEATH ROW 90109*/INTERSCOPE (10.98/16.98)	NECESSARY ROUGHNESS	32
70	69	79	8	OMC HUH! 533435/MERCURY (10.98 EQ/16.98) HS	HOW BIZARRE	69
71	64	50	17	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
72	81	66	5	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	47
73	70	64	20	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
74	76	58	7	JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
75	65	55	10	INDIGO GIRLS ● EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
76	77	69	45	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
77	49	31	3	JON BON JOVI MERCURY 534903 (10.98 EQ/16.98)	DESTINATION ANYWHERE	31
78	72	70	34	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
79	46	—	2	CRAIG MACK STREET LIFE 75521*/ALL AMERICAN (10.98/16.98)	OPERATION: GET DOWN	46
80	92	78	4	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	78
81	91	—	2	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	81
82	74	60	33	BUSH ▲ <sup>3</sup> TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
83	78	67	35	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
84	73	72	17	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
85	80	—	2	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	80
86	79	68	25	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	43
87	94	85	108	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
88	90	—	2	VARIOUS ARTISTS DEF JAM 534746*/MERCURY (10.98 EQ/16.98)	YO! MTV RAPS	88
89	68	56	18	U2 ▲ ISLAND 524334* (11.98/17.98)	POP	1
90	87	86	57	METALLICA ▲ <sup>3</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
91	88	94	7	SISTER HAZEL UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	88
92	63	—	2	INSANE CLOWN POSSE HOLLYWOOD 162071 (10.98/16.98)	THE GREAT MILENKO	63
93	82	63	5	BOSTON EPIC 67622 (10.98 EQ/17.98)	GREATEST HITS	47
94	86	73	13	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
95	105	90	13	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
96	84	77	36	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
97	71	54	7	KRS-ONE JIVE 41601* (10.98/16.98)	I GOT NEXT	3
98	101	88	22	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
99	83	65	36	SOUNDTRACK ▲ <sup>3</sup> CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
100	112	107	31	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
101	99	81	45	AALIYAH ▲ <sup>2</sup> BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
102	89	75	11	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
103	98	84	15	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
104	93	74	19	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24
105	85	61	12	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA	5
106	96	102	8	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) HS	TURN THE RADIO OFF	96
107	116	—	2	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	107
108	100	95	38	COUNTING CROWS ▲ <sup>2</sup> DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1

○ 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.

# Billboard 200 continued

JULY 19, 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
109	103	97	34	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*AG (10.98/16.98)	HARD CORE	11
110	104	96	36	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
111	NEW		1	JOHN HIATT CAPITOL 54672 (10.98/15.98)	LITTLE HEAD	111
112	97	82	22	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
113	95	76	29	SOUNDTRACK ▲ EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	49
114	102	129	4	VARIOUS ARTISTS TOMMY BOY 1202 (11.98/16.98)	ESPN PRESENTS X GAMES: THE SOUNDTRACK ALBUM	102
115	119	118	61	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	37
116	106	101	17	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
★★★ PACESETTER ★★★						
117	148	—	2	ROBYN RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	117
118	107	92	17	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) <b>HS</b>	RETURN OF THE MACK	76
119	111	100	40	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	53
120	133	119	13	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
121	123	99	21	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	50
122	115	110	73	2PAC ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
123	129	108	36	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
124	109	98	55	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
125	117	114	102	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
126	142	126	14	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	93
127	114	91	17	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
128	127	111	54	KEITH SWEAT ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
129	118	93	7	SAMMY HAGAR TRACK FACTORY 11627/MCA (10.98/16.98)	MARCHING TO MARS	18
130	121	104	12	YANNI ● PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
131	150	139	16	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
132	128	106	40	KENNY G ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	2
133	130	133	40	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
134	113	112	3	10,000 MANIACS GEFEN 25009 (10.98/16.98)	LOVE AMONG THE RUINS	112
135	122	121	9	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) <b>HS</b>	PARADISE IN ME	121
136	110	87	7	TOAD THE WET SPROCKET COLUMBIA 67862 (10.98 EQ/16.98)	COIL	19
137	141	120	37	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
138	131	115	10	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98)	D.J. MIX '97 VOL. 2	87
139	132	130	23	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	92
140	137	132	33	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
141	120	105	9	VARIOUS ARTISTS ASTRALWERKS 7550/CAROLINE (10.98/13.98)	MTV'S AMP	63
142	144	141	70	311 ▲ <sup>2</sup> CAPRICORN 942041/MERCURY (11.98 EQ/17.98)	311	12
143	126	103	13	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
144	145	124	32	SOUNDTRACK ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
145	151	147	102	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
146	165	174	7	PETER CETERA RIVER NORTH 161250 (10.98/16.98)	YOU'RE THE INSPIRATION: A COLLECTION	134
147	157	145	89	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
148	138	131	42	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) <b>HS</b>	FASHION NUGGET	36
149	139	127	46	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
150	135	109	7	MICHAEL JACKSON MJJ 68000*/EPIC (10.98 EQ/17.98)	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	24
151	143	122	21	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
152	140	146	39	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
153	125	113	19	WHITE TOWN BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98) <b>HS</b>	WOMEN IN TECHNOLOGY	84
154	NEW		1	FROST RUTHLESS 1578/RELATIVITY (10.98/16.98)	WHEN HELL.A. FREEZES OVER	154

