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NEWSPAPER

IN MUSIC NEWS



Sara Evans Makes Highly Anticipated Bow On RCA
PAGE 25

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 12, 1997

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Righteous Babe An Indie Success Story Ani DiFranco's Label Rises Up From The Grass Roots

BY MARILYN A. GILLEN

NEW YORK—It's been seven years since Ani DiFranco first put her powerfully frank lyrical truths and muscular acoustic strumming onto tape as a 20-year-old with a second-hand guitar and a first-rate talent, and founded her own label, the aptly named Righteous Babe, to release them on. She has since sold some 750,000 copies of her nine solo albums.

That's about what a major-label act like Metallica can sell in its first week in stores. But have no doubt: DiFranco's is a music-industry success story, one tinged with shades of the fable of the tortoise and the hare. (DiFranco's *entire catalog* continues to gain sales steam with every passing week, while every new release by her easily doubles the initial pace of its predecessor.)

Through tireless touring and wild-fire word-of-mouth, DiFranco and

Righteous Babe have done nothing less than set the grass roots ablaze, and in the process they have shed new light on just what a fiercely indie label can

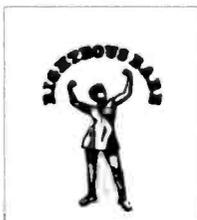
Babe is seeing some 6%-8% of its entire catalog come back. While labels big and small are elbowing one another to get CDs onto shelves, Righteous

Babe is still struggling to keep up with demand from a growing web of retailers, some of whom have already begun compiling waiting lists for her keenly anticipated live double album, "Living In Clip," which drops stateside April 22 in the label's biggest rollout yet: 80,000-100,000 copies shipped.

Pink slips are darkening moods at global music giants, but Righteous Babe is in the black and adding bodies to its Buffalo, N.Y., staff, which now numbers 12. It has signed

accomplish, albeit one with an equally fierce talent to sell.

Consider that, after a year in which major labels have been hammered by return rates of up to 40%, Righteous



DI FRANCO

Pubs. Anxious About Mexico Copyright Law

BY JOHN LANNERT

Mexico's new Federal Copyright Law, enacted March 24, is causing alarm among executives in the U.S. recording and publishing industries.

Jay Berman, chairman/CEO of the Recording Industry Assn. of America (RIAA), says the new law "was designed in the minds of the Mexicans to be the most modern copyright law."

But Berman says the new bill was an "inartfully drafted" piece of legislation containing amendments to the penal code that do not clearly state if



McCartney 'Falls In' With Ringo, Miller On New Set

Sir Paul Lets Loose On Capitol's 'Flaming Pie' Set

BY THOM DUFFY

'Pie' Heats Up With Film, TV, Radio Exposure

BY THOM DUFFY

SUSSEX, England—"I've really started to say to myself," muses Paul McCartney, sitting in his recording studio overlooking the English Channel. "Look, what's it been worth to do all that Beatles career, earn all this money, get all that fame, if at some point I don't go. That was great, now I can have a good time."

Lately, McCartney's been doing just that, bringing a spark of spontaneity and

LONDON—Paul McCartney's new solo album, "Flaming Pie," will benefit from high-profile exposure on radio and television, despite McCartney's decision to step back from extensive personal promotion efforts on this record. In addition, the producers of "Father's Day," an upcoming film starring Robin Williams and Billy Crystal, have

sought to include two songs from "Flaming Pie" in the movie, which



Mc CARTNEY

Stars Align For Gavin Bryars' Point Set

BY BRADLEY BAMBARGER

NEW YORK—Point Music's third release from Gavin Bryars stands the best chance yet of heightening the very contemporary English composer's international profile, given the album's starry lineup and the label's enhanced status in the newly christened Philips Music



BRYARS

Group. Due April 15, "Farewell To Philosophy" (Continued on page 77)

CLASSICAL MUSIC
BILLBOARD'S SPRING SPOTLIGHT

SEE PAGE 31

HEATSEEKERS

Warner Alliance Act
Caedmon's Call Bows At 1
PAGE 16

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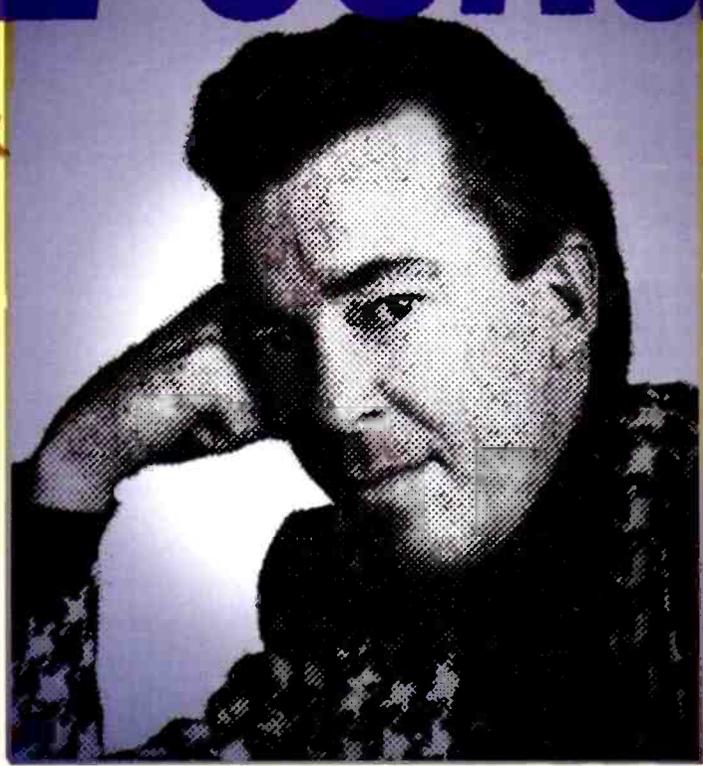
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THE BILLBOARD 200 ★ LIFE AFTER DEATH • THE NOTORIOUS B.I.G. • BAD BOY	82
BLUES ★ LIE TO ME • JONNY LANG • ALAN	29
CONTEMPORARY CHRISTIAN ★ CAEDMON'S CALL • CAEDMON'S CALL • WARNER ALLIANCE	40
COUNTRY ★ UNCHAINED MELODY / THE EARLY YEARS LEANN RIMES • CUBB	28
GOSPEL ★ THE PREACHER'S WIFE • SOUNDTRACK • ARISTA	39
HEATSEEKERS ★ CAEDMON'S CALL • CAEDMON'S CALL • WARNER ALLIANCE	16
KID AUDIO ★ THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD VARIOUS ARTISTS • RHINO	56
THE BILLBOARD LATIN 50 ★ DREAMING OF YOU • SELENA • EMI LATIN	38
POP CATALOG ★ GREASE • SOUNDTRACK • POLYDOR	53
R&B ★ LIFE AFTER DEATH • THE NOTORIOUS B.I.G. • BAD BOY	19
REGGAE ★ NATURAL MYSTIC • BOB MARLEY & THE WAILERS • TUFF GONG	29
WORLD MUSIC ★ RIVERDANCE • BILL WHELAN • CELTIC HEARTBEAT	29
THE HOT 100 ★ CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) • BAD BOY	80
ADULT CONTEMPORARY ★ ALL BY MYSELF • CELINE DION • SMO MUSIC	72
ADULT TOP 40 ★ YOU WERE MEANT FOR ME • JEWEL • ATLANTIC	72
COUNTRY ★ RUMOR HAS IT • CLAY WALKER • GANT	26
DANCE / CLUB PLAY ★ GIVE IT UP • VICTOR CALDERONE • EMPIRE STATE	24
DANCE / MAXI-SINGLES SALES ★ CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) • BAD BOY	24
LATIN ★ ENAMORADO POR PRIMERA VEZ ENRIQUE IGLESIAS • FONOVISA	37
R&B ★ CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) • BAD BOY	21
RAP ★ CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) • BAD BOY	22
ROCK / MAINSTREAM ROCK TRACKS ★ PRECIOUS DECLARATION • COLLECTIVE SOUL • ATLANTIC	73
ROCK / MODERN ROCK TRACKS ★ STARRING AT THE SUN • U2 • ISLAND	73
TOP VIDEO SALES ★ SPACE JAM • WARNER HOME VIDEO	60
HEALTH & FITNESS ★ THE FIRM: AEROBIC INTERVAL TRAINING BHG VIDEO	62
MUSIC VIDEO SALES ★ LES MISERABLES: 10TH ANNIVERSARY CONCERT VARIOUS ARTISTS • COLUMBIA TRISTAR HOME VIDEO	64
RECREATIONAL SPORTS ★ SUPER BOWL XXXI CHAMPIONS • POLYGRAM VIDEO	62
RENTALS ★ COURAGE UNDER FIRE • FOXVIDEO	64

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS	
CLASSICAL ★ PLAYS RACHMANINOV • DAVID HELFGOTT • RCA VICTOR	
CLASSICAL CROSSOVER ★ SHINE • SOUNDTRACK • PHILIPS	
JAZZ ★ TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY TONY BENNETT • COLUMBIA	
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA	
NEW AGE ★ AVALON • JOHN TESH • GSP	

DVD 1st-Week Sales Outpace Estimates

Test Stores Boosted By Sales To Other Dealers

■ BY EILEEN FITZPATRICK

LOS ANGELES—First-week sales of DVD software are turning retailers into believers and are starting to silence naysayers who doubted whether consumers would want another new home-entertainment technology. "All signs point to an optimistic DVD launch," says Best Buy video merchandise manager Joe Pagano. "Both hardware and software sales have been above our expectations."

The 272-store Best Buy chain introduced DVD March 24 in 74 of its stores. Pagano says a total of 7,000 software units have sold through. First-day-sales totaled 2,500 units, he says.

At launch, Warner Home Video released 26 DVD titles in a seven-market test encompassing Los Angeles, San Francisco, Chicago, Dallas, New York, Seattle, and Washington, D.C. (Billboard, Feb. 8).

Each Best Buy store in the test cities carried an average of 500 units per store and merchandised them adjacent to DVD players for sale. The store also built a demo unit and heavily advertised the availability of the product. The chain is selling software for \$19.95, which is the minimum advertised price (MAP).

West Sacramento, Calif.-based Tower Video also reports brisk sales. "We sold 3,000 units in the first week, or about 25% of our initial order," says Tower VP John Thrasher. "We're very encouraged by the initial sales."

He says 50 of the chain's 164 stores carried the Warner titles for \$19.99.

Among the top-selling titles are "Blade Runner: The Director's Cut," "Twister," "GoldenEye," and "Eraser."

The 1,392-store Musicland Group chain carried the product at 160 stores within the test markets. Musicland stores, which carried approximately 100 units per outlet, sold the product for a full list price of \$24.98.

"DVD has certainly been a surprise," says a Musicland spokesman. "Some of the stores are even out of titles like 'GoldenEye' and 'The Glimmer Man.'"

The Brisbane, Calif.-based Good Guys, which traditionally does not carry software, brought in approximately 100 units of DVD titles per store to merchandise alongside DVD hardware; 53 of the chain's 76 stores are carrying DVD.

"In this case, it was definitely something we had to do for our customers," says category manager John Chin. "The most important thing for early adapters is service, and

we needed to provide a one-stop shopping experience."

While declining to reveal actual numbers, Chin says sales have gone very well on both the hardware and the software sides. The Good Guys sold out its initial order on "Twister," "Eraser," "The Fugitive," "The Mask," and "Space Jam," Chin adds.

Executives at all chains contacted say they have reordered product.

The news has Warner executives breathing a big sigh of relief after many in the industry doubted the product would ever make it to retail shelves.

"While DVD has only been available for a few days, early indications from several key accounts are that initial sales have been excellent," says Jim Cardwell, Warner executive VP, North America. "Reorders have been strong, and we are encouraged by the rapid consumer acceptance of this product."

But some retailers say it's not only consumers who are buying the product. Other retailers outside of the test markets appear to be coming into the test stores and purchasing product to stock in their own stores.

Pagano says individual customer transac-

tion records indicate many multiple purchases of three or four titles.

"We've seen a few transactions where someone has come in and bought 48 units," says Pagano. "That's obviously a dealer."

Tower's Thrasher sees a similar trend. "When a product is only available in certain markets, it's not unusual that a dealer outside the area will come in and buy a few copies for their store," he says.

Pagano estimates that fewer than 5% of his chain's sales are to dealers, but Thrasher says about 20% of Tower's sales are to other dealers.

While hardware and software dealers appear to have the upper hand by being able to offer both products under one roof, some software specialists are also carrying DVD players.

Virgin Megastore is selling Panasonic players at its San Francisco, New York, and Los Angeles locations.

Video and laser buyer Marty Sikich says those locations have sold through about half of the players in stock and are "scrambling" to get more.

(Continued on page 81)

Mechanicals Talks On Track

Parties Nearer Agreement On New Rate

■ BY IRV LICHMAN

NEW YORK—All signs point toward an agreement being reached on a new mechanical-royalty rate for music licensed to U.S. record companies, and it looks to be in time to take effect in 1998.

Those close to formal talks among labels, music publishers, and songwriters indicate, as one executive puts it, that matters are in a "fluid negotiating mode" (Billboard Bulletin, April 2).

The current mechanical-royalty structure ends with the beginning of the new year. Negotiations on the new rate have been ongoing for several months among representative groups the Recording Industry Assn. of America, the National Music Publishers' Assn., and the Songwriters Guild of America.

As it now stands, sources say, there is every likelihood that the mechanical rate will continue to be expressed in pennies per side, rather than percentages of wholesale

or retail prices of prerecorded audio software, the method used in most other nations. The parties are also working toward a rate that would be directed to digital recordings, such as a proposed audio-only version of DVD, which is rolling out first in the home video industry.

Currently, the royalty rate is 6.95 cents per side for each song recorded, with further adjustments based on the length of the track. In addition, the 10-year-old formula adopted by the now-defunct federal Copyright Royalty Tribunal called for annual adjustments based on the Consumer Price Index.

When an agreement is reached, Congress is obligated to create a Copyright Arbitration Royalty Panel of three copyright experts to pass judgment on the terms. Any party to the agreement can appeal this judgment in the federal courts.

The negotiating trade groups say they have agreed to a "signature of secrecy" not to make public comment before a decision is reached.

THIS WEEK IN BILLBOARD

FAMOUS SUCCESS STORY

Famous Music, the music publishing wing of Paramount Pictures, enjoyed a banner year in 1996 as earnings soared, and its strong performance stems from its signings across all genres of music. Deputy editor Irv Lichtman has the story. [Page 43](#)

TOPPING IFPI'S AGENDA

The International Federation of the Phonographic Industry is focusing on excessive growth in CD plants and the resulting potential for piracy. International news editor Jeff Clark-Meads and Far East bureau chief Geoff Burpee report. [Page 45](#)

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COMMENTARY

4	MERCHANTS & MARKETING	51
9	Retail Track	54
10	Declarations Of Independents	55
12	Child's Play	56
14	Home Video	59
14	Shelf Talk	60
15	Boxscore	
16	Popular Uprisings	65
18	R&B	
23	Dance Trax	71
25	Country	73
29	Jazz/Blue Notes	74
30	Classical/Keeping Score	76
37	Latin Notas	
39	Higher Ground	
39	In The Spirit	
41	Studio Action	
43	Songwriters & Publishers	

INTERNATIONAL

45	Hits Of The World	
48	Global Music Pulse	
49	Canada	
50	Home And Abroad	

MERCHANTS & MARKETING

51	MERCHANTS & MARKETING	51
54	Retail Track	54
55	Declarations Of Independents	55
56	Child's Play	56
59	Home Video	59
60	Shelf Talk	60
65	Boxscore	
65	Popular Uprisings	65
71	R&B	
73	Dance Trax	71
74	Country	73
74	Jazz/Blue Notes	74
76	Classical/Keeping Score	76
	Latin Notas	
	Higher Ground	
	In The Spirit	
	Studio Action	
	Songwriters & Publishers	

REVIEWS & PREVIEWS

71	REVIEWS & PREVIEWS	65
71	PROGRAMMING	71
73	The Modern Age	73
74	AirWaves	74
76	Music Video	76
70	FEATURES	
81	Update/Lifelines	70
81	Hot 100 Singles Spotlight	81
84	Between The Bullets	84
86	Market Watch	86
68	CLASSIFIED	68
70	REAL ESTATE	70
86	HOMEFRONT	86

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Letters

MAXIMUM LOMAX

Thanks to Jim Bessman for writing and to Billboard for printing such a lengthy and informative feature (Billboard, March 29) about Rounder's imminent release of the 100-plus CD series, "The Alan Lomax Collection."

Lomax built a rich mother lode of music to mine, made over nearly 60 years, beginning



FRED McDOWELL

virtually as soon as field recording equipment was available. The CDs represent well over 1,000 "aural movies" of people at a particular place and time [who were] making music that was vitally important to them. The collection presents the voices of ordinary folk throughout our global village, telling us of their lives and concerns.

The series is indeed of enormous cultural significance today, but just imagine how important these recordings will be 100 years from now! Rounder Records deserves the commendation and support of the entire music industry for committing to release such a wealth of amazing source material, much of it drawn from the dawn of the recording era.

John Lomax III
artist/manager/journalist/
nephew of Alan Lomax
Kinetic Management
Nashville

TALES OF RETAIL HEARTBREAK

Once again Billboard has made me question whether opening a music store was a good idea. Two articles in the March 15 issue prove once again that the rich get richer, and the hell with the little guy. So Walt Disney hopes to be a hero to the music retailer with their deal with McDonald's? I certainly am overjoyed that chains like Best Buy (which I think is going to wreck the music business), Musicland, Lechmere, and Tower will be listed on these special McDonald's compilations. I was getting worried that maybe they weren't making enough money. Thank God little guys like me don't have to worry about getting some of that national publicity.

Then, in another article, yet another exclusive! Wal-Mart getting an exclusive Aerosmith CD? What is the deal with that? Wal-Mart? [The retailer that] won't carry some CDs if it doesn't feel like it? Does Wal-Mart do anything to promote Columbia's new artists? Does Wal-Mart have their CDs playing all day so people will hear them and ask, "Hey, who's that?" What I see here is Columbia telling everyone to go buy the new Aerosmith at Wal-Mart and snubbing everyone else who promotes their product every day.

It's not going to break any hearts if somebody like me goes out of business.

Mark Most
Owner
Most Music
Fairmount, Ind.

The National Assn. of Recording Merchandisers (NARM) keeps hammering away at record clubs. I wonder how many retailers have read Lester Wunderman's book, "Being Direct," which offers the chronology of the Columbia LP Record Club (now Columbia House). Dealers had a chance to have their own club, but they did not see the future. The book is a great read; for, in a self-serving way, it reveals the brilliance of Lester and his staff and how they solved many merchandising problems in other arenas.

NARM should get to know Lester.

Hal B. Cook
Palm Desert, Calif.

Your March 8 cover story by Ed Christman and Don Jeffrey, "Electronics Webs Confront Troubled Music Departments," describes the music section of one major chain as "a shambles," "unkempt," "chaotic," "decimated," with even co-op product in understock rather than on display, and with endcaps pathetically consisting of cardboard shipping cartons with the tops ripped off. According to the same article, this retailer purposely employs fewer sales clerks than its competitors in order to cut its selling, general, and administrative expenses to the bone.

It ought not take a rocket scientist or a Harvard M.B.A. to figure out that the way to get the CDs out of the cardboard boxes, the understock into the bins, and the displays where they can be perused and purchased is to hire additional workers for each store to do these relatively simple but time-consuming tasks. But no, the company's reported solution is a mid-level executive restructuring of the sort the comic-strip consultant Dogbert might have dreamed up (involving "senior management reps" reporting to "district media merchandisers")—a move that the company boasts will permit the layoffs of 25 field staff in order to further reduce overhead.

Hoora! Anything to avoid employing a few more flesh-and-blood hourly-wage workers who might actually get the job done. That, in a nutshell, is the sorry mentality of American business management in the '90s.

Steven J. Hoffman
Takoma Park, Md.

GETTING 'BACK' TO ANITA COCHRAN

The column by Timothy White on Anita Cochran (Music to My Ears, Billboard, March 15) was welcome news and offered up his usual balance of detached reportage seasoned with a clear regard for his subject. I'm eager for the hardcover "Music To My Ears" nexus of musicologic and social observations. Inevitably, White tells me what I'm thinking, so confirmation is his approach! Prose artful enough to convert a nonparticipant observer to a point of view.

Van Dyke Parks
Los Angeles

Thank you very much to Timothy White for the excellent column on Anita Cochran! I saw her on "Prime Time Country" almost a month ago (with Deana Carter) and have been anx-



COCHRAN

iously waiting to hear more about her. So I read your article—no, I devoured it—and it really got me pumped up again for the new "Back To You" album [due April 22], which may not hit this one-horse town before May.

Jack R. Sachjen
Stevens Point, Wis.

VISIONARIES VS. THE HERD

David Flinter's commentary, "Don't Stifle Rock's Creative Expansion" (Billboard, March 22), raised some fundamental creative issues. Too often, attendance at a "hot" gig can be akin to an aural "Emperor's New Clothes" experience, where there is a lack of originality—let alone talent—in the act, and the buzz is a result of the right industry connections or cloning potential. I often ask myself why this herd mentality can be the norm. The answer, simply, is fear.

We talk about visionaries in this business, and they are precious. It's these people who contribute to opening the doors to brilliant and innovative new music. The beauty of it these days is the interface of rock-based music with other forms to create new ones. The mantra that all creatives in the talent-seeking and developmental areas should adopt is, "Today's alternative can become tomorrow's mainstream."

The music business is a wasteful business. However, in music publishing, we try to be patient toward the development of our acts until the time is right for them to be picked up by the rest of the business. But if the creatives don't work on acts that genuinely excite them, how can they expect the rest of the world to feel the same way?

David Messy
Creative & International Director
Hit & Run Music Publishing Ltd.
London

HANKERING FOR HANK

Thanks for the excellent article, "Studio Could Be Another 1st For Thompson" [Nashville Scene, Billboard, March 29], by Chet Flippo, on Hank Thompson!

Casey Monahan
Texas Music Office
Office of the Governor
Austin, Texas

ENTHUSIASM FOR AN ANNIVERSARY

Flying cross-country, I read Timothy White's recent piece ("Anniversary Of An Enthusiasm," Music to My Ears, Billboard, March 29) celebrating the anniversary of his column. I was touched, and I mean that sincerely. In a business that has become so hit-driven, it is refreshing to know someone who has a forum as large as his will still go out on a limb and talk about bands and trends that have nothing to do with what is going on at radio, MTV, and mass consumer culture. I applaud his independence. Keep enlightening and entertaining.

Ed Eckstine
President
debris records
New York

I really enjoyed the personal Music to My Ears "Anniversary" column.

Bryan Thomas
Director of Publicity
Del-Fi Records Inc.
West Hollywood, Calif.

Timothy White's Music to My Ears columns are always insightful, informative, and entertaining, but "Anniversary Of An Enthusiasm" was especially good. For me, and I am sure many others, it came at just the right time. The importance of living "an original life" can never be overstated.

Steven V. Holsey
Detroit

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Verve Master Editions set a higher standard in the realm of classic jazz reissues, offering a superb value to the consumer. The series will include 20 releases this year, starting with the ones pictured here in May and the remainder in June and July. These titles are proven best-sellers, with broad appeal to both the occasional and hard-core jazz enthusiast.

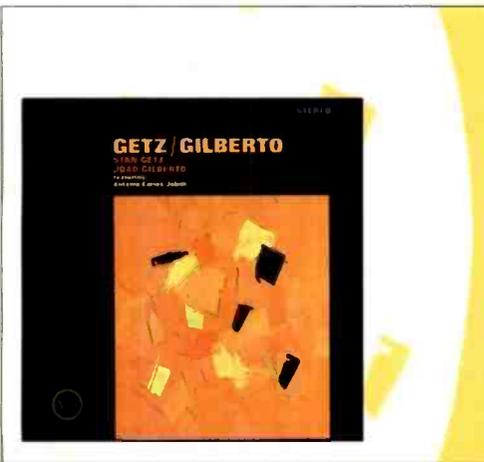
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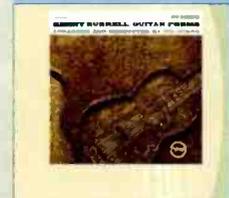
Stan Getz-João Gilberto Getz/Gilberto



The Oscar Peterson Trio
Night Train



Jimmy Smith-Wes Montgomery
The Dynamic Duo



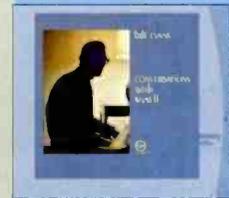
Kenny Burrell
Guitar Forms



Stan Getz-Charlie Byrd
Jazz Samba



Ella Fitzgerald
Sings the Rodgers and Hart Song Book



Bill Evans
Conversations With Myself

AVAILABLE JUNE

- Count Basie April in Paris
- Ella Fitzgerald Sings the Cole Porter Song Book
- Stan Getz Focus
- Wes Montgomery Movin' Wes
- Lester Young With the Oscar Peterson Trio

AVAILABLE JULY

- Duke Ellington and Johnny Hodges Play the Blues Back to Back
- Dizzy Gillespie - Sonny Rollins - Sonny Stitt Sonny Side Up
- Coleman Hawkins Encounters Ben Webster
- Antonio Carlos Jobim The Composer Plays
- Charlie Parker - Dizzy Gillespie Bird and Diz
- The Oscar Peterson Trio We Get Requests
- Tony Scott Music for Zen Meditation



Ben Webster Meets
Oscar Peterson

This One



26QS-1WB-1KRG

HBO To Launch Rock Series

Warner To Co-Produce Weekly 'Reverb'

■ BY BRETT ATWOOD

LOS ANGELES—HBO is making its first entry into original music series programming with "Reverb," a weekly show that features uncensored performances and interviews with developing major- and independent-label rock acts.

The commercial-free program, which is being co-produced with sister company Warner Music Group, is scheduled to air Sundays at 11 p.m.

in the Eastern time zone on HBO2, the second feed of the pay programmer's multichannel service.

Eels, Pavement, and Poe are slated for the debut episode, which airs April 13. Future shows will feature Archers Of Loaf, Cibo Matto, Failure, Fountains Of Wayne, Eva Haze, Gigolo Aunts, Bill Janovitz, Lemonheads, Letters To Cleo, Melmons, Morphine, Bob Mould, Railroad Jerk, the Rev. Horton Heat,

(Continued on page 84)

'VH1 Honors' Seeks To Save The Music

■ BY BRETT ATWOOD

LOS ANGELES—VH1 is partnering with local cable systems and public schools for the establishment of the nonprofit fund Save the Music, which supports the advancement of music



education through the purchase and donation of musical instruments to public school systems.

The charity will be formally introduced at the fourth annual "VH1 Honors" event, to be held April 10 at the Universal Amphitheatre in L.A. The show, set to air April 11 at 9 p.m., will feature live performances by ♯, Stevie Wonder, Sheryl Crow, Celine Dion, Steve Winwood, James Taylor, and the Wallflowers.

"VH1 Honors" will also contain a taped message from President Bill Clinton, who will stress the importance of supporting music education in schools.

"The perception in past administrations has been that music education is among the perks of education that could be cut," says VH1 president John Sykes. "The smart lobbyists were able to focus on the more abstract arts programs to get funding cuts on all the arts. But music education is not a luxury. It doesn't matter whether or not you are liberal, conservative, Democrat, or Republican. This is a bipartisan message to invest in the future of our children."

The music channel will encourage

(Continued on page 85)

CMA Campaign Tells Madison Ave.: 'America's Sold On Country'

■ BY TERRI HORAK

NEW YORK—The Country Music Assn. (CMA) is going directly to Madison Avenue and corporate America in an effort to attract advertisers and sponsors to the world of country music.

The CMA has launched a series of regional presentations designed to educate ad agency and corporate marketing executives about the buying power of consumers within the country music audience and the added value of connecting brands to country music acts.

"It's good for our business, and it's good for the people we're pitching to,

so that's why we're so aggressively committed," says CMA executive director Ed Benson. "These kind of [marketing] involvements provide growing opportunities for our industry and growing satisfaction and results on the corporate side."

Other primary sponsors of what has been dubbed the America's Sold on Country Tour include Billboard sister publication *Adweek Magazines* and *Interp*, the radio sales and marketing firm. *CMT*, *TNN*, and *Country America* and *Country Weekly* magazines are also on board with secondary sponsorships.

(Continued on page 15)

Shand Bows Eagle Rock New Company Backed By BMG

■ BY JEFF CLARK-MEADS

LONDON—Castle Communications founder Terry Shand is returning to the music industry with a new BMG-backed company, Eagle Rock Entertainment.

Shand left Castle at the end of last year (*Billboard*, Nov. 30) over reported disagreements with Al Teller, head of the Alliance Entertainment group, which bought Castle in 1994.

Before the purchase, Castle was a strongly independent-minded company that, in a 14-year history, had grown

to a level where annual revenues were an estimated \$65 million in 1996. The tactics it used to achieve that will be broadly replicated at Eagle Rock.

An Eagle Rock statement says that the new company will sign artists for new, full-priced recordings, that there will be "an aggressive catalog acquisition and exploitation strategy with plans for mid-price and budget lines," and that "Eagle will also create and produce television and video programs of major music events for worldwide distribution."

Shand says the major difference between Castle and Eagle Rock is the 14 years of experience he has accumulated in the interim and the level of funding available. "I started Castle with [\$120,000]," Shand says. "Now we have a hundred times more money."

BMG Entertainment U.K. and Ireland has taken a "significant minority stake in the venture," with Shand and his fellow directors holding the remaining equity. Those directors include his former Castle colleague Geoff Kempin, though Shand's longstanding associates Jon Beecher and Dougie Dudgeon, who also departed Castle last year, are not involved, Shand says.

The liaison with BMG means that Eagle Rock's first source for catalog

(Continued on page 85)

Gaylord Buys Blanton/Harrell, Launches FVE

■ BY DEBORAH EVANS PRICE

NASHVILLE—Gaylord Entertainment Co. has purchased Nashville based management firm Blanton/Harrell Entertainment for an undisclosed sum and is launching a new division, Family Values Entertainment. Michael Blanton and Dan Harrell will serve as co-presidents of the new venture.

Blanton/Harrell Entertainment manages the careers of Amy Grant, Michael W. Smith, Gary Chapman, author Frank Peretti, and recent Grammy-winner Wayne Kirkpatrick, a co-writer on the Eric Clapton hit "Change The World."

The new division will encompass Blanton/Harrell Entertainment; Z Music Television, the company's Christian video network, which will

(Continued on page 85)

Record Bust May Curb Bootleg Biz Worldwide

■ BY BILL HOLLAND

WASHINGTON, D.C.—A bust that netted some 800,000 bootleg CDs and resulted in the indictments of 13 people is expected to disrupt the global bootleg industry, according to the Recording Industry Assn. Of America (RIAA).

A massive sting operation March 27 snared several alleged international bootleg kingpins in the biggest bootleg bust in the history of the RIAA.

According to the RIAA, the individuals, who operate in the U.S. and 12 other countries, were indicted on charges of conspiracy to manufacture,

(Continued on page 78)

French Revive Value-Added Tax Controversy

■ BY REMI BOUTON

PARIS—The European record industry's most entrenched problem is back on the political agenda.

However, the issue—the rate of value-added tax (VAT) on music—is shrouded in as much confusion and conflicting priorities as ever.

The core of the issue, though, remains clear. The European record industry has long argued against what it sees as the unjust treatment of music. Labels contend that it is unfair that books and magazines are classified by the European Union as cultural goods and therefore have low or no VAT, whereas music is not considered a cultural good and consequently has VAT levied on it at up to 20.6% of retail price.

In practical terms, this means that, in the U.K., for example, no VAT is paid on pornographic magazines, while consumers have to pay a 20% levy for Beethoven symphonies.

The French industry, often seen as the standard-bearer in the pan-European VAT fight, is now being bolstered by the issue's return, thanks to French President Jacques Chirac.

Chirac said during his 1995 election

(Continued on page 85)

At Irish Confab, U.S. Faulted On Royalties Issue

■ BY KEN STEWART

DUBLIN—The U.S. is being accused of failing to honor international copyright conventions by waiving performance-royalty payments for music used in bars and stores.

The so-called Aiken Exemption decided by the U.S. Supreme Court allows limited nonpayment of royalties in the broadcasting of music in a retail environment. But, contends Irish copyright lawyer Damian Collins, that exemption contravenes the Berne Convention treaty.

Collins, speaking at the "Copyright And Related Rights In The 21st Century" conference here March 22, argued, "It's a provision which effectively exempts from copyright protection the use of broadcast music in a large number of retail premises, such as bars, restaurants, shops, and so forth."

"It means that if Irish music is [used] in an Irish pub in New York or San Francisco, copyright holders in Ireland cannot collect any royalties."

Collins asked U.S. Patent and Trademark Office attorney Jeff Kushan if there were any plans to adapt the 1976 U.S. Copyright Act to the Berne treaty's standards, "which," Collins said, "you are probably obliged to do under the TRIPS [Trade Related Intellectual Property Rights] agreement."

Collins added, "As far as I can understand, [there seems to be] a tendency to the opposite direction, because at the moment we have before

(Continued on page 84)



Martell Magic. Epic Records Group chairman David R. Glew, center, will receive the T.J. Martell Foundation's Humanitarian of the Year Award May 8 in New York. The gala event will be hosted by Gloria Estefan and feature a performance by Celine Dion. Mariah Carey will present the award, and Cyndi Lauper will sing the national anthem. The T.J. Martell Foundation has raised nearly \$100 million for leukemia, cancer, and AIDS research since its inception in 1975. Pictured, from left, are Dr. James F. Holland, scientific director, T.J. Martell Foundation; Tony Martell, chairman, T.J. Martell Foundation; Glew; Frances W. Preston, president, T.J. Martell Foundation; and Thomas D. Mottola, president/COO, Sony Music Entertainment.

Concert Promoter Arrested German Faces Tax Evasion Charges

MUNICH—Germany's leading concert promoter, Marcel Avram, was arrested April 2 and detained on charges of tax evasion.

Avram's Munich-based company, Mama Concerts & Rau, is promoting Michael Jackson's 1997 European tour, which opens May 31 in Germany and also takes in the U.K., France, and Holland. Avram promoted the singer's first solo concerts in Europe in 1988, as well as his Dangerous world tour five years later. Aside from Jackson,

Mama Concerts' clients have included Rod Stewart, Tina Turner, Whitney Houston, Frank Sinatra, Paul McCartney, Eric Clapton, Pink Floyd, Michael Bolton, and Bruce Springsteen.

In a prepared statement, the company said, "Marcel Avram will continue to devote all his powers to proving that the charges are without foundation and to maintaining Mama Concerts & Rau as his life's work."

The statement added, "Mama Concerts & Rau's business operations will continue as usual, with all concerts to take place as scheduled."

Avram's arrest follows a three-year investigation by German tax authorities, who confirmed his detention but would not comment further. Mama Concerts sources indicate that the allegations relate to foreign companies and artists for whom concerts were arranged. In the past two years, the firm has been active in East European markets.

Mama Concerts & Rau promotes approximately 1,000 concerts annually, and Bucharest-born Avram has been in the music business for the past quarter century. Among other honors, he has been awarded the Order of Merit of the Federal Republic of Germany.

In March, another top German concert impresario, Matthias Hoffman, was briefly detained on tax matters.

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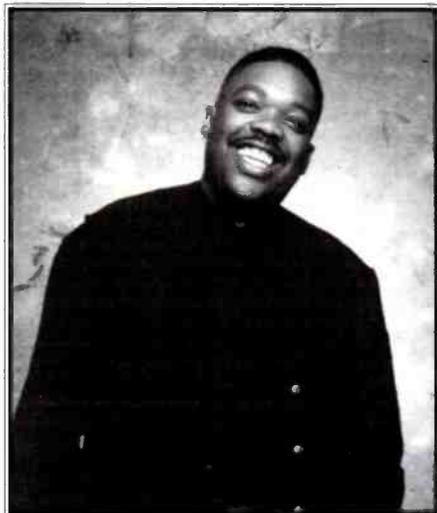
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V.P. Records' Hall Bends Voice To Reggae Groove

BY ELENA OUMANO

NEW YORK—Singer Pam Hall's third album, "Magic," released March 25 on V.P. Records, bends her pliant, husky alto to the broad range of styles accommodated by the elastic reggae groove.

As is typical for a Jamaican female vocalist, Hall's career has been devoted mostly to "sweetening"—providing harmonies and counterpoints for male artists. But starting with her first single release, "You Should Never Do That" (a mid-'70s duet with singer Tinga Stewart), Hall has worked with the best.

In recordings, she's backed everyone from Dennis Brown, Peter Tosh, Jimmy Cliff, and Bunny Wailer to the Fugees, in their recent revamp of Bob Marley's "No Woman No Cry." And from time to time, Hall has slapped bass on wax, for others as well as for her own recordings.

In performance, Hall is equally distinguished, having worked with Toots & the Maytals and Ziggy Marley & the Melody Makers and filled in for Judy Mowatt of the I-Three. But, also typical for a woman reggae artist, Hall's solo stage career has not been as active as it should have been.

"In terms of getting shows, it's rough, because most of them feature only men," says Hall, whose sister Audrey and brother (under the moniker Size II) are highly-regarded singers in the Jamaican industry. "But in general, I get tremendous respect from the musicians and producers and everyone I work with. And my partner in crime, [producer/manager] Errol Wilson, is very supportive and creative. I can be kind



HALL

of passive sometimes, and he says, 'Go and do it, show you can do it.'"

Hall recorded "Perfidia," her first solo album, in 1987. It was followed by 1995's "Missing You Baby." "Magic," which Hall co-produced with Wilson, was first released in 1996 in Japan, where she is an established reggae superstar.

"The album's theme is love," says Hall, "because it is very vital—to the world and between man and woman." She adds, only half-joking, "If you had more peace between men and women, crime would drop dramatically."

That unifying concept ties together "Magic's" grab bag of original Hall tunes past and present and her reggae treatments of R&B, gospel, pop, and reggae classics. Hall's soaring version of Candy Statton's "Young Heart Run Free" is a fitting opener that gives way to an original, "Lonely Days," released as two singles in Jamaica in approximately two years, one in combination with DJ [reggae rapper] General Degree, the other with another mic rocker, Nardo Ranks.

Another Hall standard played to this day and freshened up for the album, "I Was Born A Woman," was written by Lenny Littlewhite for his 1979 movie "Children Of Babylon," featuring Jamaican singing legend Bob Andy. Among other reggae covers are Bill Withers' "Lean On Me" (an old favorite of mine," says Hall) and the Carpenters' "I Know I Need To Be In Love"—both of which were suggested by Hall's Japanese distributors, Teichiku and 24/7.

Although the title track features Hall's singing, in other single versions of the tune Hall switches gears and DJs (reggae raps). "I'm one of the first to go onstage and sing and DJ," she notes.

The stand-out exception to "Magic's" reggae rule is Hall's ambi-

(Continued on page 13)

Chesney, Morrison Find New Audiences Artists' Popularity Grows Beyond Home Regions

BNA's Chesney Ready To Break Out Of Pack

BY DOUG REECE

LOS ANGELES—BNA recording artist Kenny Chesney's career to date has been characterized as a "slow-burning fuse on its way to a big explosion."

That explosion, the climax of a three-year haul in the lower half of The Billboard 200, was finally realized when his latest album, "Me And You," reached No. 89 on The Billboard 200 for the week ending April 5, making Chesney a Heatseeker Impact artist.

This issue, the album climbs to No. 85 and has sold more than 270,000 units since its June 1996 release, according to SoundScan.

The artist's career, which began with the mediocre performance of his 1994 Capricorn debut, "In My Wildest Dreams," took a turn for the better when RCA's BNA label released "All I

Need To Know" in 1995.

That album spawned two top 10 hits on the Hot Country Singles & Tracks chart with the title track and "Fall In Love" and resulted in album sales of more than 200,000 copies, according to SoundScan.

"I'm really glad it's developed the way it has," says Chesney. "We've been taking these steps every time we go out with a new album, and that's a very cool



CHESNEY



MORRISON

'The Mack' Returns To U.S. With Atlantic Bow

BY DOUG REECE

LOS ANGELES—The U.S. success of "Return Of The Mack," the Atlantic Records debut by Mark Morrison, represents a triumphant homecoming of sorts for the U.K.-based R&B artist.

Morrison, who grew up in Leicester, England, spent his high school years in West Palm Beach, Fla., before heading back to the U.K. in 1993.

It was there that the artist graduated to stardom,

surpassing even the Beatles by scoring five top 10 singles from "Return Of The Mack," which was released in the U.K. on Eternal (Billboard, Dec. 21, 1996).

(Continued on page 81)

way to go about it. Looking back, I can see that I learned something at every level that carried me into the next one."

RCA VP of sales (U.S.) Ron Howie

(Continued on page 15)

Europe Embraces Garfunkel's Hybrid Debut

BY PAUL SEXTON

LONDON—In the words of one of his solo songs, and to considerable commercial effect, Art Garfunkel has become a "Traveling Boy."

The veteran singer, whose career has been relatively low-key in recent years, has made a surprise international comeback at retail thanks to "The Very Best Of Art Garfunkel—Across America," the first-ever live album in his 27-year solo career.

At press time, the 17-track recording, made last April at his Ellis Island, N.Y., shows, was close to gold status (100,000 units) in the U.K. It has also charted in Germany, the Netherlands, and Spain, inspiring a 26-date European tour, beginning March 28 in Denmark, at venues with an average 2,000-

person capacity.

"My central creative activity these days is live concerts," says Garfunkel. "I love refining my show, getting the band to groove as much as possible. So being the leader of a band doing shows all around Europe is a dream."

The record title refers to his spare-time, 12-year solo walk across the U.S. (something he might try next in Europe, he says), while the album includes both high-

lights of his individual career and his first solo recordings of several landmark Simon & Garfunkel songs.

"Sometimes I think you get points

when you travel far," says Garfunkel of his current overseas success. "If I were to go to New Zealand, I might get a particularly large [audience], because if you came so far to reach them, you're appreciated more for it."

The album and the artist will soon be coming home, however, when the set becomes the first U.S. release (on May 27) for Hybrid Recordings, a division of the Metropolitan Entertainment Group. Garfunkel is a client of the group's management company, and the television division of Metropolitan was co-producer with the Disney Channel and NHK in Japan of the TV special made from the Ellis Island shows.

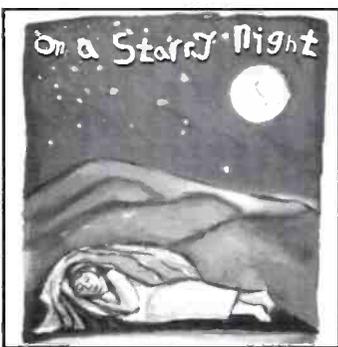
Hybrid Recordings CEO/Metropolitan senior VP Michael Leon says, "The plan was to have a successful TV spe-

(Continued on page 85)



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Blige 'Shares Her World' On MCA Album New Attitude, And Producers, Mark Artist's 4th Set

BY SHAWNEE SMITH

NEW YORK—With Mary J. Blige's fourth album, "Share My World," slated for an April 22 release, the MCA recording artist just recently found the courage to listen to her first set, "What's The 411?," which debuted in 1992 and went on to sell 2.3 million units, according to SoundScan.

"It took me [a while] to sit down and listen to the '411' album, because I didn't like what was going on personally when I recorded it," says Blige. "I was at this point where I didn't want to hear myself sing or even talk on the answering machine. I didn't like my life."

But now, with Blige having recently shed all the negative personal and professional influences in her life—she's single, hangs out only with her sister, Latonya, and has hired new managers, Steve Lucas and Steve Stoute—"Share My World" marks her personal and musical rebirth.

"I'm loving myself right now," she says. "I'm important to me now, so I don't have no time to be trying to please [people] with some hard rock bullshit."

Dubbed the "Queen of Hip-Hop Soul" for her heavily sampled tracks and street-inspired fashion, Blige has revealed a softer side as a result of her new outlook. Instead of the baseball caps and combat boots she popularized, ads now showcase Blige in high-fashion hats, clothes, and furs.

On her new album, too, Blige has traded in the hardcore sounds of Sean "Puffy" Combs, who produced the bulk of her previous sets, for the smooth production talents of Jimmy Jam and Terry Lewis, Kenneth "Babyface" Edmonds, James Mtume, Rodney Jerkins, and TrackMasters.

The new collaborations have given Blige room to experiment lyrically and musically, resulting in songs now absent of the desperate longing for love and happiness found on previous sets.

The album also includes a duet with R&B stylist R. Kelly, "It's On."

"From a musical standpoint, I think the producers really expanded [Blige's]

horizons," says Jay Boberg, president (U.S.) of MCA. "Mary knew this was the time to really reach as an artist, and she was involved in every step of the creative process."



BLIGE

The Jam and Lewis-produced "Love Is All We Need," the album's first single, suggests that love is the ultimate tool for attaining longevity. The single premiered at the Soul

Train Music Awards March 7 and hit radio and video outlets March 12.

"The track erased all the question marks about whether she will be accepted back in terms of her mainstream audience," says Don E. Cologne, assistant PD/music director at WGCI-FM Chicago. "It's been the No. 1 most-

played song, according to our playlist, for the past two weeks. I'd be very surprised to see people shy away from it."

Though MCA has no plans to release a commercial single until after "Share My World" drops, customers at the Warehouse chain are already requesting the single.

"The album is gonna be huge," says Violet Brown, urban music buyer for the chain. "Mary is really maturing, and she sounds great. Her look is fantastic, the video is amazing, and she's got her head in a good place right now."

Blige is scheduled to do an in-store at Warehouse as part of a national in-store campaign kicking off the week the album debuts. She will also appear on "Late Show With David Letterman" April 22.

Blige begins an international promotional tour in Canada at the end of (Continued on page 77)

Gato Barbieri's Comeback Set Released On Columbia

BY JIM MACNIE

NEW YORK—In the record industry, product continuity is a retailer's ally. Talk to a few people about comebacks, and the "what have you done for me lately?" syndrome is sure to be part of the conversation.

But jazz producer Philippe Saisse knows that a powerful personality can raise eyebrows, even if it has been well over a decade since the artist's last album.

When Gato Barbieri's "Que Pasa?" is released by Columbia on Tuesday



BARBIERI

(8), Saisse will have a firsthand view of the audience reaction. For the past three years he has been working with the mighty tenor saxophonist—a man he calls "maestro"—helping to sculpt Barbieri's return to the marketplace. Together, the pair have created some of the heartiest contemporary jazz to come along in ages.

"Que Pasa?" is the Argentina-born improviser's first disc since 1982's "Apasionado" on the Doctor Jazz label. It casts the 62-year-old Barbieri, who has been both keen avant-gardist in the '60s and blustery romantic in the '70s, as a modern pop-jazz instrumentalist with a yen for supple funk cadences and colorful sonic textures.

(Continued on page 14)

Meat Loaf, Elton, Diamond Lead March Certifications

BY CHRIS MORRIS

LOS ANGELES—Meat Loaf's 1977 Epic debut "Bat Out Of Hell" flew to new heights in March, when the Recording Industry Assn. of America (RIAA) certified the album for sales of 13 million units.

Last month, the trade group certified the Eagles' "Their Greatest Hits 1971-1975" (Asylum, 1976) at 24-times platinum, tying the U.S. sales peak of Michael Jackson's "Thriller" (Epic, 1982) (Billboard, March 29).

Veteran performers Elton John and Neil Diamond weighed in with new landmarks in March. John's "Love Songs" (MCA, 1996) became his 20th platinum album, while Diamond's "Live In America" was certified as his 34th gold title. Elvis Presley leads in both categories among male solo performers, with 29 platinum sets and 61 gold awards.

Mariah Carey's "Daydream" (Columbia, 1995) was certified for sales

of 9 million, matching the level set by her 1993 Columbia set "Music Box." Whitney Houston is the only other female soloist with two or more albums that have sold at that magnitude.

Joining the million-selling elite with first-time platinum certifications were the Wallflowers, featuring Bob Dylan's son Jakob (Interscope); R&B sensations Quad City DJ's (Quadrasonic/Big Beat); and neo-soul smoothie Maxwell (Columbia).



MEAT LOAF

Alone among gold-album debutantes in March was country vocalist Trace Adkins (Capitol Nashville).

Bad Boy Entertainment mogul Sean "Puffy" Combs had a big month as a performer: His single "Can't Nobody Hold Me Down," released under the handle Puff Daddy, was simultaneously certified platinum and

gold, marking his first RIAA awards as a performer. U.K. quintet Spice Girls also picked up platinum and gold plaques for their Virgin smash "Wannabe."

Rapper Lil' Kim notched her first million-selling single with "No Time" (Big Beat).

A complete list of March RIAA certifications follows.

MULTIPLATINUM ALBUMS

Eagles, "Eagles—Their Greatest Hits 1971-1975," Asylum, 24 million.

Meat Loaf, "Bat Out Of Hell," Epic, 13 million.

Eagles, "Eagles Greatest Hits Volume II," Elektra, 9 million.

Mariah Carey, "Daydream," Columbia, 9 million.

John Michael Montgomery, "John Michael Montgomery," Atlantic, 4 million.

Various artists, soundtrack, "Space Jam," Atlantic, 3 million.

Various artists, "Secret Love,"

Warner Special Products, 3 million.

Travis Tritt, "Ten Feet Tall And Bulletproof," Warner Bros., 2 million.

Little Texas, "Big Time," Warner Bros., 2 million.

Stevie Ray Vaughan & Double Trouble, "Texas Flood," Epic, 2 million.

Alice In Chains, "Alice In Chains," Columbia, 2 million.

Alice In Chains, "Face Lift," Columbia, 2 million.

PLATINUM ALBUMS

The Wallflowers, "Bringing Down The Horse," Interscope, their first.

Various artists, "Classic Disney, Volume 1," Walt Disney.

Various artists, "Rock & Roll Era, 1961," Warner Special Products.

Quad City DJ's, "Get Up And Dance," Quadrasonic/Big Beat, their first.

Maxwell, "Maxwell's Urban Hang Suite," Columbia, his first.

Little Texas, "Kick A Little," (Continued on page 15)

EXECUTIVE TURNTABLE

RECORD COMPANIES. John Ray is promoted to senior VP of legal and business affairs for Capitol Records in Hollywood, Calif. He was VP of business affairs.

Mike Maska is promoted to VP of sales and field marketing/VP of marketing, associated labels, for Mercury Records in New York. He was VP of sales and field marketing.

Jeff Appleton is appointed VP of promotion, East Coast, for Island Records in New York. He was VP of rock promotion and field operations at 550 Music.

N2K Encoded Music in New York promotes Kent Anderson to VP of sales. It appoints Michael Stone VP of promotion; Mick Stevanovich Midwest regional sales manager; Rhonda Foreman national sales coordinator; and Bud Katzel sales consultant. They were, respectively, director of sales and merchandise; national director of pop promotion at Virgin Records; Midwest regional sales manager for MCA



RAY



MASKA



APPLETON



ANDERSON



STONE



BURGESS



GILBERT



ALLEN

Records; East Coast regional sales manager for MCA Records; and senior VP of sales and distribution at GRP Records.

Paul Burgess is promoted to VP of marketing for TVT Records in New York. He was director of sales and marketing.

Paul Gilbert is promoted to senior director of business administration for Sony Music International in New York. He was director of contract administration.

Jive Records in New York promotes David Goldfarb to director of product development and Cheryl Brown-Marks to director of mar-

keting. They were managers of marketing.

PolyGram Holding in New York promotes Carol Hendricks to director of artist contracts and Nolly Grenaway to director of Island royalties. They were, respectively, manager of artist contracts and manager of Island royalties.

Eric Kayser is promoted to associate director of radio promotion for Rhino Records in Los Angeles. He was national manager of promotion.

Joseph Guzik is promoted to senior director of promotion and marketing for Earache Records in New

York. He was national director of radio promotion.

Ray Mancison is appointed national director of radio promotion at Paradigm Associated Labels in New York. He was director of promotion, Northeast region, for Giant/Revolution Records.

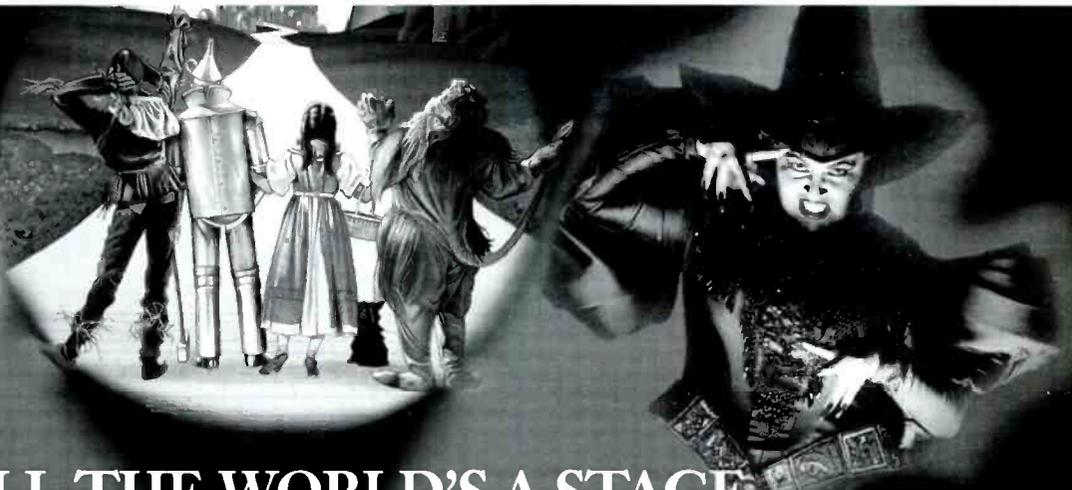
PUBLISHING. Robert E. Allen is promoted to director of legal affairs for PolyGram Music Publishing Group in Los Angeles. He was an attorney in legal affairs.

Robert J. Shaw is appointed COO/executive VP of the Harry Fox

Agency in New York. He was an independent consultant.

D. Hutson Miller is appointed A&R coordinator for TV and film soundtracks, urban, at EMI Music Publishing in Los Angeles. He managed artists and producers.

RELATED FIELDS. House of Blues Entertainment in West Hollywood, Calif., appoints Joseph C. Kaczorowski CFO and Rick DeMarco senior VP of operations. They were, respectively, senior VP/CFO at the Cannell Studios and VP of operations for the California Pizza Kitchen.



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THE WORLD'S #1 ENTERTAINMENT ADDRESS

Mark Eitzel Lightens Up On 'West'

WB Sees Peter Buck Collaboration As Breakthrough

BY CRAIG ROSEN

LOS ANGELES—With "West," the second solo effort by former American Music Club front man Mark Eitzel, the singer/songwriter known for his melancholy, confessional songs has made the most upbeat album of his career, thanks to a little help from his friends.

The album, due May 6 on Warner Bros., is a collaboration between Eitzel and R.E.M.'s Peter Buck, with support by Tuatara, an instrumental unit featuring Buck, the Screaming Trees' Barrett Martin, and Critters Buggin's Skerik (Billboard, March 1). While Buck's pop instincts have brightened Eitzel's grim world view, Eitzel's still not exactly a shiny happy person.

Yet working with Buck and Tuatara was a pleasure for Eitzel, and he expects more of the same when he hits the road with the band in May on a tour that will also feature the Scott McCaughey/Buck side project the Minus 5. The tour, billed as the Magnificent Seven Versus the United States, will feature a revolving lineup that will play songs by Eitzel, Tuatara, and the Minus 5. (Eitzel is managed by Janet Billig of



MARK EITZEL & PETER BUCK

Manage This and booked by Bob Lawton at ICM.)

"It's going to be fun," says Eitzel. "That's my modus operandi. I just keep telling myself just to have fun." For some, no such mantra is necessary, but for Eitzel, having fun isn't easy. "I'm a neurotic bastard," he admits, "and when I have a few drinks, it's a bad, bad, bad thing."

That darker side is also present on "West," which at times recalls Eitzel's previous work on such tracks as "Fresh Screwdriver" and the more somber moments of R.E.M.'s "Automatic For The People" in such cuts as "Stunned & Frozen."

Says Eitzel, "These songs were

really thrown off the cuff. A lot of my songs, I work pretty hard on... I usually try to make internal statements. I know it isn't a good thing for pop musicians to do or talk about, but I try to make music that will last beyond my life."

While Eitzel may have used a very studied approach to songwriting and recording in the past, that wasn't the case with "West." In fact, the entire project was a fluke.

"Peter came to a show I played in Seattle at the Crocodile Cafe, and we hung out afterward," Eitzel recalls. "We had a huge argument about a film we saw... and in the course of this argument, we exchanged phone numbers, and I said if he was ever in the Bay Area, I would show him the best place to eat dinner."

Buck took Eitzel up on the offer and showed up in San Francisco. "He came down for a week with the intention of putting a guitar track on a song of mine or something, but then we

(Continued on next page)



Putting Down Roots. Members of new RCA signing Agents Of Good Roots meet with label executives to discuss their label debut, which will be out in early 1998. Standing, from left, are band members Andrew Winn, J.C. Kuhl, and Brian Jones and Red Light Management's Chris Tetzell. Sitting, from left, are Jack Rovner, executive VP/GM, RCA Records; Bruce Flohr, senior VP of A&R/artist development, RCA; and band member Stewart Meyers.

With A Hot New Cut, Capitol's Brooks Makes Radio Connection

BY CHRIS MORRIS

LOS ANGELES—Capitol Records has quickly found that reaction to the first track off of Meredith Brooks' new album, "Blurring The Edges," due May 6, is nothing to bitch about.

"Bitch," Brooks' leadoff single, was getting significant airplay in advance of its official March 25 release to modern rock radio, according to Capitol VP of marketing Steve Rosenblatt. KROQ Los Angeles, KNKK (New Rock) Portland, Ore., WHFS Washington, D.C., WHYT (the Planet) Detroit, KITS (Live 105) San Francisco, and KEGE (the Edge) Minneapolis were among the stations that moved early on the song.



BROOKS

"These guys are already all over this," says Rosenblatt. But he adds that marketing Brooks' label debut is about more than one radio-friendly tune.

"We want to make the connection very quickly between 'Bitch' and Meredith Brooks, because we think we have a very reactive song," Rosenblatt continues. "We want people to know by the time this record comes out that, when they hear 'Bitch' on the radio, it's Meredith Brooks. So our initial campaign will really be about 'Bitch,' but once the album comes out, it's going to be about Meredith Brooks, because we don't want people to get hung up on the name of the song... We don't want people to think, 'Oh, here's this novelty song,' because it's not about that."

"Blurring The Edges" marks the

reintroduction of singer/songwriter/guitarist Brooks to listeners after an eight-year absence from recording. In 1989, she was signed to A&M as a member of the Graces, a group she co-fronted with former Go-Go's member Charlotte Caffey and Gia Ciambotti, who later became a member of Bruce Springsteen's touring troupe.

"I went through some changes, starting with leaving the Graces," Brooks recalls. "I went out on my own, and I started writing full time, and I took a break and did a lot of different things. I met my husband and I got married, and that was an interesting path in my life to take. My husband and I ran a restaurant. Then, about two years ago, I met my manager, Laurie Levy, and I went into it full time again. I got away from the business long enough to find out that I really had something I wanted to say again."

Brooks attributes part of her layoff to being at odds with some prevailing trends in the rock world.

"I was really bored with music, to a point, during the grunge period," she explains. "I really believe music is cyclical, and I saw this dark, dark pattern for a time, and I wasn't interested in being necessarily a part of that, and I wasn't finding a lot of interest for what I was writing about. People are interested [now], because people got tired of hearing how bad it is."

Most of the material on "Blurring The Edges" was written during the last two years by Brooks (whose songs are published by Kissing Booth Music [BMI]) and a number of collaborators, including her friend Shelly Peiken, who co-authored six of the album's 12 songs.

(Continued on page 40)

Fresh Fellow Starts Malt Records; Zombie Has Something To 'Grow' About

STUFF: Scott McCaughey of Young Fresh Fellows has started Malt Records, a new imprint that will be distributed through Hollywood Records. The label's first release will be "The Lonesome Death Of Buck McCoy" by the Minus 5, a side project of McCaughey's with R.E.M.'s Peter Buck. Out May 6, the album also includes appearances by the Posies' Ken Stringfellow and Jon Auer, Screaming Trees' Barrett Martin, and

the band's announcement that it is reuniting for an MTV "Unplugged" special, which will be released on Reprise Records in June or July (Billboard, April 5)... Robert Cray, whose new Mercury album, "Sweet Potato Pie," streets May 6, will tour with B.B. King this summer. The tour starts June 9 in Saratoga, N.Y., and runs until the middle of September. Although no official word has been issued, look for the two guitar titans to jam together on a number of songs.



by Melinda Newman

OzzFest '97, which kicks off in late May, has announced its lineup. In addition to Ozzy Osbourne, who created the festival, the main stage will feature Marilyn Manson (in select markets), Pantera, Type O Negative, and Fear Factory. Second stage performers will include Coal Chamber, downset, Vision Of Disorder, Neurosis, Drain S.T.H., and Slo Burn. The tour

will last through June... Grand Funk Railroad will start its reunion tour with three benefit concerts for the Bosnian Relief Fund. Included is an April 25 date at the Beacon Theatre in New York... Discovery Records act Morcheeba is on the road opening for Live and Fiona Apple through mid-April. The British trio will then begin its own headline tour... Ringo Starr will start a U.S. tour, sponsored by Glade, April 28 in Seattle. His All-Starr Band for this outing includes Peter Frampton, Dave Mason, Procol Harum's Gery Brooker, Cream's Jack Bruce, and horn player Mark Rivera. In addition to planning his own tour, Starr makes a guest appearance on Paul McCartney's new album, "Flaming Pie," which will be out in May... The ROAR tour (that stands for Revolution of Alternative Rhythms) will start May 23 in Iowa. Appearing on the bill are Iggy Pop, Sponge, Tonic, the Rev. Horton Heat, Bloodhound Gang, and Linda Perry. A club tour offshoot, featuring Eric Hamilton Band, M.I.R.V., Speaker, and two local bands per gig, started April 2 in Baltimore... Bruce Springsteen continues his "Ghost Of Tom Joad" tour in Europe in May. Dates include his first-ever concerts in Austria, Poland, and the Czech Republic. On May 5, Springsteen will receive the 1997 Polar Music Prize, which is awarded by the Stig Anderson Music Prize Fund of the Royal Swedish Academy of Music. The award is given to an individual who has made a significant achievement in music.

ON THE ROAD: Look for a reunited Fleetwood Mac to begin a tour in the fall. Still no word as to whether it will be arenas or sheds. This news comes on the heels of

Varnaline No Longer A One-Man Band

For Zero Hour 2nd Set, Threesome Gets Broad Promo Push

BY DOUG REECE

LOS ANGELES—The self-titled sophomore set by Zero Hour act Varnaline, which will bow May 6, represents a drastic evolution from 1996's "Man Of Sin," the 4-track home recording created entirely by band singer/songwriter/guitarist Anders Parker.

"I recorded the first album before I had any [label] interest at all," says Parker. "I was writing some things for another project, and some other things for myself, and I discovered that I liked the things I had done for myself much better. It was kind of like, 'Oh, I have an album here.'"

Though the album was humble in its origins, Zero Hour felt strongly enough about the project to pick it up and release it in its original form in February 1996.

Parker, who still performs in various



VARNALINE

side projects and is a member of Zero Hour act Space Needle, enlisted the help of his brother John and Space Needle's Jud Ehrbar to flesh out the band.

Subsequently, Varnaline landed a spot on last year's Lollapalooza indie stage. Meanwhile, one of two 7-inch singles released by Zero Hour, "Party Now" (not on "Man Of Sin"), was named by Spin magazine as one of the top 20 singles for the year.

The new album was recorded by the threesome in Philadelphia's now-defunct Studio Red, and while it may not have the ambience of Parker's early material, songs such as "Lights" and "Empire Blues" will likely win over fans.

Zero Hour has carefully outlined its promotion plan to complement the band's development, according to Zero Hour managing director Randy Hock. "Varnaline is Zero Hour's franchise," says Hock. "They are basically the heart and soul of our day-in-and-day-out activities."

The label kicked off its promotional effort March 29, when the band played the first of several dates in cities hosting the North American Snowboard Series competition. As part of a joint venture with Alias and Vapor Records, the label will hand out 1,000 cassette samplers featuring "Lights" at the first five dates of the tour.

Hock says that future plans to seed the marketplace include a June cassette mailing to 1,000 consumers in five of the band's tour markets. This program, which is a partnership with Zero Hour and Music Marketing Network (MMN), will target people who fit the band's average consumer profile.

In addition to the sampler, MMN will include a "Soundcheck," a bank-issued check good for a \$2 discount on the album at retail outlets nationwide.

Hock says an essential plank in Zero Hour's marketing platform will be an artist development tour, which kicks off April 16 in Philadelphia.

Along with stops in 30 nationwide markets—where the band will visit and perform for indie retailers and play area clubs—Zero Hour will be distributing fliers featuring two coupons.

One coupon will feature a \$2 discount for "Varnaline," while the other will allow consumers to receive \$1 off the ticket price to the group's show.

"Our overall goal is to make it easy for people to access Varnaline's music by seeing the band and hearing some samples," says Hock. "The landscape is so cluttered with labels, artists, and promotional programs, we just want to pursue the most effective course that will allow people to get the album and see the band at a discount. It's about downsizing risk."

Zero Hour has also teamed with its new distributor, Alternative Distribu-

(Continued on page 40)

MARK EITZEL LIGHTENS UP ON 'WEST'

(Continued from preceding page)

ended up writing all of these songs." (Eitzel's songs are published by I Failed in Life/BMI, with Buck's contributions going through Night Garden Music/BMI).

After writing 11 songs in three days, Buck suggested that he and Eitzel enter the studio to record an album.

"I've collaborated with other people, but not to that extent or certainly not that quickly," Buck says. "It seemed to click really well, and there wasn't a huge amount of ego involved... After the end of three days, we just kind of looked at each other and said, 'Let's not chicken out, let's make an album.'"

Buck booked Ironwood Studios in Seattle, hired engineer Ed Brooks, who had worked on "Automatic For The People," and called in Tuatara as well as guest musicians McCaughey, Los Lobos' Steve Berlin, and Pearl Jam's Mike McCready to record the album. "We just put it all together without the aid or interference of managers and record companies or anything," says Buck.

Warner Bros., of course, was thrilled to hear the news of the collaboration. Says product manager Peter Rauh, "It is a literal gift horse... Eitzel remains one of the most provocative and important songwriters, and this record provides us a chance to prove our belief in him."

The label will do that by launching its first serious campaign at radio in support of an Eitzel record. On April 29, Warner Bros. will service the upbeat "In Your Life" to triple-A stations with the hopes of eventually crossing the track over to modern rock and mainstream rock outlets. "Certainly Mark has made a record that has broad appeal, and we hope to connect to a broader audience," says Rauh.

Although there are no plans at press time to shoot a videoclip to support the album, the label has commissioned a "Words & Music" interview disc with Eitzel and Buck, which will include some acoustic performances. It will be shipped in late April to key press, radio, and retail contacts.

Rauh says the label expects "West"

to be a breakthrough for Eitzel at retail and will be investing in supporting the album with a strong merchandising campaign and consumer advertising. "There's a number of tie-ins," he says. "The Peter Buck curiosity factor alone is worth investing more up front, and we love this record."

Joel Oberstein, director of operations for the 10-store Tempo Music & Video chain, also thinks the collaborative nature of the album bodes well for Eitzel. "The collaboration with Buck will hopefully intrigue people, and they'll want to check it out," he says.

Eitzel is also pleased and seems downright happy about the set. "Halfway through the recording of the thing, I was like, Jesus Christ, [Buck] is amazing... I've always liked R.E.M., but usually when you deal with rich and famous people like that, it is really hard to get past all the bullshit. It's funny, because he is like this rich guy, but he is still one of the most ambitious people I have ever met.

"R.E.M. gets a bad review, and he is pissed, and I love that. He didn't need a good review anymore, but he is totally committed to R.E.M. It's completely the love of his life. I respect that more than I do the \$80 million superstar. That shit doesn't last."



Life On Mars. Sammy Hagar celebrates his signing with the Track Factory, the record label imprint for MCA-distributed Bubble Factory. Shown, from left, are Bill Sheinberg, partner, the Bubble Factory; manager Gary Stampler; Tim Sexton, president, the Track Factory; Jon Sheinberg, partner, the Track Factory; Sid Sheinberg, partner, the Bubble Factory; Hagar; Jay Boberg, president, MCA Records; and Abbey Konowitch, executive VP, MCA Records. Hagar's Track Factory debut, "Marching To Mars," will come out May 20.

How quickly can you find the answers to questions like these?

What album features Bruce Springsteen as guest vocalist?

What labels did Albert King record on?

Which vocalists appear on Phillip Glass' "Songs from Liquid Days"?

How many of Dizzy Gillespie's albums are currently being distributed?

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GATO BARBIERI'S COMEBACK ON COLUMBIA

(Continued from page 10)

"Que Pasa?" stresses the hallmarks of Barbieri's work: a fervent attack and commitment to melody. It includes new pieces penned by both the saxophonist and producer, older Latin standards such as "Granada," and even bittersweet soul ballads such as Stevie Wonder's "Cause We've Ended As Lovers."

"It's a very bold album," says Robert W. Smith, buyer/merchandiser for Borders Books & Music. "And it's definitely in the tradition of his past work."

"Gato had such a long layoff, I think a lot of the world assumed he was uninterested in recording anymore," continues Smith. "But if they market it as a comeback album, it should really sell. It is the logical extension of what he was already doing. And considering how popular his older records are, the question may very well be, 'Comeback from what?'"

There is no aesthetic breach with the quality of Barbieri's past work, which includes more than 20 records, one Grammy (for the 1972 soundtrack to "Last Tango In Paris"), and a SoundScan figure of 225,000 units sold for his most popular disc, 1976's "Caliente" on A&M. Rather than reminding one of how long Barbieri has been away from the retail racks, "Que Pasa?" illustrates how natural a return can sound.

"Gato's drummer is a friend of mine," says Saisse, who is also a Verve recording artist. "We were talking a few years back, and I wondered what it would be like to have Gato play in the sound of the day, incorporating hip-hop and modern studio ideas, like loops and such. Edgy music combined with the Gato sound? It was turned out to be amazing."

When he says "the Gato sound," he means one of jazz's most easily distinguishable roars. Barbieri zealots believe there is little else like it.

"You can't do the 'you know who he reminds me of?' game with Gato," says Columbia VP of A&R (U.S.) Steve Berkowitz. "With many other players, you know where they come from. OK, Grover Washington listened to Hank Crawford and King Curtis, and Kenny G listened to Grover. Stan Getz listened to Lester Young."

"But who did Gato listen to? You don't hear Charlie Parker in him; you don't hear John Coltrane in him. He was a contemporary of Pharoah Sanders with that rough-edged tone. But I think it's a wholly unique instrumental voice. And it's in real good shape."

Part of Barbieri's extended hiatus from the studio was due to the death of his wife and health problems of his own. In 1995, just a few months after his wife's passing, he had a heart attack while playing at Blues Alley in Washington, D.C.

"When I feel bad, I don't like to mention it," says the saxophonist. "So I finished the second show. But then the pain got really intense. An artist has to be strong and not show things. I admire Miles for that reason; he was very ill and kept playing."

Bypass surgery put the saxophonist on the road to recovery. A get-well note from President Clinton lifted his spirits. He is now fully rehabilitated and an avid swimmer.

"The best thing I have is my heart," he offers. "When I'm not playing... well, I sometimes feel lonely. But when I am playing, I feel very, very strong."

When his health returned, he and Saisse finished up the demos that were the "Que Pasa?" prototypes. Then began the business of marketing them.

"We didn't have a deal with a record company," says Saisse. "It was just two guys with a gentlemen's agreement: one fan, one artist. The whole project could have gone nowhere. I just couldn't believe that someone with such a huge following didn't have a record out."

Tony McNaney, VP of A&R and staff producer for Sony Music (U.S.), brought Barbieri into the

'People appreciate authenticity, and Gato offers that, and only that, all the time'

Columbia fold. Saisse initially teased McNaney with the demo, disguising the artist's identity. "Right after the first chorus of 'Straight Into The Sunrise,' I said, 'I don't know who it is, but it's a smash. Hold it for me,'" McNaney says.

McNaney later dropped into a few Barbieri gigs and witnessed something he'd never seen before. "Strangers from different tables were dancing passionately, basically falling in love," he recalls vividly. "It was as if Gato had put a spell on the room—a really wild feeling."

McNaney chalks up the reaction to one thing: "True artistry. There are three performer categories in music: craft, artistry, and those with the deep mentality of an artist. Gato's in the last group. People appreciate authenticity, and he offers that, and only that, all the time."

A key element of eliciting that artistry was the rapport Barbieri and Saisse attained during their collaboration. For the saxophonist, it was great to have a buddy-buddy relationship with the person who was bringing him into the modern age of studio techniques. "I wanted someone who could give me a bit of security," Barbieri says. "I didn't record for almost 15 years, and I needed someone to make me feel OK, because the times are different."

"Playing with computers is odd for me," he adds. "I laid back and learned how it works. Took my time."

"It wasn't long before he took to the computers," recalls Saisse. "Actually, he enjoyed using the tech to his advantage. On one of the tracks, 'Indonesia,' he takes a sample of ethnic percussion and loops it

for the background—it's the new Gato."

Evidently, radio programmers are already smitten with "the new Gato."

The week of March 28, Columbia received astoundingly positive feedback on the release of "Sunrise." It was the No. 1 most-added record at 75% of domestic stations in the jazz/AC and smooth jazz formats, according to Kevin Gore, the label's VP of promotion and marketing (U.S.).

"We had a huge week, no question," he says. "Broadcast Architecture and other consultants to the format gave it the thumbs-up in a big way, adding it into rotation of the bat. Twenty or so odd stations that work with B.A. were in on it, too."

A consultancy endorsement is a powerful element in any title's life span, according to Gore. "Their role is to facilitate the growth of the format within a specific market. Programmers look at their data and decide how to incorporate it into their station's presentation on a daily, weekly, and monthly basis."

RADIO PUSH

With that kind of leg up, and given the overtly commercial sound of "Que Pasa?," Columbia plans on presenting Barbieri to contemporary stations everywhere possible.

"There's going to be an extensive amount of programs set up with key smooth jazz stations around the country," Gore continues. "Not only taking out ads, but doing events with listeners as well."

The saxist begins a string of live dates in April that finds him swinging through the South. The high-visibility New Orleans Jazz & Heritage Festival is part of the schedule on the 26th. On April 27, Barbieri is part of the Mandalay Jazz & Arts Festival, a show associated with KOAI Dallas.

Barbieri is also working on a major concert at Town Hall in New York, supported by the city's WQCD. Steve Williams, PD for the station, is hot on the arrival of "Que Pasa?"

"We've been waiting for a guy like this for a long time," he says. "Part of the handicap with smooth jazz music, on the instrumental side anyway, is that a lot of artists are unknown. So you don't really have celebrity power on your side. A great artist might make an only OK record, but it sells and draws attention because of who they are."

"We have to have a catalog of artists in order to keep this format viable. So whenever we get a megaguy like Gato, we salivate: 'Hey, here's someone we can really push!'"

Barbieri himself is sanguine about the new phase of his career. But he takes it in stride. Having played with trumpeter Don Cherry, written for filmmaker Bernardo Bertolucci, and toured the globe countless times, it's just another part of what he calls "life's adventure."

"I don't have a coach like a tennis player or a psychiatrist, like some people," he says. "I have my horn. And I look forward to wherever it takes me."

THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY CATHERINE APPLEFELD OLSON

GETTING TO THE 'POINTE': There's nothing like a few bars of an old favorite to whisk you back to those overripe final days of high school. For the soundtrack to "Grosse Pointe Blank," which revolves around the 10-year reunion of a guy who's taken a rather unconventional career path—he's an assassin—the film's writer, director, and star, John Cusack, wanted to nail down the frenetic expectations of the mid-'80s graduate.

"I wanted to have something that really brought you back on a gut level to some of the emotion you felt when you graduated high school and entered the world of George Bush," says Cusack, who donned the mortarboard in 1984. "It was a terrifying time."

Suitably, the Touchstone Pictures film was scored by the Clash's Joe Strummer, and the London Records soundtrack is indeed a tribute to all things teetering on the edge of chaos. Mood swings range from the Clash's "Rudie Can't Fail" to Johnny Nash's belting rendition of "I Can See Clearly Now" to Guns N' Roses' piercing cover of "Live And Let Die" to two versions of the Violent Femmes evergreen "Blister In The Sun."

Cusack handpicked the 13 cuts with Strummer and PolyGram, but admits that he was unprepared for the overwhelming reception to "Blister In The Sun" from focus-group audiences. "I just thought 'Blister' was this weird little song I wanted in the movie, but when we put it on, everyone just went crazy," he says. "I had no idea it had this kind of legs."

"Grosse Pointe Blank" provides Femmes fans with a double dose of "Blister"—one version that mirrors the original, plus a hyped-up, club-friendly rendering. Bassist Brian Ritchie calls the birth of the new "Blister 2000" a "typical case of confusion," which occurred when Cusack and company requested an updated version of the anthem. "We came up with '2000,'" he says, "and then they decided they liked the original one just as much, so in the end they decided to include both on the album."

Ironically, Ritchie says, the Femmes had to reconstruct the original "Blister" because the master was tossed in the trash when the studio in which they first recorded it went out of business. "It would take Sherlock to decipher the difference between the two," he says of the rerecorded and original versions.

DÉJÀ VU: Romeo and Juliet may check out at the end of Shakespeare's agonizing love story, but rock'n'roll will never die. Such is the thought behind Capitol Records' release of a second soundtrack to the Baz Luhrmann film. The set hits the street Tuesday (8), timed to coincide with the home video debut of "Romeo + Juliet." "Volume 2" features a second barrage of alternativeness framed by dramatic dialogue from the film, such as the gas station scene and the balcony scene. The collection includes an a cappella version of Prince's "When Doves Cry" performed by Quindon Tarver and a techno-theatrical version of "Young Hearts Run Free" performed by Kym Mazelle, Harold Perrineau, and Paul Sorvino.

Also up for a second coming is the classical gem "Shine," the first incarnation of which has sold more than 700,000 units worldwide, according to Philips. In May Philips Classics will release a two-CD companion album that includes the complete versions of classical music works from the film. "Shine—The Complete Classics" will be priced the same as the original soundtrack and will include Rachmaninoff's Piano Concerto No. 3, as well as selections from Vivaldi, Liszt, Chopin, and others. The set will also contain a booklet with brief liner notes in English, French, German, Italian, and Spanish. The label says it is releasing the complete versions of the works so consumers can avoid the temptation to purchase a "cheap substitute" for the soundtrack.

A second album of music from the film will include hefty helpings of Vivaldi and Chopin. The set is due this summer on PolyGram Classics & Jazz in Europe. The stateside release is expected to coincide with the home video debut of "Shine" during the fourth quarter.

WILD AT HEART: Peter Gabriel makes an appearance on Walt Disney Records' "Jungle 2 Jungle" soundtrack with an updated version of his "Shaking The Tree" collaboration with Youssou N'Dour that includes new vocals by Shaggy. "I enjoyed coming up with some more instrumental lines and was nicely surprised when I heard Shaggy's new vocal lines," Gabriel says. Gabriel also is reveling in the exposure the album is giving to artists on his Real World label, including Afro Celt Sound System, Erykah Badu, and Toto La Momposina Y Sus Tambores. "It was a great opportunity to get some world music artists out to a wider 'family' audience." The soundtrack was released last month.

PRODUCTION NOTES: Michael Bolton is the latest musician to join the Mouseketeers Club. The Columbia artist has been tapped to croon the single for this year's Disney animated summer flick, "Hercules." Bolton's "Go The Distance" will be the only single from the Walt Disney Records album, due in June. Look for Bolton to take on more than a spectator's role at the film's premiere.

Please send material for the Reel Thing to Catherine Applefeld Olson, Contributor, Billboard, 622 Oakley Place, Alexandria, Va. 22302; phone: 703-683-5445; fax: 202-842-1875; E-mail: catholson@aol.com.



BNA'S KENNY CHESNEY READY TO BREAK OUT OF THE PACK AFTER SUCCESS OF 'ME AND YOU'

(Continued from page 9)

says he was confident of Chesney's prospects from early on.

"Kenny had a lot of equity when he came to BNA," says Howie. "He's one of the most likable guys in the business, and he had made a lot of important friends during his time at Capricorn. We just helped him make more."

Still, Howie says the label realized early that while Chesney had a good core audience from previous releases, it was essential to differentiate the artist from the pack of new and developing talent.

BNA's efforts got off to a slow start. The first single from the album, "When I Close My Eyes," which was serviced to country radio in April 1996, peaked at No. 41 on Hot Country Singles & Tracks for the week ending June 8.

The turning point, says Howie, occurred when Chesney scored back-to-back radio hits with the album tracks "Me And You" and "When I Close My Eyes."

The former peaked at No. 2 on the Hot Country Singles & Tracks chart,

while the latter jumps from No. 6 to No. 3 this issue.

"Having both songs react heavily has helped consumers finally make the connection between the music and the name and face," says Howie. "Now, the best is yet to come."

Country WSIX Nashville PD Dave Kelly agrees. "Kenny's last album did very well, but I think he got a little lost in the shuffle," he says. "Now he is a much more viable and recognizable artist."

With Chesney's future looking bright, Howie says BNA is eager to piggyback the success of "Me And You" onto the artist's forthcoming, as-yet-untitled July release. Chesney says fans can look forward to contributions by such artists as George Jones and Tracy Lawrence.

"When I Close My Eyes" is the last single we'll be working off this album," says Howie. "Then we'll drop the new album on top of that success and hopefully keep the momentum going with its first single. The downtime between

singles is hard enough to overcome. We don't want to risk the downtime between albums."

Last year, BNA released a clip for "Me And You," but it has no plans for another video.

At retail, the label instituted endcap, price-and-positioning, and co-op advertising programs to maintain the album's performance.

Cindy Murphy, music buyer for the six-store Nashville-based Ernest Tubbs Record Shops, says sales of "Me And You" continue to be steady and strong. "It's been doing very well for us," says Murphy. "Kenny is one of those artists that is a true original. Special orders for

his 45s have just been piling up."

Howie says the elements behind Chesney's success are a diehard work ethic, charisma, and heart. The latter quality is illustrated by a liner-notes section dedicated to promoting St. Jude Children's Research Hospital.

In-store events, radio visits, listening parties, and touring have also been continuous.

Chesney, who is booked by Dale Morris and Associates and managed by IMS, is currently performing a series of dates with Mila Mason on Wal-Mart's Country Across America tour. "I'm afraid I'm going to miss something if I stop touring," says Chesney.

"We're selling records and getting airplay. This is not the time to break. We'll do every state fair and honky-tonk that America has to offer."

The artist, who will perform a second stint opening for Alabama, says he and his band have noticed some big changes on the road.

"Now we'll be staying in a hotel across from a club, and though we're not going on until 11 p.m., the place is packed at 8:30," says Chesney. "It's a long way from having three or four cars parked out front and praying that someone, anyone, will show up, to not being able to pull the bus into the parking lot."

MEAT LOAF, ELTON, DIAMOND LEAD MARCH CERTIFICATIONS

(Continued from page 10)

his 20th.

GOLD ALBUMS

Neil Diamond, "Live In America," Columbia, his 34th.

Dave Matthews Band, "Remember Two Things," Bama Rags, its third.

Various artists, "Rock & Roll Era, 1962," Warner Special Products.

Various artists, "Rock & Roll Era, 1954-1955," Warner Special Products.

