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IN MUSIC NEWS



CAEDMON'S CALL



THE WAITING

Christian Rock Acts  
 Make Move To Majors

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 29, 1997

## Relativity Inks H-Town, Bows Gospel Imprint

BY J.R. REYNOLDS

LOS ANGELES—In an effort to deepen its penetration into the black music realm, Relativity Entertainment



is rolling out a catalog imprint and a gospel label and has signed R&B act H-Town.

Relativity narrowed its focus about a year ago when it purged its rock acts from the label (Billboard, Feb. 3, 1996). Part of its restructuring included folding label subsidiary TriStar. Relativity Entertainment Distribution (RED) president Sal Licata subsequently also became president of Relativity Enter-

(Continued on page 95)

## Asian/British Connection Thrives Acts Find Increasing Commercial Niche

This story was prepared by Dominic Pride, Paul Sexton, and Kwaku.

LONDON—Across the U.K., Eastern and Western music cultures are getting married, as second-generation Asian dance goes overground.



SINGH

Young British artists, DJs, mixers, producers, and entrepreneurs of Asian extraction are more visible and audible than

ever in the contemporary British music scene. Through them, a unique sound is starting to filter into dance and pop circles: one informed by traditional Eastern forms, but instilled with drum'n'bass, hip-hop, and R&B elements in an organic and nourishing cultural stew.

While Eastern influences exert more

sway than ever in the British pop milieu, Asian musicians with a dance mentality are taking the traditional instrumentation of Eastern music and adding to the pot touches of jungle,



Anglo pop, and American swing and hip-hop—and seeing wider acceptance for it than ever before.

Key figures in this development include producer/artists Earthtribe, Talvin Singh, and Nitin Sawhney; pop chart crossover pioneer Bally Sagoo; teenage major-label signing Amar; and such labels as Nation, Nachural, Out-

caste, and Multitone. Also important are such club nights as Anokha (Urdu for "unique") in London, plus a number of dedicated radio shows on legal and pirate stations.

Nor is the cultural marriage limited to music. "Now is a time of renaissance in terms of Asian culture in the U.K.," says Sawhney, the Indian classically trained musician whose two albums for Outcaste have forced critics to reappraise their concepts of Asian music.

(Continued on page 87)



TRICKBABY

## MTV Ups Music Content; M2's Exposure Grows

BY BRETT ATWOOD

LOS ANGELES—MTV is boosting its commitment to playing music videos



with a new programming strategy that will see 10-20 more hours of clips aired each week. The development comes as MTV's clip-intensive sister channel, M2, gains its first significant U.S. dis-

(Continued on page 85)

## Carnival's Controversies Tensions Underscore Island Fest

BY ISAAC FERGUSON

PORT OF SPAIN, Trinidad—Amid the pyrotechnics and high-tech high jinks at Trinidad's annual Carnival celebrations, held here Feb. 10-11, Gypsy emerged as National Calypso Monarch and Machel Montano was crowned Roadmarch King.



GYPSY

Also in the spotlight: controversy, which, as usual, dominated the huge festival. Race politics and ethnicity moved to the forefront as the driving force

behind many of the top calypso compositions, highlighting deep-seated animosities. An infuriated prime minister, Basdeo Panday, even proposed the unthinkable—censorship laws prohibiting calypsonians from performing songs that denigrate government or incite racial polarity. The prime minister had been spurred by a negative portrayal of him, in the televised National Calypso Monarch competition, by local calypso hero Wayne



WATCHMAN

(Continued on page 14)

## EU Sees Bulgaria Piracy As One Of Many Priorities

BY JEFF CLARK-MEADS

BRUSSELS—The government of the European Union says it is determined to tackle the international problem caused by Bulgarian pirates. However, officials caution that the record industry must realize that the humanitarian considerations in the country are a higher priority.

The expressions of support in the piracy battle from senior figures in the European Commission will be welcomed by labels, which have sometimes perceived their representatives here as somewhat distant. But record companies will also be concerned about the

(Continued on page 94)

## Long Haul Pays Off For Heatseeker Impact Acts

Slow Start Builds 'Fire' For WB's Paula Cole

BY DOUG REECE

LOS ANGELES—Sparked by an incendiary first single, Paula Cole's Imago/Warner Bros. album "This Fire" is lighting up retail and radio, making the singer/songwriter a Heatseeker Impact artist nearly three years after she was first showcased in Billboard as a debut act (Music to My Ears, Billboard, June 18, 1994).

With "Where Have All The Cowboys Gone?," the first single from her

(Continued on page 85)

RCA's Verve Pipe Earns 'Freshman' Standing

BY DOUG REECE

LOS ANGELES—Persistence is paying off for RCA act the Verve Pipe, who first came to industry attention as an unsigned band in 1994 when featured in Billboard's Continental Drift column. Buoyed by the single "The Freshman," the band's major-label debut, "Villains," has climbed to No. 61 on The Billboard 200 a year after its release.

Following the album's release, the Verve Pipe seemed on the verge of a

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Echo 1997

German Music Biz Showcases Its Talent  
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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.

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DIFRANCO

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

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# 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 25 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 LIGHTMAN