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
155	164	156	37	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME I	1
156	152	152	38	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
157	156	142	36	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
158	NEW		1	ORIGINAL BROADWAY CAST RCA VICTOR 68834 (10.98/17.98)	TITANIC A NEW MUSICAL	158
159	136	117	5	SEVEN MARY THREE MAMMOTH/ATLANTIC 83018/AG (10.98/16.98)	ROCKCROWN	75
160	108	57	3	NEIL YOUNG/CRAZY HORSE REPRISE 46652/WARNER BROS. (11.98/17.98)	YEAR OF THE HORSE	57
161	168	144	64	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18810 (10.98/15.98)	BORDERLINE	5
162	146	123	6	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) <b>HS</b>	SWEET THING	112
163	158	184	22	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
164	181	148	8	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	106
165	134	89	3	BEN HARPER VIRGIN 44178 (10.98/16.98)	THE WILL TO LIVE	89
166	149	128	5	FAITH NO MORE SLASH/REPRISE 46629/WARNER BROS. (10.98/16.98)	ALBUM OF THE YEAR	41
167	147	125	7	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	15
168	161	153	8	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) <b>HS</b>	BECOMING X	153
169	169	160	35	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
170	124	83	3	GRATEFUL DEAD GRATEFUL DEAD 14052/ARISTA (20.98 CD)	FALLOUT FROM THE PHIL ZONE	83
171	NEW		1	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	171
172	162	140	15	WARREN G ● G-FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
173	167	162	7	BLESSID UNION OF SOULS EMI 56716 (10.98/15.98)	BLESSID UNION OF SOULS	127
174	189	149	3	LOS TIGRES DEL NORTE FONOVISA 80711 (13.98/18.98) <b>HS</b>	JEFE DE JEFES	149
175	163	136	10	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
176	175	181	25	702 BIV 10 530738*/MOTOWN (8.98/16.98) <b>HS</b>	NO DOUBT	82
177	183	164	86	TRACY CHAPMAN ▲ <sup>3</sup> ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
178	186	195	28	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
179	NEW		1	UB40 VIRGIN 44402 (10.98/16.98)	GUNS IN THE GHETTO	179
180	166	188	3	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	166
181	173	166	89	THE SMASHING PUMPKINS ▲ <sup>8</sup> VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
182	153	134	15	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	24
183	171	151	23	JIM BRICKMAN ● WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
184	RE-ENTRY		40	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
185	RE-ENTRY		61	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	15
186	182	157	12	VARIOUS ARTISTS COLD FRONT 6245/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS	129
187	179	177	32	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
188	NEW		1	CLAY CROSSE REUNION 10050/JIVE (10.98/15.98) <b>HS</b>	STAINED GLASS	188
189	155	138	10	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	89
190	190	178	41	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
191	174	137	5	VARIOUS ARTISTS POLYGRAM TV 553641 (10.98/17.98)	PURE SOUL 1997	124
192	NEW		1	DAVE MATTHEWS BAND BAMA RAGS 67548/RCA (9.98 CD)	RECENTLY	192
193	RE-ENTRY		5	ALLURE TRACK MASTERS/RAVE 67848*/EPIC (10.98 EQ/16.98) <b>HS</b>	ALLURE	108
194	196	180	35	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	40
195	172	169	25	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) <b>HS</b>	DUNCAN SHEIK	83
196	180	165	10	VARIOUS ARTISTS POPULAR 12013/CRITIQUE (11.98/17.98)	DANCE HITS SUPERMIX 2	144
197	199	194	11	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/16.98)	FACES	83
198	170	150	9	STEADY MOBB'N NC LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	29
199	195	—	13	SOUNDTRACK REVOLUTION 24666/WARNER BROS. (11.98/17.98)	MICHAEL	53
200	RE-ENTRY		35	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 76	Boston 93	Dru Hill 100	Wyclef Jean Featuring Refugee	Maxwell 115	Rome 36	Selena 127	Club Mix '97 63
2Pac 122	Toni Braxton 60	En Vogue 22	Allstars 18	Lila McCann 171	Savage Garden 46	Space Jam 20	Dance Hits Supermix 2 196
311 142	Jim Brickman 183	Bill Engvall 121	Jewel 13	Paul McCartney 47	Scarface 65	Sprung 189	D.J. Mix '97 Vol. 2 138
10,000 Maniacs 134	Brooks & Dunn 161	Faith No More 166	Elton John 190	Neal McCoy 80	Seven Mary Three 159	Spice Girls 3	ESPN Presents X Games: The
702 176	Meredith Brooks 25	John Fogerty 74	K-Ci & JoJo 45	Reba McEntire 169	Kevin Sharp 194	Squirrel Nut Zippers 50	Soundtrack Album 114
Aaliyah 101	Brownstone 59	Fofo Fighters 66	Toby Keith 107	Tim McGraw 5	Duncan Sheik 195	Steady Mobbin' 198	Greatest Sports Rock And Jams
Trace Adkins 119	Foxy Brown 140	Frost 154	Korn 156	Megadeth 38	Sister Hazel 91	George Strait 10	186
Aerosmith 39	Bush 82	Kenny G 132	KRS-One 97	Metallica 90	The Smashing Pumpkins 181	Sublime 23	Jack Jams Vol. 1 125
Alabama 120	Cake 148	Warren G 172	K's Choice 135	Mia X 29	Sneaker Pimps 168	Sugar Ray 58	Jack Jams Vol. 2 149
Allure 193	Capone -N- Noreaga 67	Gunwine 62	Patti LaBelle 51	The Mighty Mighty Bosstones 32	SOUNDTRACK	Keith Sweat 128	Pure Soul 1997 191
Fiona Apple 56	Bob Carlsie 7	God's Property From Kirk Franklin's	The Lady Of Rage 69	Alanis Morissette 87	Batman & Robin 9	James Taylor 26	Pure Moods 16
Az Yet 157	Deana Carter 48	Nu Nation 6	Jonny Lang 64	Mark Morrison 118	Booby Call 104	Third Eye Blind 53	Pure Soul 1997 191
Babyface 110	Peter Cetera 146	Grateful Dead 170	k.d. lang 68	Motley Crue 30	Hercules 42	Los Tigres Del Norte 174	Ultimate Dance Party 1997 78
Erykah Badu 33	Changing Faces 41	Sammy Hagar 129	Kenny Lattimore 139	No Doubt 40	I'm Bout It 31	Pam Tillis 72	Yo! MTV Raps 88
Beck 124	Tracy Chapman 177	Hanson 4	Tracy Lawrence 131	The Notorious B.I.G. 19	Jerry Maguire 113	Tool 133	Veruca Salt 151
Bee Gees 54	The Chemical Brothers 94	Chicago 102	Li'l Kim 109	The Offspring 112	Love Jones: The Music 71	Tru 73	The Verve Pipe 34
John Berry 197	Chicago 102	Clay Crosse 188	Live 61	OMC 70	Men In Black—The Album 2	Twista 85	Clay Walker 95
Clint Black 184	Clay Crosse 188	Paula Cole 98	Kenny Loggins 103	ORIGINAL BROADWAY CAST	Michael 199	U2 89	The Wallflowers 8
BLACKstreet 49	Paula Cole 98	Collective Soul 116	Lonestar 180	Titanic A New Musical 158	My Best Friend's Wedding 27	UB40 179	Westside Connection 137
Blessid Union Of Souls 173	Collective Soul 116	Shawn Colvin 96	Lost Boyz 35	Point Of Grace 200	Nothing To Lose 12	Van Halen 155	White Town 153
Mary J. Blige 14	Shawn Colvin 96	Counting Crows 108	Craig Mack 79	Prodigy 1	One Fine Day 163	VARIOUS ARTISTS	Lee Ann Womack 164
Blues Traveler 11	Counting Crows 108	Sheryl Crow 55	Makaveli 83	Radiohead 21	The Preacher's Wife 144	Booty Mix 2: The Next Bounce II	Wu-Tang Clan 15
Blur 84	Sheryl Crow 55	Def Leppard 185	Marilyn Manson 152	Real Big Fish 106	Romeo + Juliet 99	126	Yanni 130
Jon Bon Jovi 77	Def Leppard 185	Depeche Mode 105	Master P 178	Reel Big Fish 106	Romeo + Juliet Volume 2 143		Neil Young/Crazy Horse 160
Bone Thugs-N-Harmony 145	Depeche Mode 105	Celine Dion 28	Matchbox 20 24	LeAnn Rimes 17, 43	Romy And Michele's High School		
Boot Camp Clak 167	Celine Dion 28		Dave Matthews Band 37, 192	Robyn 117	Reunion 175		

## RIAA'S BERMAN EXPECTED TO TAKE IFPI HELM

(Continued from page 1)

man of the International Federation of the Phonographic Industry (IFPI).