Various artists, "Rock & Roll Era, 1960," Warner Special Products.

Various artists, "Rock & Roll Era, 1959," Warner Special Products.

Various artists, "Rock & Roll Era, 1956," Warner Special Products.

Various artists, "Sounds Of The '70s, 1976," Warner Special Products.

Various artists, "Sounds Of The '70s, 1975," Warner Special Products.

Various artists, "Sounds Of The '70s, 1978," Warner Special Products.

Various artists, "Country Love," Warner Special Products.

Trace Adkins, "Dreamin' Out Loud," Capitol Nashville, his first.

Terri Clark, "Just The Same," Mercury Nashville, his second.

Los Tigres Del Norte, "Unidos

Para Siempre," Fonovisa, its second.

Various artists, soundtrack, "Rhymer & Reason," Priority.

Sammy Kershaw, "Politics, Religion, And Her," Mercury Nashville, his fourth.

Suzy Bogguss, "Greatest Hits," Capitol Nashville, her fourth.

Lorrie Morgan, "Greater Need," RCA Nashville, her sixth.

Travis Tritt, "The Restless Kind," Warner Bros., his sixth.

PLATINUM SINGLES

Puff Daddy, "Can't Nobody Hold Me Down," Bad Boy/Arista, his first.

Spice Girls, "Wannabe," Virgin, their first.

GOLD SINGLES

Puff Daddy, "Can't Nobody Hold Me Down," Bad Boy/Arista, his first.

Lil' Kim, "No Time," Big Beat, her first.

Spice Girls, "Wannabe," Virgin, their first.

Babyface, "Every Time I Close My Eyes," LaFace, his third.

Assistance in preparing this story was provided by Gina van der Viet.

CMA: 'AMERICA'S SOLD ON COUNTRY'

(Continued from page 6)

The new tour is part of an ongoing initiative by the CMA. It began making presentations directly to advertising agencies in 1988 in response to resistance to the genre on Madison Avenue, according to Benson.

The success of those early presentations led to a trade advertising campaign, beginning in 1992, that extolled the buying power of the country music audience.

The CMA is a resource bank for corporations and brands interested in linking with the country format, Benson says.

The first of the America's Sold on Country presentations took place April 2 in New York, and a second is scheduled for April 17 in Chicago. Other cities are being considered, including Detroit and Atlanta.

In New York, Craig Reiss, editor in chief of Adweek Magazines, delivered the keynote address, outlining the advertising industry's growth into more broad-based media campaigns.

Bob Lobdell, director of the Cold Spring Harbor Group, provided a detailed analysis of the country music audience and its buying potential based on data culled by the Simmons Market Research Bureau. The day concluded with a "case study" of the evolution of Fruit of the Loom's multi-faceted country music sponsorship.

The events will also feature an artist showcase and an "Acoustic Cafe" multi-artist performance luncheon. At the New York event, Capitol Records artist John Berry performed during the conference and provided details of specific tie-ins

that have involved his songs.

In New York, the luncheon performances featured Suzy Bogguss, Matraca Berg, Brady Seals, and Ray Vega. The Chicago "Acoustic Cafe" will feature Bogguss, Berg, Jim Lauderdale, and the Mavericks' Raul Malo. BNA artist Mindy McCready will do the solo showcase set.

V.P. RECORDS' HALL

(Continued from page 9)

tious, imaginative foray into straight-no chaser jazz with the Hall-Wilson-penned "Because You Love Me." "I've always been jazz-influenced," says Hall. "I love Ella Fitzgerald—she's peerless. And Sarah Vaughan—I'd still kill for that voice. On the male side, there's Al Jarreau."

"Magic's" first single, a cover of Toni Braxton's "Un-Break My Heart," went out March 4 to ethnic and R&B radio stations in New York, Miami, Los Angeles, Atlanta, Boston, San Francisco, and Washington, D.C., according to V.P. marketing director Randy Chin.

As a well-established veteran, Hall is guaranteed a warm radio reception. "She's one of the artists I've been playing constantly for over a decade," says Jeff Sarge, host of WFMU New York's "Reggae School Room" show. "I never stop playing her. She has a real songbird style, and this CD exemplifies all her fine qualities. It covers dancehall, lover's rock, and a jazz track that is a mind-blower. She's already very popular in Europe and Japan, and I hope that translates here."

In print, V.P.'s campaign launched on the grass-roots level with "the ethnic, reggae magazines," says Chin. "And since she's really popular in Japan, we're working closely with our Japanese distributors and with the magazines there."

The album's retail campaign includes featuring Hall in V.P.'s April edition of "Reggae Source," says Chin, "our new release listing that goes to all our retailers and distributors in all the major cities of the U.S. We're also going to be exploring some different opportunities with major stores and chains to do end-caps and listening stations."

Again, Hall's history of quality music has assured her welcome. "So far she's one of the few female vocalists out of Jamaica," says Sheryl Foster, manager of Moodies Records in the Bronx, N.Y. "Over the years, she's the only one to put out consistently excellent music. I've heard some of 'Magic's' tracks, and it's really good. We should be selling a lot of copies."

At press time, no plans for touring or European distribution had been set.

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE ALLMAN BROTHERS BAND	Beacon Theatre New York	March 11-26	\$1,432,505 \$50/\$35	32,915 12 sellouts	Delsner/Slater Enterprises
PHIL COLLINS	FleetCenter Boston	March 24	\$626,061 \$42.50/\$28.50	17,215 19,688	Don Law Co.
METALLICA CORPORATION OF CONFORMITY	Civic Arena Pittsburgh	March 26	\$481,630 \$35.50/\$25.50	17,007 sellout	DeCesare Engler Prods.
BUSH VERUCA SALT	Miami Arena Miami	March 20	\$316,425 \$25	12,857 sellout	Fantasma Prods.
BUSH VERUCA SALT	The Omni Atlanta	March 31	\$265,375 \$25	11,815 12,500	Concert Promotions/ Southern Promotions
ROSS POWERMAN 5000	Wheeling Civic Center Wheeling, W Va.	March 27	\$225,000 \$35	4,454 6,950	DeCesare Engler Prods.
BUSH VERUCA SALT	Mid-South Coliseum Memphis	March 28	\$213,413 \$22.50	9,485 sellout	Mid-South Concerts
BUSH VERUCA SALT	Barton Coliseum Little Rock, Ark.	March 26	\$210,000 \$25	8,432 sellout	Beaver Prods.
BUSH VERUCA SALT	Birmingham- Jefferson Civic Center Birmingham, Ala.	March 30	\$200,350 \$25	8,374 10,000	Beaver Prods.
BUSH VERUCA SALT	Kiefer UNO Lakefront Arena University Of New Orleans New Orleans	March 25	\$189,825 \$25	7,961 sellout	Beaver Prods.

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

BILLBOARD'S HEATSEKERS® ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TITLE
ARTIST			APRIL 12, 1997		
LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)					
1	1	1	★★★★ NO. 1 ★★★★★		CAEDMON'S CALL
2	2	4	WARNER ALLIANCE 46463/WARNER BROS.		CAEDMON'S CALL
3	3	9	PHILIPS 533757 (10.98/15.98)		MICHAEL FLATLEY'S LORD OF THE DANCE
4	6	5	A&M 540640 (8.98/10.98)		LIE TO ME
5	1	1	BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98)		WOMEN IN TECHNOLOGY
6	5	37	COLUMBIA 67125 (10.98 EQ/16.98)		KENNY LATTIMORE
7	4	20	ARISTA 18941 (10.98/15.98)		NO MERCY
8	1	1	RCA 66894 (10.98/15.98)		WILD ORCHID
9	8	22	CURB 77848 (10.98/15.98)		GOODNIGHT SWEETHEART
10	12	12	LAVA 92721/AG (7.98/11.98)		YOURSELF OR SOMEONE LIKE YOU
11	15	37	CLIV/AMERICAN 43105/WARNER BROS. (10.98/15.98)		LET ME CLEAR MY THROAT
12	7	3	PROPHET 4405 (9.98/14.98)		THE END
13	9	34	JAZZ RAZOR & THE 2825 (10.98/16.98)		I STOLE THIS RECORD
14	13	9	GUT REACTION 53028/UNIVERSAL (10.98/15.98)		SPIDERS
15	26	5	POLYDOR 531042/A&M (8.98/10.98)		LEMON PARADE
16	32	34	WORO 67823/EPIC (10.98 EQ/15.98)		HEAVENLY PLACE
17	1	1	RAY J EASTWEST 62017/EEG (10.98/16.98)		EVERYTHING YOU WANT
18	11	12	EPIC 67492 (10.98 EQ/16.98)		SWEETBACK
19	18	12	ASTRALWERKS 6157*/CAROLINE (10.98/14.98)		EXIT PLANET DUST
20	16	7	MCA 11559 (9.98/12.98)		RAHSAAN PATTERSON
21	14	7	VIOLATOR 1548*/RELATIVITY (10.98/15.98)		POLITICS & BULLSH*T
22	37	12	WARNER BROS. 46270 (10.98/15.98)		TRUE TO MYSELF
23	4	4	NEW CASTLE 5527 (10.98/15.98)		ROMANCE
24	1	1	METAL BLADE 14125 (9.98/15.98)		CARNIVAL OF CHAOS
25	1	1	CAPITOL 31959* (10.98/15.98)		CHOCOLATE SUPA HIGHWAY

26	20	30	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98)		AMANDA MARSHALL
27	29	4	GINA G ETERNAL 46517/WARNER BROS. (10.98/15.98)		FRESH!
28	19	31	AKINYELE ZOO 31142*/MOLCANO (6.98/9.98)		PUT IT IN YOUR MOUTH (EP)
29	30	7	HARD HOOD/POWER 21117/ROAD (10.98/15.98)		CONVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS
30	21	7	CAPITOL 37235 (6.98/9.98)		LOSING STREAK
31	24	29	LOCAL H ISLAND 524202 (8.98/14.98)		AS GOOD AS DEAD
32	39	4	MOJO 53013/UNIVERSAL (7.98/11.98)		TURN THE RADIO OFF
33	25	5	CLEAN UP 42587/VIRGIN (10.98/15.98)		BECOMING X
34	35	27	UNIVERSAL 53019 (10.98/15.98)		THE GARDEN
35	17	3	ORBLIVION 524347 (10.98/16.98)		ORBLIVION
36	22	25	SLASH 46175*/WARNER BROS. (10.98/15.98)		IRRESISTIBLE BLISS
37	23	31	EMI 35703 (7.98/11.98)		COME FIND YOURSELF
38	33	12	HOLLYWOOD 162048 (8.98/12.98)		DESTRUCTION BY DEFINITION
39	28	32	PERSPECTIVE 549022/A&M (10.98/14.98)		I'M HERE FOR YOU
40	1	1	WORD 67304/EPIC (9.98 EQ/15.98)		THE CONCERT OF A LIFETIME
41	40	53	COLUMBIA 67223 (10.98 EQ/15.98)		RICOCHE
42	34	27	DECCA 11482/MCA (10.98/15.98)		USED HEART FOR SALE
43	27	3	GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98)		NUYORICAN SOUL
44	43	6	MO WAX/FRRR 12123*/LONDON (10.98/16.98)		ENDTODUCING... DJ SHADOW
45	46	21	MYRRH 5036*/WORD (10.98/15.98)		BEAUTY FOR ASHES
46	1	1	ATLANTIC 82923/AG (10.98/15.98)		THAT'S ENOUGH OF THAT
47	41	21	COLUMBIA 67822 (10.98 EQ/16.98)		K
48	36	27	ARISTA 18818 (10.98/15.98)		BR5-49
49	1	1	HUH! 533435/MERCURY (10.98/16.98)		HOW BIZARRE
50	1	1	MCA 11446 (10.98/15.98)		BIG HOUSE

POPULAR UPBRISINGS

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

A RIVER RUNS THROUGH THEM: If the success of Bill Whelan's "Riverdance" and "Michael Flatley's Lord Of The Dance," composed by Ronan Hardiman, is any indication, we could be seeing more Irish music activity on

Hannibal March 18, features fellow "Riverdance" musicians, including Davy Spillane, Kenneth Edge, Noel Eccles, and Des Moore.

Meanwhile, Narada artist John Whelan (no relation to Bill), saw a sales spike of his album "Celtic Crossroads" as the result of a blanket of St. Patrick's Day media exposure. Whelan simultaneously hit three mediums, appearing on "Fox After Breakfast" and NPR's "Morning Edition" during the holiday. The Celtic/country accordion player was also featured in The Wall Street Journal.

TEETHING: ThoughTVT will release "28 Teeth" by Southern California ska outfit Buck-O-Nine April 15, the label is holding back on its promotional efforts.

According to representatives of the label, the band opens for Face To Face throughout this month, but the label won't begin its promotions and radio campaign until May and August, respectively.

This is in keeping with the band's grass-roots growth as part of the San Diego ska scene. The band's last album, "Barfly," released by Taang! Records, has sold more than



Swedish Treat. Swedish modern rock act Komeda returns to the U.S. to open a series of shows for Ben Folds Five. The band will precede these dates with a Saturday (12) show at the Alligator Lounge in Santa Monica, Calif. Minty Fresh released "The Genius Of Komeda" in September 1996.

17,000 copies, according to SoundScan.

The effort will also coincide with the band's scheduled appearance on this summer's Warp tour.

POWER UP: Reflecting its fierce Boston following, DreamWorks recording act Powerman 5000 continues to flex its muscle in the Northeast, as "Mega!! Kung Fu Radio" moves up to No. 11 on the Regional Roundup this issue.

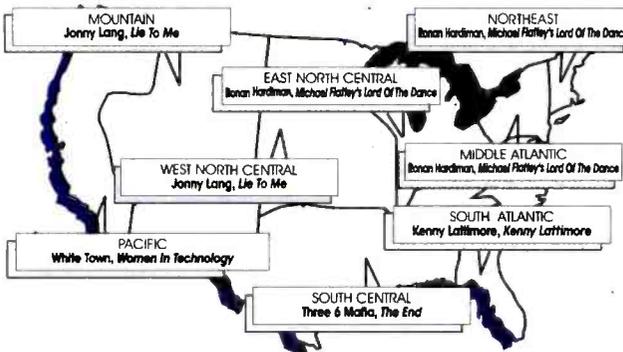
record release party for its new album "The Nights Of Touchandy Part I."

CORRECTION: Freedy Johnston's album "Never Home" was No. 43 on the Heat-



ROADWORK: Medeski Martin And Wood will begin a spring tour Tuesday (8) in Tucson, Ariz. Gramavision will release the act's remixed CD-5, "Bubblehouse," Tuesday (8). Ismael Lo performs at the Columbia University's Institute of African Studies Friday (11). Triokka/Worldly rereleased Lo's album, "Jammu Africa" March 25. The Moon Seven Times begins its tour of Midwest Borders Books & Music stores this week. Roadrunner released the band's album "Sunburnt" Feb. 11. Septic Tank recording group Touchandy will perform at the Sunset Stage in Hollywood, Calif., April 18 as part of the

REGIONAL HEATSEKERS NO. 1s



THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Jonny Lang Lie To Me	1. Ronan Hardiman Michael Flatley's Lord Of The Dance
2. David Kersh Goodnight Sweetheart	2. Machine Head The More Things Change...
3. Ronan Hardiman Michael Flatley's Lord Of The Dance	3. White Town Women In Technology
4. Machine Head The More Things Change...	4. Amanda Marshall Amanda Marshall
5. White Town Women In Technology	5. Jonny Lang Lie To Me
6. No Mercy No Mercy	6. DJ Kool Let Me Clear My Throat
7. Wild Orchid Wild Orchid	7. Frankie Cutlass Politics & Bullsh*t
8. Spearhead Chocolate Supa Highway	8. Ashley MacIsaac Hi How Are You Today?
9. Leftover Salmon Euphoria	9. No Mercy No Mercy
10. Space Spiders	10. Soul Coughing Irresistible Bliss



Welcome To The Jungle. Gee Street recording act the Jungle Brothers appear throughout the Southeast this week while in the midst of a nationwide tour. The act, made up of Afrika, Mike G, and "Sweet Daddy" Sammy B, is also known for being the founding members of Native Tongues, which featured such artists as Queen Latifah and De La Soul. Their latest album, "Raw Deluxe," bows May 13.

the Heatseekers chart. Two artists who are hoping to ride those Celtic coattails are Nikola Parov and John Whelan.

Hungarian multi-instrumentalist Nikola Parov, who has been wowing crowds as part of the Riverdance orchestra since 1994, has struck out on his own with "Kilim." The album, which was released by

seekers chart for the week ending March 29, not April 5, as stated in the mary lee's corvette photo caption that ran last issue.

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Silas To Prove That Twice Is Nice Vocal Concept Act Teams 2 Sets Of Twins

■ BY J.R. REYNOLDS

LOS ANGELES—Twice the voices, twice the imaging, twice the touring. Twice, two pairs of identical twins, is being positioned as a concept act based on its visual appeal as much as its musical ability.

"Twice is a recording act that embodies a fashion-forward sense combined with musical abilities that has gained favorable reactions from women they've performed in front of," says Dyana Williams of Philadelphia-based Miles Ahead Entertainment, which manages the Cleveland-based act.

"We've been developing this act for some time now, and touring has been a big part of that development. From the reaction they've received around the world, it's obvious that Twice's music has an international appeal."

Signed to Silas/MCA, Twice has its self-titled debut set scheduled for release May 20; the album consists of nourishing, romance-based R&B lyrics backed by solid, contemporary R&B melodies.

"We come from a church background like a lot of other R&B groups, so there's a lot of gospel-influenced sounds in our music," says vocalist Lovell Jones. "But by its own nature, gospel can be limiting, and we wanted to do more creatively, so we formed Twice."

Jones is joined by his twin brother, Laval, and Mike and Ike Owensby.

"Twice" was produced by a high-profile cast of soundboard people, including Groove Theory's Bryce Wilson, Wokie Stewart, the Characters, Dinky Bingham, and Mike "Nice" Chapman and Trent Thomas. Twice produced two tracks and wrote five.

Jones says the album's theme goes hand-in-hand with the act's concept. "The songs' lyrics were written in a very visual way, which ties in with the visual elements of our group," he says.

Despite the apparent novelty of the vocal quartet, Silas Records president Louil Silas insists there's more to Twice than its visual concept. "Our most challenging task is to let [radio, retail,] and consumers know that the group is more than just four good-look-

ing guys," he says. "So we're keeping them on stage to show people that they're quality singers and performers."

To that end, Silas is kick-starting the group's recording career with "Sparkle," a remake of the Cameo's 1979 top 10 R&B hit, which was produced by D'Angelo and Angie Stone. "It's hard to touch those classic songs, but D'Angelo has a flair for doing old-school music and bringing [it] up to



TWICE

date," says Jones.

"Sparkle" was serviced to mainstream R&B stations and clubs April 1 and is scheduled for service to crossover radio soon after.

According to Silas, the act's demographic is "mostly female, 16-40." He says it's always a challenge to bow a debut act with a ballad. In an effort to hedge the label's bets, several uptempo remixes of the track, produced by Rodney Jerkins and Bill Esses, are being issued April 21 on CD singles and on a 12-inch record. In addition, there will be a bonus remix track of the single on the album.

"We felt like we might miss a lot of younger people who listen to younger-skewed stations, so the remixes will help open some doors," Silas says. "And since the record isn't a 'booty' ballad and glorifies womanhood, we feel the original track will bring home the older demos."

Because the visual element of the marketing campaign for Twice is so important, the act has been on the road performing dates with regulari-

ty. Miles Ahead sent the act on a Far East USO tour of U.S. military bases three years ago. "Since you don't need product in the market to tour internationally, we wanted to begin developing them outside the U.S.," says Williams.

More recently, the act has begun touring domestically. Last November, Twice delivered a showcase performance at New York's Twins restaurant. Since January, it has performed on such television shows as BET's "Teen Summit," "Soul Train," "Mon-

(Continued on page 22)



It's All Good. Loud debut vocalist Yvette Michele, center, stands at a New York listening party surrounded by, from left, Funkmaster Flex, WBLS New York DJ Chuck Chillout, and Video Music Box Host Ralph McDaniels. All were celebrating the Loud release of "Funkmaster Flex The Mix Tape Volume II: 60 Minutes Of Funk."

R&B Foundation's Grant Winners Unveiled; Raging Bull Charges Forth With Hot Lineup

EMPOWERING PIONEERS: The Rhythm & Blues Foundation has announced the 15 recipients of its first performance grants, an annual program the nonprofit organization announced last year (Billboard, October 12, 1996).

The awards, which total \$79,000, will be doled out in sums ranging from \$3,000 to \$7,500. The goal of the grants is to help fund concert events designed to empower pioneering R&B artists seeking to earn a living.

The performance-grant program awards come in the wake of this year's Pioneer Awards, which issued a record \$230,000 in awards to 12 veteran R&B groups from the '30s, '40s, '50s, and '60s (Billboard, March 15).

This program is of vital importance to the R&B music industry; not only does it provide opportunities for veteran soul pioneers to help themselves, it stands as a beacon of hope for similar programs.

The following is a complete list of performance-grant recipients: the Artist Collective Inc., Hartford, Conn., to support a concert/lecture demonstration featuring Bobby Blue Bland and his eight-piece band; Arts Center, Carboro, N.C., to support the Staple Singers and backup band, in addition to lectures at senior centers; ArtsPlosure, Raleigh, N.C., to support the presentation of Johnny Otis and his orchestra at ArtsPlosure's Spring Jazz & Art Festival—a free event featuring music, art, and children's activities; the city of Las Vegas' community-affairs division, to support a festival featuring Irma Thomas and Charles Brown at the Sammy Davis Jr. Festival Plaza that includes a workshop with Thomas, who will discuss the historical perspective and direction R&B is taking today; Roscoe Gordon, Rego Park, N.Y., to support Gordon's performance and lecture about his experience in the New York area; Vernon Green (and the Medallions), Perris, Calif., to support the act in a performance at the local Veteran's Administration for handicapped veterans and area high school children; InterMedia Arts, Huntington, N.Y., to support the presentation of several artists, including the Drifters/Marvelettes, the Coasters/Platters, and Clarence "Gatemouth" Brown, for its 1997 season; Terrell Leonard, Los Angeles, to support the Robins' concert at inner-city schools targeting children ages 6-13, in association with the Parent-Teachers' Assn. within the proposed school districts; Natchel' Blues Network, Norfolk, Va., to support artist fees for the 1997 Blues at the Beach Festival with vocalist Etta James; New Orleans Jazz Center, New Orleans, to support in-school performances with pianist/singer Henry Butler, who will present "informances" (performance/information programs) while teaching the roots of American music; David "Fathead" Newman, West Hurley, N.Y., to support

the artist and his band in concert at Bard College, Annadale-on-Hudson, N.Y., which will consist of both instrumental and vocal illustrations followed by a 30-minute question-and-answer segment; Robert Phillips/Earl "Speedo" Carroll, to support the Cadillacs in a concert performance to elementary, middle, and high school students, featuring choreographer and group member Gary K. Lewis, who will demonstrate dance routines from the '50s and '60s; Philadelphia Clef Club, Philadelphia, to support a free concert and masters workshop featuring Justine Baby Washington, Little Milton, and Don Gardner, as part of the Preservation Jazz Centennial; Smithsonian Center, Washington, D.C., to support the presentation of

Rufus Thomas in concert for the annual Festival of American Folklore; and Sugarloaf Music Inc., Chester, N.Y., to support the presentation of "Little" Jimmy Scott at the Sugarloaf Music Series, which will include a concert and free afternoon workshop.

BULLISH ON R&B: With his legal troubles apparently behind him (Billboard, April 13, 1996), Raging Bull founder/CEO Joe Igro has shifted his label into high gear.

Among the upcoming releases coming from the Alliance Entertainment-distributed company is the soundtrack "Klash," due in late spring, which features the reggae work of such artists as Mad Cobra, Shaggy, and Steel Pulse. "Bootyrama" by dance act Hot Motion is slated to street April 29 and features "It's A Groove," which has been serviced to radio. In May, the label enters the alternative realm with "Head Machine" by the Bretrin Daddys. In August, the label is releasing a new album by Evelyn "Champagne" King, whose 1981 "I'm In Love" and 1982 "Love Come Down" reached No. 1 on the R&B albums chart.

Speaking of veteran acts, Raging Bull's late-'96 release, "The Emotions Live In '96," is a 17-track charmer that includes some of the Emotions' treasured favorites. The set also features four never-before-released studio tracks. The album was recorded at the Hollywood Musician Institute Concert Hall in L.A. and, according to the label, the set represents the first time that the act was captured live.

Incidentally, the Emotions are in rehearsals for the musical "Bigger Than Bubble Gum," a Pasadena Playhouse production based on the artists' musical careers. The Pasadena, Calif.-based show is scheduled to begin in May.

Rap acts with projects in the pipeline include Problem Child and Black Noyzz. Both have sets scheduled for release this summer. On the concert front, Raging Bull acts Prophets Of Rage—whose "Brand New World" is currently in stores—and labelmates Killafornia will appear

(Continued on page 22)



Comradery. Sireet Life duo the Comrads stand in Larrabee Studios in Los Angeles behind Priority rapper Mack 10, seated, who appears on the pair's self-titled set, due May 10. The Comrads are, from left, Gangsta and K-Mac.

Billboard TOP R&B ALBUMS

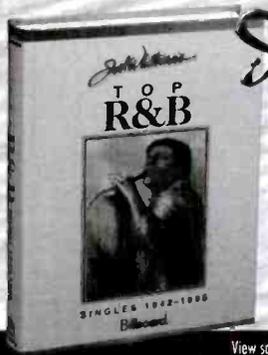
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

APRIL 12, 1997

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***					
1	25	—	THE NOTORIOUS B.I.G.	LIFE AFTER DEATH	1
2	1	1	SCARFACE	THE UNTOUCHABLE	1
3	2	2	ERYKAH BADU	BADUizm	1
*** HOT SHOT DEBUT ***					
4	NEW	1	WARREN G	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4
5	3	3	BLACKSTREET	ANOTHER LEVEL	1
6	4	13	SOUNDTRACK	LOVE JONES: THE MUSIC	4
7	5	5	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
8	11	16	SOUNDTRACK	SPACE JAM	5
9	7	6	SOUNDTRACK	BOOTY CALL	4
10	6	4	TRU	TRU 2 DA GAME	2
11	10	14	LIL' KIM	HARD CORE	3
12	9	7	DRU HILL	DRU HILL	5
13	8	8	MAXWELL	MAXWELL'S URBAN HANG SUITE	8
14	12	11	AALIYAH	ONE IN A MILLION	2
15	16	17	GINUWINE	GINUWINE... THE BACHELOR	14
16	17	18	FOXY BROWN	ILL NA NA	2
17	15	15	TONI BRAXTON	SECRETS	1
18	13	9	VARIOUS ARTISTS	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
19	20	28	112	112	5
20	14	10	LEVERT	THE WHOLE SCENARIO	10
21	32	30	MONTELL JORDAN	MORE...	17
22	18	12	VARIOUS ARTISTS	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	6
23	19	20	WESTSIDE CONNECTION	BOW DOWN	1
24	21	22	BAFFYFACE	THE DAY	4
25	24	29	TONY TONI TONE	HOUSE OF MUSIC	10
26	26	26	KEITH SWEAT	KEITH SWEAT	1
27	22	12	PEGGY SCOTT-ADAMS	HELP YOURSELF	9
28	30	33	SOUNDTRACK	THE PREACHER'S WIFE	1
29	28	25	702	NO DOUBT	24
30	34	41	KENNY LATTIMORE	KENNY LATTIMORE	30
31	33	36	KIRK FRANKLIN AND THE FAMILY	WHATCHA LOOKIN'	3
32	23	27	TELA	PIECE OF MIND	17
33	29	23	VARIOUS ARTISTS	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
34	31	24	AFTER 7	THE VERY BEST OF AFTER 7	24
35	35	39	2PAC	ALL EYEZ ON ME	1
36	36	35	THE ISLEY BROTHERS	MISSION TO PLEASE	2
37	39	37	REDMAN	MUDDY WATERS	1
38	38	38	MINT CONDITION	DEFINITION OF A BAND	13
39	43	46	MARK MORRISON	RETURN OF THE MACK	39
40	37	31	CAMP LO	UPTOWN SATURDAY NIGHT	5
41	27	19	SOUNDTRACK	RHYME & REASON	1
42	45	44	GHOSTFACE KILLAH	IRONMAN	1
43	48	21	SNOOP DOGGY DOGG	THA DOGGFATHER	1
44	42	40	NEW EDITION	HOME AGAIN	1
45	40	32	SOUNDTRACK	GRIDLOCK	1
46	49	49	LUTHER VANDROSS	YOUR SECRET LOVE	2
47	44	43	FRANKIE CUTLASS	POLITICS & BULLSH*T	32

48	47	47	25	JOHNNY GILL	LET'S GET THE MOOD RIGHT	7
49	51	50	22	AZ YET	AZ YET	18
50	52	51	26	CURTIS MAYFIELD	NEW WORLD ORDER	24
51	41	34	7	SOUNDTRACK	DANGEROUS GROUND	3
52	50	55	21	RICHIE RICH	SEASONED VETERAN	11
53	61	58	26	KENNY G	THE MOMENT	9
54	53	56	9	RAHSAAN PATTERSON	RAHSAAN PATTERSON	53
55	46	42	3	THREE 6 MAFIA	THE END	42
56	60	61	33	AKINYELE	PUT IT IN YOUR MOUTH (EP)	18
57	NEW	1	RAY J	EVERYTHING YOU WANT	57	
58	54	57	19	NPG	EMANCIPATION	6
59	55	50	44	ANN NESBY	I'M HERE FOR YOU	27
60	62	76	5	VARIOUS ARTISTS	OLD SCHOOL FUNK	60
61	56	54	18	VARIOUS ARTISTS	DEATH ROW GREATEST HITS	15
62	58	59	19	MOBB DEEP	HELL ON EARTH	1
63	71	73	20	ERIC BENET	TRUE TO MYSELF	63
64	57	52	15	SWEETBACK	SWEETBACK	46
65	67	66	19	SHAQUILLE O'NEAL	YOU CANT STOP THE REIGN	21
66	63	62	27	SOUNDTRACK	SET IT OFF	3
67	NEW	1	GEORGE DUKE	IS LOVE ENOUGH?	67	
68	59	48	8	C-BO	ONE LIFE 2 LIVE	12
69	69	65	30	DO OR DIE	PICTURE THIS	3
70	66	67	32	OUTKAST	ATLEINS	1
71	77	74	39	DJ KOOL	LET ME CLEAR MY THROAT	21
72	NEW	1	IMPROMPTU	CANT GET ENOUGH	72	
73	70	86	42	JOHNNIE TAYLOR	GOOD LOVE!	15
74	74	83	38	JAY-Z	REASONABLE DOUBT	3
75	76	82	25	AL GREEN	GREATEST HITS	34
76	65	63	85	ALFONZO HUNTER	BLACKA DA BERRY	44
77	73	70	21	LL COOL J	ALL WORLD	21
78	80	80	43	DONELL JONES	MY HEART	30
*** PACESETTER ***						
79	94	—	2	DENISE LASALLE	SMOKIN' IN BED	79
80	68	68	18	B-LEGIT	THE HEMP MUSEUM	15
81	64	64	22	DA BRAT	ANUTHATANTRUM	5
82	78	71	21	MO THUGS	FAMILY SCRIPTURES	2
83	75	72	44	LOST BOYZ	LEGAL DRUG MONEY	1
84	NEW	1	WILD ORCHID	WILD ORCHID	84	
85	72	77	26	TINA TURNER	WILDEST DREAMS	26
86	79	69	22	E-40	THA HALL OF GAME	2
87	87	85	89	BONE THUGS-N-HARMONY	E. 1999 ETERNAL	1
88	90	88	44	MASTER P	ICE CREAM MAN	3
89	84	75	59	FUGEES	THE SCORE	1
90	86	84	72	R. KELLY	R. KELLY	1
91	NEW	1	TASHA HOLIDAY	JUST THE WAY YOU LIKE IT	91	
92	99	—	71	VARIOUS ARTISTS	JOCK JAMS VOL. 1	33
93	93	87	11	FREAK NASTY	CONTOVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS	68
94	85	81	40	NAS	IT WAS WRITTEN	1
95	96	99	70	SOUNDTRACK	WAITING TO EXHALE	1
96	82	96	25	BOUNTY KILLER	MY XPERIENCE	27
97	81	79	20	CHAKA KHAN	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
98	83	89	27	THE ROOTS	ILLADELPH HALF LIFE	4
99	RE-ENTRY	24	MC LYTE	BAD AS I WANNA B	11	
100	NEW	1	RAHEEM	BAD BOY FROM G.A. GREATEST HITS 1986-1997	100	

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. * denotes LP is available. † denotes CD prices for BMG and WEA labels, suggested lists. ‡ denotes CD prices for other CD prices, and 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. † indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.



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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL), and a list of songs including 'IN MY BED', 'CAN WE SWAY', 'FOR YOU I WILL MONICA', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL), and a list of songs including 'NO DIGGITY', 'YOU'RE MAKIN' ME HIGH', 'ONLY YOU', etc.

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

R&B SINGLES A-Z

Table with columns: TITLE, ARTIST (LABEL/PROMOTION LABEL), and a list of songs including 'TITLE (Publisher - Licensing Org.) Street Music Dist.', 'ATLANS/WHEELZ OF STEEL', 'BIG BADDY', etc.

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL), and a list of songs including 'I ALWAYS FEEL LIKE SOMEBODY'S WATCHING ME', 'LUCIFER! (THIS IS IT)', 'WHAT'VEA MAN', etc.

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



DATU FAISON'S RHYTHM SECTION

B.I.G. WEEK: After a week of guessing games and even bet placing among industryites, first week sales are in for the Notorious B.I.G.'s "Life After Death" (Bad Boy/Arista) set. The magic number, 689,500 units—which, yes, for what works, tops the 566,000-unit first-week sales for 2Pac's double album, "All Eyez On Me" (Death Row/Interscope)—rang in and slightly outpaces 2Pac's posthumous "Makaveli" set, which opened with 663,000 units. Following last issue's street-date violation, the album rockets 25-1 on Top R&B Albums and 176-1 on The Billboard 200. Biggie also easily clinches the Greatest Gainer award on both charts for the largest unit increase.

In the SoundScan era, only one other R&B title, Snoop Doggy Dogg's "Doggystyle" (Death Row/Interscope), sold more units in its first week. That album opened with 803,000 units.

"Hypnotize," the first radio track from "Life After Death," hit stores April 1 and is a strong contender to debut at No. 1 on next issue's Hot R&B Singles chart. The song spent eight weeks on Hot R&B Airplay and has more than 34 million audience impressions with airplay on 71 R&B monitored stations. Station leaders include WJMH Greensboro, N.C. (75 plays); KKDA Dallas (63 plays); and KMEL San Francisco (58 plays).

TRAGIC IRONY: In an effort to curb handgun violence among urban youth, 2Pac, the Notorious B.I.G., rapper/label owner Trapp, and several other hip-hop artists pooled their talents in 1993 to create "Stop The Violence" (Deff Trapp/Intersound), a 13-song anti-violence rap compilation. It was never released, but now, four years later, after the passing of both 2Pac and the Notorious B.I.G., an April 22 release will allow Trapp to continue the cause by contributing a portion of the sale of each copy to the Southern Christian Leadership Conference for its gun-buy-back program. The first single, "Stop The Violence," which features both 2Pac and the Notorious B.I.G., received 103 spins, according to Broadcast Data Systems (BDS), for the week ending April 1. Supporters among the 22 stations spinning the song include KNEK Lafayette, La.; WTKT Lexington, Ky.; and WCDX Richmond, Va.

WE WANT RAY J: "Let It Go" (EastWest/EEG) by Ray J, who is Brandy's brother, hops 20-18 on Hot R&B Singles and continues to make consistent gains in sales and airplay. On Hot R&B Singles Sales, an 8% unit increase at core stores pushes "Let It Go" 16-13, while on Hot R&B Airplay the track moves 38-35, after a 9% increase in audience impressions. The artist received 967 plays, according to BDS, during the tracking week that ended April 1, with airplay on 64 monitored stations. Ray J is currently on a national high school promo tour that includes retail and radio visits in 35 markets throughout the country. Additionally, the label is putting singles sales in place in each market to coincide with the tour dates, which started March 31 and will continue until May 13. Puma and Boss clothing are playing an active role in the tour, with the former lending financial backing. Ray J's debut set, "Everything You Want" (EastWest/EEG), enters Top R&B Albums at No. 57.

R&B

TWICE IS NICE

(Continued from page 18)

tell Williams," and "Gordon Elliott."

In late March, the quartet performed in Orlando, Fla., during a private event held by the Honda Corp., and at press time was on another USO tour—this time visiting military bases in the Caribbean and Central America.

"We're tapping into more than just clubs, concerts, and other standard music [promotional] vehicles," says Williams. "We're investigating corporate sector opportunities to maximize the act's exposure."

On the fashion side, the members of Twice have become spokesmen/models for the Luster Silk Cosmetics company. "They embody a fashion-forward sense," Williams says. "They're all so tall and handsome, it offers them opportunities for magazine spreads and layouts."

An independent retail promotion tour is planned prior to the album's release, as is a community concert in Chicago. "We're putting them on a tour bus and taking them around the country," says Williams.

In addition to the label's financial investment, the act's managers have also contributed to its growth. Says Williams, "The key is to continue developing this act as we go along; that includes honing their voice skills with Jean Carne, who's a classically trained artist. We want immediate success, but we also want longevity for them, and that takes ongoing training, which we're helping to provide."

THE RHYTHM & THE BLUES

(Continued from page 18)

in a pay-per-view concert that will be shot at a yet-to-be-determined venue in Palm Desert, Calif., May 8.

WHAT A LEGACY: Philly Legacy is set to release "The Shilly Sound: Kenny Gamble and Leon Huff & The Story Of Brotherly Love (1966-1976)," a three-CD set spanning the glory years of Philadelphia International.

Featured on the set are tunes that have become R&B mainstays, including the O'Jays' "Back Stabbers" and "Love Train," Harold Melvin & the Blue Notes' "Bad Luck" and "If You Don't Know Me By Now," and Billy Paul's love anthem "Me And Mrs. Jones."

Included in the project's liner notes are testimonials on the significance of Kenny Gamble and Leon Huff and Philly International by such icons of the industry as Jimmy Jam and Terry Lewis, Michael Jackson, Curtis Mayfield, Teddy Pendergrass, and the O'Jays' Eddie Levert.

The package's notes also feature tributes from influential Philadelphia DJs who were on the air during the Philly years, including Joe "Butterball" Tamburro, Douglas "Jocko" Henderson, and Jerry "The Geator With The Heater" Blavat.

The set was produced by Leo Sacks and is slated for release in June. Until the set arrives, the label plans to release a juicy six-song sampler dubbed "A Post Card From Philly."

CORRECT RECORDS has signed New York-based hip-hop producer/remixer DJ Spinna. The artist's still-untitled album is slated for a summer release.

Hot Rap Singles

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST
1	1	12	CAN'T NOBODY HOLD ME DOWN	PUFF DADDY (FEAT. MASE)
2	2	9	I'LL BE	FOXY BROWN FEATURING JAY-Z
3	3	7	BIG DADDY	HEAVY D
4	4	8	GHETTO LOVE	DA BRAT FEATURING T-BOZ
5	5	5	I SHOT THE SHERIFF	WARREN G
6	6	35	LET ME CLEAR MY THROAT	DJ KOOL
7	33	2	JAZZY BELLE	OUTKAST
8	7	7	THE THEME (IT'S PARTY TIME)	TRACEY LEE
9	8	28	DA' DIP	FREAK NASTY
10	10	3	SHO NUFF	TELA FEATURING EIGHTBALL & MJG
11	11	24	GANGSTAS MAKE THE WORLD GO ROUND	WESTSIDE CONNECTION
12	9	9	COLD ROCK A PARTY	MC LYTE
13	16	27	NO TIME	LIL' KIM FEATURING PUFF DADDY
14	15	13	DO \$'S GET TO GO TO HEAVEN?	RICHIE RICH
15	14	14	I ALWAYS FEEL SOMEONE'S WATCHING ME	TRU FEAT. ICE CREAM MAN (MASTER P)
16	12	11	LUCHINI AKA (THIS IS IT)	CAMP LO
17	13	12	WHATEVA MAN	REDMAN
18	19	19	HIP-HOPERA	BOUNTY KILLER FEATURING THE FUGEES
19	22	17	STEP INTO A WORLD (RAPTRU'S DELIGHT)	KRS-ONE
20	20	18	RUNNIN'	2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH
21	18	11	THINGS'LL NEVER CHANGE/RAPPER'S BALL	E-40 FEAT. BO-ROCK
22	21	18	GET UP	LOST BOYZ
23	17	21	T.O.N.Y. (TOP OF NEW YORK)	CAPONE-N-NOREAGA
24	24	22	WHAT THEY DO	THE ROOTS
25	23	27	WU-RENEGADES	KILLARMY
26	29	32	THE OTHER PART 3	FRANK DISCUS FEAT. SHAG S. ROMANE SHANTE, BIZ MACK & BO JADY KNE
27	25	25	THAT'S RIGHT	DJ TAZ FEATURING RAHEEM THE DREAM
28	28	35	ME OR THE PAPES	JERU THE DAMAJA
29	26	30	MOVE IT IN MOVE IT OUT	DERELECT CAMP
30	NEW	1	GONNA LET U KNOW	LIL BUB & TIZONE FEAT. KEITH SWEAT
31	27	23	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON")	MACK 10 & THE DOGG POUND
32	32	33	LOVE ME FOR FREE	AKINYELE
33	31	31	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC & JOJO)
34	30	28	DO THE DAMN THING	THE 2 LIVE CREW
35	35	39	SPACE JAM (FROM "SPACE JAM")	QUAD CITY DJ'S
36	45	2	2 MUCH BOOY (IN DA PANTS)	SOUNDMASTER T
37	37	29	THE ULTIMATE	ARTIFACTS
38	NEW	1	MY BABY DADDY	B-ROCK & THE BIZZ
39	42	2	CALL ME (FROM "BOITY CALL")	TOO SHORT & LIL' KIM
40	36	34	BOW DOWN	WESTSIDE CONNECTION
41	NEW	1	COME ON EVERYBODY (GET DOWN)	US3
42	34	26	RUFF RIDE/RUFF RIDA	FRAZE
43	41	36	JOHNNY BOY	DEAD RINGAZ
44	39	47	YARDCORE	BORN JAMERICANS
45	38	41	STREET DREAMS	NAS
46	40	38	ATIENS/WHEELZ OF STEEL	OUTKAST
47	RE-ENTRY	38	BIG POPPA/WARNING	THE NOTORIOUS B.I.G.
48	50	46	ONE MORE CHANCE/STAY WITH ME	THE NOTORIOUS B.I.G.
49	RE-ENTRY	18	THE FOUNDATION	XZIBIT
50	46	40	BABY BUBBA	DRU DOWN FEATURING BOOTSY COLLINS

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

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	—	1	KEEP IT ON THE REAL	3 X KRAZY (MOJO TRYBE/RHINO)
2	1	3	U CAN'T SING R SONG	SPEARHEAD (CAPTLO)
3	4	9	2 MUCH BOOY (IN DA PANTS)	SOUNDMASTER T (IQ/WRAP/RHINO)
4	13	2	COME ON EVERYBODY (GET DOWN)	US3 (BLUE NOTE/CAPTLO)
5	2	4	SWEET THANG	IMPROMPTU (MOJAZZ/MOTOWN)
6	7	6	SWEET SEXY THING	NU FLAVOR FEAT. ROGER (PREPARE/WARNER BROS.)
7	10	2	SHOKE SHOKE (GIVE SOME OF YOUR SWEET COORD TO THE GABZ)	(WARNER BROS.)
8	3	7	HOMIE LOVE	WILDORFFE SOCIETY (BLUNT/TVT)
9	5	6	TIGHT TEAM	SHAMUS FEATURING FLI (RAW TRACK)
10	6	4	GIRLS DEM SUGAR	BEEHIVE (MAN (VPI))
11	—	1	MY LOVE WON'T FADE AWAY	ZAKIYA (DYB/ARMA)
12	8	11	WE GOT IT	ARLBE BROTHERS (SEE STREET/ISLAND JAMCA/ISLAND)
13	12	3	SURVIVING THE GAME	RUFFTOWN MOB (LIL' JOE)
14	23	13	MR. BIG STUFF	GRANDMASTER MELLE-MEL & SCORPIO (STRB GAMB/IN)
15	9	5	YOU AIN'T RIGHT	TONYA (LITON/MALLOCA)
16	15	16	ONKA OF THE CLUB PART 2 (BY AMY OVER TILL IT'S OVER)	OTR CLIQUE (ALL NET)
17	11	18	TEAR DA CLUB UP	THREE 6 MAFIA (BRUTAL/PRIORITY)
18	19	3	WOMAN GOT IT GOIN' ON	REGGIE STEPPER (IRIP-IT)
19	18	17	EVERYBODY'S TALKIN'	AL TARIQ (KOOZ FASH) (CORRECT)
20	—	2	SHAKE WHATCHA MAMA GAVE YA	STIK-E & THE HOODS (PHAT WAX)
21	21	7	LOCK DOWN	SAM "THE BEAST" (CLR)
22	—	9	TEMPERATURE'S RISING	MOBB DEEP (LOUD)
23	14	3	TREAT ME RIGHT	G-MAN FEAT. CHUBB ROCK (RACE/SELECT)
24	—	1	PAULA'S JAM	PAULA PERRY (LOOSE CANNON/ISLAND)
25	—	9	WHY OH WHY	SPEARHEAD (CAPTLO)

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

Michael Jackson Strengthens Dancefloor Credibility

WITH "Blood On The Dance Floor," Michael Jackson inches closer to issuing the type of jam that loyalists have long been clamoring for—one that is low on bitter ranting and faux-symphonic melodrama and high on simple, butt-kickin' beats and catchy sing-along refrains.

The material on Jackson's last two albums, "Dangerous" and "HIStory: Past, Present And Future—Book I," was most appealing when left to the imaginative



Feeling Massive. Veteran reggae vocalist Horace Andy chills between promotional stops on behalf of "Sky-larking," an album that compiles 14 of the classic singles he has issued over the past 25 years. The set also launches Melankolic Recordings, a Caroline-distributed label helmed by the members of Massive Attack. Andy has become an icon in clubland in recent years, thanks to his dance-fueled collaborations with the renegade U.K. act as well as with Neneh Cherry and the Mad Professor. Among the set's highlights are the turntable-ready "Rock To Sleep" and "Elementary."

interpretations of underground producers and remixers who wiped away the light, frequently dated grooves of the original recordings and replaced them with edgy tribal, trance, techno, and hip-hop rhythms. The combination of such street-wise flavor with Jackson's unique vocals and smooth melodies was impossible to resist. We joined countless other clubland citizens in loudly urging Jackson to at least briefly step outside his heavily insulated world to kick a few jams with the folks whom his early recordings have so heavily influenced.

Well, he hasn't gone the full distance with "Blood On The Dance Floor," but he gets points for good intentions. Jackson has played it safe by collaborating with Teddy



by Larry Flick

Riley on production, and the original version of the song cruises at a mildly pleasant funk/hip-hop pace, allowing ample room for an ear-grabbing spree of dry-heaving grunts and a thickly layered, deliciously infectious chorus.

On the groove tip, Tony Moran, Farley & Heller, and the Fugees ride to the rescue with remixes that push "Blood On The Dance Floor" over the creative top. The Fugees float the song's melody over a chilled, finger-snappin' classic-funk bassline, while Farley & Heller sharpen the warmly harmonious hook with a rubbery Euro-house bassline. Moran hits the home run of this package with another of his disco-baked post-productions, molding the song into a roof-raising epic that is destined to dominate turntables and saturate radio airwaves within seconds. Once again, the mind reels with fantasies of what the results might have been had Jackson opened his mind and directly collaborated with any of these producers.

Due in stores on April 22, the single previews "Blood On The Dance Floor: HIStory In The Mix," a set that combines five new compositions with club-gear versions of songs from 1995's "HIStory." Several of the other new cuts—"Morphine," "Superfly Sister," "Is It Scary," and "Ghosts"—were still in the mixing stage as we went to press.

Rounding out the album, which will be out May 20, is the rarely heard Jimmy Jam/Terry Lewis remix of "Scream"; Farley & Heller's slick soul rendition of "Money"; a percussive, James Brown-sounding mix of "2 Bad" by the Fugees; Hani's gloriously ethereal ambient/trance interpretation of "Earth Song"; a Todd Terry deep-house mix of "Stranger In Moscow" that was previously available only in the U.K. and Europe; David Morales' lush, upbeat version of "This Time Around"; Frankie Knuckles' now-classic disco reconstruction of "You Are Not Alone"; and a stormin' reinvention of "History" by Moran. Largely coordinated by Frank Ceraolo, director of A&R/marketing at Epic, this is a cute lil' package that should increase the mainstream visibility of some of clubland's finest.

According to Ceraolo, "Blood On The Dance Floor: HIStory In The Mix" was initially intended to bolster Jackson's forthcoming European summer tour. However, he says the project soon blossomed into a tip o' the hat to the club community, which has been unwavering in its support of the often-contro-

versal artist.

"Clubgoers have not been consumed with the negativity that a lot of media has continually heaped onto Michael," Ceraolo says. "They can't be bothered with it. They just want to dance to his music. That's what this album is about—giving people something great to dance to, which has always been one of Michael's greatest strengths as an artist."

FREE AT LAST: "Free" is more than merely the name of Ultra Nate's first single with Strictly Rhythm Records. The Mood II Swing production is also a personal declaration of a new phase in the enduring diva's career.

"Over the last couple of years, I've tried to adopt a learning spirit," she says. "In many ways, 'Free' embodies all of the things that have happened in my career, as well as what it feels like to be in a different place and trying to change direction."

Part of that change has been taking the navigator's role in her career. Several years ago, she parted ways with both Warner Bros. and longtime collaborators the Basement Boys, with whom she enjoyed a string of early-'90s hits that included "Is It Love," "Scandal," and "Rejoicing." The move triggered an odyssey into self-examination and creative experimentation. "I realized that there was a lot that I wanted and needed to learn about the music business and about life in general," she says. "It was wonderful to have the time and freedom to explore and enrich my mind."

To accomplish that, Nate has gone back to school... literally. "I feel like I missed that experience by getting into the music business at such a young age," she says, revealing that she's immersed in study for a degree in business. "The



Who's A Freak? Crystal Waters, right, bonds in the studio with controversial basketball star Dennis Rodman after laying down vocals for "Just A Freak," the first single from her forthcoming Mercury album. Produced by the Basement Boys, the track also plays over the end credits of Rodman's new movie, "Double Team." Waters and Rodman recently completed a videoclip for the track with director Mark Smerling. Club DJs have been serviced with a 12-inch test-pressing of the single, which features mixes by Soul Solution. Meanwhile, Waters continues to climb the Hot 100 with "Say... If You Feel Alright," a cut from the "NBA At 50" compilation.

truth is that I may not always want to be in the forefront of this business. I'd like to open my own nightclub or maybe even start my own label. I want broader options in my life."

As she expands her business acumen, Nate is also strengthening her artistry. She is never without a pad and pen to jot down lyrical ideas for an album she hopes to record this year. She's planning to reunite with the Basement Boys for a least one track, with longtime pal Danny Madden and Mood II Swing also likely collaborators. "There is much ground for me to cover as an artist," she says. "Every day, there's a new idea or a new sound to try out. I feel like my best music is still ahead of me. And that's an exciting feeling."

BOOGIE WONDERLAND: After years of taunting and teasing clubland with the promise of an indie label, Def Mix Productions honchos Judy Weinstein and David Mor-

ales are finally launching Definity Records with "Moment Of My Life" by Bobby D'Ambrosio.

Featuring the venerable Michelle Weeks on lead vocals, this cover of a Jocelyn Brown/Inner Life disco-era chestnut has the kind of classic house groove that would make the genre's Chicago forefathers smile with pride. D'Ambrosio has matured tremendously as a producer, giving Weeks an array of plush keyboards and a firm bassline to play with.

One of the most exciting bits of information to cross our desk in recent days is that the legendary Robert Owens is back in the studio, unleashing that gorgeous baritone voice all over a hearty house groove. He's putting the finishing touches to "High Hope," which will be out this spring on his own Musical Directions label. In the meantime, you can feast on the recently reissued classic "I'll Be Your Friend" on Perfecto U.K. (smartly *Continued on next page*)

Billboard. HOT Dance Breakouts

APRIL 12, 1997

CLUB PLAY

1. I MISS YOU BJORK ELEKTRA
2. CHARIOTS TRANSGLOBAL UNDERGROUND WCA
3. WALKIN' A G ALLSTARS ARIOLA
4. SUPERNATURAL KIM ENGLISH NERVOUS
5. DON'T SPEAK CLUELESS ZYX

MAXI-SINGLES SALES

1. FEELIN' HORNY SEX KRAZ'D SUPERSTARS STRICTLY HYPER
2. STOMP F.U. EMPIRE STATE
3. TAKING ON THE MONSTER I.D.K. EXORCISE
4. KAMERA T.T.L. FEATURING MARLA MCLLEAN TWISTED
5. MUSIC, PEACE & HARMONY FRANK O. MOIRAGHI TWISTED

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

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HOT DANCE MUSIC

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
*** No. 1 ***					
1	3	5	9	GIVE IT UP EMPIRE STATE 38/EIGHTBALL 1 week at No. 1	VICTOR CALDERONE
2	5	8	6	STAR PEOPLE DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
3	4	7	7	HAVANA ARISTA 13327	KENNY G
4	1	4	9	PEOPLE HOLD ON ARISTA PROMO	LISA STANSFIELD
5	2	2	10	I'M ALIVE GRANDSLAM 001/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MADDOG
6	6	1	11	DISCOTHEQUE ISLAND 854789	◆ U2
7	9	13	7	LOVEFOOL TRAMPOLINE/STOCKHOLM PROMOMERCURY	◆ THE CARDIGANS
8	11	15	6	CALL ME LOGIC 45726/RCA	◆ LE CLICK
9	14	18	5	TO STEP ASIDE ATLANTIC 85430	PET SHOP BOYS
10	7	3	13	IT'S JUST ANOTHER GROOVE SMJ/E 9055/PROFILE	THE MIGHTY DUB KATZ
11	10	12	9	SON OF A PREACHERMAN LOGIC 45596	SOUL S.K.
12	15	26	4	THAT SOUND KING STREET 1058	PUMP FRICTION
13	23	36	4	ONE IN A MILLION BLACKGROUND PROMOD/ATLANTIC	◆ AALIYAH
14	22	32	4	MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RHYTHM 12495	◆ REEL 2 REAL FEAT. PROYECTO UNO
15	12	9	12	STEP BY STEP ARISTA 13313	◆ WHITNEY HOUSTON
16	19	25	5	IT HAS BEGUN TVT SOUNDTRAX 8035/TVT	PSYKOSONIK
17	20	21	8	ARE YOU THERE... OVUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK
18	26	41	3	SAXMANIA AQUA BOOGIE 036	MIJANGOS
19	8	6	12	INSOMNIA CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
20	17	14	13	MOMENTS... STRICTLY RHYTHM 12489	NOISE MAKER
21	13	11	13	DON'T STOP MOVIN' UNDISCOVERED 55301/MCA	◆ LIVIN' JOY
22	21	19	8	MAKE MY DAY ARIOLA 44879	GRACE UNDER PRESSURE
23	34	—	2	TESTIFY SOULFURIC 0005	JAY WILLIAMS
24	18	17	10	CALLING YOUR NAME STOCKHOLM IMPORT	E-TYPE
25	29	39	3	YUM YUM JELLYBEAN 2521	PULSE FEATURING ANTOINETTE ROBERSON
26	16	10	12	RUNAWAY GIANT STEPIBLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
*** Power Pick ***					
27	39	—	2	DA FUNK SOMA 38587/VIRGIN	◆ DAFT PUNK
28	35	—	2	MAKE YOUR OWN KIND OF MUSIC MCA SOUNDTRACKS PROMOMCA	MAMA CASS
29	31	31	6	ONLY YOU MAXI 2054	SHAY JONES
30	30	38	5	DRIVE HANDS ON IMPORT	GEOFFREY WILLIAMS
31	32	40	17	RHYTHM IS A DANCER ARISTA PROMO	SNAP
32	36	47	3	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 43854/WARNER BROS.	◆ PAULA COLE
33	28	30	6	A LITTLE BIT OF LOVE RHINO 76034/ATLANTIC	◆ RUPAUL
34	24	20	8	WANNABE VIRGIN 38579	◆ SPICE GIRLS
35	45	—	2	NOT OVER YET PERFECTKINETIC 43734/REPRISE	GRACE
36	38	—	2	SEARCHIN' GROOVE ON 59/STRICTLY RHYTHM	MOOD II SWING FEATURING LONI CLARK
37	25	16	14	SAY...IF YOU FEEL ALRIGHT MERCURY 578943	◆ CRYSTAL WATERS
38	42	49	3	FUNK LIKE DAT INTERMIT 10163	BARRY HARRIS
39	47	—	2	MAJICK WOODSHINE 88434	KEOKI
40	43	43	4	HARMONY MUSIC PLANT 044	SHUFFLE INC.
*** Hot Shot Debut ***					
41	NEW ▶	1	1	RELEASE YO'SELF ULTRA 009	TRANSLANTIC SOUL
42	NEW ▶	1	1	ONE MORE TIME ARISTA 13329	◆ REAL MCCOY
43	33	29	6	SLEEPY MAGGIE A&M 582127	◆ ASHLEY MACISAAC WITH MARY JANE LAMOND
44	46	—	2	NEVER FELT THIS WAY JELLYBEAN 2520	FAST FORWARD FEATURING BEVERLY
45	40	46	4	MAS DE LO QUE TE IMAGINAS ARIOLA 43950	THE SACADOS
46	NEW ▶	1	1	OFFSHORE EDEL AMERICA 36800	◆ CHICANE
47	NEW ▶	1	1	MUSIC POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
48	27	22	11	STAY MAVERICK PROMO/REPRISE	ME'SHELL NDEGECELLO
49	NEW ▶	1	1	TELL THE WORLD MAX 2035	REDEMPTION FEATURING EVELYN THOMAS
50	NEW ▶	1	1	HOLD ON ARIOLA 45168	YOJO WORKING

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.

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED 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
*** No. 1 ***					
1	1	1	6	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 7906/ARISTA	◆ PUFF DADDY (FEAT. MASE)
2	4	3	5	INSOMNIA (T) (X) CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
3	2	2	4	STEP INTO A WORLD (RAPTURE'S GREATEST) (T) JIVE 42442	◆ KRS-ONE
*** Greatest Gainer ***					
4	19	26	6	REQUEST LINE (T) (X) ILTOWN 860625/MOTOWN	◆ ZHANE
5	7	17	7	RUNAWAY (T) (X) GIANT STEPIBLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
6	9	—	2	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
7	3	4	31	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
8	13	6	3	ONE MORE TIME (T) (X) ARISTA 13329	◆ REAL MCCOY
9	6	5	8	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	◆ MADONNA
10	14	16	20	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
*** Hot Shot Debut ***					
11	NEW ▶	1	1	BLOCK ROCKIN' BEATS (T) (X) ASTRALMUSIC 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
12	22	11	8	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
13	5	15	8	I'M NOT FEELING YOU (T) LOUD 64789/RCA	◆ YVETTE MICHELE
14	15	8	6	BIG DADDY (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
15	16	9	9	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
16	20	19	7	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
17	10	—	2	TALK TO ME (T) (X) RCA 64776	◆ WILL ORCHID
18	8	43	4	STAR PEOPLE (T) (X) DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
19	29	13	5	STEP BY STEP (M) (T) (X) ARISTA 13313	◆ WHITNEY HOUSTON
20	11	10	7	DON'T SPEAK (T) (X) ZYX 66073	CLUELESS
21	NEW ▶	1	1	JAZZY BELLE (T) (X) LAFACE 24236/ARISTA	◆ OUTKAST
22	18	29	3	ME OR THE PAGES (T) (X) PAYDAY/LONDON 531083/ISLAND	◆ JERU THE DAMAJA
23	17	18	9	I'LL BE (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
24	12	22	6	HEAD OVER HEELS (T) TRACK MASTERS/CRAVE 78524/EPIC	◆ ALLURE FEATURING NAS
25	38	30	31	FIRE STARTER (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
26	23	14	3	CARRY ON (T) (X) INTERMIT 10164	DONNA SUMMER & GIORGIO MORODER
27	47	38	20	SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND	◆ C.J. BOLLANO
28	NEW ▶	1	1	COME ON (T) (X) EASTWEST 63998/EEG	◆ BILLY LAWRENCE FEATURING MC LYTE
29	25	7	4	PLEASE DON'T GO (T) (X) ARISTA 13305	◆ NO MERCY
30	24	20	5	GET READY, READY! (M) (T) (X) TAKE FD 205	DJ JUBILEE
31	48	27	11	GET UP! (T) (X) NERVOUS 20249	◆ BYRON STINGLY
32	27	21	8	GHETTO LOVE (T) (X) SO SO DEF 78508/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
33	35	24	12	FIRESTARTER (T) (X) XL MUTE/MAVERICK 43843/WARNER BROS.	◆ PRODIGY
34	32	32	3	MUEVE LA CADERA (MOVE YOUR BODY) (T) (X) STRICTLY RHYTHM 12495	◆ REEL 2 REAL FEAT. PROYECTO UNO
35	21	12	11	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
36	NEW ▶	1	1	DA FUNK (T) SOMA 38587/VIRGIN	◆ DAFT PUNK
37	30	—	2	AB FAB (I AM THIN AND GORGEOUS) (T) (X) PAGODA 45301/DRIVE	JUNIOR VASQUEZ
38	49	31	14	LUCHINI AKA (THIS IS IT) (T) PROFILE 5458	◆ CAMP LO
39	34	34	20	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
40	26	44	5	I SHOT THE SHERIFF (T) (X) FUNK/DEF JAM 573565/MERCURY	◆ WARREN G
41	40	35	12	ON & ON (T) (X) KEDAR 56120/UNIVERSAL	◆ ERYKAH BADU
42	RE-ENTRY	4	1	IT'S ALRIGHT (I FEEL IT) (T) (X) GIANT STEPIBLUE THUMB 3101/GRP	◆ NUYORICAN SOUL FEAT. JOCELYN BROWN
43	39	25	8	SAY IF...YOU FEEL ALRIGHT (T) MERCURY 578943	◆ CRYSTAL WATERS
44	28	—	2	WU-RENEGADES (T) WU-TANG 53267/PRIORITY	◆ KILLARMY
45	NEW ▶	1	1	GET TOGETHER (T) BASEMENT BOYS 011	JASPER STREET COMPANY
46	43	41	14	DON'T STOP MOVIN' (T) (X) UNDISCOVERED 55301/MCA	◆ LIVIN' JOY
47	31	28	4	THE ULTIMATE (T) (X) BIG BEAT 95606/AG	◆ ARTIFACTS
48	44	—	8	MUSIC (T) (X) POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
49	RE-ENTRY	4	1	HARD TO SAY I'M SORRY (T) (X) LAFACE 24238/ARISTA	◆ AZ YET FEATURING PETER CETERA
50	41	42	18	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY

DANCE TRAX

(Continued from preceding page)

updated by Prince Quick Mix) or catch Owens on one of his many DJ gigs around Europe.

One question: What will it take to get this man actively working in the States again? There are more than a few novices here who need a lesson in how it's done properly.

Next on the Definity agenda is "Love's Name" by Alien-8, aka producer Bill Lee and singer Deana. Nice to see this label finally rolling and giving DJs some quality jams to flex.

Here's just what the dance community needs. A double meaning for an already innocuous term. Along the U.K. and German underground, electronic producers are indulging in a compositional form they've dubbed "freestyle"—not to be confused with the Latin dance/pop sound of the same name. This new freestyle sound is captured on "The Freestyle Files," a sleek double-disc compilation that pits jams by Englishmen like Dr. Rockit, Kid Loops, and Ed Rush in a mock

war against a German team consisting of Kruder & Dorfmeister, Turntable Terranova, and Kreidler, among several others. It's a snappy sound-clash that will soothe the soul of the musical adventurer in us all. Still, we wonder if anyone else is chuckling at the notion of some kid in Miami picking up this K7 Records release and expecting to hear Giggles or Sa-Fire.

Elsewhere in the world of compilations, Geffen continues to infuse a little disco drama into its dominant

alterna-rock sound with "Global Grooves," a collection of cuts yanked from the label's vaults and remixed to suit dancefloors. The set opens with a surprisingly rugged tribal reconstruction of the terminally kitschy "Shoop Shoop Song" by Cher. Nicholas & Sibley and Ronnie Ventura each deliver mixes that makes this single essential to the turntables of any DJ who flexed Cher's recent Reprise hits "One By One" and "Paradise Is Here."

Other tasty bits on "Global Grooves" include a Euro-NRG interpretation of Lisa Loeb's "Stay" by Juan Pantino, Ventura's dark take on "Sex" by Berlin, and a rattling Rabbit In The Moon remix of "Queer" by Garbage. This is all quite amusing and encouraging, but Geffen's next step should be to start signing club-rooted acts instead of giving a dance image to its guitar-slingers. We've got our fingers crossed that a change is in the wind.



Jammin' For Radio. Columbia Records staged an acoustic jam during the Country Radio Seminar. Shown taking part, from left, were Don Cook of KDC Music; Wade Hayes; Columbia Records VP for national country promotion Debi Fleischer; Mary Chapin Carpenter; Rick Trevino; and Sony Music Nashville president Allen Butler.

RCA Catches New 'Tiger By The Tail' Classic Tune Leads To Sara Evans' Debut Set

BY CHET FLIPPO

NASHVILLE—Under normal circumstances, the 1965 Buck Owens-Harlan Howard classic "I've Got A Tiger By The Tail" would not be the song of choice for a new female singer's audition tape for a major Nashville label.

But then, Sara Evans is not your average new female vocalist, and the RCA Label Group these days is far from being a predictable major Nashville label.

RCA senior director of A&R Renee Bell says that once songwriting legend Howard heard Evans singing his song, he was after Bell for weeks to listen.

Bell finally listened to Evans' demo of "Tiger By The Tail" and was impressed, but when she heard a tape of Evans' own songs, "they just killed me—they blew me away," says Bell.



EVANS

"She is so far beyond being just a new artist. This is like seeing Patsy Cline. She's a star."

Bell took the tape to RCA Label Group chairman Joe Galante, who had been considering several new

female artists. Once the deal was done, Evans and RCA looked outside Nashville for an unconventional choice as producer and selected Pete Anderson, the respected Los Angeles musician, artist, and producer of Dwight Yoakam, among others.

The result is a stunning debut album, "Three Chords And The Truth," which blends traditional and contemporary country. It's due May 20.

Evans says she was being heavily pursued by Rising Tide when RCA weighed in with an offer. "I asked Joe to tell me about RCA and why I should sign with him," she says, "and he did." She had also decided on Anderson as producer, she says, and RCA concurred. "We liked the idea," says Galante, "of Pete producing and taking her out of the process here and using completely different players."

"I would routinely pass on any offer coming from Nashville," says Anderson, saying he trusts Renee Bell's

(Continued on page 27)

Wynonna To Make A Leap In Labels; O'Donnell Gets Busy With Stateside Gigs

ON THE ROW: Wynonna exits her Curb/MCA label affiliation for Curb/Universal. The deal is not yet official and no announcement has been made.

Best-selling Irish country singer Daniel O'Donnell was in Nashville and stopped to visit with Nashville Scene. A big fan of Music City, O'Donnell has recorded one album here, with Allen Reynolds producing, has played the Grand Ole Opry and Van Fair, and has made numerous appearances on TNN.

His North American appearances this year will be at the Berklee Theatre in Boston June 26, Nepean Centre in Ottawa June 28, Bassett Theatre in Toronto June 29, and Carnegie Hall in New York July 2. He tells us he's now got North American distribution with Honest Entertainment.

"It's quite difficult to make any great impression here with record sales," he says. "But I'll try. I'll just have to wait and see."

A few tickets remain for the music law symposium "The Client, The Firm, The Deal," to be held April 17 at the Regal Maxwell House here. Arista Records president Clive Davis will deliver the keynote presentation . . . Former EMI Nashville VP Jimmy Gilmer has formed JAG Management. Initial clients are Curb/Universal act Cactus Choir and Brad Paisley . . . Rhonda Forlaw resigns as Arista Nashville media and publicity manager. She is engaged to Capitol artist Trace Adkins . . . Tracy Graham-McGlocklin is named sales and marketing manager at Sony Nashville . . . Craig Campbell is named associate director of media and publicity for Epic.

Rosie Flores joins Asleep At The Wheel. The San Antonio, Texas, country chanteuse also has a three-album deal with Rounder Records . . . MCA Nashville ups Bill Macky to director of national promotion. He replaces Scott Borchetta, who has not announced his plans . . . MCA also names Guy Floyd manager of product development . . . Rod Parkin is named professional manager at peermusic. He was at Life Music Group . . . Former Capitol Nashville executive VP/GM Walt Wilson will soon announce a joint venture with Miles Copeland . . . Wayne Hancock signs with Ten Ten Music . . . Imprint Records names Joe Redmond national promotion director. He was at Marco Promotions . . . Tracy Byrd, his corporate sponsor Norman Lures, and WSIX Nashville sponsor "Big Bass Tournament" April 26 at Old Hickory Lake in Hendersonville, Tenn. Proceeds benefit the Police Athletic League. The winner will receive a \$27,000 bass boat.

The Mark Collie Foundation has presented the Vanderbilt University Medical Center with a check for \$270,000

for diabetes research. The money was raised by the 1996 "Mark Collie Race For Diabetes Cure" . . . General Motors has signed on as corporate sponsor for Michelle Wright's upcoming 33-city Canadian tour . . . The Country Music Assn. promotes Peggy Whitaker to director of board administration.

THE LATE Bill Monroe will be honored with a special concert April 17 at the Ryman Auditorium. "The Songs Of Bill Monroe Return To The Ryman" will feature Marty Stuart, Ricky Skaggs, James Monroe, Jerry & Tammy Sullivan, Ralph Stanley, Charlie Daniels, Jim & Jesse McReynolds, John Hartford, Jimmy Martin, Tim O'Brien, the Osborne Brothers, Mac Wiseman, Connie



Smith, Larry Sparks, Mark O'Connor, Del McCoury, the Bluegrass Boys, and others. Proceeds will go to construction and maintenance of a monument being built to mark Monroe's grave site in Rosine, Ky. . . The Belmont University Center for Entertainment Industry Entrepreneurship Education hosts a seminar/workshop on starting a business in the music

industry Friday (11)-Saturday (12) . . . Belmont professor Don Cusic, who is finishing a biography of Eddy Arnold, tells us that his research shows that Arnold has sold in excess of 85 million records, most of it before Recording Industry Assn. of America certification and SoundScan.

RECORD ROUNDUP: The great Tennessee Ernie Ford is well represented by a two-disc reissue on Razor & Tie and a single CD on Capitol Nashville Vintage Collections. The latter label also has self-titled single-CD collections by Slim Whitman and Tex Ritter . . . Among Columbia Legacy's reissues of the Byrds' albums is one of particular interest to country fans. "Sweetheart Of The Rodeo," from 1968, was a landmark album in country-rock fusion, but some of seminal member Gram Parsons' original vocals were replaced by Roger McGuinn on the set because of label problems Parsons faced. This reissue adds eight bonus tracks, including some restored Parsons vocals . . . Nashville's Compass Records is issuing "In The Country Of Country: People And Places In American Music" in conjunction with the Nicholas Dawidoff book of the same name. Artists on the CD range from Jimmie Rodgers, Patsy Cline, and George Jones to Buck Owens, Merle Haggard, Iris DeMent, the Flatlanders (the early group with Joe Ely, Jimmie Dale Gilmore, and Butch Hancock), and Emmylou Harris.



by Chet Flippo

Writer Shaw Seeks Singer's Spotlight On 2nd Reprise Set

BY DEBORAH EVANS PRICE

NASHVILLE—Most people who have heard that fast-food ad campaign proclaiming that "Different is good!" would agree. But when it comes to country radio, being different can be a double-edged sword.

Such is the case with singer/songwriter Victoria Shaw. Her 1995 debut album was loved by critics but failed to garner significant radio airplay. With the May 20 release of her self-titled Reprise sophomore album, however, Shaw and label executives believe they are delivering a package that will help her make the transition from acclaimed songwriter to successful artist.

"I know I'm different. I don't have the normal country music background," says Shaw, a New Yorker who also spent time in California. "I know I don't have an accent like the typical country music act, but I like not being typical. I wasn't born into country music. I found it. I sought it out and fell passionately, madly in love with it and came to it from a choice."

Shaw first translated that passion

into songwriting and is known for hits including Garth Brooks' "The River" and John Michael Montgomery's "I Love The Way You Love Me." Shaw's reputation as a songwriter places the focus on the song, and, therefore, her talent as a vocalist has been largely overlooked. But that could change with the release of a cover of "Different Drum," the first single from the forthcoming album, due Monday (7).



SHAW

Warner/Reprise Nashville presi-

dent Jim Ed Norman, who co-produced Shaw's album with Andy Byrd, suggested Shaw try the song. "We just went into the studio and gave it a whirl," Shaw recalls. "That cut is the second take and basically the scratch vocal. I hate to sound clichéd, but it really was magical."

Shaw admits that her songwriting at times overshadows her aspirations as a

(Continued on page 27)



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Billboard HOT COUNTRY SINGLES & TRACKS

APRIL 12, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
				*** No. 1 ***		
1	2	7	11	RUMOR HAS IT J. STROUD, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER GIANT ALBUM CUT/REPRISE	1
2	1	3	12	(THIS AIN'T) NO THINKIN' THING S. HENDRICKS (T. MICHELL, M. D. SANDERS)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	1
3	6	10	17	WHEN I CLOSE MY EYES B. BECKETT (M. A. SPRINGER, N. MUSICK)	KENNY CHESNEY (V) BNA 64726	3
4	5	8	12	DON'T TAKE HER SHE'S ALL I GOT T. BROWN (J. WILLIAMS, C. U. S. BONDS)	TRACY BYRD (V) MCA 55292	4
5	4	4	18	HOLDIN' M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. GARRETT, C. WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	4
6	3	1	16	HOW WAS I TO KNOW R. MCENTIRE, J. GUESS (C. MAJESKI, S. RUSS, S. SMITH)	REBA MCENTIRE (V) MCA 55290	1
7	9	11	5	ONE NIGHT AT A TIME T. BROWN, G. STRAIT (E. B. LEE, E. KILGALLON, R. COOK)	GEORGE STRAIT (C) (V) MCA 55321	7
8	11	12	8	ON THE VERGE P. WOLFE, J. WOODS, E. SEAY (J. PREST, WOOD)	COLLIN RAYE (C) (V) EPIC 75525	8
9	12	15	13	ANOTHER YOU P. MCNAMIN (B. PAULEY)	DAVID KERSH CURB ALBUM CUT	9
10	14	14	8	BETTER MAN, BETTER OFF F. ANDERSON, T. LAWRENCE (B. JONES, S. P. DAVID)	TRACY LAWRENCE (C) (V) ATLANTIC 81004	10
11	13	13	14	EMOTIONAL GIRL K. STEGALL, C. WATERS, T. CLARK (R. BOWLES, T. CLARK, C. WATERS)	TERRI CLARK (C) (D) (V) MERCURY NASHVILLE 574016	11
12	8	2	19	SHE'S TAKEN A SHINE C. HOWARD (G. BARNHILL, R. BACH)	JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	2
13	16	19	7	SAD LOOKIN' MOON D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. POWLER)	ALABAMA (C) (D) (V) RCA 64775	13
14	18	20	13	IF SHE DON'T LOVE YOU B. BECKETT (T. BRUCE, M. BELSON)	THE BUFFALO CLUB (C) (V) RISING TIDE 56043	14
15	19	22	7	I MISS YOU A LITTLE C. PETOCC (M. ANTHONY, R. FAGAN, J. M. MONTGOMERY)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84865	15
16	17	18	12	GOOD AS I WAS TO YOU J. STROUD (D. SCHULTZ, B. LUYSE)	LORRIE MORGAN (V) BNA 64681	16
				*** AIRPOWER ***		
17	21	25	7	SITTIN' ON GO B. J. WALKER, JR. (J. LEHNING (J. LEO, R. BOYLES)	BRYAN WHITE ASYLUM ALBUM CUT	17
				*** AIRPOWER ***		
18	20	23	10	SHE'S SURE TAKING IT WELL C. FARRIN (T. BLUPPERT, D. PFRAMER, G. TEREN)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	18
19	7	5	17	SHE DREW A BROKEN HEART E. GORDY, JR. (J. MCLEROY, N. MCLEROY)	PATTY LOVELESS EPIC ALBUM CUT	4
20	10	9	13	EVERYTHING I LOVE K. STEGALL (H. ALLEY, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	9
21	22	26	10	DARK HORSE B. MEVIS (D. TYSON, D. MCGARTAGH, A. MARSHALL)	MILA MASON (C) (D) (V) ATLANTIC 84866	21
22	25	29	7	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) D. MALLORY, N. WILSON (R. BOWLES, R. BYRNE)	MINDY MCCREADY (C) (D) (V) BNA 64757	22
23	23	24	13	455 ROCKET B. WISCH, K. MATTEA (G. WELCH, D. RAWLINGS)	KATHY MATTEA (V) MERCURY NASHVILLE 578950	23
24	26	34	4	WHY WOULD I SAY GOODBYE D. COOK, K. BROOKS, R. DUNN (A. BROOKS, C. WATERS)	BROOKS & DUNN (V) ARISTA 13073	24
25	15	6	18	WE DANCED ANYWAY C. FARRIN, M. REIS (R. SCRUGGS)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	1
26	29	32	7	SIX DAYS ON THE ROAD M. MALLORY, M. MCNALLY, L. E. GREENE, C. MONTGOMERY)	SAWYER BROWN (C) (D) (V) CURB 73016	26
27	33	50	3	A LITTLE MORE LOVE T. BROWN (V. GILL)	VINCE GILL (C) (V) MCA 55307	27
28	30	31	12	CRY ON THE SHOULDER OF THE ROAD M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, T. KREKEL)	MARTINA MCBRIDE (C) (V) RCA 64751	28
29	34	46	4	THE LIGHT IN YOUR EYES C. HOWARD, W. RIMES (D. TYLER)	LEANN RIMES (C) (D) (V) CURB 76959	29
30	31	33	10	COLD OUTSIDE P. BUNETTA, M. BYROM, D. NEUHAUSER (M. BYROM, D. NEUHAUSER, D. KNUXTON, M. REESE)	BIG HOUSE (C) (D) (V) MCA 55253	30
31	35	37	7	LITTLE THINGS G. BROWN (M. DULANEY, S. D. JONES)	TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	31
32	27	16	17	UNCHAINED MELODY W. C. RIMES (A. NORTH, H. ZARET)	LEANN RIMES CURB ALBUM CUT	3
33	36	38	12	HERE'S YOUR SIGN (GET THE PICTURE) S. ROAN (B. ENEMAL, L. ROUSE, R. SCAIFF)	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	29
34	32	30	19	A MAN THIS LONELY D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. L. JAMES)	BROOKS & DUNN (C) (D) (V) ARISTA 13066	1
35	37	39	7	PLACES I'VE NEVER BEEN C. CHAMBERLAIN, K. STEGALL (T. MARTIN, R. WILSON, A. MAYO)	MARK WILLIS (V) MERCURY NASHVILLE 574190	35
36	41	41	5	NEVER AGAIN, AGAIN M. WRIGHT (M. HOLMES, B. SHAM)	LEE ANN WOMACK (C) (D) (V) DECCA 55320	36
37	45	61	3	COUNT ME IN C. FARRIN (C. CARTER, C. JONES)	DEANA CARTER (V) CAPITOL NASHVILLE 19510	37
38	40	40	7	I NEED YOU G. FUNDS (J. BROWN, W. MOBLEY)	TRISHA YEARWOOD (V) MCA 55308	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
39	43	42	6	THIS IS YOUR BRAIN J. SLATE, J. DIFFIE (C. WISEMAN, K. GARRETT)	JOE DIFFIE (C) (D) EPIC 76821	39
40	44	43	6	WHATEVER COMES FIRST J. SLATE, D. JOHNSON, W. ALDRIDGE, B. CRIST (E. P. D. WOMACK)	SONS OF THE DESERT (C) (D) EPIC 76820	40
41	48	49	9	SAY YES M. BRIGHT (M. BEESON, C. JONES)	BURNIN' DAYLIGHT (C) (D) (V) EPIC 73005	41
42	52	56	4	LOVED TOO MUCH D. JOHNSON, D. SCHULTZ, B. LUYSE)	TY HERNDON EPIC ALBUM CUT	42
43	42	36	20	HALF WAY UP J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	6
44	47	44	10	DADDY'S LITTLE GIRL M. BRIGHT (M. HASET, J. S. WALKER, S. WEBB)	KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	44
45	49	45	7	BAD FOR US J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. BYRIEN, T. SHAPIRO)	LITTLE TEXAS (C) (D) (V) WARNER BROS. 17391	45
46	57	64	5	LET IT RAIN T. BROWN (C. CHESNUTT, S. LESLIE, R. SPRINGER)	MARK CHESNUTT (C) (V) DECCA 55293	46
47	54	54	4	I ONLY GET THIS WAY WITH YOU S. BUCKINGHAM, D. JOHNSON (D. LOGGINS, A. RAY)	RICK TREVINO COLUMBIA ALBUM CUT	47
48	46	27	13	EASE MY TROUBLED MIND R. CHANCELY, E. SEAY (M. GARVIN, C. WATERS, T. SHAPIRO)	RICOCHET (C) (D) COLUMBIA 78526	20
49	38	28	19	HEARTBROKE EVERY DAY D. COOK, W. WILSON (B. LABONTE, C. KING, H. VINCENT)	LONESTAR (V) BNA 64348	18
50	51	51	8	BE HONEST J. SHAPIRO, M. THRASHER, K. SHIVER (A. JORDAN, J. JORDAN, K. SHIVER)	THRASHER SHIVER ASYLUM ALBUM CUT	50
51	53	52	5	BREAKFAST IN BIRMINGHAM T. BROWN (M. MURPHY, A. TRIBBLE)	DAVID LEE MURPHY (V) MCA 72000	51
52	50	47	8	THE HOPECHEST SONG T. WILKES, P. HADLEY (M. HASET)	STEPHANIE BENTLEY EPIC ALBUM CUT	47
53	55	53	5	THE USED TO BE J. STROUD, T. HALLOR (M. HUFFMAN, D. KEES, B. MORRISON)	DARYLE SINGLETARY (C) (D) (V) GIANTE 1709/REPRISE	53
54	39	35	11	I WANT TO BE YOUR GIRLFRIEND J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78511	35
55	59	68	4	A DOZEN RED ROSES B. BECKETT (J. GREENEBAUM, A. JORDAN, C. FOLKS)	TAMMY GRAHAM (C) (D) (V) CARRIER 13075	55
56	60	60	5	USE MINE M. BRIGHT, K. BEAMISH (L. DREW, S. SESKIN)	JEFF WOOD IMPRINT ALBUM CUT	56
57	56	48	12	CHANGE HER MIND R. PENNINGTON (D. MAYO, P. NELSON, L. BOONE)	GENE WATSON STEP ONE ALBUM CUT	44
58	58	58	4	SHE SAID, HE HEARD T. BRUCE, S. HENDRICKS (S. BOGGUSS, D. SCHULTZ)	SUZY BOGGUSS (V) CAPITOL NASHVILLE 19508	58
59	61	66	3	TAKE IT FROM ME J. LEO (R. HURD, P. BRANDT)	PAUL BRANDT (V) REPRISE 17381	59
60	65	—	2	SOMEWHERE IN LOVE D. HUFF (K. P. PHILLIPS, C. LEONARD)	JOHN & AUDREY WIGGINS MERCURY NASHVILLE ALBUM CUT	60
				*** Hot Shot Debut ***		
61	NEW	—	1	WHO'S CHEATIN' WHO K. STEGALL (J. HAYES)	ALAN JACKSON ARISTA ALBUM CUT	61
62	69	67	3	FIRE WHEN READY C. BROOKS (T. SHAPIRO, T. MARTIN)	PERFECT STRANGER CURB ALBUM CUT	62
63	67	73	3	TRUE LIES P. ANDERSON (S. EVANS, A. ANDERSON, S. RICE)	SARA EVANS (C) (D) (V) RCA 64784	63
64	62	63	4	TOO LITTLE, TOO MUCH D. COOK, J. BORDERS, G. BORDERS, C. HARTFORD)	NIKKI NELSON (V) MERCURY NASHVILLE 574182	64
65	NEW	—	1	FIT TO BE TIED DOWN K. STEGALL (W. YARBLE, C. VICTOR)	SAMMY KERSHAW (V) MERCURY NASHVILLE 574182	65
66	68	—	2	DO IT AGAIN C. HOWARD (J. BROWN, B. JAMES)	JEFF CARSON CURB ALBUM CUT	66
67	64	—	2	I COULD LOVE A MAN LIKE THAT JIM ED. NORMAN, A. COCHRAN (A. COCHRAN)	ANITA COCHRAN (C) (D) (V) WARNER BROS. 17486	64
68	NEW	—	1	KEEPING YOUR KISSES T. BROWN, E. GORDY, JR. (M. TYLER)	KRIS TYLER RISING TIDE ALBUM CUT	68
69	71	69	4	ONE NIGHT STAND C. DINAPOLI, M. C. PARKER, B. D. WILLIS (C. M. PARKER, S. PARKER, L. DREW)	CARYL MACK PARKER MAGNATONE ALBUM CUT	66
70	63	57	9	I'D LOVE YOU TO LOVE ME B. BECKETT (M. GREEN, T. MCHUGH)	EMILIO (C) (D) (V) CAPITOL NASHVILLE 58632	56
71	72	—	2	THE SWING D. JOHNSON (R. E. OHRALL, B. REGAN)	JAMES BONAMY EPIC ALBUM CUT	71
72	NEW	—	1	FROM WHERE I'M SITTING M. WRIGHT, B. HILL (G. BROOKS, K. WADON)	GARY ALLAN DECCA ALBUM CUT	72
73	66	62	4	A GIRL LIKE YOU C. FARRIN, K. STEGALL (C. STEELE, C. FARRIN)	JEFFREY STEELE (C) (D) (V) CURB 73012	60
74	NEW	—	1	I'D RATHER RIDE ALONG WITH YOU R. MCENTIRE, J. GUESS (M. D. SANDERS, T. NICHOLS)	REBA MCENTIRE MCA ALBUM CUT	74
75	75	—	3	STATE OF MIND S. WATSON, D. RHYNE (C. BERNARD, D. RHYNE)	CRYSTAL BERNARD (C) (V) RIVER NORTH 163016	70

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

Billboard Top Country Singles Sales

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

APRIL 12, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
				*** No. 1 ***	
1	1	1	11	HERE'S YOUR SIGN (GET THE PICTURE) WINNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
2	2	6	4	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
3	3	2	11	WE DANCED ANYWAY CAPITOL NASHVILLE 58626	DEANA CARTER
4	4	4	43	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
5	5	3	18	FRIENDS ATLANTIC 87019AG	JOHN MICHAEL MONTGOMERY
6	7	9	5	I MISS YOU A LITTLE ATLANTIC 84865AG	JOHN MICHAEL MONTGOMERY
7	6	5	12	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) MAYBE HELL NOTICE HER NOW BNA 64757/RECA	MINDY MCCREADY
8	8	8	8	EMOTIONAL GIRL MERCURY NASHVILLE 574016	TERRI CLARK
9	9	13	4	DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON
10	10	10	11	SHE'S TAKEN A SHINE CAPITOL NASHVILLE 58624	JOHN BERRY
11	11	7	30	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
12	12	11	17	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
13	13	12	24	LITTLE BITTY ARISTA 13048	ALAN JACKSON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	ARTIST
14	14	14	4	STATE OF MIND RIVER NORTH 163016	CRYSTAL BERNARD
15	NEW	—	1	BETTER MAN, BETTER OFF ATLANTIC 83004AG	TRACY LAWRENCE
16	18	22	3	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
17	16	18	4	DARK HORSE ATLANTIC 84866AG	MILA MASON
18	15	16	17	IS THAT A TEAR ATLANTIC 87020AG	TRACY LAWRENCE
19	17	17	22	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
20	24	—	2	A DOZEN RED ROSES CARRIER 13075/ARISTA	TAMMY GRAHAM
21	NEW	—	1	NEVER AGAIN, AGAIN DECCA 55320/MCA	LEE ANN WOMACK
22	NEW	—	1	SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
23	19	15	38	I DO REPRISSE 17616/WARNER BROS.	PAUL BRANDT
24	NEW	—	1	I'D LOVE YOU TO LOVE ME CAPITOL NASHVILLE 58632	EMILIO
25	20	20	31	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH

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.



by Wade Jessen

GRASS SEED: With more than 21,000 units, Alison Krauss & Union Station's "So Long So Wrong" opens with Hot Shot Debut honors at No. 5 on Top Country Albums and enters The Billboard 200 at No. 62. This is the biggest opening week for Krauss and her ensemble, tripling their prior watermark of 7,000 units for "Now That I've Found You: A Collection" bowed at No. 31 in the Feb. 25, 1995, Billboard. That title peaked at No. 2 in the June 10, 1995, issue and rises 12-10 on Top Country Catalog Albums.