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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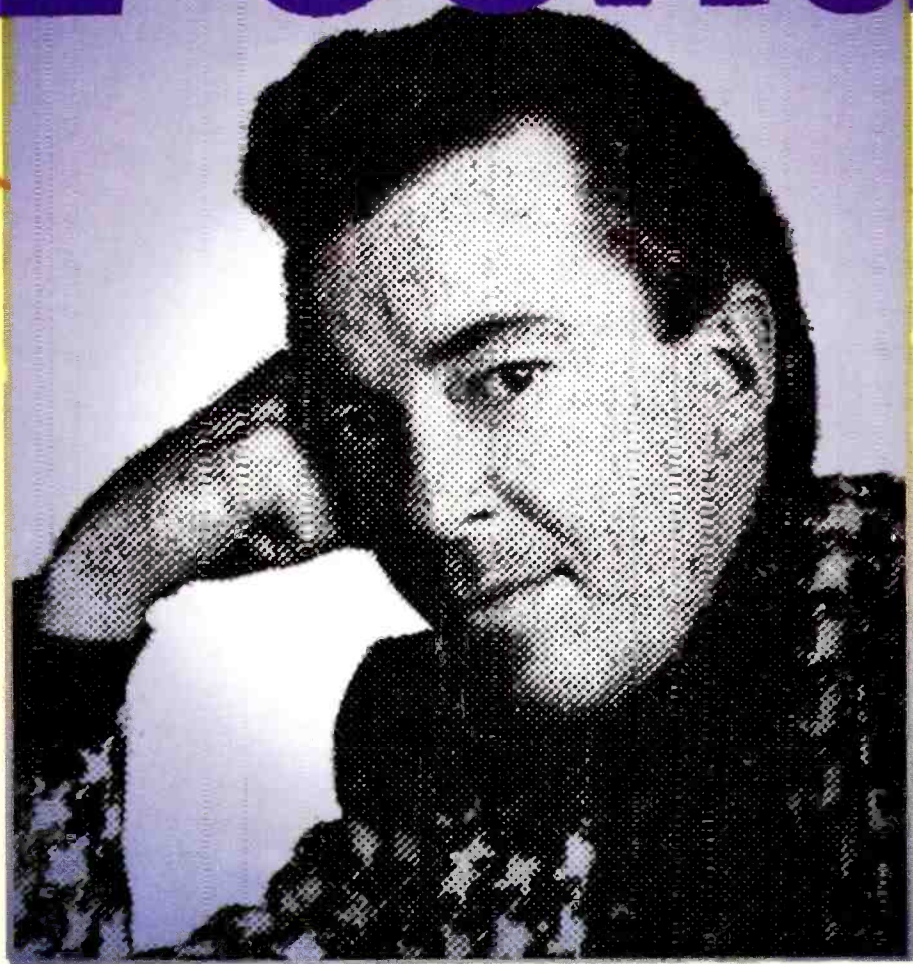
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## MAXIMUM LOMAX

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 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 helping 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 the sort of 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.

Hooray! 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. Sachtjen  
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?

Dave Massey  
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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## IN MUSIC NEWS



**Sara Evans Makes Highly Anticipated Bow On RCA**  
PAGE 25

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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 wildfire 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



DIFRANCO

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

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 (Continued on page 78)

## Alliance Seeking A Cash Infusion

BY ED CHRISTMAN

NEW YORK—Alliance Entertainment Corp., which reported much

**ALLIANCE ENTERTAINMENT CORP.**

larger than expected year-end losses, is once again involved in discussions to bring \$100 million-\$125 million in new equity into the company, which would be used to restructure its balance sheet, sources say.

At a conference call with analysts March 31, the day the company reported a year-end loss of \$148.7 million, Alliance said it was in discussions with a third party to (Continued on page 77)

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## 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 (Continued on page 84)

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

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

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 (Continued on page 76)

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

BY THOM DUFFY

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 (Continued on page 76)



MCCARTNEY

## 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 Group.

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

**CLASSICAL MUSIC**

BILLBOARD'S SPRING SPOTLIGHT

SEE PAGE 31

## HEATSEEKERS

Warner Alliance Act  
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PAGE 16

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# A HIGHER STANDARD

VERVE MASTER EDITIONS — THE ULTIMATE IN SOUND AND PACKAGING — AVAILABLE IN 20 BEST-SELLING CATALOG TITLES.

Verve Master Editions are new reissues of landmark Verve records from the '50s and '60s, using the best possible audio sources. Meticulous restoration of the original master tapes and high resolution 20-bit digital transfer deliver optimal sonic clarity, far superior to previous versions released on CD in the mid-'80s.

Additional music is included for the first time: bonus tracks, alternative takes, singles, incomplete versions — even studio conversations. (Placed at the end of each disc, these selections leave the original LP sequence intact.) Beautifully designed full-color digipaks include the LP cover art and liner notes, plus new essays and previously unavailable photography.

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.

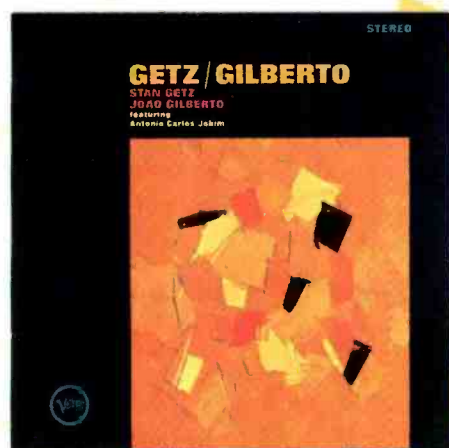
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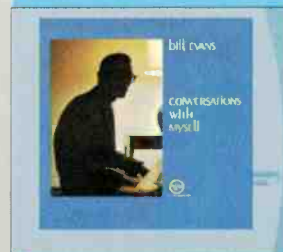
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Ella Fitzgerald  
Sings the Rodgers and Hart Song Book



Bill Evans  
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- Tony Scott** Music for Zen Meditation



Ben Webster Meets  
Oscar Peterson

TOP  
ALBUMS

HOT  
SINGLES

TOP  
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# 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 25 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 LIGHTMAN

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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## 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, Melvins, 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 Interep, 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)



**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.

WOLFGANG SPAHR

## 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)



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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 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 helping 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 the 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.

Hooray! 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. Sachtjen  
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?

Dave Massey  
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.