The London-based organization represents the \$40 billion recording industry on a worldwide basis, with 1,200 member companies and an annual operating budget of \$15 million. Its current chairman is David Fine, who has held the post for the past six years.

As previously reported, Berman is due to leave the RIAA in January of next year (Billboard, May 10). If an agreement is reached, his appointment at IFPI would do the following:

- Place an American at the head of a body that has been widely regarded—and occasionally criticized—as very European;
- Improve, at a stroke, IFPI's connections and influence with the U.S. government;
- Change the federation's most senior post from part time to full time;
- Increase the organization's overhead costs, since Berman's remuneration is expected to resemble his RIAA earnings of around \$1 million;
- Most important, bring to IFPI the services of one of the most effective trade-association executives in the world.

"He has saved the recording industry millions by leading the charge to protect intellectual property," says the international chief of one of the world's largest record companies. "He is a fantastic lobbyist and would bring that pragmatic, American 'can-do' attitude to the IFPI."

Motion Picture Assn. of America (MPAA) president Jack Valenti says, "Jay is the Great Persuader, no question about that." He adds, "And he has a record of achievement here in Washington that's superior."

The proposal to have Berman at the top of IFPI has not yet been formally presented to its main board. It is a protocol-conscious organization, not least because of the geographic spread of member groups (which are, for the most part, each country's record-company trade associations) and because it must represent the interests of scores of independent labels as well as those of the majors.

Fine, who turned 68 last month, agrees that the organization's future must be in the most capable hands. "My concern has always been that [the IFPI board] thinks of a successor," he comments. "Where do you get someone with the necessary experience?"

Fine says that he respects Berman's skills enormously, while confirming that the matter has not yet been put to the board. He notes that, in April, he was re-elected chairman for a two-year term and says there is "no need" for him to relinquish the post before 1999.

Nevertheless, the Berman proposal has been discreetly discussed among senior executives of the six multinational record companies—which are IFPI's largest and most influential members—since the Tokyo board meeting Nov. 6. Insiders say that it was in Japan that Berman suggested he would be leaving the RIAA when his contract expired in 1998.

The board of IFPI has an executive committee that comprises Fine, Berman (as RIAA chairman), IFPI director general/chief executive Nic Garnett, PolyGram Music Group president Roger Ames, Sony Music International president Robert Bowlin, EMI Music Worldwide president/CEO James Fifield, BMG Entertainment International president/CEO Rudi Gassner, Universal Music International president Jorgen Larsen, Warner Music International chairman/CEO

Ramon Lopez, and Virgin France chairman Patrick Zelnik.

Most, if not all, of these executives enthusiastically endorse the effort to recruit Berman. However, they decline to discuss it on the record while the agreement is still being negotiated. Optimists among them say the matter should be settled by August; Berman himself declines to comment.

In the meantime, the RIAA chairman will have a busy schedule. According to a highly placed Washington source, he is about to be asked by the Clinton administration to head up a legislative effort to secure fast-track trade negotiation authority for the president. The commission would be of three months' duration this autumn.

Currently, the U.S. administration is subject to congressional scrutiny of trade negotiations—often a time-consuming process—which effectively limits the amount of negotiation power the White House can employ. Under a fast-track authority, the administration, in trade agreement negotiations with other countries, would have more timely leverage, since the countries involved would know that Congress would no longer be able to pick treaties apart provision by provision.

Berman, 59, would return to the RIAA in January, according to this source, "to serve ... as both consultant to RIAA and IFPI throughout 1998."

The executives who want Berman at IFPI say their goal is to make it a more effective organization, as the global recording industry weighs a formidable 21st-century slate of intellectual property issues and technological challenges. These include rights protection in the digital-delivery era, a hot topic as the treaties produced by the World Intellectual Property Organization need ratification around the world; anti-piracy, as the producers of legitimate merchandise become more resourceful and sophisticated; and market access, as Western record companies seek to open for unfettered business in mainland China.

"Jay has one great asset," says the MPAA's Valenti. "He's got a marvelous personality that allows him to disarm you with his charm, which is a piece of positive weaponry." Berman is also "tough when he needs to be," he adds. "He and I were together in China twice, negotiating this treaty with the Chinese, and we paid many, many visits to just about every official in China that had a hand in this, as well as hosting lunches and dinners with them. I ... was very impressed with him."

Beyond helping IFPI achieve global goals, several senior executives also appear to have partisan reasons for change. "The IFPI has been a BMG/EMI carve-up lately," claims the European chief of one of the majors, while another label president contends that PolyGram has wielded disproportionate influence. Berman's presence would alter the board environment, according to this line of thought.

All agree, however, on the need to keep Fine informed and in agreement with the overall objectives, because he is acknowledged as an exemplary chairman. "Everyone is appreciative of the time and effort David has contributed," says a senior label executive who belongs to IFPI's international legal committee, "and of what he's done for the organization." This source confirms that the Berman proposal has been privately discussed with Fine.

Among other contributions, Fine—who was president/CEO of PolyGram worldwide from 1987-90—brought stability to the top of IFPI. In 1991, he

was unanimously elected chairman of its board and the executive committee when former EMI Music Worldwide chairman Bhaskar Menon relinquished the post after one year. (Another departure was that of Sir John Morgan, who was appointed IFPI president in 1990 but whose contract was not renewed in 1993.)

Fine retired from PolyGram at the end of 1990 but continued his affiliation in a nonexecutive capacity as chairman of its supervisory board. He gave up this post April 2 at the company's annual general meeting to be succeeded by Philips president Cor Boonstra.