"Our mission with this record is to inform consumers that we have a new album and that can be tricky with this group," says Mark Wheeler, director of sales and marketing at Rounder. "We had immediate response with the lead single from triple-A radio, and our goal is to duplicate that reception at country radio. We're also working hard to increase our rotation at CMT."

Wheeler says the marketing plan includes a grass-roots campaign targeting Krauss' existing fan base (Billboard, Feb. 22) and a value-added retail offering, which includes a booklet containing a condensed history of bluegrass.

BRUSH ARBORS: "Peace In The Valley," a set of inspirational songs by artists signed to Arista and Career, earns Pacesetter roses on Top Country Albums with a 50% increase. That title moves 3,000 units, rising 55-49 on the country list and 28-15 on the Top Contemporary Christian chart.

Rick Shedd, sales and marketing VP at Arista's Nashville shop, says an hour-long special that aired on TNN twice over Easter weekend should spur sales in the coming week. Meanwhile, sources at the network tell Country Corner that the special, "Peace In The Valley: A Country Music Journey Through Gospel," isn't slated to air again until Dec. 10.

TWO TIMING: Alan Jackson's reprise of Charly McClain's 1981 hit "Who's Cheatin' Who" (Arista) steals the Hot Shot Debut on Hot Country Singles & Tracks, popping on at No. 61. Jackson's take is airing on 24 of our 162 monitored stations, including KSNB San Francisco, KIKK Houston, and KMLE Phoenix.

The Houston outlet, which recently adopted the trademarked "Young Country" moniker and is aiming its programming at younger listeners, played Jackson's song 35 times. PD John Roberts says this type of immediate heavy airplay for new releases won't necessarily be typical for the new format, but at least in the case of Jackson's song, "we felt we couldn't go wrong."

McClain's version of "Who's Cheatin' Who" (Epic) peaked at No. 1 on our airplay chart in the Feb. 14, 1981, issue.

SIX OF ONE: In a tight battle for the top slot on Hot Country Singles & Tracks, Clay Walker's "Rumor Has It" (Giant) bumps ("This Ain't) No Thinkin' Thing" by Trace Adkins (Capitol Nashville) back to No. 2. Walker's title increases 289 spins, while Adkins' song gains 199 detections. Both tracks are airing on each of our 162 monitored stations, but Walker's song outpaced Adkins by 39 spins.

"(This Ain't) No Thinkin' Thing" is Adkins' first No. 1 song. "Rumor Has It" is Walker's sixth chart-topper and the title track from a new set scheduled to arrive at retail Tuesday (8).

RCA CATCHES NEW 'TIGER BY THE TAIL'

(Continued from page 25)

instincts. "I told Renee, O.K., send it on. She sent me the demo of 'Tiger By The Tail,' and I said, 'Now, that takes balls.' I said, 'Hey, this girl can sing, and she understands country.' I met with her here and really liked her. She's very focused, and she knows who she wants to be and what she wants to sing. Dwight [Yoakam] was very focused like that, and when I worked with Michelle Shocked, she was very focused like that."

Anderson calls the title song, which Evans co-wrote, a "career song." It will be the second single off the album, after the current "True Lies." Anderson says, "When I heard ['Three Chords,'] I immediately called Renee and said, 'here's the song. This defines the project.' It's got that George Jones feeling to it. It's a big-league song."

"Once you hear her sing, you're hooked," says RCA VP Dale Turner. "With radio, we started her campaign last October with some studio listening events in Los Angeles, because Pete produced her there. We brought in stations to Pete's studio two weekends and had a cut-by-cut presentation, and Pete talked about producing it, and Sara talked about the songs."

The label followed in December with a showcase in Las Vegas during the rodeo finals there. "Then we did one in January in New York City," says Turner. "We had radio there along with the BMG distribution staff. Then, all along up to now, we're continuing with her one-on-one radio promotional tour. She's been to 140 stations at least. The feedback I'm getting is that she's so at ease and poised in any setting. Sara's been doing this, performing and touring, since age 5. She's got the voice, the look, the personality—the whole package. She sells herself."

As an awareness campaign, RCA is also servicing radio and press with a limited-edition version of Evans' album, with track-by-track liner notes by Anderson and a specially created Evans scrapbook.

"She came by the station and sang live on the air," says WMJC Smithtown, N.Y., PD Jim Asker, "and everyone fell in love with her. It was a special radio moment. She's a star waiting to happen."

RCA VP of sales Ron Howie says that, given Evans' personality, in-stores (particularly in her home state) will be a centerpiece of the campaign, but that RCA has also decided to make her

release a test case in cassette availability and pricing. Noting that country and urban markets are bucking the cassette attrition rate but that store space for cassettes continues to shrink, RCA will cut the price on Evans' cassettes from \$10.98 to \$8.98.

"We'll put the ball into the court of our account friends," says Howie, "and see how the accounts react. It's a space issue, and we're going to make it more attractive from a pricing standpoint. We think country buyers will continue to buy cassettes if they can find them."

Evans grew up with six brothers and sisters on a tobacco farm in Boonesboro, Mo. She began singing at age 4 and then learned mandolin. She and two of her brothers began performing as the Sara Evans Show. The bluegrass act played weekends and during summers at barn dances, bluegrass festivals, and in churches and retirement homes. She was so determined that she sang from her wheelchair after being hit by a car at age 8.

When she was about 10, she switched from bluegrass to country and began

traveling in a motor home with "The Sara Evans Show" painted on the side. At about 16, she regularly began playing a 2,000-capacity dance hall called the Country Stampede, near Columbia, Mo. The experience was invaluable, she says, not only musically but also in handling and working crowds.

She came to Nashville in 1991 and wrote songs and waitressed. She met and married Craig Schelske, and they moved to his native Oregon, where they worked together in the group Sara Evans & North Santiam. After returning here in 1995, she began singing demos, which led to her meeting Howard, who wanted to pitch his song to female singers here. "After Harlan heard it and I met him," says Evans, "he told me I was the one he had been looking for for years to sing his songs. He said, 'I'll help you get a record deal.'"

Evans is managed by Frank Callari and Brenner Van Meter, booked by Creative Artists Agency, and published by Sony/ATV Tree.

WRITER SHAW SEEKS SINGER'S SPOTLIGHT

(Continued from page 25)

vocalist. "It's a blessing and a curse. I'm very lucky to have the reputation as a songwriter that I do have," she says.

Norman agrees. "Everyone has been totally taken with Victoria's writing through the years, and we found a strong contingent of believers in Victoria at country radio in terms of her writing prowess and her contributions as a writer," he says. "They would say 'She's such a great writer. It would be great if there was something there that really showed not only her writing abilities but also showed how she could participate at a real productive level at country radio.'"

Norman and Shaw think they've delivered the goods. "Don't Move" is a power ballad Shaw considers one of the best songs she's ever done—vocally and as a songwriter. "Just To Say We Did" and "Let's Talk About Me" are energetic uptempos. "All For The Sake Of Love" is already getting strong reaction from television audiences who've been hearing it for the past nine months on the soap opera "As The World Turns." "Soap Opera Digest" did an interview with me, and they said they'd gotten more letters on that song

asking "Who is the artist?" and "Where can [we] buy it?" Shaw says.

KKBQ Houston PD Dene Hallam, who has known Shaw for years, says her time may have come. "If there's anyone who has earned it... who has been toiling and paying her dues, it's Victoria." He first met her when she was singing in a New York piano bar and played her debut outing on an independent label in the mid '80s. He hasn't yet decided about adding "Different Drum" to his playlist but says Shaw does a "great job on it and it's a comfortable, familiar record, and we tend to go with those."

Warner/Reprise marketing efforts won't be in the U.S. only. "She's exciting, versatile, and one of the most electric talents I've ever met," says senior sales/marketing VP Bob Saportis. "With her we not only have a great campaign going here, but also in Europe. She's probably better known in the U.K. than a lot of artists because she opened for Don Williams in England and Ireland. She's going to be doing a bit in Europe, in Poland, France, England, Germany, Ireland,

(Continued on page 40)

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 23 455 ROCKET (Irving, BMI/Cracklin'), BMJ/Bug, BMI/WBM
 - 45 ANOTHER YOU (EMI April, ASCAP) HL
 - 46 BAD FOR US (Square West, ASCAP/ROH, ASCAP/Foothill Hl, ASCAP/Howell) Hrs, ASCAP/Hamilton/Cumberland, BMJ/Tom Shapiro, BMI) WBM
 - 56 BE HONEST (Major Bob, ASCAP/Rio Bravo, BMI/Son Of Gun Records, BMJ/Chylane, BMI) WBM
 - 10 BETTER MAN, BETTER OFF (Figs, BMI/Shot Straight, ASCAP) HL
 - 51 BREAKFAST IN BIRMINGHAM (Old Desperados, ASCAP/N2, D. Armstrong's Dream, ASCAP/Wideman, ASCAP/Balmar, ASCAP) WBM
 - 57 CHANGE HER MIND (Hamstein/Cumberland, BMJ/Larry Boone, BMJ/BMG, ASCAP) HL/WBM
 - 30 COLD OUTSIDE (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL
 - 39 COUNT ME IN (EMI, ASCAP/Pincetown Street, ASCAP/Hamstein/Cumberland, BMJ/Fugate, BMI) HL/WBM
 - 21 CRY ON THE SHOULDER OF THE ROAD (Nighty Nice, BMJ/Blue Water, BMJ/Longitude, BMJ/August West, BMJ/Great Broad, BMI) HL/WBM
 - 44 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real Girl-Friends, SESAC/Stan Webb, SESAC)
 - 21 DREAM WORSE (EMI April, ASCAP/Arlo Webster, ASCAP/Melrose, ASCAP/Ten Ten Front, SOCAP/Dreaming In Public, SOCAP) HL
 - 66 DO IT AGAIN (Almo, ASCAP/Dawn Keys, ASCAP/Jess
 - 4 Brown, ASCAP/Ensign, BMI) WBM
 - 4 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMJ/Bug, BMJ/Embassy, BMJ/Exaltone, BMI)
 - 5 A DOZEN RED ROSES (Major Bob, ASCAP/Poor Folks, BMI) WBM
 - 48 EASE MY TROUBLED MIND (Sony/ATV Tree, BMJ/Molone Valley, ASCAP/Hamstein/Stroudman, ASCAP/Knobic Diamond, ASCAP/Curb, ASCAP) HL/WBM
 - 11 EMOTIONAL GIRL (Starstruck Angel, BMJ/Dead Soul Perfect, BMI/Sony/ATV Tree, BMJ/Chris Waters, BMI) HD
 - 20 EVERYTHING I LOVE (Colum, BMJ/Ten Ten, BMJ/Just Out, BMJ/Songs Of PolyGram Int'l, BMI) HL/WBM
 - 8 FIRE WHEN READY (Hamstein/Cumberland, BMJ/Tom Shapiro, BMJ/Baby Mae, BMI) WBM
 - 55 FIT TO BE TIED DOWN (Starstruck Angel, BMJ/Music Of Moo, BMI)
 - 7 FROM WHERE I'M SITTING (Major Bob, ASCAP/WB, ASCAP)
 - 73 A GIRL LIKE YOU (Mike Curb, BMJ/Longitude, BMJ/Blue Desert, BMJ/Curb, ASCAP/Fall Feet, ASCAP/Arrendoff, ASCAP) WBM
 - 22 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (Maypop, BMJ/Widdcountry, BMJ/Mistak' Chevys, BMJ/EMI Blackwood, BMJ/Arbmye, BMJ/Mike Curb, BMJ/Diamond Storm, BMI) HL/WBM
 - 16 GOOD AS I WAS TO YOU (How Don, ASCAP/New Hayes, ASCAP/Roadster, BMJ/Invg, BMI) WBM
 - 43 HALF WAY UP (Blackened, BMI) WBM
 - 49 HEARTBROKE EVERY DAY (Longitude, BMJ/August

- Wind, BMJ/San Joaquin Sun, BMJ/Rio Zen, BMJ/Cam King, BMJ/Careers, BMI) HL/WBM
- 33 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMJ/Shotgun, BMJ/Songs Of PolyGram Int'l, BMJ/Virgin Turners, BMI) HL
- 5 HOLDIN' (Irving, BMJ/Nelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM
- 52 THE HOPPESTIC SONG (Colum, BMJ)
- 6 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP) Around Town, ASCAP/Starstruck Angel, BMJ/EMI Blackwood, BMJ) HL/WBM
- 67 I COULD LOVE A MAN LIKE THAT (Warner-Tamerlane, BMJ/Cherowise, BMI) WBM
- 7 I'D LOVE YOU TO LOVE ME (Warner-Tamerlane, BMJ/Golden Wheat, BMJ/Nickang Bird, BMJ/Thornhawk, BMI) WBM
- 74 I'D RATHER WIDE AROUND WITH YOU (Starstruck Angel, BMJ/Sony/ATV Tree, D. Armstrong's Dream, BMJ/Longitude, BMJ/Baby Mae, BMJ/Shot Straight, ASCAP) WBM
- 14 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/Low, ASCAP) HL/WBM
- 15 I MISS YOU A LITTLE (Hot Hooks, BMJ/WHM, BMJ/DK, ASCAP) WBM
- 38 I NEED YOU (Almo, ASCAP/Twin Credits, ASCAP/Warner-Tamerlane, BMJ/New Works, BMI) WBM
- 47 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL
- 54 I WANT TO BE YOUR GIRLFRIEND (Why Walk, ASCAP) 66 KEEPING YOUR ISSUES (Atlantic, BMJ/Parril And Prant-e, BMI)
- 46 LET IT RAIN (EMI Blackwood, BMJ/Songs Of Jasper, BMJ/EMI April, ASCAP) HL
- 29 LET ME BE IN YOUR EYES (Mca, ASCAP) WBM
- 27 A LITTLE MORE LOVE (Benefit, BMI) WBM
- 31 LITTLE THINGS (Ensign, BMJ/Stand Bound, ASCAP/Famous, ASCAP) HL

- 42 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Invg, BMI) WBM
- 34 A MAN THIS LOVELY (Sony/ATV Tree, BMJ/Showbiz, BMJ/Shotgun For The Man, BMI) HL
- 36 NEVER AGAIN, AGAIN (Mcaico, BMJ/Sham Flye, BMI) HL/WBM
- 48 ONE NIGHT AT A TIME (EMI Blackwood, BMJ/Coly Rogers, BMJ/Song Island, BMI/Life's A Pitch, ASCAP/Invg, ASCAP/Philipp Rog, ASCAP) HL
- 69 ONE NIGHT STAND (Square West, ASCAP/Howell) Hrs, ASCAP/EMI April, ASCAP) HL/WBM
- 8 ON THE VERGE (Carvers-BMG, BMJ/Hugh Prestwood, BMI) HL
- 35 PLACES I'VE NEVER BEEN (Hamstein/Cumberland, BMJ/Baby Mae, BMJ/Invg, BMI) WBM
- 1 RUMOR HAS IT (Lori Jayne, BMJ/Concaddy, BMJ/May Basso, BMI)
- 13 SAD LOOKIN' MOON (Maypop, BMI) WBM
- 41 SAY YES (EMI April, ASCAP/Low, ASCAP/Hamstein/Cumberland, BMJ/Fugate, BMI) HL/WBM
- 39 SHE DREW A BROKEN HEART (Log Rhythm, BMI)
- 58 SHE SARD, HE HEARD (Loyal Dutchess, ASCAP/Amous, ASCAP/New Don, ASCAP/New Hayes, ASCAP/Don Schitz, ASCAP) HL/WBM
- 18 SHE'S SURE TAKING IT WELL (Mets Betsy, ASCAP/Tiny Buckets Of Music, ASCAP/E.L.D., ASCAP/Zomba, BMI) WBM
- 12 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Fall Feet, ASCAP/Jess Wedge, ASCAP) WBM
- 17 SITTING ON GO (Warner-Tamerlane, BMJ/Helmmyer, BMJ/Maypop, BMJ/Arbmye/Hole, BMJ/Mike Curb, BMJ/Diamond Storm, BMI) WBM
- 26 SIX DAYS ON THE ROAD (Southern Arts, BMJ/Tune, BMI) WBM

- 68 SOMEWHERE IN LOVE (Emdar, ASCAP/Texas Wedge, ASCAP/Wildcove, BMJ) WBM
- 75 STATE OF MIND (Geri Heat Don, BMJ/Warner-Tamerlane, BMJ/War, BMI) WBM
- 71 THE WINE (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 58 TAKE IT FROM ME (Warner-Tamerlane, BMJ/Polylog, BMJ/Socan, BMI) WBM
- 2 THIS AIN'T NO THINKIN' THINGS (EMI Blackwood, BMJ/ly Land, BMJ/Starstruck Turners Group, ASCAP/EMI April, ASCAP) HL
- 38 THIS IS YOUR BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 2 TOO LITTLE, TOO MUCH (Sony/ATV Cross Keys, ASCAP/Accountments, ASCAP/Sony/ATV Tree, BMJ/Grayson Castle, BMI) HL
- 63 TRULY LIES (Sony/ATV Tree, BMJ/AJ Andersons, ASCAP/Philly Nice, BMJ/ASCAP/Fire Feather, ASCAP) WBM
- 56 USE MINE (EMI April, ASCAP/Lone Two Tents, ASCAP/David Arroy, ASCAP) HL/WBM
- 25 WE DANCED ANYWAY (Longitude, BMJ/August West, BMJ/Great Broad, BMJ/Heart Of Hearts, BMI) WBM
- 40 WHEATIEB CORNERS FIRST (Rock Hall, ASCAP/Warner-Tamerlane, ASCAP/Emdar, ASCAP/Jess Wedge, ASCAP/Wm-culcane) CLOSE MY EYES (Tom Collins, ASCAP) WBM
- 3 WHEE IN I CLOSURE (Tom Collins, BMI/Murrah, BMI) WBM
- 61 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, ASCAP) Hrs, BMI)
- 24 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMJ/Bud-falo Prairie, BMJ/Curt Woods, BMI) HL

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	LEANN RIMES CURB 77856 (10.98/15.98)	***No. 1*** UNCHAINED MELODY/THE EARLY YEARS	1
GREATEST GAINER						
2	2	2	38	LEANN RIMES ▲ ¹ CURB 77821 (10.98/15.98)	BLUE	1
3	3	3	30	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) [HS]	DID I SHAVE MY LEGS FOR THIS?	2
4	4	—	2	TRACY LAWRENCE ATLANTIC B2985AG (10.98/16.98)	THE COAST IS CLEAR	4
HOT SHOT DEBUT						
5	NEW ▶	—	1	ALISON KRAUSS & UNION STATION ROUNDER 0365 19 93/15 98	SO LONG SO WRONG	5
6	5	5	11	BILL ENGVALL WARNER BROS. 42623 (10.98/16.98) [HS]	HERE'S YOUR SIGN	5
7	6	4	22	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
8	7	6	40	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) [HS]	DREAMIN' 'N LOUD	6
9	8	7	24	KEVIN SHARP ● 143/ASYLUM 61930/EGG (10.98/15.98) [HS]	MEASURE OF A MAN	4
10	9	11	40	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) [HS]	ME AND YOU	9
11	10	8	50	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	1
12	11	9	27	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
13	12	14	23	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	12
14	14	13	48	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) [HS]	TEN THOUSAND ANGELS	5
15	17	19	8	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
16	13	12	21	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
17	16	15	21	TERRI CLARK ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
18	18	16	75	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
19	15	18	27	JOHN MICHAEL MONTGOMERY ● ATLANTIC B2947/AG (10.98/15.98)	WHAT I DO THE BEST	5
20	20	21	84	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
21	19	20	49	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
22	25	24	53	BRYAN WHITE ▲ ASYLUM 61880/EGG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
23	21	22	23	DAVID KERSH CURB 77848 (10.98/15.98) [HS]	GOODNIGHT SWEETHEART	21
24	NEW ▶	—	1	TANYA TUCKER CAPITOL NASHVILLE 36685 (10.98/16.98)	COMPLICATED	24
25	24	17	28	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
26	22	27	29	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
27	23	23	38	CLEDUS "T." JUDD RAZOR & THE 2825 (10.98/16.98) [HS]	I STOLE THIS RECORD	23
28	27	26	44	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
29	26	28	83	FAITH HILL ▲ ¹ WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
30	31	32	71	GARTH BROOKS ▲ ¹ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
31	29	30	19	MARK CHESNUTT DECCA 11929/MCA (10.98/16.98)	GREATEST HITS	18
32	28	25	31	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
33	32	31	62	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
34	33	33	23	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
35	30	29	49	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6
36	34	34	47	SAMMY KERSHAW ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17

▲ 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 multi-million sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. [HS] Indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	35	37	81	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/15.98)	GREATEST HITS — FROM THE BEGINNING	3
38	36	38	71	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
39	45	43	31	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
40	37	36	62	TRACY LAWRENCE ▲ ATLANTIC B2866AG (10.98/15.98)	TIME MARCHES ON	4
41	40	42	80	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
42	43	44	31	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
43	38	39	41	LYLE LOVETT CURB 11409/RCA (10.98/16.98)	THE ROAD TO ENSENADA	4
44	42	41	28	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
45	44	46	59	RICOCHET ● COLUMBIA 67223/SONY (10.98 EQ/15.98) [HS]	RICOCHET	14
46	39	40	27	GARY ALLAN DECCA 11482/MCA (10.98/15.98) [HS]	USED HEART FOR SALE	20
47	49	59	4	MILA MASON ATLANTIC B2923/AG (10.98/15.98) [HS]	THAT'S ENOUGH OF THAT	47
48	41	35	28	BR5-49 ARISTA 18818 (10.98/15.98) [HS]	BR5-49	33
PACESSETTER						
49	55	61	5	VARIOUS ARTISTS ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	49
50	NEW ▶	—	1	BIG HOUSE MCA 11446 (10.98/15.98) [HS]	BIG HOUSE	50
51	47	50	38	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
52	50	49	81	GEORGE STRAIT ▲ ¹ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
53	48	48	33	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
54	46	45	42	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) [HS]	CALM BEFORE THE STORM	14
55	53	52	89	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
56	51	51	26	RIK REVVIN COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
57	54	56	62	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
58	58	54	86	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) [HS]	TERRI CLARK	13
59	57	55	77	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
60	56	58	104	JOHN MICHAEL MONTGOMERY ▲ ATLANTIC B2728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
61	59	64	13	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98) [HS]	THE GIRL NEXT DOOR	59
62	52	47	5	BRADY SEALS REPRIS 46258/WARNER BROS. (10.98/16.98) [HS]	THE TRUTH	44
63	62	65	68	CLAY WALKER ▲ GIANI 24640/WARNER BROS. (10.98/15.98)	HYFNOTIZE THE MOON	10
64	63	67	17	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
65	RE-ENTRY	—	2	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	63
66	66	60	56	WYONONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
67	65	73	49	JO DEE MESSINA CURB 77820 (10.98/15.98) [HS]	JO DEE MESSINA	22
68	61	57	57	LONESTAR ● BNA 66642/RCA (9.98/15.98) [HS]	LONESTAR	11
69	67	70	59	LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
70	73	68	4	KIM RICHEY MERCURY NASHVILLE 534255 (10.98 EQ/16.98)	BITTER SWEET	53
71	71	—	38	DIAMOND RIO ● ARISTA 18812 (10.98/15.98)	IV	14
72	60	62	21	JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
73	69	69	69	THE MAVERICKS ● MCA 11257 (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
74	74	74	29	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
75	75	—	2	STEPHANIE BENTLEY EPIC 66877/SONY (10.98 EQ/15.98)	HOPECHEST	75

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®
APRIL 12, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ¹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) [HS]	THE WOMAN IN ME	112
2	2	GARTH BROOKS ▲ ¹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	120
3	4	PATSY CLINE ▲ ¹ MCA 12 (7.98/12.98)	12 GREATEST HITS	523
4	3	VINCE GILL ▲ ¹ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	147
5	5	GEORGE STRAIT ▲ ¹ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	237
6	6	TIM MCGRAW ▲ ¹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	158
7	7	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	151
8	9	TRACY BYRD ▲ ¹ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	147
9	10	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	141
10	12	ALISON KRAUSS ▲ ¹ ROUNDER 0325 (9.98/15.98) [HS]	NOW THAT I'VE FOUND YOU: A COLLECTION	112
11	8	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	124
12	13	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	130
13	15	BRYAN WHITE ▲ ASYLUM 61642/EGG (10.98/15.98) [HS]	BRYAN WHITE	93

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	11	REBA MCENTIRE ▲ ¹ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	183
15	14	BROOKS & DUNN ▲ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	293
16	19	GARTH BROOKS ▲ ¹ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	313
17	20	PATSY CLINE ▲ MCA 1038 (7.98/12.98)	THE PATSY CLINE STORY	140
18	24	GARTH BROOKS ▲ ¹ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	142
19	17	HANK WILLIAMS ▲ MERCURY NASHVILLE B23293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	136
20	18	THE CHARLIE DANIELS BAND ▲ ¹ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	388
21	16	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	314
22	22	GEORGE STRAIT ▲ ¹ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	494
23	—	TANYA TUCKER ● CAPITOL NASHVILLE 81367 (10.98/15.98)	GREATEST HITS 1990-1992	54
24	21	MARY CHAPIN CARPENTER ▲ ¹ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	225
25	23	BROOKS & DUNN ▲ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	191

Catalog Albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or resumes of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multi-million 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.

Freewheeling Bill Frisell Gives 'Nashville' A Nod

GONE COUNTRY: Cross-genre collaborations are commonplace for freewheeling modernists like Bill Frisell.

But "Nashville," his genteel partnership with members of Alison Krauss' Union Station ensemble, is sure to turn a few heads. Recorded in Music City and due April 29 from Nonesuch, the disc is breezy, sentimental, and contains only dabs

of refined improvising—fully able, it would seem, to snuggle into a liberal triple-A radio format. The guitarist/composer, one of jazz's most respected artists due to the distinctive and daring personality of his work, is candid about his dissatisfaction with stylistic orthodoxy.

"People think things have to be stuck in these holes," he says. "I love breaking those boundaries. I'm known in a lot of realms, but in none of them am I that big. I don't sell many records. So I can kind of do whatever I want. I would just love it if folks in Nashville heard this music. I really wonder what they'd think. When people hear my music live, I usually get a good, emotional reaction, even if they don't know anything about it."

Produced by Wayne Horvitz and featuring vocals by Robin Holcomb, "Nashville" finds Frisell sharing instrumental ideas with banjoist Ron Block and mandolinist Adam Steffey, both of Union Station. Also aboard are dobro virtuoso Jerry Douglas and bassist Viktor Krauss, who plays in Lyle Lovett's Large Band. The celebrated Ms. Krauss, who wasn't available for the recording session last year, recently said that, to her at least, the music "actually sounds like nothing else I've ever come across."

Frisell says that he learned a

trick or two about the language of country picking from the Station masters. "Both of those guys were strong players," he recalls, "Ron especially played a lot of pretty stuff. People always refer to the country thing in my music. I have a little hint of that in there, but not really. Those guys really, really do that."

"Nashville" offers several instrumental pieces and a few older vocal tunes, including "Will Jesus Wash The Bloodstains From Your Hands," by folk singer Hazel Dickens, Skeeter Davis' timeless country-pop hit "The End Of The World," and Neil Young's "One Of These Days."

"I had just seen Cassandra Wilson," says Frisell, "and said to myself 'Oh man . . .'" She does that stuff so well." The recent arrival of Union Station's "So Long So Wrong" on Rounder and the surprise double platinum status of Krauss' last outing, "Now That I Found You: A Collection," can't help but enhance visibility for "Nashville."

DATA: When crafting a tribute record, most jazz musicians put a personal spin on the pieces of another artist. Guitarist Larry Coryell has come up with a novel twist to that tack. He's recorded an album inspired by one of his own classic outings, the 1970 disc "Spaces," originally released on Vanguard. "Spaces Revisited" is due from Shanachie May 20. It was made by a hot band: guitarist Bireli Lagrene, drummer Billy Cobham, and bassist Richard Bona are all on board. They played new Coryell pieces that go for that "Spaces" attitude . . . Speaking of homages, Ronnie Laws' "Tribute

(Continued on next page)



by Jim Macnie



TOP BLUES ALBUMS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	9	LIE TO ME A&M 540640 PS	JONNY LANG
2	2	20	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS PS	PEGGY SCOTT-ADAMS
3	4	74	GREATEST HITS ▲ EMI 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	3	4	DON'T LOOK BACK POINTBLANK 42771/MIRGIN	JOHN LEE HOOKER
5	NEW		ROCKIN' MY LIFE AWAY EMI 56220	GEORGE THOROGOOD & THE DESTROYERS
6	5	73	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. PS	KENNY WAYNE SHEPHERD
7	7	35	BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS
8	6	44	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
9	8	34	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS
10	9	41	JUST LIKE YOU OKEH 67316/EPIC PS	KEB' MO'
11	10	11	UNDER ONE ROOF BULLSEYE BLUES 9569/ROUNDER	ROOMFUL OF BLUES
12	11	37	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
13	NEW		SMOKIN' IN BED MALACO 7479	DENISE LASALLE
14	13	10	SIMPLY MALACO 7483	TYRONE DAVIS
15	12	3	MR. WIZARD FAT POSSUM 80301/EPITAPH	R.L. BURNSIDE

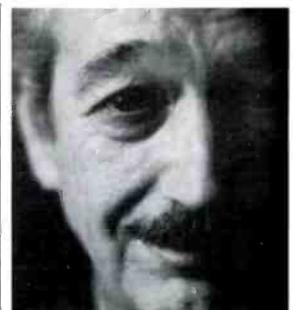
TOP REGGAE ALBUMS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	97	NATURAL MYSTIC TUFF GONG 524103/ISLAND	BOB MARLEY & THE WAILERS
2	1	29	MY EXPERIENCE BLUNTPP 14617/TVT PS	BOUNTY KILLER
3	3	90	BOOMBASTIC ▲ VIRGIN 40158*	SHAGGY
4	4	72	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
5	5	73	THE BEST OF VOLUME TWO VIRGIN 41010	UB40
6	6	89	'TIL SHILOH LOOSE CANNON 524119/ISLAND PS	BUJU BANTON
7	7	15	MAESTRO VP 1486*	BEENIE MAN
8	8	14	JOYRIDE VP 3103*	VARIOUS ARTISTS
9	9	21	STRICTLY THE BEST SEVENTEEN VP 1489*	VARIOUS ARTISTS
10	13	45	SOUL ALMIGHTY: THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
11	11	3	MARLEY MAGIC LIVE IN CENTRAL PARK AT SUMMER STAGE LIGHTYEAR 54186	VARIOUS ARTISTS
12	10	38	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
13	12	44	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
14	15	2	MR. MARLEY LIGHTYEAR 54177	DAMIAN JR. GONG MARLEY
15	RE-ENTRY		FIRE ON THE MOUNTAIN FOW WOV 7462	VARIOUS ARTISTS

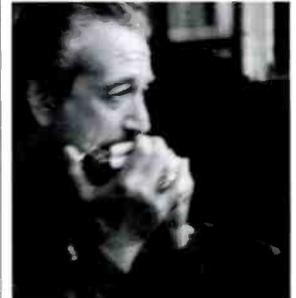
TOP WORLD MUSIC ALBUMS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	42	RIVERDANCE ● CELTIC HEARTBEAT 82816/AG PS	BILL WHELAN
2	2	4	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 PS	RONAN HARDIMAN
3	5	2	CABO VERDE NONESUCH 79450/AG	CESARIA EVORA
4	3	5	LEGENDS RCA VICTOR 68776 PS	JAMES GALWAY & PHIL COULTER
5	15	2	SEVEN LUAKA BOP 46486/WARNER BROS.	ZAP MAMA
6	6	26	SANTIAGO RCA VICTOR 68602	THE CHIEFTAINS
7	7	5	CELTIC CROSSROADS NARADA 61060	JOHN WHELAN & FRIENDS
8	8	24	RED HOT + RIO ANTILLES 533183/VERVE	VARIOUS ARTISTS
9	9	9	ROGHA: THE BEST OF CLANNAD RCA 66978	CLANNAD
10	RE-ENTRY		N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
11	RE-ENTRY		CELTIC TWILIGHT 3 LULLABIES HEARTS OF SPACE 11107	VARIOUS ARTISTS
12	RE-ENTRY		TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
13	RE-ENTRY		L'AMOUR OU LA FOLIE RHINO 72622	BEAUSOLEIL
14	RE-ENTRY		SPIRITCHASER 4AD 46230/WARNER BROS.	DEAD CAN DANCE
15	RE-ENTRY		THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK

●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 best sets and double albums with a running time that exceeds two hours, the RIAA multiples albums by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. **PS** indicates past and present Heatseekers titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.



CHARLIE MUSSELWHITE
ROUGH NEWS



It doesn't matter where you live or what kind of background you come from: when you hear the blues, it reminds you that you are human and it hooks you forever."
CHARLIE MUSSELWHITE

ON TOUR

April	11	Ft. Worth TX
	25	London, England
	26	Paris, France
	29	The Hague, Holland
	30	Wausoncel, Belgium
May	1	Odense C, Denmark
	2	Arhus C, Denmark
	3	Bergen, Norway
	15	Davis CA
	16	San Francisco CA
	17	Santa Rosa CA
	18	Sacramento CA
	19	Las Vegas NV
	21	Solana Beach CA
	22	Los Angeles CA
	23	Yosemite CA
	24	Santa Cruz CA
	25	San Luis Obispo CA
June	4	Minneapolis MN
	5	Madison WI
	6	Chicago IL
	7	Detroit MI
	8	Cleveland OH
	12	Memphis TN
	13	St. Louis MO
	14	Henderson KY
	17	Buffalo NY
	21	Stanhope NJ
	22	Washington DC
	24	New York NY
	26	Cambridge MA
July	4	Santa Barbara CA
	18	Moscow ID
	19	Winthrop WA
	24	Portland OR
	26	Everett WA
August	6	Oslo, Norway
	8	Brecon, Wales
	9	Lucerne, Switzerland
	11	Marciac, France
September	20	San Francisco CA

Dates subject to change; check local listings.

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Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

SINGERS ON FILM: Where can you see Luisa Tetrazzini bending over an old gramophone and singing along to a recording of Caruso doing "M'apari" from "Martha"? That clip, from 1932, is part of the National Video Corp. Arts video program "The Art Of Singing: Golden Voices Of The Century," to be released April 15 by Atlantic Classics. The 115-minute program shows 27 singers in movies, short films, and screen tests, retrieved from archives and film studios in the U.S. and Europe. They run the gamut from Caruso, voicelessly emoting in silent films while accompanied by his recordings, to Kirsten Flagstad, in full Valkyrie regalia, belting out "Hojotoho" and dangerously waving a spear in time to the music ("The Big Broadcast Of 1938," introduced by Bob Hope), to Risé Stevens leaning on a piano and singing "Mon coeur s'ouvre à ta voix" from the film "The Chocolate Soldier" (1941), to Jussi Björling and Renata Tebaldi performing the final scene of Act I from "La Bohème" and Boris Christoff in the death scene from "Boris Gudunov." These last two are from "Producer's Showcase" broadcasts of 1956.

The video includes insightful commentary from veterans (Magda Olivera) as well as contemporary singers (Thomas Hampson).

PIANIST: Murray Perahia, who turns 50 this year, is celebrating the 25th anniversary of his debut with CBS Masterworks (now Sony Classical) with a new repertoire direction. Perahia made his recording name with the complete Mozart piano concertos, conducted from the keyboard with the English Chamber Orchestra, and has made his way through Beethoven, Chopin, and even the Grieg Piano Concerto.

Now he is going back a few centuries. First is the elegant new recording of Handel suites and Scarlatti sonatas, just released. Perahia is also at work on a Bach recording. Perahia's Carnegie Hall recital April 5 features Handel, Schumann, and Chopin; he returns to the U.S. in the fall for concerto appearances with the orchestras of Boston, Atlanta, Pittsburgh, and Detroit, as well as recitals. Sony has a three-CD boxed set by Perahia, including previously unreleased material, and two Schumann recordings are planned for the fall.



PERAHIA

COMPETITION: Benjamin Britten's comic opera "Albert Herring" gets a double tribute for the 50th anniversary of its premiere. Both the U.S. label Vox Classics and the British label Collins Classics have new versions, the first since the composer recorded the opera in 1960. The Vox "Albert Herring," issued at midprice, is a studio recording of the December 1996 Manhattan School of Music production, conducted by David Gilbert, with a young American cast, including Christopher Pfund as Albert and Kirsten Dickerson as Lady Billows.

The Collins version, a continuation of the label's Britten Edition, has name singers, with Christopher Gillet in the title role and Josephine Barstow as Lady Billows, plus Felicity Palmer, Della Jones, and Robert Lloyd. Steuart Bedford conducts the Northern Sinfonia.

NEW FACE: Koch International has appointed Susan Napolitano DelGiorno, 26, GM of Koch International Classics. She replaces Michael Fine, VP of Koch International Classics, who is now VP of A&R for Deutsche Grammophon. DelGiorno has been with Koch since 1992 and was A&R manager for Fine as well as assistant producer on Fine's KIC recordings. Upcoming Koch recordings that DelGiorno will produce are Roger Sessions' Violin Concerto, with Jorja Fleezanis and the New World Symphony, and Alan Hovhaness' "Mountain Meditation" with the Northwest Symphony.

DelGiorno earned a BS in music merchandising and performance from Hofstra University, and she continues to perform as a clarinetist in the New York area. DelGiorno's promotion makes Koch International Classics' top management an all-female team; she joins Deb Micallef (national sales manager) and Liz Jones (executive VP).

PERFORMING: The Belgian-based Huelgas Ensemble, directed by Paul Van Nevel, gives its New York debut Saturday (12), coinciding with its new Sony Classical release of music by the 16th century Franco-Flemish composer Pierre de Manchicourt . . . Another early music ensemble, the Baltimore Consort, tours in support of its new Dorian recording, "Tunes From The Attic," a collection of lively English and Scottish songs. Dates include April 12 at the Troy Savings Bank Music Hall in Troy, N.Y.

BLUE NOTES

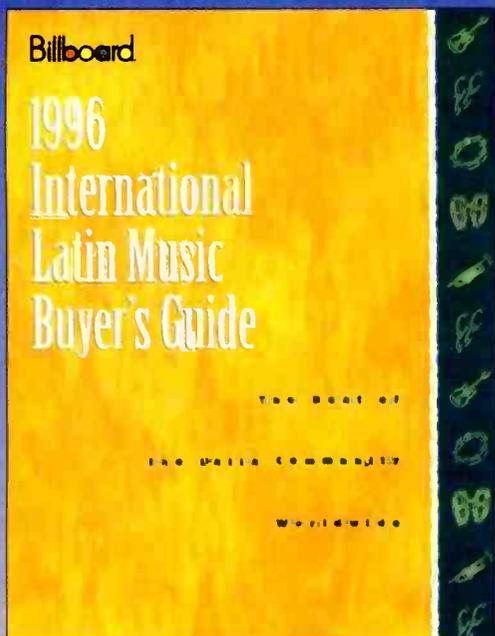
(Continued from preceding page)

To The Legendary Eddie Harris" is due from Blue Note Tuesday (8). It includes Harris beauts such as "Freedom Jazz Dance" and "Cold Duck Time" . . . After a couple of weeks in my disc player, it's easy to hear that one of the better tribs of late is the Essence All-Stars' nod to alto sax master Jackie McLean. "Jackie's Blues Bag," with performances by Craig Handy, Joe Lovano, Abraham Burton, Branford Marsalis, Justin Robinson, and Donald Harrison, among others, is as tart and feisty as the playing of the master it fetes. It streeted March 18 . . . The CTI catalog turned a lot of people onto jazz. One my first experiences "getting" the music back in the '70s was with Freddie Hubbard's "Red Clay." Columbia Legacy is readying a big drop of

CTI pieces in June. Included are George Benson's "Beyond The Blue Horizon," Milt Jackson's "Sunflower," Stanley Turrentine's "Salt Song," and Jim Hall's "Con-

cierto." Journalist Steve Futterman's notes help explain the music's impact. Titles arrive June 24.

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BILLBOARD'S SPRING SPOTLIGHT

CLASSICAL MUSIC

When you walk into the classical section of the fancy new Tower Records at New York's Lincoln Center, the first thing you notice, under a "Compilations" sign, is a sea of Naxos recordings selling for \$5.99 each. A sign of the times? Klaus Heymann, founder of the 10-year-old budget label, thinks that his encyclopedic approach and repertoire—rather than artist-driven company—is ideally situated to take advantage of the latest change in the classical record industry. "The majors are withdrawing from the traditional catalog business," says Heymann. "They're looking for concepts, like '3 Tenors,' 'Chant,' 'Out Classics.' They're not embarking on long-term repertoire cycles. So there's growth potential for us and the other Indies. We try to get new, younger buyers." These buyers, presumably, would be more likely to take a flyer on a classical recording (even of music by Dittersdorf) that costs \$5.99 than one at \$15.99.

Budget and midline categories are drawing strength from the record industry's fervent attempts to find new markets for classical recordings and fresh sources of revenue from back catalogs. And although the field is crowded, these areas continue to reinvent themselves in the effort to stay on top.

In the budget field, Naxos, with its 1,000-plus titles and all-new recording policy, has become the 800-pound gorilla, racking up 70% market share in Sweden, for example, according to Heymann. Heymann still keeps his overhead low, pays a flat fee rather than royalties to artists and economically markets his label as a whole rather than individual recordings. But he now compares himself to independents like Hyperion and Chandos and distances himself from the early days of the label, when he'd hire any artist if the price was right to fill out the catalog. Still, in 1996, he says, he was able to pay to make 420 new recordings with his catalog earnings for the year, and older cash cows like "The Four Seasons," now at the 400,000 mark, pay for "expensive" recordings, like a \$150,000 "Falstaff."

Other budget labels, like the venerable Vox (founded in 1945), which recently put out a four-CD set (\$29.98) featuring Puccini's alternative versions of "Madame Butterfly" and which has a catalog that includes recordings by Alfred Brendel, the Tokyo String Quartet and Leonard Slatkin, do far less new recording. Vox now

The Boom In Budget: High Volume, Low Prices Drive The Bottom Line

Born of the industry's fervent attempts to find new markets for classical recordings and fresh sources of revenue from back catalogs, cut-rate and super-discounted lines are cleaning up. Will they grab the lion's share of the business?

BY HEIDI WALESON

licenses recordings and pays royalties rather than owning them outright. "We're not recording for posterity," says Todd Landor, managing director of the Vox Music Group. "We want a return."

A HOOK AND A LOOK

At the midline price point, major labels are battling for the reissue and compilation market. Peter Munves, senior VP for catalog development at PolyGram Classics and Jazz, takes a historical perspective. "The market was saturated with needless duplications of core repertoire in the late 1960s," Munves says. "In 1967, we launched the 'Composers' Greatest Hits' series on Columbia Masterworks Heritage. By 1992, in various transformations, it had sold over 6 million units." Then in the early '80s, with dealers returning catalog recordings "by the carload" to make room for new releases, Munves thought to highlight particular Columbia recordings in a "Great Performances" series, packaging them to look like newspaper tabloids. "What you need," says Munves, "is a hook and a look."

Today, every major label has entered the fray of back-catalog exploitation with varying levels of creativity and success. There are

the lovingly remastered and repackaged historic recordings, such as CBS' Masterworks Heritage series and its "Essential Classics" line, Philips' "Mercury Living Presence," RCA's "Living Stereo" and Deutsche Grammophon's "Originals," which appeal to the connoisseurs.

And then there are compilations, offered in all sorts of permutations and prices. Among the most visible is the five-year-old RCA "Greatest Hits" series, with about 100 titles and sporting recognizable Hirschfeld covers, which retails for about \$10.99 each. The series, says David Kuehn, director of marketing for RCA, was designed for non-classical positioning, in spinner racks at the checkout counters of the pop departments of record stores, and also for non-traditional retail outlets such as K-mart, serviced by rack jobbers. Kuehn says the series,

RCA's first foray into non-traditional retail, where about half the recordings are sold, has moved more than 5 million units. Some individual titles, such as "Beethoven's Greatest Hits," have sold over 100,000.

DUMMIES AND DAYDREAMS

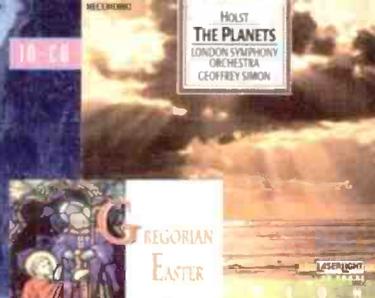
Labels also have started focusing on niche consumers with licensing deals. Angel's "Classics For Dummies" series was pitched at readers of the "Dummies" books and included an interactive component, while BMG's deal with *Family Circle* was aimed at readers of the magazine and marketed through non-traditional means, including cable shopping channels. Labels also have aggressively pursued what Richard Schneider, a classical buyer for Tower, calls "patronizing yuppie-themed compilations," the most successful of which is the "Set Your Life To Music" series, created for Philips, which features such titles as "Mozart At Midnight" and "Debussy For Daydreaming" among its 21 albums and has sold over a million units, according to Munves, its creator.

The series, Munves says, does well in bookstores and appeals particularly to women, who might not otherwise buy classical recordings. "Midprice is heating up as one of the hottest markets for the new classical buyer," says Munves.

"Most of these series start well and then die off," says Jeff McLançon, classical manager at Tower Lincoln Center. "Set Your Life

Continued on page 34

PIANO DREAMS



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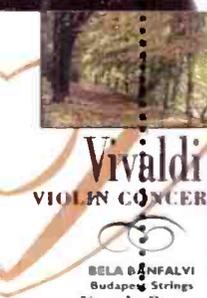
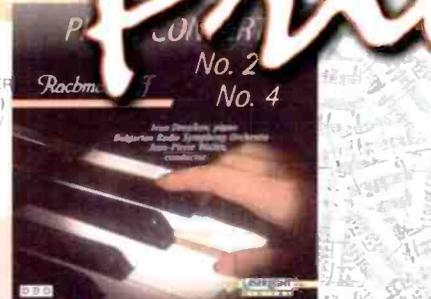
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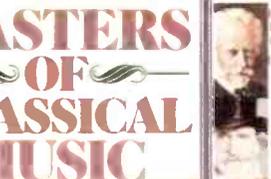
BEETHOVEN SYMPHONY NO. 9

FAUST

PACHELBEL CANON
BAROQUE FAVORITES
TANZI, THEMANN, BACH, VIVALDI

SCHUBERT PIANO QUINTET IN A MAJOR

LASERLIGHT DIGITAL



Classical Music Year-To-Date Charts

The recaps in this issue represent accumulated SoundScan sales for each week a title spent on Top Classical Midline or Top Classical Budget from the start of the chart year, which began with the Dec. 7, 1996, issue, through the Billboard dated March 8. They offer a year-to-date peek at how these categories will stand in the Year In Music issue that will conclude 1997.

Midline compact discs have a wholesale cost between \$8.98 and \$12.97. Those with a lower wholesale value appear on Top Classical Budget.

The recaps were prepared by classical charts manager Marc Zubatkin with assistance from Michael Cusson.

Top Classical Budget Albums

Pos. TITLE—Artist—Label

- 1 TCHAIKOVSKY: THE NUTCRACKER (HLTS.)—Berlin Symphony (Wohlerl)—Laserlight
- 2 HANDEL: MESSIAH (HLTS.)—Various—Laserlight
- 3 ROMANTIC EVENING MUSIC: VOL. 10—Various—Laserlight
- 4 CHRISTMAS AT THE POPS—Various—Intersound
- 5 20 CLASSICAL FAVORITES—Various—Madacy
- 6 CLASSICAL CHRISTMAS FAVORITES—Various—Infinity Digital
- 7 ROMANTIC PIANO MUSIC—Various—Pilz
- 8 BEETHOVEN: PIANO SONATAS (BOXED SET)—Various—Pilz
- 9 MOZART: SYMPHONY NOS. 35 & 38—Various—Pilz
- 10 THE BEST OF NAXOS: VOL. 1—Various—Naxos
- 11 MOZART: ARIAS—Various—Pilz
- 12 TCHAIKOVSKY: SLEEPING BEAUTY—Various—Pilz
- 13 TCHAIKOVSKY: NUTCRACKER—Various—Pilz
- 14 DEBUSSY: STRING QUARTET NO. 1—Various—Pilz
- 15 BAROQUE FESTIVAL: VOL. 1 & 2—Various—Pilz

Top Classical Budget Labels

Pos. LABEL (No. Of Charted Albums)

- 1 PILZ (31)
- 2 LASERLIGHT (5)
- 3 INTERSOUND (8)
- 4 MADACY (6)
- 5 INFINITY DIGITAL (1)

Top Classical Midline Albums

Pos. TITLE—Artist—Label

- 1 CHRISTMAS FAVORITES—Carreras-Domingo-Pavarotti—Sony Classical
- 2 CHRISTMAS FESTIVAL—Boston Pops (Fiedler)—RCA Victor
- 3 CHRISTMAS AT THE POPS—Boston Pops (Fiedler)—RCA Victor
- 4 MOZART FOR YOUR MIND—Various—Philips
- 5 PACHELBEL CANON—Various—RCA Victor
- 6 ONLY CLASSICAL CO YOU NEED—Various—RCA Victor
- 7 BACH FOR BREAKFAST—Various—Philips
- 8 PUCCINI AND PASTA—Various—Philips
- 9 BEETHOVEN AT BEDTIME—Various—Philips
- 10 BEETHOVEN-GREATEST HITS—Various—Sony Classical
- 11 NUTCRACKER—Philadelphia Orchestra (Ormandy)—Sony Classical
- 12 MOZART FOR MORNING COFFEE—Various—Philips
- 13 HANDEL FOR THE HOLIDAYS—Various—Philips
- 14 BEETHOVEN-GREATEST HITS—Various—RCA Victor
- 15 SCOTT JOPLIN-GREATEST HITS—Hyman/Lavigne—RCA Victor

Top Classical Midline Labels

Pos. LABEL (No. Of Charted Albums)

- 1 SONY CLASSICAL (12)
- 2 RCA VICTOR (13)
- 3 PHILIPS (12)
- 4 RCA (2)
- 5 EMI CLASSICS (2)

THE BOOM IN BUDGET

Continued from page 31

To Music' has sustained itself."

The reissue and compilation market is particularly cutthroat at the budget and superbudget level. Laserlight, which entered the U.S. market in 1989, now puts out only about 20 new classical titles a year, many of which are compilations. (Laserlight's sister label, Capriccio, operates at midline and focuses on unusual repertoire.)

"There was a glut of product at budget from labels like Pilz, which bought up old masters and put them on the market very cheaply," says Michael McClain, president of Delta Music Inc., which owns Laserlight. Laserlight does 75% to 80% of its business in such alternative retail outlets as Walmart and Circuit City, and wholesale stores such as Price Costco.

EDITING THE CLASSICS

Vox has also ventured into alternative retail, with its new "25 Favorites" series ("25 Tchaikovsky Favorites," "25 Baroque Favorites"), the cuts on which are "edited for leisure listening," priced at \$5.98 and bought, says Landor, by "people who don't know what to buy"—on impulse. The Tchaikovsky recording, for



Klaus Heyman

example, includes bits of all three movements of Symphony No. 6, so the whole thing lasts just over 11 minutes. Since the line's fall launch, two titles have sold nearly 40,000 each; the others have come closer to 20,000, according to the label.

Another competitor in that arena is the Canadian label Madacy, which, Landor points out, is majority-owned by the rack jobber Hand-dleman, an important stocker of such retail outlets. "In budget, the focus is on what they look like and how cheap they are," Landor says. "The question is, who is going to get the biggest promotion at Best Buy? You have to give them a good deal, let them pile them high and return what's left over. When it's that cheap, there's a question of how profitable that can be." (Budget margins are greater in Europe, where the prices are higher.)

Budget can represent an attractive prospect, however. DG's "Mad About" series, with its distinctive Roz Chast art, is now being repositioned as a budget line for alternative retail. But

Munves cautions, "Budget is always hot, but you have to sell a huge volume, because there are only pennies of profit. And Naxos has the retail locked up."

Don't tell that to BMG, which this spring is issuing its challenge to Naxos with Arte Nova, a German budget label, with new digital recordings of basic and contemporary repertoire by unknown artists. The label is in negotiation with major traditional retailers, a promotion with Tower, which will give special positioning to 50 titles at \$4.99, is planned. "You can't just put a few titles in a book—you have to go to retailers and get their feedback," says Kuehn. "We feel the time is right for a fresh budget series."

Midline and budget are likely to become even more important in coming years. At BMG, Kuehn says, frontline releases (including those of distributed labels such as Conifer and Deutsche Harmonia Mundi) now represent 70% of sales; the other 30% is in midline. With the new budget line coming in, and the expected drop in front-line releases, Kuehn expects that percentage to shift.

"It's very cost-effective to make these series, and we market them as a group," Kuehn says. "The profit margins are much higher than they are for a new Red Seal record. They are very good for our bottom line." ■

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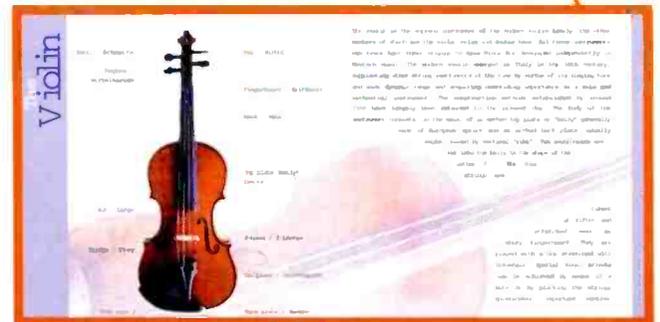
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Keynote Address by McHenry Tichenor Jr., Chairman/President/CEO of The New Hefel at The Hard Rock Cafe
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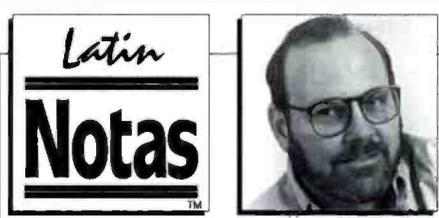
Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE
1	1	1	11	ENRIQUE IGLESIAS FONOVISA	ENAMORADO POR PRIMERA VEZ *PEREZ ROSA (I. IGLESIAS)
2	2	2	5	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE *ANGEL ALBA (L.V. FLORES)
3	3	6	5	LOS TIGRES DEL NORTE FONOVISA	MI SANGRE PRISIONERA E.A. HERNANDEZ (E. VALENCIA)
4	5	11	3	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUJ M.A. SOLIS (M.A. SOLIS)
5	4	3	7	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J. GUADALUPE ESPARZA)
6	6	4	12	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J. CARRILLO (MASSIAS)
7	7	5	18	GRUPO MOJADO FONOVISA	PIENSA EN MI L. LOZANO (D. MAJO) (R. BIERRO) (S. SORPES)
8	11	12	7	LOS TIRANOS DEL NORTE SONY	CHAROLA DE PLATA J. MARTINEZ (L. PEREZ)
9	10	16	4	LORENZO ANTONIO FONOVISA	EL NO TE QUIERE L. MORRIS (T. MORRIS)
10	8	14	9	EMMANUEL SONY	MI MUJER M. ZELANDRO (D. ALLENDE)
11	12	10	9	CHAYANNE SONY	VOLVER A NACER ESTERANO (ESTERANO) (J. ZAPATA)
*** No. 1 ***					
12	17	38	3	LOS TUCANES DE TIJUANA EMI LATIN	SECUESTRO DE AMOR E. FELIX (M. GUINTEO) (LARA)
13	13	23	4	SHAKIRA SONY	SE QUIERE SE MATA L. FLORES (S. NEGRAN) (L. LOPEZ)
*** AIRPOWER ***					
14	33	22	5	FEY SONY	AZUCAR AMARCO M. ADLANEDO (D. BORADONI) (M. ADLANEDO) (D. BORADONI)
*** AIRPOWER ***					
15	16	30	4	LAURA PAUSINI WEA LATINA	ESCUCHA A TU CORAZON A. CERTELLO (D. PARISE) (C. DEWELL) (L. PAUSINI) (M. STORFORNARI) (S. A. MASTROFRANZOSO) (A. D. MAS)
16	18	9	3	LOS YONIC'S FONOVISA	NO ME CORTES LAS ALAS R. GONZALEZ (L. MONTERO)
17	9	7	12	RICKY MARTIN SONY	VOLVERAS K. C. PORTER (J. BLAKE) (J. BLAKE) (K. C. PORTER) (A. GOMEZ) (E. FLORES)
*** AIRPOWER ***					
18	19	29	5	INTOCABLE EMI LATIN	Y TODO PARA QUE J. LAYLA (I. BRYENA)
19	20	—	2	KABAH POLYGRAM LATINO	LA CALLE DE LAS SIRENAS M. FLORES (M. FLORES) (S. KABAH) (TITTE)
20	36	—	2	LOS REHENES FONOVISA	COSAS BUENAS QUE PARECEN MALAS J. LOPEZ (J. LOPEZ)
21	23	26	4	ALEJANDRO FERNANDEZ SONY	NUBE VIAJERA J. MARTINEZ (MASSIAS)
22	NEW	1	1	DIEGO TORRES WEA LATINA	SE QUE YA NO VOLVERAS C. VALLI (D. TORRES) (D. THOMAS) (M. WENGROVSKI)
23	NEW	1	1	CELINE DION SONY	SOLA OTRA VEZ D. FOSTER (E. CARMEN) (S. TACHAMON) (J. J. J.)
24	29	37	3	VICENTE FERNANDEZ SONY	PORQUE P. RAMIREZ (V. FERNANDEZ)
25	14	17	9	GILBERTO SANTA ROSA SONY	YO NO TE PIDO J. LUGO (G. SANTA ROSA) (J. L. PHOTO)
26	26	19	10	LOS MISMOS EMI LATIN	SE FUE MI PALOMA LOS MISMOS (M. E. CASTRO)
27	27	32	4	JON SECADA SONY	AMANDOLO J. HARRIS (J. LEWIS) (J. SECADA) (J. J. LEWIS)
28	38	—	2	E O TCHAN POLYGRAM LATINO	AMANDOLO L. C. ADAN (W. RANGEL) (CAULINA) (E. TCHAN) (C. SHAN)
29	RE-ENTRY	6	6	INDUSTRIA DEL AMOR UNION FONOVISA	SUSPIRO INDUSTRIA DEL AMOR (R. VERDUGO) (A. DANIEL)
30	31	24	15	BOBBY PULIDO EMI LATIN	SE MURIO DE AMOR E. LUZONDO (H. RAMON)
31	39	40	16	PEDRO FERNANDEZ POLYGRAM LATINO	LOS HOMBRES NO DEBEN LLORAR H. PATRON (M. ZAN) (D. PALMEIRA)
32	25	13	16	LOS ANGELES AZULES EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (M. J. AMANTE)
33	NEW	1	1	LOS FUGITIVOS POLYGRAM RODVEN	ME LLAMAS P. MOITA (J. L. PERALES)
34	28	—	2	JULIO IGLESIAS COLUMBIA SONY	VOLVER R. LIMI (A. LE PERA) (C. GARDEL)
35	37	—	3	LA TRADICION DEL NORTE ARJOLASBO	TRADICION E. FAGUILAR (J. SERRANO)
36	24	21	23	MICHAEL SALGADO JOEY	PALOMITA BLANCA J. S. LOPEZ (VALENZU)
37	NEW	1	1	MICHAEL STUART RHM	AMOR A PRIMERA VISTA A. FERNANDEZ (J. GONZALEZ) (R. GOMEZ)
38	NEW	1	1	LOS ANGELES AZULES DISA/EMI LATIN	MI NINA MUJER J. MEJIA (A. MEJIA) (J. MEJIA) (A. MEJIA)
39	NEW	1	1	LOS CAMINANTES LUNA FONOVISA	CON TINTA DEL CORAZON A. DE LUENA (L. HERNANDEZ)
40	21	27	5	EZEQUIEL PENA FONOVISA	ANDO QUE ME LLEVA E. PENA (A. ZUNIGA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	57 STATIONS
1 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...	1 GILBERTO SANTA ROSA SONY YO NO TE PIDO	1 LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE
2 SHAKIRA SONY SE QUIERE SE MATA	2 GRUPO MANIA SONY A QUE TE PLUGO MI MANIA	2 LOS TIGRES DEL NORTE FONOVISA MI SANGRE
3 RICKY MARTIN SONY VOLVERAS	3 ALEX D'CASTRO POLYGRAM RODVEN TE FUISTE	3 ENRIQUE IGLESIAS FONOVISA ENAMORADO...
4 CHAYANNE SONY VOLVER A NACER	4 BRENDA K. STARR PARCHA HERIDI	4 BRONCO FONOVISA QUIEN PIERDE MAS
5 LAURA PAUSINI WEA LATINA ESCUCHA A TU CORAZON	5 MICHAEL STUART RHM AMOR A PRIMERA VISTA	5 GRUPO LIMITE POLYGRAM LATINO JUGUETE
6 DIEGO TORRES RCB/WEA SE QUE YA NO VOLVERAS	6 GIRO SONY ME LLAMORRE	6 MARCO ANTONIO SOLIS FONOVISA O SOY O FUJ
7 CELINE DION S50 MUSIC/SONY SOLA OTRA VEZ	7 SANED EMI LATIN CUANDO TU TE FUISTE	7 GRUPO MOJADO FONOVISA PIENSA EN MI
8 FEY SONY AZUCAR AMARCO	8 JERRY VERA SONY LLORARE	8 LOS TIRANOS DEL NORTE SONY CHAROLA DE PLATA
9 KABAH POLYGRAM LATINO LA CALLE DE LAS SIRENAS	9 RAMON ORLANDO WEA/POLYGRAM LATINO NO VOY A VIVIR LA VIDA	9 LOS TUCANES DE TIJUANA EMI LATIN SECUESTRO DE...
10 E O TCHAN POLYGRAM LATINO VIVIR LA VIDA	10 LUIS DAMON WEA LATINA VIVIR LA VIDA	10 LORENZO ANTONIO FONOVISA EL NO TE QUIERE
11 AMANDA MIGUEL WEA/SONY GRAM LATINO MEDIA HORA	11 YOLANDITA MONGE WEA LATINA SUSUSUSUBIR	11 INTOCABLE EMI LATIN Y TODO PARA QUE
12 JON SECADA SBA/EMI AMANDOLO	12 JON VEGA RHM AHORA QUE TE VAS	12 LOS YONIC'S FONOVISA NO ME CORTES LAS ALAS
13 LA MAKINA WEA/SONY CORAZON DE OTRO	13 OMAR SONY YO TENGO UNA AMIGA	13 LOS REHENES FONOVISA COSAS BUENAS QUE
14 MARCOS LUINAS POLYGRAM LATINO TE AMO	14 ENRIQUE IGLESIAS FONOVISA ENAMORADO...	14 VICENTE FERNANDEZ SONY PORQUE
15 THE BARRIO BOYZZ EMI LATIN	15 LA MAKINA WEA/SONY CORAZON DE OTRO	15 ALEJANDRO FERNANDEZ SONY NUBE DE OTRO

Records showing an increase in debuts 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 debuts. Airplay awarded to those records which attain 750 debuts in the last time in number of days, 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.



by John Lannert

HERNANDEZ TO SONY: After a year of negotiations, Sony Music Chile and Sony Music Mexico have signed Chilean pop singer Myriam Hernández to a four-year deal. An emotive torch singer, Hernández is being tapped as a regional priority act in Latin America.

Formerly signed to Warner Music Mexico, Hernández is slated to begin recording her label debut in the next few months. The album will be recorded in Los Angeles "with the latest technology and the best musicians," Sony Chile executives say.

Although the album's producer and songs have not been selected, Sony Chile already has collected 300 songs, which will be heard by the A&R directors from all of the Sony affiliates in Latin America. They ultimately will decide which tunes to include on the disc.

Sony Chile execs say that they expect Hernández to help increase Sony's market share in the southern regions of Latin America.

Though Hernández's deal with Warner called for three discs, only two were recorded. The low sales of her latest album, which was self-titled, and the unsuccessful campaign to make her a regional star led to the mutual decision by Hernández and Warner to dissolve the contract.

CONFERENCE UPDATE: With Billboard's eighth annual International Latin Music Conference a scant few weeks away, there are still several additional announcements to make regarding the schedule.

First of all, Larry Flick, Billboard's resident *experto* concerning all things pertaining to dance music, is slated to participate in the Latin dance panel April 30.

Jorge Santana, who handles artist relations at Santana Management, has been confirmed as a panelist on the Latin rock panel. Santana says that the upcoming album by his brother Carlos will contain two Spanish-language tracks.

Joey Records' ultra-hot roots-Tejano star Michael Salgado, who has placed two albums in the top 20 of The Billboard Latin 50, is slated to perform at the April 28 showcase.

Sony's dance artist Nayohe has been confirmed to appear at the Latin dance showcase April 29 at Sticky Fingers in Coconut Grove, Fla.

Finally, EMI Latin's noted Tejano veterans La Tropa F are set to perform April 30 at Billboard's fourth annual Latin Music Awards.

MYOPIA IN MIAMI: Miami's salsa/merengue station WRTO-FM (Tropical 98.3) recently decided to go more Cuban in its musical format by playing tunes from such island stars as Los Van Van, Isaac Delgado, and NG La Banda.

Although the station claimed its listeners loved the Cuban sounds, others in Miami clearly did not. An ad agency pulled five spots from WRTO. Local, Cuba-centric talk radio stations, which rail on a daily basis against Cuban leader Fidel Castro, attacked Tropical 98.3 for playing "communist music."

Predictably, WRTO backed away from the heat by yanking the Cuban repertoire from the air. The station's GM, Luis Díaz Alhertini, then resigned.

This latest episode of intolerance in Miami bears a strong resemblance to the *castrista* totalitarianism described so often by local talk-show hosts. For years, Cuban music in Miami has been politicized to suit the aims (Continued on next page)

Amanda Miguel

AMAME UNA VEZ MAS

Amanda Miguel

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Ramón Orlando

Evolución

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Artists & Music

NOTAS

(Continued from preceding page)

of those who could not possibly acknowledge the notion that this music might be created for artistic, not political, reasons. Numerous talented Latino artists targeted as pro-Castro have stayed away from Miami or have had their shows mysteriously canceled.

Anti-Castro zealots assert that a portion of earnings by Cuban artists goes to the Cuban government. So what? A vast majority of recording artists pay a percentage of their income to governments, some of which are unpalatably similar to Castro's.

Fortunately, music is a more powerful force than politics in Miami. Cuban sounds routinely can be heard in area clubs that do not assign narrow political categories to any sort of music. Moreover, product by the aforementioned Cuban artists is readily available at South Florida retail outlets.

Indeed, all three acts have put out titles on U.S. imprints in the past five years. Two titles are recent releases: "Best Of Los Van Van" (Milan Latino) and Delgado's "Otra Idea" (RMM). Both discs are superb sets containing music that can be danced to and—on one day in Miami, we hope—listened to as well.

PARA LOS NIÑOS: The kiddie music market continues to gain interest in Mexico. Convincing proof of that interest is a trio of musical events for children in Mexico this month.

The leadoff event is a multi-artist concert in Mexico City sponsored by that city's radio station, XERC-FM (Stereo 97.7). To be staged April 19 at Palacio de los Deportes, the show will feature a strong bill that includes Lucero, Kabah, Ragazzi, Sasha, Pablo, Onda Vaselina, Ernesto D'Alessio, Giovanna, and Gustavo Lara. Assembling the talent for the event are station manager Gabriel Hernández and PD Arturo Flores.

A pair of kiddie musical happenings is set for April 27 in Mexico City. Fonovisa's Tatiana, the current idol of young music lovers, is producing a parade that runs through Mexico City and concludes with a concert at the 50,000-seat venue Plaza de Toros. Tatiana debuted her own show on Televisa, "El Especial De Tatiana," March 22. She can be reached on the Internet at <http://www.cemact.com>.

Sony's hot teenage pop siren Fey aims to please her young faithful with



Platina De Shakira. After performing a recent sellout show at the Metropolitan Theatre in Rio de Janeiro, Brazil, Colombian songstress Shakira received a Brazilian platinum award for sales exceeding 250,000 units of her 1995 release "Pies Descalzos." In addition, she was given a Chilean gold award for selling 25,000 units in that country. Shown, from left, are Roberto Augusto, president/managing director, Sony Music Brasil; Shakira; Frank Welzer, president, Sony Music Latin America; and José Eboli, president, Sony Music Chile. Shakira is slated to attend Billboard's fourth annual Latin Music Awards April 30 at the Gusman Theatre for the Performing Arts in Miami.

two shows (April 27, 30) at the Auditorio Nacional.

MEXICAN NOTAS: BMG Mexico is slated to drop the twin-CD "Juntos Otra Vez" by Juan Gabriel and Rocio Dúrcal April 28. The double-CD contains 19 vocal tracks and one instrumental cut. Included in the set are nine duet numbers, five songs by Juan Gabriel, and five songs by Dúrcal. One tune by Juan Gabriel is "Te Sigo Amando," the titular theme track of the Televisa soap opera. A versatile musical package, "Juntos Otra Vez" sports a variety of home-grown rhythms such as *huapango*, *banda*, *norteña*, and *jarocho*. BMG's shipment is 150,000 units. BMG U.S. Latin is slated to drop the disc April 28.

Warner Music's star rock act Maná is busy preparing its new album, due out in June or July.

Elsewhere, Warner is scheduled to ship "Cuando Tú No Estás," the upcoming disc by Mexico's revered rock idols El Tri, sometime in May. The album's leadoff single, "Virgen Morena," boasts a guest contribution

from Carlos Santana.

ARGENTINA PAYS TRIBUTE: A couple of albums coming out in May honor two enduring rock legends: the Clash and Queen. Spearheading the Clash tribute disc is Flavio Cianciarullo, bassist of BMG's Los Fabelosos Cadillac. Among the guest performers on the album are the Cadillac, Dos

(Continued on page 40)

LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist. ASCAP/IMP. BMI/EMI. BMI
- 27 AMANDOLO (Tito Llate, Too Soon) (Phyle Tyme, ASCAP/IMP. BMI/EMI. BMI)
 - 37 AMOR A PRIMERA VISTA (Caribbean Waves, ASCAP)
 - 40 ANO QUE ME LLEVA (Rightsongs, BMI)
 - 14 AZUCAR AMARGO (Copyright Control)
 - 8 CHAROLA DE PLATA (De Luna, BMI)
 - 32 COMO TE VOY A OLVIDAR (Copyright Control)
 - 39 CON TINTA DEL CORAZON (De Luna, BMI)
 - 5 CORAZON (BMG Songs, ASCAP)
 - 20 COSAS BUENAS QUE PARECEN MALAS (Copyright Control)
 - 9 EL NO TE QUIERE (Striking, BMI)
 - 1 ENAMORADO POR PRIMERA VEZ (Fononusic, SESAC)
 - 28 E O TCHAN (Copyright Control)
 - 15 ESCUCHA A TU CORAZON (Copyright Control)
 - 6 JUGUETE (Copyright Control)
 - 19 LA CALLE DE LAS SIRENAS (Copyright Control)
 - 31 LOS HOMBRES NO DEBEN LLORAR (Fermata, ASCAP)
 - 33 ME LLAMAS (Copyright Control)
 - 10 MI MUJER (Copyright Control)
 - 38 MI NIÑA MUJER (Edmons, ASCAP)
 - 3 MI SANGRE PRISIONERA (Tn Ediciones, BMI)
 - 16 NO ME CORTES LAS ALAS (Vander, ASCAP)
 - 21 NUBE VIAJERA (Copyright Control)
 - 4 O SOT O FUI (Crisma, SESAC)
 - 36 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)
 - 7 PIENSA EN MI (Copyright Control)
 - 24 PORQUE (Sony Discos, ASCAP)
 - 5 QUIEN PIERDE MAS (Vander, ASCAP)
 - 12 SECUESTRO DE AMOR (Flamingo)
 - 28 SE FUE MI PALOMA (Copyright Control)
 - 30 SE MUEVE DE AMOR (Zomba Golden Sands, ASCAP)
 - 2 SE QUE YA NO VOLVERAS (BMG Songs, ASCAP)
 - 13 SE QUIERE SE MATA (Sony Discos, ASCAP)
 - 23 SOLA OTRA VEZ (ALL BY MYSELF) (Eric Carmen, BMI/Songs Of PolyGram Int'l, BMI)
 - 29 SUSPIRAR (Solmar)
 - 11 VOLVER A NACER (FIPP, BMI/Mercurio Songs)
 - 17 VOLVERAS (Copyright Control)
 - 34 VOLVER (Copyright Control)
 - 2 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)
 - 25 YO NO TE PIDO (Copyright Control)
 - 18 Y TODO PARA QUE (Copyright Control)

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 CHART	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	89	SELENA	EMI 34123/EMI LATIN	DREAMING OF YOU
2	1	9	ENRIQUE IGLESIAS	FONOVISA 0001	VIVIR
3	4	21	SELENA	EMI LATIN 53585	SIEMPRE SELENA
4	3	19	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO
5	6	24	GRUPO LIMITE	POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
6	7	74	ENRIQUE IGLESIAS	FONOVISA 0506	ENRIQUE IGLESIAS
7	8	4	BRONCO	FONOVISA 6063	LA ULTIMA HUELLA
8	9	56	SHAKIRA	SONY 81795	PIES DESCALZOS
★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★					
9	NEW		LA DIFERENCIA	ARISTA LATIN 18840/BMG	CANTA CONMIGO
10	11	18	PEDRO FERNANDEZ	POLYGRAM LATINO 534120	DESEOS Y DELIRIOS
11	10	7	MICHAEL SALGADO	JOEY 8560	RECUERDO ESPECIAL
12	31	6	BANDA EL RECODO	FONOVISA 9515	TRIBUTO A JUAN GABRIEL
13	12	28	BOBBY PULIDO	EMI LATIN 38229	ENSENAME
14	13	33	LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL...
15	17	47	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
16	21	49	LOS TIGRES DEL NORTE	FONOVISA 6049	UNIDOS PARA SIEMPRE
17	RE-ENTRY		LOS TEMERARIOS	FONOVISA 6064	EN CONCIERTO VOL. II
18	20	14	ALEJANDRO FERNANDEZ	SONY 82080	MUY DENTRO DE MI CORAZON
19	14	41	LOS DEL RIO	AROLA 37587/BMG	MACARENA NON STOP
20	22	28	LOS MISMOS	EMI LATIN 53581	JUNTOS PARA SIEMPRE
21	RE-ENTRY		LOS ANGELES AZULES	DISA 53791/EMI LATIN	INVOLVIDABLES
22	24	9	FEY	SONY 82059	TIERNA LA NOCHE
23	15	22	MICHAEL SALGADO	JOEY 8558	DE BUENAS RAICES
24	18	48	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
25	19	85	MARC ANTHONY	RMM 81582	TODO A SU TIEMPO
26	16	6	VARIOUS ARTISTS	WEACARIBE 17564/WEA LATINA	MERENGON
27	33	11	SPARX Y LORENZO ANTONIO	FONOVISA 9487	CANTAN CORRIDOS
28	25	9	LOS TUCANES DE TIJUANA	EMI LATIN 55698	15 KILATES DE AMOR...
29	23	6	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
30	40	48	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
31	27	4	LOS TIRANOS DEL NORTE	SONY 82229	DE LA TIERRA AL CIELO
32	RE-ENTRY		LOS REHENES	FONOVISA 6056	TODO ME RECUERDA A TI
33	41	74	THALIA	EMI LATIN 36850	EN EXTASIS
34	30	79	GLORIA ESTEFAN	EPIC 672BA/SONY	ABRIENDO PUERTAS
35	34	80	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
36	29	5	EDDIE GONZALEZ	SONY 82006	EL DISGUSTO (KIK IT!)
37	RE-ENTRY		LA MAKINA	J&N 52417/EMI LATIN	LA MAKINA...A MIL
38	38	23	VARIOUS ARTISTS	SONY 82027	LATINOS IN DA HOUSE
39	36	7	THE BARRIO BOYZ	EMI LATIN 53580	VEN A MI
40	43	15	GRUPO MANIA	SONY 82109	ESTA DE MODA
41	39	27	LAURA PAUSINI	WEA LATINA 15726	LAS COSAS QUE VIVES
42	26	18	GILBERTO SANTA ROSA	SONY 82020	ESENCIA
43	37	91	VARIOUS ARTISTS	AROLA 31388/BMG	MACARENA MIX
44	42	51	OLGA TANON	WEA LATINA 13667	NUEVOS SENDEROS
45	32	55	GIPSY KINGS	NONESUCH 7939VAG	TIERRA GITANA
46	28	9	LA TROPA F	EMI LATIN 53588	MUSICA SIN FRONTERA
47	44	4	FITO OLIVARES	EMI LATIN 53586	CON AMOR Y CON SABOR
48	RE-ENTRY		GRUPO MOJADO	FONOVISA 9477	SUENO Y REALIDAD
49	35	6	VARIOUS ARTISTS	WEACARIBE 17563/WEA LATINA	SALSAMANIA
50	47	8	LOS TUCANES DE TIJUANA	EMI LATIN 55698	14 TUCANAZOS BIEN PICUADOS

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SELENA EMI/EMI LATIN	1 MARC ANTHONY RMM	1 SELENA EMI LATIN
2 ENRIQUE IGLESIAS FONO-	2 VARIOUS ARTISTS WEA LATINA	2 GRUPO LIMITE POLYGRAM LATI
3 JULIO IGLESIAS COLUMBIA/SONY	3 GLORIA ESTEFAN EPIC/SONY	3 BRONCO FONOVISA
4 ENRIQUE IGLESIAS FONO-	4 LA MAKINA J&N/SONY	4 LA ULTIMA HUELLA
5 SHAKIRA SONY	5 LA MAKINA...A MIL	5 PEDRO FERNANDEZ POLYGRAM
6 PIES DESCALZOS	6 GRUPO LIMITE POLYGRAM	6 ENRIQUE IGLESIAS
7 LUIS MIGUEL WEA LATINA	7 VARIOUS ARTISTS WEA LATINA	7 MICHAEL SALGADO JOEY
8 NADA ES IGUAL...	8 VARIOUS ARTISTS WEA LATINA	8 RECUERDO ESPECIAL
9 LOS DEL RIO AROLA/BMG	9 JERRY RIVERA SONY	9 PEDRO FERNANDEZ POLYGRAM
10 MACARENA NON STOP	10 RICKY MARTIN SONY	10 TRIBUTO A JUAN GABRIEL
11 ENRIQUE IGLESIAS	11 MANNY MANUEL MERENGA	11 BOBBY PULIDO EMI LATIN
12 MACARENA NON STOP	12 JUAN LUIS GUERRA 440	11 ENSENAME
13 FEY SONY	13 KAREN POLYGRAM LATINO	9 GRUPO LIMITE POLYGRAM
14 TIERNA LA NOCHE	13 VARIOUS ARTISTS	10 POR PURO AMOR
15 THALIA EMI LATIN	14 RIKIARDI J&N/SONY	10 LOS TIGRES DEL NORTE FONO-
16 EN EXTASIS	14 MERID SIN DISPANCIA	10 UNIDOS PARA SIEMPRE
17 RICKY MARTIN SONY	15 TITO ROJAS M.P.	11 LOS TEMERARIOS FONOVISA
18 A MEDIO VIVIR	15 HILJEDMENTE	11 EN CONCIERTO VOL. II
19 VARIOUS ARTISTS MAX		11 LOS MISMOS EMI LATIN
19 LOS DEL RIO AROLA/BMG		11 JUNTOS PARA SIEMPRE
12 MACARENA NON STOP		12 LOS ANGELES AZULES 0506/EMI
13 FEY SONY		12 TRIBUTO A JUAN GABRIEL
14 TIERNA LA NOCHE		12 ENRIQUE IGLESIAS
15 THALIA EMI LATIN		12 BOBBY PULIDO EMI LATIN
16 EN EXTASIS		12 ENSENAME
17 RICKY MARTIN SONY		12 RECUERDO ESPECIAL
18 A MEDIO VIVIR		12 PEDRO FERNANDEZ POLYGRAM
19 VARIOUS ARTISTS MAX		12 TRIBUTO A JUAN GABRIEL
19 LOS DEL RIO AROLA/BMG		12 ENRIQUE IGLESIAS
12 MACARENA NON STOP		12 BOBBY PULIDO EMI LATIN
13 FEY SONY		12 ENSENAME
14 TIERNA LA NOCHE		12 RECUERDO ESPECIAL
15 THALIA EMI LATIN		12 PEDRO FERNANDEZ POLYGRAM
16 EN EXTASIS		12 TRIBUTO A JUAN GABRIEL
17 RICKY MARTIN SONY		12 ENRIQUE IGLESIAS
18 A MEDIO VIVIR		12 BOBBY PULIDO EMI LATIN
19 VARIOUS ARTISTS MAX		12 ENSENAME
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14 TIERNA LA NOCHE		12 ENRIQUE IGLESIAS
15 THALIA EMI LATIN		12 BOBBY PULIDO EMI LATIN
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12 MACARENA NON STOP		12 BOBBY PULIDO EMI LATIN
13 FEY SONY		12 ENSENAME

In the SPIRIT



by Lisa Collins

CELEBRATING BOTH DREAM AND DREAMER: More than 2,500 people—musicians, announcers, manufacturers, and aficionados alike—turned out March 18-22 in Houston for the annual Gospel Music Workshop of America (GMWA) board meeting, which serves as the planning session for the group's annual summer conference. At "the Bishop" Hobbs, chairman of the Gospel Announcers Guild (commonly referred to as "the gospel industry track"), is particularly excited about the group's milestone 30th-anniversary meeting in August and its theme, "Celebrating the dream and the dreamer."