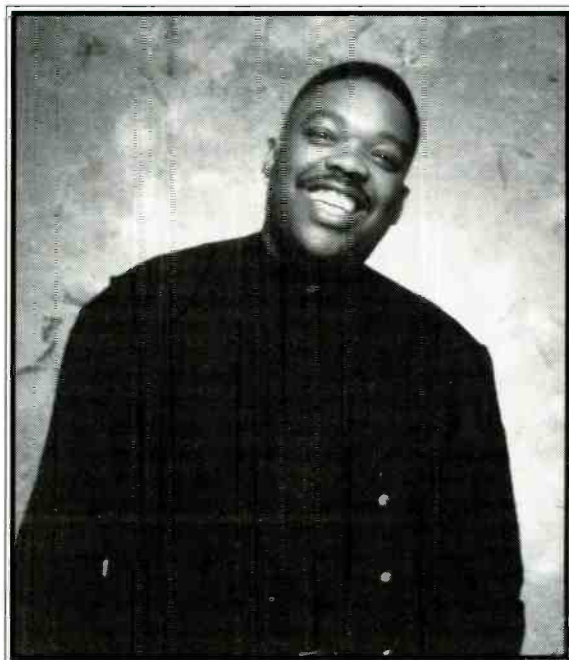
Bryan Thomas  
Director of Publicity  
Del-Fi Records Inc.  
West Hollywood, Calif.

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

# Kenny Moore

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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 wildfire 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



DI FRANCO

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

(Continued on page 78)

## Alliance Seeking A Cash Infusion

BY ED CHRISTMAN

NEW YORK—Alliance Entertainment Corp., which reported much

### ALLIANCE ENTERTAINMENT CORP.

larger than expected year-end losses, is once again involved in discussions to bring \$100 million-\$125 million in new equity into the company, which would be used to restructure its balance sheet, sources say.

At a conference call with analysts March 31, the day the company reported a year-end loss of \$148.7 million, Alliance said it was in discussions with a third party to

(Continued on page 77)

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## 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



(Continued on page 84)

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

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

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

(Continued on page 76)

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

BY THOM DUFFY

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

(Continued on page 76)



MCCARTNEY

## 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

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



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SEE PAGE 31

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# Artists & Music

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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 15)

## 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)

## 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."



GARFUNKEL

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

"Sometimes I think you get points

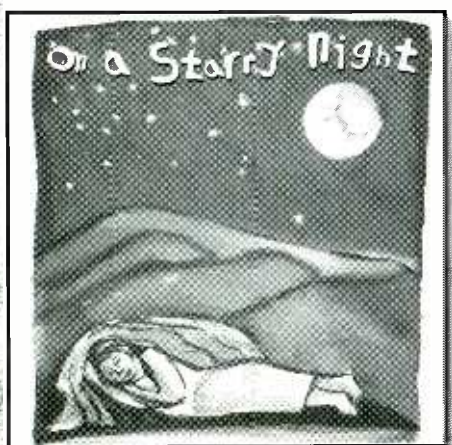
when you travel far," says Garfunkel of his current overseas success. "If I were to go to New Zealand, I might get a particularly large [audience], because if you came so far to reach them, you're appreciated more for it."

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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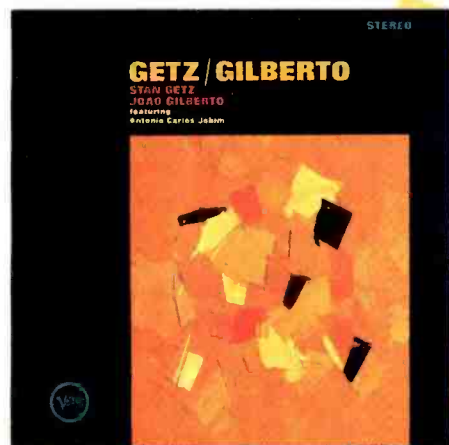
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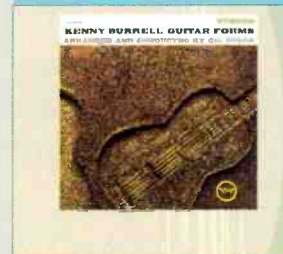
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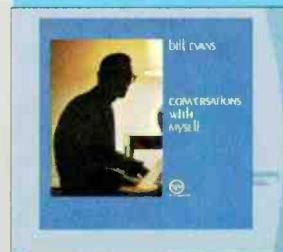
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Ben Webster Meets  
Oscar Peterson

## 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 Wherehouse 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 Wherehouse 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.



BARBIERI

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

(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 (Quadrasound/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," Quadrasound/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.

TOP ALBUMS

HOT SINGLES

TOP VIDEOS

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

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# 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 25 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 LIGHTMAN