Fine's re-election as IFPI chairman at an April board meeting in Rome seemed to indicate that the Berman drive had stalled. The recruitment effort recovered after Rome, however, and a new scenario has since taken shape. Fine will serve his term, by this reasoning, but it will evolve into an emeritus role as Berman becomes available. Such a transition includes the IFPI consultancy in 1998 to keep Berman aligned with the global group until the top post is open while allowing him to come up to speed with IFPI's agenda.

"A consultancy would be excellent," says one executive intimately involved with the process. "It would help Jay to become more aware of the nuances of IFPI's international constituency rather than just the American view he has represented so well for the past 10 years. IFPI must recognize and represent the interests and sensitivities of all its [national] member groups."

The Asia/Pacific chief of one multinational label adds, "By anyone's standards, Jay has a very international outlook. By American standards, it's extraordinary."

Equally, IFPI is expected to directly benefit from Berman's understanding of the U.S. perspective. "At present," says one IFPI director, "our influence in the States is entirely through the RIAA. With Jay here, we gain our own standing, separate from the RIAA." An American chairman would also help to counter criticism that IFPI is too Eurocentric, although the federation shrewdly exploits that perception when necessary—in the halls of the European Commission in Brussels, for example.

Whatever time he takes to grasp the organization's nuances, Berman—if appointed—will do so on a full-time basis, compared with Fine's part-time role (for which he receives an honorarium and expenses). Fine says he spends the equivalent of two to three days a week on IFPI business: "I'm on the phone almost continuously, and I spend all the time they need."

Nevertheless, he acknowledges that the federation is entering "a much more difficult era." Another executive involved with the matter of succession agrees: "IFPI needs a lot more activity in the future, not less."

Berman's earnings as RIAA chief are in the \$1 million range, according to published reports. Sources suggest that IFPI would pay for its full-time chairman via a special allocation by the six multinational record companies, thus avoiding a substantial draw on the organization's operating budget. Most of the latter is used to fight piracy, an effort that is increasing in intensity and cost.

IFPI has 124 employees worldwide, based at its central London headquarters and offices in Brussels, Hong Kong, Singapore, and several Eastern Europe cities. There have been no suggestions that Berman's appointment would mean relocation of the group's headquarters to Washington, D.C.

At present, its most senior full-time official is Garnett, who joined as a legal assistant in 1983 and rose to director general and chief executive in 1992. Members of IFPI's executive committee, in speaking with Billboard, all express the hope that Garnett, who would report to Berman, does not feel slighted by the Berman plan, and all pay tribute to his knowledge, experience, and dedication, as well as his analytical skills.

Garnett declined to discuss potential executive appointments at IFPI.

Earlier this year, Garnett was asked whether the head of IFPI needs to be a colorful personality. "Being in the process of creating the kind of profile the industry needs, you need to be fairly careful about the way you do it," he replied (Billboard, April 26). "Jay Berman is a master at this."

Says one IFPI officer, "Jay would be weaker without Nic." Comments another, "Garnett is a very able director general with all the necessary energy. IFPI is not a trading business that" (Continued on next page)



by Geoff Mayfield

**CARE TO DANCE?** Since the end of last year, the consumer press promised that techno would be the next big thing, and one has to believe that published speculation was one of the elements fueling the handsome bidding war that stuffed elephant bucks in Prodigy's pockets. Now that the British combo has debuted at No. 1 on The Billboard 200 with an opening-week sum of 201,000 units, that speculation has some foundation.

Although the album will inevitably see a second-week decline, it stands a chance to log another week at No. 1, a feat that neither rap conclave Wu-Tang Clan nor R&B queen Mary J. Blige, the last two acts who debuted at No. 1, was able to achieve.

But, even with Prodigy's splash, I can't shake the feeling that the techno trend we've read so much about is more a matter of some music reviewers' wishful thinking than a mandate from the buying public.

The Chemical Brothers drew some attention when they bowed at No. 14 with 48,000 units in the April 26 issue, noteworthy since their previous album never even creased the big chart. But the '97 Chemical set (No. 94) has seen sales declines in all but two of its 12 subsequent chart weeks. The latest Orb title spent eight weeks on Heatseekers but only one on The Billboard 200. Daft Punk, now No. 18 on Heatseekers, has spent 13 weeks on that list but has not yet reached the big chart, and Aphex Twin logged two Heatseeker weeks.

Astralwerks' "MTV's Amp," now No. 141 on the big list, has charted as high as No. 63. The previous Prodigy album made noise earlier this year, logging two weeks on The Billboard 200 and six weeks on Heatseekers, but its sails lost wind (as did its sales) when MTV dropped "Firestarter," the catalyst that appears on the new album. Since then, "Music For The Jilted Generation" clocked seven nonconsecutive weeks on Top Pop Catalog Albums.

So, two questions seem obvious: Will Prodigy camp out in the top 10 for a while, or will it have a short stay there, as happened recently with albums by several artists? And, if it does stretch out a respectable shelf life, will this be the harbinger of a trend or simply a singular success story?

**SLIPPERY SLOPE:** While we wait to see how long Prodigy hangs in the chart's upper region, note that of the 19 albums that debuted in the top 10 from the May 3 issue through the last issue, 11 were unable to register a second week at No. 10 or higher. The latest member of the short-stay club is Motley Crue, which drops 4-30 with a second-week sales decline of 51%. The Crue thus joins En Vogue, Lost Boyz, Megadeth, Foo Fighters, James Taylor, KRS-One, Indigo Girls, Heavy D, and Depeche Mode as acts whose latest sets spent just one week in the top 10, a fate that also plagued Master P's "I'm Bout It" soundtrack.

Paul McCartney only managed two weeks in the top 10, and even the vaulted new set from the Wu-Tang Clan, which exceeded 600,000 units in its first week amid big media attention, slips this week to No. 15 in its fifth chart week.

On the flip side, only four of the aforementioned 19 titles remain in the top 10: teen throb Hanson (No. 4, nine weeks), gospel act God's Property (No. 7, six weeks), country's Tim McGraw (No. 5, five weeks), and the "Batman & Robin" soundtrack (No. 9, four weeks).

**WINNER'S CIRCLE:** There have been 15 weeks in 1997 when the 177,500 units scored by the "Men In Black" soundtrack would have been enough to rank No. 1. The movie rules the box-office chart, and the album's title track features Will Smith, a veteran recording artist and one of the film's stars. Look for this title to fight a close battle with Prodigy for next week's No. 1 spot ... You already knew that Oprah Winfrey's TV show could influence music store and bookstore shoppers, but this week's example is really powerful, as an Oprah rerun causes Rod Stewart's sales to more than quadruple, prompting a re-entry at No. 57 (21,000 units). Meanwhile, Rosie O'Donnell helps No. 3 Spice Girls earn Greatest Gainer (148,000 units, a 25,000-unit increase) ... The release of Alanis Morissette's "Jagged Little Pill" video, which debuts at No. 2 on Top Music Videos, with more than 5,000 units, revitalizes her same-named album (94-87, a 17% gain) ... Despite a 3,500-unit gain, Fugees member Wyclef Jean gets displaced two spots (No. 18).