"The general thought is remembering Rev. Cleveland's legacy and showcasing what we have done to perpetuate that legacy in all areas of endeavor," Hobbs says, referring to GMWA founder James Cleveland. "With 65 classes, the GMWA is the only place in the world you can get the kind of instruction you need in any facet of gospel music imaginable."

Culminating the four-day-long GMWA board session, which is managed in tracks, was the group's 16th annual Gospel Music Excellence Awards. Kirk Franklin & the Family were named artist of the year. The group pocketed a total of seven awards, including contemporary song ("Melodies From Heaven") and urban contemporary song ("Whatcha Lookin' 4"). Other multiple-award winners were Dottie Peoples, Fred Hammond & Radical For Christ, Richard Smallwood, and newcomer Sister Cantaloupe.

Another highlight was a reception marking the March 25 release of "So You Would Know," the debut project from the GMWA Gospel Announcers Radio Angels. The reception—hosted by Aleo Records; its distributor, Star Song Communications; and the GMWA's Houston chapter—celebrated the release and provided a listening forum. The project was part of Star Song's newly implemented "We're Having Church" marketing series.

NO FEAR: AIR Records is pulling out the plugs with a massive ad campaign in conjunction with the April 15 release of the latest set from the Wilmington Chester Mass Choir. "Fear Not." The lead single, "Say So," was written by Donald Lawrence, while the title track features Lucretia Campbell. "I think it's the best project we've done in five years," says the choir's CEO, Christopher Squire, who runs it like a business. "We were more prepared, and it's the most contemporary project we've ever done."

Incidentally, business for the choir is good, with a full slate of bookings through November.

BRIEFLY: Former Commissioned member and Word recording artist Marvin Sapp will take a stab at acting with a featured role in the play "Fake Friends." It is being produced by gospel playwright Mike Matthews and will tour for eight weeks in 16 cities across the country. Also featured is songstress Vanessa Bell Armstrong.

Sapp's sophomore solo project, "Grace & Mercy," is due in April. . . Albert Phillips & the Divine Messengers are negotiating for the opening slot in a tour headlined by Hezekiah Walker and John P. Kee that is prepping for a May launch. . . Finally, Redemption Records is readying for release a full-length concert video to complement Jessy Dixon & the Chicago Community Choir's current project, "He's Able." The video is set to drop next month. Meanwhile, the group is just back from Europe, where it was paired with Bill Gaither in a homecoming reunion concert.

HIGHER GROUND



by Deborah Evans Price

wrote a lot of songs around a vocal [where] I could push myself a little bit—a little more edgy, more raspiness. We've been listening to Sheryl Crow and women that aren't afraid to cut loose."

"Brown let her go out there, and she scored every time," says husband Scott, who himself scores vocally on the cut "That's Where I Live" (which he also wrote). Well known for his guitar prowess, he has an accessible, evocative voice and should step out more often.

The first single is "Disappear." "I think it's a great way to start because the sound and the tone of that record really represents [see inside]," Christine says. Other prime cuts include "Constant," which Christine says was written about "the distractions of life that keep tripping us up." Scott says "Come Clean" will always be a favorite of his because "it will go down in history as [the song] that made Brown Bannister dance. . . Guys that had been working with him for years said he'd never done anything like that."

JOINING FORCES: Resource Media Group and Parker Creative have combined forces to create the Resource Agency, a Brentwood, Tenn.-based advertising, marketing, and promotional firm. Mike Keil is president, Jason Parker is VP, and Jeff Trube is director of advertising and marketing. Keil will continue to head Mike Keil and Associates. Following the merger, Parker will continue exclusive advertising representation for Joshua's Christian Stores and Z-Jam Interactive Radio. Separately, both companies have a long list of credits and have been involved in a multitude of projects involving all facets of the Christian entertainment industry, from successful hook-marketing campaigns to bolstering the Christian video industry.

NEW NOTES: Jonathan Pierce has signed with Erickson & Baugher Inc. for management. Also, Scott Greene has been appointed director of artist relations for the management company. . . Cadence Communications artist Israel sang the national anthem for the NBA Phoenix Suns game on Easter Sunday at Phoenix's America West Arena. . . MxPx's single "Chick Magnet," from its second album, "Teenage Politics," is airing on MTV's "120 Minutes" and M2.

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 LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	18	SOUNDTRACK ARISTA 16951	THE PREACHER'S WIFE
2	2	49	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	3	7	T.D. JAKES INTERSOND 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!
4	5	7	CARLTON PEARSON WARNER ALLIANCE 46354	LIVE AT AZUSA 2 PRECIOUS MEMORIES
5	4	44	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046	THE SPIRIT OF DAVID
6	8	22	ANOINTED WORD 67804/EPIC	UNDER THE INFLUENCE
7	7	22	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
8	6	22	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
9	10	6	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
10	9	8	VARIOUS ARTISTS TRIBUTE 1087/DIADEM	CELEBRATE GOSPEL 3
11	37	2	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
12	12	77	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
13	14	17	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
14	11	39	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
15	13	48	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
16	17	19	MIGHTY CLOUDS OF JOY INTERSOND 9226	LIVE IN CHARLESTON
17	15	44	MISSISSIPPI MASS CHOIR MALACO 6022	I'LL SEE YOU IN THE RAPTURE
18	16	56	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
19	18	25	HELEN BAYLOR WORD 67803/EPIC	LOVE BROUGHT ME BACK
20	20	58	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014	STAND!
21	21	42	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY & FRIENDS IV
22	30	2	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTL 10219	HEAVEN ON MY MIND
23	22	5	VARIOUS ARTISTS VERITY 43019	VERITY RECORDS LIVE AT THE APOLLO
24	27	9	BISHOP RONALD E. BROWN SUMG GOSPEL 9600	LIVE! HAVING GOOD OLD FASHIONED CHURCH
25	19	24	RICKY DILLARD'S NEW GENERATION CHORALE CRYSTAL ROSE 20129/STARSONG	WORKED IT OUT
26	31	32	DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INTL 10221	COUNT ON GOD
27	26	45	COMMISSIONED VERITY 43059	IRREPLACEABLE LOVE
28	29	13	COLORADO MASS CHOIR BENSON 4365	WATCH GOD MOVE
29	23	9	NATIONAL BAPTIST CONVENTION MASS CHOIR CGI 161240	LET'S GO TO CHURCH
30	RE-ENTRY		THE WILLIAMS SISTERS FIRST LITE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
31	40	92	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43062	LIVE IN NEW YORK BY ANY MEANS...
32	32	91	YOLANDA ADAMS VERITY 43025	MORE THAN A MELODY
33	25	66	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
34	RE-ENTRY		DONALD LAWRENCE AND THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW	BIBLE STORIES
35	NEW		GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ANGEL INTL MUSIC 20155/STARSONG	SO YOU WOULD KNOW
36	35	13	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
37	38	75	SHIRLEY CAESAR WORD 67301/EPIC	SHIRLEY CAESAR LIVE...HE WILL COME
38	34	35	SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC	JUST A WORD
39	RE-ENTRY		WALT WHITMAN AND THE SOUL CHILDREN OF CHICAGO CGI 161203	GROWING UP
40	24	49	VARIOUS ARTISTS VERITY 53068	SHAKIN' THE HOUSE...LIVE IN L.A.

● 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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. * Artists indicates vinyl available. † Indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications.

AIR PRESENTS:

IS YOUR ALL ON THE ALTAR

REV. C. L. FAIRCHILD
and the Voices of Greater Faith

"IS YOUR ALL ON THE ALTAR"

STREET DATE:
APRIL 8TH
1997

AIR Gospel Presents
QUARTET LEGENDS

AIR GOSPEL PRESENTS
"QUARTET LEGENDS"

ATLANTA INTERNATIONAL RECORD CO., INC. 681 Memorial Drive S.E. Atlanta, GA 30316 404-521-6835

Top Contemporary Christian™

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	NEW		CAEDMON'S CALL WARNER ALLIANCE 404843/WCD	CAEDMON'S CALL
2	2	30	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
3	1	48	KIRK FRANKLIN AND THE FAMILY ● GOSPEL CENTRIC 2127/CHORDANT	WHATCHA LOOKIN' 4
4	4	22	VARIOUS ARTISTS ● SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
5	5	96	JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD	JARS OF CLAY
6	3	5	PETRA WORD 9929	PETRA PRAISE 2 WE NEED JESUS
7	7	29	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
8	6	71	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
9	8	58	NEWSBOYS ● STAR SONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
10	4	45	JACI VELASQUEZ MYRRH 6395/WORD	HEAVENLY PLACE
11	15	86	RAY BOLTZ WORD 9641	THE CONCERT OF A LIFETIME
12	12	58	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
13	2	3	VARIOUS ARTISTS SPARROW 1656/CHORDANT	LET US PRAY-THE NATIONAL DAY OF PRAYER ALBUM
14	11	26	CRYSTAL LEWIS MYRRH 5036/WORD	BEAUTY FOR ASHES
15	7	5	VARIOUS ARTISTS SPARROW/ARISTA 1635/CHORDANT	PEACE IN THE VALLEY
16	10	52	ANDY GRIFFITH ● SPARROW 1440/CHORDANT	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
17	18	3	WES KING SPARROW 1587/CHORDANT	A ROOM FULL OF STORIES
18	21	40	4HIM BENSON 4321/BRENTWOOD	THE MESSAGE
19	13	18	VARIOUS ARTISTS HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
20	23	17	OUT OF EDEN GOTEY 3826/WORD	MORE THAN YOU KNOW
21	19	23	ANOINTED MYRRH 7006/WORD	UNDER THE INFLUENCE
22	17	22	BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
23	24	56	THIRD DAY REUNION 0117/BRENTWOOD	THIRD DAY
24	26	40	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT	GOD
25	14	3	CAROLY ARENDS REUNION 10000/BRENTWOOD	FEEL FREE
26	25	25	RAY BOLTZ WORD 9937	NO GREATER SACRIFICE
27	27	40	BOB CARLISLE DIADEM/BENSON 96911/BRENTWOOD	SHADES OF GRACE
28	16	17	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
29	20	26	SUSAN ASHTON SPARROW 1458/CHORDANT	A DISTANT CALL
30	29	14	AVALON SPARROW 1485/CHORDANT	AVALON
31	35	69	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
32	40	86	VARIOUS ARTISTS ● WORD 9620	MY UTMOST FOR HIS HIGHEST
33	37	50	TWILLA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
34	RE-ENTRY		MICHAEL W. SMITH ● REUNION 0106/BRENTWOOD	I'LL LEAD YOU HOME
35	34	18	MXPX TOOTH & NAIL 1060/DIAMANTE	LIFE IN GENERAL
36	32	5	THE GATHER VOCAL BAND SPRING HILL 4907/CHORDANT	BACK HOME IN INDIANA
37	30	15	VARIOUS ARTISTS HOSANNA! 8952/WORD	SHOUT TO THE LORD
38	RE-ENTRY		SUPERTONES TOOTH & NAIL 1053/DIAMANTE	SUPERTONES
39	NEW		SMALLTOWN POETS FOREFRONT 5163/CHORDANT	SMALLTOWN POETS
40	RE-ENTRY		VARIOUS ARTISTS WARNER ALLIANCE 46224/WCD	TRIBUTE - THE SONGS OF ANDRAE CROUCH

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 multiples shipments by the number of discs and/or tapes. All albums available on cassette and CD. * Asterisk indicates vinyl available. ■ indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

VARNALINE NO LONGER A ONE-MAN BAND

(Continued from page 13)

tion Alliance (ADA), to ship a vinyl copy of the album to retailers April 22. The label will also participate in ADA's listening station program at 80 indie outlets in June.

Bruce Greif, co-owner/buyer for the Ozone Records in Portland, Ore., says that he has "very high hopes" for the new album based on the decent showing of "Man Of Sin."

However, he expresses concern over the new recording being too souped up for fans of Varnaline's lo-fi debut.

"I have a lot of faith in [Parker], but

I'm hoping he doesn't overdo it on this album. Live, I thought some of the subtleties of the album were lost to the rock show."

At radio, Zero Hour began its push March 31, when it sent the new set to college radio stations.

Triple-A, mainstream, and modern rock outlets will receive the album May 5.

"We're going to wait for radio's reaction instead of trying to force something on them," says Hock of the label's decision not to service a single. "We

Artists & Music

WITH HOT NEW CUT, CAPITOL'S BROOKS MAKES RADIO CONNECTION

(Continued from page 12)

including "Bitch."

Brooks says about the writing of that song, "Basically, I have a theory about semantic realignment. I believe that a lot of times in couples, you just get down to semantics, and that's the breakdown. [Brooks and Peiken] were talking one day, and we were talking about being a bitch or not a bitch, and [the conversation went] 'God, I had a bad morning this morning.' 'Yeah, me too,' and 'How do they put up with us when we're like that?' The point was that when we honor that place, it's not a bad place... In fact, there's oftentimes the pearl or the wisdom or the creativity in those places."

Curiously, "Bitch" is the only song on "Blurring The Edges" produced by longtime L.A. punk scene habitué Geza X, who recorded the song during sessions cut just before Brooks was signed to Capitol.

For the remainder of the album, Brooks turned to David Ricketts, late of the A&M act David + David, who is noted for his work as a producer and musician with Toni Childs and Sheryl

Crow.

Brooks says that she and Ricketts learned they had much in common upon meeting: "We had four degrees of separation. As we got to know each other, we discovered how often we were probably in the same room together... I was on A&M, and Toni and I were friends, and he [produced] Toni, and [Capitol VP of A&R] Perry [Watts-Russell] signed me, and Perry used to manage him. It was just bizarre."

One point of great pride for Brooks—a point that sets her apart from the majority of the female artists in the spotlight today—is that she played all the lead guitar parts on her album.

She says, "Just to accomplish playing every guitar on the record was really a great feeling for me in the end... When you've been in my position of being a woman in the industry, if there's two names on the credits, and one's a guy and one's a girl, people naturally assume that the guy played all the instruments."

Brooks is currently putting together

a band to tour in support of the release, but she says that after the re-evaluation she did during her time away from the business, she no longer desires the perquisites of musical stardom.

"You know what—I don't want to be a pop star or a rock star," she says. "I'm not interested in that. It was fun, what happened in the Graces, but if I can't be out there making a difference, in my own little way, or feel that I am, and use this forum for something bigger than me—it's just way too narcissistic. I can't do it anymore."

Rosenblatt says that before the album lands, Capitol will put Brooks on the promotional road.

"We're going to send her around the country and set up little events where it'll be just Meredith and her music, where she can talk to people and talk about her songs, and then play her songs in a very intimate setting," he says. "It'll be radio people, it'll be our distribution company, it'll be retail people. A lot of people know her from the Graces, but don't know her. This way they can get to know who she is. And she's so articulate, so we'll let her sell herself, really. We plan on kicking this off in the middle of April, really just to see as many people as she can see."

WRITER SHAW SEEKS SINGERS' SPOTLIGHT

(Continued from page 27)

and really all over."

"I've always known the international market was something I wanted to do," Shaw says.

Shaw is booked by William Morris and managed by Robert Locknarr of VLS Management. After years of being on staff at various publishing companies, Shaw is not signed to a publishing deal at the moment. "I'm a free agent," she says. "It's really an exciting time. I was with Maverick Music, but now I'm flying solo. It's like being single for the first time in years and not quite knowing how to do it, but enjoying it."

to have somebody like Jim Ed Norman behind me."

"The belief is there," Norman says, "because of her great abilities as a songwriter [and] her passion for entertaining and performing. There are so many aspects of her abilities, so many aspects of her persona that are absolutely complete with respect to artistry. The missing component is just trying to come up with a record that works in this marketplace."

Shaw's perseverance is notable. "I was really proud of that first album. Obviously, it didn't do commercially what I had hoped. It did make me a lot of friends," she says. "If you ask me if this album is better than the last album, I would say absolutely. But if you ask me if this album is better than [my] next album, I'd say absolutely not, because with every album you want to grow. This album shows a lot of growth as an artist and as a person.

"I know how incredibly lucky I am to have a second album," she says, "because so many people in my position have been dropped at other labels. I see my friends, my peers, get dropped after their first album, and I realize how fortunate I am to be on a label that supports an artist fully and

LATIN NOTAS

(Continued from page 38)

Minutos, Todos Tus Muertos, Los Cafres, Massacre, and Pilsen. Several underground acts also will appear on the disc, due in May on MCA Argentina.

The Queen tribute disc, to be released in May by Hollywood/PolyGram, is being helmed by producer Cachorro López. An all-star pan-Latino rock cast is featured, with the likes of Soda Stéreo, Fito Páez, Aterciopelados, Café Tacuba, El General, and Illya Kuryaki & the Valderramas.

Lastly, the Gipsy Kings' "The Best Of The Gipsy Kings" (Nonesuch/AG) has been deleted from The Billboard Latin 50 after spending 104 weeks on the chart. Any album that logs two years on The Billboard Latin 50 automatically becomes an ineligible title and is then transferred to Billboard's Latin 50 catalog charts. The Gipsy Kings' greatest-hits set debuts at No. 2 this issue on that chart. Billboard's Latin catalog charts are not published in the magazine, but they are available to SoundScan subscribers.

CHART NOTES: Selena's 1995 bilingual set "Dreaming Of You" (EMI/EMI Latin) rests atop The Billboard Latin 50 for the first time since May 18, 1996. The 65% sales spurt enjoyed by the album this issue undoubtedly was due in part to the Warner Bros. biopic of Selena, even though box-office figures for the film plummeted 47% in its second week of release.

At radio, Enrique Iglesias' "Enamorado Por Primera Vez" (Fonovisa) rules the Hot Latin Tracks roost for a record-tying 11th consecutive week. Cristian, now signed to BMG, also was on Fonovisa at the time "Amor" set the 11-week record last year.

Also, the second anniversary of her death March 31 surely played a role in her increased retail activity. Sales of "Siempre Selena" jumped 48%, and that title ratchets up 4-3 with a bullet.

A more impressive chart performance by Selena takes place this issue on The Billboard 200, where the EMI Latin soundtrack to "Selena" leaps 12-7 with a bullet. Sales of the soundtrack soared nearly 70%. In case you are wondering, the soundtrack does not qualify as an entry on The Billboard Latin 50 because less than 50% of the disc contains Spanish-language tracks.

550 Music/Sony superstar Celine Dion makes her debut on Hot Latin Tracks this issue with "Sola Otra Vez," the Spanish counterpart to her English-language smash "All By Myself."

Finally, PolyGram Latino's Brazilian idols E O Tchan move up 38-28 with a bullet with their self-titled single. The hard-swinging samba *pagode* track is the first Portuguese-language entry to grace Hot Latin Tracks.

Assistance in preparing this column provided by Pablo Márquez in Santiago, Chile, Teresa Aguilera in Mexico City and Marcelo Fernández Búcar in Buenos Aires.

Studio Action

ARTISTS & MUSIC

McEntire's Starstruck Facility Shines In Nashville

BY DAN DALEY

NASHVILLE—Along with Masterfones' the Tracking Room and Ocean Way/Nashville, Starstruck Studios reflected several developments in the Nashville studio community when it opened last year: It represented a new generation of technical and design levels in a town that had seen relatively few changes since the mid-'80s; it came on line just as country music's five-year boom cycle was coming to an end and offered the promise of attracting a broader base of non-country clientele; and it helped establish a new pricing plateau for Nashville with card rates at around \$2,500 per day—as much as 40% higher than the previous generation of studio leaders.

"This is a new generation of studios, and we've brought something here that Nashville has never had," observes Starstruck studio manager Robert De La Garza, a former staff engineer at A&M Studios in Los Angeles from 1980-87 and owner of his own facility there, Brainstorm Recording.

Starstruck and the other new studios come to Nashville's landscape as it is

undergoing potentially radical change. Country music sales were off approximately 11% in 1996, and local major label rosters have been trimmed even more steeply. However, De La Garza sees this as pruning that bodes well in the long run for Nashville in general and for Starstruck Studios in particular.

The studio is owned by country superstar Reba McEntire's Starstruck Entertainment organization, run by McEntire and husband/manager Narvel Blackstock, and includes music and film production, artist management, and publishing divisions.

"What Nashville gives us is an extremely talented and creative base of new and existing artists," says De La Garza. "The money that's not spent on larger rosters will be spent on new artists down the line. And while more people are working at private studios these days, once people get the major label deal, they want to use a studio like this one."

Attracting talent beyond Nashville's base of country music is a stated mission for all three studios, and De La Garza cites several successes for Starstruck Studios in that area, includ-

ing mixing for Bon Jovi's forthcoming recording earlier this year as well as projects with ex-Chicago front man Peter Dinklage; tracking and overdubs for Barry Manilow's next record, produced by Michael Omartian, who is now a Nashville resident; and a string session for pop songstress Vanessa Williams.

Country artists who have used the facility include McEntire herself (the first session there, for her now-platinum "What If It's You"), George Strait, Mindy McCready, and Faith Hill. The client list is still predominantly country, though De La Garza expects non-country to continue to climb as a percentage of its revenue base.

Starstruck Studios is a "natural progression," for Nashville, De La Garza believes—a combination of a rapidly changing technology base and Nashville's own latent, but as yet unrealized, potential as a music center beyond country.

"The technology has taken a huge leap forward in recent years," he says, citing mixing to magneto-optical formats as well as to DAT and analog half-

inch, and noting that technology at a certain level renders geography less of a factor in where artists choose to record. "We have ISDN and T-1 lines," he says. "In fact, we designed [the studio] so that any telephone in the facility can be used with ISDN. So what Nashville gives us is fantastic, but this studio can go head-to-head with any world-class facility anywhere in the world."

The studio is constructed as an adjunct to the grand edifice that now houses Starstruck Entertainment and its various offshoot businesses—an equestrian farm, a construction company (which built the complex), a booking agency, and a charter jet operation. Starstruck Studios has a pair of studios in its 5,000-square-foot interior with identical control rooms (and identical 72-input SSL 9000J consoles) designed by Neil Harris of the U.K. design firm Harris Grant Associates.

The Gallery has the larger recording space, dominated by a balcony that juts

out above the main recording room and that, in turn, is connected to two isolation spaces (162 square feet and 187 square feet) that ring the rear and side walls above the main recording room, which, when fully opened, covers 1,077 square feet. Each of those skybox-type iso booths has glass panels in their flooring, providing comprehensive sightlines with the rest of the room.

The Pond room has an identical control room in terms of size, design, and technology. The Pond's three isolation spaces include the Cherry Room, a highly ambient area perfect for one of the two hand-picked Yamaha Conservatory Grand pianos at Starstruck; the highly reflective Slate Room; and the Pond Room, a vocal isolation area that overlooks a running waterworks in front of the building and that also incorporates new electrically charged polarizing polymer "privacy" windows developed by 3M. The windows go from clear to translucently opaque at the

(Continued on next page)

Michael Rosen Brings Love Of The Studio To R&B, Metal, Punk, And Pop

BY DAVID JOHN FARINELLA

OAKLAND, Calif.—It's hard to believe that the best career direction Michael Rosen ever received was at 3 a.m. while working at a 7-Eleven store in Los Angeles, but it's true. It was during the graveyard shift that he asked a haggard-looking man, who had been coming in every morning, what he did for a living. When the man answered that he worked at a recording studio, Rosen's fate was sealed.

"I hadn't quite figured out what I wanted to do yet, so he took me to Capitol Studios, where he worked," recalls Rosen. "We went in and met Booker T. & the MG's. As soon as I walked in, I said, 'Oh, this is what I want to do.' He was a smart guy, and he suggested that I learn the technical side of engineering so I could always get a job as a maintenance engineer."

That, Rosen says, was all he needed to hear. He dropped everything in Los Angeles and headed to the San Francisco Bay Area. He got a degree in electronics from Head Engineering College, a degree from San Francisco State University in broadcasting, and a gig doing sound for a local band by the name of the Hostages. It was a whirlwind time, but Rosen couldn't find a gig in the San Francisco studio scene, so he took a job at a local French restaurant. He realized after a short time

that every day he passed the now defunct, but then famous, Automatt Studios.

"Finally I just said, 'That's it, that's where I'm going to work.' I went in one day and said, 'Hi, I'm Michael, I'm going to work for you.'" The studio manager, Michelle Zarin, informed him that she didn't have any openings, but he stopped by every day to ask if his job had opened up yet. He even went so far as to go in and let them know when he was going on vacation so they wouldn't call him. After three months of daily visits, he got the phone call.

"They said they had an opening for a runner, and they asked me why I wanted it. I said, 'Because David Rubenson is the best producer and engineer in the Bay Area, Narada Michael Walden works here, and I want to work for the best.'"

He got the gig, and soon thereafter he got his first runner assignment from Huey Lewis. "It was about noon, and I was running down the hall," Rosen recalls with a smile. "He said, 'Hey kid, go get me a bottle of Scotch.' I thought, 'What? This isn't in the handbook. They didn't teach me this in recording school. I'm supposed to get a windscreen or a microphone.'"

"He said, 'I can't sing at noon, get me some Scotch.' And off he went."

Those experiences and the Automatt's infamous "Friday night soirées," where everyone who was working at the studio the previous week would get together for a party, only furthered Rosen's love for the studio lifestyle. He watched Walden most of all. "He just made this amaz-

ing environment to sing in," Rosen recalls. "He'd set up flowers and set the lighting. It made it feel like you were going into the studio to do something magical."

He also watched producers who came through the Automatt, like Walden and Keith Olsen, work great performances out of their artists. "I've found, for me, that it works best when I push a band and they push me back and I push them again. The performances seem to go up. I don't always assume that the artist is right. In fact, I think a lot of times they are their own worst enemies."

During the tracking sessions for Aretha Franklin's hit "Freeway Of Love," the Automatt abruptly closed down, and Rosen was out of a job. He soon wound up at the legendary Fantasy Studios in Berkeley, Calif., where he worked with such Northern California rockers as Journey, Eddie Money, Night Ranger, Eddie & the Tide, and Greg Kihn. Then, after assisting on an album by Testament, he jumped headlong into heavy metal and produced albums for acts like Vicious Rumors, Mordred, Reverend, Forbidden, and Death Angel.

"It wasn't very conscious; it just kept me busy for two or three years," he says. "The funny thing is that it was kind of a challenge, making metal sound good. For a while, that was pretty cool, but then there were so many people involved and all of the politics in it. I was working with a band and they were talking about blacks and gays, and I finally said to them, 'You're not down with

(Continued on next page)

NEW PRODUCTS & SERVICES

AT THE 102ND Audio Engineering Society Convention in Munich, Alesis Corp. unveiled the latest version of its enormously popular Adat system—the 20-bit Adat Type II. Alesis is implementing the new technology in its Meridian unit, concurrently with Studer's plans to introduce its own Adat Type II-compatible V Eight unit. The Meridian, which will be priced at less than \$7,000 when it begins shipping late this summer, is aimed primarily at the project and home studio markets, while Studer's V Eight—which is expected to bear a price tag 10%-15% higher than the Meridian's—is tailored to professional music, post, and broadcast facilities, according to executives at the two companies. Equipped with jog/shuttle wheels, built-in time code capabilities, 20-bit audio, tape-transport capacities significantly faster than the Adat-XT's, automatic head-cleaning, and backward compatibility with the Adat and Adat-XT formats, Type II constitutes a quantum leap forward for the modular digital recording system, according to Adat executives.

HIGH-END CONSOLE SPECIALIST Solid State Logic (SSL) debuted its newest recording/mixing/post-production system, the Altimax. It offers a full range of hard-disc recording/editing features, digital mixing, and picture editing for post-production and broadcast. The system complements SSL's Axiom and Aysis systems.

SOUNDTRACS unveiled the DPC-11, a digital mixer that the company will position as its flagship, top-of-the-line desk. The unit features 64 or 96 moving faders; a touch-sensitive LCD display for each 16-channel block; four-band, fully parametric equalization on every channel; dynamics processing, including compression, ducking, and noise gating; 16 auxiliary sends; and surround-sound panning. The DPC-11 is aimed at the post-production, broadcast, and recording markets.



Time Waite For No One. Fresh from releasing a greatest-hits package, British rock artist John Waite has completed his debut album for Mercury Records at Sear Sound in New York. Shown, from left, are Waite, engineer Tony Phillips, Sear Sound assistant Tom Schick, and studio owner Walter Seal. Featured on the set are guitarists Shane Fontayne and Jeff Golub, keyboardist Donny Vassov, and drummer Tony Beard.

McENTIRE'S STARSTRUCK FACILITY SHINES IN NASHVILLE

(Continued from preceding page)

touch of a button; part of the design intent was to provide all the studios with as much natural light as possible. A sculpted equestrian tableau, part of the building's front garden, is centered in front of one such high-tech window.

Both studios share a central machine room, equipped with two each of Sony 3348 digital multitracks, Studer A827 analog multitracks, Studer A820 two-track decks, Sony 9000 magneto/optical recorders, and Otari DTR-90 time-

code DATs. They also share the SSL DiskTrack hard-disk recording system and a custom-designed and wired tie-line system that allows linkage of all studios, isolation spaces, and control rooms to each other for audio, video, and MIDI signals.

As impressive as it is, Starstruck Studios is subject to the vicissitudes that affect all studios in this economic era. De La Garza recently modified Starstruck's rate plan from a card rate

of \$2,500 per day to a tiered pricing formula that drops the daily rate successively as more block time is booked, at one-, two-, three-, and four-week intervals. De La Garza would not cite current rates, but says the \$2,500 rate remains in effect for very short-term bookings.

De La Garza also represents Starstruck's presence on several of the new professional associations that have sprouted in Nashville's studio community; he is VP of recording for the Society of Professional Audio Recording Services (SPARS), which started its chapter there earlier this year, and third VP of the Nashville Assn. of Professional Recording Studios (NAPRS), which celebrated its one-year anniversary in March.

On why Nashville studios, so long notorious for being unorganizable, suddenly now host three professional affiliations—SPARS, NAPRS, and the long-standing Audio Engineering Society—De La Garza says it's a reflection of how the city is changing. "NAPRS is all the local studios and gives us sets of standards that increase our compatibility amongst ourselves and with the rest of the studio world," he explains. "SPARS is Nashville reaching out further, nationally and internationally, and involves not just the studios but the post houses, the chamber of commerce, the film commission, and banks. It's the same things that we're trying to do with a studio of this caliber—吸引 a new kind of clientele to Nashville, yet still remain the base of local music of all types."

MICHAEL ROSEN BRINGS LOVE OF THE STUDIO

(Continued from preceding page)

blacks or gays. My last name is Rosen. I know I'm on that list somewhere.' Somehow it worked out that I slipped out of it. I don't know how."

He landed on his feet once again because of some friends who knew the Berkeley punk trio Rancid. They were looking for someone to help out with a demo tape, and Rosen's name was mentioned. "We did 17 songs in two days, and we just hit it off," he says. "There wasn't anything special that I did. I was just showing them how to do things. They said, 'You're amazing. Come with us.'"

While he's busy working on Rancid's next album—not long after completing projects for ska/punk band Less Than Jake and punk acts AFI and Union—Rosen is being careful not to sequester himself in the punk playground. "I'm trying to not become the new punk kid," he says. "I like a lot of different kinds of music. I like Ted 302 and 500 Hats," two unsigned San Francisco bands he's recently worked with at TML Studios in Hayward, Calif.

"They're really syrupy and poppy, but there are great songs in there. I don't want to do what I did with metal, where I did every metal band. I don't want to get stuck on that same river. As long as there are some good players and cool stuff, I'll do it. But I kind of want to keep making sure this time it's not all just punk rock."

Whether it was his early days learning in the Walden R&B world, his days in the metal domain, or his current work in the punk and pop markets, Rosen has defined his role

as a producer.

"My gig is to help artists sharpen their vision in the right way as much as is necessary for what they are trying to do—to help them get to the next level and take it as high as it's going to go for them. I still consider myself John Q. Public, and I always try to step back and listen to a song. If it still makes me cry, still makes me move, then that's the only yardstick I'm going by."

Which harks back to another set of lessons he learned during his early Automatt and Fantasy days. "The music has got to be real," he says. "I remember back in the disco days when there were keyboards, samples, and drum machines on everything. We didn't even have hands coming in! It was Narada, Frank Martin, Lloyd Walter all playing keyboards. The one thing those guys did that I never liked, even back then, was that a lot of the stuff was done on the fly. It wasn't like, here's a real verse, a real chorus, and a real bridge. It kind of evolved a little differently."

"The punk rock is completely different, and with the metal guys a lot of it was just athleticism. A lot of those bands fell off the map because they didn't know about the tune. They had a drummer that could play the crazy double bass, but it didn't stick in your mind."

Rosen concludes, "It always comes back to the song. It always has, and it always will. That's the one thing throughout all of these musical genera."

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BILLBOARD'S NO. 1 SINGLES (APRIL 5, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase) / Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase) / Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	(THIS AIN'T) NO THINKIN' THING Trace Adkins / Scott Hendricks (Capitol Nashville)	ONE HEADLIGHT The Wallflowers / T-Bone Burnett (Interscope)	FALLING IN LOVE (IS HARD ON THE KNEES) Aerosmith / Kevin Shirley (Columbia)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	SOUNDSHOP (Nashville, TN) Mike Bradley	SUNSET SOUND (Los Angeles, CA) Toby Wright	AVATAR STUDIOS / THE HIT FACTORY (New York, NY) Kevin Shirley / Elliot Scheiner
RECORDING CONSOLE(S)	SSL G Series	SSL G Series	Trident Vector 432	API/Demedio Custom	Neve 8068 / VRSP 72 with Flying Flyers
RECORDER(S)	JV 1080	JV 1080	Sony 3348	Studer A800	Studer A800/A827
MASTER TAPE	Ampex 499	Ampex 499	Sony Digital	3M 996	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Lane Craven	DADDY'S HOUSE (New York, NY) Lane Craven	MASTERFONICS (Nashville, TN) Pete Greene	RECORD ONE (Los Angeles, CA) Tom Lord-Alge	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	SSL G Series	SSL G Series	SSL 9080J	SSL 8000G+ with Ultimotion	Neve VRP72
RECORDER(S)	JV 1080	JV 1080	HDCD PCM 9000	Studer A800	Ampeg ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	HIT FACTORY Carlton Batts	HIT FACTORY Carlton Batts	MASTERFONICS Glenn Meadows	PRECISION MASTERS Stephen Marcussen	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	BMG	BMG	EMI-LTD	UNI	Sony

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Songwriters & Publishers

ARTISTS & MUSIC

Famous' Success Story Goes On Paramount Publishing Unit A Hit In Many Genres

BY IRV LICHTMAN

NEW YORK—The association that started in January with Bush is going to generate lots of platinum-selling-level revenue for Famous Music, but the music publishing wing of Paramount Pictures managed quite well before the deal was made.

Irwin Robinson, chairman/CEO of Famous, says that the company's 1996 earnings before taxes, depreciation, and amortization were almost 30% better than 1995, when the publisher also achieved record results. In fact, 1994 was a banner year, too. Famous, part of Viacom, does not break out specific dollar results.

A few years ago, it looked as if Famous' days as a member of the Viacom family were numbered, partly due to the parent's need to pay down debt incurred from its purchase of Blockbuster. Famous is said to have a selling price approaching \$300 million.

However, a decision was made to keep the publisher. Now, Robinson, who is based in New York, can claim that "Viacom and Paramount are being very supportive of [us]. They are giving us the money to invest. Besides putting money behind publishing deals, Famous plans to install a new copyright and royalty system this year."

"We told a convincing financial story of what the company could be like if management supported us. We're seeing some of those projections come true."

The international markets for Famous, now being administered by BMG Music Publishing, are also undergoing a growth pattern, according to Robinson. "We hope to staff our London office again starting in 1998, as well as form other Famous Music companies on the continent next year. These companies will operate under our BMG deal, which is working out very well for both companies."

Famous' success story is a musically broad tale, says by Ira Jaffe, West Coast-based president of the company. "The company's scope of music covers virtually all formats, and I'm happy to

say that in each area, we are experiencing a great deal of success."

Robinson adds, "Our plans for 1997 are ambitious, but we are holding to our philosophy of very selective signings across all genres of music."

For the second quarter of 1997, Famous will be the publisher for a number of new acts. They include Polara (Interscope), Radiah (Mercury), Rule 62 (Maverick), Edna Swap (Island), Ambersunshower (Gee Street, distributed by BMG), and Bobgoblin (MCA). Later in the year, the company will be associated with new studio albums from Boyz II Men, Bjork, and the Cunninghams, a new group on Revolution Records.

But there is nothing going quite like Trauma/Interscope group Bush. Its latest album, "Razorblade Suitcase," has worldwide sales of 3 million units. The set is also the source of two hit singles, "Swallowed" and "Greedy Fly."

Famous' publishing stake involves other active pop acts, such as Paula Cole, Crystal Waters, Placebo, and Puff Johnson, plus tracks on albums by Snoop Doggy Dogg and Famous act Priest.

In Nashville, the company—where new management has been augmented with the Froehlig/Palmer joint venture—is charting its songs via rendi-

tions by LeAnn Rimes, Mindy McCready, George Strait, Vince Gill, Tracy Lawrence, and Tanya Tucker, among others. Other Famous songs will be heard on upcoming singles from Suzy Bogguss and Jo Dee Messina. Famous also has a toehold in the Latin markets with a top 10 single, "Voléras," by Ricky Martin.

Famous, of course, wouldn't be Famous without its relationship to parent Paramount, which formed the company in the late '20s. Its recent soundtrack successes include "Clueless," "The First Wives Club," "Mission: Impossible," and the gold-certified "Braveheart." Composer Marvin Hamlisch, a Famous writer, is co-author of the Oscar-nominated "I Finally Found Someone," along with Barbra Streisand, Robert John "Mutt" Lange, and Bryan Adams. That tune is from the Streisand movie "The Mirror Has Two Faces," the soundtrack to which was certified platinum.

This year, Famous will be represented via music from such movies as "Breakdown," with Kurt Russell; "Kiss The Girls," with Morgan Freeman; "The Saint," with Val Kilmer; "In And Out," with Kevin Kline and Tom Selleck; "The Flood," with Morgan Freeman and Christian Slater; and "Face Off," with John Travolta.

Martin Page Sees Fruitful Alliance In Sony/ATV Deal

BY TERRI HORAK

NEW YORK—As he heads into the next phase of his songwriting career, Martin Page says that he has found a rare and special partnership in his recent alliance with Sony/ATV Tree Publishing.

"I get a sense that they understand what I'm going for, and so they'll put me in place with the right people," Page says.

Though he's currently writing his second solo album for Mercury Rec-

ords, Page welcomes the opportunities for collaborations and film work that the deal with Sony/ATV Tree provides.

"I'm very lucky that I've been writing for many years and have had success, so they're not just like, 'Oh, write the next thing on the block'; it's more like, 'Let's give you something that [fits] your style.'"

Over the years, Page has had a variety of deals with a number of music publishers, including Zomba, Famous, and, most recently, Virgin/EMI, and most of that material will revert back to him eventually. "I feel like a football veteran that has played with every team," he says.

Page has his own publishing company, Martin Page Music, and the Sony/ATV Tree agreement is an administrative one. It includes much of his catalog, with the notable exceptions of "These Dreams" and "We Built This City," which are published by Zomba.

In addition to those songs, which were No. 1 on the Hot 100 for Heart and Starship, respectively, other successful tunes written or co-written by Page include "King Of Wishful Thinking" (Go West), "Fallen Angel" (Robbie Robertson), and "Dance With Life (The Brilliant Light)" (Bryan Ferry) from the "Phenomenon" soundtrack.

But for all his success with songs recorded by other artists, Page is probably best known these days for his record-breaking debut single, "In The House Of Stone And Light," which was lodged on Billboard's Hot Adult

(Continued on page 70)

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
CANT NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July 5th/ASCAP, NASHIMACK/ASCAP, M. Betha/ASCAP, Buchta/ASCAP, No Ears/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
RUMOR HAS IT • Clay Walker, M. Jason Greene • Lori Jayne/BMI, Sondaddy/BMI, Mury Bueno/BMI		
HOT R&B SINGLES		
CANT NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July 5th/ASCAP, NASHIMACK/ASCAP, M. Betha/ASCAP, Buchta/ASCAP, No Ears/ASCAP		
HOT RAP SINGLES		
CANT NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July 5th/ASCAP, NASHIMACK/ASCAP, M. Betha/ASCAP, Buchta/ASCAP, No Ears/ASCAP		
HOT LATIN TRACKS		
ENAMORADO POR PRIMERA VEZ • Enrique Iglesias • Fonovisc/SSESAC		

Peermusic Gets Sidelake Stake; Tuneful Celebration Of Burton Lane

SIDELAKE TIES FOR PEERMUSIC: The peermusic affiliate in Sweden has acquired a 50% stake in Sidelake Publishing, which has a major interest in hot Virgin act Consoul, whose debut album, "One For You," was released March 24.

Another important Sidelake artist is Lucricia McNeal, whose recordings are released by Warner in Sweden and Arcade in most other territories. Her album "My Side Of Town," which has generated three hit singles in Sweden, is set for release throughout Europe this spring. Another upcoming release from Sidelake's stable is Melodie MC's return album on Virgin, which features Jocelyn Brown.

Peermusic acquires interest in both back catalog and future works. The peermusic/Sidelake affiliation started with a 1993 administration deal between the two companies.

SONGS OF PRAISE: After the justifiable words of praise for songwriter Burton Lane following his death in January, it was time to sing joyous volumes about his contributions to popular song. Lane, a former board member of ASCAP, was memorialized by the performance-right group in a presentation dubbed "ASCAP Celebrates The Life And Works Of Burton Lane," held March 21 at the Booth Theatre in New York. In fact, songwriters, too, delivered Lane songs, including Cy Coleman, Charles Strouse, Craig Carnelia, and Alan Bergman, who is half of the lyric-writing team of Alan and Marilyn Bergman. Alan, in fact, sang a song, "I Can Hardly Wait," that the Bergmans wrote with Lane.

Marilyn Bergman, president/chairman of ASCAP, presided over the afternoon's program. Those who make a living singing songs by the likes of Lane were also on hand, including Tony Bennett, Judy Collins, Michael Feinstein, Debbie Gravitte, Joe Sullivan Loesser, and Dorothy Loudon. The trio accompanying them was headed by pianist/musical director Mike Renzi.

Lane was a first-class melodist, of course, but it was also apparent from

the ASCAP program that he wrote middle sections that made his songs soar to even greater heights. Those sections always belong to the song, yet are almost songs in themselves. "How Are Things In Glocca Morra?," "Too Late Now," and "On A Clear Day (You Can See Forever)" are good examples.

The program had its appropriate words to say about Lane, but the generous presentation of his songs made the words that much more poignant and true.

SUNHAWK 'DIGITAL' SIGNING: Sunhawk Corp., which describes

itself as a "digital music publisher" and software manufacturer that develops and markets Internet and CD-ROM products, has formed a publishing partnership with Brazilian composer

Dimitri Cervo. His scores will be available at Sunhawk's World Wide Web site at <http://www.sunhawk.com>, using the Seattle-based company's Solero technology. Its CD-ROMs include a release featuring the complete works of Scott Joplin and one with Handel's "Messiah."

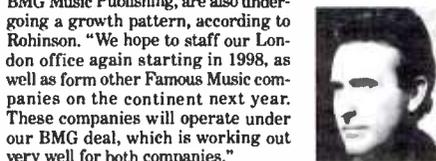
PLEASURE READING: Besides publishing song sheets and folios, Hal Leonard Corp. also publishes books about music and musicians. As president Keith Mardak puts it, "When not playing, musicians love to read about their craft, and our books have caught on." The latest such reference is "The Legends Of Rock Guitar" by Pete Brown and H.P. Newquist, a 264-page encyclopedia with 35 chapters that examines 300 major guitar figures in every style of music. List price is \$29.95.

PRINT ON PRINT: The following are the best-selling folios from Music Sales Corp.

1. Tori Amos, "Boys For Pele."
2. "Bob Dylan's Greatest Hits Complete."
3. Tom Waits, "Beautiful Maladies."
4. Stone Temple Pilots, "Tiny Music ... Songs From The Vatican Gift Shop" (guitar tab).
5. "Paul Simon Complete."



ROBINSON



PAGE



Worldwide Linkage. The music publishing division of Kedar Entertainment, whose label unit Kedar Entertainment, via Universal Records, has a big hit with Erykah Badu's debut album "Baduizm," has formed a worldwide joint venture with BMG Music Publishing. Another Kedar artist is Chico DeBarge, who, along with Badu, is signed to the company's publishing firm. Shown, from left, are Fred Davis, Kedar's attorney; Aleta Carter, Kedar's director of publishing; Kojo Bentil, Kedar's GM; Kedar Messenburg, president of Kedar; Derrick Thompson, creative director, urban music, for BMG Songs; Danny Strick, president of BMG Songs; and Clyde Lieberman, VP of East Coast services at BMG Songs.

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

CD Plant Growth Tops IFPI's Agenda Labels Alarmed By Rise In Production Capacity

■ BY GEOFF BURPEE
and JEFF CLARK-MEADS

HONG KONG—The international record industry will begin to tackle a new and potentially huge piracy threat when its leaders meet later this month.

At the top of the agenda for the biannual board meeting of the International Federation of the Phonographic Industry (IFPI), to be held April 14-16 in Rome, is excessive growth in new CD plants, says IFPI director general Nic Garnett.

Garnett says, "It is well established in our experience that overcapacity in CD production provides scope for that excess capacity to be misused. Such oversupply in the market is always a cause for concern."

The problem has become manifest in Southeast Asia, where the IFPI says

that it has identified a "substantial increase" in pirate plants.

Garnett says, "When you look at the growth in CD-manufacturing capacity, you see a disturbing gap emerging between total manufacturing capacity and the legitimate demand in any given area—even allowing for a certain margin caused by seasonal fluctuations.

"That gap is growing all the time," he adds. "I believe the equipment manufacturers have targeted places like China and Southeast Asia and that there is no reason why they should not now target other places like Eastern Europe and Latin America."

Garnett states that IFPI is trying to oppose the trend by being "much more

aggressive against the manufacturers."

The organization's Materials Suppliers Agreement—whereby member labels would take into consideration whether a polymer company had been found to be supplying pirate operations when deciding whether to trade with it—is awaiting approval by European Union and U.S. trade authorities.

"There's little point in pursuing retailers across the world when you can be much more effective for much less cost by targeting manufacturers," Garnett argues.

In Southeast Asia, IFPI regional director J.C. Giouw states, "In Hong Kong, last time we counted, we knew

officially there were six CD plants—now we find there are 11. That's an increase of five CD plants in just a matter of a few months."

Giouw is overt in his belief that not only will excess capacity be wrongly used, but that much of that manufacturing power is being created specifically to benefit the pirates.

"We have discovered that there is a substantial increase in pirate CD plants in Asia," Giouw notes. He attributes this to China strengthening border controls against the smuggling of equipment into the country, thereby obliging pirates to look for lines of lesser resistance.

The result is that Hong Kong has
(Continued on page 50)

Belgian Warehouse Shut By Holland's Free Record Shop

AARTSELAAR, Belgium—Dutch-based retail chain Free Record Shop is closing its Belgian warehouse here at a cost of 26 jobs as it centralizes distribution activities at its main facility in Capelle aan de IJssel, Holland.

The company says that the Aartselaar warehouse is too small and old-fashioned to meet expansion needs and that an investment of \$333,000 in new equipment to modernize it cannot be justified commercially.

Hans Van Hattem, managing director of Free Record Shop Belgium, says, "This year, we plan to refurbish all of our stores in Belgium. The Aartselaar warehouse has become too small to cope with our expansion plans and expected growth in Belgium and Luxembourg. As we have sufficient capacity in Holland, this was the most logical solution."

The Capelle aan de IJssel facility has a packaging and distribution system supplying all of Free's 125 Dutch outlets. Van Hattem says transferring the company's Belgian activities there will result in a 20% drop in handling costs.

Free Record Shop employs 150 people in Belgium and operates a 26-store chain there with annual revenue of approximately \$30 million and a market share of around 10%.
MARC MAES

Independent Radio On The Rise In Ghana

■ BY KWAKU

ACCRA, Ghana—After a long struggle, independent commercial radio is now a growing and well-loved almost-2-year-old reality in Ghana.

For successive governments since the early '70s, independent radio posed a subversive threat. Many administrations came to power through coups d'état; a key factor in one successful coup was the capture of the headquarters in Accra (population 1.3 million) of the sole national TV and radio broadcaster, Ghana Broadcasting Corp. (GBC).

The constitution upon which President Jerry Rawlings' democratically elected government came to power in 1992 allowed freedom of the press—leading to a proliferation of independent and mostly anti-government newspapers. However, the granting of radio licenses was continually deferred.

In desperation, a station calling itself Radio Eye exercised its claimed constitutional right to operate without the need for a license in a now-legendary series of pirate broadcasts in December 1994. The government's Frequency Registration and Control Board (FRCB) pushed for criminal prosecution of Eye's owners. However, the station's unilateral move produced the desired effect, and the FRCB awarded the first FM license in early 1995 to a small college radio station at Legon University near Accra.

In addition to state-owned GBC's national and local broadcasts, the FM radio-scape in Accra now has five 24-hour independent stations: Joy, Vibe, Groove, Sunrise, and Gold. A sixth outlet—Atlantis—has been awarded a license but is not yet fully operational.

Independent radio licenses are awarded for seven years, and an initial payment of approximately \$5,500 is

charged. The stations are levied an annual broadcast fee for their use of music based on their size and income, which is then distributed by the Copyright Society of Ghana to copyright owners according to submitted playlist logs.

With at least one independent rumored to be looking for a partner to help it carry on, Vibe managing director Mike Cooke believes that the number of commercial radio stations in the capital is now "about hitting the borderline."

The stations claim that their programming covers music, entertainment, information, and education. However, they all seem to provide an almost-identical diet of mostly music-driven programs, with some talk and magazine-style shows usually breaking in at breakfast and midafternoon. Local music is not perceived as being a major presence, although Joy and Vibe claim to play 40% local product. Foreign programming is made up overwhelmingly of R&B and pop hits from the U.S. and Europe.

Joy 99.7FM, which went on-air April 1, 1995, calls itself Super Hits Radio.

British Trade Union BECTU Protests Decca Layoffs

LONDON—A trade union is protesting to Decca over a loss of jobs at the label's London headquarters.

Entertainment industry union BECTU says 29 posts were cut March 8 and notes that staffers have not received the notice to which they are entitled under employment law.

Decca president Roger Lewis coun-

"We play most of the hits that have been hits in Europe and America," says the station's controller of programs, Tommy Forson. As for local repertoire, he adds, "we make them hits by playing them on the station. And we also know what's popular by the feedback we get from the clubs and from audience participation in phone-in programs, as well as requests via telephone, fax, and post."

Joy's entertainment input includes information gleaned from news services (CBS Entertainment News and BBC Sport, which has a regular slot) and Billboard. The station, which broadcasts on a three-watt transmitter, uses several BBC World Service programs as daily shows, including "Newsday," "Network Africa," "Focus On Africa," and "Letter From America." It also broadcasts the U.K.'s independent radio chart show.

Joy's history, mission statement, program schedules, and downloadable RealAudio broadcasts can be found at its World Wide Web site (<http://www.joy997fm.com.gh>).

Vibe 91.9FM, which claims to be
(Continued on next page)

OzEmail Target Of Court Action Over C'rights

■ BY CHRISTIE ELIEZER

SYDNEY—Australia's 28-year-old Copyright Act is being tested in terms of how it applies to the digital age. A case has been initiated by the Australian Performing Rights Assn. (APRA) against the country's largest Internet company, OzEmail. The federal court action alleges that copyright infringement by OzEmail takes place when music files are transferred to subscribers.

Last June, APRA circulated a letter to the country's 280 Internet service providers (ISPs) suggesting an annual payment from each ISP of one Australian dollar (about 80 U.S. cents) per subscriber. Annually, this would reap an extra \$550,000 Australian (\$435,000) for APRA's 20,000 Australian and New Zealand members, as well as for international performers through agreements with overseas performing right groups.

This claim is being opposed by the Internet Industry Assn. of Australia (IIAA), which has set up a fund to defend the case. The IIAA claims that APRA's stance disregards "where true responsibilities lie" on the Internet.

OzEmail spokesman Michael Ward describes the suit as "just like taxing the ether. The ISP is simply the conduit by which users share their information with other users. We're the easy target."

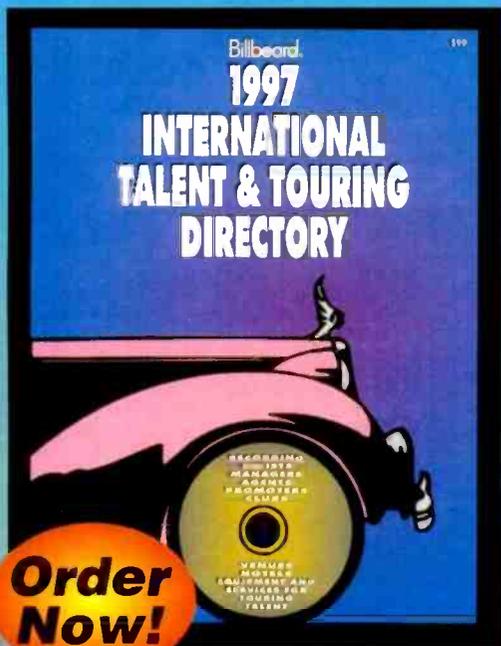
Despite moves since 1993 by the Australian government, the Copyright Act has not been updated since 1969. But Brett Cottle, APRA CEO, argues that the current law is specific enough. Section 26 (1) of the act provides protection "over wires, or over other paths provided by a material substance." Section 26 (2a) states that "the person operating the service shall be deemed to be the person causing the work or other subject-matter to be so transmitted."

The ISPs are liable, says Cottle, "because they are retailers for a service for which they obtain a fee, and they have to take responsibility"

(Continued on page 50)

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International

'Music Talks' Center On European Acts

Toshiba-EMI Confab Reflects Busy Foreign Release Schedule

■ BY STEVE MCCLURE

TOKYO—European repertoire was the focus of Toshiba-EMI's "Music Talks" new-release preview event, held March 17 in Tokyo. Key releases highlighted during the presentation, which was attended by label staffers as well as dealers from around the country, included "Blur," Supergrass' "In It For The Money," Radiohead's "Pablo Honey," "Mansun," and "Naimee Coleman."

Toshiba-EMI started holding such pep-talk style seminars in fall 1995 under the title "Now, The Music Conference." The March 17 confab was the first time the event has been held in spring, reflecting the label's crowded foreign-repertoire release schedule over the next few months.

In 1996, Japan's No. 2 label scored several major foreign successes, most notably with Danish pop duo Me & My, which last year was Japan's top-selling international act with sales of 1.29 million albums and 64,663 singles.

Toshiba-EMI hopes to capitalize on the duo's success this year with Tiggy, a female Danish singer in the Me & My vein.

Another Scandinavian act for which Toshiba-EMI has high hopes is Sweden's Merrymakers, which has been getting lots of radio play here in advance of the April 28 release of its album "No Sleep Till Famous."

Also highlighted at the event was the "Dancemania" series, which consists of material licensed from Germany's Intercord label. The four "Dancemania" albums released here so far have sold a total of 1.3 million units.

A priority release for Toshiba-EMI's Virgin label is "Dig Your Own Hole,"

the second album by British techno unit the Chemical Brothers.

Special attention was given to upcoming releases by Mute Records acts Depeche Mode, Erasure, and Nick Cave. Toshiba-EMI took over from Pony Canyon as Mute's Japanese licensee in February.

The label also announced a historic tie-up deal in which John Lennon's

"Starting Over" will be used as the theme song for TV drama series "Ichiban Taisetsu Na Hito" ("The Most Important Person"), which debuts April 18. It is believed to be the first time that a Lennon solo work has been used in this way. The deal was negotiated through music publisher Fuji-pacific Music. Toshiba-EMI will release "Starting Over" as a CD single May 8.

Poland's Sweet Noise Aims To Rock Out With 'Ghetto'

■ BY BEATA PRZEDPELSKA

WARSAW—For perhaps the first time, a Polish rock band has the chance to make it into the international winners' circle.

"Ghetto," the second PolyGram Poland album by hard-rocking five-piece Sweet Noise, was released March 8 in Europe in an English-language version. That same day, MTV Europe and MCM in France began airing the videoclip for the title song. PolyGram's affiliate companies in the Netherlands, Sweden, Greece, Portugal, the Irish Republic, Hungary, the Czech Republic, and Slovakia are all releasing the album.

Sweet Noise, whose music lies somewhere between thrash metal, hard rock, blues, and alternative, was formed in 1990 in its home city, Poznań. But, it was not until five years later that the band had its first album for PolyGram Poland, "Respect." It turned out to be a warmly welcomed debut, with estimated sales of 15,000 copies to date, and popular Polish music magazines were generous in their praise. Rock monthly Brum called Sweet Noise "a tremendous band with great technical skills," while the country's leading rock periodical, Tytko Rock, said, "This record knocks you down with its powerful, hard, and crushing sound."

The band's signing to PolyGram followed a momentous year in 1994, when it won a welter of prestigious local awards, among them first prize in the Rock Gropus Festival in Wegorzewo, fourth prize in Warsaw's alternative festival Mokotowska Jesien Muzyczna, and the Artistic Council and Journalists' awards in the Rock Music Festival in Jarocin. The video for "Silence," a song from the "Respect" album, was nominated at the 1995 Polish Music Video Awards, and the track was featured on MTV Europe's "Headbangers' Ball."

Songs from "Respect" and "Ghetto," the latter of which was released in Poland last May, are played by many Polish stations, and not only rock-oriented ones. Public and private outlets supporting the band include Radio Mercury, Radio Afera, and Radio Eska, all in Poznań; Radio Manhattan in Łódź, and Radio Krakow and Radio Bis in Warsaw. Airplay favorites from the current album are "Bruk" (Stone) and "Wyzej" (Higher).

Other artists contributing to "Ghetto" include Anja Orhodox, from the rock band Closterkeller, on Sweet Noise's version of Sisters Of Mercy's "The Vision Thing"; young vocalist Natalia Kukulska on "9/1"; and Poland's

(Continued on page 50)

INDEPENDENT RADIO ON THE RISE IN GHANA

(Continued from preceding page)

"the soul of the capital," began pumping its popular sounds from a 1-watt rig in April of last year. Cooke says that Vibe is a music-orientated outlet that also covers education, information, and entertainment. "We'd also like to be seen as [the station] giving news and information on the local music industry," Cooke says.

While much of Vibe's output is akin to the U.S. top 40/rhythm-crossover format, it does have its own peculiarities. Though English is the prevalent language, highlife music presenters speak local languages. There are also programs in which French, Spanish, and Indian are used.

"Ghanaian people like Spanish music, like the Gipsy Kings," says Cooke. "We get the feedback from the clubs, and Spanish music and high-life are quite similar."

Nevertheless, there are those who feel the mostly Anglo-American-music-driven programming across the independent radio airwaves is one-dimensional and missing an opportunity to enlighten its eager new listener-

"When I released my 'Ghana Jama' album, I got some good radio play on the GBC FM stations," says Ameyaw, a popular Ghanaian singer/songwriter who blends spirited high-life with traditional Ga musical styles. "But since the independent stations came on-air, I haven't had much airplay from them, except on special occasions, like on Independence Day or Homowo [the annual Ga traditional festivities celebrated in Accra]."

One explanation for this reliance on international repertoire is technical: Most local productions are issued on cassette, as CD and vinyl have a negligible share of recorded music at retail. However, according to Joy's director of engineering, I.A.K. Quartey, CD is increasingly the format used on his station.

Fritz Baffour, a producer of commercials and TV programs and a former GBC radio presenter, says that there should be some guidelines for programming content. "Because the constitution promotes unhindered free speech and free press, the government cannot dictate broadcasters' pro-

gramming policy," he says. "Hence, they overwhelmingly have chosen to concentrate on popular music as the way of gaining listenership."

"Real programming, like promoting the culture and music of Ghana, isn't happening—it certainly hasn't been put on prime time," continues Baffour. "Nor are the indigenous languages very frequently used. Third world countries can't afford the luxury of total entertainment radio, even when many people face lives of total drudgery. We need to be using radio to know where we're heading."

The next round of licenses may be awarded to specific interest groups. There is, for example, a proposal for a station geared toward the growing Malian population in Accra.

Meanwhile, the local radio industry has its eyes on an upcoming communications bill that may change the framework within which independent radio operates. It is thought in some quarters that the proposed legislation could include provisions on program-

Portuguese Star Pedro Abrunhosa Seeks International Success

This story was prepared by Thessa Mooij in Cannes and Fernando Tenente in Oporto, Portugal.

Pedro Abrunhosa took his native Portugal by surprise two years ago when his debut album, "Viagens," became the fastest-selling album in the country's history. Now PolyGram has made the artist and his band Bandemónio an international priority.

The mellow grooves of Abrunhosa's jazz/dance sound made him an overnight star, with "Viagens" being certified triple-platinum (platinum is 40,000 copies for national artists) within weeks of release. Sales are now close to 200,000.

Abrunhosa's follow-up, "Tempo," on Polydor Portugal, reached quadruple-platinum status in only seven weeks, and PolyGram is building up to an international launch. A performance in January at MIDEEM in Cannes was one of the first steps in the European mar-

keting campaign, and Abrunhosa and his band have rerecorded some album tracks in English for the set's international release this month.

Although Abrunhosa, 34, has a background in jazz, his two albums are only marginally influenced by the poppier side of the genre. "Jazz was a great school for me," he says, "but there was a rhythm and blues beast breathing inside of me."

Consequently, "Tempo" offers a wide variety of raucous, old-style R&B, more subdued ballads, and even a traditional Portuguese *fado*. If the saxophones sound familiar, it's because Abrunhosa added *f*'s horn section to Bandemónio. Paisley Park's chief engineer, Tom Tucker, handled engineering and mixing in Minneapolis.

"I'm a Prince fan," confesses Abrunhosa. "I really appreciate his brilliance; he's a contemporary Mozart. You get that true funky sound in Paisley Park,

so I was amazed when Tom Tucker called me to say he would produce 'Tempo' on the strength of my debut album."

Although "Viagens" was labeled a hip-hop album, Abrunhosa now progressed to a more hybrid style of his own, which falls somewhere between the sound of his two heroes, James Brown and Lou Reed. His intensity is even clearer on the upcoming English-language version of the ballad "Se Eu Fosse Um Dia O Teu Olhar" (retitled "If Only One Day"), which has enjoyed major radio support in Portugal and was written by Abrunhosa for the soundtrack of the Portuguese box office hit "Adão E Eva" (Adam And Eve).

"At first, I was afraid of losing the emotional side in the translation, but I'm very happy with the result," says Abrunhosa. "The original in Portuguese has become sort of a national anthem.

Everybody on the streets was humming it."

Abrunhosa is indeed working on his equivalent of a national anthem: the opening song of the upcoming World Exhibition, a project on which the former composition student is toiling slowly and meticulously. "I'm trying to get across the fact that I'm Portuguese. No [Portuguese] musician has received huge international acclaim before. You have to speak other languages, though."

Abrunhosa's live commitments abroad include dates in Paris, Brussels, Amsterdam, Germany (10 venues), Brazil (six venues), South Africa, and the U.S. At home, his 40-date itinerary will be sponsored by Volkswagen, represented in Portugal by the SIVA Group. As a measure of his popularity, VW's new model Polo was renamed "Polo Band," showing three Bandemónio logos.

Says José Carlos Monteiro, owner of Peggy, a record store at Shopping Center Brazilia in the Boavista quarter of Porto, "Tempo" is a good seller, No. 2 in our list, but it could be much better if it was protected against the price jungle in our market. Hypermarkets sell it for 2,490 escudos [\$14.87], when it costs us 2,500 escudos plus an unfair 17% [value-added tax]. The current pricing policy of the multinationals in Portugal gives no chance to traditional shops like mine.

"But Pedro is a national phenomenon," he adds, "he created a new, up-to-date sound, and the help of [erstwhile James Brown sideman] Maceo Parker was crucial on the first album, 'Viagens.' We sell both albums to everyone from kids to grandmas."

Alvaro Costa, presenter/producer of "Drive-In" and "Radio Hollywood" on state radio station Antena 3 in Oporto, (Continued on page 50)

EMI's Ritto Sees Growth Potential Nordic Cos. 'Can Learn From Each Other'

BY CHARLES FERRO

COPENHAGEN—Michael Ritto, who became president/regional managing director for EMI Music Scandinavia and Finland April 1, says that EMI's



RITTO

Scandinavian companies can learn from one another to boost sales and enhance international success.

Ritto replaces Rolf Nygren, who has been in the business 31 years (Billboard, Feb. 15), at the helm of a company that has in many respects defied the market and produced a great deal of success. Internationally, it has such record-breakers as Michael Learns To Rock and Me & My, while at home in Denmark, EMI-Medley—of which Ritto is managing director—grabbed eight Grammy Awards last month, including three for Lars H.U.G.'s "Kiss & Hug (From A Happy Boy)."

However, Ritto's new regional role obliges him to look further than the Danish market, and while Denmark and Finland showed growth last year, the Norwegian and Swedish markets dipped.

"Scandinavia is not a single picture, but I do think there's room to grow, because I think we can do better. We haven't had a lot of help on our international repertoire the past couple of years. We could do better there, and I think that the changes that have gone on in the U.K. and U.S. the last couple of years for EMI will lead to stronger repertoire for us," Ritto says, noting that around 30% of the Scandinavian market is U.S. repertoire.

"The market's so-so, but the company can still grow without the market growing. It's an easy way to grow—to follow the market—but I think we can grow faster than the market. At least, that's our ambition," he adds.

Ritto argues that the greatest potential for growth lies in export markets, as illustrated by the Danish company, for which around 50% of profits come from sales abroad. "If you look at that,

there's a big world out there, so we need to only break one or two of our local artists outside our home markets, and it's going to change our business immediately."

Later this year, the label will release a new album by Michael Learns To Rock, a huge seller in the Far East. Me & My, one of the largest-selling foreign acts in Japan, will be going into the studio soon to follow up its smash debut. D.A.D. and Trine Rein, who both have solid international penetration, will have albums released in the fall.

A newer segment of the Danish company is Flex Records, a dance label that was founded about 18 months ago. After extensive market analysis and a lot of hard work, a Flex release hit the top of the charts in February. The track, "Ring A Long" by Tiggy, is scheduled for a rush release in Japan Thursday (27) and to global territories a month later.

Ritto says that EMI's Scandinavian constellation can develop and exchange strategies like the Flex project and find growth areas. "The [Scandinavian] companies have a good working knowledge of each other's repertoire, and ideas can travel fast," he says.

The company will be examining the other markets, especially Finland, where dance music is big, to evaluate similar projects in these areas, Ritto reveals.

Winning market share will mean employing new ideas and creativity. "I think there's a lot of potential if you start to market your catalog. You need to evaluate it, work with it, and be creative. It may be a new thing for the people on the catalog side, but I think it's an experience the business will go through. There's also midprice—we have growth in midprice, but the market is still smaller on midprice than it is in other segments, and there's room to grow there," Ritto argues.

"Again, on the creative process, it's always difficult. You never learn it; everything changes. One thing is in fashion, and we say, 'Now we understand that,' and then it changes. That's what makes this business interesting. There's always something new, and it's still the same."

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 04/07/97			GERMANY (Media Control) 04/01/97			U.K. (Chart-Track) 03/31/97			FRANCE (SNEP/IFOP/Title-Live) 03/22/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	GO! GO! HEAVEN SPEED TOY'S FACTORY	1	1	WARUM? TIC TAC TOE RCA	1	10	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS	1	1	CON TE PARTIRO ANDREA BOCELLI POLYDOR
2	2	CIRCUIT NO MUSUME PUFFY EPIC SONY	2	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	2	NEW	BELLISSIMA DJ QUICKSILVER POSITIVE/EMI	2	3	DON'T CRY FOR ME ARGENTINA MADONNA WEA
3	1	CAN YOU CELEBRATE? NAMIE AMURO A&R TRAX	3	3	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE	3	5	I BELIEVE I CAN FLY R. KELLY JIVE	3	2	LET A BOY CRY GALA SCORPIO
4	5	1/2 MAKOTO KAWAMOTO SONY	4	7	TEARING UP MY HEART 'N SYNC ARIOLA	4	1	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	4	5	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
5	NEW	GENKI DASHITE MAKI OHGURO B-GRAM	5	4	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	5	3	ENCORE UNE FOIS SASH! MULTIPLY	5	4	2 BECOME 1 SPICE GIRLS VIRGIN
6	NEW	DYNAMITE SMAP VICTOR	6	5	DU LIEBST MICH NICHT SABRINA SETLUR EPIC	6	4	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	6	14	(UN. DOS. TRES) MARIA RICKY MARTIN TRISTAR
7	3	TSUKI SARUGANSEKI COLUMBIA	7	6	ALONE BEE GEES POLYDOR	7	16	NORTH COUNTRY BOY THE CHARLATANS BEGGARS BANQUET	7	10	TOUJOURS LA POUR TOI 2 BE 3 EMI
8	15	ASHITA, HARUGA KITARA TAKAKO MATSU BMG JAPAN	8	11	ANYWHERE FOR YOU BACKSTREET BOYS JIVE/ROUGH TRADE	8	2	FLASH B.B.E. TRIANGLE/POSITIVE/EMI	8	8	BAILANDO PARADISIO CNR
9	9	TAMASHINGO RUFURAN YOUKO TAKAHASHI KING	9	8	DON'T LET GO (LOVE) EN VOGUE EASTWEST	9	6	ROCK DA HOUSE TALL PAUL VC REDDING/SYRGIN	9	7	SHOULD I LEAVE DAVID CHARVET RCA
10	4	FIREBALL BZ ROOMS	10	9	SO STRUNG OUT C-BLOCK WEA	10	NEW	D.I.S.C.O. N-TRANCE ALL AROUND THE WORLD	10	6	BAILA ALLIAGE BAXTER
11	10	THE OTHER SIDE OF LOVE RYUICHI SAKAMOTO FEATURING SISTER M FOR LIFE	11	NEW	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	11	8	FRESH! GINA G ETERNAL/WEA	11	13	PARTIR UN JOUR 2 BE 3 EMI
12	12	I LOVE YOU RYUICHI KAWAMURA VICTOR	12	10	DON'T CRY FOR ME ARGENTINA MADONNA WEA	12	NEW	FREE ME CAST POLYDOR	12	11	ENCORE UNE FOIS SASH! FULL ACE
13	B	KIMIKI ATAKUNATARA ... ZARD B-GRAM	13	12	UN-BREAK MY HEART TONI BRAXTON ARIOLA	13	12	IF I NEVER SEE YOU AGAIN WET WET WET THE PREVIOUS ORGANIZATION/MERCURY	13	9	UN-BREAK MY HEART TONI BRAXTON ARIOLA
14	11	AMAI UNITE UA VICTOR	14	15	THE THEME (OF PROGRESSIVE ATTACK) BROOKLYN BOUNCE EDEL	14	NEW	WHERE CAN I FIND LOVE LIVIN' JOY UNDISCOVERED/CA	14	12	I NEED YOU 3T EPIC
15	16	MAGOKORONO HASHI/MEOTO MICHU AURORA TERUKO (MICHIKO KAWAI) COLUMBIA	15	13	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY EMI	15	NEW	PUT THE MESSAGE IN THE BOX BRIAN KENNEDY RCA	15	NEW	QUAND J'AI PEUR DE TOU PATRICIA KAAS COLUMBIA
16	NEW	SUNAMO KAITSU MIKI NAKATANI WITH RYUICHI SAKAMOTO FOR LIFE	16	14	WHEN I DIE NO MERCY ARIOLA	16	NEW	JUST PLAYIN' IT PLAYAZ PUNKA	16	17	ACUCINE FILLE AU MONDE G. SQUAD ARIOLA
17	14	KUZIRA NO.12 JUDY AND MARY EPIC SONY	17	NEW	LIN IN LOVE WITH AN ALIEN THE KELLY FAMILY EMI	17	NEW	ANOTHER SUITCASE IN ANOTHER HALL MADONNA WARNER BROS./WEA	17	NEW	LUCY-BAILA ALLIAGE BAXTER
18	13	FACES PLACES GLOBE A&R TRAX	18	19	OH SHIT—FRAU SCHMIDT DER WOLF MERCURY	18	15	ANYWHERE FOR YOU BACKSTREET BOYS JIVE	18	15	YOU'LL BE MINE (PARTY TIME) GLORIA ESTEFAN EPIC
19	7	99 BANMEYO YORU PENICILIN PIONEER LDC	19	17	HIT 'EM HIGH (THE MONSTARS ANTHEM) B REAL, BUSTA RHYMES, COOLIO, LL COOL J., & METHOD MAN EASTWEST	19	NEW	FLY LIKE AN EAGLE SEAL 3T/WEA	19	NEW	KEEP ON THE RED LIGHT OPHELIE WINTER & COOLIO EASTWEST
20	NEW	ONE MORE TIME, ONE MORE CHANCE MASAYOSHI YAMAZAKI POLYDOR	20	18	STEP BY STEP WHITNEY HOUSTON ARIOLA	20	NEW	GOTTA BE YOU 3T JIVE/EPIC	20	NEW	REMINDE ME TRIBAL JAM EMI SUPREME N FM COLUMBIA
1	NEW	JUDY AND MARY THE POWER SOURCE EPIC SONY	1	1	ANDREA BOCELLI BOCELLI POLYDOR	1	6	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 36 EMI/VERMONT/POLYGRAM	1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	NEW	SMAP WOOL VICTOR	2	2	BEE GEES STILL WATERS POLYDOR	2	2	SPICE GIRLS SPICE VIRGIN	2	NEW	PATRICIA KAAS DANS MA CHAIR COLUMBIA
3	2	GLOBE FACES PLACES A&R TRAX	3	NEW	SUPERTRAMP SOME THINGS NEVER CHANGE EMI	3	2	VARIOUS ARTISTS DANCE NATION 3—PETE TONG & JUDGE JULES MINISTRY OF SOUND	3	NEW	I AM L'ECOLE DU MICRO D'ARGENT DELABEL
4	NEW	MR. CHILDREN BOLERO TOY'S FACTORY	4	15	ANDREA BOCELLI ROMANZA POLYDOR	4	11	VARIOUS ARTISTS GORGEOUS VIRGIN	4	2	U2 POP ISLAND
5	NEW	ULFULS LET'S GO TOSHIBA EMI	5	8	TIC TAC TOE TIC TAC TOE RCA	5	5	BEE GEES THE VERY BEST OF THE BEE GEES POLYDOR	5	4	ERA AMENO MERCURY
6	7	YOSUI INOUE/TAMAO OKUDA SHOPPING FOR LIFE	6	3	AEROSMITH NINE LIVES COLUMBIA	6	15	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	6	3	SPICE GIRLS SPICE VIRGIN
7	4	MAYO OKAMOTO SMILE TORIYAMA JAPAN	7	13	SPICE GIRLS SPICE VIRGIN	7	3	BEE GEES STILL WATERS POLYDOR	7	8	2 BE 3 PARTIR UN JOUR EMI
8	5	AEROSMITH NINE LIVES SONY	8	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	8	14	VARIOUS ARTISTS THE ALL TIME GREATEST COUNTRY SONGS SONY TV	8	11	ZAZIE ZEN MERCURY
9	3	TOMOYASU HOTEL SPACE COWBOY SHOW TOSHIBA EMI	9	9	BACKSTREET BOYS BACKSTREET BOYS JIVE/ROUGH TRADE	9	NEW	THE MORE THINGS CHANGE... MACHINE HEAD ROADRUNNER	9	9	TEXAS WHITE ON BLONDE MERCURY
10	RE	ERIC CLAPTON CHANGE THE WORLD WEA JAPAN	10	4	U2 POP ISLAND	10	7	U2 POP ISLAND	10	5	AEROSMITH NINE LIVES COLUMBIA
11	NEW	TOKIO WILD & MILD SONY	11	6	FURY IN THE SLAUGHTERHOUSE BRILLIANT	11	16	REFRESH GLOW SONY S2	11	7	PASCAL OBISPO SUPERFLU POLYDOR
12	NEW	PAMELAH SPIRIT COLUMBIA	12	7	THEEVES SPV	12	NEW	LISA STANSFIELD LISA STANSFIELD ARIOLA	12	NEW	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
13	NEW	ICEMAN POWER SCALE EPIC SONY	13	12	SORAYA ON NIGHTS LIKE THIS MERCURY	13	NEW	GINA G FRESH! ETERNAL/WEA	13	6	JAN MICHEL JARRE OXYGENE 7-13 DREYFUS
14	6	YUJI MATSUOTA COWGIRL DREAMIN' TOSHIBA EMI	14	12	TONI BRAXTON SECRETS ARIOLA	14	4	AEROSMITH NINE LIVES COLUMBIA	14	10	3T BROTHERHOOD EPIC
15	11	ANIMETAL ANIMETAL MARATHON SONY	15	13	ANDRE RIEU STRAUSS & CO POLYDOR	15	8	ETERNAL BEFORE THE RAIN 1ST AVENUE/EMI	15	13	BEE GEES STILL WATERS POLYDOR
16	NEW	WHITESNAKE RESTLESS HEART TOSHIBA EMI	16	11	SOUNDTRACK EVITA WEA	16	17	MANIC STREET PREACHERS EVERYTHING MUST GO EPIC	16	20	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
17	B	ASKA ONE TOSHIBA EMI	17	NEW	NO MERCY MY PROMISE ARIOLA	17	13	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR	17	NEW	NO ONE IS INNOCENT UTOPIA ISLAND
18	9	TWO-MIX BPM BEST FILES KING	18	10	SOUNDTRACK ROMEO + JULIET EMI	18	RE	MANSUN ATTACK OF THE GREY LANTERN PARLOPHONE	18	18	DOC GYNECO PREMIERE CONSULTATION VIRGIN
19	NEW	KOME COME CLUB HARVEST SINGLES 1985-1992 SONY	19	NEW	SOUNDTRACK SPACE JAM EASTWEST	19	10	MARK MORRISON RETURN OF THE MACK WEA	19	17	WORDS APART EVERYBODY D&A
20	NEW	TWO-MIX BPM DANCE TO INFINITY KING	20	17	SABRINA SETLUR ONE NEUE S-KLASSE EPIC	20	10	KULA SHAKER K COLUMBIA	20	RE	DAFT PUNK HOMEWORK LABELS

Hits Of The World is compiled at Billboard/London by Bob Macdonald and Paul Clarkson. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA		SPAIN	
04/03/97				(TVE/AFYVE) 03/22/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	1	1	1
2	6	I BELIEVE I CAN FLY R. KELLY JIVE	2	2	2
3	2	ENCORE UNE FOIS SASH! BYTE BLUE	3	3	3
4	3	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	4	4	4
5	4	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS	5	5	5
6	5	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	6	6	6
7	RE	WARUM! TIC TAC TOE RCA	7	7	7
8	9	DON'T LET GO (LOVE) EN VOGUE EASTWEST	8	8	8
9	7	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	9	9	9
10	10	LET A BOY CRY GALA DO IT YOURSELF/SCOOP	10	10	10
1	1	U2 POP ISLAND	1	1	1
2	3	SPICE GIRLS SPICE VIRGIN	2	2	2
3	2	AEROSMITH NINE LIVES COLUMBIA	3	3	3
4	4	BEE GEES STILL WATERS POLYDOR	4	4	4
5	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	5	5	5
6	6	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	6	6	6
7	NEW	SUPERTRAMP SOME THINGS NEVER CHANGE EM	7	10	7
8	8	TONI BRAXTON SECRETS LAFACE/ARISTA	8	7	8
9	9	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	9	5	9
10	NEW	JEAN MICHEL JARRE OXYGENE 7-13 DREYFUS/EPIC	10	RE	10
1	1	KRU KRUMANIA EM	1	1	1
2	1	RAIHAN PUJI-PUJIAN WARNER	2	2	2
3	5	SITI NURHALIZA AKU CINTA PADAMU SUHAI ENTERPRISE	3	NEW	3
4	4	SOUNDTRACK EVITA WARNER	4	6	4
5	NEW	VARIOUS ARTISTS LAGI GEMPAQ EM	5	1	5
6	3	VARIOUS ARTISTS GEGAR BMG	6	9	6
7	6	VARIOUS ARTISTS THE POWER OF LOVE WARNER	7	8	7
8	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	8	2	8
9	9	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EM	9	NEW	9
10	NEW	VARIOUS ARTISTS TOP HITS 3 ROCK	10	3	10
1	1	WANNER TOGETHER MERCURY	1	1	1
2	3	GULDET BLEV TILL SAND PETER JOBACK MONO MUSIC	2	2	2
3	4	I'M SORRY DILBA METRONOME	3	3	3
4	2	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY COLUMBIA	4	5	4
5	NEW	BARA HON ALSKAR MIG BLOND IRVAL	5	4	5
6	5	UN-BREAK MY HEART TONI BRAXTON BMG	6	8	6
7	8	ENCORE UNE FOIS SASH! SCANDINAVIAN	7	7	7
8	6	DON'T LET GO (LOVE) EN VOGUE WARNER	8	NEW	8
9	RE	BREATHE PRODIGY XL RECORDINGS/S&M	9	NEW	9
10	NEW	TEARS NEVER DRY STEPHEN SIMMONDS SUPERSTUDIO	10	6	10
1	2	ERIC GADD THE RIGHT WAY STRAWBERRY/DELPIHCH	1	1	1
2	1	U2 POP ISLAND	2	3	2
3	4	DILBA DILBA METRONOME	3	2	3
4	6	ORIGINAL CAST KRISTINA FRAN DUYEMALA MONO MUSIC	4	NEW	4
5	3	AEROSMITH NINE LIVES COLUMBIA	5	NEW	5
6	5	NIKLAS STROMSTEDT LANGT LIV I LYCKA METRONOME	6	5	6
7	9	SPICE GIRLS SPICE VIRGIN	7	NEW	7
8	7	CORNELIUS VREESWIJK GULDKORN FRAN MASTER CEES MEMORAR METRONOME	8	6	8
9	RE	JUMPER JUMPER METRONOME	9	4	9
10	8	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL	10	9	10
1	1	DON'T LET GO (LOVE) EN VOGUE WARNER	1	1	1
2	3	ROSES ARE RED AQUA UNIVERSAL	2	NEW	2
3	5	UN-BREAK MY HEART TONI BRAXTON BMG	3	4	3
4	2	HIT 'EM HIGH (THE MONSTARS' ANTHEM) B REAL, BUSTA RHYMES, COOLIO, LL COOL J, & METHOD MAN WARNER	4	2	4
5	10	BLOODHOUND GANG FIRE WATER BURN NORSKE GRAM	5	5	5
6	4	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY	6	3	6
7	7	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	7	NEW	7
8	6	REMEMBER ME THE BLUE BOY MEGA SCANDINAVIAN	8	NEW	8
9	NEW	WHEN SUSANNAH CRUIES SWAY NORSKE GRAM	9	NEW	9
10	RE	OVER AND OVER PUFF JOHNSON SONY	10	NEW	10
1	2	SMURFENS SMURFHEITS 2 EM	1	1	1
2	1	U2 POP ISLAND	2	4	2
3	3	TONI BRAXTON SECRETS BMG	3	2	3
4	4	KARI BREMMEN MANESTEIN KK	4	3	4
5	6	UNNI WILHELMSEN DEFINITELY ME POLYGRAM	5	5	5
6	5	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL MD	6	6	6
7	7	SECRET GARDEN WHITE STONES MERCURY	7	7	7
8	10	ODD BORRETZEN NOEN GANGER ER DET ALL RIGHT TILDEN	8	9	8
9	RE	SPICE GIRLS SPICE VIRGIN	9	8	9
10	NEW	SMOKIE NORSKE HITS EM	10	NEW	10

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: Bayete is looking for international recognition with its new album, "Africa Unite" (Mango). For more than a decade, the group has flourished in the domestic scene, but its appearance at a gala performance last year at the Royal Albert Hall in London (Billboard, Aug. 3, 1996) in the presence of Nelson Mandela and Queen Elizabeth—a performance that coaxed both heads of state to their feet—gave the act exposure on the world stage. Bayete's leader, Jabu Khanyile, says, "Lady Smith Black Mambazo are virtually the only internationally recognized South African band, and almost three years after the advent of majority rule, it is about time that changed. We need a new music for the new South Africa, without barriers." Infectious township jive, sublime harmonies, and chiming guitars are Bayete's trademark, and its music is ripe for export; the band, unlike so many others, stayed in South Africa throughout the apartheid era. As for that famous performance before the queen, Khanyile says, "That was very nice. I was told she had never danced at an event like that before."