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**

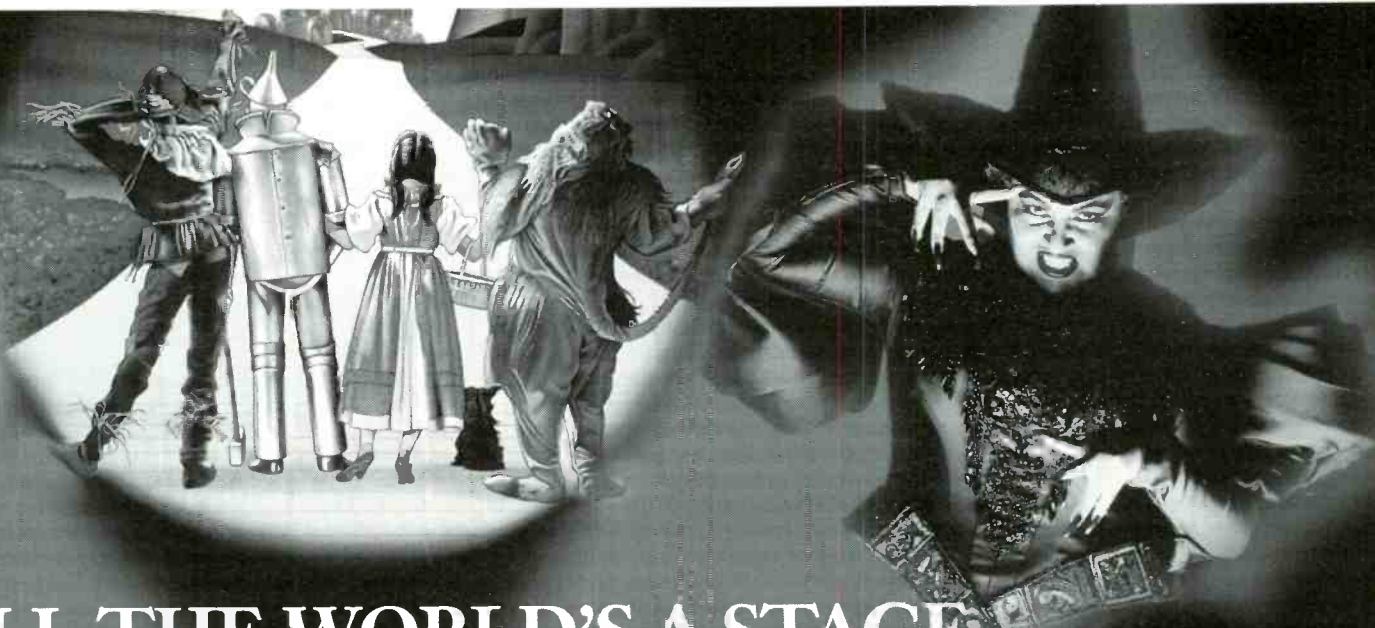
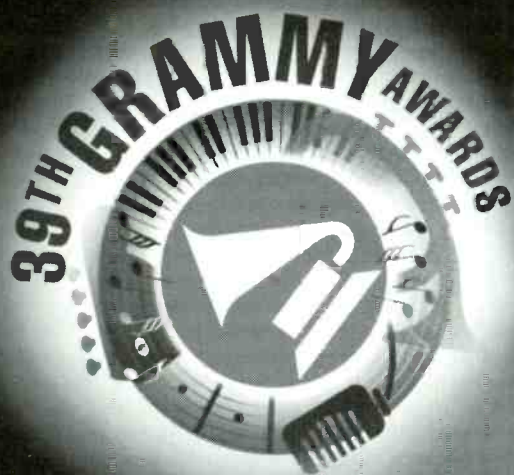
### TOPPING IFPI'S AGENDA

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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**Jammin' For Radio.** Columbia Records staged an acoustic jam during the Country Radio Seminar. Shown taking part, from left, were Don Cook of DKC 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.

"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



EVANS

female artists.

"Then," says Galante, "she came in here and did an acoustic live set and we were blown away. We sat down and talked about what she wanted to do. We knew we had an artist, not just a singer. She is very talented, not just in music or songwriting, but also is a very bright person and decided that this is the right place for her to be."

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 Fan 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

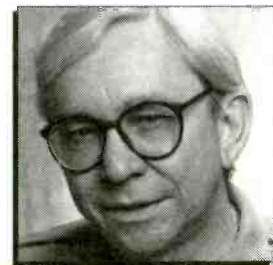
formed JAG Management. Initial clients are Curb/Universal act Cactus Choir and Brad Palsley . . . Rhonda Forlaw resigns as Arista Nashville media and publicity manager. She is engaged to Capitol artist Trace Adkins . . . Tracy Graham-McGlocklin is named sales and marketing manager at Sony Nashville . . . 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 permusic. 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.

**T**HE 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.

**R**ECORD 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



SHAW

overlooked. But that could change with the release of a cover of "Different Drum," the first single from the forthcoming album, due Monday (7).