# ENRIQUE'S RISE REWRITES RULES OF THE LATINO MUSIC BIZ

(Continued from page 1)

superstar father, Julio.

Little more than 18 months later, however, the younger Iglesias has emerged as a respected singer/songwriter who—along with critical support from his record label, Fonovisa—has turned the stateside Latino record business on its ear. They have done so by dint of a daring and pricey collaboration between artist and label that broke most of the rules of success in the Hispanic music industry.

"Enrique Iglesias will be the most important artist in the next 20 years," proclaims Guillermo Santiso, president/CEO of Fonovisa. "So the marketing campaign we used had to be unusual and extraordinary."

Indeed it was. Fonovisa initially secured Iglesias' fame through an intensive radio thrust at regional Mexican stations, which never had extensively played pop music by a non-Mexican artist. Fonovisa subsequently combined radio promotion with a barrage of television

spots on Spanish-language network Univision that continue intermittently to this day.

Complementing Fonovisa's ardent labor at Spanish-language radio and television were program buys at Anglo cinemas and TV appearances on Anglo morning shows and at this year's Grammy Awards. Performances on "Late Night With David Letterman" and the Miss Universe pageant have further stoked interest in Iglesias, who also has been the subject of dozens of articles in the English-language press.

Added to the marketing and promotional mix, of course, was Iglesias himself, an avid music enthusiast who is well-versed in the record business even though he is only 22.

The appealing antithesis of such Latino pop idols as his father, Iglesias is the handsome boy next door who eschews the trappings and pomp of pop fame by wearing T-shirts and blue jeans, carrying his own luggage, and taking taxis instead of limousines.

Further, Iglesias counters the icy, if not arrogant, aloofness of most Latino pop greats with an embraceable eagerness to get close to his fans. A likable performer with a raspy light baritone, Iglesias recorded such anthemic love songs as "Experiencia Religiosa" and "No Llores Por Mí."

"He's just a regular guy," says Iglesias' manager, Fernán Martínez. "What happens is that everyone—from a person well-off who knows his family background to an ordinary blue-collar worker who sees how down-to-earth he is—can identify with him."

The results of Iglesias' teaming with Fonovisa are certainly impressive by any measure. Iglesias' eponymous debut, which won a Grammy Award earlier this year, and its 1997 follow-up, "Vivir" (Living), have earned platinum status from the Recording Industry Assn. of America. SoundScan has tallied 575,000 units sold of the two Spanish-language albums.

The native of Spain has landed a record seven consecutive chart-topping titles on Billboard's Hot Latin Tracks chart. Each of his two albums topped Billboard's Latin 50. Two of his 14 U.S. concert stops were top-grossing shows, according to Amusement Business.

And according to Santiso, Iglesias' eponymous album and "Vivir" have sold a cumulative total of nearly 8 million units worldwide. Most tellingly, Iglesias' prosperity has raised the industry profile of Fonovisa, an L.A. indie known primarily as a regional Mexican imprint.

Iglesias' stunningly swift rise to stardom began in 1995 when Santiso heard a tape played for him by Martínez. Though Santiso was not informed of the singer's identity, he immediately liked the future smash "Si Tú Te Vas" (If You Go) and its singer. Santiso also liked the photo of the handsome vocalist.

"The voice was very masculine and different," recalls Santiso, who was ready to sign the artist even though he did not know his name.

After finding out that the singer was Iglesias, Santiso inked the fledgling songsmith for a hefty \$1 million advance to be divided among three albums.

But in order to sign and promote Iglesias in the extensive manner he desired, Santiso needed a robust budget. At that time, Santiso reported to Alejandro Quintero, VP of new business and development of Fonovisa's owner, Mexican media giant Televisa.

"And so I told Quintero the whole story about Enrique and he said, 'Go ahead,'" recalls Santiso. "He fell in love

with the project."

## MONEY NO OBJECT

That stamp of approval by Quintero opened the financial doors for Santiso to make Iglesias happen in a big way, attendant costs notwithstanding. The unwavering monetary backing from Fonovisa perhaps was one of most critical ingredients in the marketing of Iglesias. Though he did not pinpoint what he spent in promoting Iglesias, Santiso acknowledges that it ran in the millions. It is believed that Fonovisa's marketing campaign for Iglesias was one of the most expensive in the Latino market in recent memory.

The U.S. marketing initiative was launched shortly after Iglesias finished his album. Fearing that Iglesias would become a "curiosity" because of his parentage, Santiso and Martínez kept the Iglesias recording project under wraps. The first batch of radio spots tagged him only as Enrique. Later, after "Si Tú Te Vas" was released, Iglesias hit the road, visiting a slew of radio stations. Santiso estimates he did some 400 interviews in the first 40 days after the single was serviced.

"We thought it would be difficult to first work the East Coast [pop stations] because our strength is at regional Mexican radio," says Santiso. "So I convinced the program director at 'La X' [KLAX-FM] to play Enrique. Once 'La X' played Enrique, most of the other regional Mexican stations followed suit."

Since regional Mexican outlets make up nearly 60% of the stations reporting to Hot Latin Tracks, Iglesias has been able to repeatedly scale the chart.

Numerous TV appearances on Spanish- and English-language stations soon followed. A local Los Angeles station that covered an in-store autographing session "proved immensely helpful in broadening Enrique's profile," says Santiso.

Meanwhile, Iglesias' debut was heating up a stagnant retail scene in the U.S., as buyers noted that Iglesias was the lone consistent seller along with the various "Macarena" packages.

To maintain sales momentum and market awareness of Iglesias, Santiso says, the label would not only promote vigorously at radio, but also regularly put out four-week ad buys at Spanish-language television.

At the end of 1996, Iglesias had scored five No. 1 hits on Hot Latin Tracks—a record—and his self-titled debut had become the third-best-selling title on The Billboard Latin 50.

"Vivir" was eagerly anticipated by retailers and fans alike. The album debuted at No. 1 in January and has remained atop The Billboard Latin 50 for most of the successive weeks since, even though sales of the album have been in steady decline since the album's release. The title has yielded two more No. 1 singles. Shortly after its release, Iglesias received the Grammy for his first set.

Despite the large investment in Iglesias' career, Santiso says the company has made money from his sales.