NIGEL WILLIAMSON

GREECE: "Faros" (Lighthouse), the new album by composer Nikos Gregoriadis, is scheduled for release by Virgin International April 24 in France, Spain, Italy, Japan, Hong Kong, Thailand, and Brazil. Apart from one song that features the singing of Katerina Kyrmizi, it is an album of instrumental tracks. "My music reflects emotions inspired by the sea," the 38-year-old Gregoriadis says. It is a theme that prompts Virgin Greece marketing manager Costas Zougris to flights of metaphorical fancy. "Many centuries ago, the ancient Greeks traveled the big seas to spread their culture," Zougris says. "In our days, Nikos makes his own sea trip into the international music scene." Such evocative music has obvious potential as soundtrack material, and director Nanni Moretti has shown great interest in working with Gregoriadis on his next film. Meanwhile, a track from "Faros" called "The Sea" is to be included on an Italian multi-artist compilation, "Mystic-2," which also features many international acts.

COSMAS DEVELEGAS



GHANA: As the first sub-Saharan African country to gain political independence from Britain, Ghana celebrated its 40th anniversary of self-rule March 6. There were earth tremors on that day across the capital city of Accra, but that did not stop the celebrations, which carried on to the weekend. Music played an important role, naturally. Artists who performed included South African diva Miriam Makeba, Joseph Hill of Jamaican reggae group Culture, the Earth, Wind & Fire Horns, plus popular Ghanaian artists Jewel Ackah, George Darko & the African Foundation, Gyadu-Blay Ambolley, Amakye Dede, and master percussionist Okyerema Asante. The next major musical celebration here is the Panafest '97 (Pan-African Historical Theater Festival), which takes place Aug. 29-Sept. 7.

KWAKU

IRELAND: Traditional Irish music embraces many strands and a rich repertoire that varies not only from county to county, but even from one parish to another. "Celtic Sessions," on CMR Records in this country and Nashville-based Honest Entertainment in the U.S., reflects that diversity. It is an album of tunes played by Na Connerys (the Connerys), seven top musicians whose individual identities are not revealed but who hail from the counties Donegal, Dublin, Mayo, and Sligo, among others. The musicians take their name from three county Waterford brothers who were convicted of killing a landlord by an allegedly bribed jury, probably sometime during the 18th century. The public outcry that ensued resulted in the verdict being overturned, although the brothers were eventually exiled to Australia. The idea behind "Celtic Sessions" was to reproduce the spontaneous atmosphere of a jam session, with a choice of music that will appeal to listeners whether or not they have had any previous interest in traditional Irish music. Among the numbers included are the jigs "Father O'Flynn" and "Irish Washerwoman," the reels "Reevy's" and "The Bucks Of Oranmore," and the slow air "Na Connerys."

KEN STEWART

U.K.: The rapid breakbeats and rolling bass lines of drum'n'bass music have figured on new albums by mainstream acts ranging from David Bowie to U2. But the freshest hope for the future of drum'n'bass is that grass-roots artists are beginning to perform live (as opposed to mixing it on tape and record decks). On March 18, drum'n'bass group Voyager launched its debut album, "Future Retro" (R&S Records), with a full-band performance at London's leading jazz club, Ronnie Scott's. Led by drummer Pete Parsons, Voyager features the ethereal vocals of Tina Murphy and the atmospheric saxophone playing of Jake Telford, creating an accessible style exemplified by the radio-friendly single "Desire." The same night, R&B singer/songwriter Geoffrey Williams and his band gave a performance at London's Hanover Grand to launch his album "The Drop" (Hands on Records). The gig ended with a version of his top 50 hit "Drive," which is underpinned by a cracking drum'n'bass rhythm.

KWAKU

NETHERLANDS: While most bands here seem content to jump on the Britpop-influenced bandwagon, there are still some acts that prefer to follow their own musical instincts. One such outfit is Babyface Armstrong, a semi-acoustic pop-rock quintet whose well-crafted debut album, "Mama" (Rana/CNR), is one of the hardest-to-pigeonhole albums to surface in Dutch rock in many years. The band is fronted by Jim de Groot, the son of legendary folk singer Budewij de Groot, and for these performers, playing music is more of a challenge than merely providing entertainment. Their songs, some of which verge on cabaret, stay within a clear pop context. At one extreme, a tinkling ragtime piano unexpectedly enhances the deceptively simple tune of "I'll Lie." At the other end of the spectrum, "Rainbow Trains" is bolstered by a horn section playing at full blast, which staves off any hint of boredom as this ambitiously long number unfolds. All told, "Mama" is an intriguing album that maintains a perfect balance between musical skill and quirky pop appeal.

ROBERT TILLI

CD PLANT GROWTH TOPS IFPI AGENDA

(Continued from page 45)

become a relatively and increasingly attractive place to set up production.

IFPI staff in Macau, a Southeast China territory under Portuguese authority, reports six new CD plants there—five opened in the past month.

"We now believe there are six CD plants in Macau," Giouw says. "We noticed the first one in early December last year; we also noticed five plants being set up this month [March]. In Malaysia, there is also a big increase in the number of plants."

Giouw contrasts the differing situation for pirates in and out of China by citing two raids earlier this year, one on a factory in Johor Bahru, Malaysia, a port town on the country's southernmost tip adjacent to Singapore, and another in China where CD-pressing lines were seized.

Giouw says pirates realize that if they are caught importing equipment for or operating underground plants in China, their equipment will be forfeited, or at best tied up, in Chinese courts for one or two years. A conviction in Malaysia, on the other hand, might put their equipment back in their hands much more quickly.

While the IFPI is the first industry group to speak out about the growing number of Southeast Asian CD plants, Hong Kong authorities are slow to acknowledge the problem.

"We have CD manufacturers in Hong Kong, but all are licensed," says Calvin H. Leung, a leading government

intellectual property protection officer. "There are approximately six or seven plants, but there is no illegal activity," he states. "So far we have not received any complaints of any illegal production in Hong Kong."

While Giouw says that the IFPI has no evidence of the plants making pirated audio product, he shares Garnett's view that the proliferation of CD plants in such a small territory is worrying in itself. "It's a big increase for the number of plants required here; these plants will be probably claim there is an outburst of CD demand, whether this is true or not, the capacity here is now huge."

Lachie Rutherford, president of EMI Asia, says that the production capacity of Hong Kong is now "equivalent to that of the U.K., in a city with a population of 6 million."

Single-line CD plants can produce 1 million-1.3 million units per year; new multiline machinery can produce as many as 6 million units annually.

"I think the major company people here are getting pretty worried. A huge percentage of the pressing equipment is being sold in Asia, and they need to find the most friendly place for it. If they can find their way through [into China], they'll do it. If not, they will use Hong Kong and Macau as a service provider. If that gets uncomfortable, we expect them to move to two other territories: Russia and Latin America."

SWEET NOISE

(Continued from page 46)

most successful death-metal band, Vader, on "Down."

"Our roots are here in Poland, so we don't want to cut them off," says Sweet Noise's vocalist, Peter Mohamed. "We don't play or sing like Americans, English, or anybody else. That's why 'Ghetto' sounds different. It's got a message behind the words and music."

The album addresses what the band perceives as the collapse of human relations in the 1990s and the ensuing loneliness and alienation.

Sylvia Lato, A&R and promotions

OZEMAIL

(Continued from page 45)

ty. Legally, they require an APRA license, which covers the use of the world music repertoire."

APRA's successful bid in 1995 to gain royalty payment for music played in gyms and boutiques brought in an extra \$1.5 million Australian (\$1.2 million).

APRA is currently awaiting a High Court judgment on its 1993 case against telecommunications group Telstra for royalties relating to Telstra's "music on hold" service (music supplied while a caller waits for his or her party to come on line), which will bring in "several million dollars," according to Cottle.

Negotiations to increase royalties paid by commercial radio stations, from 2.66% of advertising revenue to 3.75%, would bring in several million additional dollars.

APRA distributes 87 cents for every dollar collected, and for the last financial year, it distributed more than \$57 million Australian (\$45 million).

manager at PolyGram Poland, notes that the company intends to release the album later in Asia and South America.

"We hope the English version of 'Ghetto' will sell very well, and not only to an alternative audience, because their music seems interesting enough to be accepted by [a wider fan base]," Lato says. "First of all, the album should attract the attention of, for instance, Sepultura fans. We feel Sweet Noise are different, one of a kind, and we were delighted by their energy, maturity, and their spontaneous and expressive live shows. So we thought, 'Let Europe listen to them.'"

"As a band, we were always walking against the wind," says Mohamed. "But far ahead we saw our destination—releasing our record worldwide and playing concerts everywhere, for everybody."

PEDRO ABRUNHOSA

(Continued from page 47)

adds, "With the success of 'Viagens,' Pedro made a good investment in 'Tempo,' overcoming the 'difficult second record' syndrome. It's not as fresh and original as 'Viagens,' but it's very solid, with a full, funky American sound that will allow him to start an international career. My audience enjoys him, and they want Pedro's songs every day."

Abrunhosa, who has traveled the world since he was 12, has played with

TO OUR READERS

Home & Abroad will return in the April 26 issue.

Southern Sound North Of The Border

Lhasa De Sela Conveys Her Love Of Hispanic Music

■ BY LARRY LeBLANC

TORONTO—"La Llorana," an exquisite Spanish-language album featuring a hybrid of traditional Mexican *ranchera* and Eastern European klezmer, marks a stunning debut for 24-year-old, dusky-voiced Lhasa de Sela.

Audiogram Records in Montreal is releasing "La Llorana" nationally in Canada on Thursday (10). The independent label first issued the recording Feb. 4 in the mostly French-speaking province of Quebec.

According to Denis Wolff, GM of Audiogram Records, the album has sold 15,000 units to date there. A video of the track "El Desierto" (The Desert) is set for May release. Audiogram is distributed in Canada by Montreal-based Select Distribution.

While Hispanic recordings of such international artists as Luis Miguel, Laura Pausini, and Gloria Estefan have sold well in Canada (Billboard, Feb. 11, 1995) and there is a significant Hispanic community in Toronto, Canadian labels have so far been wary of signing domestic Hispanic acts.

"For anybody in Canada to record a Spanish album is unusual," says Wolff. "We released [the album] because Lhasa is so special."

"It's a good album," says Tim Baker, buyer with the 31-store Sunrise Records chain headquartered in Toronto. "The music is very, very good. This is an album, however, that the label is going to have to hit the Anglos with. I don't think [Spanish-speaking] people are going to be into it" because it differs from contemporary Hispanic music.

"I love singing in Spanish because [the language is] so emotional," says Montreal-based de Sela. "Because of the way the sounds have to be produced, you must sing from a deeper place [in Spanish]. When I sing in English, it's different. The Mexican songs I love were mostly recorded in the 1930s and 1940s. They are kind of ranchera but not *nocturna*, which is so popular now. Not with a lot of trumpets."

The album's striking cover jacket features an exaggerated and darkly hued self-portrait of the singer in the guise of La Llorana, a legendary figure in Aztec mythology. According to legend, La Llorana, seeking vengeance for the death of her children, seduces men with sad melodies and then lures them to a river's edge, where her kiss turns them

into stone.

"The painting is La Llorana in my imagination," says de Sela. "[To paint it] I stood in front of the mirror to see how angry and tragic I could look."

De Sela was born in 1972 in the Catskills town of Big Indian, N.Y., the daughter of Mexican-born Alejandro Sela, a professor of Spanish and literature, and New York-born Alexandra Karam, an actress and writer.

When de Sela was 2 months old, her family, including three sisters, moved to Guadalajara, Mexico, and lived there for four years. They next spent two years in Tivoli, N.Y., then another four in Baja, Mexico, before moving to San Francisco, where de Sela spent her teens.

De Sela's earliest years were largely spent living in trailer parks, and she was educated by correspondence-school courses. She acknowledges that her nomadic childhood reads like a story-

book. "When I was 7 years old, I already wanted to write my autobiography," she says. "My parents didn't have roots or attachments to either [Mexico or the U.S.], and there was always reasons to go here or there.

"Both my parents speak Spanish, but I grew up speaking English," adds de Sela. "I learned Spanish in Mexico, but I left there when I was 11. Then I studied Spanish in high school in San Francisco. Today, my Spanish is very good, but it's not fluent. I have to keep it simple, which is why I like [composing] in Spanish. In English, when I write, I sometimes get too complicated."

Among de Sela's earliest musical influences were several Mexican *ranchera* artists, including songstress Chavela Vargas and singer/songwriter Cuco Sanchez, both popular in Mexico in the 1950s.

While her other musical influences include Maria Callas, Victor Jara, and Jacques Brel, it was after seeing a documentary film on Billie Holiday that de Sela decided to sing professionally.

"I was so stunned and amazed by the footage of Billie Holiday singing," says de Sela. "She was so hypnotic, so beautiful, and [her performance] was so pure. Afterwards, I started singing her songs myself, and I realized I wanted to sing [professionally]. So I began taking jazz singing classes."

De Sela also began performing a capella at functions at her high school and at a small club near her parents' house. While studying classical literature at Saint John's College in Santa Fe, N.M., she performed with a swing band for eight months.

In 1991, de Sela arrived in Montreal to visit her three sisters, then studied at the National Circuit School. (Today, the three—a trapezist, a wire-walker, and a contortionist—work in a European circus.) Enamored with Montreal, de Sela stayed, at first spending her days painting, writing, or looking for the opportunity to perform.

Through a friend, de Sela met with guitarist Yves Desrosiers, then working with top Quebec singer Jean Leloup. When de Sela first suggested working together, Desrosiers declined, citing her inexperience. However, a few months

later, after the two had become close friends and after being impressed with the Mexican and Latin recordings she played for him, Desrosiers agreed. Soon the two began performing traditional Mexican and Latin music in local clubs, and they were eventually joined by bassist Mario Legare.

"The music she brought me was really simple, but the songs were so intense," says Desrosiers.

Audiogram's Wolff first saw de Sela in 1992 in a Montreal club "with a shaven head and performing to about six people. What appealed to me was her personality, her charisma, and her voice," he says.

Two years after beginning to work together, de Sela and Desrosiers began writing their own songs. The first song completed was "Florincanto" [a Spanish translation of the Aztec word for poetry], which has lyrics based on an Aztec poem. "I got the idea for the melody while walking down the street, and then I wrote the words with my father," she says.

While de Sela wrote lyrics to more songs, Desrosiers mostly concentrated on writing their music and arrangements. "With many of the songs, Yves would write a riff, and then I would write the melody, and then Yves would do an arrangement," says de Sela. "Some of them he did all the music, and I changed a bit for my own voice. With others, I also did the music."

Produced by Desrosiers, the album was recorded May-July 1996 on a 8-track DAT recorder in percussionist/engineer Françoise Lalonde's apartment. Vocal overdubbing by de Sela later took place in the kitchen of her house.

"We had three months of fun," says Desrosiers, who also played lap steel guitar, lap steel bass, banjo, and guitar on the sessions. Other players included Legere (bass), Didier Dumoutier (accordion), Mara Tremblay (violin), Jean Sabourine (sousaphone), and Nervous Norman (clarinet).

About half of the songs that were recorded had been performed by de Sela for several years. Original songs, such as "De Cara A La Pared" (Face To The Wall) and "Mi Vanidad" (My Vanity), were written while sessions were under way. The three nonoriginals on the album are traditional Mexican songs: "Los Peces" (The Fish), "El Payande" (The Payande), and "El Arbol Del Olvido" (The Tree Of Forgetfulness), composed by Argentina's Silvia Valdez.

While Desrosiers had an overview of how he wanted the album to sound, he didn't fully work out the songs' arrangements prior to the sessions. "I knew the sounds [I wanted], I didn't know until I did them if they would work," he says.

De Sela says she's still coming to terms with her debut recording. "While recording the album, I had an idea of what it was about, and, as time passes, I have even less of an idea," she says. "While you are [creating], you are completely absorbed. When it's finished and you can step back, you learn all kinds of things about yourself. You get this complex portrait of yourself."

To promote the album, de Sela is booked April 18 at the Bourges Festival in France, followed by dates in Quebec City (May 3) and Toronto (May 4-5).



DE SELA

Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

BMG Uses ECD As Marketing Tool

Buyers Get Extra Content; Co. Gets Consumer Info

BY BRETT ATWOOD

LOS ANGELES—While most music companies are touting enhanced CDs (ECDs) as an "added value" to conventional audio CDs, BMG Entertainment North America is using the format to gain valuable demographic and marketing information about consumers.

The music company, which recently launched two new World Wide Web sites, is rewarding ECD buyers with bonus music and multimedia content that is unlocked from the disc only after consumers register for a password at its Web site.

When they register, consumers provide an E-mail address as well as answers to several questions, such as preferred music styles and

magazines. BMG is using that information to directly send to consumers E-mail featuring artist news, tour dates, and other information. The company plans to soon use the database to send audio

greetings from artists to consumers, as well as sound samples from select BMG releases.

Though some E-mail updates may go to the entire list of consumers in the database, the updates will often be customized to consumers based on their location, music preferences, and other specifications. The demographic information may eventually be used to market music directly to consumers via special E-mail offers. However, there are no immediate plans to do so.

"We don't see the enhanced CD as a stand-alone product but as an added-value experience that brings together online and offline content," says Gabriel Levy, manager of interactive music development for BMG Entertainment North America. "The idea behind enhanced CDs is to give the consumer as much as we can for their money. But, while we are doing that, we can benefit by getting information about our consumers."

However, don't expect BMG to "spam" its customers with unwanted E-mail. Each consumer who registers has the option of electing not to receive E-mail updates from BMG.

"If a consumer buys the ECD and takes the time to fill out the registration form, they are probably interested in hearing about that artist," says Levy.

With its first Internet-linked ECD, for Mobb Deep's "Hell On Earth" on Loud, BMG acquired an extensive database containing marketing and demographic informa-

tion on more than 25,000 music consumers who were lured to the Web to get a secret song. New releases from Wu-Tang Clan and Adriana Evans, which also contain hidden content, are expected to enlarge the database further in the coming weeks.

"If we can obtain 25,000 names about consumers who we know are interested in our products, then that is a plus," says Levy. "E-mail is about the cheapest form of direct marketing there is... It helps justify the making of ECDs, which do not have to cost a lot to produce."

Though BMG executives declined to detail specific ECD development costs, many recent major-label ECD projects have been produced for around \$5,000—which is considerably less than the \$20,000 or so spent on the first-generation ECD releases.

ECONOMICS IMPROVE

"The economics associated with creating enhanced CDs has really become more favorable in the past 18 months," says Kevin Conroy, senior VP of marketing for BMG Entertainment North America. "The production cost used to be much higher, the deals with developers were not as attractive, and compatibility issues made them a challenge to do. But that has changed... It makes sense for us as a major music company to marry music content with multimedia. The ECD is a bridge to link audio CDs with the Internet."

BMG is also upping its stake on



the Internet with plans to unveil a series of genre and music lifestyle sites that draw content from acts from BMG-affiliated labels. They include Whitney Houston, the Dave Matthews Band, Toni Braxton, Clint Black, R. Kelly, Brooks & Dunn, and numerous others.

"By drawing upon a wide range of repertoire, we are creating a more compelling site that will draw more traffic," says Conroy.

The R&B, rap, and hip-hop-themed site Peeps Republic (<http://www.peeps.com>), which debuted in 1996, has been joined by two new sites. The modern rock/pop/dance-themed Bug Juice (<http://www.bugjuice.com>) and the

country-themed Twang This! (<http://www.twangthis.com>) contain artist biographies, news updates, audio- and video clips, and tour-date information. The sites also feature contests that reward Web users with prizes such as an autographed poster and CDs. Exclusive content from the artists, including unreleased songs and other material, will also be available.

The sites aim to reinforce the connection between artist and fan and to establish a sense of community with consumers, according to Conroy. For example, Peeps recent-

(Continued on next page)



At Trans World Entertainment's recent awards banquet at the Rainbow Room in New York, the six major record companies helped commemorate the retailer's 25th anniversary. Shown, from left, are Paul Smith, chairman, Sony Music Distribution; Peter Jones, president, BMG Distribution; Danny Yarbrough, president, Sony Music Distribution; David Mount, chairman/CEO, WEA; Robert Higgins, chairman, Trans World Entertainment; Jim Caparro, president/CEO, PolyGram Group Distribution; Henry Droz, president, Universal Music and Video Distribution; and Russ Bach, president/CEO, EMI Music Distribution.

Animators Take Low-Tech Style Sky-High

'Wallace And Gromit' Creators On The Rise

BY EILEEN FITZPATRICK

LOS ANGELES—Although Bristol, U.K.-based Aardman Animations was nominated but didn't win an Academy Award this year, co-founders Peter Lord and David Sproton didn't leave Hollywood in a huff.

"We don't have any delusions, and I know it sounds like a cliché, but we're very lucky to get nominated," says Lord, who was nominated this year for "Wat's Pig," a short about royal twins separated at birth. "We have no right to be nominated, and we don't ever expect it."

The studio, however, has already collected Oscars for the "Wallace And Gromit" shorts "The Wrong Trousers" and "A Close Shave," as well as "Creature Comforts."

"Wallace And Gromit" and its director, Nick Park, exploded on the home video scene in 1996, while Aardman has been committed to stop-frame model animation since 1976. The company has been a mainstay in the U.K. for commercial work since the mid-'80s and most recently hit it big stateside with the "talking car" ads for Chevron gasoline. In addition, Aardman collaborated with Peter Gabriel on the breakthrough music video "Sledgehammer," which won five MTV Music Awards in 1986.

As the music industry marveled at the special effects in "Sledgehammer," Lord and Sproton were keeping a secret. "At the time, most people making music videos were trying to be very smooth and sexy," says Lord. "Sledgehammer" achieved images that were visually astonishing but now are actually commonplace."

Sproton explains that the segment in which the flowered wallpaper behind Gabriel blossoms and changes was achieved by men pulling down several different backdrops, like in a staged play.



Still from Aardman Animations' 'Wat's Pig.'

"We shot it in a student theater and it looked extraordinary," says Sproton, "but the fact is, there were guys pulling and lowering backdrops."

Adds Lord, "at the time, people used to say that it was so astonishing, so revolutionary, but in fact you could have done it in 1910. The technology we used was basically the same."

Today both filmmakers call the "Sledgehammer" video old and outdated.

"If you look at what you can do today with all the devices available, and the way you'd expect a pop program to look now, it looks like a film that was made in the 1920s," says Sproton.

The company recently returned to the music video business with Tina Turner's "In Your Wildest Dreams," featuring Barry White. The single peaked at No. 34 on the Billboard Hot R&B Singles chart in January. But the clip rarely has been seen because White didn't care for the clay model of himself in the video.

"Tina wanted us to do the video based on seeing 'Wallace And Gromit,'" says Sproton. "She loved the video, but it was heavily censored because of White's objections."

Creating heart-stopping high-tech

special effects has never been the driving force behind Aardman, which often takes up to two years to make a 30-minute film. Scripts take up to six months to complete and filming can take up to 10 months.

Despite the tedious work, Lord and Sproton prefer the stop-frame method. The pair say they can't compete in a world of Disney imitators and stop-frame animation gives them a niche and a creative challenge.

"Early on we did drawings, but it was so boring," says Sproton.

"It's what everyone was doing, and we weren't very good at it," adds Lord. "We were lowly amateurs, and when we started the three-dimensional game, we were the only people doing it, so we had a good start."

The company first began producing skits for British television's "Vision On," a children's series for the deaf, which, early on, was the primary outlet for their work.

"Artistically it wasn't inspiring at all," says Lord, "but it indicated to us that there was a potential business for our work."

Lord and Sproton say their original intention was to create films for adults, which weren't widely available in the U.K. For inspiration, they had to look at the films of American writer, producer, and early special-effects wizard Ray Harryhausen.

Harryhausen's films include "One Million Years B.C.," "Jason And The Argonauts," "The Golden Voyage of Sinbad," and "Sinbad And The Eye Of The Tiger."

"In a way, he's everyone's mentor, because he trained with Willis O'Brien, who did 'King Kong' in the 1920s," says Sproton.

In fact, Sproton says many of the modeling techniques Harryhausen developed are still being used today. "All his techniques, like latex and metal

(Continued on page 64)

newsline...

NIMBUS MANUFACTURING, a replicator of CDs, is closing a plant in Sunnyside, Calif., and consolidating its operations in two plants in Provo, Utah, and Charlottesville, Va. However, the company says it is increasing the overall capacity of its facilities to 185 million discs a year. Nimbus is anticipating increased demand from the debut of DVD this year. The Charlottesville-based company also plans to build a new CD replication plant in Luxembourg to support international expansion.

BET HOLDINGS, the parent of the Black Entertainment Television (BET) cable network, has formed a joint venture with Chevy Chase Bank, called BET Financial Services, that will market a BET VISA credit card to African-American consumers. The long-range plan is to "build a successful financial-services business." BET's cable network programs music videos and other entertainment 24 hours a day to more than 47 million households. Chevy Chase Bank has more than \$5 billion in assets.

THE BOX WORLDWIDE, operator of the interactive music video television network the Box, reports a net profit of \$1.1 million on \$20.2 million in revenue for the 1996 fiscal year, compared with a profit of \$485,058 on revenue of \$22.2 million the year before. But the company booked a gain of \$5.7 million last year from the sale of a 50% interest in its U.K. operations. The year before, it sold the other 50% for a \$1.3 million gain. Advertising revenue rose to \$10.3 million in 1996 from \$9.8 million the previous year. But net viewer revenue fell to \$9.9 million from \$12.4 million in 1995 because some cable operators—for instance, in New York—dropped the programming. The Box shares revenue with phone companies when viewers call to request videos.

VIDEO UPDATE, a video retail chain, reports net income of \$2.2 million for the third fiscal quarter, which ended Jan. 31, compared with a profit of \$1.2 million in the same period the year before. Revenue rose 53% to \$26.1 million from \$17 million a year earlier. Same-store sales (based on 181 stores) increased 11% in the quarter. At quarter's end, the St. Paul, Minn.-based retailer operated 290 company-owned stores. The company also increased its credit facility to \$60 million to finance expansion. It recently acquired a 23-unit chain in Alberta and a seven-store chain in Texas and Oklahoma, in addition to 19 new openings. Currently, Video Update has 331 video superstores in North America, of which 302 are company-owned and 29 are franchised.



ERNEST TUBB RECORD SHOP in Nashville will be celebrating its 50th anniversary May 3 with a live broadcast of the late country star Tubb's Midnight Jamboree radio program, featuring Loretta Lynn. Broadway, between Fourth and Fifth Avenues, will be shut down for the broadcast. Tubb, who died in 1984, was frequently partnered musically with Lynn. Record-shop executives say other events are planned during the year.

IMAGE ENTERTAINMENT, a laserdisc distributor, announces plans to release three additional titles on the DVD format this year: "The Terminator," with Arnold Schwarzenegger (\$29.99 list price); the Stephen Sondheim musical "Into The Woods," with Bernadette Peters (\$34.99); and "Knelworth," a three-hour concert featuring such acts as Phil Collins, Paul McCartney, Eric Clapton, Elton John, and Pink Floyd (\$34.99). Image previously announced that it had an exclusive DVD licensing and distribution deal with Playboy Home Video.

EXECUTIVE TURNTABLE

RETAIL. Blockbuster in Fort Lauderdale, Fla., promotes John McDowell to executive VP of merchandising and Richard Ungaro to executive VP of domestic retail operations. They were, respectively, senior VP of retail development and senior VP of operations, Eastern division.

Damon Sgobbo is appointed manager of specialties and minority categories for HMV U.S.A. in Stamford, Conn. He was manager of the chain's 72nd Street and Broadway branch in New York.

George Meyer is promoted to VP, divisional merchandise manager, for the music and movies division of Nobody Beats the Wiz in Carteret, N.J. He was merchandise manager.

DISTRIBUTION. Cecille Pagarigan is appointed senior director of marketing for Universal Music and Video Distrib-



McDOWELL



BISHOP

ution in Universal City, Calif. She was sales marketing manager for Arista Records.

HOME VIDEO. David Bishop is promoted to president of MGM Home Entertainment in Santa Monica, Calif. He was executive VP.

MUSIC VIDEO. Alex Ferrari is promoted to senior VP/CFO for MTV Networks in New York. He was controller and VP for financial planning.

BMG

(Continued from preceding page)

ly added a bulletin board where fans of the Notorious B.I.G. can post their candid thoughts about the death of the rapper. On the Twang This! site, consumers are invited to directly E-mail BMG's country artists.

"This is a way for us to market and promote music in a way that has never been possible before," says Conroy. "The intention is to heighten awareness of these artists to consumers and to drive sales



through traditional retail channels, as well as to create new retail opportunities."

Though it may make some tradi-

'We don't see the enhanced CD as a stand-alone product but as an added-value experience'

tional retailers nervous, BMG is looking at the possibility of offering direct sales on the Internet.

"The reality is that there are sales opportunities through the Internet," says Conroy. "The industry needs to research and understand that there is a distinction between the consumer who buys from traditional retail outlets and those who represent a potential for direct sales... We are currently



www.twangthis.com

evaluating whether it makes sense for us to develop our own means of fulfilling products for those consumers who are interested in direct sales."

Conroy says that traditional retailers will likely get a sales boost from BMG's promotional efforts on the Internet.

A recent research study by Chicago-based Strategic Record Research found that 64% of consumers fail to buy new releases by artists they like because they are unaware of the releases' availability.

"That is a shocking statistic," says Conroy. "We all work hard to try to get word out that new music is available through radio and music videos, but we can't stop there. We have to look for new and different ways to generate awareness."

Billboard's 1997 International Buyer's Guide

Billboard

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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST	TITLE	TOTAL CHART WEEKS
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan SM				
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK ▲ POLYDOR 825099/AAAM (10.98/16.98)	GREASE 16 weeks (Wk. No. 1)	195
2	2	METALLICA ▲ ELEKTRA 81113/REG (10.98/16.98)	METALLICA	294
3	7	CELINE DION ▲ SNO MUSIC 51505/EPIC (10.98/16.98)	THE COLOUR OF MY LOVE	162
4	3	THE NOTORIOUS B.I.G. ▲ BMC 501/ARISTA (9.98/16.98)	READY TO DIE	62
5	4	SHANIA TWAIN ▲ MCA 822898 (10.98/16.98)	THE WOMAN IN ME	109
6	5	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND	407
7	6	BUSH ▲ TRAUMA 9253/INTERSCOPE (10.98/16.98)	SIXTEEN STONE	116
8	8	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	127
9	9	SUBLIME GASOLINE ALLEY 11274/MCA (7.98/12.98)	40 OZ. TO FREEDOM	22
10	11	BEASTIE BOYS ▲ DEF JAM 52735/1/MERCURY (7.98/11.98)	LICENSED TO ILL	291
11	12	GARTH BROOKS ▲ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	120
12	10	ENIGMA ▲ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	301
13	32	CELINE DION ▲ EPIC 52473 (10.98/16.98)	CELINE DION	85
14	13	EAGLES ▲ GEPFEN 24725 (12.98/17.98)	HELL FREEZES OVER	125
15	17	PINK FLOYD ▲ CAPITOL 460011* (9.98/15.98)	DARK SIDE OF THE MOON	1045
16	14	METALLICA ▲ ELEKTRA 81113/REG (10.98/16.98)	...AND JUSTICE FOR ALL	367
17	18	JIMMY BUFFETT ▲ MCA 56331 (9.98/11.98)	SONGS YOU KNOW BY HEART	322
18	33	AEROSMITH ▲ COLUMBIA 57367 (7.98/11.98)	AEROSMITH'S GREATEST HITS	261
19	15	JOURNEY ▲ COLUMBIA 44493 (9.98/15.98)	JOURNEY'S GREATEST HITS	395
20	—	ELTON JOHN ▲ ROCKET 151232/ISLAND (7.98/11.98)	GREATEST HITS	264
21	16	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	67
22	20	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (11.98/17.98)	GREATEST HITS	167
23	23	PINK FLOYD ▲ COLUMBIA 36183* (15.98/24.98)	THE WALL	431
24	19	METALLICA ▲ ELEKTRA 50413/REG (10.98/16.98)	MASTER OF PUPPETS	339
25	21	VAN MORRISON ▲ POLYDOR 841970/AAAM (10.98/17.98)	THE BEST OF VAN MORRISON	330
26	26	LIVE ▲ RADIOACTIVE 10997/AAAM (10.98/16.98)	THROWING COPPER	130
27	27	ENIGMA ▲ CHARISMA 86224/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	104
28	24	SARAH McLACHLAN ▲ NETTWERK 18724/ARISTA (10.98/15.98)	FUMBLING TOWARDS ECSTASY	133
29	25	METALLICA ▲ MEGACORP 60139/REG (10.98/16.98)	RIDE THE LIGHTNING	321
30	36	DAVE MATTHEWS BAND ▲ RCA 86449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	129
31	40	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	305
32	22	ENYA ▲ REPRISE 76774/WARNER BROS. (10.98/15.98)	WATERMARK	316
33	35	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	172
34	30	ABBA ▲ POLYDOR 517007/AAAM (10.98/17.98)	GOLD	120
35	34	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	222
36	42	SOUNDTRACK ▲ COLUMBIA 40323 (7.98/11.98)	TOP GUN	220
37	39	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98)	CRACKED REAR VIEW	142
38	31	ENYA ▲ REPRISE 76774/WARNER BROS. (10.98/15.98)	SHEPHERD MOONS	251
39	44	BRUCE SPRINGSTEEN ▲ COLUMBIA 67050 (10.98/16.98)	GREATEST HITS	36
40	48	ERIC CLAPTON ▲ POLYDOR 527116/AAAM (10.98/17.98)	THE CREAM OF ERIC CLAPTON	38
41	28	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	225
42	29	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	182
43	41	AEROSMITH ▲ GEPFEN 24716 (12.98/17.98)	BIG ONES	50
44	37	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	55
45	—	CELINE DION ● EPIC 46893 (7.98/11.98)	UNISON	27
46	38	EAGLES ▲ ELEKTRA 1057EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	281
47	—	KORN ▲ IMMORTAL 66633/EPIC (10.98/15.98)	KORN	70
48	49	ORIGINAL LONDON CAST ▲ POLYDOR 831363*/AAAM (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	349
49	46	SOUNDTRACK ▲ POLYDOR 82435/AAAM (12.98/19.98)	SATURDAY NIGHT FEVER	120
50	—	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	157

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. ■ indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

NARM Names Its Best Seller Awards

Dion, Rimes, Fugees, Metallica Among The Winners

ORLANDO, Fla.—The National Assn. of Recording Merchandisers (NARM) announced the winners of its 1996-97 Best Seller Awards during a luncheon at the organization's 39th annual convention, held March 8-11 here.

Winners were based on SoundScan figures for the sales period between March 4, 1996, and Feb. 16, 1997. At more than 14,000 retail locations, SoundScan tracks more than 75% of all recordings sold in the U.S.

A listing of the winners follows.

soundtrack, various artists, Polydor/A&M.

Music video recording: "Les Misérables: 10th Anniversary Concert," various artists, Columbia TriStar Home Video.

Holiday recording: "Miracles: The Holiday Album," Kenny G, Arista.

Jazz recording: "The Moment," Kenny G, Arista.

Country recording: "Blue," LeAnn Rimes, Curb.

Recording by new artist: "Blue," LeAnn Rimes, Curb.

R&B recording: "The Score," the Fugees, Ruffhouse/Columbia.

Rap recording: "The Score," the

Fugees, Ruffhouse/Columbia.

Latin recording: "Macarena Non Stop," Los Del Rio, Ariola/BMG Latin.

Single of the year: "Macarena" (Bayside Boys mix), Los Del Rio, RCA.

Alternative recording: "Falling Into You," Celine Dion, 550 Music/Epic.

Chartmaker recording: "Jagged Little Pill," Alanis Morissette, Maverick/Reprise/Warner Bros.

Pop recording: "Falling Into You," Celine Dion, 550 Music/Epic.

Artist of the year: Celine Dion.

Recording of the year: "Falling Into You," Celine Dion, 550 Music/Epic.

Dance recording: "How Do U Want It?"/"California Love," 2Pac Featuring KC & JoJo, Death Row/Interscope.

Comedy recording: "What The Hell Happened To Me," Adam Sandler, Warner Bros.

Soundtrack recording: "Romeo + Juliet," various artists, Capitol.

Classical recording: "Summon The Heroes," John Williams and the Boston Pops Orchestra, Sony Classical.

Contemporary Christian recording: "Jars Of Clay," Jars Of Clay, Essential/Brentwood.

Rock recording: "Load," Metallica, Elektra.

Children's recording: "Classic Disney Volume I: 60 Years Of Musical Magic," various artists, Walt Disney.

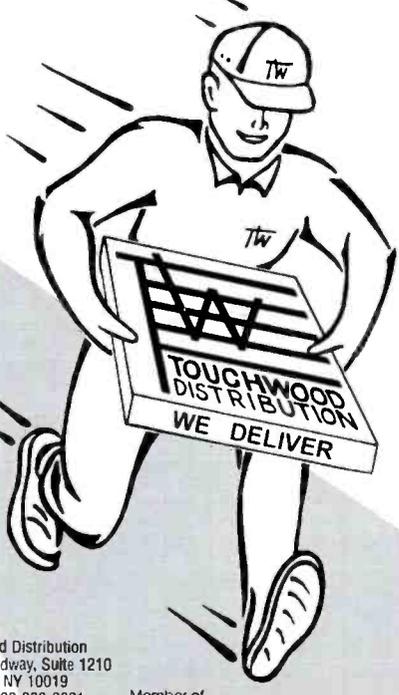
Gospel recording: "The Preacher's Wife" soundtrack, various artists, Arista.

Catalog recording: "Grease"



Will The Real Bill Thom Please Stand Up? Roadrunner Records act Moon Seven Times stopped at Harmony House headquarters recently to promote its new album, "Sunburnt." Band members are pictured with a life-size stand-up of Harmony House president Bill Thom. Shown, from left, are Lynn Canfield, Brendan Gamble, and Henry Frayne of Moon Seven Times; (the real) Bill Thom; and Don Gerard of Moon Seven Times.

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Merchants & Marketing Strawberries Secures Deals For Financing, Vendor Credit

GETTING CREDIT: Strawberries, which filed for Chapter 11 Feb. 19, received final court approval of a \$25 million debtor-in-possession financing facility, which will be supplied by Foothill Capital Corp. The U.S. Bankruptcy Court, District of Delaware, had already granted interim approval the day the chain filed.

In addition, the court approved vendor financing agreements with five of the six majors. As part of that, Strawberries will return up to 25% owed to each major as of the filing date, in exchange, on a dollar-for-dollar basis, for new credit lines with the majors.

According to the credit agreements, the maximum credit available from the five majors is as follows: PolyGram Group Distribution, \$1.6 million; Sony Music Distribution, \$1.6 million; WEA, \$1.4 million; EMI Music Distribution, \$992,511; and BMG, \$325,000. However, the maximum credit available to Strawberries under an agreement with Equitable Capital Private Income and Equity Partnership is capped at \$3.7 million. Universal Music Distribution and Strawberries are said to be still negotiating a credit agreement.

Initially, Strawberries had sought new credit lines up to 50% of the prepetition debt owed each major. But Equitable, which holds a \$20 million senior note, objected to the credit agreements. Equitable withdrew its objection when Strawberries agreed to

the 25% limit.

Strawberries currently operates 121 stores, having closed 25 since January 1.

WELCOME BACK: Jeff Abrams, who has spent the last two years working for wholesalers Smith & Alster, is back in the music retail business, via a consulting firm. Abrams—who

launched Best Buy's entry into music and video and left the chain just before it reached its havoc-wreaking peak—has formed a consulting firm with his old Best Buy

boss, Lee Schoenfeld. The firm, dubbed Schoenfeld & Abrams, is positioning itself as marketing consultants to the hardware and software industries.

Clients include Future Shop, a Canadian consumer-electronics chain; the Movie Co.; and Cambridge Soundworks, a hardware company. Future Shop, which is based in Vancouver, has 78 stores in Canada and 22 outlets in the U.S. Northwest. The chain has music and video in most of its U.S. locations.

Abrams, whom Retail Track ran into at the National Assn. of Recording Merchandisers annual convention, declined to talk about Future Shop, referring inquiries to the chain's corporate headquarters, which didn't return calls.

In the meantime, although Abrams now has a consulting business and has moved back to Minneapolis, he still is a

(Continued on next page)

RETAIL TRACK

by Ed Christman



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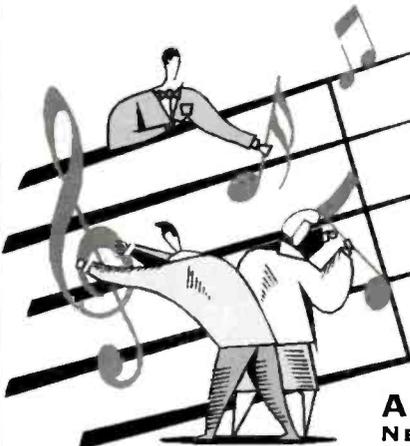
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Indie Labels Need To Help Reduce Product Glut; Nels Cline Gets Around

OVERLOAD: Casting about for a topic for this week, Declarations of Independents had to look no further than our office for inspiration.

Our housekeeping skills had gone to seed somewhat in the last month or so, leaving us with 10 towering columns of CDs piled in a corner. Each of these Doric structures was stacked 3 feet high and ready to topple to the floor if jarred accidentally in the course of a frantic day. Enough is enough, we said, and we proceeded to dig through the accumulated records.

As we sorted through these hundreds of CDs, we became increasingly unsettled and depressed. While there were some major-label titles to be found, the vast majority of the records were independent releases. While here and there we found an album by a group or an artist we recognized, the preponderance of the material was by performers with whom we weren't familiar. Many of these pieces came in packages of such poor—and sometimes hideous—design that we ultimately felt little inclination to explore their musical virtues.

We found ourselves saying, time and again, "Too much." And therein we confronted the source of a very basic problem with the U.S. music business in 1997.

We haven't seen any current figures on the number of titles released in this country during 1996, but we were thunderstruck when Billboard's Ed Christman revealed in Retail Track last year that around 27,000 titles were issued in America in 1995. Based on the burgeoning amount of product we received over the last year, we can only assume that figure was surpassed in 1996.

In conversations with indie labels, we find that people's jaws go slack and their eyes glaze over when we cite the number of albums churned out in '95. However, as stunning as that number is, the flow continues unabated, with indie labels—both new and established—emerging as the obvious culprits in the glut of product clogging the market.

We say, enough already.

The ongoing overloading of the marketplace is distinctly at odds with the prevailing realities of the business today. At the same time that strapped retailers are stocking their bins more shallowly (in both new releases and catalog) and focusing increasingly on hits to buoy their uncertain position, wholesalers like Independent National Distributors Inc. are lopping off hundreds of labels to relieve their clogged systems.

It's time for indie labels to get a grip on the situation and take a realistic look at their release schedules.

For starters, established labels may have to start paring their releases to focus on priority artists. We won't mention any names, but certain companies that have been in business for years continue to churn out as many as a dozen albums a month, without any apparent consideration of whether the majority of these titles will be accepted by retailers. Sure, ongoing product flow is a necessity for market viability, but when that flow becomes an indiscriminate flood, it's time to come down



by Chris Morris

to earth and consider what the market will truly bear.

Neophyte labels have to take an even more serious look at what they're doing. The decline of CD production costs in recent years has led many new companies into the market, but all too many of these imprints arrive in the business with virtually no idea of how to differentiate their records in this overcrowded universe.

If you're a new indie label, there are some basic questions you should ask yourself before bringing your album to market. Is it a handsome, professional-looking package? Can it be lodged in a recognizable marketing niche? Do you have a story to tell distributors and retailers? Is the project set up properly at press and radio? If any of these questions can't be answered satisfactorily, maybe you should wait awhile before attempting to sell your record. In 1997, "we're a new label" isn't enough to get anybody excited.

Given the current state of affairs, "less is more" is probably a good catch phrase for the indie sector of the industry. And, to lift another homily originating from the radical politics of the late '60s, if you're not part of the solution, you're part of the problem.

FLAG WAVING: The word "peripatetic" doesn't quite sum up the artistic proclivities of guitarist Nels Cline.

The L.A.-based musician's own jazz-rock unit the Nels Cline Trio has a current album, "Chest," out on the Eugene, Ore.-based Little Brother Records. On April 15, the Malibu, Calif.-based CyberOctave Records will release the self-titled, Dust Brothers-produced debut by Banyan, a groove-oriented instrumental band featuring Cline, bassist Mike Watt, Porno For Pyros drummer Stephen Perkins, and Beastie Boys keyboardist Money Mark.

In February, two left-field jazz albums featuring Cline were released: "Nation Of Law" by the Vinny Golia Quintet, on multi-reedman Golia's Beverly Hills, Calif.-based Nine Winds Records, and a self-titled album by Gregg Bendian's Interzone, on the Northampton, Mass.-based Eremita Records.

Very shortly, Cline's freewheeling duets with Thurston Moore of Sonic Youth will be heard on "Pillow Wand," a live set recorded at Rhino Records in L.A. and co-released by Father Yod Records/WDTCHC Records.

Cline will also be featured on a forthcoming major-label album: He is currently helping put the finishing touches on the Geraldine Fibbers' sophomore Virgin album, "Butch," due July 2. The guitarist joined the L.A. alternative group last fall.

As this summary of his current work suggests, Cline is at home with

virtually any style, from jazz-rock to free jazz to askew modern rock.

Cline explains, "I've never been able to fit into that one area... The main reason is that I play the guitar, and the guitar is at home in a lot of different areas. I really don't differentiate between different genres. I just like what I like. It pretty much gets down to emotional terrain for me."

For four years, Cline has appeared regularly with his trio, which also includes bassist Bob Mair and drummer Michael Preussner, at the New Music Monday jazz he organizes weekly at L.A.'s Alligator Lounge. He says of his trio work, "It's really about a three-way conversation between us... These are the guys who make the music come alive."

Cline has also been active on the L.A. free-jazz scene for over a decade, with the groups of Bobby Bradford and Golia, who also regularly utilizes Cline's brother Alex on drums. The guitarist was involved in the rock scene in the late '80s, as a member of the quartet Bloc, which cut one album for A&M.

"I swore I'd never be in a rock band again," Cline says of that experience, but he adds that Watt, who used Cline on his 1995 Columbia album "Ball-Hog Or Tubgoot?" and in his touring band, "kind of devoted himself to bringing me out of the shadows." Their ongoing collaboration resulted in the formation of Banyan, which Cline terms "fun"; guests at the group's recent L.A. shows have included the like-minded guitarist Moore.

Cline will continue to play with his trio at the Alligator until May, at which point he says he'll "turn over the keys to the kingdom" to New Music Mondays and begin a year's worth of touring with the Geraldine Fibbers.

RETAIL TRACK

(Continued from preceding page)

senior VP at Smith & Alster.

HOT TOPICS: Independent merchants are gearing up for the Impact Super Summit XI conference, which will be held April 16-20 at the Fontainebleau Hotel in Miami. George Daniels, of George's Music Room, and Lorraine Murphy, of L.B.M. Records, are co-chairpersons for the confab's retail portion. On April 17, there will be a closed session for retailers and label sales and distribution executives, in which current issues confronting the marketplace will be discussed. The morning of April 19 there will be a retail panel open to all confab participants. For more info, contact Murphy at 718-822-8143 or Datu Faison of Billboard at 212-536-5271.

VIVA LAS VEGAS: The International Council of Shopping Centers is holding its annual convention May 18-22 at the Hilton Hotel Convention Center in Las Vegas. Among the seminars planned for the convention are panels on "Wall Street On Retail"; "Merchandising In The 21st Century"; "Entertainment Centers: Reality Or A Flash In The Pan?"; "Leaping Into Cyber Space"; and "Face To Face With Retail

(Continued on next page)

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Grammy Win Raises Profile Of High Windy Audio

SMOKY MOUNTAIN HIGH: This year's Grammy Awards in the children's categories were notable for two main reasons.

First, there was the fact that the nominees for best musical album included real children's artists, among them Tom Chapin, John McCutcheon, and Cathy Fink & Marcy Marxer. The winner was Linda Ronstadt, whose "Dedicated To The One I Love" is an exquisitely lovely lullaby album. It's worth noting that Ronstadt was the sole celebrity name among the nominees.

Which leads us to the second, and even more significant, reason that the children's Grammys deserved particular notice this year. The winner of the best children's spoken word album was independent artist David Holt—the sole noncelebrity among the contenders, which makes his win astounding. (Moonlighting celebs nearly always take the prize.) Holt, whose reading of author/illustrator Janell Cannon's delightful book about a seemingly orphaned fruit bat, "Stellaluna," was up against recordings by Robin Williams, Michael York, Carl Reiner, and Melissa Manchester.

"We were sure [Williams'] Jumanji would win," says Virginia Calloway, owner of High Windy Audio, the Fairview, N.C.-based label for which Holt is the flagship artist. A month after the Grammys, Calloway says, she and Holt are still euphoric.

"Stellaluna" is the first Grammy win for the 12-year-old company, which has had two previous recordings nominated: 1995's "Why The Dog Chases The Cat: Great Animal Stories" by Holt and Bill Mooney and 1992's "Grandfather's Greatest Hits" by Holt. High Windy Audio has 15 albums to date, distributed primarily by Rounder Kids and Silo Inc.



by Moira McCormick

"We put out an album a year—two if we're really swingin'," says Calloway with a smile. "This is a very important part of our business—we take time picking projects and concentrate on keeping them of the highest quality possible. We always aim to produce albums with an enduring aspect, something that never sounds dated."

In the process, says Calloway, "I've been able to live the exact lifestyle I want. We're located on top of a mountain, overlooking quiet and beauty, [proving] that you don't have to live in a big urban area [to be successful]. I've chosen to keep the business at a level where I have a life—I can go to my kids' soccer games, have lunch with a friend, travel."

The most important thing businesswise, says Calloway, is that "all product I put out will bring people pleasure."

Calloway notes that all of High Windy Audio's artists—who include Pete Seeger and Fink & Marxer—"know what material works with kids. Most of the stories are traditional, and all of them are tried and true [entertainers]."

The "Stellaluna" project came about initially because of Calloway's membership in the Audio Publishers Assn. Another member, Eileen Hutton of the publishing company Brilliance, was approached by an agent from "Stellaluna" publisher Harcourt Brace Jov-

anovich about an audio version of the book. Hutton referred the agent to Windy Audio, and a dialogue began.

"The money we offered them was a big stretch for us—we were really going out on a limb," Calloway says. "But we also offered them top priority—the fact that it would be our No. 1 project—and that Janell Cannon could get involved if she wanted." Calloway says Harcourt Brace Jovanovich was encouraged by the promise of "the personal touch they'd get from us."

The album was released a year ago; in addition to the story "Stellaluna," it contains a number of other bat-related tracks. "We really had to search for bat stories that weren't about them being scary and creepy," says Calloway. Considering that Cannon's writing of "Stellaluna" was part of her plan to "emphasize information about and involvement with animals, especially those not popularly thought of as cute and cuddly," as the book jacket says, creepy bat stories would not do.

Calloway and Holt did find a humorous tale, "Hattie, The Backstage Bat" by Don Freeman, author of the popular "Corduroy" book series. Holt then added his own spin with a traditional folk yarn, "Why The Bat Flies At Night," and gave listeners eight-plus minutes' worth of "Amazing Bat Facts," enlarging upon the Cannon book's afterword, "Bat Notes." "We worked closely with Bat Conversation International, which is based in Austin, Texas," says Calloway. "We were always calling them up to authenticate information that we found."

The project's scientific resonance means the album has found its way into retail venues new to High Windy Audio,

such as museums and zoos, says Calloway. "Bats are getting more and more popular," she notes. "Almost all [garden-oriented] mail-order catalogs offer bat houses in addition to birdhouses. Our timing was good."

The Grammy win should translate into increased visibility for "Stellaluna," which will be released shortly in a gift-package set with a finger puppet. Stickers touting the award are being shipped now, to be affixed to all CDs and cassettes. Calloway says it's hoped that Holt's bookings will go up a notch or two in terms of type of venue (he does 180 dates a year).

"We've been picked up by the Time Warner Book of the Month Club, which

is a direct result of the Grammy win," says Calloway. "Also, we'll be doing the audio version of Janell's next book, which is about snakes."

In the meantime, High Windy Audio is readying its first adult release, a Holt-Mooney collaboration on urban legends.

"Storytelling is the foundation of this whole company," says Calloway. "With TV, computers, and decreased reading these days, kids need more than ever to be exposed to entertainment that will stimulate their own creativity. And it's a communal thing—until the '50s, people related by telling stories and playing music together. We don't want to see that lost forever."

Billboard

APRIL 12, 1997

Top Kid Audio™

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/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
			*** No. 1 ***	
1	1	2	THE SIMPSONS RHINO 72723 (10.98/15.98)	SONGS IN THE KEY OF SPRINGFIELD
2	2	36	CEDARMONT KIDS CLASSICS BENSON 056 (3.98/6.98)	TODDLER TUNES
3	4	84	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
4	6	66	CEDARMONT KIDS CLASSICS BENSON 217 (3.98/6.98)	ACTION BIBLE SONGS
5	10	41	CEDARMONT KIDS CLASSICS BENSON 220 (3.98/6.98)	SILLY SONGS
6	5	65	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
7	3	84	BARNEY ▲ BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
8	8	84	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
9	14	6	READ-ALONG WALT DISNEY 60280 (6.98 Cassette)	RETURN OF THE JEDI
10	13	21	MICHAEL JORDAN SPACE JAM: AN AUDIO ACTION-ADVENTURE KID RHINO 72497/RHINO (9.98 Cassette)	
11	12	39	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
12	9	58	CEDARMONT KIDS CLASSICS BENSON 218 (3.98/6.98)	SUNDAY SCHOOL SONGS
13	7	62	SING-ALONG WALT DISNEY 60889 (10.98 Cassette)	WINNIE THE POOH
14	11	50	CEDARMONT KIDS CLASSICS BENSON 216 (3.98/6.98)	BIBLE SONGS
15	15	6	READ-ALONG WALT DISNEY 60282 (6.98 Cassette)	STAR WARS: A NEW HOPE
16	17	51	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	
17	16	6	READ-ALONG WALT DISNEY 60281 (6.98 Cassette)	THE EMPIRE STRIKES BACK
18	18	62	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)	
19	23	18	CEDARMONT KIDS CLASSICS BENSON 236 (3.98/6.98)	PRESCHOOL SONGS
20	RE-ENTRY		READ-ALONG WALT DISNEY 60231 (6.98 Cassette)	WINNIE THE POOH & TIGGER TOO
21	19	30	VARIOUS ARTISTS ▲ DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
22	RE-ENTRY		READ-ALONG WALT DISNEY 60229 (6.98 Cassette)	WINNIE THE POOH & THE HONEY TREE
23	22	23	READ-ALONG WALT DISNEY 60272 (6.98 Cassette)	101 DALMATIANS (LIVE ACTION)
24	25	15	CEDARMONT KIDS CLASSICS BENSON 219 (3.98/6.98)	SONGS OF PRAISE
25	RE-ENTRY		VARIOUS ARTISTS WALT DISNEY 60819 (9.98/13.98)	20 SIMPLY SUPER SINGABLE SILLY SONGS

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 multination sales indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiples 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 ED, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

KID NOTES

"In a world beyond your wildest imagination a battle for the universe has begun."

WARRIORS OF VIRTUE, a fantasy, live-action adventure film from MGM, opens nationwide May 2 in more than 2,000 theaters! An epic tale of five Rooz (creatures with human and kangaroo-like characteristics) living in a parallel world. They use the forces of nature to battle an evil warlord, but their greatest powers come from within — their virtues.

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Don't miss this opportunity to be a part of one of the biggest movie soundtracks this year! Available April 15 - Order today for guaranteed stock!
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39th Annual NARM Convention Draws 2,700 Attendees

About 2,700 people attended the 39th annual convention of the National Assn. of Recording Merchandisers (NARM) in Orlando, Fla., March 8-11. The new NARM officers for 1997-98 are Robert Schneider, chairman, Anderson Merchandisers; Rachelle Friedman, chairman-elect, J&R Music World; Stan Goman, treasurer, Tower Records & Video; and Larry Hicks, secretary, Handleman.



PolyGram Group Distribution (PGD) was voted branch distributor of the year for the fourth year in a row at the convention. Shown, from left, are Jeff Brody of Mercury Records; John Esposito, Van Fletcher, Steve Margeotes, and Bob Baker of PGD; Richie Gallo of A&M Records; Curt Eddy of PGD; Barney Cohen of Valley Record Distributors (the 1996-97 NARM Chairman); and John Madison and Jim Caparro of PGD.



Newbury Comics of Boston received the midsize retailer of the year award. Shown, from left, are Russ Bach, president/CEO EMI Music Distribution; Mike Drees, president of Newbury Comics; Ken Gatloff, Newbury Comics; NARM suppliers steering committee chairman Jayne Simon, MCA Records; and Trish Chapman, Beth Dube, Lydia Tancreti, Sean Sweeney, Natalie Waleik, Larry Mansdorf, Deni Reinsons, Amy Dorman, Robbie Phillips, Kristen Lieb, Corey Prince, Lisa Fehl-Parrette, and Valerie Forgione, Newbury Comics.



Crow's Nest was the recipient of the small chain independent retailer of the year award. Shown, from left, are NARM supplier steering committee chairman Jayne Simon, MCA Records; Floyd Crow, Crow's Nest; and Jim Caparro, president/CEO PolyGram Group Distribution.



Robert Pittman, president of America Online Networks and a co-founder of MTV, was the closing speaker at the NARM convention. Pictured with him is NARM president Pamela Horovitz.



GTSP recording artist John Tesh performed songs from his new "Avalon" album in addition to serving as host of the NARM awards ceremonies during the convention.



A&M Records artist Jonny Lang performed at the PGD Zone, an ad hoc nightclub set up by PolyGram Group Distribution at the NARM convention.



Borders Books & Music received the large retailer of the year award. Shown, from left, are NARM software suppliers member section steering committee chairman Jayne Simon, MCA Records; Dave Mount, chairman WEA; and Len Cosimano, Vicki Marshall, Anne Dickens, Mona Dequis, Ted Ferguson, and Ron Stefanski of Borders.



Participating in the micro-marketing seminar panel at the NARM convention were, from left, Alayna Hill, Record Archive; David Lang, Compact Disc World; moderator Daniel Savage, Atlantic Records; Barry LeVine, BMG Distribution; Dan Storper, Putumayo World Music; and Sebouh Yegparian, Profile Records.



The small retailer of the year award was presented to J&R Music World. Shown, from left, are Paul Smith, chairman of Sony Music Distribution; Rachelle Friedman, J&R Music World; NARM suppliers steering committee chairman Jayne Simon, MCA Records; and Sue Vovsi and Doug Diaz, J&R.

Anderson Merchandisers of Amarillo, Texas, won the rack jobber of the year award. Shown, from left, are Henry Droz, president of Universal Music & Video Distribution; Bill Lardie, Anderson Merchandisers; NARM suppliers steering committee chairman Jayne Simon, MCA Records; and Tracy Donihoo, Kathy McLarty, Tony Girard, Jimmy Thames, and Bob Schneider of Anderson.



The branch label of the year award was presented by NARM to Interscope Records. Shown, from left, are Steve Berman and Candy Berry of Interscope and NARM chairman Barney Cohen, Valley Record Distributors.



Arista Nashville act BR5-49 performed at a Peaches Music & Video store in Orlando for the store managers' bash during the NARM convention.



Rounder Records act Alison Krauss & Union Station was the opening act at the NARM convention.



Atlantic Records act Collective Soul performed during NARM's opening ceremony.

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A Force To Be Reckoned With. Central Park Media gave away an original signed cel from the Japanimation hit "MD Geist II: Death Force" to grand-prize winner Edward Solano, center, who entered the contest at the Suncoast Motion Picture outlet in the Cross County Mall in Yonkers, N.Y. Making the presentation are Central Park Media director of sales Mike Pascuzzi, left, and Jeff Linton, Central Park Media business unit manager of animated collectibles.

Cable Shows Corner The Vid Market A&E, HBO Building On Success At Retail

■ BY ANNE SHERBER

NEW YORK—Cable producers are crowding their broadcast counterparts for room on video shelves.

It's a fact of life that the higher the television profile, the smoother the path to cassette release—particularly for studios that have sales and marketing teams in place. Now, smaller but equally ambitious players like Arts & Entertainment (A&E) Network are expanding their retail ties.

One way is to brand their programming with an audience "seal of

approval," reflecting basic cable's penetration of 65% of U.S. households. Even pay TV services, in many fewer homes, can benefit if they've been around long enough. So, along with A&E, MTV, Nickelodeon, the Comedy Channel, and the Sci-Fi Channel, HBO is looking to extend brand awareness.

A&E Home Video has been particularly successful distributing through New Video in New York. Its best-selling title to date was also its most expensive—the \$99.95 collector's edition of "Pride And Prejudice," which has sold 125,000 units. New Video is still getting orders more than a year after street date.

According to A&E new media VP Tom Heymann, the brand is a key factor in purchasing decisions. "To consumers, it really signifies, whether they've seen the show or not, that what's inside will be a quality product," he says. "They can't look inside a box the way they can look inside a book, so our logo becomes a kind of Good Housekeeping Seal of Approval."

Consumers who think they know the A&E brand are finding at least one title that's slightly out of character for the culturally upscale cable network. On March 4, A&E released "Howard Stern," a program originally aired as part of the channel's Biography series.

Timed to coincide with the release of Stern's movie, "Private Parts," the cassette retails for \$9.95. It has been picked up by several retailers—Nobody Beats the Wiz and HMV among them—that hadn't car-



A&E Home Video is contributing a new version of "Ivanhoe" to the flood of made-for-cable programs headed to retail.

ried A&E until now. Orders have topped 75,000 units, and stores undoubtedly will come back for more once "Private Parts" makes its video appearance.

A&E does little in the way of advertising its titles beyond the 800 number flashed onscreen following a program's broadcast. Direct-response sales are important, but Heymann says they generally average only 25% of the total. The on-air plugs serve a more important purpose: increasing consumer recognition of the product.

"We're creating awareness for the video's availability," Heymann says. "What we sell over the air is a relatively small number, given the fact that we are putting up a 30-second
(Continued on page 68)

Survival Of The Fittest Format In Media Biz's Future; TLV Passes Out Pink Slips

WHEN WORLDS COLLIDE: ITA, otherwise known as the International Recording Media Assn., dubbed its March seminar "the crossroads of change." It was an apt description of the intersection where several high-tech gizmos are about to collide.

In fact, it's hard to remember another time when consumers were so close to drowning in an alphabet soup of technological advances: Try DVD, HDTV, DBS (direct broadcast satellite), and DTH (direct-to-home), for starters. Pessimists cite the rule of survival of the fittest, and some put DVD at the bottom of the evolutionary heap. Optimists like Craig Eggers think the race to all-digital everything can only help DVD.

Eggers, Toshiba America's product planning director and point man for its DVD player, told an ITA audience that the new format will provoke "some measure of profitability" for a consumer electronics industry plagued by ever-declining margins. DVD, he predicted, should boost the prospects for a "whole array of value-added products."

Home theater systems with large-screen TVs and surround sound are generally linked to DVD's success potential. About 11 million U.S. homes are so equipped, and their occupants ought to be ready for the step-up purchase of a new player, argued Sony Electronics DVD marketing VP Mike Fidler. "It will take time," he acknowledged. "This is not just a replacement product."

DVD has already stoked other expenditures—by packagers and replicators who need to be there even if most of the studios aren't (Billboard, April 5). It can make for seemingly dysfunctional arrangements. Rank Video Services America probably will announce its DVD replication plans in a month, Philip Clement, Rank Group managing director of film and entertainment services, told us at ITA—even though Rank's three biggest tape duplication customers, Fox Home Entertainment, Universal Studios, and Paramount, remain firmly on the sidelines.

Ditto for Technicolor Video Services, which is planning DVD replication without Disney, its VHS mainstay. (Warner Home Video, No. 2 at Technicolor, uses Warner Advanced Media Operations' Olyphant, Pa., facility.) Harvey Mabry, newly appointed GM of Panasonic Disc Services, laughed off the suggestion that his office in Los Angeles put him in contact with Universal Studios Home Video. They are neighbors in Universal City, Calif.

Packagers are also leaping far ahead of packageable product. New York-based Shorewood, a licensee of Warner Media Services' snapper box, used ITA to announce an alternative called the Slidepak—just in case DVD suppliers want something different. There are currently close to

a dozen DVD boxes, most still empty of content.

But the logjam will break soon, some want to believe. One packager has already struck a retail deal: West Coast Entertainment is buying Clear-Vu's Trac Pac to store rental DVDs and CD-ROMs.

CHANGE: Time Life Video & Television (TLV) pink-slipped five staffers recently in a restructuring triggered by the consummation of the Time Warner/Turner Broadcasting merger. Among those who left were VPs Jeff Peisch and Michael Priulitsky.



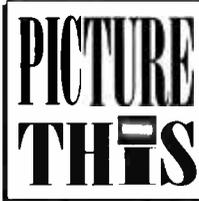
by Seth Goldstein

continues, but Bruce acknowledges the environment is tougher for such direct-response successes as "Century Of Warfare."

VIDBITS: Robin Montgomery replaces Tim Doot as executive VP of home video for Bonneville Worldwide Entertainment in Salt Lake City. Montgomery, a veteran executive who previously worked for RCA/Columbia Home Video (now Columbia TriStar) and now-defunct Embassy Home Entertainment, among others, had been consulting to Bonneville and Doot from her home in Palm Springs, Calif. She's commuting to Bonneville headquarters and its Los Angeles offices. Doot's newly formed Tad Productions in Salt Lake City does some audio/video work for Bonneville.

The Vision Fund of America has named the people to be honored at its 1997 annual awards banquet, to be held May 15 at the Grand Hyatt Hotel in New York. On the dais will be Tsuzo Murase, advisor to consumer electronics manufacturer Matsushita Electric Industrial Co.; John Sie, chairman/CEO of cable TV provider Encore Media Corp.; and Ralph Standley III, chairman of video retailer West Coast Entertainment. For further information about the event, call Kelly Clark at 212-821-9428.

VIDEOSCAN'S point-of-sale data went on the Internet April 1. Meanwhile, it's still trying to land Wal-Mart, the biggest seller of prerecorded cassettes, which had refused to provide sales reports to the Hartsdale, N.Y.-based service. "We're currently weighting all mass merchants" in weekly calculations, says VideoScan's Mike Shalett. Some studios—most vocally, Disney—have complained that VideoScan's unit rankings aren't representative of the market.



VA-VA-VOOM!



Get ready for excitement with a spectacular tribute to well-endowed women: *Playboy's Voluptuous Vixens*. Featuring a cast of eye-popping lovelies, it's packed with pleasure and sure to boost your sales in a very big way!



PLAYBOY HOME VIDEO
www.playboy.com

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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
				*** NO. 1 ***				
1	2	3	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
2	1	4	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
3	3	77	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
4	4	6	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
5	5	44	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
6	6	4	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
7	30	2	HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	1997	PG	22.99
8	NEW ▶		THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
9	8	4	HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1996	PG	19.95
10	7	18	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
11	9	7	FLY AWAY HOME	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.98
12	10	6	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.98
13	15	5	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1997	NR	14.98
14	32	2	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98
15	17	5	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
16	14	9	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	19.98
17	11	8	CASINO ◊	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
18	16	61	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
19	19	69	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
20	12	10	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.95
21	RE-ENTRY		PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
22	NEW ▶		PENTHOUSE: FIRE AND ICE	Penthouse Video WarnerVision Entertainment 57018-3	Various Artists	1997	NR	19.95
23	27	35	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
24	RE-ENTRY		COMPLEAT BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1982	NR	9.98
25	13	13	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
26	21	7	SHOWGIRLS	MGM/UA Home Video Warner Home Video 905525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	19.98
27	34	7	KIDS	Vidmark Entertainment 6311	Not Listed	1995	NR	19.98
28	40	22	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
29	NEW ▶		BARB WIRE	PolyGram Video 8006399273	Pamela Anderson Lee	1996	NR	19.95
30	RE-ENTRY		THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
31	RE-ENTRY		VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
32	28	20	311: ENLARGED TO SHOW DETAIL ●	PolyGram Video 4400439253	311	1996	NR	19.95
33	20	7	THE TRUTH ABOUT CATS AND DOGS	FoxVideo 0899585	Uma Thurman Janeane Garofalo	1995	PG-13	19.99
34	NEW ▶		KORN: WHO THEN NOW?	Epic Music Video Sony Music Video 50153	Korn	1997	NR	19.98
35	NEW ▶		BARNEY'S COLORS AND SHAPES	Barney Home Video The Lyons Group 2016	Various Artists	1997	NR	16.95
36	NEW ▶		A WALK IN THE CLOUDS	FoxVideo 8900	Keanu Reeves Anthony Quinn	1995	PG-13	14.98
37	22	8	12 MONKEYS ◊	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt	1995	R	19.98
38	35	2	UP CLOSE AND PERSONAL	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer	1996	PG-13	19.99
39	NEW ▶		THE SAINT: THE FICTION MAKERS	Avid Home Entertainment Live Home Video 51320	Roger Moore	1966	NR	9.98
40	33	31	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ● ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Is Blockbuster Guilty Of Sticker Cover-Up?

STICKER SHOCK: A curious ad placed by the Artists Rights Foundation in the daily Hollywood trades recently caught Shelf Talk's eye.

The ad targets Blockbuster Video with the claim that the retailer is misleading the public by covering up the "formatted for your television screen" line on videos for sale at the chain.

The screaming red headline reads, "The Great Cover-Up." Below the headline is a picture of four video boxes showing an inventory sticker covering the part of the box that informs consumers that the movie has been altered to fit the dimensions

of a television screen. (The inventory sticker also covers up some of the production credits, but the Artists Rights Foundation doesn't seem to have a problem with that.)

The nonprofit group says the stickers don't let consumers know that up to 40% of the movie image could be missing. It's an unfortunate occurrence that happens when a big-screen film is transferred to video. The process is commonly referred to as "pan-and-scan."

The negative results of transferring a movie to video has been an ongoing thorn in the side of studios. Because of protests from directors and producers, some studios have agreed to put the "formatted for your television screen" line on videocassette sleeves.

The issue has also been fought on Capitol Hill. Several copyright measures, including the Berne Convention's international treaty in 1989, protect the author against "any distortion, mutilation, and modification" that degrades the product. At this point, lawmakers are satisfied that creative works are protected enough.

Artists Rights, however, is busy readying a bill to specifically address the labeling issue, according to the group's president, Elliot Silverstein.

To their credit, studios have begun releasing more and more wide-screen and letterboxed versions of films, in addition to the pan-and-scan versions.

Artists Rights applauds both actions but says labeling a pan-and-scan version won't do much good if the public can't see it.

"Studios have agreed to put the pan-and-scan labeling on videos," says Silverstein, "but it's meaningless if the consumer still doesn't know because of internal stickering by the retailer."

Artists Rights spokeswoman Allison Seale says that the group hasn't specifically targeted Blockbuster and that its goal is to inform, not finger-point. "We couldn't go to every store," she says.

In its defense, Blockbuster spokesman Jonathan Baskin says the "cover-up" has been blown out of proportion.

"Our intention is to let our customers know what information is on the box," he says. "You'd have to work pretty hard to say we're intentionally obscuring the label."

In fact, Baskin says he checked with the retailer's distribution center in Dallas to find out how many videos had the disclaimer. About half of the for-sale videos didn't have the line, and about 10% of those that did had it positioned at the bottom of the box, where the inventory sticker is placed.

"That bottom of the box is the least obtrusive place to put the sticker," says Baskin. "It has nothing to do with the warning. There's no conscious effort to cover up anything. It's just a business decision."

Baskin suggests that instead of running expensive ads in The Holly-

wood Reporter and Daily Variety, the Artists Rights Foundation could have easily expressed its opinion with a phone call or a letter to Blockbuster.

Baskin says the chain is not planning an official response to the group.

"If there was another place to put the sticker, we'd do it," says Baskin. "We'd be open to it, but as a retailer we have to maintain some sort of consistency for our in-store personnel to swipe the package."

WISH GRANTERS: Hallmark Home Entertainment, Ralph Edwards Films, and the Make-A-Wish Foundation are joining to fulfill the dreams of 100 children with life-threatening illnesses.

The alliance was formed as a way to promote the upcoming release of "Annabell's Wish," which will be in stores Oct. 21, priced for sell-through.

The Christmas-themed animated film was produced by Edwards' company and features the voices of Cloris Leachman, Jerry Van Dyke, and Randy Travis, with songs performed by Travis and Alison Krauss.

Some of the proceeds from the sale of the video will be donated to the Make-A-Wish Foundation. Hallmark has committed to funding a minimum of 100 wishes.

THE GREATEST: Boxing legend Muhammad Ali is the subject of a six-tape video series scheduled for release May 13 by Warner Home Video.

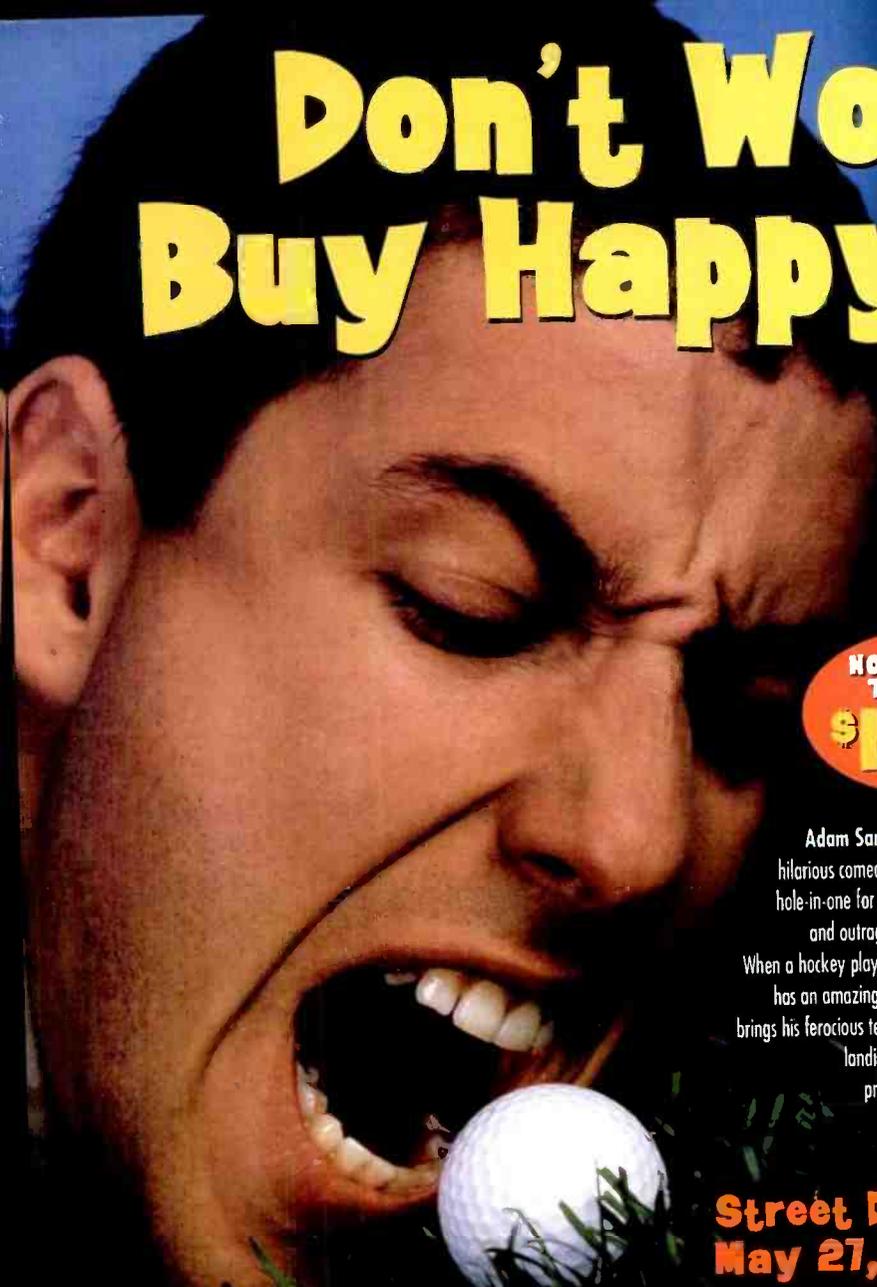
The extensive retrospective starts with Ali's beginnings in Louisville, Ky. It also covers his triumph at the 1960 Rome Olympics, his heavy weight championship in 1965, his refusal to fight in Vietnam, his comeback against Joe Frazier, and the famous "Rumble In The Jungle" and "Thrilla In Manila" fights.

The supplier is looking to capitalize on the media attention surrounding the ailing champion that was prompted by Ali's appearance March 24 at the Academy Awards. The legendary fighter also made a dramatic impact at the 1996 Atlanta games when he lit the Olympic flame.

Consumers who purchase "Muhammad Ali: The Whole Story" will have the chance to win a trip to Las Vegas to see a boxing event and personally meet with Ali.



Don't Worry. Buy Happy.



NOW PRICED
TO OWN!
\$14.98
S.R.P.

Adam Sandler stars in a hilarious comedy that scores a hole-in-one for gut-busting wit and outrageous slapstick. When a hockey player discovers he has an amazing golf swing, he brings his ferocious temper and outlandish antics to the pro golfers' tour.

Street Date:
May 27, 1997

• **HAPPY GILMORE IS A WINNER!**

Adam Sandler has become one of Hollywood's hottest comic actors. And with over \$38 million at the box office, the former *Saturday Night Live* performer's got the audiences to back it up.

• **A TOP TEN RENTAL FOR 11 STRAIGHT WEEKS!**

A hot title whose winning streak propelled *Happy Gilmore* to the #2 rental comedy spot of 1996.

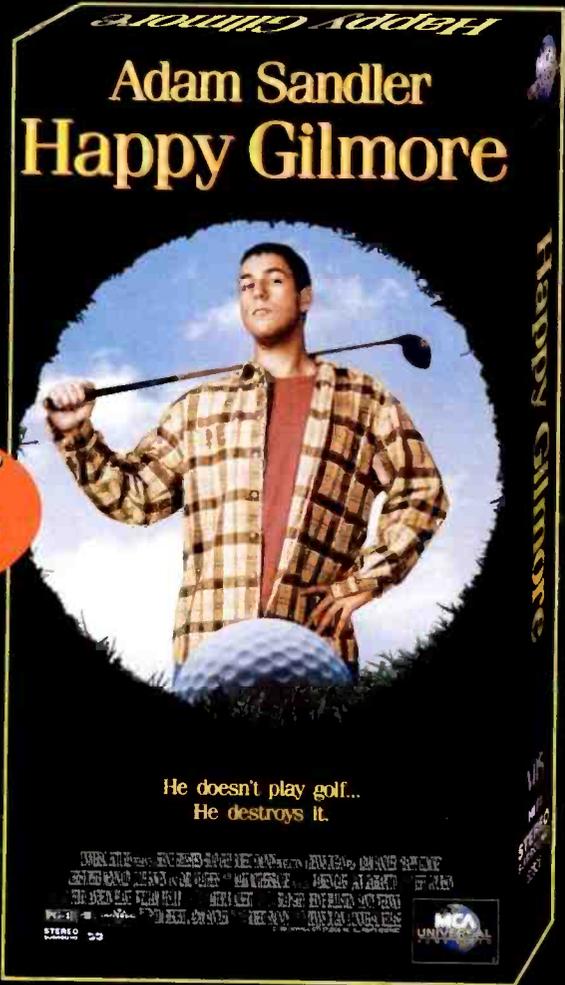
• **A FULL WAVE OF P.O.P.**

Increase sales with 12, 24 and 48 unit merchandisers.