Warner/Reprise Nashville president 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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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
<b>*** No. 1 ***</b>						
1	2	7	11	<b>RUMOR HAS IT</b> J.STROUD,C.WALKER (C.WALKER,M.J.GREENE)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	1
2	1	3	12	<b>(THIS AIN'T) NO THINKIN' THING</b> S.HENDRICKS (T.NICHOLS,M.D.SANDERS)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	1
3	6	10	17	<b>WHEN I CLOSE MY EYES</b> B.BECKETT (M.A.SPRINGER,N.MUSICK)	KENNY CHESNEY (V) BNA 64726	3
4	5	8	12	<b>DON'T TAKE HER SHE'S ALL I GOT</b> T.BROWN (J.WILLIAMS,G.U.S.BONDS)	◆ TRACY BYRD (C) (D) EPIC 55292	4
5	4	4	18	<b>HOLDIN'</b> M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.GARRETT,C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	4
6	3	1	16	<b>HOW WAS I TO KNOW</b> R.MCINTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH)	REBA MCENTIRE (V) MCA 55290	1
7	9	11	5	<b>ONE NIGHT AT A TIME</b> T.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK)	GEORGE STRAIT (C) (V) MCA 55321	7
8	11	12	8	<b>ON THE VERGE</b> P.WORLEY,J.HOBBS,E.SEAY (H.PRESTWOOD)	◆ COLLIN RAYE (C) (D) EPIC 78525	8
9	12	15	13	<b>ANOTHER YOU</b> P.MCMAKIN (B.PAISLEY)	DAVID KERSH CURB ALBUM CUT	9
10	14	14	8	<b>BETTER MAN, BETTER OFF</b> F.ANDERSON,T.LAWRENCE (B.JONES,S.P.DAVID)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 83004	10
11	13	13	14	<b>EMOTIONAL GIRL</b> 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	<b>SHE'S TAKEN A SHINE</b> C.HOWARD (G.BARNHILL,R.BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	2
13	16	19	7	<b>SAD LOOKIN' MOON</b> D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (C) (D) (V) RCA 64775	13
14	18	20	13	<b>IF SHE DON'T LOVE YOU</b> B.BECKETT (T.BRUCE,M.BEESON)	THE BUFFALO CLUB (C) (D) (V) RISING TIDE 56043	14
15	19	22	7	<b>I MISS YOU A LITTLE</b> C.PETOCZ (M.ANTHONY,R.FAGAN,J.M.MONTGOMERY)	◆ JOHN MICHAEL MONTGOMERY (C) (D) ATLANTIC 84865	15
16	17	18	12	<b>GOOD AS I WAS TO YOU</b> J.STROUD (D.SCHLITZ,B.LIVSEY)	◆ LORRIE MORGAN (V) BNA 64681	16
<b>*** AIRPOWER ***</b>						
17	21	25	7	<b>SITTIN' ON GO</b> B.J.WALKER,JR.,K.LEHNING (J.LEO,R.BOWLES)	BRYAN WHITE ASYLUM ALBUM CUT	17
<b>*** AIRPOWER ***</b>						
18	20	23	10	<b>SHE'S SURE TAKING IT WELL</b> C.FARREN (T.BUPPERT,D.PFRIMMER,G.TEREN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	18
19	7	5	17	<b>SHE DREW A BROKEN HEART</b> E.GORDY,JR. (J.MCELROY,N.MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	4
20	10	9	13	<b>EVERYTHING I LOVE</b> K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	9
21	22	26	10	<b>DARK HORSE</b> B.MEVIS (D.TYSON,D.MCTAGGART,A.MARSHALL)	◆ MILA MASON (C) (D) (V) ATLANTIC 84866	21
22	25	29	7	<b>A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)</b> D.MALLOY,N.WILSON (R.BOWLES,R.BYRNE)	MINDY MCCREARY (C) (D) (V) BNA 64757	22
23	23	24	13	<b>455 ROCKET</b> B.WISCH,K.MATTEA (G.WELCH,D.RAWLINGS)	◆ KATHY MATTEA (V) MERCURY NASHVILLE 578950	23
24	26	34	4	<b>WHY WOULD I SAY GOODBYE</b> D.COOK,K.BROOKS,R.DUNN (K.BROOKS,C.WATERS)	BROOKS & DUNN (V) ARISTA 13073	24
25	15	6	18	<b>WE DANCED ANYWAY</b> C.FARREN (M.BERG,R.SCRUGGS)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	1
26	29	32	7	<b>SIX DAYS ON THE ROAD</b> M.MILLER,M.MCANALLY (E.GREENE,C.MONTGOMERY)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	26
27	33	50	3	<b>A LITTLE MORE LOVE</b> T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 55307	27
28	30	31	12	<b>CRY ON THE SHOULDER OF THE ROAD</b> M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,T.KREKEL)	◆ MARTINA.MCBRIDE (C) (V) RCA 64751	28
29	34	46	4	<b>THE LIGHT IN YOUR EYES</b> C.HOWARD,W.RIMES (D.TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	29
30	31	33	10	<b>COLD OUTSIDE</b> P.BUNETTA,M.BYROM,D.NEHAUSER (M.BYROM,D.NEHAUSER,D.KNUTSON,M.REESE)	◆ BIG HOUSE (C) (D) (V) MCA 55253	30
31	35	37	7	<b>LITTLE THINGS</b> G.BROWN (M.DULANEY,S.D.JONES)	◆ TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	31
32	27	16	17	<b>UNCHAINED MELODY</b> W.C.RIMES (A.NORTH,H.ZARET)	LEANN RIMES CURB ALBUM CUT	3
33	36	38	12	<b>HERE'S YOUR SIGN (GET THE PICTURE)</b> S.ROUSE (B.ENGVAL,S.ROUSE,R.SCAIFE)	◆ BILL ENGVAL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	29
34	32	30	19	<b>A MAN THIS LONELY</b> D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.L.JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	1
35	37	39	7	<b>PLACES I'VE NEVER BEEN</b> C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYO)	◆ MARK WILLIS (V) MERCURY NASHVILLE 574150	35
36	41	41	5	<b>NEVER AGAIN, AGAIN</b> M.WRIGHT (M.HOLMES,B.ISHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	36