The same cannot be said for Iglesias' current tour. Backed by a top-notch Anglo band and production company, Iglesias' show rivals a concert by most Anglo stars in terms of dimension and sophistication. During his concert, a rotating crane that is a converted cherry-picker carries Iglesias in a circular motion 40 feet above the crowd.

The average cost of Iglesias' performance is about \$150,000, says Martínez. The U.S. trek is not making a profit, nor has it stimulated album

sales, but Martínez says the goal is to fortify Iglesias' image over the long haul as a first-rate performing artist.

## A MUSIC-HUNGRY YOUTH

Iglesias points out that while his success has been quick, his preparation for the big time has been long in coming. When Julio and his wife, Isabel Preysler, divorced, the music-hungry youngster, who was 7 at the time, moved to Miami. By the time he was in his teens, Iglesias was writing and singing his own material. As his father was often on the road, Iglesias did not tell him of his musical aspirations.

"Maybe I never told my dad because he was not a big influence," says Iglesias, a wiry, 6-foot-2-inch fan of Dire Straits, Bryan Ferry, Fleetwood Mac, Journey, and Foreigner. "He was a huge influence as a singer, but I never listened to his music."

In 1994, Iglesias invited Martínez to hear his music. Martínez liked his sound and Iglesias later cut a demo tape. Martínez began shopping it, but there were no takers, except Santiso.

"Santiso was like an angel," says Iglesias. He later adds with palpable bitterness that other labels were not impressed with his musical gifts.

"Everyone used to laugh at me [about the first album]," continues Iglesias. "Sony didn't want me, neither did EMI [Latin] or PolyGram [Latino]. What is great about the second record is that suddenly all of those people who laughed at me came back and said it is going to be a great hit."

In the past six months, EMI Latin and PolyGram Latino have scored top 20 hits with covers of Iglesias' hits. One song, "Mystical Experience," is an English-language remake by PolyGram Latino's Boyzone that is currently charting on Hot Latin Tracks.

Yet, if covering a tune is the sincerest form of record-label flattery, Iglesias is not impressed. "I don't get a lot of credit," he says. "What pisses me off is that I have always loved music since I was a kid. Some people say, 'Oh, he is so commercial.' But that is the way I write." Iglesias' publishing interests are represented by Fonomusic in the U.S. and San Angel in Mexico.

Now on tour in Spain, Iglesias is performing shows in his home country that coincide with a tour swing by his father (see story, this page). Iglesias is irked by the timing, but Santiso says if he were an executive at Julio's label, Sony, he would do the same thing.

For all of his commentary about how he is different from his father, Iglesias does share several important traits. Like his father, Iglesias is a very hard worker who is readily accessible to the media and who records in several languages. And onstage, Iglesias' gestures and vocal inflections resemble his father's. Further, each is an extremely ambitious artist who lives for his music.

There is one big difference in their careers. Enrique's prominence came almost instantaneously, while Julio's took several years to develop.

## WHAT COMES NEXT?

Iglesias is aware of his quickly acquired prominence, saying, "It is scary. The saddest day is to be on top and then to go down, down, down. The day that I do a tour in the U.S. and I can't fill an arena, I am going to die. I don't feel like I am competing against other singers, but I do feel if I leave for four days of vacation, someone else is going to cut in."

What Fonovisa must do now, Santiso

says, is nurture "horizontal growth" in Iglesias' career by carefully opening new markets for him while maintaining the interest of the countries where he already is established.

To achieve that goal, Fonovisa has interwoven promotion stops in the next few months in such new territories as Brazil and Asia with similar visits to countries like the U.S. and Mexico where Enrique is already popular.

In addition, a song from the album is being considered for a new soap opera due at the end of August. Iglesias' U.S. concert tour resumes Nov. 28 at the Forum in Los Angeles.

Fonovisa is securing label and licensing deals with Iglesias for most of Latin America, Spain, and Portugal. Martínez is negotiating with other labels for the rest of the world.

Fonovisa has a clear track to re-sign Iglesias to a Spanish-language deal, as well. Martínez says there is ample interest from several labels for an English-language pact.

"I want to do one more Spanish-language album before I do an English-language record," says Iglesias. "But I want to make an album that will change Latin music. I have it in my mind, but I still don't see it clearly."

## RIAA'S BERMAN

(Continued from preceding page)

needs a radical change or a company doctor. The board should make every effort to ensure Nic stays."

IFPI employees may also take comfort from the fact that Berman did not change the RIAA for change's sake upon joining in 1987—although he did move its base from New York to Washington, D.C. "One of the things I most admired about him when we first moved to Washington," says former RIAA VP Trish Heimers, "was that once he got to know you and decided you were a professional and could be trusted in what you did, he stepped back and left you alone."

From 1980-86, Berman was VP of public affairs for Warner Communications in Washington, and from 1976-80, he headed his own PR firm. From 1972-76, he was chief of staff for then U.S. Sen. (and one-time presidential candidate) Birch Bayh of Indiana.

## 2 Iglesiases Vying For Spain's Concertgoers

BY HOWELL LLEWELLYN

MADRID—Señors Iglesias, father and son, are both touring Spain this summer, and much of the national press is having a field day whipping up stories of competition, envy, "son dethroning father," and so on.

It's not hard to see why, as the tours coincide in many respects. Julio's nine-concert foray began June 20 in Valencia and ends Aug. 7 in Pontevedra in the north. Enrique's first venture into Spain began June 28 in Zaragoza and also ends Aug. 7 in Marbella on the Costa del Sol south coast.

Julio, 53, has sold 200 million albums in his 30-year career, says his record company, Sony Music. But already Enrique, 22, has shifted 8 million units in Latin America and the U.S., according to Fonovisa, and won a Grammy.

The one important territory for Enrique that he has not yet conquered is Spain, where he was born (as was Julio) to his father's former Filipina wife, Isabel Preysler.

Julio denies there is any competition beyond that created by marketing, but Enrique admits he wants to be "No. 1." Julio also claims to have slept with 3,000 women, but his present girlfriend, Miriam, is expecting their child in October. Enrique, on the other hand, says he is a one-woman man.

"When I have children, I'll leave work to one side for a while—something my father never did," Enrique told Spain's top-selling daily El País.

Julio says the media competition is a "necessary competition that stimulates the fans who come to see us." On a pre-tour promotional swing, Enrique said he could not compete with his father "because he is the greatest." But seconds later, he added, "Well, in 10 years that could be a different question."

Both are on the top 20 album list here. Julio has sold 550,000 copies of "Tango" in 34 weeks, says Columbia, and Enrique has moved more than 100,000 units of "Vivir" in 21 weeks, according to his Spanish distributor, Bat Discos.