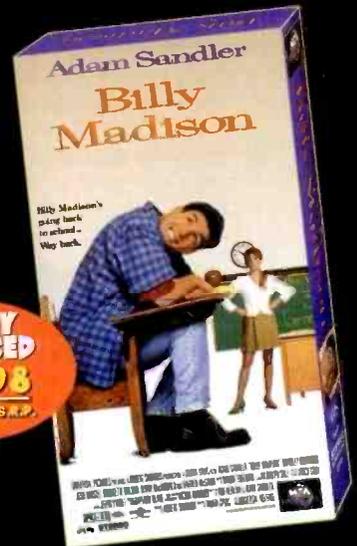
• **ADVERTISING TO BRING IN THE FANS!**

Consumer advertising campaign lets fans know this is one sporting event they won't want to miss.

Entertainment Magazine Rolling Stone Details SPORT



Color/1 Hour 32 Mins. **STEREO** **PG-13**
Videocassette #82820 (\$14.98 s.r.p.) **digitally recorded**



NEWLY
REPRICED
\$14.98
S.R.P.

Color/1 Hour 30 Mins. **STEREO** **PG-13**
Videocassette #82395 (\$14.98 s.r.p.) **digitally recorded**

A Full Wave Of P.O.P.

24-UNIT DISPLAY
comes with one header card.

Selection # 83289
Dimensions: Assembled: 52"H x 17 3/4"W x 17 1/2"D
Shipping carton: 24 1/4"L x 18"W x 11"H
Weight without videos: 8 1/2 pounds



Also Available

12-UNIT DISPLAY

comes with one header card.
Selection # 83268
Dimensions: Assembled: 20 1/4"H x 17 1/2"W x 6 1/2"D
Shipping carton: 18"L x 7"W x 14 1/2"H
Weight without videos: 3 pounds

48-UNIT DISPLAY

comes with one header card.
Selection # 83270
Dimensions: Assembled: 62 1/2"H x 17 3/4"W x 17 1/2"D
Shipping carton: 25 7/8"L x 18"W x 11"H
Weight without videos: 9 1/4 pounds

After Frustrating '96, Retail Ready To Roll Out Red Carpet For DVD

BY STEVE TRAIMAN

NEW YORK—While no one expects DVD to have a serious impact on cassettes for several years at best, several retailers—chains and independents already committed to VHS sell-through—are determined to start the process this spring.

Everything came together for DVD at the January Winter Consumer Electronics Show in Las Vegas after a frustrating 1996. For a projected March 24 launch in seven key markets, Warner Home Video will have 32 titles, including some from MGM Home Video and New Line Home Video, both distributed labels. Sony's Columbia TriStar Home Video expects to have four titles for a Sony Electronics and Blockbuster promotion in late April.

Sony, meanwhile, will bundle two Columbia TriStar and two Sony Music titles with its \$1,000 player. Toshiba's two models, priced at \$599 and \$699, are packed with a \$25 coupon for Warner titles. The hardware hoopla includes Panasonic (two players shipped in February); Philips (one player in April tied to 10 titles from subsidiary PolyGram Video); Pioneer Electronics (one combination DVD/laserdisc player for \$1,000); and Thomson Multimedia, which delivered players in mid-March.

Fifty Blockbuster stores will have

kiosks sporting Sony players and the Columbia TriStar titles, says spokesman Jon Baskin. Sony is extending its ongoing Maximum TV promotion with the chain to give player buyers a card good for 10 DVD or VHS rentals. The promotion could be extended, depending on response.

"We will support DVD in all the Warner launch markets except Dallas, where we don't have stores," says John Thrasher, VP of video purchasing for the 100-plus Tower Video store chain. There will be major DVD promotions at the two WOW! outlets, owned by Tower and the Good Guys, in Long Beach, Calif., and Las Vegas.

Thrasher has one big caveat: "If Disney, Fox, Universal, and Paramount can't resolve their concerns on copy protection, DVD could be MD [Mini-Disc] or DCC [digital compact cassette] all over again."

Eying the potential of DVD as "an incremental rental stream," Movie Gallery purchasing and marketing senior VP Bo Loyd says the 860-store chain will promote Warner and Columbia TriStar titles "in those markets where we have stores." The chain is also talking with consumer electronics outlets in malls and other locations where there are obvious cross-merchandising opportunities.

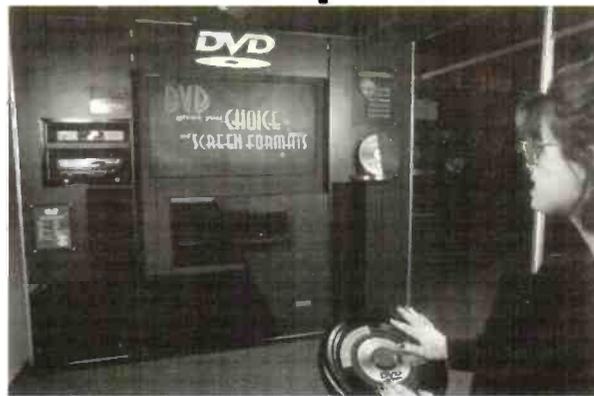
In 75 of 270 Best Buy stores, "we

will be jumping in hard and heavy with a major commitment to DVD," says video merchandising manager Joe Pagano. Ridding the Warner bandwagon, Best Buy has developed adjacent software and hardware displays.

J&R Music World video buyer Mary Jane Glaser says the New York store, an old hand at new formats, is "very interested in the initial Warner and Columbia TriStar plans." A full array of hardware should be available soon.

Some 400 of the Musicland Group's Suncoast Motion Picture and Sam Goody locations are tied to the Warner rollout. "We're looking to be in the seven key markets," says Archie Benike, marketing VP for Musicland's mall stores division. "I think DVD has vast opportunities and, if promoted correctly, has everything going for it."

West Coast Entertainment hopped on the Warner bandwagon in the New York area in late March and will expand the rollout later this spring



A Toshiba DVD player is put through its paces. Units from various manufacturers arrived at retail in mid-March.

to about 50 stores in Boston, Indianapolis, Louisville, Ky., and Philadelphia, according to executive VP Matt Brown.

Because he thinks both approaches are viable, West Coast will test both rental and sell-through of discs.

Billboard

APRIL 12, 1997

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.					Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number		
RECREATIONAL SPORTS™					
★ ★ NO. 1 ★ ★					
1	2	5	SUPER BOWL XXXI CHAMPIONS PolyGram Video 8006390333	19.95	
2	4	47	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98	
3	1	7	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98	
4	5	19	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98	
5	3	19	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98	
6	10	7	NHL POWER PLAYERS FoxVideo (CBS/Fox) 8427	14.98	
7	8	9	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	69.99	
8	7	366	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98	
9	6	197	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	
10	13	13	PINSTRIPES DESTINY Orion Home Video 96012	19.98	
11	11	15	FOOTBALL SECRETS FROM THE WORLD CHAMPIONS Columbia TriStar Home Video	24.95	
12	17	19	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98	
13	19	41	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98	
14	RE-ENTRY		100 GREATEST NFL TOUCHDOWNS PolyGram Video 4400876793	14.95	
15	RE-ENTRY		SUPER SLUGGERS Orion Home Video 96001	14.98	
16	14	273	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	
17	12	63	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98	
18	18	13	ICE HOT FoxVideo (CBS/Fox) 8426	14.98	
19	16	55	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95	
20	9	53	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95	

Compiled from a national sample of retail stores sales reports.					Suggested List Price
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number		
HEALTH AND FITNESS™					
★ ★ NO. 1 ★ ★					
1	2	23	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98	
2	5	23	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98	
3	1	23	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98	
4	3	39	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98	
5	4	19	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98	
6	7	49	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98	
7	10	55	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98	
8	8	29	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025	9.98	
9	14	25	THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3	19.98	
10	12	57	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98	
11	13	93	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98	
12	9	25	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98	
13	6	65	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98	
14	11	19	THE GRIND WORKOUT: STRENGTH AND FITNESS♦ Sony Music Video 49805	12.98	
15	17	65	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98	
16	RE-ENTRY		CRUNCH: WASHBOARD ABS Anchor Bay Entertainment SV10026	9.99	
17	RE-ENTRY		ABS, CHEST & LEGS OF STEEL 2000 WarnerVision Entertainment 51312-3	29.95	
18	19	7	KATHY IRELAND'S ABSOLUTELY FIT UAV Entertainment 6548	12.99	
19	RE-ENTRY		CRUNCH: KILLER LEGS Anchor Bay Entertainment SV10095	9.98	
20	RE-ENTRY		KATHY IRELAND'S ADVANCED SPORTS FITNESS UAV Entertainment 6549	12.99	

♦ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ○ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

Billboard®

BIG SEVEN

ESSENTIAL REFERENCE GUIDES

- International Buyer's Guide:** The worldwide music & video business-to-business directory jam-packed with record & video co's, music publishers, distributors & more. \$125
- International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$155
- International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$60
- Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
- The Power Book Fall 1996 Edition:** The ultimate guide to radio and record promotion. Lists Radio Stations (Country, Rock, R&B, Top 40), Record Companies, Radio Syndicators and Top 100 Arbitron Markets. \$75.
- International Latin Music Buyer's Guide:** The essential tool for finding business contacts in the latin music marketplace. \$65

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CABLE SHOWS CORNER

(Continued from page 59)

commercial for a product that will be in stores." A&E will further test awareness this year with its release of "Ivanhoe" at \$99.95 and "Jane Eyre" at \$19.95.

HBO Home Video has a double challenge: It must convince retailers that few viewers have seen its programming while touting HBO as a national brand. Cynthia Rhea, marketing VP for HBO Home Video, says the supplier created a campaign underscoring the fact that nearly 80% of households don't receive the service.

What the campaign does stress are the millions of consumer impressions HBO generates through broadcast and cable commercials. "From a video standpoint," she acknowledges, "we're a little schizophrenic."

HBO lowers prices on its HBO Original titles about four to six months after release, mimicking the theatrical practice. "Retailers tend to classify everything that is not an A-title as a non-A-title," Rhea notes.

"But, for instance, Movie Gallery has told us that they would much rather buy an HBO original movie than other B films. As a brand, they know what it stands for: stars, budgets of \$6 million-\$8 million, and off-cable promotion that generates demand beyond the HBO household base."

Releasing direct to sell-through is becoming more important to the label's future. Rhea says HBO Home Video will be releasing "best of" compilations of two of its original series, "Real Sex Bytes" and "Taxi Cab Confessions," priced at \$14.95, in June.

Brand recognition comes naturally to children's channels like Nickelodeon and Nick Jr., which bask in a public glow that only occasionally includes grown-up fare. Demand for videos of such popular programs as "Rugrats" and "Allegra's Window" has risen, says Nickelodeon Video VP Catherine Mullally, but consumers want videos that are different than TV broadcasts.

Therefore, programs often are grouped thematically or focus on one character as a way of justifying the price tag for something that could have been seen for little or nothing. It's a vital addition, vendors suggest.

"Anytime we can add exclusive programming to say to the trade and consumers, 'This is a little bit different than you can see directly off the network,' it makes our job easier," says Jack Kanne, Paramount Home Video sales and marketing executive VP.

Paramount and Nickelodeon, both part of the Viacom empire, are discussing ways to enhance the perceived value of the label on video, Kanne reports. That could include adding footage not seen on cable.

Retailer reactions to cable branding have been mixed. John Thrasher, VP of video purchasing and distribution at Tower Records and Video, says the programs have to appeal to the younger crowd to which the chain caters. Tower evaluates titles on content rather than by brand, he adds.

"For us, it's got to hit the right consumer profile," says Thrasher. "We've done well with 'Ren & Stimpy' but not 'Rugrats.'"



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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	4	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
2	33	2	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
3	2	5	LAST MAN STANDING (R)	New Line Home Video Turner Home Entertainment N4507	Bruce Willis Christopher Walken
4	7	3	SPACE JAM (PG)	Warner Home Video 16400	Michael Jordan
5	11	3	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
6	9	3	THAT THING YOU DO (PG)	FoxVideo 4141	Tom Hanks
7	NEW ▶		THE LONG KISS GOODNIGHT (R)	New Line Home Video Turner Home Entertainment N4445	Genoa Davis Samuel L. Jackson
8	10	4	2 DAYS IN THE VALLEY (R)	HBO Home Video 91296	James Spader Eric Stoltz
9	5	4	BULLETPROOF (R)	MCA/Universal Home Video Uni Dist. Corp. 83005	Damon Wayans Adam Sandler
10	3	10	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick
11	12	25	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
12	4	7	TRAINSPOTTING (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
13	6	7	JACK (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
14	8	8	THE FAN (R)	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes
15	15	2	MAXIMUM RISK (R)	Columbia TriStar Home Video 27413	Jean-Claude Van Damme Natascha Henstridge
16	17	3	BOUND (R)	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
17	14	11	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
18	13	13	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
19	16	3	THE HUNCHBACK OF NOTRE DAME (G)	Walt Disney Home Video Buena Vista Home Video 7955	Animated
20	19	8	IL POSTINO (PG)	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
21	21	6	FIRST KID (PG)	Walt Disney Home Video Buena Vista Home Video 7896	Sinbad
22	18	6	FEELING MINNESOTA (R)	New Line Home Video Turner Home Entertainment N4412	Keanu Reeves Cameron Diaz
23	20	16	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
24	22	6	FLY AWAY HOME (PG)	Columbia TriStar Home Video 82433	Anita Paquin Jeff Daniels
25	15	12	FLED (R)	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
26	23	10	ESCAPE FROM L.A. (R)	Paramount Home Video 332493	Kurt Russell
27	40	2	HONEY, WE SHRUNK OURSELVES (PG)	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis
28	29	2	BAD MOON (R)	Warner Home Video 14910	Mariel Hemingway Michael Pare
29	24	13	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
30	28	13	CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
31	27	9	EDDIE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8949	Whoopi Goldberg
32	26	8	SHE'S THE DNE (R)	FoxVideo 4119	Cameron Diaz Jennifer Aniston
33	NEW ▶		AMERICAN BUFFALO (R)	Evergreen Entertainment 10053	Dustin Hoffman Dennis Franz
34	NEW ▶		SUPERCOP (R)	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
35	30	6	TREES LOUNGE (R)	Live Home Video 60291	Steve Buscemi
36	35	3	HARRIET THE SPY (PG)	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell
37	39	12	WELCOME TO THE DOLLHOUSE (R)	Columbia TriStar Home Video 82563	Heather Matarazzo
38	31	8	DEAD MAN (R)	Miramax Home Entertainment Buena Vista Home Video 8991	Johnny Depp
39	38	6	A VERY BRADY SEQUEL (PG-13)	Paramount Home Video 332443	Shelley Long Gary Cole
40	32	4	FREEWAY (R)	Republic Pictures Home Video 6248	Kiefer Sutherland Reese Witherspoon

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

ANIMATORS

(Continued from page 51)

armatures, haven't really changed," he says. "We even use the same sort of cameras."

Although the company has a World Wide Web site that gets 250,000 hits a month, it isn't spending a lot of time developing Internet content.

"Now the Internet is only a distraction," says Lord. "We're very busy on other projects and are already creatively stretched."

The duo goes to great lengths, however, to provide viewers with good storytelling. "No amount of technical brilliance replaces good storytelling," says Lord. "There's nothing terribly modern about 'Wallace And Gromit,' and we haven't tried to pick up on the latest youth trend and explode it."

Lord says the "Wallace And Gromit" series, which follows the adventures of a British bachelor and his loyal dog, was not intended for an international audience. A third short, "A Grand Day Out," completes the trilogy.

"It's proven to appeal to every audience," says Lord. "And that makes British people feel good about our own culture and says that we don't have to pretend to be something we're not to succeed in Europe or America."

Although Sproxtion and Lord say their clay-model stars haven't retired, they're on a well-deserved holiday. The line also lives on in books and a CD-ROM. A second CD-ROM release is due out at the end of the year.

"There's a huge demand for them," says Lord.

"It's almost irresistible," adds Sproxtion.

But a number of issues prevent Aardman from releasing new "Wallace And Gromit" shorts.

For instance, Lord and "Wallace And Gromit" director Park are working on a full-length stop-frame animated movie that is being co-developed by producer Jake Eberts, who produced "Dances With Wolves" and "James And The Giant Peach." Production won't start until March 1998. Park and Lord have written the story, but Lord won't disclose any details. The script will be written by Jack Rosenthal, a popular British television writer.

"We're not trying to make a big fancy elaborate story just because it's a feature," says Lord. "On the other hand, we don't want to pull any punches."

The other factor figuring into the equation is a quality issue. Although Aardman has a full-time staff of 50, with freelancers adding another 20 to 30 animators, the studio is staked with other projects.

"We just couldn't do it properly and would have to farm it out to other people," says Lord, "but I expect it will work to our advantage, because when we do come back, people will be waiting for us."

The quality issue has also stopped Aardman from making television deals to produce series. However, the company will be producing a 13-part British series based on a character called Rex Runt, which Sproxtion says has been in development for the last six years. Each episode is only 10 minutes long.

"That's two hours of work for us," says Sproxtion, "which is an industrial output for us."

He says the company has been approached by American broadcasters to produce other series, but none is willing to sign them until they see a finished product.

"If they love it, they'll want 120 episodes by tomorrow," says Sproxtion. "And how the hell do you satisfy that and maintain the craft?"

Top Music Videos

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	26	★ ★ NO. 1 ★ ★ LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
2	2	2	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
3	3	19	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
4	4	21	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF	19.95
5	8	169	OUR FIRST VIDEOTAP ● Dunstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
6	16	21	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
7	5	19	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
8	9	22	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
9	6	160	LIVE AT THE ACROPOLIS A' Private Music BMG Video 82163	Yanni	LF	19.98
10	14	94	PULSE A' Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
11	13	74	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
12	10	19	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
13	12	12	GET SERIOUS! MCA Music Video 11557	Ray Stevens	LF	19.98
14	11	127	THE BOB MARLEY STORY A Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
15	15	4	THE VIENNA I LOVE Philips PolyGram Video 37987	Andre Rieu	LF	19.95
16	RE-ENTRY		HOMEcoming TEXAS STYLE ● Chordant Dist. Group 4626	Gaither & Friends	LF	29.95
17	19	19	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
18	18	170	LIVE SHIT: BINGE & PURGE A' Elektra Entertainment 5194	Metallica	LF	89.98
19	24	43	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
20	27	17	THE COLOUR OF MY LOVE CONCERT Epic Music Video Sony Music Video 50136	Celine Dion	LF	19.98
21	17	89	VIDEO GREATEST HITS-HISTORY A' Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
22	30	121	HELL FREEZES OVER A' Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
23	RE-ENTRY		WHATCHA LOOKIN' 4 Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
24	39	118	LIVE! TONIGHT! SOLD OUT! A Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
25	7	5	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.95
26	RE-ENTRY		REMOTELY CONTROLLED ● Word Video 1695	Mark Lowry	LF	21.95
27	20	30	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
28	25	20	SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509	Vince Gill	LF	19.98
29	26	6	NO GREATER SACRIFICE Word Video 52270	Ray Boltz	LF	19.95
30	31	18	TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN PolyGram Video 4400452653	Nirvana	LF	19.95
31	RE-ENTRY		SOMETHING BEAUTIFUL ● Chordant Dist. Group 4623	Gaither & Friends	LF	14.95
32	NEW ▶		LIFE, LOVE & OTHER MYSTERIES Word Video 2653	Point Of Grace	LF	19.95
33	23	52	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
34	21	153	\$19.98 HOME VID CLIFFEM ALL! A Elektra Entertainment 40106-3	Metallica	LF	19.98
35	22	19	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	LF	19.98
36	RE-ENTRY		UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95
37	34	59	LIVE AT MADISON SQUARE GARDEN A Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
38	29	21	CRANK IT UP Warner Reprise Video 3-38460	Jeff Foxworthy	SF	9.98
39	28	34	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
40	RE-ENTRY		X-TREME CLOSE-UP A PolyGram Video 4400853953	Kiss	LF	19.95

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

VARIOUS ARTISTS

The Simpsons—Songs In The Key Of Springfield (Original Music From The Television Series)

PRODUCER: Alf Clausen
Rhino 72723

Fans of the animated TV hit "The Simpsons" have long known that one of the program's highlights is its music—as witty, irreverent, and brilliant as the show itself. From the opening theme to such side-splitting staples as "Bagged Me A Homer," "Who Needs The Kwik-E Mart?," and "Señor Burns," the album features the talents of composer/producer/music supervisor Alf Clausen, film composer Danny Elfman (who authored the title theme), the "Simpsons" cast, and such musical guest stars as Tony Bennett and Tito Puente. An endlessly entertaining album, and an homage to one of television's most original shows.

DOROTHY LAMOUR

The Moon Of Manakoro
PRODUCER: Peter Dempsy
ASV 5231

Dorothy Lamour, the screen star who died in September of last year, was as attractive in song as in a sarong. This is a generous collection of 25 tunes recorded between 1937 and 1943, which means that some of the Bob Hope/Bing Crosby/Lamour songs from their "Road" pictures are included. Besides the haunting title cut, there are weaker ballads that also employ the word "moon" in the lyrics, along with fine ballads still known today, among them "The Man I Love," "I Gotta Right To Sing The Blues," "It Had To Be You," and "This Is The Beginning Of The End." Lamour sings with warmth and an appealing vulnerability. A disc with entertaining nostalgia going for it. Contact Koch International.

COUNTRY

THE BUFFALO CLUB

PRODUCER: Barry Beckett
Rising Tide 53044

Fans of country harmony singing are embracing this new group's debut single, "If She Don't Love You," and with good reason. Crisp production, good song selection, and smooth vocals make an impressive package. Trio includes lead singer John Ditttrich, formerly with Restless Heart; Ron Hemby, from gospel group the Imperials; and Charlie Kelley, who was with Doug Stone. This set may well signal a trend toward an Eagles-oriented country rock that still remains within country music's parameters.

JAZZ

★ DENNIS MARKS

Images
PRODUCER: Dennis Marks
Contemporary 14081

Another musical hurricane sweeping up from South Florida, this one has at its eye the 29-year-old bass player and

SPOTLIGHT



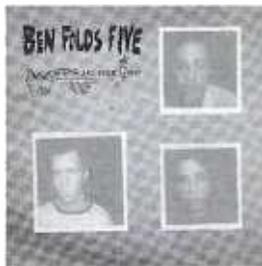
SLOAN

One Chord To Another
PRODUCERS: Sloan
The Enclave 11708

Canadian rock quartet formerly on Geffen's DGC imprint lands on the Enclave—the label run by former Geffen A&R maven Tom Zutaut. More than a music business story with a happy ending, however, Sloan's newest record is a gem that promises to appeal to fans of power pop and quirky alternative rock. The band has distilled sources as diverse as the Eels, the Replacements, and the Beach Boys into a wholly original sound fit for college, triple-A, and commercial modern rock outlets. Highlights include the twisted piano ballad "A Side Wins"; the catchy, horn-spiced "Everything You've Done Wrong"; the Violent Femmes-like "The Lines You Amend"; and the swampy "Take The Bench." A welcome return.

composer Dennis Marks (another University of Miami prodigy), whose talents are only a few steps from awesome. Leading a local quintet of remarkable musicians, especially trumpeter John Bailey and tenor man Todd DelGuidice, Marks and company hit where energy and execution intertwine. Ripsnorters like the opener, "Direct Line," and "What The Devil . . ." with its "Con Alma"-like shifting harmony, or the lyrical "Images," are evidence that some of Marks' tunes may have the stamp of future jazz standards. Oh, did we mention drummer James Martin? Whoa!

SPOTLIGHT



BEN FOLDS FIVE

Whatever And Ever Amen
PRODUCERS: Caleb Southern & Ben Folds
550 Music/Epic 92224

As angst-ridden as Nirvana, as musically inventive as Joe Jackson, and as shamelessly dramatic as Queen, misleadingly named trio Ben Folds Five debuts on a major label after a highly acclaimed indie debut and a subsequent bidding war. As talented as he is irreverent, band leader Ben Folds makes more noise with an acoustic piano than many front men have with an electric guitar and an arsenal of electronics. Highlights of an energetic, unpredictable set include the quasi-operatic "Fair," the syncopated "Kate," the frenetic "Stevens Last Night In Town" (featuring members of the Klezmatics), and the jazzy "Selfless, Cold And Composed." Like most acquired tastes, this one gets more satisfying with each experience.

REGGAE

★ VARIOUS ARTISTS

By The Rivers Of Babylon: Timeless Hymns Of Rastafari

COMPILATION PRODUCER: Randall Grass
Shanachie 45031

The Benedictine monks of Santo Domingo de Silos can't hold a chillum pipe to the anti-Babylonian chorale of Grounation chanters on this killer collection, which assembles all the traditional greats: Ras Michael & the Sons Of Negus, the Abyssinians, the Melodiants, Count Ossie & the Mystic Revelation Of

Made." Whether on standards or special material, Tucker could really put over a song. Contact Koch International at 616-484-1000.

HOMER & JETHRO
America's Song Butchers: **The Weird World Of Homer And Jethro**
COMPILATION PRODUCER: Mike Ragogna
Razor & Tie 2130

If you've ever wondered where Cledus T. Judd came from, here are his ancestors. And these guys were the real deal when it came to song parody. Besides being excellent musicians, Homer & Jethro were spot-on parodists of country and pop hits from about 1950 to 1970, from "Misty" to "Sixteen Tons" and "How Much Is That Hound Dog In The Window." Some of this is now extremely dated, but some of it stands up surprisingly well, such as "I'm Movin' On No. 2."

SPOTLIGHT



WAILING SOULS

Tension
PRODUCERS: Various
Pow Wow 7463

Jamaica's premier harmony group delivers another typically superb set, making one wonder if the formerly Grammy-nominated duo will finally get its just due with "Tension." The title track is a gloriously beautiful lament, sharing a grievous tale of struggle inside Kingston ghettos like Rema, the anthem cut here in both hard-edged and poignant acoustic incarnations. Equally winning is the paean to the Japanese reggae scene on "Fukuoka." Distinguished co-producers/singers Freddie MacGregor and Noel and Dalton Browne also help add new luster to early-'70s Wailing Souls classics like "Mr. Fire Cole Man" and "Row Fisherman Row." A perfect menu for body, heart, and mind and not to be missed.

Rastafari, the Ethiopians, and Culture, as well as Joe Higgs, Rita Marley, Judy Mowatt, and Yabby You & the Prophets, all parties singing like angels. Truly inspirational.

★ LUCIANO

Message
PRODUCER: Phillip "Fatis" Burrell
Island Jamaica 7362

The brightest new star on the Jamaican conscious scene brings forth his long-awaited follow-up to his Island Jamaica debut, "Where There Is Life." This is a deeply infectious release, his rich vocals gliding on the smooth-rolling crest of unique tracks like the Latin-tinged "Life," jazz-grooved "Rainy Days," the affecting "Friend In Need," and the (with hope) hit-bound ballad, "How Can You."

LATIN

★ BLOQUE DE BÚSQUEDA

PRODUCERS: Iván Benavides, Ernesto Ocampo
Sonolu/Sony 82208

This rock octet's riveting raft of biting hymns, mostly about sociopolitical themes, is backed by edgy African/Andean/Caribbean-rooted sounds, proving again that Colombia remains a rich musical lode for vital repertoire. Stateside college and noncommercial outlets surely will latch on to such extremely hip entries as "Curubuco," "Rap Del Rebusque," and "Hay Un Daño En El Baño."

WILFRIDO VARGAS

Hey
PRODUCERS: Wilfrido Vargas, Chery Jiménez
Ariola/BMG 68222

On his latest effort, the veteran *merengero* offers a nod to the "meren-

house" tempos currently in vogue with the solid, disco-merengue thumper "Alalalele." But the album's best radio prospects are such straight-up merengue tracks as "Mi Corazón Está Sufriendo," "Me Gustan Todas," and "Me Dejaste." "Me Dejaste" features the capable vocals of Vargas' daughter Australina.

CLASSICAL

★ FORGOTTEN SONGS: DAWN UPSHAW SINGS DEBUSSY

James Levine, piano
PRODUCER: Grace Row
Sony Classical 67190

The voice of Górecki's Third Symphony, Romantic lieder, Rodgers & Hammerstein songs, and scores of prime opera roles, American soprano Dawn Upshaw is one of the classical world's most versatile singers—not to mention one of its most likable. Here, she has her way with a set of atmospheric *melodies* by Gallic genius Claude Debussy. With limpid grace and a bell-like tone, Upshaw moves through these dreamy settings of artful French poetry (Vasmer, Baudelaire) as if born to sing them. An intoxicating album.

NEW AGE

ERIC TINGSTAD & NANCY RUMBEL

Pastorale
PRODUCERS: Eric Tingstad & Nancy Rumbel
Narada 61061

Eric Tingstad and Nancy Rumbel return to their roots on "Pastorale." They dump the rhythm section and concentrate on intimate duets for guitar, oboe, and ocarina. The album occasionally lapses into polite classical "reception" music, but the pair also creates some beautifully intimate spaces with Tingstad's sometimes multitracked guitar filigree and Rumbel's knack for lilting oboe lines. Their delicate interplay embraces the soaring "Elysian Fields," a brooding "Savannah," and a Renaissance-tinged "The Jester"—the latter with Rumbel playing ocarina. "Pastorale" is a refined and elegant album, crafted by two gifted musicians.

WORLD MUSIC

★ KEVIN BURKE'S OPEN HOUSE

Hoof And Mouth
PRODUCER: Ged Foley
Green Linnet 1169

The third label release from acclaimed violinist Kevin Burke's Open House is another gem of Celtic-based world music, bringing traditional harmonic sources together with those from not only the U.S. but also from such locales as Finland and Serbia. With Mark Graham on vocals, harmonica, and clarinet; Paul Kotapish on guitar and mandolin; and Sandy Silva on foot-dancing percussion, listeners will be immediately drawn to their bracing, sharp-edged medleys of traditional themes (sometimes mixed in with originals). More territories are delightfully explored in the balkanized drones of "The Okarina/The Tattoo"; the title track's blues harp solo with Silva-footed accompaniment; and Graham's "Oedipus Rex," a catchy, surprisingly concise retelling of the Greek tragedy as a country/Celtic story-song ("You killed your pa and married your ma/They don't even do that in Arkansas . . ."). Also includes an offbeat, folksy arrangement of the Laura Nyro classic "And When I Die."

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 (JD): 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 Lichtenman (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

► **MICHAEL JACKSON** *Blood On The Dance Floor* (no timing listed)
 PRODUCERS: Michael Jackson, Teddy Riley
 WRITERS: M. Jackson, T. Riley, B. Bottini
 PUBLISHERS: M4ac/L.A. & Switzerland/Warner-Tamerlane, BMI; Zomba Enterprises/Donni, ASCAP
 REMIXERS: Tony Moran, Farley & Heller, the Fugees
 Epic 09961 (2x Sony) (cassette single)
 Jackson serves up one of five new tunes on "Blood On The Dance Floor: HISTORY In The Mix," an album that also revisits a selection of tunes from 1995's "HIStory" in dance-savvy remixed form. Produced by the artist with Teddy Riley, this track chugs with a pleasant jeep-styled groove that provides a firm foundation for a lip-smacking vocal and a harmony-laden hook that is downright unshakable. In keeping with the theme of the album, a batch of remixes is also offered, effectively refashioning the song to suit a wide variety of radio and club formats. The Fugees strip the track down to its most basic elements, shining a light on the song's raw funk leanings, while Farley & Heller fly in the opposite direction by revving the party up to a spirited Euro-pop pace. By rebuilding the song into a hands-in-the-air disco anthem, Tony Moran provides the remix that will appeal to many listeners. Regardless of the version, expect to hear a whole lot of this winning jam over the next couple of months.

► **BLESSID UNION OF SOULS** *I Wanna Be There* (4:08)
 PRODUCERS: Emosia, C.P. Roth
 WRITERS: E. Sloan, J. Pence, Emosia, E. Hedges
 PUBLISHERS: EMI-April/Tosha/Shapiro Bernstein, ASCAP
 EMI 11688 (cassette single)
 Will the dreaded sophomore jinx infect this band? Not likely. This strumming rock-ballad preview into Blessid Union of Soul's eponymous second disc has all the makings of a youth-driven smash. It combines a charming declaration of devotion with a smooth melody, a memorable chorus, and an endlessly earnest lead vocal. "I Wanna Be There" sounds like the theme to a movie or a "Party Of Five" television episode. And that's a real good thing.

► **ROBERT MILES** *Fable* (3:50)
 PRODUCER: Robert Miles
 WRITER: R. Conina
 PUBLISHER: Warner-Tamerlane, BMI
 Arista 3295 (2x BMG) (cassette single)
 Is there really a need to indulge the army of "Children" copycats when that song's originator has offered a new single? Of course not. On this third instrumental epic from the highly influential album "Dreamland," Miles continues to blend racing dance beats with new-age sweetened keyboards with a flair that is difficult to fully duplicate or describe. You simply have to let the melody wash over your senses, while the groove inspires your body to move.

► **TOAD THE WET SPROCKET** *Won't You Come Down* (3:02)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 Columbia 07329 (2x Sony) (cassette single)
 This new album, "Coil," is ushered into public consciousness with a frothy little confection that stresses the band's knack for marrying jittery guitars with pure pop melodies. The production is carefully balanced between aggression and sweetness so that both rock and top 40 radio listeners will feel welcome to join the party. More than anything, this will sound great cranked on a car radio on a sunny spring afternoon.

► **BJORK** *I Miss You* (3:25)
 PRODUCERS: Bjork, Howie Bernstein
 WRITERS: Bjork, H. Bernstein
 PUBLISHERS: Famoso/Sony U.K./Sony/Tenn. ASCAP
 REMIXER: R.H. Factor
 Elektra 9800 (cassette single)
 The time has come for pop radio programmers to finally make room for Bjork. This gem from her current collection, "Telegram," shimmers with a spine-tin-gling pop/disco groove, fluttering flamenco guitars à la No Mercy, and deliciously spicy salsa piano lines. All the while, Bjork warbles a wickedly contagious chorus in her distinctive vocal style. Radio needs to broaden its parameters and treat its listeners to this record. It could open the floodgates for a refreshing new phase in pop music.

► **DONNA LEWIS** *Mother* (3:44)
 PRODUCERS: Kevin Killen, Donna Lewis
 WRITER: D. Lewis
 PUBLISHER: Warner/Chappell, ASCAP
 Atlantic 8075 (cassette single)
 Listeners hoping for a sequel to "I Love You Always & Forever" will likely be disappointed by this percussive ballad. While this song is nowhere near as appealing or infectious as that hit, "Mother" is actually a far more interesting and intelligent composition with a performance that successfully tests Lewis' limited but charmingly quirky voice. This one will need a champion at pop radio, but it's a limb that's worth stepping out on.

► **RHYTHMICENTRIC** *Your Love Is With Me* (no timing listed)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHERS: Tazmanija/Play Our Music, BMI, Rhythmicentric, ASCAP
 REMIXERS: M. Fenula, A. Porzio, R. Federici, D. Martinaz, F. Perez, 2 Hot 2 Handle
 Metropolitan 8019 (cassette single)
 The Chicago dance/pop act that clicked with crossover radio last year with "You Don't Have To Worry" returns with an equally airplay-worthy jam. Despite a catchy tune that is certainly attention-grabbing, it's tough to get a grip on who or what this act is all about. There is rarely the song or mention of the singer or musicians in the label credits, though there is a detailed laundry list of the folks behind the 11(!) remixes of the song. The future and credibility of Rhythmicentric depends on the viability of the actual performers. Step forward, folks! Contact: 201-483-8080.

R & B

► **GOODFELLAZ** *If You Walk Away* (3:56)
 PRODUCERS: Larry Robinson, Guy Route, the Family Stand, King Of Chai
 WRITERS: V.J. Smith, P. Lord, Peter Cox
 PUBLISHERS: Aventura/Losun/Dodgy Songs/EMI-April, ASCAP
 Aventura/Polydor 00404 (cassette single)
 Goodfellaz are working overtime to establish themselves as a force to be reckoned with in the male R&B arena. Their second solid single, "If You Walk Away," is a sentimental ballad convincing their lady love to stay. Ladies will swoon over this tear jerker, as the Family Stand's lyrics succeed in flattery and romance while the Goodfellaz' vocal delivery is impeccable.

► **SHANELLE** *Girlfriend* (4:14)
 PRODUCER: Ken Franklin
 WRITERS: K. Franklin, E. Williams, C. Mackey
 PUBLISHERS: No San/Fur-Kay/Pasley Peace, BMI
 REMIXER: Ken Franklin
 Robbins Entertainment 72010 (2x BMG) (cassette single)
 Need a little taste of Brandy-styled R&B? Shanelle is on the case, exuding ingénue glee and a savvy way with a lyric on this shuffling jeep jam. There are a few initial moments on the single when she seems to be aping Brandy a little too much. But she does eventually find her own comfort zone, building to a vampish climax that will have programmers sitting up and taking notice. Producer Ken Franklin successfully walks the tightrope between

familiarity and originality, kicking several mixes that could connect at both R&B and pop stations.

COUNTRY

► **TRAVIS TRITT** *She's Going Home With Me* (3:10)
 PRODUCER: Don Was
 WRITER: T. Tritt
 PUBLISHER: Post Oak, BMI
 Warner Bros. 8692 (7-inch single)
 Tritt has the ability to wrap his distinctive voice around a variety of musical elements and always come up a winner. He does that on this tasty little tune, which boasts an infectious, retro-spiced groove that will absolutely percolate on country radio airwaves. The song has a driving feel, reminiscent of Johnny Rivers' classic "Memphis," that will surely keep toes tapping all summer. Crank it up and play it loud.

► **MARY CHAPIN CARPENTER** *The Better To Dream Of You* (3:18)
 PRODUCERS: John Jennings, Mary Chapin Carpenter
 WRITER: M.C. Carpenter
 PUBLISHER: Why Walk, ASCAP
 Columbia 78488 (7-inch single)
 Lifting and lovely like a warm breeze on a spring day, this song should find a welcome home at country radio. Carpenter has crafted a sweet melody and a thoughtful lyric that make this song highly listenable. This song is a gem on an album filled with multiple treasures.

► **LEE ROY PARNELL** *Lucky Me, Lucky You* (3:45)
 PRODUCERS: Lee Roy Parnell, the Hot Links, Mike Bradley, John Kunz
 WRITERS: L.R. Parnell, Gary Nicholson
 PUBLISHERS: Gary Nicholson, ASCAP, MRB/Songs of PolyGram International/Lee Roy Parnell, BMI
 Career 3078 (CD promo)
 Parnell is the epitome of bluesy-country soul. This terrific new single from his forthcoming album demonstrates the talented Texan's many appealing qualities, from the great vocal performance to his distinctive slide guitar work to his skills as a songwriter. Parnell is one of country music's most underappreciated talents. He consistently creates passionate music that combines heart and soul with road-house fun, and this is another prime example of his unique artistry.

► **JOHN BERRY** *I Wish, If You Wish* (3:02)
 PRODUCER: Chuck Howard
 WRITERS: J.B. Jarvis, R. Goodrum
 PUBLISHERS: Zomba Enterprises/Inspector Barlow/Mighty Good, ASCAP
 Capitol 10391 (CD promo)
 From its weeping steel guitar introduction through to the last few notes, this is a solid country effort—countryer, in fact, than most of Berry's previous outings. The production and performance are first-rate and make for an enjoyable record. The romantic lyric is perfectly suited for weddings and will no doubt become a standard used at nuptials for years to come.

DANCE

► **FUTURE SOUND OF LONDON** *We Have Explosive* (7:19)
 PRODUCER: Future Sound Of London
 WRITER: Future Sound Of London
 PUBLISHER: Sony, ASCAP
 REMIXERS: Future Sound Of London, Leon Mar, Oil, Kurts Mantronik
 Astralwerks 6196 (2x Caroline) (CD single)
 The second single from the U.K. act's deservedly revered "Dead Cities" album is a vibrant mosaic of seemingly disparate sounds, including its assailing rock guitars, plush electronic keyboards, and sampled chants from the Run DMC classic rap album "Tougher Than Leather." It's a kinetic combination that is equally pleasing at home or in a nightclub. "We Have Explosive" marks the first time in several years that the act has allowed outside producers to remix its music, a move that results in nine vastly different and thoroughly satisfying versions. However, none

are as strong as the act's original recording, which requires the attention of both underground clubheads and experimental rock enthusiasts.

► **FRESHLY BAKED PRODUCTIONS FEATURING CLAY ACOX** *Time Kept Passin'* (no timing listed)
 PRODUCER: Brent Laurence
 WRITER: B. Laurence
 PUBLISHERS: Freshly Baked/Dogo, ASCAP
 REMIXER: Brent Laurence
 Freeze 50118 (12-inch single)
 Freshly Baked is the brainchild of Seattle native Brent Laurence, a producer/DJ with a shrewd ear for hard house beats. He is joined by San Francisco better Acox for a jam that tempers its reverence for the '70s disco era with forward-reaching groove experimentation. "Time Kept Passin'" sparkles with its rush of acoustic guitars and an anthemic chorus that will generate a round of whoops and yells during peak-hour club sets. For a more underground flavor, check out the dub. It's not as good as the actual song, but it definitely pops with a handful of interesting sound loops. Contact: 212-243-1189.

AC

► **CHICAGO** *Here In My Heart* (4:15)
 PRODUCER: James Newton Howard
 WRITER: not listed
 PUBLISHER: not listed
 Reprise 8688 (2x Warner Bros.) (cassette single)
 The band spruces up its "Heart Of Chicago" best-of package with a new song that aims to combine the sugar-pop gloss of its Peter Cetera era with the horn-laden jazz of its prog-rock salad days. The result is mildly engaging, though not wildly commercial. Longtime fans will be smiling from ear to ear, but everyone else will probably scratch their heads in puzzlement.

► **CRAIG T. COOPER** *When You Love Somebody* (4:44)
 PRODUCER: Craig T. Cooper
 WRITER: C.T. Cooper
 PUBLISHERS: Coopick, ASCAP
 Sin-Drome 1214 (CD single)
 The second single from Cooper's lovely set "Romantic Letter" once again showcases his wonderfully expressive guitar playing. The percussion conjures memories of Marvin Gaye's "Sexual Healing" while Cooper unfurls a melody that will warm the hearts of jazz aficionados and any other mature listeners who hanker for a smooth and sophisticated distraction from the same of stuff crowding AC airwaves.

ROCK TRACKS

► **THE JAYHAWKS** *Think About It* (4:23)
 PRODUCERS: Brian Paulson, the Jayhawks
 WRITER: Louie
 PUBLISHERS: Absinth/Warner-Tamerlane, BMI
 American/Reprise 8684 (2x Warner Bros.) (CD promo)
 Few bands can sound so joyful about being so miserable. On this cut from "Sound Of Lies," the band infuses harmonious, almost Beatle-esque fervor into a melancholy tune. The layers of weeping guitars swirl and surround the brain, while the song's dark verses give way to a chorus that has a sing-along bounce. It's a brilliantly crafted effort that will get all the rock radio attention it deserves. Can't wait to see what other tricks the band has up its collective sleeve.

► **DAVID BOWIE** *Dead Man Walking* (4:01)
 PRODUCERS: David Bowie, Reeves Gabriels, Mark Platé
 WRITERS: D. Bowie, R. Gabriels
 PUBLISHERS: Timoretto, BMI; Exploded View, ASCAP
 Virgin 12249 (CD promo)
 The second shot from Bowie's "Earthing" opus continues to straddle the line between alterna-rock and underground dance culture. Although the instrumentation is hardly electronic, the beat is frenetic and bright. It's a nifty contrast that is topped by scratchy guitars and Bowie's reliably fluid and dramatic phrasing. An essential modern rock radio entry that

could actually make the transition into the clubs and onto pop airwaves, given a passionate champion or two.

► **THE GATHERING FIELD** *Rhapsody In Blue* (4:10)
 PRODUCERS: Dave Brown, the Gathering Field
 WRITERS: B. Deasy, the Gathering Field
 PUBLISHERS: Bound To Be Music/Songs Of PolyGram International, BMI
 Atlantic 8081 (CD promo)
 The Gathering Field had the misfortune of having its noteworthy debut, "Lost In America," released at the height of the similar-sounding Hootie & the Blowfish media frenzy. Now that the playing field is a little more level, the time is right to give this fine band a second shot. The toe-tapping "Rhapsody In Blue" has all of the elements of a multi-format smash—jangly guitars, thoughtfully romantic lyrics, an irresistible chorus, and instantly appealing lead and harmony vocals. What more do you want? Just play it!

RAP

► **JERU THE DAMAJA** *Me Or The Papes* (3:51)
 PRODUCERS: The Guru, DJ Premier
 WRITERS: K.J. Davis, C. Martin
 PUBLISHERS: Irving/Parvert Alchemists/EMI-April/Gifted Pearl, ASCAP
 Psyday/MT 7441 (cassette single)
 Always scientific in his approach and delivery, Jeru delivers a seemingly unemotional spiel about love and money. A closer listen—to the second verse especially—places Jeru among the few who truly understand love and what it should bring. Backed by DJ Premier's simplistic piano licks and well-grounded drum and bass line, "Papes" should find a snug home in daily rotation.

► **REFUGEE CAMP ALLSTARS PRESENTS MELKY AND DAV** *I Got A Love Jones For You* (3:38)
 PRODUCERS: Pras, Wyclef, Darryl Pearson
 WRITERS: M. Sedeck, D. Pearson, Pras, Wyclef, R. Murph, C. Johnson, R. Eskridge
 PUBLISHERS: Warner-Tamerlane/Te To San Ko, ASCAP, Seaborn BMI
 Columbia 9910 (promo CD)
 Refugee Camp Allstars Melky and Dav attempt to spruce up the Brighter Side Of Darkness "Love Jones" classic for the second installment from the movie soundtrack of the same name. Claiming alto and falsetto prowess, the two fall short in creating any excitement about their performance, never quite reaching any peaks expected from such sensual material.

► **BABYGIRL** *The Vibe* (3:50)
 PRODUCERS: Ken E. Chih, Babygirl
 WRITERS: Babygirl, K.E. Chih
 PUBLISHERS: Funkin' 4 Ya, ASCAP, Kenhits, BMI
 REMIXERS: Ken E. Chih, Babygirl, Sir Charles Wilson
 Imperial/WGC/Pure 42471 (CD single)
 Babygirl is a newcomer with a lyrical flair that transcends her youth. She flows with the skill that holds up well when slotted against even the most polished veteran. Her verses give way to a chorus that nicks the hook from the P-Funk classic "Give Up The Funk." It's a somewhat clichéd move that doesn't serve Babygirl's rhymes as well as it should. Still, this is a highly noteworthy jam that leaves ya wondering and hankering for what this budding talent will come up with next.

► **SOUNDMASTER T** *2 Much Booty (In Da Pants)* (4:15)
 PRODUCERS: Larry Sturm, Soundmaster T
 WRITER: not listed
 PUBLISHER: not listed
 REMIXER: Charlie "Babe" Rosario
 L.I.M./Wrap 425 (2x triban) (cassette single)
 Like most "booty" anthems, Soundmaster T's "2 Much Booty" doesn't offer much lyric-wise. However, the use of samples by J.M. Silk and the late-'80s hip-hop/house style of music will most likely grab the attention of nostalgic listeners. The Down South Recife remix also adds another party-rocking dimension to this rump-shaking crowd-pleaser.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (*): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reese (L.A.), Shawnee Smith (N.Y.)



CHILDREN'S

AT THE ZOO 2

Goldshell Learning Video
25 minutes, \$14.95

The follow-up to last year's "At The Zoo," this video is wilder and more exotic than its predecessor. Filmed on location at the Brookfield Zoo outside Chicago, the tape does the terms "live" and "action" justice. A Noah's Arc of fascinating creatures await preschool viewers, who will enjoy the narrationless, music-video-style format that rocks with 11 original songs. With an emphasis on catching its subjects at their most photogenic—pigs rolling in the mud and seals playing king of the hill on a rock, for example—the program displays a rainbow of specimens whose homes range from the rainforests of Africa to the wilds of Asia to the Great Lakes of North America. A fun and cost-effective way to bring the world of animals home to children. Contact: 800-243-8300.

WISHBONE: A TAIL IN TWAIN

Lyrick Studios
40 minutes, \$14.95

This video proves that a terrier can climb right into the throes of classic literature and become a bona fide children's celeb. Another clever story from the "Wishbone" series, "A Tale In Twain" is based on Mark Twain's "The Adventures Of Tom Sawyer," with Wishbone taking on the protagonist's role. Tom the dog sets off to become a pirate with his good buddy Huck Finn while the folks at home mistakenly believe him dead. A parallel story finds Wishbone's owner seeking his own kind of adventure during the dog days of summer when he discovers a mysterious unmarked grave. Also new in the series is "Hercules Unleashed," based on the ancient myth and a nice precursor to Disney's upcoming summer animated film, "Hercules." Not to stray too far from the series' goal of encouraging kids to hit the library, each tape comes packaged with a lenticular bookmark and a chance to mail in for a free Wishbone plush toy.

HEALTH & FITNESS

ESQUIRE: ALL SPORTS WORKOUT

Brentwood Home Video
45 minutes, \$14.95

Stamped with the seal of one of the most popular men's magazines around, this tape shouldn't have a problem muscling its way onto retail shelves that are dominated by workouts geared toward women. All-around body toning, calorie-burning, and just plain looking good are the goals of the well-rounded instruction, which is provided by pro trainer Russell Brown. There's a segment featuring moves that are helpful in training for athletics in general, as well. There's also a section that targets specific workouts that cater to such "racquet sports" as tennis and squash, "ball sports" ranging from basketball to soccer, and such "swinging sports" as golf and baseball. Also new and in time for the beach weather is "Esquire: All Abs Workout." Contact: 818-879-9090.

TANGO PASSION

PPI Entertainment
50 minutes, \$9.98

This title belongs in the fitness category only if the definition of a workout tape is stretched to the limit. Dance instructor Cal Pozo leads viewers through the basics of the American tango, which is a bit looser and easier to pick up than its Argentine cousin. Beginning with a scene of swirling ballroom dancers that would make even Bas Lührmann proud, Pozo provides slow instruction on the five basic tango foot movements before switching camera

angles so that viewers at home can get a look at the dance steps from both the front and back. He follows up with tips on how to polish moves while gliding across the floor. Although Pozo is careful to point out what the various steps are doing to firm buttocks and thighs, etc., and the cover of "Tango" and sister "Salsa Merengue" seem geared to the fitness genre, this is more a dance instructional than anything else—and a good one at that.

DOCUMENTARY

INCREDIBLE WORLD OF CATS

A&E Home Video
100 minutes, \$29.95

This two-tape set explores, as much as it is humanly possible, the incredible world of domestic cats, which remain the only domestic animal whose behavior closely relates to their wild relatives. The series overflows with trivial facts, among them the revelations that there are 10,000 more cat owners than dog owners in the U.S. and that cats spend 16 hours a day sleeping. The series also includes history, anecdotes, and a seemingly endless parade of filmclips. But the knowledge will send cat-lovers into an ecstatic purr. The program also examines feline folklore, habits, and unique qualities. From the Hemingway house museum, home to more than 25 six-toed relatives of the author's pet, to the showroom floor to the living room, it is broad in scope, but for many viewers, extremely close to home. Thoroughly entertaining, the beauty of this program is that it provides in-depth information while respecting those parts of a cat's nature we will never truly conquer.

THE SPEECHES OF SITTING BULL

MPI Home Video
35 minutes, \$19.98

Although the speeches of many a world leader are chronicled in any number of videos, this tribute to Sioux chief Sitting Bull offers a history lesson as well. The newest addition to MPI's speeches collec-

tion, this documentary is beautifully narrated by Native American E. Donald Two Rivers and aggregates an emotional sampling of various orations delivered by the great leader. Highlights include his meeting with American representatives after the battle of Little Bighorn and his meeting with exiled chief Joseph in Canada in 1876. Each reading is given historical context and complemented by archival photos and artistic renditions. Also new to the collection are "The Speeches Of Malcolm X," "The Speeches Of Our Founding Fathers & The American Revolution," and "The Speeches Of The Civil War." Contact: 708-873-3192.

NORTH HOLLYWOOD SHOOT-OUT: TERROR ON THE STREETS OF L.A.

MVP Home Entertainment
30 minutes, \$14.95

News junkies will want to take a look at this rush release, which reconstructs the events that unfolded when two heavily armed bank robbers held a Los Angeles neighborhood hostage Feb. 28. The tape includes on-the-scene footage and interviews with police as automatic gunfire from the robbers whizzes overhead. In an amusing segment, a gun-store owner, only identified as Bob, recounts how a panicked group of LAPD officers rushed into his store to "borrow" more firepower. A LAPD detective also takes viewers back to the scene of the crime for added perspective. The video does contain some graphic footage, including one segment of the bandit shooting himself in the head. It's filmed from quite a distance away, but is still too shocking for younger viewers. CONTACT: 1-800-637-3555

ANIMATION

TURBULENCE!, COMPUTER ANIMATION CLASSICS

Sony Music Video
30 minutes, 55 minutes, respectively, \$14.98 each
Two more Odyssey Productions blast out of the computer and onto the video shelf

under the SMV moniker. Don't mistake the first title for the home video release of the recent Ray Liotta airplane disaster film, because this one is all about perception and hallucination presented as a cascading visual ride. Ironically, such nature settings as fields of flowers and rapidly changing skies seem to have inspired many of the virtual landscapes on parade here. "Computer Animation Classics" brings together 27 works from the early experimental years of computer animation in what can rightfully be considered a collector's item in the computer animation medium.



LOOP GURU

Catalogue Of Desires, Vol. 3 (The Clear White Variation)
World Domination/Music

The imusic World Wide Web site teams with World Domination for an Internet-only release of electronic act Loop Guru's latest work. Synthesizer-driven rhythms swirl through an ambient sonic landscape filled with minimal vocals and maximum grooves. Songs range from the nervous "Catalyst" to the savory ("The Garden Of Unearthly Delight")—and all serve as an appropriate soundtrack to the stranger side of the Web. Hear all 20 complete tracks in RealAudio at <http://www.imusic.com>. For those who have a preference for packaged goods, the CD can be purchased for \$10.00 (plus \$3 for shipping and handling) and includes a limited-edition bonus cassette, as well as a collector postcard, sticker, and photo.

NET TALK LIVE

<http://www.nettalklive.com>

This weekly radio program, which airs

Sundays at 10 p.m. in the Central time zone, offers useful news and information that will keep Webheads wired to their computers. "Net Talk Live" originates on traditional radio at KLIF Dallas, is on TV through America One, and is net-cast on the Internet to Web users, who can listen while they surf. An online chat enables computer users to ask questions about their digital dilemmas during the show, which is hosted by Laura Lewis and Jovan. The program frequently directs listeners to the Web for an online scavenger hunt that leads to hidden content. A Web contest will award a Pentium computer to four winners who register with the site. For something left of center, check out the archived outtakes from the show, which come mostly at the expense of Macintosh users.



THE BIG PICTURE

By Douglas Kennedy

Read by Cotter Smith

Simon & Schuster Audio

4.5 hours (abridged), \$24.00.

This fascinating tale begins as a realistic, sympathetic character study, but turns into something completely different. The story starts with Ben Bradford, who has always dreamed of being a photographer, but was bullied into law school by his father. Now a successful attorney with a home in Connecticut, Bradford appears to have it all. But underneath the façade, his life is falling apart. He hates his job, he discovers that his wife is having an affair, and before he can confront her, she threatens to divorce him and take their two young sons with her. Then the story takes a surprising turn, becoming an intriguing suspense thriller. Through an unexpected set of circumstances, Bradford takes on the identity of another man (ironically, a man he despises) and carves out a new life for himself. The listener is held by the vivid details of the new life and the suspense of waiting to see how long the ruse can last. Reader Cotter Smith is marvelous and literally disappears into the role of Bradford. He's so convincing that the listener forgets that Smith's reading is a performance. The only flaw in the audio is the ending, which is contrived and clichéd.

THE GREATEST STORY EVER TOLD

By Fulton Oursler

Read by Edward Herrmann

HighBridge Audio

6 hours (abridged), \$24.95

Herrmann's sensitive and gentle reading is perfect for this classic work, which was first published in 1949. A novelization of the life of Christ, Oursler's interpretation adds depth and humanity to the story, filling in the emotional gaps with dialogue that modern readers and listeners will appreciate. For example, Herrmann humanizes the story of the birth of Christ by showing that Joseph was understandably hurt and confused to learn that his virgin wife was suddenly with child. His own experience with an angel, who comes to him in a dream and reassures him, makes him believe the story is indeed true. This human approach is a wonderful element in Oursler's novel. He sticks faithfully to the facts told in the Gospels and fleshes them out without straying from the biblical version. Herrmann's reading shows the same respect for the original text. He does not perform the story or take on the role of the characters. Instead, he reads in a voice of reverence, like a storyteller encouraging listeners to gather 'round and hear a wondrous tale.

IN PRINT

THE TROUSER PRESS GUIDE TO '90s ROCK

ROCK

Edited by Ira Robbins

Fireside Books

846 pages; \$24.95

If keeping up with the mass of "modern" rock sometimes seems a Sisyphean task, "The Trouser Press Guide To '90s Rock" is an ideal management tool. As previous incarnations of the book did with new wave and the college pop of the late '70s and '80s, this all-new fifth edition does an exemplary job of collating the product of the post-"Nevermind" alternative revolution.

Using Nirvana's '91 album as a line of demarcation, "The Trouser Press Guide To '90s Rock" covers today's major-label superstars and mail-order obscurities with equal enthusiasm and completeness. As Trouser Press editor and driving force Ira Robbins aptly points out in his preface, "It's about the music, not the numbers."

Equally beneficial for the record geek and the cramming journalist, the new Trouser Press guide excels in its inclusiveness. That is, the book does its job by telling us what we don't know. The fleeting minutiae of B-sides, promo-only EPs, and band members' side projects are often given full consideration alongside album-length statements. This

approach invariably paints a more complete picture of such bands as Shudder To Think and Screaming Trees than do other, more restrictive listings. And for groups like Guided By Voices, just keeping up with the official releases is hard enough, so the generous entry here is a much-needed Baedeker to the byways of that band's sprawling discography. Another nice touch: the inclusion of info-packed profiles on such integral power-jazz acts as James Blood Ul-

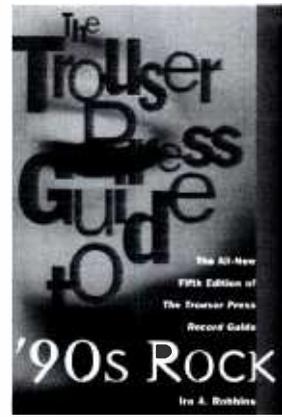
mer and Last Exit, as well as timely glosses on continuing influences like Neil Young and Frank Zappa.

As with any critical tome, there are arguable judgments and perceptual prejudices present. The entry on Pearl Jam, for instance, dispenses with the usual completist assessment in favor of short-tempered terseness. No mention is made of the band's live promo album or many B-sides, which are some of the marketplace's most sought-after alt-rock rarities (with a few even gaining airplay). Such instances are the exception, though, and astute appraisals and lovingly compiled discographies the rule.

Fans of the previous edition of the Trouser Press guide are advised to keep hold of their ragged copies: "The Trouser Press Guide To '90s Rock" takes up where the fourth edition left off, only covering those acts who have issued albums since. Discographies are reprised for relevant artists profiled in the fourth edition but generally not the review material, although the dots are connected admirably (from Hüsker Dü to Bob Mould to Sugar to Bob Mould, for example).

With about all you need to know from the Afghan Whigs to Yo La Tengo, the "Trouser Press Guide To '90s Rock" comes just in time.

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LIFELINES

BIRTHS

Boy, Austin Youngjin; to Jeff and Hyon Berke, Feb. 7 in Los Angeles. Father is an entertainment attorney.

Girl, Sidney Nicole, to Jodi Dinkes Hurwitz and Mark Hurwitz, Feb. 13 in New York. Mother is director of programming for Automatic Productions. Father is VP of Home Entertainment Design.

Girl, Helen Adair, to Alison Rogers and Willis Alan Ramsey, March 25 in Nashville. Parents are singer/songwriters.

Boy, Samuel Paul, to Paula Mattioli and Glen Walker, March 26 in Burbank, Calif. Mother is a singer and songwriter. Father is founder of Digital Masters Studios.

MARRIAGES

Tim Crich to Grace McLean, Feb. 26 in Las Vegas. Groom is a producer, recording engineer, and author.

Mindy Rickles to Edward Mann, March 8 in Beverly Hills, Calif. Bride is the daughter of Don Rickles. Groom is president of the Mann Group.

DEATHS

William Ronald (Ron) Early, 59, of liver failure, Feb. 5 in Virginia Beach, Va. Early began his career as a manager and concert promoter in the Pittsburgh area, before relocating to Washington, D.C., to work for the Schwartz Brothers Record Distributors. He then served as buyer and manager for the Waxie Maxie's retail chain. But Early was probably best known for his work as an independent record promoter in the Washington, D.C.-Baltimore area. Since the early '70s, he has promoted titles for many of the top labels, including Decca, Atlantic, Philadelphia International, and Polydor. In the late '80s, he became GM for the Washington Hit-makers label, then returned to independent promotion. He is survived by his daughter, Helen Burroughs; sons Robin, William Ron Jr., and Joseph; and five grandchildren.

Happy Goday, in his late 70s, of an undisclosed illness, March 18 in New York. For the past 24 years, Goday, a 45-year industry veteran, was called upon to specifically promote songs and instrumental music from films to motivate votes on their behalf for Oscar and Golden Globe awards. In the last four years, he worked for Disney on such movies as "Forrest Gump," "Beauty And The Beast," "The Lion King," and "Pocahontas." His other associations included stints at 20th Century Fox, Paramount, Warner Bros., and Columbia, where he promoted music from such films as "Dr. Doolittle," "An Officer And A Gentleman," "On Golden Pond," and "Flashdance," among others. All told, Goday worked on music from films that landed a total of 47 Oscar nominations, 17 of which earned Oscars. Before his movie studio associations, Goday was a VP at TRO, the music publisher. There, he helped promote such Broadway scores as "Stop The World—I Want To Get Off," "The

Roar Of The Greasepaint—The Smell Of The Crowd," and "Oliver!" Goday had a long-running personal and professional friendship with singer/songwriter Charles Aznavour. At the time of Goday's death, he was working with Aznavour on a theatrical project involving Aznavour's music. A spokeswoman for the family indicated that Goday's wife, Sybil, and daughter, Macey, would continue to work with Aznavour on the project.

Jeffrey C. Ingber, 52, of a heart attack March 19 in Sherman Oaks, Calif. Ingber was an entertainment attorney whose clients included Neil Diamond, Natalie Cole, Linda Ronstadt, and Gladys Knight, among others. In addition to performers, Ingber represented a number of record producers and management, production, and publishing companies. He was associated with several law firms over the years, before establishing his own. He is survived by his wife, Lynn; sons Kenneth, Michael, and Adam; his father, David; a step-mother; a daughter-in-law; and a brother and sister. In lieu of flowers, the family requests that donations be made to the National Jewish Fund to plant trees in Israel or to AIDS Project Los Angeles.

Fritz (Fred) Spielman, 90, March 21 in New York. A songwriter for more than 60 years with more than 900 songs to his credit, a dozen of which were hits, Spielman was the writer of "Paper Roses," a hit for Marie Osmond in 1973; "Shepherd Serenade," recorded by Bing Crosby; and "One Finger Melody," recorded by Frank Sinatra. Other artists who recorded his songs include Judy Garland, Doris Day, Lena Horne, Sarah Vaughan, and Shirley Horn. Some of his country songs were also hits, including "It Only Hurts For A Little While" and "The Longest Walk." Spielman, whose original name was Fritz Spielmann, was born in Vienna in 1906. He entered the Music Academy of Vienna at the age of 12 and received his master's degree in piano

and composition. Before coming to the U.S. in 1938, he had already established himself as a writer of film scores, cabaret songs, and musicals. In the U.S., he was a Hollywood studio songwriter in the '40s and '50s. Spielman also wrote scores for Broadway and off-Broadway musicals. An animated TV special, "The Stingiest Man In Town," with Walter Matthau playing Scrooge, was made into a successful stage musical. A widower, he leaves no survivors.

Paul Denis, 86, following a long illness, March 26 in Riverdale, N.Y. Denis was an editor at Billboard from 1931 to 1943. He began covering the vaudeville scene and also covered radio, burlesque, and nightclubs before being named the magazine's managing editor. He later moved to The New York Post, where he covered television, among other subjects. In 1969 he founded Daytime TV magazine. He is survived by his wife, Helen, and sons Michael and Christopher.



Express Yourself. Children's author Martha Southgate held a workshop for students at the Bronx Leadership Academy in New York. Sponsored by Bertelsmann USA's World of Expression scholarship program, the workshop was part of an ongoing series that encourages creativity in New York high school students. In addition to the workshops, the World of Expression program awards a total of \$100,000 to New York public high school seniors who demonstrate exceptional abilities in composing stories or songs. Young Audiences, a New York City arts education organization, serves as coordinator for the events. Pictured, from left, are Dasia Washington, Young Audiences resident artist; Eury Santana, Bronx Leadership Academy student; Southgate; Evie Wiener, Bronx Leadership Academy teacher; Barbara Torres, Bronx Leadership Academy student; and Richard Hoehler, Young Audiences resident artist.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 5-10, National Assn. Of Broadcasters Conference/MultiMedia World, various locations, Las Vegas. 202-775-4970.

April 15, "Current Business And Legal Trends In The Music Industry," presented by the California Copyright Conference, the Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

April 10, Fourth Annual VH1 Honors, Universal Amphitheater, Los Angeles. 212-258-7883.

April 15-19, Tin Pan South Festival, various locations, Nashville. 615-256-3354.

April 16, Achievement In Radio Award Luncheon, the UJA-Federation honors Stan Gerber, the Essex House, New York. 212-836-1853.

April 16-17, Music Radio '97, BAFTA, London. 44-171-255-2010.

April 16, Fifth Annual Living Legends Awards Dinner, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 212-222-9400.

April 16-20, Impact Super Summit Conference XI, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 215-646-8001.

April 17, World Music Awards, Sporting Club, Monte Carlo. 33-9-325-4369.

April 23, 32nd Annual Academy Of Country Music Awards, Universal Amphitheater, Los Angeles. 213-462-2351.

April 23, SESAC Christian Music Awards, Hermitage Suite Hotel, Nashville. 615-320-0055.

April 26, Black Entertainment And Sports Lawyers Assn. Midyear Conference, Chicago Bar Assn., Chicago. 301-808-0161.

April 26-May 2, London Music Week, Business Design Center, London. 44-171-359-3535.

April 28-30, Billboard's International Latin Music Conference And Awards, Hotel InterContinental, Miami. 212-536-5002.

April 28-30, LMNOP: The Music Conference In New Orleans, Pontchartrain Hotel,

New Orleans. 504-822-5667.

April 29-May 1, Fifth Annual Direct Response Television West Expo & Conference, Long Beach Convention Center, Long Beach, Calif. 714-513-8463.

April 30-May 2, 1997 Radio Only Management Conference, Phoenician, Scottsdale, Ariz. 609-424-6800.

MAY

May 8, T.J. Martell Foundation Humanitarian Award Dinner, in honor of David R. Glew, New York Hilton, New York. 212-245-1818.

May 14-15, Marketing With Country Music, Renaissance Nashville Hotel, Nashville. 615-244-2840.

May 16-18, Biz/Tech 97 Conference, presented by the Society of Professional Recording Services, New York Marriott, New York. 561-641-6648.

May 21-23, MIDEM Asia, Hong Kong Convention and Exhibition Centre, Hong Kong. 212-689-4220.

May 21-25, National Assn. Of Independent Record Distributors Conference, Fairmont Hotel, New Orleans. 606-633-0946.

May 22-24, 13th International Copyright Society (INTERGU) Congress, Palais Palfy, Vienna. (49) 89-480-03281.

May 23-25, Musical Instruments Asia '97/Dance Tech '97, World Trade Centre, Singapore. 65-337-5574.

May 29, Humanitarian Of The Year Award Dinner, honoring Rupert Murdoch, presented by the UJA-Federation entertainment and music industries division, Waldorf-Astoria, New York. 212-836-1126.

JUNE

June 3-5, Replitech International 1997, San Jose Convention Center, San Jose, Calif. 914-328-9157.

June 12-15, The Original Music Mecca: Black Music Seminar And Expo, Atheneum Suite Hotel, Detroit. 810-745-9887.

June 18, "A Toast To Francis," music, broadcast, cable, and video divisions of the UJA-Federation honors Frances Preston, Essex House, New York. 212-836-1126.

June 19-21, E3/Atlanta, presented by the Interactive Digital Software Assn., Georgia World Congress Center and Georgia Dome, Atlanta. 800-315-1133.

June 25, U.K. Commercial Radio Convention And Awards, Cumberland Hotel, London. 44-171-306-2603.

MARTIN PAGE SEES FRUITFUL ALLIANCE IN SONY/ATV DEAL

(Continued from page 43)

Contemporary singles chart for more than a year. (The song has not yet reverted back to Page from Virgin/EMI.)

Most recently, Page wrote "Our Time Has Come," the lead single from the soundtrack to the movie "Cats Don't Dance," which is performed by James Ingram and Carnie Wilson. He's also been asked to write a song for an upcoming Disney film.

Page is already reaping the benefits of the Sony/ATV Tree pact with a recent collaboration with Tina Arena and her producer Mick Jones on a track for her forthcoming Epic album. "That was a thrill for me," he notes, "because I think she's a great singer, and Mick Jones has written some of the greatest songs with For-eigner."

"I'm such a fan of music," Page continues, "so I really try to suck in an artist's colors and style and then

sit down and create what [might be] the next stage for them—like what would it be like if Tina were to work with Tom Dolby? I love becoming a kind of a chameleon, but when I write for myself, it's much more about going into your stomach and chest and trying to find what you're about."

That kind of depth is a distinctive quality of Page's writing—as is his spirituality—both of which, he says, have developed as he's matured.

"In the earlier years, you would write a song to suit fashions and moments in time, but in the later years, you write songs that you hope don't even look at that and that stand the test of time because their heart and passion is so powerful."

Page's strength from the beginning of his career was composing music, and he says that he's in the "midspace" of understanding his craft overall. He credits his early col-

laborations with such accomplished writers as Bernie Taupin, Robertson, and Hal David with helping him refine his skills.

"Lyrically, I feel like I never really concentrated because I had so many good lyricists to work with, but I learned a lot," he says. "At some point, I just felt like I understood the other dimension of a song, and in recent years, I'm concentrating much more on what I'm saying."

The challenge for songwriters today, Page says, is creating a balance between technology and emotion, and he cites such classics as "The Long And Winding Road," "Bridge Over Troubled Water," and "Amazing Grace" as a standard toward which he strives. "The intimacy of those songs is where I feel as a songwriter is the most special place to go. The spirit and the soul is everything to the song."

Programming

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Mason, Meet Luther. Luther Vandross recently came by the WJLB Detroit shop to visit with staff before his three sold-out shows at the Fox Theater. Here, Vandross, right, grabs a moment with air personality Mason.

Music Delivery Enters Digital Age Hard-Drive Systems Lead The Way At Radio

■ BY STEVE TRAIMAN

Recalling his days in the early '80s at WUVA Charlottesville, Va., David Wilson, staff engineer for the National Assn. of Broadcasters (NAB), says that station was among the first to shift from vinyl and tape to CD for programming.

A survey presented by the Recording Industry Assn. of America at the fall NAB convention that year—1983—highlighted those first CD on-air experiences by several dozen pioneer FM outlets.

Today, Wilson says, "there's certainly an accelerated migration



toward all-digital, computer hard-drive-based systems for music storage and delivery at FM and AM stations."

He adds, "It's not just the better digital quality. With the significantly lower costs for better equipment, a station can have almost all-electronic music delivery with no physical handling of an NAB cartridge, CD, or MiniDisc [MD]. At the same time, the programming is easily integrated with traffic and billing systems for a more seamless combining of program material, commercials, and station breaks."

According to NAB statistics, there are 3,285 commercial FM stations today, virtually all heading for the digital domain. Of the 4,900 commercial AM stations, the estimated 63% that program music are also going digital.

As "digital" continues to be the industry buzzword (to the point that it has crossed into the mainstream vernacular), vendors at the annual NAB spring engineering and technology show, Saturday (5)-Thursday

(10) in Las Vegas, will be touting their latest innovations—from CD, DAT, and MD technology to hard-drive delivery systems—all designed to make the job easier, the studio more durable, and the station sound better than ever.

The biggest shift in music delivery and storage is to computer hard drives, with major players Broadcast Electronics, Enco Systems, RCS, and Computer Concepts delivering the first 1- to 2-gigabyte systems in the early '90s. (One gigabyte is equivalent to about 10 hours of stereo music storage.)

Costs, however, were prohibitive, so stations used the drives mainly for production of revenue-producing commercials and jingles, with many outlets keeping their old NAB cart systems as backups for their CD libraries.

"When hard-drive prices reached a certain lower level within the past year, hard-drive storage became very cost-effective, and music usage exploded," says Tom Rodman, manager of digital product marketing for Broadcast Electronics in Quincy, Ill.

The company had an AudioVault unit with a typical 2- to 4-gigabyte storage capacity and now typically delivers at least a 9-gigabyte system (the equivalent of 5,400 minutes or about 1,500 3½-minute music tracks).

"We custom-build a system for each station," Rodman says, "and putting an 1,100- to 1200-CD library on a hard drive is not uncommon anymore. A typical [9-gigabyte] system runs about \$20,000 installed. We just sent out a proposal for a 100-gigabyte system for a German broadcast company.

"What is really cool is the notion of sharing music at multiple locations," he adds. "If you had three studios in one building, you needed three copies. Now, with multiple stations in one network location, you only need one programming source. You can also add a song to the playlist that will immediately transfer to other stations in the network via the computer's hard-drive system."

With systems of at least 9 gigabytes installed at more than 400 stations at this time, and estimating a 25%-30% market share for Broadcast Electronics, Rodman estimates that more than 1,500 FM and AM stations are currently using hard-drive units.

"We see more than half of all stations owned by 25-30 'super groups' over the next 15 years," he says. "Digital hard-drive systems will let them leverage their investment in a way they could never do with removable media" such as NAB carts, CDs, (Continued on next page)

Premiere Stations In For A 'Big Bang' Network, NMCA, Disney Team On Music Series

■ BY DOUG REECE

LOS ANGELES—Premiere Radio Networks, the National Music Critics Assn. (NMCA), and Walt Disney World are hoping to make some noise in syndicated radio with the launch of "The Big Bang," a new monthly series of 90-minute performances and interviews featuring rock and country artists.

The first performance in an initial series of 24 was recorded March 16 at the Disney Institute, an on-site spa and recreation area at Walt Disney World in Orlando, Fla. The segment, which featured MCA country artist Trisha Yearwood, is expected to air on Premiere affiliate stations May 5.

Brian Mansfield, editor of New Country magazine and an NMCA member, conducted the interview. Likewise, all future interviews will be conducted by NMCA writers.

Premiere Radio Network president/CEO Steve Lehman says "The

NETWORKS & SYNDICATION

"Big Bang," which will be a market exclusive for one rock and one country affiliate, is already showing strong drawing power.

"We're just starting to book all the acts, but there has been tremendous interest from all the labels and we're getting ready to announce some very big shows," Lehman says. "Some of the major radio concerts in 1997 will be aired via this series."

To allow its affiliates maximum flexibility, Lehman says future episodes will be offered on both CD and live satellite feed.

In support of "The Big Bang," Premiere will also work with stations to offer flyaway packages, merchandise giveaways, and other contests. Some of these promotions will be tied to the Disney theme

park.

Meanwhile, Disney broadcast manager Jay Williams says he will work to exploit the program and bolster Premiere's efforts.

"As the venue, we're working on as many ways as we can to support the series," says Williams. "Obviously, there will be some promotion for Walt Disney during each show, and from the standpoint of developing 'The Big Bang,' we will be working heavily with Premiere's local mar-

(Continued on next page)

newsline...

CASEY CLARIFICATION. Following last issue's profile of Casey Kasem, the veteran voice of countdowns clarifies that in a discussion of products he would *not* endorse, it is Frosted Cheerios, not traditional Cheerios, that he recently turned down for an endorsement. "Actually, our young daughter, Liberty, eats regular Cheerios quite often," Kasem notes. "Cheerios was also the first commercial spot I ever did, on radio's 'The Lone Ranger Show' a few thousand years ago."

A SEA OF HITS. Atlantic Records scores five No. 1s on the radio airplay charts in the current Airplay Monitors, Billboard's sister publications. On the Adult Top 40 Airplay, Top 40 Airplay/Mainstream, and the top 40 Big Picture charts, Jewel is at the top with "You Were Meant For Me," while Mark Morrison tops the R&B Airplay Monitor's rhythm-crossover chart with his "Return Of The Mack" and Monica's "For You I Will" acs the R&B Airplay/Adult chart.

AOS UP. Radio ad revenues jumped 12% in February 1997, the 54th consecutive month of increases. Local revenue was up 9% over the same month a year ago, while national spot revenue soared 28%, according to the Radio Advertising Bureau.

APRIL FOOLS' HITS. A handful of giddy radio stunts: In Chicago, album rock WRXC (Rock 103.5) morning man Mancow Muller swapped places with crosstown R&B WGCI's Jeanne Sparrow. At KKDM Des Moines, Iowa, the station dropped the English language in favor of broadcasting throughout the day in Dutch, Greek, and Russian, among others. KHTT Tulsa, Okla., meanwhile, went all-disco for the day.



Backstage at "The Big Bang." Trisha Yearwood, center—who launched the show—adds to her wardrobe with Jay Williams, broadcast manager at Walt Disney World, and Cori Chill Pruett, president of the National Music Critics Assn.

Adult Contemporary

T. WK	L. WK	WKS. ON	TITLE LABEL & NUMBER-PROMOTION LABEL	ARTIST
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2	1	1	26	UN-BREAK MY HEART LAFACE 24200/ARISTA ◆ TONI BRAXTON
3	4	4	14	FOR THE FIRST TIME COLUMBIA ALBUM CUT ◆ KENNY LOGGINS
4	5	11	9	YOU WERE MEANT FOR ME ATLANTIC 87021 ◆ JEWEL
5	3	3	11	VALENTINE WIDOWMILL ALBUM CUT ◆ JIM BRICKMAN WITH MARTINA MCBRIDE
6	11	14	6	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT ◆ BRYAN ADAMS
7	8	12	11	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/IVE ◆ R. KELLY
8	6	9	14	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE ◆ NO DOUBT
9	7	7	22	I FINALLY FOUND SOMEONE COLUMBIA 78480 ◆ BARBRA STREISAND & BRYAN ADAMS
10	9	10	43	CHANGE THE WORLD REPRISE 17621 ◆ ERIC CLAPTON
11	13	13	10	IT'S IN YOUR EYES FACE VALUE 87016/ATLANTIC ◆ PHIL COLLINS
12	15	16	6	STEP BY STEP ARISTA 13292 ◆ WHITNEY HOUSTON
13	12	6	22	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459 ◆ ROD STEWART
14	18	18	5	UNTIL I FIND YOU AGAIN CAPITOL ALBUM CUT ◆ RICHARD MARX
15	14	8	18	I BELIEVE IN YOU AND ME ARISTA 13293 ◆ WHITNEY HOUSTON
16	16	17	7	HAVANA ARISTA 13326 ◆ KENNY G
17	10	5	27	WHEN YOU LOVE A WOMAN COLUMBIA 76429 ◆ JOURNEY
18	19	19	7	TOO LATE, TOO SOON SBP 58528/ARISTA ◆ JON SECADA
19	17	15	37	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072 ◆ DONNA LEWIS
AIRPOWER				
20	21	21	9	EVERY TIME I CLOSE MY EYES EPIC 78485 ◆ BABYFACE
21	22	24	4	BARELY BREATHING ATLANTIC 87027 ◆ DUNCAN SHEIK
22	20	20	18	I'M NOT GIVING YOU UP EPIC 78464 ◆ GLORIA ESTEFAN
23	24	28	3	IF HE SHOULD BREAK YOUR HEART COLUMBIA ALBUM CUT ◆ JOURNEY
24	25	22	18	I GO BLIND REPRISE ALBUM CUT ◆ HOOTIE & THE BLOWFISH
25	23	23	8	LOVEFOOL "RAMPOLE" E.P. STOCKHOLM ALBUM CUT/MERCURY ◆ THE CARDIGANS

Adult Top 40

T. WK	L. WK	WKS. ON	TITLE LABEL & NUMBER-PROMOTION LABEL	ARTIST
No. 1				
1	2	2	21	YOU WERE MEANT FOR ME ATLANTIC 87021 ◆ JEWEL 1 week at No. 1
2	1	1	24	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE ◆ NO DOUBT
3	3	4	24	BARELY BREATHING ATLANTIC 87027 ◆ DUNCAN SHEIK
4	4	5	12	EVERYDAY IS A WINDING ROAD A&M 58232 ◆ SHERYL CROW
5	5	3	20	LOVEFOOL "RAMPOLE" E.P. STOCKHOLM ALBUM CUT/MERCURY ◆ THE CARDIGANS
6	6	7	8	ONE HEADLIGHT NTERSCOPE ALBUM CUT ◆ THE WALLFLOWERS
7	7	6	11	WHERE HAVE ALL THE COWBOYS GONE? IMAGE 17373/WARNER BROS. ◆ PAULA COLE
8	8	9	10	I WANT YOU COLUMBIA 78503 ◆ SAVAGE GARDEN
9	9	8	18	A LONG DECEMBER OGC ALBUM CUT/GEFFEN ◆ COUNTING CROWS
10	10	11	39	I GO BLIND REPRISE ALBUM CUT ◆ HOOTIE & THE BLOWFISH
11	12	15	7	SUNNY CAME HOME COLUMBIA ALBUM CUT ◆ SHAWN BRAXTON
12	11	10	22	UN-BREAK MY HEART LAFACE 24200/ARISTA ◆ TONI BRAXTON
13	13	13	16	JUST ANOTHER DAY MERCURY 578816 ◆ JOHN MULLEN/CAMP
14	17	16	40	COUNTING BLUE CARS A&M 581462 ◆ DISHWALLA
15	14	12	9	ALL BY MYSELF 550 MUSIC 78529 ◆ CELINE DION
16	16	18	30	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE ◆ ALANIS MORISSETTE
AIRPOWER				
17	22	22	5	STARING AT THE SUN ISLAND ALBUM CUT ◆ U2
18	15	14	30	IF IT MAKES YOU HAPPY A&M 581874 ◆ SHERYL CROW
19	19	19	42	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072 ◆ DONNA LEWIS
AIRPOWER				
20	23	28	3	ELEGANTLY WASTED MERCURY ALBUM CUT ◆ INXS
AIRPOWER				
21	25	29	5	SECRET GARDEN COLUMBIA 77847 ◆ BRUCE SPRINGSTEEN
22	24	23	13	POSSESSION A&M 581462 ◆ SARAH MCLACHLAN
23	18	17	18	DON'T LET GO (LOVE) EASTWEST 64231 LEG ◆ EN VOGUE
24	21	21	15	WHEN YOU'RE GONE ISLAND 854802 ◆ THE CRANBERRIES
25	27	25	8	FALL FROM GRACE EPIC ALBUM CUT ◆ AMANDA MARSHALL

Compiled from a national sample of 49 stations. Sources: Broadcast Data Systems; Radio Ink; Service. *5 adult contemporary stations and 58 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart placement. Arrows awarded to songs which obtain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BBJ Communications.