37	45	61	3	<b>COUNT ME IN</b> C.FARREN (D.CARTER,C.JONES)	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19510	37
38	40	40	7	<b>I NEED YOU</b> G.FUNDIS (J.BROWN,W.MOBLEY)	◆ TRISHA YEARWOOD (V) MCA 55308	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	43	42	6	<b>THIS IS YOUR BRAIN</b> J.SLATE,J.DIFFIE (C.WISEMAN,K.GARRETT)	◆ JOE DIFFIE (C) (D) EPIC 78521	39
40	44	43	6	<b>WHATEVER COMES FIRST</b> J.SLATE,D.JOHNSON (W.ALDRIE,B.CRISLER,D.WOMACK)	◆ SONS OF THE DESERT (C) (D) EPIC 78520	40
41	48	49	9	<b>SAY YES</b> M.BRIGHT (M.BEESON,C.JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	41
42	52	56	4	<b>LOVED TOO MUCH</b> D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	42
43	42	36	20	<b>HALF WAY UP</b> J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	6
44	47	44	10	<b>DADDY'S LITTLE GIRL</b> M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)	◆ KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	44
45	49	45	7	<b>BAD FOR US</b> J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,L.O'BRIEN,T.SHAPIRO)	◆ LITTLE TEXAS (C) (D) (V) WARNER BROS. 17391	45
46	57	64	5	<b>LET IT RAIN</b> T.BROWN (M.CHESTNUT,S.LESLIE,R.SPRINGER)	◆ MARK CHESNUTT (C) (D) DECCA 55293	46
47	54	54	4	<b>I ONLY GET THIS WAY WITH YOU</b> S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)	RICK TREVINO COLUMBIA ALBUM CUT	47
48	46	27	13	<b>EASE MY TROUBLED MIND</b> R.CHANCEY,E.SEAY (M.GARVIN,C.WATERS,T.SHAPIRO)	◆ RICOCHET (C) (D) COLUMBIA 78526	20
49	38	28	19	<b>HEARTBROKE EVERY DAY</b> D.COOK,W.WILSON (B.LABOUNTY,C.KING,R.VINCENT)	◆ LONESTAR (V) BNA 64348	18
50	51	51	8	<b>BE HONEST</b> J.NIEBANK,N.THRASHER,K.SHIVER,A.JORDAN (A.JORDAN,K.SHIVER)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	50
51	53	52	5	<b>BREAKFAST IN BIRMINGHAM</b> T.BROWN (D.L.MURPHY,K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 72000	51
52	50	47	8	<b>THE HOPECHEST SONG</b> T.WILKES,P.WORLEY (A.KASET)	◆ STEPHANIE BENTLEY EPIC ALBUM CUT	47
53	55	53	5	<b>THE USED TO BE'S</b> J.STROUD,D.MALLOY (M.HUFFMAN,D.KEES,B.MORRISON)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT 17399/REPRISE	53
54	39	35	11	<b>I WANT TO BE YOUR GIRLFRIEND</b> J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78511	35
55	59	68	4	<b>A DOZEN RED ROSES</b> B.BECKETT (J.GREENEBAUM,A.JORDAN,C.FOLKS)	◆ TAMMY GRAHAM (C) (D) (V) COLUMBIA 13075	55
56	60	60	5	<b>USE MINE</b> M.BRIGHT,K.BEAMISH (L.DREW,S.SESKIN)	◆ JEFF WOOD IMPRINT ALBUM CUT	56
57	56	48	12	<b>CHANGE HER MIND</b> R.PENNINGTON (D.MAYO,P.NELSON,L.BOONE)	GENE WATSON STEP ONE ALBUM CUT	44
58	58	58	4	<b>SHE SAID, HE HEARD</b> T.BRUCE,S.HENDRICKS (S.BOGGUSS,D.SCHLITZ)	SUZY BOGGUSS (V) CAPITOL NASHVILLE 19508	58
59	61	66	3	<b>TAKE IT FROM ME</b> J.LEO (R.HURD,P.BRANDT)	PAUL BRANDT (V) REPRISE 17381	59
60	65	—	2	<b>SOMEWHERE IN LOVE</b> D.HUFF (K.K.PHILLIPS,C.LEONARD)	◆ JOHN & AUDREY WIGGINS MERCURY NASHVILLE ALBUM CUT	60
<b>*** Hot Shot Debut ***</b>						
61	NEW	—	1	<b>WHO'S CHEATIN' WHO</b> K.STEGALL (J.HAYES)	◆ ALAN JACKSON ARISTA ALBUM CUT	61
62	69	67	3	<b>FIRE WHEN READY</b> C.BROOKS (T.SHAPIRO,T.MARTIN)	PERFECT STRANGER CURB ALBUM CUT	62
63	67	73	3	<b>TRUE LIES</b> P.ANDERSON (S.EVANS,A.ANDERSON,S.RICE)	SARA EVANS (C) (D) (V) RCA 64784	63
64	62	63	4	<b>TOO LITTLE, TOO MUCH</b> D.COOK (J.BORDERS,G.BORDERS,C.HARTFORD)	◆ NIKKI NELSON (C) (D) COLUMBIA 78519	62
65	NEW	—	1	<b>FIT TO BE TIED DOWN</b> K.STEGALL (W.VARBLE,C.VICTOR)	SAMMY KERSHAW (V) MERCURY NASHVILLE 574182	65
66	68	—	2	<b>DO IT AGAIN</b> C.HOWARD (J.BROWN,B.JAMES)	JEFF CARSON CURB ALBUM CUT	66
67	64	—	2	<b>I COULD LOVE A MAN LIKE THAT</b> JIM ED. NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (C) (D) (V) WARNER BROS. 17486	64
68	NEW	—	1	<b>KEEPING YOUR KISSES</b> T.BROWN,E.GORDY,JR. (K.TYLER)	◆ KRIS TYLER RISING TIDE ALBUM CUT	68
69	71	69	4	<b>ONE NIGHT STAND</b> C.DINAPOLI,C.M.PARKER,S.PARKER,B.D.WILLIS (C.M.PARKER,S.PARKER,L.DREW)	◆ CARYL MACK PARKER MAGNATONE ALBUM CUT	66
70	63	57	9	<b>I'D LOVE YOU TO LOVE ME</b> B.BECKETT (M.GREEN,T.MCHUGH)	◆ EMILIO (C) (D) (V) CAPITOL NASHVILLE 58632	56
71	72	—	2	<b>THE SWING</b> D.JOHNSON (R.E.ORRALL,B.REGAN)	◆ JAMES BONAMY EPIC ALBUM CUT	71
72	NEW	—	1	<b>FROM WHERE I'M SITTING</b> M.WRIGHT,B.HILL (G.BROOKS,K.MAXON)	GARY ALLAN DECCA ALBUM CUT	72
73	66	62	4	<b>A GIRL LIKE YOU</b> C.FARREN,J.STEELE (J.STEELE,C.FARREN)	JEFFREY STEELE (C) (D) (V) CURB 73012	60
74	NEW	—	1	<b>I'D RATHER RIDE AROUND WITH YOU</b> R.MCINTIRE,J.GUESS (M.D.SANDERS,T.NICHOLS)	REBA MCENTIRE MCA ALBUM CUT	74
75	75	—	3	<b>STATE OF MIND</b> B.WATSON,D.RHYNE (C.BERNARD,D.RHYNE)	◆ CRYSTAL BERNARD (C) 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. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