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## Musician Lining Up Acts For Next CD Sampler

Track reservations are being accepted for the next edition of Musician's "A Little On The CD Side" sampler.

Now in its seventh year, this new music series continues to deliver an exciting mix of sounds to music lovers. The CDs are also a popular method for major labels to break new material from recently signed or established artists.

Reaching over 2,000 record retailers, 500 radio programmers and

10,000 Musician readers, "A Little On The CD Side" is the industry's only trade and consumer promotional CD package. The cost per track of \$1,400 includes liner notes on all the featured artists and information on their full-length recordings.

If you are interested in exposing your artists to an audience of active music listeners, call Gary Krasner or Andy Myers at 212-536-5208 or Gregg Hurwitz at 213-525-2215.

**MUSICIAN**

## Waters, Wash To Make A Splash At Billboard Dance Summit

Crystal Waters and Martha Wash are among the top acts confirmed for Billboard's fourth annual Dance Music Summit, July 16-18 at the Chicago Marriott Downtown.

Waters will provide an exclusive preview of her hotly anticipated new Mercury album, while Wash will perform two brand new tunes from her forthcoming greatest hits collection on Logic Records. Wash's performance in the signature Summit event, Clubland Unplugged, will be held on July 16, at Green Dolphin Street, complimented by the accompaniment of a Chicago gospel choir. Waters' performance at Convent on July 18, will be capped by elaborate choreography and special lighting effects.

Waters and Wash head up an array of clubland superstars and promising newcomers scheduled to perform at the confab. Vicki Sue Robinson who is currently gathering considerable turntable action for her new Pagoda Records single, "House of Joy," will headline the July 17 show at Fusion. Among the other high-profile artists performing at the Summit's spree of shows include house music icons Ultra Naté and Sandy B.; hi-NRG upstarts Karel and Grace; and rising ingenues Pamela Williams and Kellee.

For more information on Billboard's fourth annual Dance Music Summit contact Maureen Ryan at 212-536-5002.

Billboard Fourth Annual **DANCE** Music Summit

## PERSONNEL DIRECTIONS

Ian Remmer has joined Billboard magazine as U.K. sales manager, based in London. Remmer will be responsible for Ireland, Sweden, Denmark, Norway, Finland as well as the U.K.

Remmer comes to Billboard from Hill Publications, where he was the sales manager. His sales experience also includes positions at Music News Asia and Making Music Magazine.

Remmer attended the Redstone School, Reigate College, and Kingston Polytech.

Meanwhile, in the New York office, Mike Sisto has joined BPI's circulation department as circula-



REMMER

tion sales manager for the Billboard Music Group. Sisto will be supplementing direct mail efforts with personalized telemarketing sales efforts for all of the titles in the Billboard Music Group.

Sisto joined BPI as an intern for Musician magazine in January 1997. In May 1997, he was promoted to music dealer telemarketer for Musician.

Sisto received his bachelor's degree from William Paterson College in Music Management and the double bass. He performs on electric and acoustic bass with various jazz, Latin, and orchestral ensembles.



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## Producer Combs Raps Up No. 1 Slot

IT'S A RAPPER'S DELIGHT for Sean "Puffy" Combs, who has been No. 1 for 36 consecutive weeks. Not as an artist or label owner, but as a producer on the Hot Rap Singles chart. Dusty Goehring of Gillette, Wyo., was sharp enough to notice that Combs has been listed as a producer on five No. 1 rap singles in a row, starting with "No Time" by Lil' Kim, which had a nine-week run at the top beginning Nov. 16, 1996. "Cold Rock A Party" by MC Lyte then ruled for two weeks, followed by Combs himself as Puff Daddy on "Can't Nobody Hold Me Down," No. 1 for 12 weeks. "Hypnotize" by the Notorious B.I.G. was then No. 1 for seven weeks, succeeded by the current chart-topper, "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112).

It would be difficult to find another producer with such a long run at No. 1. Quincy Jones produced Michael Jackson's "Thriller" album, but its 37-week run was nonconsecutive. And Combs could be No. 1 for a long time, with his album "No Way Out" set for imminent release.

**MAKE BOOK ON McGRAW-HILL:** After six weeks at No. 1 on Hot Country Singles & Tracks, "It's Your Love" by Tim McGraw (With Faith Hill) slips to No. 2. The duet is tied with Waylon Jennings' "Luckenbach, Texas (Back To The Basics Of Love)" as the longest-running No. 1 country title of the last 30 years. You'd have to go back to the beginning of 1967 to find a song that was No. 1 for seven weeks: "There Goes My Everything" by Jack Greene.

**'LIVE' FOR TODAY:** LeAnn Rimes and Trisha Yearwood are both bulletted in the top 30 with "How Do I Live." As Rob Durkee of Mediabase/Premiere Radio Networks points out, it's the first time two solo female artists have the same song in the top 30 since Helen Reddy and Yvonne Elliman competed with "I Don't Know How To Love Him" in 1971. Like Reddy and Elliman, Rimes and Yearwood are

having their first top 30 hits.

**HITS TO THE MAX:** Former heavy-metal singer turned songwriter Max Martin is having his first top 10 success in the U.S., and he's having it twice, observes Peo Nylen of peermusic in Stockholm. Martin, who often works with ace Swedish producer Denniz Pop, is co-writer and co-producer of both the No. 6 song on the Hot 100, "Quit Playing Games (With My Heart)" (Jive) by the Backstreet Boys and the No. 9 song, "Do You Know (What It Takes)" by Robyn (RCA).

**JAZZMANHATTAN:** Reports are coming in from peermusic offices all over the globe. Brady L. Benton of the music publisher's Los Angeles office was elated that the Manhattan Transfer debuted at No. 1 on Top Jazz Albums with its latest Atlantic release, "Swing." It's the first chart-

topper for the quartet on this chart; its last album to appear on the list was "Vocalese," which peaked at No. 2 in March 1986. "Swing," which remains No. 1 on this issue's unpublished chart, debuted in good company: Albums by Ella Fitzgerald and Billie Holiday also entered last issue.

**FLY LIKE A BAT:** The Hot Shot Debut on the Hot 100 is R. Kelly's first new single of 1997, "Gotham City" (Jive). The "Batman & Robin" track enters at No. 17, tying the debut of Kelly's "I Can't Sleep Baby (If I)" on Aug. 3, 1996. The only Kelly single to debut higher was "You Remind Me Of Something," which entered and peaked at No. 4 in November 1995.