Radio

PROGRAMMING

Westwood Picks Up CBS Radio Division

BY CHUCK TAYLOR

NEW YORK—It never quite felt settled.

When Mel Karmazin's Infinity Broadcasting was merged into CBS last June for a record \$4.9 billion—creating the largest radio group ever—it was pretty clear that the network welcomed the continued prowess of the mighty Karmazin: After the new year, he was named chairman/CEO of CBS Radio.

On March 31, CBS took what felt like a natural next step with the announcement that its radio networks division was being spun off to Karmazin's Westwood One, effective immediately. According to a prepared statement, "Westwood One

will represent and manage the assets of the CBS Radio Networks," creating the leading network and syndicated programming service in the industry.

CBS will maintain its role as the entity that will produce and control programming provided to Westwood One, including news, while Westwood will manage sales, marketing, and promotion.

Westwood One CEO Karmazin says the arrangement will benefit both companies. "It should be beneficial to advertisers, providing greater efficiency and ease of buying radio on a national level." Among CBS Radio Networks' programming that will now be handed over to Westwood are Major

League Baseball, including the World Series; NFL Football, including the Super Bowl; the 1998 Olympic Winter Games; Charles Osgood; and David Letterman's Top Ten List.

As a result of the deal, Westwood One's management structure is being tweaked. Mike D'Ambrose, president of Westwood One's Shadow Broadcast Services division, joins management as senior VP of Westwood One. He joins CFO Farid Suleman and Karmazin as leader of day-to-day operations. Greg Batusich continues as president of Westwood's entertainment division, as does Bob Kipperman, VP/GM of the CBS Radio Networks, who will also work with Westwood One.

MUSIC DELIVERY ENTERS DIGITAL AGE

(Continued from preceding page)

or MDs.

Fidelipac in Mount Laurel, N.J., and Audiopak in Winchester, Va., are the last remaining manufacturers of NAB cartridge hardware and software. "We see the final handwriting on the wall," says David Strode, Fidelipac sales and marketing manager. "If we can get a few more years out of the carts, we'll be amazed."

He estimates that at least 80% of all FM and music-playing AM outlets still have cart equipment, usually one backup system for commer-

cial and station breaks, from the typical dozen or more once used for complete music libraries. "When CDs took over, we went to short-length tapes for the carts for station IDs, jingles, and commercials."

Fidelipac acquired Broadcast Audio several years ago to get into the console business. "Now we've taken their best features and have come out with our MX series of on-air consoles," Strode says. "They're designed for studio use to integrate live news, sports, and DJ chatter with the automated hard-drive pro-

gramming."

He sees predominantly small- to midmarket stations moving toward computer automation faster than large-market outlets. "They use their people more effectively," he says, "and an investment of \$30,000-\$40,000 for a typical midmarket installation provides options galore."

The Sony Business and Professional Group introduced its first pro MD recorders and players for radio about two years ago. The big news from Sony at NAB, according to Courtney Spencer, the company's VP of professional audio, is the introduction of a new generation of MDS-B5 stereo MD cart recorders and companion MD-B6 players. "We've advanced to a higher level in sound quality and added the convenience of cuing station breaks or commercials with a 10-button keyboard for our Multi Access Memory 'Hot' Start access," he says.

Product manager Tim Derwallia adds that the new recorder makes it possible to duplicate perfect copies of both text and music on the 74-minute-capacity MD at four times normal speed. This enables rapid distribution within a station's multiple studio locations and through a network. While there's still a limited number of prerecorded MD albums, the focus has definitely shifted to the recordable MD. A disc is now as low as \$8 estimated street price, he says.

With sales to the broadcast market through pro-audio resellers, Spencer estimates that 2,000-3,000 MD units have been sold over the past two years. "While prior sales have been for an individual station's needs, our new units should open up many network opportunities to us," he says.

Among current users are Bloomberg Radio Network, the Wal-Mart Radio Network, and outlets WBEZ Chicago and KDIF Riverside, Calif. "At the same time, his group is actively working on a number of high-tech projects in the radio automation and MD-based audio-storage areas. He acknowledges that the new Sony VAIO multimedia computer system is a logical pairing for a hard drive-based music storage and delivery system in the not-too-distant future.

PREMIERE STATIONS

(Continued from preceding page)

ket affiliates."

For the Yearwood show, Disney was also able to offer guests of the Disney Institute's resort the exclusive opportunity to see the artist in a small venue.

Other settings for future broadcasts of "The Big Bang" include Disney World sites Pleasure Island and the Atlantic Dancehall, both of which will offer the shows as part of the regular admission fee to the park.

While "The Big Bang" is Premiere's first venture with Walt Disney World, the park is also the home of other programs, such as the Westwood One syndicated "Super Gold" show, which is hosted by Mike Harvey.

Though it might make sense for Disney to work with ABC Radio Networks—a company it merged with in August 1995—Williams says the decision was not made in-house.

"We really left [the decision about which network to work with] to the producers of the show, Atlantic-Pacific," he says. "But I'm sure they saw in Premiere a company that was hungry for this type of show and would aggressively market it, and it's obvious that when you're trying to establish a new brand, you want

as much of a marketing push as possible."

Lehman adds that the network is well-represented in country markets as the largest syndicator of that type of programming. Through its radio research company, Mediabase, Premiere was also able to offer a valuable research tool for finding which artists would be best suited for the program, he says.

Still, NMCA president Cori Chill Pruett says her organization will try to use the show as a platform for exposing critically acclaimed, though not publically well-known, artists.

"We would really like to stress recognizing and exposing music that has previously gone unheard and give some sort of profile to artists who may not have received a lot of airplay or marketing support," says Pruett.

Part of this strategy involves pairing lesser-known musicians with more-established artists who are also fans.

Williams says NMCA's involvement in "The Big Bang" will help establish the show's identity and quality.

"What NMCA adds is credibility. I've listened to a lot of concert shows with a radio host, and some of the questions are enlightening, but there is also a lot of fluff," he says. "The critics bring to the table a real depth of knowledge on the artists."

Future plans for the program include "The Big Bang" World Wide Web site.



Ben Folds has a theory: A lot of rock bands are like cats. "You know how cats just don't give a shit? How they don't care about you, don't care about me?" he asks. "Yet we try so hard to get their attention. I guess it's the idea that they *might* like you that is so compelling. That sort of behavior extends to romance, too, which is not a novel comparison, of course. But it goes for some rock bands as well. You know, 'We don't care, fuck off.' And people are like, 'Cool. They're my favorite band.'"

"It seems more and more that being bored and aloof is cool and expressing enthusiasm isn't," Folds continues. "That's strange and dysfunctional, I think. So I was hoping that if I wrote a song about it that it might have some therapeutic value, that maybe it could help cure the world."

The would-be healing ditty to which Folds refers is Ben Folds Five's "Battle Of Who Could Care Less," the rollicking first single from the North Carolina piano trio's sophomore album, "Whatever And Ever Amen" (550 Music/Sony). No. 29 on Modern Rock



Tracks, the song laments the increasing unimportance of being earnest (albeit in ironic fashion, ironically). "About the only person who can get away with

being outgoing and excited these days is Jon Spencer—but even his earnestness is a joke," Folds says. "Take a band like Counting Crows. They're so earnest that it makes people sick. I think I have a pretty good meter for what's cool and what's not. But I find myself apologizing for liking them, and that's bullshit."

"If you were really comfortable with yourself—and I know that's a small percentage of the population—then you wouldn't fall for some apathetic pose. Some bands make you come to them, and it's OK, like Sonic Youth or Mazzy Star or the Flaming Lips. But Earth, Wind & Fire was outgoing, and that was great, too. The thing about Counting Crows is that Adam Duritz goes out on a limb. Conviction like that is admirable. I'm all for it."

Billboard

APRIL 12, 1997

Mainstream Rock Tracks

T. WK	L. WK	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				*** No. 1 ***	
1	2	2	9	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	1 week at No. 1 ♦ COLLECTIVE SOUL ATLANTIC
2	1	1	7	FALLING IN LOVE (IS HARD ON THE KNEES)	♦ AEROSMITH COLUMBIA
3	5	8	5	STARING AT THE SUN	♦ U2 ISLAND
4	3	3	11	LAKINI'S JUICE SECRET SAMADHI	♦ LIVE RADIOACT VEINCA
5	4	4	21	ONE HEADLIGHT BRINGING DOWN THE HORSE	♦ THE WALLFLOWERS INTERSCOPE
6	7	9	4	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	♦ QUEENSRYCHE EMI
7	6	7	13	KING NOTHING LOAD	♦ METALLICA ELEKTRA/EGG
8	10	10	7	GONE AWAY IXRAY ON THE HOMBRE	♦ THE OFFSPRING COLUMBIA
9	8	6	16	GREEDY FLY RAZORBLADE SUITCASE	♦ BUSH TRAUMA/INTERSCOPE
10	9	5	12	ABUSE ME FREAK SHOW	♦ SILVERCHAIR EPIC
11	11	11	9	TUMBLE IN THE ROUGH TINY MUSIC. SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
12	12	15	8	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	♦ VERUCA SALT MINTY FRESH/POST/GETFEN
				*** AIRPOWER ***	
13	16	17	8	THE FRESHMEN	♦ THE VERVE PIPE RCA
14	14	13	10	RESIGNATION SUPERMAN BEAUTIFUL WORLD	♦ BIG HEAD TODD & THE MONSTERS REVOLUTION
15	13	14	10	HOPE IN A HOPELESS WORLD GOMBS & BUTTERFLIES	♦ WIDESPREAD PANIC CAPRICORN/MERCURY
16	18	20	6	LIE TO ME LIE TO ME	♦ JOHNNY LANG A&M
17	21	23	5	PUSH YOURSELF OR SOMEONE LIKE YOU	♦ MATCHBOX 20 LAVA/ATLANTIC
18	17	18	30	HERO OF THE DAY LERO	♦ METALLICA ELEKTRA/EGG
19	15	12	11	CASUAL AFFAIR LEMON PARADE	♦ TONIC POLYDOR/A&M
20	19	19	26	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
21	NEW	1		IF YOU COULD ONLY SEE LEMON PARADE	♦ TONIC POLYDOR/A&M
22	22	27	4	DRIVEN TEST FOR ECHO	♦ RUSH ANTHEA/ATLANTIC
23	24	25	6	OUTTASIDE (OUTTA MIND) BEING THERE	♦ WILCO REPRISE
24	23	24	8	H. AEMIMA ZOO/VOLCANO	♦ TOOL ELEKTRA/EGG
25	20	16	16	A LONG DECEMBER RECOVERING THE SATELLITES	♦ COUNTING CROWS DGC/GETFEN
26	31	—	2	MANN'S CHINESE NAKED	♦ NAKED REC ANT
27	29	33	3	EXACTLY WHAT YOU WANTED AFTERTASTE	♦ HELMET INTERSCOPE
28	30	30	4	WHERE YOU GET LOVE BLUE SKY ON MARS	♦ MATTHEW SWEET ZOO/VOLCANO
29	37	—	2	STALE STIR	♦ STIR AWAKE/CAPITOL
30	26	26	20	JUST ANOTHER DAY MR. HAPPY GO LUCKY	♦ JOHN MELLENCAMP MERCURY
31	27	28	25	LADY PICTURE SHOW TINY MUSIC. SONGS FROM THE VATICAN GIFT SHOP	♦ STONE TEMPLE PILOTS ATLANTIC
32	25	21	10	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	♦ NINE INCH NAILS NOTHING/INTERSCOPE
33	33	39	3	RHINOSAUR DOWN ON THE UPSIDE	♦ SOUNDGARDEN A&M
34	28	22	20	DESPERATELY WANTING FRUCTION, BABY	♦ BETTER THAN EZRA SWELEKTRA/EGG
35	32	32	26	ME WISE MAGIC BEST OF VOLUME 1	♦ VAN HALEN WARNER BROS.
36	36	—	2	FRITZ'S CORNER (MESSIN' AROUND WITH YOU) AS GOOD AS DEAD	♦ LOCAL H ISLAND
37	34	35	5	NOTHING AT ALL THIRD DAY	♦ THIRD DAY REUNION/SILVERTONE
38	35	29	23	HAVE YOU SEEN MARY WAY ECSTATIC	♦ SPONGE COLUMBIA
39	NEW	1		WELCOME WELCOME	♦ outhouse MERCURY
40	38	34	25	WHAT I GOT SUBLINE	♦ SUBLINE GASOLINE ALLEY/MCA

Compiled from a national sample of survey supplied by Broadcast Data Systems' Radio Track service. 101 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard

APRIL 12, 1997

Modern Rock Tracks

T. WK	L. WK	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				*** No. 1 ***	
1	2	4	5	STARING AT THE SUN	1 week at No. 1 ♦ U2 ISLAND
2	1	1	18	ONE HEADLIGHT BRINGING DOWN THE HORSE	♦ THE WALLFLOWERS INTERSCOPE
3	3	3	13	SANTERIA	♦ SUBLINE GASOLINE ALLEY/MCA
4	5	7	9	THE FRESHMEN	♦ THE VERVE PIPE RCA
5	4	2	11	LAKINI'S JUICE SECRET SAMADHI	♦ LIVE RADIOACT VEINCA
6	6	8	9	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	♦ COLLECTIVE SOUL ATLANTIC
7	10	10	8	YOUR WOMAN WOMEN IN TECHNOLOGY	♦ WHITE TOWN BRILLIANT/CHRYSALIS/EMI
8	11	13	6	GONE AWAY IXRAY ON THE HOMBRE	♦ THE OFFSPRING COLUMBIA
9	9	9	10	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	♦ VERUCA SALT MINTY FRESH/POST/GETFEN
10	7	6	16	GREEDY FLY RAZORBLADE SUITCASE	♦ BUSH TRAUMA/INTERSCOPE
11	12	12	8	THE NEW POLLUTION OCEALY	♦ BECK DGC/GETFEN
12	18	29	3	SEMI-CHARMED LIFE THIRD EYE BLIND	♦ THIRD EYE BLIND ELEKTRA/EGG
13	16	21	6	THE IMPRESSION THAT I GET LET'S FACE IT	♦ THE MIGHTY MIGHTY BOSSTONES B.G. RIGBY/MERCURY
14	14	17	5	WHERE YOU GET LOVE BLUE SKY ON MARS	♦ MATTHEW SWEET ZOO/VOLCANO
15	13	14	20	CRASH INTO ME CRASH	♦ DAVE MATTHEWS BAND RCA
16	8	5	12	ABUSE ME FREAK SHOW	♦ SILVERCHAIR EPIC
				*** AIRPOWER ***	
17	19	32	3	ELEGANTLY WASTED ELEGANTLY WASTED	♦ INXS MERCURY
				*** AIRPOWER ***	
18	23	28	4	EYE "THE LOST HIGHWAY" SOUNDTRACK	♦ THE SMASHING PUMPKINS NOTHING/INTERSCOPE
19	15	11	11	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	♦ NINE INCH NAILS NOTHING/INTERSCOPE
20	17	15	10	FEMALE OF THE SPECIES SPIDERS	♦ SPACE GUT REACT/UNIVERSAL
21	25	31	3	IF YOU COULD ONLY SEE LEMON PARADE	♦ TONIC POLYDOR/A&M
22	20	18	25	ALL MIXED UP	♦ 311 CAPRICORN/MERCURY
23	22	20	21	DESPERATELY WANTING FRUCTION, BABY	♦ BETTER THAN EZRA SWELEKTRA/EGG
24	27	39	3	NOT AN ADDICT PARADISE IN ME	♦ K'S CHOICE 550 MUSIC
25	30	33	5	HEY DUDE	♦ KULA SHAKER COLUMBIA
26	26	27	5	YOU WERE MEANT FOR ME PIECES OF YOU	♦ JEWEL ATLANTIC
27	21	16	17	A LONG DECEMBER RECOVERING THE SATELLITES	♦ COUNTING CROWS DGC/GETFEN
28	NEW	1		BITCH BLUERING THE EDGES	♦ MEREDITH BROOKS CAPITOL
29	35	36	3	BATTLE OF WHO COULD CARE LESS WHATEVER AND EVER AMEN	♦ BEN FOLDS FIVE 550 MUSIC
30	29	24	24	NAKED EYE FEVER IN FEVER OUT	♦ LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
31	24	22	16	LOVEFOOL FIRST BAND ON THE MOON	♦ THE CARDIGANS TRAMPOLINE/STOCK/MERCURY
32	37	38	4	SLEEP TO DREAM I DAL	♦ FIONA APPLE WORK
33	NEW	1		IT'S NO GOOD ULTRA	♦ DEPECHE MODE MUTE/REPRISE
34	28	25	20	#1 CRUSH "ROMEO & JULIET" SOUNDTRACK	♦ GARBAGE CAPITOL
35	32	23	19	THIRTY-THREE MELLO COLLE E AND THE INFINITE SADNESS	♦ THE SMASHING PUMPKINS VIRGIN
36	NEW	1		SONG 2 BLUR	♦ BLUR FOOD/PARLOPHONE/VIRGIN
37	33	30	15	EVERYDAY IS A WINDING ROAD SHERYL CROW	♦ SHERYL CROW A&M
38	NEW	1		HELL HOT	♦ SQUIRREL NUT ZIPPERS HAWAII
39	31	19	10	EXCUSE ME MR. TRAGIC KINGDOM	♦ NO DOUBT TRAUMA/INTERSCOPE
40	38	—	5	RESIGNATION SUPERMAN BEAUTIFUL WORLD	♦ BIG HEAD TODD & THE MONSTERS REVOLUTION

HIT! IN TOKIO

Week of March 23, 1996

- Discotheque / U2
 - Somewhere In The World / Swing Out Sister
 - Beetlebum / Blur
 - Falling In Love Its Hard On The Knees / Aerosmith
 - Song For The Dumped / Ben Folds Five
 - That Thing You Do! / The Wonders
 - Cosmic Girl / Jamiroquai
 - Ami Unnes / UA
 - Runaway / Nuyorican Soul Featuring Indra
 - Change The World (From "Phenomenon") / Eric Clapton
 - Les Poemes Des Michelle / Teri Moise
 - Everything (It's You) / Mr. Children
 - Finally / Eternal
 - Freestyle / Misty Clolden
 - Dynamite / Smap
 - On & On / Erykah Badu
 - 2 Become 1 / Spice Girls
 - Don't Cry For Me Argentina (From "Evita") / Madonna
 - Love Is A Wonderful Thing / Fatima Rainey
 - Only You / Paulina Rubio
 - Don't Speak / No Doubt
 - Cowgirl Blues / Yumi Matsuyama
 - Born Sippy / Underworld
 - Sometimes / The Brand New Heavies
 - I Shot The Sheriff / Warren G
 - Little Wonder / David Bowie
 - Live No Lie / Jhells
 - Before Today / Everything But The Girl
 - Request Line / Zheze
 - Hard To Say I'm Sorry / Az Yet
 - The Boss / The Braxtons
 - Da Funk / Daft Punk
 - Romance / Tomoyo Harada
 - Circuit No Musume / Puffy
 - The Real Thing / Lisa Stansfield
 - Volcano Girls / Veruca Salt
 - I Am, I Feel / Alisha's Attic
 - Un-Break My Heart / Toni Braxton
 - Everyday Of Your Life / Richard Marx With Aska
 - Precious Declaration / Collective Soul
 - Angout / Yosui Inoue + Tamio Okuda
 - Love Somebody For Life / Maxi Priest Featuring Yui Oda
 - CoCo Jambo / Mr. President
 - Step By Step / Whitney Houston
 - Give Me Love (Give Me Peace On Earth) / Mensa Monte
 - Can You Celebrate? / Namie Amuro
 - Say... If You Feel Alright / Crystal Waters
 - Say Goodbye / Cheap Trick
 - Early To Bed / Morphine
 - Rise / Sandra St. Victor
- Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO
- 81.3FM J-WAVE
- Station information available at: <http://www.infojapan.com/JWAVE/>

Has KKRZ's 'Secret Garden' Met Its Match In KSTP's New Mix? Well, Ya!

A HIT? OOH, YA! While sentimental hearts have resuscitated Bruce Springsteen's two-year-old "Secret Garden" into a palpitating hit after KKRZ Portland, Ore., PD Ken Benson dropped in gooey dialogue from "Jerry Maguire," those with twisted emotive sensibilities might find greater joy in the satiric "Fargo Garden."

The novelty track—a brainchild of KSTP (KS95) Minneapolis, close to the Oscar-toting movie's setting—liberally weaves catch phrases and conversational snippets from the black comedy throughout instrumental patches in the revamped "Secret Garden."

The song peaked at No. 63 on the Hot 100 in 1996 before its inclusion on the "Jerry Maguire" soundtrack. The subsequent reworking, with dialogue from the flick's stars, is up from 34 to 33 on the Hot 100 Singles chart this issue.

Already, "Fargo Garden" has out-requested "Secret Garden" at KS95 and has piqued the interest of a couple dozen stations around the country. It's also being exposed via satellite as part of Boston-based Superadio Networks' evening syndicated "Open House Party," which has 80 affiliates.

"Fargo Garden" was thought up, logically enough, as KS95 staff were mulling over the "Jerry Maguire" mix of "Secret Garden." Even though the station added the track the day after receiving it, "we thought they kind of missed the mark with that, like they just could have done a lot more with it," says KS95 production director Jim Bollella.

A sales guy then joked that the station should do its own mix, with something like "Caddyshack," to make it fun. Morning team member Rob Carson suggested redoing the cut with "Fargo" clips.

"The movie was such a huge hit here, and it was filmed in Minnesota. It's really relevant to our audience," Carson says. "We went through the movie and grabbed all the lines that made the movie and told the story chronologically. Then we took the Springsteen song and worked them in."

Yuks aside, Carson insists that the

new song is poignant. "Frances McDormand is the most powerful character in the movie, and Springsteen is singing about a woman. If you listen to his words with the McDormand character [Marge], the two make sense together."

"We wanted to tell the story of the movie but also wanted to catch the fun part of the characters and that whole



by Chuck Taylor

'Fargo' thing," adds Bollella. "It's funny, and it fit just perfectly."

Among the moments that best color "Fargo Garden," are, of course, the classic nod, "Ya," along with such dialogue patches from McDormand as "Brainard, home of Paul Bunyan, Babe the Blue Ox," and "You have no call to get snippy with me, I'm just doing my job here." There's also the prominent sound of a crucial wood chipper as it, uh, absorbs body parts.

At its peak in late March, the station played the track five or six times a day and sometimes as many as four times during the morning show alone.

"The response has been really positive, like, 'God, that was funny, man.' A lot have asked if it's available in stores," Carson says. There's also been a smattering of disapproval, primarily from those who didn't appreciate the movie's stereotypical portrayal of Minnesotans.

"People don't like to think that Minnesotans talk this way," he muses. "It's the secret shame that they all have relatives on the Iron Range who talk just like that."

At Superadio, national audience reaction to the cut has been swift and positive—a lucky break given the quick burn the network suspects "Secret Garden" will have.

"After about the 15th play of the Ken Benson version, the 'Oh, sweetie' stuff starts getting a little old," says Superadio CEO John Garabedian. "We put the KSTP version on as a spoof or as relief. It offers a nice contrast."

He adds that calls came not only from listeners, but also from radio programmers across the country. "We got about 15 or 20 calls, particularly from the Midwest and Upper Midwest," Garabedian says.

Ironically, KSTP's quick thinking coincided with a promotional light bulb flickering into action at PolyGram, which recently released the "Fargo" home video—a radio-only CD containing "cool scenes, lines & audio" from the movie as well as interviews with Oscar-winning writers/producers Ethan and Joel Coen, female lead Oscar-winner McDormand, and actors Bill Macy and Steve Buscemi. It was serviced to more than a thousand stations.

"After we released the movie on video, I thought what a great idea it would be for morning DJs to pull their own stuff, as well as interviews with the cast and the Coens," says PolyGram director of theatrical marketing Charlie Weir, who originated the idea. "Luckily, with the success of the movie, the whole Minnesota 'nice' almost becoming part of the vernacular, and the seven Academy nominations, it was an easy stepping stone. Manufacturing the CD was cake for us."

Weir says reaction has been particularly strong at college radio, where on-air talent are setting up mock interviews with the cast and "again, these interstitial type of pieces." And might the snippet CD hit the streets?

"If we see a huge demand, I'd love to expand further to any merchandising that will help get the video out there," he readily responds.

Meanwhile, back in "Fargo"-land, Carson regards the station's home-grown take on the song and movie as a deed Springsteen should appreciate.

"I would hope he'd be flattered," he says. "From what we can gather, I think it has helped the record here. People dig it. It's just one of those things that happens and you don't even know where it came from."

KMXB's Mike Marino Takes The Plunge Into Modern AC

FOR MIKE MARINO, programming modern AC KMXB (Mix 94.1) Las Vegas has meant stepping outside the comfort zone he had crafted while at rhythm-crossover KGGI Riverside, Calif., and KMEL San Francisco.

"This transition... has certainly made me more humble," he says. "I'd been doing the same thing for so long, and you get to the stage where you think you have all the answers. I'd gotten too comfortable."

Marino accepted his first PD gig in late '95, when he took the reins of what was top 40/rhythm KJMZ (94.1 Jamz) Las Vegas, then owned by Parker Communications. Former KGGI PD Bob West (now PD at KSFM Sacramento, Calif.) taught Marino to integrate Hispanic family values into Jamz's presentation: "Not to sound like a cliché, but with our Latin audience, it was 'God, family, and oldies'; I mean that in a positive way," he says. Jamz then moved 3.8-

4.9 12-plus, while formerly untouchable KLUC dropped 7.8-5.3.

Soon after, American Radio Systems (ARS) bought KLUC from Nationwide and then grabbed KJMZ with an eye to building a successful 18-34 combo. "They envisioned both stations reaching a different segment of the available 18-34 audience," says Marino of the decision to dismantle and retool KJMZ for modern AC, so as to not overlap with KLUC.

"I was familiar with modern AC artists, but had never played them," Marino admits. During his crash course in the format, he was supported by GM Cindy Schloss, WBMX (Mix 98.5) Boston PD Greg Strassel, and ARS co-CEO John Gehron.

Marino quickly discovered that Mix 94.1 required a different kind of orientation: "Very non-DJ, non-cliché, non-puke delivery," he says. "We're now serving an audience that has outgrown the edgier hip-hop or alternative music but hasn't gotten old and sappy enough for the soft ACs."

Ironically, when Mix debuted, Marino says, it was just a gussied-up AC with an attitude. "We've since refocused, and it's now more compatible with an alternative-leaning audience, but with a mass-appeal factor to a 25-39 audience."

"I consider myself a tight programmer," Marino says. "I don't add a lot of records weekly, but I'm able to take more chances musically, because this audience is thriving on new music."

Here's a recent 10 a.m. hour on KMXB: Cranberries, "Dreams"; Better Than Ezra, "Desperately Wanting"; Alanis Morissette, "Head Over Feet"; Seal, "Kiss From A Rose"; Wallflowers, "One Headlight"; Hootie & the Blowfish, "Tucker's Town"; Modern English, "I Melt With You"; Counting Crows, "A Long December";

No Doubt, "Don't Speak"; Gin Blossoms, "Hey Jealousy"; Blues Traveler, "Run-around"; and Sarah McLachlan, "Possession."

So what about this modern AC thing? Aside from sister WBMX, KMXB was one of the format guinea pigs for ARS. "They've been using this station as a kind of blueprint for other stations in the company," he says. "We've made a lot of positive

moves and also made some mistakes, but we've learned from our experiences."

Marino networks with other PDs in the fledgling format. "Although it's great that we have such strong artists right now as Sheryl Crow, Alanis, Jewel, etc., my only concern with this format is [having] a supply of great songs to fill it. This is not just an artist-driven format; the songs also have to be right."

After 11 months without a morning show, Marino hired another pair of

rhythm-crossover exiles, Mark and Mercedes from the late KJMN (Jam'n 92.1) Denver. Marino is covering mid-days while he searches for a permanent replacement. P.m. driver/music director Kevin "Kozman" Maxwell is a vet of the late KOY-FM (Y95) Phoenix; KKXX Bakersfield, Calif.; KFRR Fresno, Calif.; and (as PD) modern KDJK Modesto, Calif.

Although Mix and KLUC are now part of one big happy family, Marino says competition is still spirited—but not mean-spirited. "The olive branch has been extended," he says. "We still take jabs at them, but they're aimed at the format, not at the personalities. Being a relatively new station, we're still positioning ourselves; if we have to also reposition another station, whether KLUC, the AC, the alternative, or the classic rock, so be it."

"I have a rule that jocks must have at least three local thoughts per shift so we can stay locked in," says Marino. "With all the activity in this town, it's easy to have 10-15 local thoughts per shift."

Despite its popularity and growth, Las Vegas remains "the most misunderstood city in America," says Marino. "You automatically think of casinos, but no one thinks of where our audience is: the malls, the hair salons, the Wal-Mart. Revenue in this market has been increasing dramatically every year" along with the population.

Consultant Dave Shakes added the crowning touch to Mix. Marino says. "Dave helped us with our marketing, promotions, positioning, and stationality," he says. "He's a believer in [using] research... to confirm gut instincts, not to dictate policy. At this stage, if you're using only research to run your station, to quote my homies, 'You better check yo' self.'"

KEVIN CARTER



EXECUTIVE TURNTABLE

UP THE LADDER. WHTA (Hot 97.5) Atlanta assistant PD Sean Taylor is upped to PD, replacing Steve Hegrowd, who remains VP of programming but will continue to divide his time between Atlanta and WKYS Washington, D.C. Chaka Zulu remains music director.

Dennis Begley is named GM of WMMR Philadelphia, maintaining his role as VP/GM of Greater Media's two other properties there. And congratulations to Joe Niagara, "The Rockin' Bird," who celebrates his 50th anniversary on radio. Niagara, now on WPEN-AM Philadelphia, has logged more than 13,000 days on the air.

Luis Diaz Albertini, one of the biggest names in Miami Spanish radio, has exited his post as VP/GM of Hefel's WRTO/WAMR/WAQI/WQBA. His departure comes in the wake of massive protests over WRTO's recent addition

of Cuban music, though officials deny any link. SFX Broadcasting transfers Michael K. Nasser across the hall as station manager of modern AC KQUE-FM (the Planet) Houston. Nasser was station manager at soft AC sister KODA.

KJMN (Jam'n 92.1) Denver assistant PD Michael Hayes makes the move from rhythmic top 40 to modern AC as PD of WKSI (the Point) Greensboro, N.C., replacing Chuck Finley.

Former album KIOZ San Diego PD Greg Stevens becomes PD of album KQRC Kansas City, Mo., replacing Doug Sorensen, effective in early May.

KKAT Salt Lake City PD Don Cristi exits. Operations manager John Marks adds PD duties.

FORMATS. WDSY-AM Pittsburgh flips from country to black gospel as WPGR

under new owners.

SYNDICATION. Syndicated jocks Steve Shannon and D.C. Chymes are going country. Although only one of the duo's current six affiliates is country (WKKX St. Louis), syndicator Superadio has announced that it will take the show in a country direction and only sign country affiliates from now on.

STATION SALES. Citadel Communications is buying all 25 (soon to be 28) of Tele-Media Broadcasting's radio properties, including outlets in Providence, R.I., Allentown, Pa., and Harrisburg, Pa. Tele-Media also is in the process of buying four stations in Wilkes-Barre, Pa. When the deal is consummated, Citadel will own 73 radio stations and operate 11 more. The reported value of the deal is \$115 million.

U2's ZooTV Finds A Home On MTV; Dolly On The Dancefloor

ZOOTV TO MTV: U2 and media manipulators Emergency Broadcast Network (EBN) are teaming for an MTV series known as "ZooTV—The Television Program." The miniseries, which will air at 11:30 p.m. EST April 13, April 20, and April 27, will feature music videos created from fragments of other television programs and music videos. U2 and EBN first collaborated on the 1991 ZooTV tour, which included a remixed version of Queen's "We Will Rock You" performed by then-president George Bush. The series is expected to be announced Saturday (5) during MTV Europe's "U2 Day," which will feature the premiere of a remixed version of U2's "Numb" video.

MUST-CARRY RULE A BUST: Developing cable programmers were presented with a setback March 31 when the Supreme Court decided to uphold the "must carry" law, which requires cable companies to carry the signals of all local over-the-air television broadcasters. Many in the cable industry had anticipated that the court would strike the law down, but instead it ruled 5-4 in favor of keeping it.

Cable programmers were hoping that the ruling would result in new opportunities for carriage on cable systems that have been anxious to drop weaker local signals, which often include home shopping services, as well as foreign language and religious programming.

DOLLY DOES DISCO: Dolly Parton is teaming with producer/remixer Junior Vasquez for two new dance versions of "Peace Train" and "Walkin' On Sunshine," which are reworked versions of tracks from her country/pop Rising Tide album "Treasures." The music video for "Peace Train," which was shot in mid-March in Los Angeles, was directed by Christopher Ciccone and is due in mid-May.

ARSENAL OPENS: Music video industry veteran Larry Perel has founded Los Angeles-based produc-

tion company Arsenal. Perel, who founded Satellite Films, was most recently director of new business development for BoxTop Interactive. Arsenal has already inked directors Mark Miremont and Rob Howard, as well as U.K.-based photographer Norbert Schoerner.

SPI OPENS VIDEO DIVISION: Commercial production company SPI Productions has opened a new music video division, headed by executive producer William Coleman. Directors include Troy Montgomery-Smith and Christina Wayne. The company has already produced Erykah Badu's "Next Lifetime" clip for Universal Records, which was co-directed by Badu and Montgomery-Smith.

QUICK CUTS: Scott Perimutter has been named sales and marketing director, West Coast, of MuchMusic USA. Perimutter was

formerly district manager of sales and marketing for Encore Media Corp. ... EMI Music Distribution (EMD) director of micro-marketing George Saadi has resigned to concentrate full time on producing and marketing the music infomercial series "The Street Buzz." The paid program, which airs nationally on satellite and cable systems, has already featured interviews and music videos from several major label acts, including Radiohead, Luscious Jackson, and Kristen Barry. Saadi's last day with EMD was March 28. ... New York-based ZTV Video Services has relocated to Seattle and can be contacted at 206-256-2136. ... Director David Perez Shadi has signed with Wildlife Pictures. ... New York-based Storm Music Entertainment has published the sixth edition of its annual film and video directory, the Alternative Pick. The newest version, which sells for \$50, includes a CD-ROM with videoclips from music video directors, graphic designers, and animators. ... The Music Video Production Assn. annual awards show will be held May 1 at Los Angeles' El Rey Theater.

THE EYE



by Brett Atwood

PRODUCTION NOTES

LOS ANGELES

Pop/Art Film Factory director Daniel Zirilli was responsible for the video "On Your Mind" by Danya Featuring Kam. Adam Santelli directed photography.

Zirilli also directed the clip "The G's Come Out At Night" by C-Style. Marlon Parry produced; Maz Mahkani directed photography for Pop/Art Film Factory.

NEW YORK

The Mighty Mighty Bosstones'

"Impression That I Get" video was the work of director Chris Applebaum for Satellite Films. Adam Stern produced the clip, and Anghel Decca directed photography.

NASHVILLE

Planet Pictures director Gerry Wenner was the eye behind the video "Don't Take Her She's All I Got" by Tracy Byrd. Robin Beresford produced.

FOR WEEK ENDING MARCH 30, 1997

Billboard Video Monitor

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



1499 9th Street
1800 Parkside NE
Washington, D.C. 20018

- 1 L'F Kim, Crush On You
- 2 Pull Daddy, Can't Nobody Hold Me Down
- 3 Whitney Houston, Step By Step
- 4 Heavy D, Big Diddy
- 5 Fony Brown Feat. Jay-Z, I'll Be
- 6 Mary J. Blige, Love Is All We Need
- 7 Chaka Khan, All That I Got Is You
- 8 Dru Hill, In My Bed
- 9 Krizz, Outrage, The Cypher
- 10 RZA, Tragedy
- 11 Montell Jordan, What's On Tonight
- 12 New! Haggard, Once You Learn
- 13 Blackstreet, Don't Leave Me This Way
- 14 Aaliyah, One In A Million
- 15 Tracey Lee, Theme
- 16 Zhané, Request Line
- 17 702, Get It Together
- 18 Meli's Place, You Don't Have To Hurt...
- 19 Maxine, Sumthin' Sumthin'
- 20 Keith Sweat, Just A Touch
- 21 112, Cupid
- 22 Asaf Ayoob, Please, Make Up Your Mind
- 23 Tasha Holland, Just The Way You Like It
- 24 Ginuwine, Tell Me Do You Wanna
- 25 Rahsaan Patterson, Stop By
- 26 Benji, Cheeto Love
- 27 A. Someday's Somebody
- 28 Berni Jaramica, Yardcore
- 29 Adriana Evans, Seein' Is Believin'
- 30 Warren G, I Shot The Sheriff

*** NEW ON'S ***

Michael Jackson, Blood On The Dance Floor
The Motown B.I.G., Hypnotized
Day The Day, U Resistant
Voices Of Theory, Somehow
Jocelyn Enriquez, A Little Bit Of Ecstasy
Tony Toni Tone, Thinking Of You
Ambershawher, Running Song
Jocelyn Enriquez, Never Comes
Shaquille O'Neal, Strait Playin'
Take 6, You Don't Have To Be Afraid
Easy, O, The Level



Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

- 1 Tracie Adkins, (This Ain't) No Thinkin'...
- 2 Kevin Sharp, She's Sure Thinkin' It Well
- 3 Collin Raye, On The Verge
- 4 John Berry, She's Taken A Shine
- 5 Kathy Mattea, 455 Rockin'
- 6 Bill Engvall, Here's Your Sign
- 7 Lorie Morgan, Good As I Was To You

- 8 Deane Carter, We Danced Anyway
- 9 Tracy Byrd, Don't Take Her She's All I Got
- 10 Clay Walker, Rumor Has It
- 11 Sons Of The Desert, Whatever Comes First
- 12 Joe Diffie, This Is Your Brain
- 13 Terri Clark, Emotional Girl
- 14 Tanya Tucker, Little Things
- 15 Tracy Lawrence, Better Man, Better Off
- 16 John Michael Montgomery, I Miss You A Little
- 17 Mike Mason, Dark Horse
- 18 Stephanie Bentley, The Hopesong Song
- 19 Jada Pinkett Smith, I Could Love A Man Like That
- 20 Vince Gill, A Little More Love
- 21 L'Nikki Rimes, The Light In Your Eyes
- 22 Big Mouse, Cold Outside
- 23 Lee Ann Womack, Never Again, Again
- 24 Daryle Singmaster, The Used To Be's
- 25 Kris Tyler, Keeping Your Kisses
- 26 James Bonamy, The Swing
- 27 Ricochet, Ease My Troubled Mind
- 28 Kentucky Headhunters, Singin' The Blues
- 29 New! Haggard, Once You Learn
- 30 John Jennings, Everybody Loves Me
- 31 Mark Wills, Places I've Never Been
- 32 Erinna, I'd Love You To Love Me
- 33 Mariah Carey, Cry On The Shoulder Of...
- 34 Tracy Lawrence, I Need You
- 35 Billy Ray Cyrus, Three Little Words
- 36 Gary Allan, Forever And A Day
- 37 Crystal Bernard, State Of Mind
- 38 Thrasher Shiver, Be Honest
- 39 Mark Chesnut, Hey Duce
- 40 Kipki Brannon, Daddy's Little Girl
- 41 Caryn Mal Parker, One Night Stand
- 42 Sawyer Brown, Six Days On The Road
- 43 Willie T. Judd, Cheeto Went Down To Florida
- 44 Jack Ingram, That's Not Me
- 45 Jeff Wood, Use Mine
- 46 Joe Nichols, I Hate The Way I Love You
- 47 John & Audrey Logan, Somewhere In Love
- 48 Holly Dunn, Won't One Bridge Standing
- 49 Mandy Barnett, Planet Of Love
- 50 Kim Richey, I Know

*** NEW ON'S ***

Along Knees & Unos Station, Find My Way Back...
Patty Loveless, The Trouble With The Truth
Prairie Oyster, One Way Track
Skip Ewing, My Rock Round



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, Falling In Love
- 2 The Wallflowers, One Headlight
- 3 Pull Daddy, Can't Nobody Hold Me Down
- 4 Squared Mile Zippers, Hell
- 5 Sheryl Crow, Everyday Is A Winning Road
- 6 Jamiroquai, Virtual Insanity
- 7 Nine Inch Nails, The Perfect Drug
- 8 Collective Soul, Precious Declaration
- 9 Spice Girls, Say You'll Be There
- 10 Babyface, Every Time I Close My Eyes
- 11 Verve Pipe, The Freshmen
- 12 Back, The New Pollution

- 13 Sublime, Santitas
- 14 2 Unlimited, The Light In Your Eyes
- 15 Blackstreet, Don't Leave Me This Way
- 16 Offspring, Gone Away
- 17 Metallica, King Nothing
- 18 Live, Lakin's Juice
- 19 Dru Hill, In My Bed
- 20 Warren G, I Shot The Sheriff
- 21 Florida Georgia Line, Sleep To Dream
- 22 Ghostface Killah, All That I Got Is You
- 23 Erykah Badu, On & On
- 24 Whitney Houston, Step By Step
- 25 Monica, For You I Will
- 26 Korn, A.D.I.D.A.S.
- 27 Wycle Duce, Hey Duce
- 28 Makaveli, To Live & Die In L.A.
- 29 Paula Cole, Where Have All The Cowboys Gone?
- 30 Bush, Groovy Train
- 31 Veruca Salt, Volcano Girls
- 32 Mary J. Blige, Love Is All We Need
- 33 Aaliyah, One In A Million
- 34 Luscious Jackson, Naked Eye
- 35 Dru Hill, In My Bed
- 36 Jewel, You Were Meant For Me
- 37 Mighty Mighty Bosstones, The Impression
- 38 Fony Brown Feat. Jay-Z, I'll Be
- 39 No Mercy, Please Don't Go
- 40 Duncan Sheik, Barely Breathing
- 41 Leah Anderson, It's Alright, It's OK
- 42 The Cardigans, Lovefool
- 43 Porno For Pyros, Hard Charger
- 44 Mark Chesnut, Hey Duce
- 45 Jon Spencer Blues Explosion, Wall
- 46 U2, Staring At The Sun
- 47 Jewel, Who Will Save Your Soul
- 48 Bad Religion, Peppers, Give It Away
- 49 Stone, Glycerine
- 50 Smashing Pumpkins, Tonight, Tonight

*** NEW ON'S ***

Henson, Mmmoop
Live, Fresh
Shaquille O'Neal, Strait Playin'
Mark Montano, Return Of The Mack
SWV, Can I We
Third Eye Blind, Semi-Charmed Life
White Town, Your Woman



30 hours weekly
2806 Opryland Dr.
Nashville, TN 37214

- 1 Deane Carter, We Danced Anyway
- 2 Daryle Singmaster, The Used To Be's
- 3 Billy Ray Cyrus, Three Little Words
- 4 John Michael Montgomery, I Miss You A Little
- 5 Tracie Adkins, (This Ain't) No Thinkin'...
- 6 Bill Engvall, Here's Your Sign
- 7 Kevin Sharp, She's Sure Thinkin' It Well
- 8 Tracy Byrd, Don't Take Her She's All I Got
- 9 Terri Clark, Emotional Girl
- 10 Kathy Mattea, 455 Rockin'
- 11 Kevin Sharp, She's Sure Thinkin' It Well
- 12 Sawyer Brown, Six Days On The Road

- 14 Tracy Lawrence, Better Man, Better Off
- 15 Clay Walker, Rumor Has It
- 16 Ricochet, Ease My Troubled Mind
- 17 Stephanie Bentley, The Hopesong Song
- 18 Mariah Carey, Cry On The Shoulder Of...
- 19 Mark Chesnut, Hey Duce
- 20 Clay Walker, Rumor Has It
- 21 Lee Ann Womack, Never Again, Again
- 22 Vince Gill, A Little More Love
- 23 Little Texas, Bad For Us
- 24 Mark Wills, Places I've Never Been
- 25 Chaka Khan, All That I Got Is You
- 26 Sons Of The Desert, Whatever Comes First
- 27 Jeff Wood, Use Mine
- 28 Nikki Nelson, Too Little, Too Much
- 29 Kentucky Headhunters, Singin' The Blues
- 30 James Bonamy, The Swing

*** NEW ON'S ***

Alan Kras & Unos Station, Find My Way Back...
Patty Loveless, The Trouble With The Truth
The Balam Brothers, She's Awesome



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Jewel, You Were Meant For Me
- 2 Sheryl Crow, Everyday Is A Winning Road
- 3 The Wallflowers, One Headlight
- 4 Collin Raye, All By Myself
- 5 No Doubt, Don't Speak
- 6 En Vogue, Don't Let Go (Love)
- 7 Duncan Sheik, Barely Breathing
- 8 Sawyer Brown, Six Days On The Road
- 9 Bruce Springsteen, Secret Garden
- 10 Paula Cole, Where Have All The Cowboys Gone?
- 11 Whitney Houston, Step By Step
- 12 U2, Staring At The Sun
- 14 Babyface, Every Time I Close My Eyes
- 15 The Cardigans, Lovefool
- 16 Eric Clapton, Change The Weather
- 17 John Mellencamp, You Want Me Intermix
- 18 Counting Crow, Long December
- 19 Erykah Badu, On & On
- 20 Celine Dion, Because You Loved Me
- 21 Barbra Streisand & Bryan Adams, I Finally...
- 22 Madonna, You Must Love Me
- 23 Spice Girls, Say You'll Be There
- 24 Sharen Cunney, Sunny Came Home
- 25 Jon Secada, Too Late, Too Soon
- 26 Inez, Elegantly Wasted
- 27 Meters, That Thing You Do!
- 28 Ana Que Pasa, Layla, There We Meet Again
- 29 Dishwater, Counting Blue Cars
- 30 Leah Anderson, It's Alright, It's OK

*** NEW ON'S ***

No New On's This Week

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 12, 1997.

THE BOX
Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Makaveli, Hail Mary

BOX TOPS

- Whitney Houston, Step By Step
- L'F Kim, Crush On You
- Spice Girls, Wannabe
- Dru Hill, In My Bed
- Az Yet, Hard To Say I'm Sorry
- 112, Cupid
- Wycle Duce, Compa Make The World Go Round
- Rahsaan Patterson, Stop By
- Marlo Winans, Don't Know
- Mary J. Blige, Love Is All We Need
- Tasha Holland, Just The Way You Like It
- Tru, I Always Feel Like...
- Puff Daddy, Can't Nobody Hold Me Down
- Ginuwine, Tell Me Do You Wanna

NEW

- The Chemical Brothers, Block Rockin' Beats
- Cozmo, The Winner
- Depeche Mode, It's No Good
- Duran Duran, Out Of My Mind
- Guy Fawkes, Get Your Groove On
- Jocelyn Enriquez, A Little Bit Of Ecstasy
- Joe, Don't Wanna Be A Playa
- La Kiefta Best, Like This & Like That
- Michael Jackson, Blood On The Dance Floor
- Tony Toni Tone, Thinking Of You
- Underworld, Paetsy Girls
- Wink!, Are You There
- Flesh-N-Bone, Nothin' But Da Bone In Me
- GP WU, Black On Black Crime
- Leanne Rice, Light In Your Eyes
- Mo'Nique, The Origin Of The Species
- Just Ju, Confusion
- Raunchy Fella, Crime & Money
- Ronnie Peterson, What Are We Gonna Do
- Shawnee Ranz, How Many Rivers
- Suga Free, If You Stay Ready

Twista, Emotions
Zakya, My Love Won't Fade Away

NEW

Lollipop, Slow Drip
Reef, Place Your Hands

M2
Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Fathead, Incornia (new)
- U2, Staring At The Sun (new)
- The Orb, Torgyone (new)
- Sneaker Pimps, G Underground (new)
- The Chemical Brothers, Block Rockin' Beats (new)
- Wide Mouth Waters, Midnight Run (new)
- Depeche Mode, It's No Good (new)
- Paula Cole, Where Have All... (new)
- Backstreet Boys, Quit Playing Games (new)
- Mollies Revenge, Humble (new)
- Spice Girls, Say You'll Be There
- Our Lady Peace, Superman's Dead
- Whitney Houston, Step By Step
- The Wallflowers, One Headlight
- Jewel, You Were Meant For Me
- Live, Lakin's Juice
- Aerosmith, Falling In Love
- U2, Discotheque
- Collective Soul, Precious Declaration
- Veruca Salt, Volcano Girls

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

NEW

Control Machete, Comrades Mendes

- Aerosmith, Falling In Love
- David Bowie, Little Wonder
- Fathead, Incornia
- Mattyn Manera, Tourmout
- Depeche Mode, Barni Of A Gun
- U2, Discotheque
- INXS, Elegantly Wasted
- La Bode, Lotion
- Collective Soul, Precious Declaration
- Cafe Tacuba, Como Te Extranó Mi Amor
- Spice Girls, Wannabe
- Jaguarz, Hunca Te Doblaras
- Kula Shaker, Hey Duce
- Gullitona, Aqu
- Live, Lakin's Juice
- Mo'Nique, No Pudo Estar Sin Ti
- White Town, Your Woman
- The Wallflowers, One Headlight
- Nacho Cano, Vivimos Siempre Juntos

LIGHT MUSIC
1/2-hour show weekly
Signal Hill Dr
Walt, PA 15148

- Whitney Houston, I Believe In You And Me
- Big Test, If Love Got Was A Crime
- de Talk, I Wish We'd All Been Ready
- The Choir, Sled Dog
- One Hundred Days, Feels Like Love
- The Prayer Chain, Craw
- 4 Men, Measure Of A Man
- Rick Carr/Rbecca Sparks, Young Boy, Young Girl
- Carmen, Holy Ghost Hop
- Kim Boyce, Good Enough
- Americans Against Abortion, Fight The Fight

Five hours weekly
223-225 Washington St
Newark, NJ 07102

NEW

Cyndi Lauper, You Don't Know

- Leather Hymans, Girlfriend
- Richard Marx, Until I Find You Again
- Powerman 5000, Tokyo Vigilante #1
- Porno For Pyros, Hard Charger
- Collective Soul, Precious Declaration
- Depeche Mode, It's No Good
- Third Eye Blind, Semi-Charmed Life
- Duran Duran, Out Of My Mind
- Brand New Heavies, Sometimes
- Spearhead, U Can't Sing R Some
- Long Pigs, She Said
- Dianna Harris, Hopeless
- Tonic, On Your Could See
- Bush, Groovy Train
- Fony Brown Feat. Jay-Z, I'll Be
- INXS, Elegantly Wasted
- Herb Alpert, Sorry
- Steve Miller Band, Frank
- Star 69, I'm Insane

CMC
CALIFORNIA MUSIC CHANNEL

15 hours weekly
10227 E 14th St
Oakland, CA 94603

- L'F Kim, Crush On You
- Mary J. Blige, Love Is All We Need
- Monica, For You I Will
- Puff Daddy, Can't Nobody Hold Me Down
- Alure, Head Over Heels
- Spice Girls, On & On
- 112, Cupid
- Billy Lawrence, Cm'on
- Dru Hill, In My Bed
- Zhané, Request Line

MCCARTNEY LETS LOOSE ON CAPITOL'S 'FLAMING PIE' SET

(Continued from page 1)

freedom to "Flaming Pie," his first solo album in four years and his first since the phenomenal success of the Beatles' "Anthology" series. Set for release by EMI in most international markets May 12, "Flaming Pie" will be served in the U.S. and Canada by Capitol Records May 20.

In the first interview he has given to discuss the new album, McCartney explains how revisiting the Beatles' legacy for the "Anthology" project helped inspire the sound and spirit of "Flaming Pie"—and also gave him a new perspective on the music business.

"I feel like the suits are back in charge now," says McCartney. "So I want to be subversive and sort of break that lock, just for me personally this time." Rather than planning "mega-campaigns" to launch "Flaming Pie," McCartney describes his desire to make an album "for the kid in the bedroom. The Beatles, we all wanted to make records for the kid in the bedroom somewhere, because we had recently been that kid in a bedroom."

"Flaming Pie" finds McCartney collaborating with friends and family including Ringo Starr, George Martin, Jeff Lynne, Steve Miller, his wife, Linda, and his 19-year-old son, James, who makes his recording debut in a guitar duet with dad. The album is both rocking and reflective, emerging from a period in McCartney's life marked by personal struggles, such as Linda McCartney's battle with cancer, as well as triumphs, such as the knighthood conferred upon him this year at Buckingham Palace.

Fans in North America will get their first taste of "Flaming Pie" with the release April 17 of the upbeat guitar-driven single "The World Tonight," while the song "Young Boy," featuring Steve Miller on guitar and backing vocals, goes out as a single in most other countries April 28.

Although McCartney has no plans to tour, as he did to promote his previous solo album, "Off The Ground," in 1993, a new television documentary about his solo work by "Anthology" director Geoff Wornor is due to air next month on outlets in some 25 countries, including VH1 in the U.S. In addition, there are discussions under way about the placement of "The World Tonight" and "Young Boy" in the forthcoming film "Father's Day," starring Robin Williams and Billy Crystal (see story, page 1).

"It's the best Paul McCartney album I've heard in years," says Gary Gersh,

Album Track Previews

The following is a track-by-track preview of Paul McCartney's forthcoming "Flaming Pie" album:

"The Song We Were Singing": A reminiscence in 3/4 time with McCartney, accompanied by Jeff Lynne, playing the stand-up bass originally owned by Elvis Presley's bassist Bill Black.

"The World Tonight": The first U.S. single, with stream-of-consciousness images wrapped in rock'n'roll guitars played by McCartney and Lynne.

"If You Wanna": Described by McCartney as an American road song, featuring Steve Miller on harmonies and the throaty roar of dual electric guitars.

"Somedays": A love song recorded solo by McCartney playing Spanish guitar with orchestration added by George Martin.

"Young Boy": The first international single, recorded in Steve Miller's studio in Idaho, opening with a wall of acoustic guitars and closing with McCartney on Hammond organ.

"Calico Skies": Written during a storm and blackout on the East End of Long Island in 1991 and later recorded solo by McCartney on acoustic guitar.

"Flaming Pie": Cut in a four-hour session by McCartney on rollicking piano, drums, and bass, with Lynne teaming up with him on guitars.

"Heaven On A Sunday": A blues-rooted number, marking the recording debut of 19-year-old James McCartney playing electric guitar solos against his dad's acoustic guitar.

"Used To Be Bad": A blues jam between McCartney and Steve Miller with an ad-libbed vocal, cut in one take.

"Souvenir": Winding guitars and an R&B feel, fading out with a sound like that of a 78 rpm record.

"Little Willow": A song of hope written for the children of a recently deceased friend, featuring McCartney on guitars and keyboards, including a harpsichord, harmonium, and mellotron, accompanied by Lynne.

"Really Love You": The rock'n'roll combo of McCartney, Lynne, and Ringo Starr jamming on a groove, credited to McCartney and Starr as co-writers.

"Beautiful Night": The first post-"Anthology" collaboration by McCartney and Starr on a song originally written by McCartney a decade earlier, with a grand, uptempo finale and orchestration by George Martin.

"Great Day": A sweet, optimistic acoustic coda to the album, featuring McCartney on guitar and knee-slap percussion, accompanied by Linda McCartney on backing vocals.

THOM DUFFY

Hall in October to mark the centenary of EMI. As a solo pop artist, however, "the only music I made then was just for the fun of it, because I couldn't stop," he says. "The songs were written purely for fun. There was not one of them which was, like, 'Oh, this is a song for my next album.'"

As he did on his first self-titled solo album in 1970, McCartney recorded most of the musical parts for "Flaming Pie"—drums, bass, guitar, and piano—himself, either recording alone or with one or two friends sitting in.

The title of "Flaming Pie," as well-informed Beatles fans know, comes from John Lennon's fanciful tale of how the group got its name. "We're talking about teenage years. Glory years," says McCartney. He describes the day Lennon announced he was penning a piece for Mersey Beat, the Liverpool music paper. "We were so keen to get into Mersey Beat; it was like our official organ," says McCartney. "So he wrote this thing called 'On The Dubious Origins Of The Beatles' or something like that. It was very goony. It was John's typical wit, slightly biblical, which was the humor of the day. He wrote something like, 'I had a vision when I was 12, and a man came into us on a flaming pie and said, 'You shall be Beatles—with an A.' And so it was.'"

McCartney's recollections of the Fab Four flow fast and deep. For years, he kept memories of the Beatles at bay, and he acknowledges that for much of his solo career he kept a musical distance from his past.

But "Flaming Pie" displays a joyously familiar style—in the pounding piano of the title track, the guitar rave-up of "The World Tonight," the George Martin orchestration of "Somedays," the acoustic coda of "Great Day," and more.

"It's the 'feel' that you're talking about," says McCartney. "It's true. I've got a feel. I've got my feel. And throughout my career, I have made efforts to get away from it."

"But I started to think on this album, no, I don't really need to. And somebody pointed out to me, 'Hell, a lot of what these younger groups are doing is your sound.' So I thought it's actually mad if I don't do it and I just let everybody else do it and admire how well it sounds when they do it."

The ease with which McCartney now taps into his past led to two of the most noteworthy collaborations on "Flaming Pie," the first with Miller and the second with Starr.

After discovering that his son James was a fan of Miller, McCartney told him about "My Dark Hour," a song he cut with Miller (drumming under the pseudonym Paul Ramon) in 1969 at Abbey Road after an aborted Beatles session. More recently, the two musicians renewed their acquaintance at an Earth Day concert in California. After recording "Real Love" with Ringo Starr and George Harrison in early 1995 for the "Anthology II" album, McCartney flew to Idaho to play again with Miller.

"We invited him to join the band," quips Miller, speaking by phone from Idaho, describing the snow-bound session that February that produced "Young Boy." McCartney, he says, "is a great songwriter and a great musician."

The two collaborated again at McCartney's studio in May 1995 on a "road song" titled "If You Wanna," written by McCartney, and a blues jam called "Used To Be Bad," which is credited to both songwriters.

"We fell in, like an old habit, like a comfortable groove," says McCartney. "When you can work with someone like that, it's stranger to lose it than for it to

still be there. It often is still there, like with Ringo...

"Ringo had always said, after 'Real Love,' that he was comfortable in this studio. And he said we should do it again some time," says McCartney. The opportunity came in May 1996, as Starr came down to play on "Beautiful Night," a song on "Flaming Pie" that McCartney had written a decade earlier but never released.

"We had a lot of fun doing it and then he stayed over the next day in case we needed to fix any drum things, which we didn't," says McCartney. "I could see that whenever we'd gone out to rehearse anything he was very comfortable. So I said, 'Well, let's take this a little step further. I'll get on bass, you get on drums, we'll get Jeff [Lynne] on his guitar, just a three-piece, and we'll have a jam for the hell of it.'"

The resulting track, "Really Love



The art for the "Flaming Pie" album cover.

you," is a cool R&B groove built upon Starr's drum beat and McCartney's rock'n'roll vocals. It is the first song ever released that is co-written by the Beatles' former drummer and bassist.

While McCartney relishes a new sense of ease in making music, he describes a fresh sense of frustration with how corporate marketing can overwhelm creativity in the music business today. After all, the Beatles, some 30 years ago, took control of the business from "the suits" he now says are back in charge.

He describes record company meetings in which representatives of EMI and Capitol each outlined their promotional plans for his new album. "They're saying to me, 'You've got to go to Cologne, you've got to go to Stuttgart, you've got to go to Amsterdam'" and to New York and to L.A. and so on. McCartney put up his hands.

"I'm saying, I don't think I fancy it. I really don't want to try too hard on this album. The success of the 'Anthology' is one reason. I've [also] noticed a couple of other artists recently who have been on mega-campaigns, and it looks like they're trying too hard. I just looked and thought, 'God, I thought he was better than that.' And I'm guilty of it, and I've done it in the past, because managers and [record] people sort of say, you've got to do that, or if you don't do that..."

In working on the "Anthology" project and in making "Flaming Pie," McCartney was reminded that the music once mattered more than the marketing campaign.

He tempers his frustration with humor, dropping in the voice of a proper British gentleman as he suggests: "Letting the talent floowow, and not putting too many demands on it, is the rrr-right way to go."

"It really is, man," he says, serious once more. "You've got to nurture talent instead of beating them about the head. You've got to give them a little bit of freedom. It's absolutely where it needs to go now."

TV, RADIO EXPOSURE TO HEAT UP SIR PAUL'S 'PIE'

(Continued from page 1)

arrives in U.S. theaters May 9.

Capitol Records will target mainstream rock and jazz/AC radio formats with "The World Tonight" as the album's first North American single April 17, with the expectation of later crossing the song over to top 40 stations, says Lou Mann, GM of Capitol (U.S.). A video of the song, filmed in the English seacoast town of Hastings, will be serviced to MTV and other outlets. A radio special on "Flaming Pie" will be syndicated by MJJ in the U.S.

"There is such an awareness right now of the Beatles and about Paul that it's going to make this job a lot easier," says Mann. "And the record musically is fantastic. Our whole thrust is about Paul the musician."

"There is definitely an interest" in McCartney's latest, says John Griffin, PD of rock outlet WPLR New Haven, Conn. "It all depends on how pop it is

and, whether it has some guts to it," says Griffin, prior to hearing the album.

In international markets, EMI will promote "Young Boy" directly to top 40 outlets beginning April 28. Mike Heatley at EMI Music International in London notes that because songs climb charts in markets such as the U.K. so quickly, "The World Tonight" may be released as the second international single while it is still crossing over to pop radio in the U.S.

An hour-long television documentary on McCartney by Geoff Wornor, director of "The Beatles Anthology," is due to be part of a week of programming about McCartney on VH1 in the U.S. The week will conclude with McCartney taking part in a May 17 special for VH1, live from London with an Internet link-up. Details of that event have not yet been announced.

to recapture. The "Anthology" project gave him that opportunity.

In mid-1996, as Capitol and EMI prepared for the release late that year of the first of the three "Anthology" albums, McCartney recalls, "One of the bigwigs at the record company said, 'We don't want a [solo] record from you for the next two years. We don't really need a record off you for awhile.'"

"I was almost insulted at first," he says. "But I thought, well, yeah, it would be silly to go out against yourself in the form of the Beatles. So I fell in with the idea and thought, 'Great, I don't even have to think about an album.' What a great, lovely, lazy couple of years—although we worked quite hard on the 'Anthology.'"

McCartney began exploring a number of creative projects, including a new classical piece, "Standing Stone," which he will debut at London's Royal Albert

"VH1 specials do generate a lot of interest," says Steve Harman, regional manager for Tower Records in New York and Philadelphia, who describes himself as "a major McCartney fan. I think that, given the buzz about the Beatles, we would buy more of this than one of the solo albums that came previously."

The possible tie-in with the Warner Bros. film "Father's Day" has resulted from producers Ivan Reitman and Joe Medjuck seeking to place the songs "Young Boy" and "The World Tonight" in the opening and closing of the movie. At press time, discussions for that placement were still under way.

If an agreement for use of the songs is reached, it could result in extensive exposure for McCartney's new music in trailers and advertisements for the film and cross-promotion for the film and album at music retailers.

STARS ALIGN FOR GAVIN BRYARS' POINT MUSIC/PHILIPS MUSIC GROUP SET

(Continued from page 1)

phy" is the most overtly "classical" of Bryars' albums for Point, including as its title work a deeply lyrical, Haydn-inflected concerto for cellist Julian Lloyd Webber. The disc's other pieces are also special features for instrumentalists. Dark and contemplative, "By The Vaar" spotlights jazz bassist supreme Charlie Haden; "One Last Bar, Then Joe Can Sing" is a meditative intermezzo for the Canadian percussion ensemble Nexus.

A devotee of music from Carlo Gesualdo to Carla Bley, Bryars has mixed time-honored forms with genre-bending experimentation for three decades. He says that creating "a quartet or a concerto—forms that have quite a historical provenance—puts a weight on your shoulders from the beginning.

"With the pieces on 'Farewell To Philosophy,' I was writing for three very different kinds of virtuosi—each at the peak of their abilities," Bryars continues. "And I was interested in dealing with this virtuosity not in terms of pyrotechnics but on a purely musical level. Nexus can do things that will make your jaw drop, but I wanted to take the opportunity to have them play something more reflective."

Commenting on "By The Vaar," a work dedicated to him and featuring space for his brand of improvisatory art, Haden says: "When I first heard the piece back in '87, I knew it was a major work and that Gavin was a major composer. He is on the same level as Górecki, Pärt, John Adams, any of those guys. The goal of every composer is to inspire, and that's just what Gavin did. I only had two takes

to do my bit, but I just closed my eyes and listened to those chords."

In an unusual move, Philips commissioned Bryars to write the cello concerto specifically for Lloyd Webber, seeing the piece as a long-term investment and the beginning of a new strategy, according to Costa Pilavachi, newly named president of Philips Music Group.

"With all the oversaturation out there of multiple recordings of classical works, we believe that as a label it's important for us to participate in the expansion of the repertoire," Pilavachi says. "Of course, you have to have a performer who is well matched with the composer and who's willing to take the piece around the world. But the great thing is that when someone looks for a recording of the Bryars cello concerto, we have the only one."

Released last October in Europe and Asia, "Farewell To Philosophy" has done especially well in the U.K., where it reached Classic FM's top 30 and has sold admirably in shops like Farringdon Records at London's South Bank Centre. Farringdon's manager Peter Howes says, "We've had the album on display since its release. Bryars has a devoted following, and when Lloyd Webber performed the cello concerto at Royal Festival Hall, the record did quite well beyond that, even better than we expected."

Bryars' previous Point albums were rerecordings of conceptual collages initially issued in the early '70s: "Jesus' Blood Never Failed Me Yet," a loop-driven minimalist hymn featuring vocals from Tom Waits, appeared in

1993 to great acclaim; "The Sinking Of The Titanic," from '94, was an affecting ambient fantasy and one of Point's more successful releases.

Some of Bryars' best and most characteristic work prior to "Farewell To Philosophy" came out via other new music-oriented labels. On ECM, the subtly moving "After The Requiem," from 1990, featured the Gavin Bryars Ensemble and guest guitarist Bill Frisell; from '94, "Vita Nova" was a luminous mix of instrumental and vocal pieces with the Hilliard Ensemble. Classical saxophonist John Harle included Bryars' pastoral rhapsody "The Green Ray" on a '92 Argo album of contemporary sax concertos, and on the '95 Argo set "The Last Days," the Balanescu Quartet recorded his stellar string quartets and title duo for violins. (Bryars' compositions are published by Schott & Co., London. He is managed by Jane Quinn in London.)

POINT'S NEW PROFILE

The reformation of Philips Classics Productions as Philips Music Group has brought Point Music an expanded role within the organization (Billboard, April 5). Seen as the increasingly viable contemporary music arm of Philips, the label has boosted its staff and doubled its release schedule to about 10 albums per year.

Founded six years ago, Point is a joint venture between Philips and composer Philip Glass' Euphorbia Productions. Reflecting Philips' heightened emphasis on Point, Euphorbia executive producer Rory Johnston has been tapped for double duty as VP of the

label, working from PolyGram's New York offices. Also, Randy Dry, formerly national manager of field marketing for each of the imprints under PolyGram Classics & Jazz in the U.S., is now dedicated to Point as director of marketing and artist development.

Last year, Point had the No. 1 album on the Top Classical Crossover chart, "Us And Them: Symphonic Pink Floyd." The album is still on the chart at No. 9, and Glass' "Heroes" symphony—the follow-up to his hit "Low" symphony, based on themes by David Bowie and Brian Eno—is No. 12. Other items in the Point catalog include the deluxe reissue of the legendary recordings of the Master Musicians Of Jajouka made by late Rolling Stone Brian Jones, as well as iconoclastic composer Glenn Branca's futuristic Symphony No. 9. Discs from prog-rock outfit Zoar and Brazilian nuevo-folk group Uakti are upcoming.

"To me, Point is one of the most exciting aspects of Philips," says Chris Roberts, worldwide president of PolyGram Classics & Jazz. "And the new Gavin Bryars album epitomizes what the label is about. It is very sophisticated, adult music, but it isn't just intellectual—it has a real human dimension that brings people in. And with Gavin collaborating with a jazz giant like Charlie Haden, that helps broaden the audience for the music, as it did when Tom Waits sang on 'Jesus' Blood.'"

In pursuing Point's manifesto to "redefine what is considered 'classic' music," as Johnston explains, the label will continue to encourage collaborations, as well as explore four main areas

of A&R: experimental music, such as Bryars and Branca; young composers, such as Bang On A Can co-founder Julia Wolfe; world music innovators, such as West African composer and kora virtuoso Foday Musa Suso; and pop/classical crossover projects, such as Glass' Bowie/Eno variations and "Symphonic Pink Floyd" (whose tunes were orchestrated by Jan Coleman, the classically trained front man of influential art-metal band Killing Joke).

"Talent is probably the most democratic quality in humans," Glass says. "It shows up anywhere and in anyone, regardless of culture, race, age. At Point, we can make a home for all sorts of talent. And there's an audience for that talent. Strict formats at record companies or radio address numbers, not a real living, breathing audience. We know there is considerable group of people that has grown up listening not only to the Beach Boys but Debussy and Aphex Twin."

In the past, Point's A&R originated from Euphorbia in New York, while marketing activities were centered in Philips' Amsterdam headquarters. Now both artistic and marketing decisions will emanate from New York. Johnston and Euphorbia president Kurt Munkacsy each stress the advantages of the newly coordinated setup, comparing it to other artist-oriented imprint partnerships like Nonesuch with Atlantic and ECM with BMG.

In marketing the label's forward-minded offerings, Dry says Point will place a new emphasis on such outlets as bookstores and gift shops, as well as continue to stress the label's connections with public and college radio.

At University of California-Berkeley's KALX, "The Sinking Of The Titanic" was a No. 1 album for two months in '95 and one of the station's top records for the year. Anthony Bonet, host of a weekly contemporary music program on KALX, played the work in its entirety as well as the pioneering single remixes by Aphex Twin. He says he plans to give listeners a heavy dose of each of the new Bryars works.

Since premiering the work in London, Lloyd Webber continues to pair "Farewell To Philosophy" with Haydn concertos in his performances around the world—a tour of Japan is set for the fall. Haden will play "By The Vaar" in June at the Montreal Jazz Festival, with concerts possible in New York and Europe. The Bryars Ensemble tours Europe this spring and summer.

BLIGE

(Continued from page 10)

the month, hitting Europe and Japan in May. Tour dates in the U.S. are scheduled to begin in late August.

Boberg believes all elements are now in place to move Blige to the next level. "Not only the record company but management and the artist are on a mission to make her a superstar, not just within her niche as the Queen of Hip-Hop Soul, but to expand so that she is recognized as a superstar among all audiences," he says.

Blige, though, is still marking her progress day by day. "I'm just glad that all the nonsense is finally moving away from me," she says. "I worked real hard on this album. I took control of the whole thing, and all these good things are happening because of me being able to change my attitude."

Blige is booked through ICM and published through MCA Music Publishing.

ALLIANCE SEEKING A CASH INFUSION

(Continued from page 1)

bring cash into the company, but declined to specify the amount, the name of the potential investor, or how the investment would affect stock- and bondholders.

The investment would provide a much-needed cash infusion, which would alleviate fears among investors that the company is in danger of running into a short-term liquidity problem. Despite those fears, sources at the six major record companies say that Alliance Entertainment is current in meeting its obligations.

However, investors reacted to the surprisingly large loss—as well as concerns that a new third-party investment would dilute the value of the stock and force a pre-package Chapter 11 filing—by selling off their stakes in the company's securities, sending Alliance bond and stock prices plummeting. The bonds, which started the week trading in the mid 70s (on the dollar), dropped to the low 40s by the end of trading April 2. The stock price, which opened April 1 at \$1.375, closed April 2 at 93.7 cents.

In an unrelated development, Red Ant, the record-label component of Alliance Entertainment, announced that it had acquired a 50% equity interest in the R&B label Delicious Vinyl.

For the fourth quarter ending Dec. 31, 1996, Alliance reported a net loss of \$112.8 million on sales of \$191.1 million. That loss included write-offs for the planned closing of warehouses and the divestiture of noncore businesses.

Due to a total of \$118.9 million in write-offs, Alliance reported a year-end net loss of \$148.7 million on sales of \$691.1 million. Industry observers were stunned by the drop in operating profits to \$4.9 million for the year,

down from \$51.1 million in 1995.

The company previously announced a plan to raise \$35 million through a rights offering. But, during the conference call, Tim Dahltorp, senior VP/CFD at Alliance, said, "We are looking at a number of other alternatives... but by no means is the rights offering off the table."

Another alternative Dahltorp suggested is for existing investors, which include Wasserstein, Perella & Co., BT Capital Partners, and Bain Capital, to invest further funds in the company. Also, he said Alliance was talking to a third party about a more complete recapitalization of the company.

Dahltorp and Alliance Entertainment chairman/CEO Al Teller repeatedly declined to provide additional details on the topic during the call.

While Alliance declined to identify names, Billboard has reported that the company had been having conversations with Apollo Advisors (Billboard, Nov. 23, 1996, and Dec. 7, 1996), but those conversations appeared to have been terminated (Billboard, Jan. 11). At press time, it was unclear whether Apollo Advisors is the third party in discussions with Alliance.

That investor is apparently wagering on Teller's ability to transform Alliance Entertainment into the seventh major. If Teller is successful, the proposed investment would be amply rewarded in the future.

But whomever Alliance is talking to, the company initially met resistance from current shareholders, including Wasserstein, Perella, & Co., which controls six seats, the largest block, on the 13-seat Alliance board of directors.

Wasserstein, Perella is said to have preferred the rights offering because it wouldn't dilute its stake in the com-

pany. Furthermore, Wasserstein, Perella is said to have philosophical differences with Teller about the direction of the company. It wanted Teller to concentrate on the turnaround of Alliance Entertainment rather than make more acquisitions. The rights offering would provide considerably less in the way of funds available for acquisitions. Sources in the Red Ant camp downplayed philosophical differences with Wasserstein, Perella.

Wasserstein, Perella, which didn't return phone calls seeking comment, is now said to be looking more favorably at the proposed recapitalization of the company.

At the end of 1996, Alliance Entertainment's debts included \$267.2 million in accounts payable, \$125 million in bonds, and \$132 million of its \$150 million revolving credit facility.

In other news, Alliance Entertainment announced that its revolver had received a waiver for covenants in default on Dec. 31, 1996, and that those covenants had been modified for future periods. Furthermore, the revolver now requires that Alliance raise at least \$35 million of equity by July 1.

Stockholders are fearful that a new investor would get a significant amount of common stock shares, thus diluting the value of their shares. Bondholders are fearful that the recapitalization would result in the company asking them to take new notes and possibly stock at a discount to the face value of the debentures, which are due to mature in 2001. In the latter scenario, Wall Street sources say, Alliance would likely have to make a pre-package Chapter 11 filing in order to get bondholders to agree to the "haircut."

But sources familiar with the situa-

tion suggest that the offer to bondholders may be attractive enough so that the swap could be done through an out-of-court restructuring.

Of Alliance's financial results, Ed White, an analyst with M.J. Whitman, says that the size of the loss was a "shocker." But he pointed out some positive aspects of the conference call. "They are on target with their cost-cutting projections, and returns are down," he says.

A senior distribution executive says Alliance is much further along in its turnaround than critics acknowledge.

During the conference call, Teller outlined his accomplishments since Red Ant was acquired by Alliance in August, including making key management changes at Independent National Distributors Inc.

He noted that Red Ant was just bringing its first releases to market. Naked, a new band, has a single that has already made an impact on the airplay charts, and Cheap Trick's single was among the most heavily added songs at radio, he said.

"Red Ant is already viewed as a major competitor," Teller said. "We have signed Compositum, a much sought-after band that recently was on the cover of Melody Maker."

Red Ant will release 10 titles in the second quarter, including sets from Delicious Vinyl, such as the latest albums from the Brand New Heavies, and Born Jamericans.

Later in the year, the label is expecting a release from N'Dea Davenport, the former lead singer from the Brand New Heavies, and an EP and longform video from the Pharcyde.

Teller says, "We are very excited about being in business with Delicious Vinyl."

RIGHTEOUS BABE AN INDIE SUCCESS STORY

(Continued from page 1)

licensing deals in the U.K. and Norway (both through Cooking Vinyl), and a deal is pending in Japan.

Things are good, but they are still not easy. DiFranco, a relentless tourer, will play more than 100 shows worldwide this year. Only now she doesn't have to worry about the tire falling off the Hyundai on the way to gigs, she says.

DiFranco is telling the story about the hazy turning point between living room upstart and up-and-running label, and it sounds like a fairy tale, something she acknowledges with a self-conscious laugh. "We'd been selling primarily to people at shows and through our 800 number," DiFranco says. "But there were small stores starting to pick up on me, ones in markets where I had played. People who had been to the shows were coming in and asking for my stuff, so the owners starting thinking, 'Who is this person?' They found out and began calling."

"They'd order five," says Righteous Babe president Scot Fisher, who quickly corrects himself. "First, they'd ask for one, to play in the store. That worked, so they'd order five. Then 10, and 10 more, and then a little catalog."

Says DiFranco, "It was what you dream of—people wanting to hear the music who kind of forced the stores to carry it, and then [the stores] saw this was a good business, and so we kept making music and they kept buying it."

The tale encapsulates the business philosophy of Righteous Babe, which can be summed up as "just enough, just in time, as the market demands." This view, miles removed from the business of shipping platinum (and getting back gold), covers everything from CD pressings to office space.

Righteous Babe finally rented honest digs (1,000 square feet in downtown Buffalo) some three years ago when the living room business could not accommodate one more postcard to be mailed, and it hired staffers to send them out when its own store of saliva dried up. It moved from selling tapes into CDs when it became clear that people would in fact pay a little more for them, making the added investment less risky. It linked with indie distributors Goldenrod and Ladyslipper, among others, when its direct-mail operations could not suitably accommodate interest from an expanding network of feminist bookstores and mom-and-pop music shops, and added a national distributor, Koch, when

they, too, were outpaced by chain demand.

It is likely that all this is why DiFranco has been invited to deliver the keynote address during the 1997 convention of the National Assn. of Independent Record Distributors and Manufacturers (NAIRD) May 21-25. The association may be looking for a happy story at a time when imprints are being dropped by distributors and others are struggling for exposure.

"Ani is a perfect example of what the independent music industry is all about," says Pat Martin Bradley, executive director of NAIRD, "from the nature of her business and the fact that she started her indie label because she wanted to run it the way that she wanted it run to her commitment to do business at home. She is also a perfect example that with a little creativity and a lot of initiative and spunk, you can get somewhere, and maybe that is something it is heartening to hear."

"They want to know the magic formula," DiFranco muses about why she has been invited to speak. "But you know, they may not like it, because it's not really much of a formula."

"It's 10 years of hard work, she confides. "We're a 'success' because we're selling 200,000 copies of an album after 10 years of work," she says. "And that's what a major label can do in six months. But it's been a great ride, and it's been our ride. No one told us what to do or how to do it."

THE ROAD NOT TAKEN

That commitment to remaining independent has been a driving factor for DiFranco since she started Righteous Babe on borrowed money, and it has been a large part of her attraction for a fan base that can only be described as reverent, singing along to all her songs at shows (even those brand-new ones she has not yet recorded) and logging in nightly to discuss her on dozens of Internet sites. "I just don't think that you can say something meaningful within the corporate music structure," says DiFranco. "And I know that I don't want to be a part of that structure, I don't want to support it, and I want to do everything I can to actively challenge it on a daily basis."

DiFranco says she has been approached by every major label within the last year and has turned all of them down. "They don't have anything I want," she says simply.

It is an idea more artists, newcom-

ers, and vets seem to be warming to.

"There comes a point where you have to think about whether you are limiting yourself by trying to keep within the bounds of what is allowable" at a major label, says Jane Siberry, the acclaimed Canadian artist who parted ways with Reprise Records last year—after four critically lauded but commercially lukewarm albums—to launch her own imprint, Sheeba Records, which sells product online and at retail through Koch.

"At some point you want to be able to be in direct control of your artistic life and in direct contact with the people you are [making music] for."

"The only thing limiting me now is my imagination," she continues, pausing, then laughing. "And, uh, cash flow."

It is the latter matter that has made Righteous Babe an indie industry eye-opener. Though Fisher declines to get into hard numbers, Righteous Babe is clearly making money. And because it has limited the links in the corporate food chain that nibble away at revenues, more of that money is being realized as profit.

While a typical major-label act can expect to pocket \$1.25-\$2 per album sold, not including royalties, it is estimated that DiFranco nets about \$4 for every record she sells, on average. Fisher estimates that total album costs have remained fairly stable since the first release, at \$20,000-\$25,000. "She does it all herself," he notes. "Writes, produces. She's in and out of the studio, so costs don't really add up."

Her music is published by Righteous Babe/BMI.

DiFranco's last studio album, "Dilate," released in late '96, has sold more than 168,000 copies, according to SoundScan. Its predecessor, 1995's breakthrough "Not A Pretty Girl," has moved more than 105,000. The label continues to sell various titles at a clip of 20,000-30,000 a month, Fisher says, and with the new live album, expectations are that the pace will quicken.

"Whenever something new comes out, people tend to discover not just it, but her whole catalog," says Michael Rosenberg, VP of sales and marketing at Koch. "The new album drives the catalog still further."

"That is probably the most amazing thing about Ani," agrees Susan Frazier, manager/buyer at Goldenrod, which distributes Righteous Babe titles into women's bookstores, mom-and-

pops, food co-ops, and other outlets. "The new sets, when brand-new, sell the most, but once that 'new' factor wears off, all her albums tend to sell equally. It is a catalog phenomenon."

Frazier estimates Goldenrod will move 3,000-5,000 units of DiFranco's new live album.

The wholesale price of DiFranco albums is somewhat lower than average, at \$10.25 vs. \$10.80, Rosenberg says (the double set, with a retail price of \$24.95, will wholesale at \$16.45). "Most everybody has been going up, and she has been holding steady," he says.

A large part of Righteous Babe's sales spurt has come from the expansion of the label's retail reach via Koch, with which the label linked in July '95. With "Dilate," the trend accelerated from indie retailers to major chains.

"Her numbers at major chains on 'Dilate' have gone up considerably," Rosenberg says. "While indie stores are still a big chunk of the SoundScan numbers, they are now at 36% instead of 50%, and the chains are taking 61%. We feel that with this [new] record coming, those numbers will be even more skewed toward chains."

DiFranco says 3% of the titles continue to be sold directly to fans at shows, where the label also peddles T-shirts.

Fisher cautions against seeing dollar signs, however. "The difference with Ani as opposed to an artist on a big label is that what she makes is not what she takes home—there are 12 people working in the office who get paychecks. She also puts a lot of what she makes back into the label."

Righteous Babe also continues to put dollars into one marketing area—besides touring—it believes strongly in. "In-store merchandising is key," says Fisher. "We always offer point-of-purchase materials, and if there are positioning programs, we support those."

DiFranco stresses listening-post placement. "There is no purer way to sell your music in a store."

The label is also expanding beyond being a one-artist shop, having already released a set by Utah Phillips, and it has imminent plans to sign "a new artist, a young act."