## Billboard® Top Country Singles Sales

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

APRIL 12, 1997

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

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



## COUNTRY CORNER



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 when "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.

**B RUSH 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 KSNL 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 Saporiti. "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', BMI/Bug, BMI) WBM
- 9 ANOTHER YOU (EMI April, ASCAP) HL
- 45 BAD FOR US (Square West, ASCAP/HDH, ASCAP/Foolish Hit, ASCAP/Howlin' Hits, ASCAP/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM
- 50 BE HONEST (Major Bob, ASCAP/Rio Bravo, BMI/Son Of Gia Monster, BMI/Shylane, BMI) WBM
- 10 BETTER MAN, BETTER OFF (Ensign, BMI/Shoot Straight, ASCAP) HL
- 51 BREAKFAST IN BIRMINGHAM (Old Esperados, ASCAP/N2 D, ASCAP/Brian's Dream, ASCAP/Wildawn, ASCAP/Balmur, ASCAP) WBM
- 57 CHANGE HER MIND (Hamstein Cumberland, BMI/Larry Boone, BMI/BMG, ASCAP) HL/WBM
- 30 COLD OUTSIDE (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL
- 37 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
- 28 CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI) HL/WBM
- 44 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real GirlFriends, SESAC/Stan Webb, SESAC)
- 21 DARK HORSE (EMI April, ASCAP/Into Wishin', ASCAP/Metatune, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN) HL
- 66 DO IT AGAIN (Almo, ASCAP/Twin Creeks, ASCAP/Jess
- 4 Brown, ASCAP/Ensign, BMI) WBM
- 4 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exellorc, BMI)
- 55 A DOZEN RED ROSES (Major Bob, ASCAP/Poor Folks, BMI) WBM
- 48 EASE MY TROUBLED MIND (Sony/ATV Tree, BMI/Moline Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic Diamond, ASCAP/Curb, ASCAP) HL/WBM
- 11 EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
- 20 EVERYTHING I LOVE (Coburn, BMI/Ten Ten, BVI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
- 62 FIRE WHEN READY (Hamstein Cumberland, EMI/Tom Shapiro, BMI/Baby Mae, BMI) WBM
- 65 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI)
- 72 FROM WHERE I'M SITTING (Major Bob, ASCAP/WB, ASCAP)
- 73 A GIRL LIKE YOU (Mike Curb, BMI/Longitude, BMI/Blue Desert, BMI/Curb, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) WBM
- 22 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (May-pop, BMI/Wildcountry, BMI/Makin' Cheyvs, BMI/EMI Blackwood, BMI/Arbyrne, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM
- 16 GOOD AS I WAS TO YOU (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM
- 43 HALF WAY UP (Blackened, BMI) WBM
- 49 HEARTBROKE EVERY DAY (Longitude, BMI/August

- Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM
- 33 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shablou, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL
- 5 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM
- 52 THE HOPEFULEST SONG (Coburn, BMI)
- 6 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL/WBM
- 67 I COULD LOVE A MAN LIKE THAT (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
- 70 I'D LOVE YOU TO LOVE ME (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomashawk, BMI) WBM
- 74 I'O RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI)
- 14 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM
- 15 I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/OI, ASCAP) WBM
- 38 I NEED YOU (Almo, ASCAP/Twin Creeks, ASCAP/Warner-Tamerlane, BMI/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)
- 68 KEEPING YOUR KISSES (Atlantic, BMI/Paint And Printer, BMI)
- 46 LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, BMI) WBM
- 29 THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM
- 27 A LITTLE MORE LOVE (Benefit, BMI) WBM
- 31 LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL
- 42 LOVED TOO MUCH (New Dcn, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
- 34 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL
- 36 NEVER AGAIN, AGAIN (Malaco, BMI/Sham Ryle, BMI) HL/WBM
- 7 ONE NIGHT AT A TIME (EMI Blackwood, BMI/Golly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP) HL
- 69 ONE NIGHT STAND (Square West, ASCAP/Howlin' Hits, ASCAP/EMI April, ASCAP) HL/WBM
- 8 ON THE VERGE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
- 35 PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM
- 1 RUMOR HAS IT (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
- 13 SAD LOOKIN' MOON (Maycop, BMI) WBM
- 41 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
- 19 SHE DREW A BROKEN HEART (Log Rhythm, BMI)
- 58 SHE SAID, HE HEARD (Loyal Dutches, ASCAP/Famous, ASCAP/New Don, ASCAP/New Hayes, ASCAP/Don Schlitz, ASCAP) HL/WBM
- 18 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM
- 12 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM
- 17 SITTING ON GO (Warner-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM
- 26 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI)
- 60 SOMEWHERE IN LOVE (Emdar, ASCAP/Texas Wedge, ASCAP/Wildawn, ASCAP/Botmur, ASCAP) WBM
- 75 STATE OF MIND (Girl Next Door, BMI/Warner-Tamerlane, BMI/Newer, BMI) WBM
- 71 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) WBM
- 59 TAKE IT FROM ME (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
- 2 (THIS AIN'T) NO THINKIN' THING (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D, ASCAP) HL
- 39 THIS IS YOUR BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM
- 64 TOO LITTLE, TOO MUCH (Sony/ATV Cross Keys, ASCAP/Accoutrements, ASCAP/Sony/ATV Tree, BMI/Grayson Castle, BMI) HL
- 63 TRUE LIES (Sony/ATV Tree, BMI/Al Andersons, BMI/Mighty Nice, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
- 32 UNCHAINED MELODY (Frank, ASCAP)
- 53 THE USED TO BE'S (Dixie Stars, ASCAP/Southern Days, ASCAP/EMI, ASCAP/Acutt-Rose, BMI) WBM
- 56 USE MINE (EMI April, ASCAP/Love This Town, ASCAP/David Aaron, ASCAP) HL/WBM
- 25 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM
- 40 WHATEVER COMES FIRST (Rick Hall, ASCAP/Water-town, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Worn-aculate Conceptions, ASCAP/Full Keel, ASCAP) WBM
- 3 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murray, BMI) WBM
- 61 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI)
- 24 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Chris Waters, BMI) HL