The only other film song to debut this issue is Diana King's "I Say A Little Prayer" (Work) from "My Best Friend's Wedding." That expands Burt Bacharach's chart span as a songwriter to 39 years and 8 months, dating back to the debut of Marty Robbins' "The Story Of My Life" in November 1957.



by Fred Bronson

## 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	343,010,000	367,661,000 (UP 7.2%)	CD	202,921,000 227,269,000 (UP 12%)
ALBUMS	284,622,000	299,771,000 (UP 5.3%)	CASSETTE	80,954,000 71,840,000 (DN 11.3%)
SINGLES	58,388,000	67,890,000 (UP 16.3%)	OTHER	747,000 662,000 (DN 11.4%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
14,503,000	11,724,000	2,779,000
LAST WEEK	LAST WEEK	LAST WEEK
12,897,000	10,356,000	2,541,000
CHANGE	CHANGE	CHANGE
UP 12.5%	UP 13.2%	UP 9.4%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
13,727,000	11,231,000	2,496,000
CHANGE	CHANGE	CHANGE
UP 5.7%	UP 4.4%	UP 11.3%

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996	CHANGE
CD	8,878,000	7,923,000	UP 12.1%	7,997,000	UP 11%
CASSETTE	2,823,000	2,405,000	UP 17.4%	3,210,000	DN 12.1%
OTHER	23,000	28,000	DN 17.9%	24,000	DN 4.2%

ROUNDED FIGURES FOR WEEK ENDING 7/6/97

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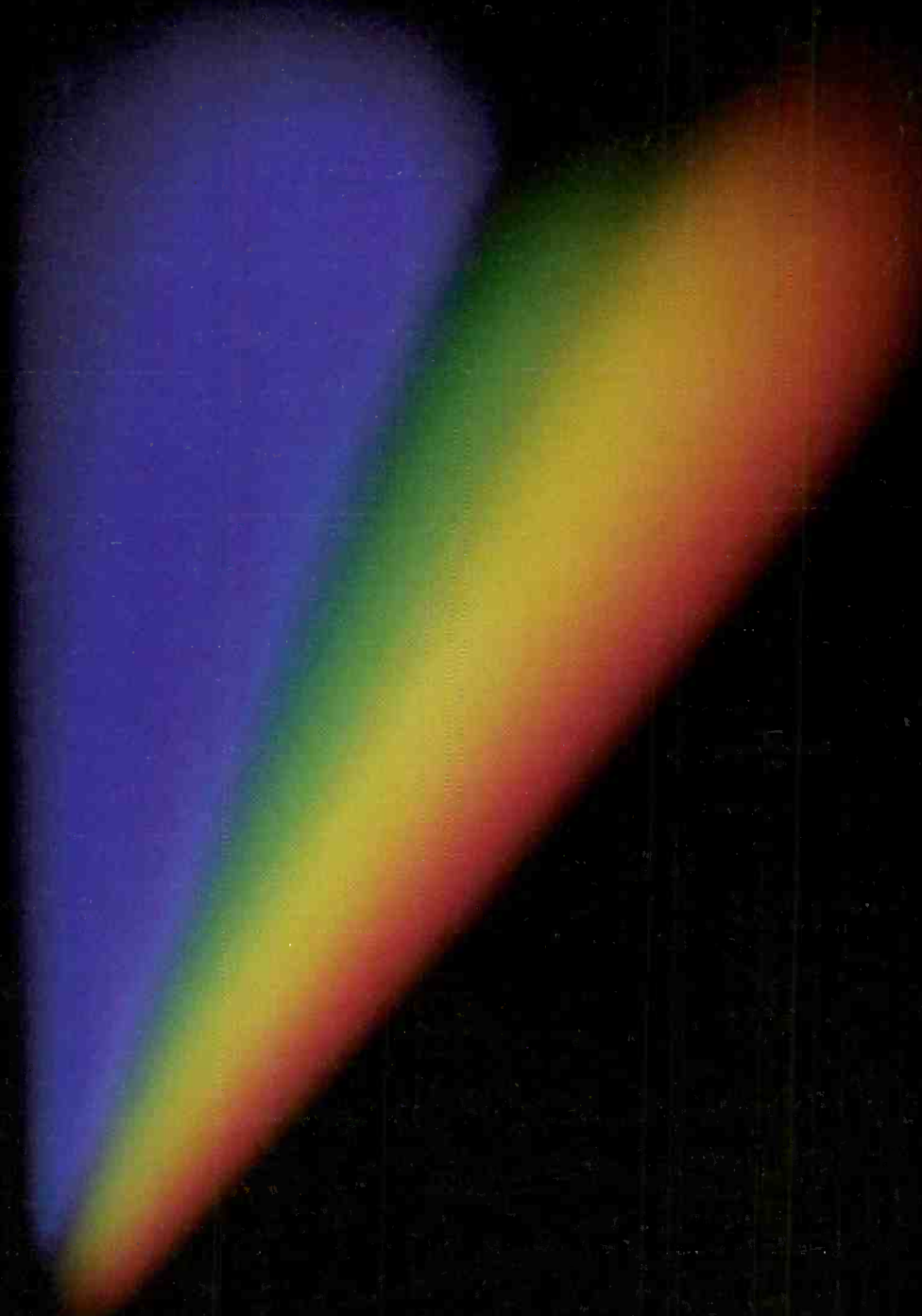
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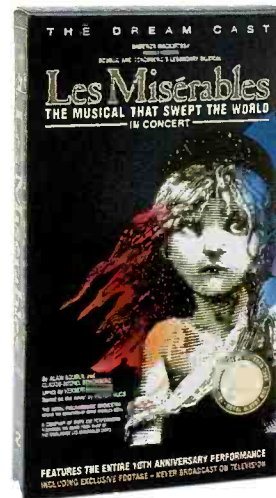
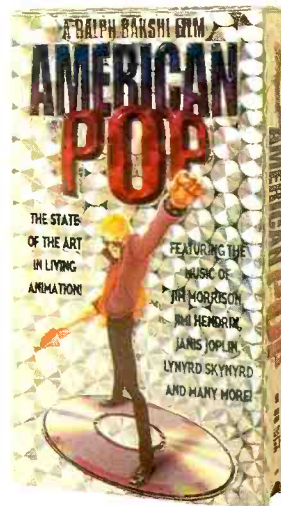
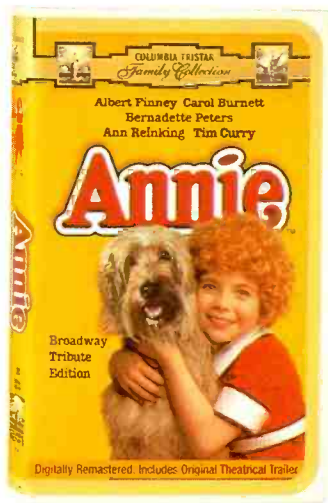


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