"I want to establish RB as a brand in the way that Real World is," DiFranco says. "I know I can trust that label to expose me to some amazing stuff, and I want people to feel that way about RB, too."

Despite expenses, Fisher agrees, "You can certainly make a living at this without having to go to a major."

HOW INDIE IS INDIE?

The retail expansion, growing sales, and expanding media attention (DiFranco recently added a People interview to her growing clip file) raise some interesting questions for Righteous Babe. In short, how big can you get and still stay way-indie at heart?

Liz Wermerantz, music buyer for Women & Children First, a women's bookstore in Chicago, has a jump on chains such as Trans World Entertainment and Musicland that are now taking note of DiFranco. She started with "Ani DiFranco," the label's first release, which bowed in 1990.

Sales since have been on a steady spike, with as many albums moving from the store in the last few months as have been rung up in total since 1990. That spike may have peaked. "Now that her product is more easily available to people, they are picking it up at places they couldn't before," she says. "We used to be one of the few

places in town where you could find her."

Video and radio exposure is also seeping into wider media channels. Tim Hamblin, artistic director for the Austin Music Network, which reaches 200,000 cable households, has been a longtime supporter of DiFranco. "Her music is terrific, and we always get great response when we play her videos," he says.

MTV, M2, and VH1 have recently done the broadcast equivalent of sticking their toes into the DiFranco waters, even as commercial outlets such as alternative WEQX Manchester, Vt., join a solid base of college stations. "There is a point where radio will not be able to ignore her anymore," says alternative WEDG Buffalo operations manager John Hager.

Righteous Babe is putting out its own tentative feelers, too. "Our thinking before was, 'Why go to [commercial] radio—they won't play us, and we don't have the money anyway,'" Fisher says. Now the label has hired radio promotion people and is servicing videoclips.

Venues, too, are changing, as interest in DiFranco leaks into the mainstream. Where not long ago she was still playing intimate 200-seaters, DiFranco now requires 1,500- to 3,000-seat halls and easily sells them out.

"There is a balance you try to strike," says Jim Fleming, founder and co-owner of Ann Arbor, Mich.-based Fleming & Tamulevich, which has been booking DiFranco since 1992. "It is not fair to her fans if you put her in a place so small few can get in, but if you go too high, you destroy intimacy."

No matter where, it is a given that DiFranco will be playing live on most days in one town or another.

"When we first started out, someone explained to us the five elements of a successful career: something like touring, marketing, radio, video, retail," says Fisher. "We looked at each other and said, 'Well, we've got touring.' It has apparently been enough."

Siberry says, "The hardest thing when you release any kind of product is to let people know it's out there—and that goes for major labels just as much as for indies."

DiFranco has used touring—from pizza shops where she got \$70 and a pie, to the thriving folk festival circuit on which she first came to wider exposure, to New York's Roseland—to connect with fans.

"When you are an indie, a touring career builds a recording career," says Fleming. "And one of the things Ani and I agree on is you go where your fans are—and that means into secondary markets, because there are fans there. It seems basic, but a lot of people forget that after a while."

In addition to the States, DiFranco has played in Europe and Japan and is inked for dates Down Under. "It's back to basics," DiFranco says, relishing it. "I played for 100 people in Japan."

OH YEAH, THE MUSIC

Of course, at the bottom of Righteous Babe's bottom line—the real magic in the formula—is the music. DiFranco, whose musical bent has evolved with each release—from her early punk-tinged folk to the more rocking sound heard on the last two sets—has never wavered from a dead-center lyrical voice that so deeply connects with her fans that they often seem to forget whether the thoughts are DiFranco's or theirs. "I am, like, public domain," DiFranco says, laughing.

(Continued on page 85)

RECORD BUST MAY CURB BOOTLEG BIZ WORLDWIDE

(Continued from page 6)

import, and distribute bootleg recordings (Billboard Bulletin, April 2).

The gigantic haul was equivalent to 80% of the entire domestic bootleg CD seizures in all of 1996, according to the RIAA.

The yearlong undercover operation by U.S. Customs Agents, with assistance from the U.S. Attorney's Office for the Middle District of Florida and the RIAA, led to a 40-count indictment against the alleged bootleggers, who are from the U.S., Italy, Germany, England, and the Netherlands.

Of the foreign nationals, five were indicted while in the U.S. "allegedly conducting illicit business affairs," according to the RIAA.

The 800,000 confiscated recordings included live performances of "practically every top performer," according to the RIAA. The Beatles, Tori Amos, Bob Dylan, the Grateful Dead, the Rolling Stones, the Dave Matthews

Band, Van Halen, and Stevie Ray Vaughn were among the artists whose performances were confiscated.

"This operation marks the largest criminal bootleg investigation of its kind," says Frank Creighton, RIAA VP/associate director of anti-piracy, "both in terms of the number of individuals indicted and the transnational scope of their operations, as well as the sheer volume of bootlegs seized."

"Without a doubt," says Creighton, "the removal of so many major players will substantively and severely disrupt the global bootleg industry."

The defendants charged in the indictments (with the U.S. addresses of those apprehended here) are Jorge Garzon, Orlando, Fla.; Hans Heimann, Wuppertal, Germany; Roger Moenks, Goch, Germany; Charles Leidelmeyer, Gravenhaag, the Netherlands; and Mark Pursel-glove, London.

Also charged were: Simone Romani, Milan; Scott Johnson, Long Island City, N.Y.; Simon Carne and Alfonso Degaetano, West Palm Beach, Fla.; Ali Moghadam, Las Vegas; Georgio Serra and Carolina Albanese, Republic of San Marino, Italy; and Robert Pettersen, Los Angeles.

Creighton said "all major bootleg labels were involved" in the bust, including the many labels allegedly manufactured and distributed by Kiss the Stone (KTS), located in the Republic of San Marino. According to the RIAA, KTS is allegedly one of the largest bootleg-label distributors in the world.

The defendants, if convicted, could face prison terms ranging from five to 35 years. The U.S. Trade Representative's Office plans to put pressure on the countries of those indicted to extradite the alleged bootleggers, according to the RIAA.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'YOU WERE MEANT FOR ME', 'DON'T SPEAK', 'LOVEFOOL', etc.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'I LOVE YOU ALWAYS FOREVER', 'TWISTED', 'WHERE DO YOU GO', etc.

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by a list of songs and artists.

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.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'FOR YOU', 'I BELIEVE IN YOU AND ME', 'SHO NUFF', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'I LOVE YOU ALWAYS FOREVER', 'TWISTED', 'WHERE DO YOU GO', etc.

Billboard HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

APRIL 12, 1997

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
			*** No. 1 ***		
1	1	12	CAN'T NOBODY HOLD ME NOW ◆ 4 weeks at No. 1 ◆ PUFF DADDY (FEAT. MASE)	◆ PUFF DADDY (FEAT. MASE)	1
2	2	12	WANNABE ◆ SPICE GIRLS	◆ SPICE GIRLS	1
3	3	20	YOU'RE MEANT FOR ME ◆ JEWEL	◆ JEWEL	3
4	4	7	ALL BY MYSELF ◆ CELINE DION	◆ CELINE DION	4
5	9	8	FOR YOU I WILL (FROM "SPACE JAM") ◆ MONICA	◆ MONICA	5
6	5	4	IN MY BED ◆ DRU HILL	◆ DRU HILL	4
7	8	9	I'LL BE POKE & TONE ◆ FOXY BROWN FEATURING JAY-Z	◆ FOXY BROWN FEATURING JAY-Z	7
8	6	11	EVERY TIME I CLOSE MY EYES ◆ BAFFYFACE	◆ BAFFYFACE	6
9	7	5	UN-BREAK MY HEART ◆ TONI BRAXTON	◆ TONI BRAXTON	1
10	13	15	I WANT YOU ◆ SAVAGE GARDEN	◆ SAVAGE GARDEN	10
11	10	10	I BELIEVE I CAN FLY (FROM "SPACE JAM") ◆ R. KELLY	◆ R. KELLY	2
12	15	14	HARD TO SAY I'M SORRY ◆ AZ YET FEATURING PETER CETERA	◆ AZ YET FEATURING PETER CETERA	12
13	11	13	EVERYDAY IS A WINDING ROAD ◆ SHERYL CROW	◆ SHERYL CROW	11
14	12	11	GET IT TOGETHER ◆ 702	◆ 702	10
15	14	12	DON'T LET GO (LOVE) (FROM "SET IT OFF") ◆ EN VOQUE	◆ EN VOQUE	2
16	20	24	RETURN OF THE MACK ◆ MARK MORRISON	◆ MARK MORRISON	16
			*** Hot Shot Debut ***		
17	NEW	1	WHERE HAVE ALL THE COWBOYS GONE? ◆ PAULA COLE	◆ PAULA COLE	17
18	18	6	BIG DADDY ◆ HEAVY D	◆ HEAVY D	18
19	19	20	BARELY BREATHING ◆ DUNCAN SHEIK	◆ DUNCAN SHEIK	18
20	23	28	I SHOT THE SHERIFF ◆ WARREN G	◆ WARREN G	20
21	21	23	WHAT'S ON TONIGHT ◆ MONTELL JORDAN	◆ MONTELL JORDAN	21
22	17	5	STEP BY STEP (FROM "THE PREACHER'S WIFE") ◆ WHITNEY HOUSTON	◆ WHITNEY HOUSTON	15
23	22	15	DA' NIP ◆ FREAK NASTY	◆ FREAK NASTY	19
24	16	16	GHETTO LOVE ◆ DA BRAT FEATURING T-BIZZ	◆ DA BRAT FEATURING T-BIZZ	16
25	25	6	LET IT GO (FROM "SET IT OFF") ◆ RAY J	◆ RAY J	25
26	27	29	CUPID ◆ 112	◆ 112	26
27	29	33	ONE MORE TIME ◆ REAL MCCOY	◆ REAL MCCOY	27
28	26	21	OOH AAH... JUST A LITTLE BIT ◆ GINA G	◆ GINA G	12
29	24	20	NOBODY ◆ KEITH SWEAT FEATURING ATHENA CAGE	◆ KEITH SWEAT FEATURING ATHENA CAGE	3
30	30	11	LET ME CLEAR MY THROAT ◆ DJ KOOL	◆ DJ KOOL	30
31	32	42	YOUR WOMAN ◆ WHITE TOWN	◆ WHITE TOWN	31
			*** Greatest Gainer/Sales ***		
32	43	56	I DON'T WANT TO LOVE ME SOME HIM ◆ TONI BRAXTON	◆ TONI BRAXTON	32
33	34	47	SECRET GARDEN ◆ BRUCE SPRINGSTEEN	◆ BRUCE SPRINGSTEEN	33
34	38	54	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ◆ ROME	◆ ROME	34
35	37	38	FALLING IN LOVE (IS HARD ON THE KNEES) ◆ AEROSMITH	◆ AEROSMITH	35
36	36	36	NAKED EYE ◆ LUSCIOUS JACKSON	◆ LUSCIOUS JACKSON	36
37	42	52	YOU DON'T HAVE TO HURT NO MORE ◆ MINT CONDITION	◆ MINT CONDITION	37
38	33	27	NO DIGGITY ◆ BLACKSTREET (FEATURING DR. DRE)	◆ BLACKSTREET (FEATURING DR. DRE)	1
39	28	27	PLEASE DON'T GO ◆ NO MERCY	◆ NO MERCY	21
40	35	35	HEAD OVER HEELS ◆ ALLURE FEATURING NAS	◆ ALLURE FEATURING NAS	35
41	31	26	DON'T CRY FOR ME ARGENTINA (FROM "EVITA") ◆ MADONNA	◆ MADONNA	8
42	56	68	GANGSTAS MAKE THE WORLD GO ROUND ◆ WESTSIDE CONNECTION	◆ WESTSIDE CONNECTION	42
43	51	61	HERE'S YOUR SIGN (GET THE PICTURE) ◆ BILL ENGvall WITH SPECIAL GUEST TRAVIS TRITT	◆ BILL ENGvall WITH SPECIAL GUEST TRAVIS TRITT	43
44	45	37	I BELIEVE IN YOU AND ME (FROM "THE PREACHER'S WIFE") ◆ WHITNEY HOUSTON	◆ WHITNEY HOUSTON	4
45	39	32	ON & ON ◆ ERYKAA BADU	◆ ERYKAA BADU	12
46	47	43	CHANGE THE WORLD (FROM "PHENOMENON") ◆ ERIC CLAPTON	◆ ERIC CLAPTON	5
47	41	34	COLD ROCK A PARTY ◆ MC LYTE	◆ MC LYTE	11
48	46	48	I LIKE IT ◆ THE BLACKOUT ALL STARS	◆ THE BLACKOUT ALL STARS	25
49	49	39	REQUEST LINE ◆ ZHANE	◆ ZHANE	39

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE	ARTIST	PEAK POSITION
50	50	53	TALK TO ME ◆ WILD ORCHID	◆ WILD ORCHID	50
51	40	41	SAY... IF YOU FEEL ALRIGHT ◆ CRYSTAL WATERS	◆ CRYSTAL WATERS	40
52	54	60	TOO LATE, TOO SOON ◆ JON SECADA	◆ JON SECADA	52
53	53	58	THE FRESHMEN ◆ THE VERVE PIPE	◆ THE VERVE PIPE	53
54	48	40	FIRESTARTER ◆ PRODIGY	◆ PRODIGY	30
55	44	44	I'M NOT FEELING YOU ◆ YVETTE MICHELE	◆ YVETTE MICHELE	44
56	59	80	FOR YOU ◆ KENNY LATTIMORE	◆ KENNY LATTIMORE	56
57	57	12	IT'S ALRIGHT, IT'S OK ◆ LEAH ANDREONE	◆ LEAH ANDREONE	57
58	58	51	JUST ANOTHER DAY ◆ JOHN MELLENCAMP	◆ JOHN MELLENCAMP	46
59	NEW	1	JAZZY BELLE ◆ OUTKAST	◆ OUTKAST	59
60	55	55	THE THEME (IT'S PARTY TIME) ◆ TRACEY LEE	◆ TRACEY LEE	55
61	61	65	SHO NUFF ◆ TELA FEATURING EIGHTBALL & MUG	◆ TELA FEATURING EIGHTBALL & MUG	61
62	63	75	IF TOMORROW NEVER COMES ◆ JOOSE	◆ JOOSE	62
63	62	64	DO G'S GET TO GO TO HEAVEN? ◆ RICHIE RICH	◆ RICHIE RICH	57
64	69	69	CALL ME ◆ LE CLICK	◆ LE CLICK	64
65	67	—	PRECIOUS DECLARATION ◆ COLLECTIVE SOUL	◆ COLLECTIVE SOUL	65
66	68	74	SPACE JAM (FROM "SPACE JAM") ◆ QUAD CITY DJ'S	◆ QUAD CITY DJ'S	37
67	64	63	WHATEVA MAN ◆ REDMAN	◆ REDMAN	42
68	66	66	DESPERATELY WANTING ◆ BETTER THAN EZRA	◆ BETTER THAN EZRA	48
69	71	77	HAVANA ◆ KENNY G	◆ KENNY G	69
			*** Greatest Gainer/Airplay ***		
70	99	71	SILENT ALL THESE YEARS ◆ TORI AMOS	◆ TORI AMOS	70
71	72	76	DON'T STOP MOVIN' ◆ LIVIN' JOY	◆ LIVIN' JOY	67
72	65	62	THINGS'LL NEVER CHANGE/RAPPER'S BALL ◆ E-40 FEATURING BO-ROCK	◆ E-40 FEATURING BO-ROCK	29
73	79	94	INSOMNIA ◆ FAITHLESS	◆ FAITHLESS	73
74	75	82	FLY LIKE AN EAGLE (FROM "SPACE JAM") ◆ SEAL	◆ SEAL	10
75	NEW	1	COME ON ◆ BILLY LAWRENCE FEATURING MC LYTE	◆ BILLY LAWRENCE FEATURING MC LYTE	75
76	73	70	WATCH ME DO MY THING (FROM "ALL THAT") ◆ IMMATURE FEAT. SMOOTH AND ED	◆ IMMATURE FEAT. SMOOTH AND ED	32
77	60	59	LUCHINI AKA (THIS IS IT) ◆ CAMP LOU	◆ CAMP LOU	50
78	78	93	IT'S IN YOUR EYES ◆ PHIL COLLINS	◆ PHIL COLLINS	78
79	76	73	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") ◆ MACK 10 & THA DOGG POUND	◆ MACK 10 & THA DOGG POUND	38
80	80	83	FIRE'D UP! ◆ FUNKY GREEN DOGS	◆ FUNKY GREEN DOGS	80
81	81	—	A LITTLE BIT OF ECSTASY ◆ JOCELYN ENRIQUEZ	◆ JOCELYN ENRIQUEZ	81
82	82	89	WITHOUT YOUR LOVE ◆ ANGELINA	◆ ANGELINA	82
83	74	78	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) ◆ TRU FEAT. ICE CREAM MAN (MASTER P)	◆ TRU FEAT. ICE CREAM MAN (MASTER P)	71
84	94	—	ONE NIGHT AT A TIME ◆ GEORGE STRAIT	◆ GEORGE STRAIT	84
85	77	67	DISCOTHEQUE ◆ U2	◆ U2	60
86	86	87	GET UP ◆ LOST BOYZ	◆ LOST BOYZ	10
87	83	88	TAKE YOUR TIME ◆ TRE	◆ TRE	77
88	95	—	STEP INTO A WORLD (RAPTURE'S WILLIAMS) ◆ KRS-ONE	◆ KRS-ONE	88
89	89	84	THIRTY-THREE ◆ THE SMASHING PUMPKINS	◆ THE SMASHING PUMPKINS	39
90	84	85	WHAT THEY DO ◆ THE ROOTS	◆ THE ROOTS	34
91	93	96	UNDER THE WATER ◆ MERRILL BAINBRIDGE	◆ MERRILL BAINBRIDGE	91
92	88	90	I'M NOT GIVING YOU UP ◆ GLORIA ESTEFAN	◆ GLORIA ESTEFAN	40
93	85	86	IT'S YOUR BODY ◆ JOHNNY GILL FEATURING ROGER TROUTMAN	◆ JOHNNY GILL FEATURING ROGER TROUTMAN	93
94	98	—	THAT'S RIGHT ◆ DJ TAZ FEATURING RAHEEM THE DREAM	◆ DJ TAZ FEATURING RAHEEM THE DREAM	94
95	87	92	BILL ◆ PEGGY SCOTT-ADAMS	◆ PEGGY SCOTT-ADAMS	87
96	92	97	IT'S ALL ABOUT U ◆ SWV	◆ SWV	61
97	91	95	RUNNIN' ◆ 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDL & STRETCH	◆ 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDL & STRETCH	84
98	96	99	HIP-HOPERA ◆ BOUNTY KILLER FEATURING THE FUGEES	◆ BOUNTY KILLER FEATURING THE FUGEES	81
99	90	91	WEEKEND THANG ◆ ALFONZO HUNTER	◆ ALFONZO HUNTER	90
100	100	100	KING NOTHING ◆ METALLICA	◆ METALLICA	90

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single, regular 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.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

SINGLES TRENDS, PART ONE: Are labels releasing fewer commercial singles this year? Hot 100 Singles Spotlight posed this question to several national singles sales directors to find out. Speaking under the condition of anonymity, all but one label representative contacted for this piece said that their labels have not made a conscious effort to cut back singles and that they plan to release the same number of singles as they did last year. They did, however, acknowledge that each project is being scrutinized to determine if a single is necessary.

What do the charts say? This issue there are 35 titles on the Hot 100 Airplay chart that are not currently available at retail. Seven of those have a retail single scheduled in the coming weeks, leaving 28 titles without a retail version. The majority of the noncommercial tracks are rock, but there are also seven R&B and rap titles.

Six months ago, in the Nov. 16, 1996, issue, there were 26 titles on Hot 100 Airplay without a retail single. Three of those titles eventually became singles. While two dance titles were withheld, the rest of the noncommercial titles were rock tracks. One year ago, in the April 13, 1996, issue, there were 21 noncommercial titles on Hot 100 Airplay, five of which were later released. With the exception of "Killing Me Softly" by the Fugees, all of those subsequent commercial singles were rock titles.

When you consider that there are 12 more noncommercial titles on Hot 100 Airplay this issue than there were last year, it is safe to conclude that fewer singles have been released this year. It is also true that there are a greater number of noncommercial singles in the R&B and rap genre than in the past.

Next issue, Hot 100 Singles Spotlight will continue to explore this trend.

SEMPRECIOS JEWEL: The Hot 100 Airplay chart has a new No. 1 title. Atlantic's "You Were Meant For Me" by Jewel scoots 3-1 on Hot 100 Airplay, displacing "Don't Speak" by No Doubt, which was No. 1 for 16 weeks. Airplay at 244 monitored stations contributed to the song's 76 million audience impressions. "You Were Meant For Me" is ranked No. 1 at 39 monitored stations.

THE OTHER OSCAR WINNERS: All of the songs from soundtracks performed at the Oscars had already fallen off the Hot 100 Singles chart before the March 24 telecast, and all enjoyed a sales spike after the show. Madonna's performance of the "Evita" track "You Must Love Me" (Warner Bros.) on the show won over enough viewers to re-enter the track on Hot 100 Singles Sales at No. 67. "You Must Love Me," which won the Oscar for best original song, posts a 32% gain and sold more than 8,000 pieces during the survey period after the awards show.

Celine Dion performed both "Because You Loved Me" (550 Music) and "I Finally Found Someone" (Columbia). The latter was originally recorded by Barbra Streisand and Bryan Adams. There are no sales figures available for "Because You Loved Me" because the year-old single has been deleted at retail. "I Finally Found Someone" managed to post a 16% gain despite the fact that Dion sang the song and not Streisand and Adams.

Even the cheesy rendition of "That Thing You Do!" (Play-Tone/Epic Soundtrax/Epic) sparked a 51% gain for a total of 1,500 pieces sold.

'THE MACK,' MARK MORRISON, RETURNS TO U.S. WITH ATLANTIC BOW

(Continued from page 9)

Still, it wasn't until the album's title track gained popularity here that the Mack—as Morrison is commonly known—began to see rewards in his teenage stomping grounds.

"Return Of The Mack" is at No. 15 on the Hot R&B Singles chart and No. 16 on the Hot 100 Singles chart this issue.

Morrison became a Heatseeker Impact artist when "Return Of The Mack" entered The Billboard 200 at No. 97 for the week ending April 5. The album, which is at No. 108 this issue, has sold more than 34,000 units, according to SoundScan, since its March 11 release.

Morrison says he is thrilled that his music is making an impact on the same turf that bred such respected R&B and hip-hop artists as R. Kelly, Mary J. Blige, and Warren G.

"I wouldn't say [U.K. R&B artists] are trying to duplicate Americans," says Morrison, "but we're very influenced by the American scene."

While "Return Of The Mack" reflects the modern R&B atmosphere, it also spices things up with such elements as the toasting on "Crazy."

"Everything I grew up with became an ingredient on the album," says Morrison. "I worked in reggae, hip-hop, jazz, funk—all the music I used to relate to."

DVD SALES

(Continued from page 3)

With the purchase of the player, Virgin is offering consumers three free DVD titles of their choice.

Sikich says Virgin brought in a large quantity and hasn't had to reorder from Warner. "They have a 100% return policy on initial orders, so we want to cover ourselves," he says.

Studio City, Calif., specialist Dave's Video, The Laser Place, has sold about 100 players and 700 units of software, according to company president Dave Lukas. He says the store's initial order was 1,600 software units.

"It's not at all surprising to us since DVD is a complementary product to laser," says Lukas. "Anyone who's into laser will want this product."

Philadelphia-based West Coast Entertainment is renting players in stores within the test markets but declined to comment on first-week DVD software sales.

Despite healthy sales, dealers say they will not bump their orders for the DVD titles coming down the pipeline from Columbia TriStar Home Video and PolyGram Video over the next month.

Most attribute DVD's fast start to extensive advertising from both the store level and hardware side.

"For other product launches, there wasn't nearly the amount of advertising and publicity support from the hardware manufacturers," says Thrasher.

Indeed, both Panasonic and Toshiba have been running television ads for DVD, kicking off in March. The ads have run during such high-profile shows as the Academy Awards and NBC's highly rated Thursday night lineup.

"We certainly didn't get that kind of support with MiniDisc or CD-i," says Thrasher.

The question still remains whether other majors will come on board with software. Buena Vista Home Video, Universal Studios Home Video, and 20th Century Fox Home Entertainment have yet to announce DVD plans.

"So far there are no inherent problems, and we're hoping other studios will jump on the bandwagon," says Sikich, "but that's the No. 1 question right now."

While noted producer Phil Chill lent a hand on the boards, Morrison takes credit for the overall feel of his album.

"I produced this album, and Phil helped me re-create the musical samples or sounds that I used when I was writing my songs," Morrison says.

Programmers have found much to like in the artist's first single.

Says WTLZ Saginaw, Mich., R&B PD Kermit Crockett, "We have been dying for good, uptempo music for the last few years, and this song just fit into what the station is doing," says Crockett. "We've got it in medium rotation, but it's headed to heavy."

Atlantic senior VP of product development (U.S.) Eddie Santiago says that the label got its first indication of how strong the single would be from import singles and album sales.

Atlantic's sales force wasn't disappointed when it released a 12-inch of the song last fall. The vinyl was also serviced to dance clubs.

"We had a tremendous number of requests for this single from our accounts," he says. "Demand was so high at some stores [that] they told us that they had begun taping the 12-inch onto blank cassettes and selling those."

Notably, the song debuted on the Hot R&B Singles chart at No. 83 for the week ending Jan. 18, weeks before the cut was available commercially on cassette and CD single.

According to SoundScan, more than 185,000 copies of the single have been sold since December.

While the album is performing strongly overall, airplay and sales concentration is spotty.

"We're talking about major-market holes," says Atlantic senior VP of product development (U.S.) Vicky Germaise. "Looking at [Broadcast Data Systems], you can see that we're doing respectably, but it's certainly not over the top. We haven't cracked the surface of what this record can do."

One of the "major-market holes" Germaise speaks of is Chicago, where the song has yet to make inroads at such R&B stations as WEJM and WVAZ. At the end of March, WGCI-

FM put the track into light rotation.

Still, George Daniels, owner of Chicago indie George's Music Room, says there is a groundswell of support for Morrison's album.

"We're having marginal sales, and there are people calling the store for it, but it's going to take a little more radio effort," says Daniels. "Usually, when you have this kind of street feel for an album, that's what you need to push it along."

Meanwhile, Atlantic has attempted to bolster retail with price-and-positioning programs, as well as television advertising the week before release on BET and MTV.

Video play, however, has also been inconsistent. Germaise says the song performed well at the Box and BET, though the clip's best days seem to be behind it at both channels. The impact of MTV, which began playing the song April 1, has not yet registered.

Morrison's relatively low profile in the U.S. also remains a variable.

So far, his only U.S. appearance was a brief visit to New York, where he performed locally and did several phone interviews with major-market radio stations.

The artist, who is booked in the U.K. by Marshall Arts and managed by Toby Ludwig at New York-based 21 Century Artists, is still considering U.S. booking agents.

Atlantic plans to pair the artist with other R&B groups this summer, then have him return at the end of the year to headline his own tour if all continues to go well at radio and retail.

In the meantime, Morrison will begin a stateside promotional tour in May.

Fans will have a chance to glimpse Morrison in action in his recent Brit Awards performance; the show airs in the U.S. April 12 on ABC.

Germaise says the 24-year-old performer's smooth stage presence belies a cautious attitude about breaking into the U.S. market.

"Mark has a nervousness about coming here that is refreshing," says Germaise. "He has a lot of respect for what's going on here in hip-hop, and he wants to absorb and become part of that."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	4	SWEET SEXY THING	NU FLAVOR (FEATURING ROGER) (REPRISE)	14	15	THE WORLD IS MINE	ICE CUBE (LIVE)
2	6	STAR PEOPLE	GEORGE MICHAEL (DREAMWORKS/GEFFEN)	15	13	A.D.I.D.A.S.	ROBIN (IMMOR/AL/EPIC)
3	5	JUST THE WAY YOU LIKE IT	TASHA HOLIDAY (MCA)	16	3	T.O.N.Y. (TOP OF NEW YORK)	CANYON N. NOREAGA (PENALTY/TOMMY BOY)
4	2	I CAN SEE	SF SPANISH FLY (UPSTAIRS/WARNER BROS.)	17	—	ME OR THE PAPES	JERU THE DANAJA (PAYDAY/NOON/ISLAND)
5	—	BLOCK ROCKIN' BEATS	THE ORIGINAL BROTHERS (INSTRUMENTALS/CAROLINE)	18	11	TRUE DAT	LEVEET (ATLANTIC)
6	1	WU-RENEGADES	KILLMARRY (WU) (ANG/PRIORITY)	19	—	GONNA LET U KNOW	LIL BUD & TIZONE (FEAT. KEITH SWEAT) (ISLAND)
7	8	DO THE DAMN THING	THE 2 LIVE CREW (LIL' JOE)	20	18	EMOTIONAL GIRL	TERRI CLARK (MERCURY NASHVILLE)
8	9	6 UNDERGROUND	SNEAKER PUMPS (CLEAN UP/IRGIN)	21	—	THE SAINT	ORBITAL (INTERNAL/FTR/ISLAND)
9	12	I MISS YOU A LITTLE	JOHN MICHAEL MONTGOMERY (ATLANTIC)	22	23	THE CYPHER: PART 3	FRANKIE CUTLASS (WOLFDOR/RELATIVITY)
10	10	100% PURE GONNA LET U KNOW	LIL BUD & TIZONE (FEAT. KEITH SWEAT) (ISLAND)	23	19	MAKE UP YOUR MIND	KEVIN ADAMS (FEAT. BILLY PAUL) (FBI/EPIC)
11	7	FULL OF SMOKE	CHRISTINA (DOD) (ATLANTIC)	24	—	DADDY'S LITTLE GIRL	KIPPI BRANNON (CUBS/UNIVERSAL)
12	17	DON'T KEEP WASTING MY TIME	TEDDY PENDERGRASS (SURF/FIRE)	25	14	IN A DREAM	JOSETTE (GALAXY FREESTYLE)
13	16	CAN U FEEL IT	THIRD PARTY (DVA/AM)				

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

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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



APRIL 12, 1997

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***					
1	176	2	THE NOTORIOUS B.I.G. BAD BOY 73011*ARISTA (19.98/24.98) 1 week at No. 1	LIFE AFTER DEATH	1
*** PACESETTER ***					
2	6	7	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98/EQ/17.98)	FALLING INTO YOU	1
3	5	4	SPICE GIRLS VIRGIN 42174 (10.98/15.98)	SPICE	3
4	2	2	SOUNDTRACK ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
5	1	2	AEROSMITH COLUMBIA 67547 (10.98/EQ/16.98)	NINE LIVES	1
6	7	5	JEWEL ▲ ATLANTIC 82700/AG (10.98/15.98) [ES]	PIECES OF YOU	4
7	12	20	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
8	9	8	THE WALLFLOWERS ▲ INTERSCOPE 90055 (10.98/16.98) [ES]	BRINGING DOWN THE HORSE	8
9	4	3	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
10	10	9	NO DOUBT ▲ TRAUMA 92580/INTERSCOPE (10.98/16.98) [ES]	TRAGIC KINGDOM	1
*** HOT SHOT DEBUT ***					
11	NEW ▶	1	WARREN G GUN/DJF JAM 53734/MERCURY (10.98/EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
12	8	2	U2 ISLAND 524334* (11.98/17.98)	POP	1
13	3	1	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
14	11	10	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUJIZM	2
15	13	12	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
16	16	15	LEANN RIMES ▲ CURB 77821 (10.98/15.98)	BLUE	3
17	15	13	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
18	14	11	LIVE RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
19	NEW ▶	1	QUEENSRYCHE EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
20	NEW ▶	18	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
21	17	17	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
22	21	19	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) [ES]	DID I SHAVE MY LEGS FOR THIS?	10
23	18	16	COLLECTIVE SOUL ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
24	28	23	SOUNDTRACK ▲ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
25	25	25	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
26	26	31	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	25
27	29	30	BUSH ▲ TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
28	27	8	THE OFFSPRING COLUMBIA 67810* (10.98/EQ/16.98)	IXNAY ON THE HOMBRE	9
29	23	6	SOUNDTRACK COLUMBIA 67917 (10.98/EQ/16.98)	LOVE JONES: THE MUSIC	23
30	34	26	VARIOUS ARTISTS GRAMMY 53292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
31	24	24	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
32	20	14	SOUNDTRACK WARNER BROS. 46477 (10.98/17.98)	HOWARD STERN PRIVATE PARTS: THE ALBUM	1
33	32	27	KEITH SWEAT ▲ ELEKTRA 61707*/EAG (10.98/16.98)	KEITH SWEAT	5
34	49	41	SOUNDTRACK ▲ WARNER BROS. 46346 (21.98/27.98)	EVITA	2
35	38	40	BECK ▲ DGC 24823*/GEPFEN (10.98/16.98)	ODELAY	16
36	36	34	COUNTING CROWS ▲ DGC 24975*/GEPFEN (10.98/17.98)	RECOVERING THE SATELLITES	1
37	22	21	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
38	31	22	SOUNDTRACK NOTHING 90090*/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
39	33	32	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98/EQ/16.98) [ES]	GINUWINE... THE BACHELOR	32
40	30	29	DRU HILL ▲ ISLAND 524306 (10.98/15.98) [ES]	DRU HILL	23
41	40	46	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
42	42	37	ALANIS MORISSETTE ▲ WEA/ENK REPRIS 4590/WARNER BROS. (10.98/15.98) [ES]	JAGGED LITTLE PILL	1
43	39	38	SOUNDTRACK ▲ ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
44	41	36	BABYFACE ▲ EPIC 67293*/110.98/EQ/16.98)	THE DAY	6
45	51	2	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
46	55	61	THE VERVE PIPE RCA 66880 (10.98/15.98) [ES]	VILLAINS	46
47	43	19	FOXY BROWN ▲ VIOLATOR/DJF JAM 533684*/MERCURY (10.98/EQ/16.98)	ILL NA NA	7
48	35	35	SOUNDTRACK JIVE 41504* (11.98/16.98)	BOOTY CALL	24
49	52	50	METALLICA ▲ ELEKTRA 61923*/EAG (10.98/16.98)	LOAD	1
50	57	68	VARIOUS ARTISTS COLD FRONT 6242X/TEL (12.98/17.98)	CLUB MIX '97	50
51	44	42	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
52	53	56	CAKE ▲ CAPRICORN 532867/MERCURY (10.98/EQ/16.98) [ES]	FASHION NUGGET	36
53	59	53	KENNY G ▲ ARISTA 18935 (10.98/16.98)	THE MOMENT	2

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
54	63	75	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98/EQ/17.98)	JERRY MAGUIRE	54
55	61	54	THE CARDIGANS ● TRAPNEST/STOLM 53011/MERCURY (10.98/EQ/16.98) [ES]	FIRST BAND ON THE MOON	35
56	NEW ▶	1	JON SECADA SBK 55897/EMI (10.98/15.98)	SECADA	56
57	37	44	MAXWELL ▲ COLUMBIA 66434 (10.98/EQ/16.98) [ES]	MAXWELL'S URBAN HANG SUITE	37
58	NEW ▶	1	KENNY LOGGINS YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS COLUMBIA 67986 (10.98/EQ/17.98)		58
59	50	58	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
60	60	55	JOHN TESH GTPS 537112 (10.98/16.98)	AVALON	55
61	54	47	SILVERCHAIR EPIC 67905 (10.98/EQ/16.98)	FREAK SHOW	12
62	NEW ▶	1	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	62
63	48	57	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) [ES]	RIVERDANCE	48
64	64	45	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98/EQ/16.98)	LET'S FACE IT	45
65	69	63	VARIOUS ARTISTS ● TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
66	NEW ▶	1	MATTHEW SWEET ZOO 31130*/VOLCANO (10.98/16.98)	BLUE SKY ON MARS	66
67	68	65	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
68	70	64	311 ▲ CAPRICORN 942041/MERCURY (10.98/EQ/16.98)	311	12
69	65	80	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98) [ES]	THIS FIRE	65
70	67	74	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) [ES]	HERE'S YOUR SIGN	67
71	45	39	VARIOUS ARTISTS FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK LOUD 67472*/RCA (10.98/16.98)		19
72	62	66	VERUCA SALT MINTY FRESH/OUTPOST 3000/GEPFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
73	58	52	VAN MORRISON POLYDOR 537101/AM (10.98/16.98)	THE HEALING GAME	32
74	77	71	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
75	46	33	VARIOUS ARTISTS COLUMBIA 66820* (10.98/EQ/16.98)	MUGGS PRESENTS... THE SOUL ASSASSINS CHAPTER 1	20
76	78	84	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98/EQ/16.98) [ES]	TIDAL	62
77	74	78	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
78	80	81	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) [ES]	DREAMIN' OUT LOUD	78
79	72	72	NOOP DOGGY DOGG ▲ DEATH ROW/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
80	81	73	THE SMASHING PUMPKINS ▲ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
*** HEATSEEKER IMPACT ***					
81	105	114	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (9.98/13.98) [ES]	HOT	81
82	76	91	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
83	92	90	VARIOUS ARTISTS ● TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
84	87	83	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) [ES]	MEASURE OF A MAN	40
85	89	103	20 KENNY CHESENEY BNA 66908/RCA (10.98/15.98) [ES]	ME AND YOU	85
86	56	49	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	49
87	83	77	SOUNDTRACK ▲ REPRIS 4636Q/WARNER BROS. (11.98/17.98)	PHENOMENON	12
88	84	92	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) [ES]	DUNCAN SHEIK	84
89	NEW ▶	1	ROLLINS BAND DREAMWORKS 50007/GEPFEN (10.98/16.98)	COME IN AND BURN	89
90	139	155	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98/EQ/17.98)	THAT THING YOU DO!	21
91	75	69	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
92	88	87	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
93	66	59	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS... WEST COAST BAD BOYZ II	8
94	118	109	ELTON JOHN ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
95	82	79	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
96	101	104	KORN ● IMMORTAL 67554/EPIC (10.98/EQ/16.98)	LIFE IS PEACHY	3
97	79	76	TONY TONI TONE ● MERCURY 534250 (10.98/EQ/16.98)	HOUSE OF MUSIC	32
98	104	88	SOUNDTRACK PHILIPS 454710 (10.98/16.98)	SHINE	59
99	95	85	BROOKS & DUNN ▲ ARISTA 18810 (10.98/15.98)	BORDERLINE	5
100	109	125	JAMIROQUAI WORK 67903/EPIC (10.98/EQ/16.98)	TRAVELING WITHOUT MOVING	99
101	86	51	SOUNDTRACK RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI	51
102	47	2	HELMET INTERSCOPE 90073* (10.98/16.98)	AFTERTASTE	47
103	NEW ▶	1	REAL MCCOY ARISTA 18965 (10.98/16.98)	ONE MORE TIME	103
104	115	2	VARIOUS ARTISTS RHINO 72723 (10.98/15.98)	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	104
105	103	93	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
106	107	110	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	106
107	85	70	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
108	97	120	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) [ES]	RETURN OF THE MACK	97

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiple platinum 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. [ES] Indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	98	86	23	VAN HALEN	BEST OF VOLUME 1	1
(110)	NEW		1	CAEDMON'S CALL	CAEDMON'S CALL	110
(111)	114	108	48	MINDY MCCREADY	TEN THOUSAND ANGELS	40
112	73	62	9	SOUNDTRACK	GRIDLOCK'D	1
113	96	96	22	AZ YET	AZ YET	60
114	106	101	20	ROD STEWART	IF WE FALL IN LOVE TONIGHT	19
115	102	98	26	TOOL	AENIMA	2
116	100	95	18	ENIGMA	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
117	93	94	11	702	NO DOUBT	82
118	71	48	11	SOUNDTRACK	RHYME & REASON	16
(119)	NEW		1	NANCI GRIFFITH	BLUE ROSES FROM THE MOONS	119
120	116	133	4	RONAN HARDIMAN	MICHAEL FLATLEY'S LORD OF THE DANCE	116
(121)	138	145	8	KATHY MATTEA	LOVE TRAVELS	121
122	111	106	77	GARBAGE	GARBAGE	20
123	113	107	21	REBA MCENTIRE	WHAT IF IT'S YOU	15
124	121	136	22	SHAWN COLVIN	A FEW SMALL REPAIRS	39
125	117	134	9	JONNY LANG	LIE TO ME	103
126	110	105	18	VARIOUS ARTISTS	DEATH ROW GREATEST HITS	35
127	91	82	7	CAMP LO	UPTOWN SATURDAY NIGHT	27
128	127	135	5	WHITE TOWN	WOMEN IN TECHNOLOGY	118
129	134	123	21	TERRI CLARK	JUST THE SAME	58
130	119	112	88	BONE THUGS-N-HARMONY	E. 1999 ETERNAL	1
131	108	97	3	AFTER 7	THE VERY BEST OF AFTER 7	97
(132)	159	143	11	SOUNDTRACK	STAR WARS: A NEW HOPE	49
(133)	RE-ENTRY		3	SOUNDTRACK	THE ENGLISH PATIENT	133
134	149	179	29	STEVEN CURTIS CHAPMAN	SIGNS OF LIFE	20
(135)	128	121	23	BLOODHOUND GANG	ONE FIERCE BEER COASTER	57
(136)	175	—	46	SELENA	DREAMING OF YOU	1
137	125	173	3	VARIOUS ARTISTS	DANCE MIX U.S.A. VOLUME 6	125
(138)	NEW		1	MACHINE HEAD	THE MORE THINGS CHANGE...	138
(139)	140	129	75	ALAN JACKSON	THE GREATEST HITS COLLECTION	5
140	94	99	16	TELA	PIECE OF MIND	70
141	122	141	9	KENNY LATTIMORE	KENNY LATTIMORE	122
142	133	132	27	JOHN MICHAEL MONTGOMERY	WHAT I DO THE BEST	39
(143)	158	161	15	SOUNDTRACK	ONE FINE DAY	57
144	99	67	3	MORPHINE	LIKE SWIMMING	67
(145)	152	168	3	HEART	GREATEST HITS	145
146	123	111	23	JOURNEY	TRIAL BY FIRE	3
(147)	171	159	20	SOUNDTRACK	THE MIRROR HAS TWO FACES	16
148	120	138	20	NO MERCY	NO MERCY	104
149	141	118	27	SOUNDTRACK	SET IT OFF 4	4
150	145	139	48	THE CRANBERRIES	TO THE FAITHFUL DEPARTED	4
151	147	146	19	MONTPELL JORDAN	MORE...	47
152	112	116	48	KIRK FRANKLIN AND THE FAMILY	WHATCHA LOOKIN' 4	23
153	131	117	18	VARIOUS ARTISTS	PURE DISCO	83
(154)	164	170	22	VARIOUS ARTISTS	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
155	136	128	7	BIG HEAD TODD & THE MONSTERS	BEAUTIFUL WORLD	54

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 82 2Pac 77 311 64 702 117	Caedmon's Call 110 Cake 52 Camp Lo 127 The Cardigans 55 Mariah Carey 161 Aaliyah 31 Bryan Adams 175 Trace Adkins 78 Aerosmith 5 After 7 131 Fiona Apple 76 Az Yet 113	Caedmon's Call 110 Cake 52 Johnny Gill 127 Ginuwine 39 Nanci Griffith 119 Ronan Hardiman 120 David Helfgott 196 Hermet 102 Enrique Iglesias 167 Alan Jackson 74, 139 Jamaica 100 Jays Of Clay 158 Shawn Colvin 124 Counting Crows 36 The Cranberries 150 Sheryl Crow 25 Dino 178 Disco 17 Celine Dion Jr 188 Celine Dion 2 Dru Hill 40 Bill Engvall 70 Enigma 116 Kirk Franklin And The Family 152 Fugees 162 Kenny G 53 Warren G 11	Lil' Kim 59 Live 38 Lil' Cool J 166 Kenny Loggins 58 Luscious Jackson 92 Machine Head 138 Makaveli 21 Marilyn Manson 95 Matchbox 20 185 Dave Matthews Band 41 Kathy Mattea 121 Maxwell 57 Mindy McCready 111 Reba McEntire 123 John Mellencamp 177 Metallica 49 The Mighty Mighty Bosstones 64 Mint Condition 183 John Michael Montgomery 142 Metallica 49 Lorrie Morgan 195 Anisa Monseette 42 Morphine 144 Mark Morrison 108 Van Morrison 73 Mo Thugs Family 157 New Edition 107 No Doubt 10
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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
(156)	158	164	84	COLLIN RAYE	I THINK ABOUT YOU	40
157	142	127	21	MO THUGS FAMILY	FAMILY SCRIPTURES	2
(158)	173	187	67	JARS OF CLAY	JARS OF CLAY	46
(159)	NEW		1	SOUNDTRACK	THE SAINT	159
160	129	144	22	GHOSTFACE KILLAH	IRONMAN	2
161	157	149	78	MARIAH CAREY	DAYDREAM	1
162	137	115	59	FUGEES	THE SCORE	1
163	154	151	49	GEORGE STRAIT	BLUE CLEAR SKY	7
164	130	89	3	BLUR	BLUR	89
165	155	166	4	PETRA	PETRA PRAISE 2 WE NEED JESUS	155
166	143	137	21	LL COOL J	ALL WORLD	29
167	146	122	9	ENRIQUE IGLESIAS	VIVIR	33
168	126	113	16	REDMAN	MUDDY WATERS	12
(169)	NEW		1	WILD ORCHID	WILD ORCHID	169
170	132	119	26	LUTHER VANDROSS	YOUR SECRET LOVE	9
171	90	—	2	BEN FOLDS FIVE	WHATEVER AND EVER AMEN	90
172	160	158	50	RAGE AGAINST THE MACHINE	EVIL EMPIRE	1
(173)	185	184	55	"WEIRD AL" YANKOVIC	BAD HAIR DAY	14
(174)	200	—	25	POINT OF GRACE	LIFE LOVE & OTHER MYSTERIES	46
175	156	160	43	BRYAN ADAMS	1B TIL I DIE	31
(176)	180	157	9	SOUNDTRACK	STAR WARS: THE EMPIRE STRIKES BACK	60
177	167	156	29	JOHN MELLENCAMP	MR. HAPPY GO LUCKY	9
(178)	182	190	71	DC TALK	JESUS FREAK	16
179	166	171	23	SOUNDTRACK	TRAINSPOTTING	48
180	170	162	38	DONNA LEWIS	NOW IN A MINUTE	31
181	150	148	18	TINA TURNER	WILDEST DREAMS	61
(182)	188	188	53	BRYAN WHITE	BETWEEN NOW & FOREVER	52
183	135	131	22	MINT CONDITION	DEFINITION OF A BAND	76
184	172	182	5	DAVID KERSH	GOODNIGHT SWEETHEART	169
(185)	192	180	4	MATCHBOX 20	YOURSELF OR SOMEONE LIKE YOU	180
186	169	176	40	QUAD CITY DJ'S	GET ON UP AND DANCE	31
(187)	153	140	19	†	EMANCIPATION	11
(188)	NEW		1	DINOSAUR JR	HAND IT OVER	188
189	162	163	31	OUTKAST	ATLIENS	2
190	161	147	13	VARIOUS ARTISTS	POWER OF LOVE — 16 GREAT SOFT ROCK HITS	51
191	148	124	11	PEGGY SCOTT-ADAMS	HELP YOURSELF	72
(192)	NEW		1	TANYA TUCKER	COMPLICATED	192
(193)	RE-ENTRY		64	SOUNDTRACK	BRAVEHEART	45
194	187	130	26	VARIOUS ARTISTS	THE BEST OF COUNTRY SING THE BEST OF DISNEY	107
195	183	—	11	LORRIE MORGAN	GREATER NEED	62
(196)	RE-ENTRY		8	DAVID HELFGOTT	DAVID HELFGOTT PLAYS RACHMANINOV	103
197	191	167	21	SOUNDTRACK	BEAVIS AND BUTT-HEAD DO AMERICA	20
198	151	152	25	JOHNNY GILL	LET'S GET THE MOOD RIGHT	32
199	124	102	7	SOUNDTRACK	DAVID HELFGOTT PLAYS RACHMANINOV	20
(200)	RE-ENTRY		46	VARIOUS ARTISTS	CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95

No Mercy 148 The Notorious B.I.G. 1 The Offspring 28 Outkast 189 Petra 165 Point Of Grace 174 † 187 Quad City DJ's 186 Queensryche 19 Rage Against The Machine 172 Collin Raye 156 Reba McEntire 103 Redman 168 LeAnn Rimes 9, 16 Rollins Band 89 Scarface 13 Peggy Scott-Adams 191 Jon Secora 56 Selena 136 Kevin Sharp 84 Duncan Sheik 88 The Smashing Pumpkins 80 Snoop Doggy Dogg 79 SOUNDTRACK	Beavis And Butt-Head Do America 197 Body Call 48 Brawhead 193 Dangerous Ground 199 The English Patient 133 Erica 34 Gridlock'd 112 Howard Stern Private Parts: The Album 32 Jerry Maguire 54 Lost Highway 38 Love Jones: The Music 29 The Mirror Has Two Faces 147 One Fine Day 143 Phenomenon 87 The Preacher's Wife 43 Rhyne & Reason 118 Romeo + Juliet 24 The Saint 159 Selena 7 Set It Off 149 Shine 98 Space Jam 4 Star Wars: The Empire Strikes Back 176 Star Wars: A New Hope 132 Star Wars: Return Of The Jedi 101	That Thing You Do! 90 Transporting 179 Spice Girls 3 Squirrel Nut Zippers 81 Rod Stewart 114 George Strait 163 Sublime 26 Keith Sweat 33 Matthew Sweet 66 Tela 140 Tony Toni Tone 97 Toot 115 Tru 37 Tanya Tucker 192 Tina Turner 181 U2 12 Van Hesen 109 Luther Vandross 170 VARIOUS ARTISTS 1997 Grammy Nominations 30 The Best Of Country Sing The Best Of Disney 194 Classic Disney Vol. 1 - 60 Years Of Musical Magic 200 Club Mix '97 50	Dance Mix U.S.A. Volume 6 137 Death Row Greatest Hits 126 Funkmaster Flex The Mix Tape Volume II: 60 Minutes Of Funk 71 Jock Jams Vol. 1 83 Jock Jams Vol. 2 65 Master P Presents... West Coast Bad Boyz II 93 Muggs Presents... The Soul Assassins Chapter 1 75 Master P Presents... West Coast Bad Rock Hits 190 Pure Disco 153 The Simpsons: Songs In The Key Of Springfield 104 Ultimate Dance Party 1997 20 Wow-1997: The Year's 30 Top Christian Artists And Songs 154 Verve Sait 72 The Verve Pipe 46 The Waitresses 8 Westside Connection 51 Bill Whelan 65 Bryan White 182 White Town 128 Wild Orchid 169 "Weird Al" Yankovic 173
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AT IRISH CONFAB, U.S. FAULTED ON ROYALTIES ISSUE

(Continued from page 6)

the Congress a bill sponsored by Sen. [Jesse] Helms—who, as we know, doesn't care very much whether his bills comply with international trade law—to actually expand the Aiken Exemption.”

Collins then asked Kushan for a briefing on “any plans to update and improve compatibility of U.S. copyright law within the Berne standard.”

Kushan, pleading lack of copyright expertise, replied that he would be unable to give anything more than the standard U.S. response. “Of course we are complying with the TRIPS agreement in every respect,” and that, regarding the pending legislation, “obviously the administration does not work in lock step with the Congress.”

It fell to Marvin Berenson, senior VP and general counsel at U.S. performing right organization BMI, to respond to Collins' concerns.

“Regretfully,” he said, “I think that the situation in the U.S. with respect to this proposed legislation is grim as far as the performing rights organizations are concerned.”

“We spent countless hours last year basically not allowing this legislation to be voted upon, but a companion bill was recently put forth—a mirror image of the Helms bill, which is now with the House Judiciary Committee.”

Berenson added, “It is basically a coalition not only concerning music performed and broadcast in restaurants and bars, but it also affects broadcasting of religious-type programming and performances in arenas. Really, they have an incredible coalition fighting to gain further inroads in the role of copyright.”

“At this particular juncture, the performing rights organizations BMI, ASCAP, and SESAC intend to

fight this with everything they have, but it is an uphill fight. We have in the past called on our colleagues at [global copyright group] CISAC to assist us in our quest. We may be calling on them again. With respect to violation of Berne, I don't think it's my place to comment on that.”

Eamon Shackleton, a director of conference organizer the Copyright Assn. of Ireland, said, “The impression was that the Americans [are taking] the minimalist approach to international agreements.”

Shackleton contrasted this with the attitude of the European Union, as exemplified at the conference by European Commission copyright official Jörg Reinbothe. Shackleton said that Reinbothe was “definitely a man with a mission, who has continued with the policy of all the Commission in seeking to maintain the tradition-

ally high level of copyright protection for European creativity.”

“He was very anxious to impress on the chief justice the importance of the role of judges in the protection and development of intellectual property laws.”

Ireland's chief justice, Liam Hamilton, moderated the afternoon session of the conference.

Shackleton added that this is a cru-

cial time for copyright legislation in Ireland. “It hasn't been touched, in effect, since 1948. That's how out of date we are.”

Shackleton said the government's Intellectual Property Unit, set up in 1993, “is still very much a small unit. You're dealing with a hugely complicated, sophisticated area with very few resources and little in the way of public interest.”



by Geoff Mayfield

HBO TO LAUNCH ROCK SERIES

(Continued from page 6)

Sebadiah, Duncan Sheik, Jill Sobule, Soul Couching, Matthew Sweet, Wilco, and others.

Most episodes of “Reverb” will run 45-55 minutes and will feature performances by three acts interspersed with backstage interviews and other documentary-like content.

However, the commercial-free nature of HBO2 allows the program to be somewhat flexible with its format, according to producer Chris Spencer. For example, the third episode will be devoted entirely to Wilco.

Unlike shows on traditional broadcast and cable stations, “Reverb” will allow artists to perform without altering their explicit or controversial lyrics.

“We're not actively seeking out that kind of material, but we won't alter the work of the artists,” says Spencer. “The fact that we don't have to worry about satisfying advertisers is helpful.”

HBO has ordered 13 episodes of the

program, which is being shot in several small venues across the U.S., including New York's Irving Plaza, Tramps, Westbeth Theater, Under Acme, and the Supper Club; Los Angeles' the Viper Room; Boston's Paradise Club; Washington, D.C.'s 9:30 Club; and Minneapolis' First Avenue. Initial production on the series began in mid-1996, according to Spencer.

While HBO has aired several high-profile music concert and longform specials in the past, “Reverb” is the first original music series in the pay channel's 25-year history. The programmer is hoping to boost interest in its Multichannel HBO service, which consists of HBO, HBO2, HBO3, and HBO Family. About 60% of HBO's 20 million-plus subscribers also receive HBO2, reaching about 12 million U.S. households.

“It will be interesting to see what kind of response this generates,” says Spencer. “HBO2 is not tracked by

Nielsen, which means we won't get ratings. Hopefully, awareness will spread by word-of-mouth among the music fans.”

It was undetermined at press time whether HBO would air the series beyond its initial 13-week run.

Though “Reverb” is co-produced by Warner Music Group, it will feature acts from several other music companies.

“We are very aware that some may see this as a show for Warner acts, but at least 50% of the bands are from other music labels,” says Spencer. “This is a credible show, not a sales tape for Warner.”

The launch of the show will be accompanied by a site on the World Wide Web, which will be located within HBO's Internet site (<http://www.hbo.com>). Audio and video performance outtakes from the show will be featured on the Web site, as well as the text of some artist interviews.

PUBLISHERS ANXIOUS ABOUT CHANGES IN MEXICO'S COPYRIGHT LAW

(Continued from page 1)

sound recordings “are permitted to be considered [artistic] works,” which are protected from copyright infringement.

Berman says Mexican officials have assured him that sound recordings are protected, but he adds, “The language of the law is ambiguous enough for us to be concerned. We cannot have an anti-piracy campaign in Mexico if the penal code does not include sound recordings as a protected work.”

Berman estimates that two illegal cassettes are sold for every legal one in Mexico, a country historically plagued with chronic piracy. He adds that “officials at the highest levels” of the U.S. and Mexican governments are currently discussing the language of the law. He declined to identify the officials from either country who could be reached for comment.

Mexico's new law modifies the country's prior copyright law, written as part of NAFTA talks in 1994.

Like Berman, many executives of stateside publishing companies are deeply concerned with the Federal Copyright Law. The executives lament provisions in the law that they expect will hamper the publishing business in Mexico.

Says Ralph Peer II, president/CEO of music publisher peer-

music, “The gestation of this new law, even by Mexican standards, was highly abnormal. It was debated for a very short period of time, and it seemed to emerge from the hedges.”

Peer criticizes the hard-to-decipher document for contractual restrictions with Mexican composers that he predicts will “cause Mexico to be a less-desirable place to invest in music.”

“There are sharp reductions in the number of years in which works can be assigned contractually, and there is the inability to have exclusive-term agreements as we have in the U.S.” Peer says that under the new law, there will be a 15-year limit for a publisher to exploit a composer's work.

One beneficial provision of the law from the publishers' standpoint is that it allows the creation of collection societies. Mexican publishers currently are mired in a lengthy lawsuit filed by Mexico's authors' rights society, Sociedad de Autores y Compositores de Música (SACM), over the right for SACM to be the only collection entity for mechanical rights. SACM has withheld payment of performance rights monies to publishers pending the outcome of the litigation.

Ron Solleveld, BMG Music Publishing Worldwide VP of international, says the new law “provides for compe-

tion for whatever performance rights can be collected, and it also does not say that SACM has the sole right to collect mechanical royalties.”

But Penelope Matthews, ASCAP director of international for the Americas, expects that SACM or “a kin to SACM” will remain as an important performing rights collector. She describes the new law as a “good first step” toward more effective collection and distribution of performance rights fees.

Matthews notes that she expects the elimination of discriminatory administrative fees for non-Mexican writers. Further, she anticipates that distributed performance monies for a work will mirror its performance activities.

In the past, says Matthews, performance monies collected by SACM were distributed via a pyramid system based on record sales.

For his part, Berman also points out a positive provision of the new law.

“It takes a giant step forward into the digital age,” states Berman. “It reconfirms the distribution rights of transmission, which means that whatever technological development that might occur with regard to the transmissions of sound recordings, the owner of the sound recording has the exclusive right of distribution.”

B.I.G. AND BIGGER: As was widely expected, the new album from the recently slain Notorious B.I.G. spins a lofty number, ringing 689,500 units in its first official week. Since last issue's 6,000 units were street-date violations, it is appropriate to compare this sum with other first-week numbers moved during the SoundScan era, and from this perspective, the album's volume is, well, big. It stands as the second-largest opening week for a rap title since The Billboard 200 adopted SoundScan data in 1991, eclipsed only by Snoop Doggy Dogg's 1993 debut, which jumped in with 803,000 units. This is also the largest opener since the Beatles' “Anthology 1” followed an ABC miniseries to a 855,500 splash in the Dec. 9, 1995, Billboard.

Knowing the morbid curiosity engendered by the East Coast vs. West Coast fracas, and the specific rivalry between the Bad Boy and Death Row labels, we'll state the painfully obvious and note that B.I.G.'s set is 3% larger than the first-week sum rung by 2Pac's posthumous Makaveli album (664,000 units) in November and 21% larger than the impressive 565,500 units that “All Eyez On Me” rang up last winter when 2Pac was still alive.

Remember, though, that timing is everything. A mere two weeks separated B.I.G.'s passing from his new title's street date, while more than two months stood between 2Pac's death and the Makaveli bow. During that interim, bushels of previously released 2Pac albums were sold, especially during the two weeks that followed his demise.

FOOTNOTE: When news of the Notorious B.I.G.'s death swirled through the recent National Assn. of Recording Merchandisers confab, the buyer from one large chain said, “We've got to let the consumer press know that this isn't the music business, but gang against gang.” Still, having been on this watch for not only the deaths of the two aforementioned rap stars, but also that of slain Tejano queen Selena—whose albums have seen a resurgence since the movie of her life hit screens (see *Latin Notes*, page 37)—and the suicide of Nirvana front man Kurt Cobain, let me state that if I never again have to write about how a gun affects album sales, it won't be too soon.

OSCAR'S WATCH: With its huge audience, the annual Oscars telecast has more impact than any awards show that is not devoted solely to music and even packs more of a wallop than we usually see from the World Music Awards and the Soul Train Music Awards. Thus, Celine Dion, who got two Oscar shots, earns the Pacesetter with an 89% gain (6-2, 196,000 units). The show also picks up Madonna's “Evita” (49-34, a 45% gain); Michael Flatley's Lord Of The Dance” (which shows a 17% gain despite 116-120 rank displacement); David Helfgott's Rachmaninov set (a No. 196 re-entry with a 27% increase); and the soundtracks to “Shine” (104-98, a 14% gain), “One Fine Day” (168-143, a 44% gain), “The Mirror Has Two Faces” (171-147, a 50% gain), and “The English Patient” (a No. 133 re-entry and a 96% gain). The debut of the hits set by “One Fine Day” purveyor Kenny Loggins may also benefit (No. 58, 22,500 units). We wonder, though, whether the 72% bounce by “That Thing You Do!” (139-90) stems from the Oscars' production number or whether this is continued momentum that the soundtrack has shown since the movie's video release.

UP AND AWAY: With the shopping power of Easter weekend, and, by no coincidence, a really fat March 25 release schedule, album sales are up over the previous week. Business is also up over the comparable 1996 week, which was (a) not Easter week, and (b) had Stone Temple Pilots' No. 4 debut with 162,500 units serving as the week's biggest new album, much less a Pied Piper than B.I.G.'s posthumous set.

These business factors fall squarely in the territory of “Duh,” so the numbers in this week's Market Watch speak for themselves (see page 86). Thus, it won't surprise you to learn that we had to adjust bullet criteria upward on many of our album charts.

What amuses me, though, is the way labels loaded up that March 25 slate, compared with the lean March 18 schedule that informed last issue's chart, or the equally slim April 6 menu that will be reflected in next issue's Billboard charts. Does Easter draw traffic? The obvious answer is yes, but what I need to know is how many Easter baskets were adorned with the latest from GWAR, Entombed, or Savage Aural Hotbed, all of which fail to dent The Billboard 200. Also falling short of the big chart are critics' faves Spearhead and Bettie Serveert.

EUROPE EMBRACES GARFUNKEL'S HYBRID BOW

(Continued from page 9)

cial, bring a little bit of profile to Art's career—because his Sony deal was winding down—and hopefully glean a record for ourselves for our new start-up label. Art Garfunkel was very clearly a household name around the world, and we took the task of introducing this record overseas.

"Art has been enormously hard-working and supportive of this project, and with the help and cooperation of Alan Bellman at IMS

GAYLORD

(Continued from page 6)

retool its programming to include lifestyle-oriented shows in addition to music videos; and Word Entertainment, which will continue under the leadership of president Roland Lundy.

"Blanton and Harrell have been in business for almost 17 years and have taken their clients to worldwide prominence through creative thinking, meticulous planning, and plain hard work," Gaylord president/CEO E.W. Wendell said in a prepared statement. "We believe they can take the components of our new Family Values Entertainment division, find new ventures, establish new partnerships, and eventually create one of the most valuable assets in the entertainment business in Nashville."

Blanton/Harrell was founded in 1980, when Dan Harrell began managing his sister-in-law, Amy Grant. Smith and Chapman were both signed on as clients within that first year.

Blanton/Harrell also founded Reunion Records, built it into a successful Christian label, and sold it to BMG in 1995. (Zomba purchased Reunion from BMG in October.) Blanton and Harrell recently bought back BMG's percentage of the management company.

FRENCH REVIVE VALUE-ADDED TAX CONTROVERSY

(Continued from page 6)

campaign that he was in favor of a lowering of VAT on music. He revisited the theme in a TV interview at the end of March in which he advocated a lower VAT rate of 5.5% instead of the current 20.6% on multimedia services and products such as CD-ROM.

"We are delighted to hear about a possible lower VAT rate on CD-ROMs, because music is one of the elements in the multimedia mix," says Patrick Zelnik, president of French labels body SNEP, "but this low rate must also benefit audio CDs."

RIGHTEOUS BABE AN INDIE SUCCESS STORY

(Continued from page 78)

The domain, initially skewed to women, has expanded to include more men as her sound has gone harder and her profile higher. But while curiosity may be piqued by magazine profiles or radio play, it is the live show that seems to cement DiFranco fans for life.

"Living In Clip," DiFranco's first live album, aims to bring that experience to more people. "It was the most obvious idea in the world, which is why I probably didn't think of it until now," jokes DiFranco about the live idea. "I mean, I'm a live artist. *Duh.*"

The two-disc set, packed with a 36-page color booklet, features tracks recorded at some two-dozen venues, most during her spring/fall '96 tour

[Intersound Media Services] in London, we were able to secure some licensees in the U.K. and throughout Europe."

Prominent among these was Virgin Records, which released "The Very Best Of" Dec. 2 in the U.K. Later that month, helped by Garfunkel's promotional visit and a TV appearance on BBC1's top-rated "National Lottery Live" show, the album reached the top 40 and was certified silver for 60,000 sales. The British success represents the artist's best performance in this market (indeed his first chart showing at all) since "The Art Garfunkel Album" in 1984.

Virgin is also the licensee in Italy, while blanco y negro has the album

SHAND, BMG TEAM UP TO FORM EAGLE ROCK

(Continued from page 6)

material for compilation albums will come from the major's archives. Further, says Shand, Eagle Rock is planning seven to 10 new signings this year, followed by 10 to 12 next year.

Asked about the signings, he points to the fact that Castle picked up REO Speedwagon, the Stranglers, and Cheap Trick at a later stage in their respective careers and adds, "We'll sign bands that still have a strong following, can tour and sell out shows, but who have fallen off the majors' radar." The first of them, he states, will be announced later this month.

Shand argues that Castle will be able to attract a higher caliber of acts because of the television arm, to be overseen by Kempin, and the synergies this will produce in conjunction with the record operation.

He states that the company wants to be involved in televising "five to eight major music events a year" and in exploiting the subsequent video rights.

BMG will distribute Eagle Rock

for Spain, edel for Germany and most of Scandinavia, Arcade for France, and Zomba for the Netherlands. Those territories that have not released "The Very Best Of" will do so to coincide with Garfunkel's tour.

Teresa Harte, senior product manager for Virgin U.K., says the label was "not really surprised" at the album's success. "We released it in the lead-up to Christmas, which we felt was the perfect time for an older-style artist, and backed it with a lot of promotion with Art and a TV campaign lasting two or three weeks," Harte says. "We did quite a lot of co-ops with retailers."

Francis Currie, PD at London-based AC outlet Melody FM, says that the station did not embrace "The

product in the U.K., while Shand says he is now putting together a network of independents to work through in the rest of the world. U.S. product will go through "a joint venture we're about to put into place."

Eagle Rock has set up a continental European office in Hamburg and, Shand says, will take premises in New York to coordinate U.S. activities.

'VH1 HONORS' SEEKS TO SAVE THE MUSIC IN SCHOOLS

(Continued from page 6)

"VH1 Honors" viewers to donate their used musical instruments to local school systems and will facilitate a program to collect donations to buy new instruments for schools.

"VH1 Honors" will draw attention to the cause throughout the event, which will feature a blend of current hit material and classic songs performed by participating acts, according to Sykes.

"This is always a night for incredible

Very Best Of" only because "we tend not to play live albums, because of the ambience of the live crowd. But Art is an artist with whom we have a natural affinity, right back to albums like 'Angel Clare' and even tracks that weren't released as singles."

Angie Howe, a partner at Track Records in York, a retail outlet and mail-order business, says that the album "sold well before Christmas" in the store, helped considerably by Garfunkel's "Lottery" appearance. She notes that the audience for the record is typically "35-plus."

"We're quite pleased with the way the record's been treated by our licensees," says Leon, "and on the heels of this success, we've been able to secure additional licenses in Southeast Asia" (via the newly formed TigerStar label, whose president is former Chrysalis Records cofounder Terry Ellis). Hybrid is close to confirming deals in Australia, New Zealand, and Japan, while EMI will release the album in Canada simultaneously with the U.S. launch date.

Leon says Hybrid's U.S. marketing plans for the album include "an aggressive, personal-appearance TV campaign backed up with some consumer advertising to build a story for radio." A single, "Grateful," will follow four to six weeks after the album

and will be aimed at on adult and pop formats. This track is also being promoted in the U.K., although no commercial release date has been set yet.

As for Garfunkel's expectations, he says, "I've been around long enough to know that success is very arbitrary: It just happens to land on you or not. The same thing taps you on the shoulder only when you least expect it, so I never think about that. What's important for me now is delivering the best live show that I can and continuing to build my audience."

Nonetheless, Garfunkel, the father of a 6-year-old, has also been in the studio recently. His "Songs From A Parent To A Child" is due in May from Sony Wonder.

Hybrid, which has a staff of eight, will release no more than six projects per year, according to Leon. "We're going to be focused on new artists and more event-driven records," he says. Among other records in the works are two compilations based on this year's Further Festival and a companion album to an IMAX film about the Amazon, with music by ex-Grateful Dead drummer Mickey Hart.

Assistance in preparing this story was provided by Terri Horak in New York.

the French Ministry of Culture, comments that if Chirac has decided to back the idea of lower VAT on multimedia, it gives "a greater political leverage" to the issue. However, industry sources note that if the Ministry of Culture is sympathetic to the notion of a lower VAT rate, it is the Ministry of Finance that makes the decisions—and the two have different agendas.

Martin says that the music industry "needs to give an international perspective to the movement, otherwise the European Commission will always consider that the VAT issue is nothing but a French issue."

Martin urges the music industry to present a united European front and expresses his regret at the ostensible lack of commitment on the issue from artists and consumers across Europe. Zelnik counters that "record companies are launching an information campaign to draw the attention of artists on this issue."

Zelnik says he expects French retailers to support the fight for a lower VAT rate. Eric Baptiste, president of radio group VIVE La Radio, says he plans to "mobilize radio stations in France and across Europe."

Zelnik adds that the International Federation of the Phonographic Industry "has made [VAT] a priority, and lobbying actions will take place this year at a European level."

once-in-a-lifetime collaborations," says Sykes. "Expect to see some wonderful first-time partnerships between the artists."

Among the collaborations on tap are the teaming of Crow, Levon Helm, and Emmylou Harris for a version of the 1968 hit "The Weight," Dion and child prodigy Tricia Lee on "To Love You More," and Winwood and Chaka Khan on the 1986 hit "Higher Love." The show will conclude with an all-star performance of a still-to-be-determined classic song, according to Sykes.

Save the Music joins another recently launched music-education charity, the Mr. Holland's Opus Foundation, which was founded by composer Michael Kamen (Billboard, Jan. 11).

BUILDING ARTISTS

"We designed Save the Music to put instruments back in the hands of public schoolchildren across the country," says Sykes. "At a time when school budgets are being cut back dramatically, this is important. We feel that this is an opportunity to launch a program that helps rebuild music programs in American public schools... Music education builds artistic ability and overall brain power among our children."

Though "VH1 Honors" has benefited a different organization in each of its previous events, Sykes says that Save the Music will now be the permanent charity of the annual show.

"There have been so many great causes to support, but rather than write a check here and there, we believe that this is a natural for us," says Sykes. "It makes sense for us to embrace a cause that really is germane to what we do every day."

The goal of Save the Music is to collect 1 million instruments for schools over the next five years, according to Sykes. "VH1 Honors" is expected to raise about \$250,000 for the purchase of new instruments. A large percentage of the proceeds from the event will go to the Los Angeles Unified School

District.

The charity has already been implemented in school systems in New York, where the music programmer, in conjunction with Time Warner Cable, has collected numerous instruments, including three grand pianos and a trombone.

The program will expand to more school systems, including Los Angeles, Detroit, and Boston, in the coming months.

VH1 has prepared an information kit on Save the Music that it will send to cable operators and school systems. Participating cable-system operators are expected to air localized spots promoting the charity.

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HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Two New Titles Available From Billboard Books

'The Billboard Guide To Music Publicity'

"The Billboard Guide to Music Publicity" is the ideal book for career-minded musicians and their representatives. It provides key information about such vital activities as getting media exposure, preparing effective publicity materials, and developing short-term and long-range publicity strategies.

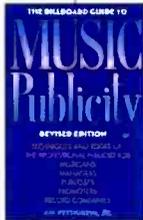
This essential publicity reference tool includes an overview and brief history of the publicity/public relations field; a focus on the basic tool of the trade—the press kit; an emphasis on additional tools such as press releases, public service announcements, and pitch letters; advice on

using technology in the world of publicity; tips on how to use the media; suggestions for staging a publicity campaign; and a discussion on day-to-day survival in the job.

New to the 1997 revised and updated edition is coverage of desktop publishing, compact disks, basic copy editing tips, and a recommended reading list.

Author Jim Pettigrew is a former publicist for Capricorn Records and director of public relations for the Atlanta Symphony.

"The Billboard Guide To Music Publicity," is available now for \$18.95.



'The Real Deal: How To Get Signed To A Record Label From A To Z'

Are you a musician in search of a record label deal? Are you frustrated and confused? Help can be found on the pages of "The Real Deal: How To Get Signed To A Record Label From A To Z."

This important book functions as an industry primer, providing crucial information and advice that any musician looking for a record deal will need. Each of the 28 chapters begins with a myth that is dispelled within the narrative.

"The Real Deal," clarifies the

roles of an agent, attorney, A&R person, producer and manager. It covers everything from copyright and publishing to the importance of live performance to ways to build a following. The musician will learn how to use networking to reach the right people at record labels, and the pros and cons of releasing an independent CD. The book also contains advice from top creative and business professionals.

"The Real Deal," will be available in May 1997 for \$16.95.



PERSONNEL DIRECTIONS

Cindee Weiss has been promoted to associate advertising production manager of the Top 40, R&B, and Rock Monitors. Weiss, who is also the advertising production coordinator for Billboard will continue to work for all four publications.

Weiss joined Billboard's production department in October 1991 as a temp. She continued to grow with the company



as a part-time production assistant and then a permanent production assistant in 1993. In 1995, she was promoted to advertising production coordinator for Billboard.

Weiss received her bachelor's degree in Theater Arts at the New College of Hofstra University. In her spare time, Weiss can be found performing in comedy clubs around New York.

International Latin Music Conference & Awards
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19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

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Hey Paula: You Waited So Long

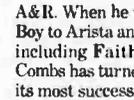
WHEN I HEAR THE title, I want to add, "long time passing," but that shouldn't interfere with congratulating Paula Cole on the exceedingly high debut for her Imago single, "Where Have All The Cowboys Gone?" It's her first Hot 100 entry, and it bows at No. 17, good enough to be the Hot Shot Debut by a country mile.

It's been a long road for Cole, whose first album was lost in the shuffle when Imago lost its distribution deal with BMG. Although the album was rereleased through Warner Bros., it never charted on The Billboard 200. Her second album, "This Fire," peaked last issue at No. 65 and is likely to rebound, thanks to her new hit single.

Cole is not the first Paula to do well on the Hot 100. Exactly 34 years ago this week, Paul & Paula moved 10-9 with their second single, "Young Lovers," just as their former No. 1 hit, "Hey Paula," slipped off the chart. And Paula Abdul is the most successful Paula of all, with six consecutive No. 1 singles between 1989-1991.



by Fred Bronson



NOT A SECRET: This is a week **Savage Garden** will remember. The Australian duo collects its first top 10 single in the U.S., as "I Want You" (Columbia) moves 13-10. The same title, which was the best-selling single in Australia last year, debuts at No. 1 on the Canadian singles chart. A newer release, "Truly, Madly, Deeply," moves to No. 1 on the Australian singles chart, while the duo's self-titled album enters the Australian album chart at No. 1.

Another Australian act is making an impact on the Modern Rock Tracks chart. **INXS** earns Airpower status and moves 19-17 with "Elegantly Wasted," the title track from its label debut on Mercury.

B.I.G.G.E.S.T.: As expected, "Life After Death" takes the biggest leap to No. 1 in the history of the Billboard album chart. The posthumous release from the **Notori-**

ous B.I.G., on the Bad Boy label, debuted at No. 176 last issue because of street-date violations, preventing it from entering at the top, but allowing it to break the record set by Pearl Jam's "Vitalogy," which jumped 173-1 in December 1994. That album debuted at No. 55 due to a release on vinyl. It then fell to No. 173 and rose to No. 1 as the CD was issued.

The success of "Life After Death" means that the Bad Boy label has a lock on the No. 1 positions on the Hot 100 and The Billboard 200. Over on the singles chart, "Can't Nobody Hold Me Down" by **Puff Daddy (Featuring Mase)** is on top for a fourth week. Ironically, Sean "Puffy" Combs wanted to be an artist before he founded Bad Boy, but realized he couldn't sing. That led him to an internship at Uptown Records, where he eventually became VP of

A&R. When he was dismissed from Uptown, he took Bad Boy to Arista and has built a powerful roster of hitmakers, including **Faith Evans**, **Total**, **112**, and the late **B.I.G.** Combs has turned out to be not just the label's founder, but its most successful artist on the Hot 100.

ON BLOND: With just three weeks to go until the 1997 Eurovision Song Contest, one of the 26 songs entered in competition has already achieved top five status in its native country. The most successful '97 Eurovision entry to date is "Bara Hon Alskar Mig" by **Blond**, a male trio on the BMG-distributed Rival label. The song translates "Baby I Would Die For You," and once you see the group, you'll know where the name comes from. All three members have hair that is... well, blond, of course.

CAPITOL IDEA: Tanya Tucker celebrates the beginning of her third decade on the Billboard album chart with the debut of "Complicated." Her first album appeared on the chart the week of March 30, 1974.

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	161,126,000	177,914,000 (UP 10.4%)	CD	96,887,000 112,145,000 (UP 15.8%)
ALBUMS	136,016,000	147,687,000 (UP 8.6%)	CASSETTE	38,685,000 35,222,000 (DN 9%)
SINGLES	25,110,000	30,227,000 (UP 20.4%)	OTHER	444,000 320,000 (DN 27.9%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
15,613,000	12,770,000	2,843,000
LAST WEEK	LAST WEEK	LAST WEEK
13,601,000	10,891,000	2,710,000
CHANGE	CHANGE	CHANGE
UP 14.8%	UP 17.3%	UP 4.9%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
12,769,000	10,486,000	2,283,000
CHANGE	CHANGE	CHANGE
UP 22.3%	UP 21.8%	UP 24.5%

	DISTRIBUTORS' MARKET SHARE (3/3/97-3/30/97)						
	WEA	INDIES	PQD	UNIVERSAL	SONY	EMD	BMG
TOTAL ALBUMS	19.1%	18.1%	14.1%	12.8%	12.6%	12.4%	10.8%
CURRENT ALBUMS	17.4%	16.3%	13.5%	13.8%	11.9%	13.9%	13.2%
TOTAL SINGLES	19.9%	6.6%	20%	7%	11.9%	8.4%	26.2%

ROUNDED FIGURES FOR WEEK ENDING 3/30/97
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®

Billboard

Worldwide Specials
and DIRECTORIES 1997



WORLD MUSIC

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CONTACT: Lezle Stein - 213-525-2329



INTERACTIVE FILE/MULTIMEDIA

Issue Date: June 21 Ad Close: May 27

CONTACT: Jodie Francisco - 213-525-2304



R & B

Issue Date: June 7 Ad Close: May 13

CONTACT: Kara DioGuardi - 212-536-5008



MUSIC PUBLISHING/BASCA IUDR NOVELLO AWARDS

Issue Date: May 31 Ad Close: May 6

CONTACT: Robin Friedman - 213-525-2302



INDIES - NAIRO 25TH ANNIVERSARY

Issue Date: May 24 Ad Close: April 29

CONTACT: Ken Piotrowski - 212-536-5223



ASIA PACIFIC QUARTERLY II

Issue Date: May 17 Ad Close: April 22

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



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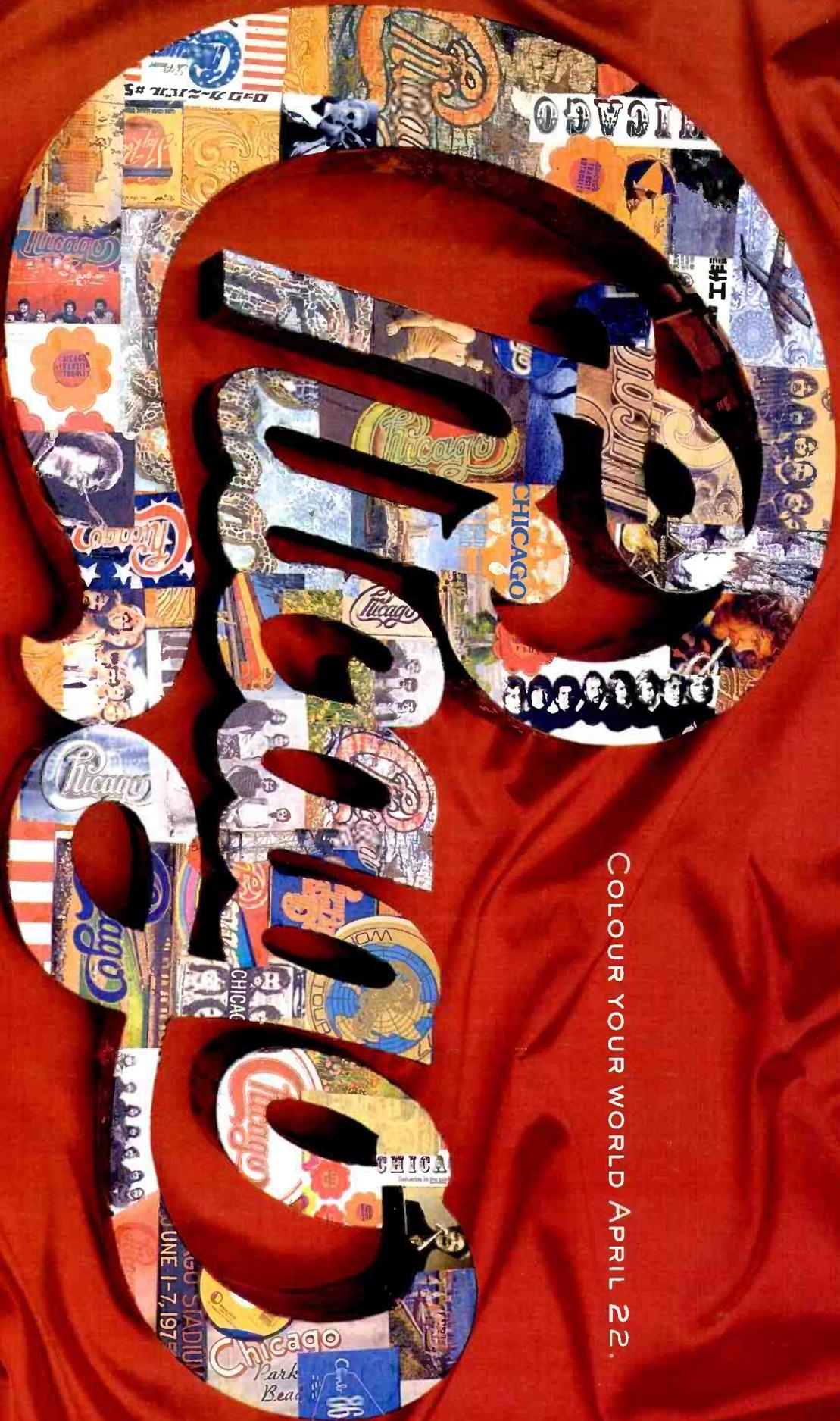
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