# Billboard TOP COUNTRY 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	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	1	7	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	<b>*** No. 1 ***</b> UNCHAINED MELODY/THE EARLY YEARS	1
2	2	2	38	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	<b>*** GREATEST GAINER ***</b> BLUE	1
3	3	3	30	<b>DEANA CARTER</b> ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	2
4	4	—	2	<b>TRACY LAWRENCE</b> ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
5	<b>NEW</b>	—	1	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (9.98/15.98)	<b>*** HOT SHOT DEBUT ***</b> SO LONG SO WRONG	5
6	5	5	11	<b>BILL ENGVALL</b> WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	5
7	6	4	22	<b>ALAN JACKSON</b> ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
8	7	6	40	<b>TRACE ADKINS</b> ● CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	6
9	8	7	24	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	4
10	9	11	40	<b>KENNY CHESNEY</b> BNA 66908/RCA (10.98/15.98) <b>HS</b>	ME AND YOU	9
11	10	8	50	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18810 (10.98/15.98)	BORDERLINE	1
12	11	9	27	<b>CLINT BLACK</b> ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
13	12	14	23	<b>TRACY BYRD</b> MCA 11485 (10.98/16.98)	BIG LOVE	12
14	14	13	48	<b>MINDY MCCREADY</b> ▲ BNA 66806/RCA (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	5
15	17	19	8	<b>KATHY MATTEA</b> MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
16	13	12	21	<b>REBA MCENTIRE</b> ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
17	16	15	21	<b>TERRI CLARK</b> ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
18	18	16	75	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
19	15	18	27	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
20	20	21	84	<b>COLLIN RAYE</b> ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
21	19	20	49	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
22	25	24	53	<b>BRYAN WHITE</b> ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
23	21	22	23	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98) <b>HS</b>	GOODNIGHT SWEETHEART	21
24	<b>NEW</b>	—	1	<b>TANYA TUCKER</b> CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	24
25	24	17	28	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
26	22	27	29	<b>LORRIE MORGAN</b> ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
27	23	23	38	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98) <b>HS</b>	I STOLED THIS RECORD	23
28	27	26	44	<b>VINCE GILL</b> ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
29	26	28	83	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
30	31	32	71	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
31	29	30	19	<b>MARK CHESNUTT</b> DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
32	28	25	31	<b>TRAVIS TRITT</b> WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
33	32	31	62	<b>PATTY LOVELESS</b> ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
34	33	33	23	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
35	30	29	49	<b>TOBY KEITH</b> ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6
36	34	34	47	<b>SAMMY KERSHAW</b> ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17

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	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
38	36	38	71	<b>VINCE GILL</b> ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
39	45	43	31	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
40	37	36	62	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
41	40	42	80	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1
42	43	44	31	<b>TRISHA YEARWOOD</b> MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
43	38	39	41	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
44	42	41	28	<b>JOHN BERRY</b> CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
45	44	46	59	<b>RICOCHET</b> ● COLUMBIA 67223/SONY (10.98 EQ/15.98) <b>HS</b>	RICOCHET	14
46	39	40	27	<b>GARY ALLAN</b> DECCA 11482/MCA (10.98/15.98) <b>HS</b>	USED HEART FOR SALE	20
47	49	59	4	<b>MILA MASON</b> ATLANTIC 82923/AG (10.98/15.98) <b>HS</b>	THAT'S ENOUGH OF THAT	47
48	41	35	28	<b>BR5-49</b> ARISTA 18818 (10.98/15.98) <b>HS</b>	BR5-49	33
49	55	61	5	<b>VARIOUS ARTISTS</b> ARISTA 18821 (10.98/15.98)	<b>*** PACESETTER ***</b> PEACE IN THE VALLEY	49
50	<b>NEW</b>	—	1	<b>BIG HOUSE</b> MCA 11446 (10.98/15.98) <b>HS</b>	BIG HOUSE	50
51	47	50	38	<b>ALABAMA</b> RCA 66848 (4.98/9.98)	SUPER HITS	47
52	50	49	81	<b>GEORGE STRAIT</b> ▲ <sup>4</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
53	48	48	33	<b>TY HERNDON</b> EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
54	46	45	42	<b>PAUL BRANDT</b> REPRIS 46180/WARNER BROS. (10.98/16.98) <b>HS</b>	CALM BEFORE THE STORM	14
55	53	52	89	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
56	51	51	26	<b>RICK TREVINO</b> COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
57	54	56	62	<b>MARTINA MCBRIDE</b> ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
58	58	54	86	<b>TERRI CLARK</b> ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) <b>HS</b>	TERRI CLARK	13
59	57	55	77	<b>LORRIE MORGAN</b> ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
60	56	58	104	<b>JOHN MICHAEL MONTGOMERY</b> ▲ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
61	59	64	13	<b>CRYSTAL BERNARD</b> RIVER NORTH 161207 (10.98/15.98) <b>HS</b>	THE GIRL NEXT DOOR	59
62	52	47	5	<b>BRADY SEALS</b> REPRIS 46258/WARNER BROS. (10.98/16.98) <b>HS</b>	THE TRUTH	44
63	62	65	68	<b>CLAY WALKER</b> ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
64	63	67	17	<b>JOHN ANDERSON</b> BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
65	<b>RE-ENTRY</b>	—	2	<b>ROY ORBISON</b> VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	63
66	66	60	56	<b>WYNONNA</b> ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
67	65	73	49	<b>JO DEE MESSINA</b> CURB 77820 (10.98/15.98) <b>HS</b>	JO DEE MESSINA	22
68	61	57	57	<b>LONESTAR</b> ● BNA 66642/RCA (9.98/15.98) <b>HS</b>	LONESTAR	11
69	67	70	59	<b>LITTLE TEXAS</b> ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
70	73	68	4	<b>KIM RICHEY</b> MERCURY NASHVILLE 534255 (10.98 EQ/16.98)	BITTER SWEET	53
71	71	—	38	<b>DIAMOND RIO</b> ● ARISTA 18812 (10.98/15.98)	IV	14
72	60	62	21	<b>JOHNNY CASH</b> AMERICAN 43097*WARNER BROS. (10.98/15.98)	UNCHAINED	26
73	69	69	69	<b>THE MAVERICKS</b> ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
74	74	74	29	<b>VARIOUS ARTISTS</b> K-Tel 6220 (7.98/12.98)	HIT COUNTRY '96	39
75	75	—	2	<b>STEPHANIE BENTLEY</b> EPIC 66877/SONY (10.98 EQ/15.98)	HOPECHEST	75

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

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, 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	<b>SHANIA TWAIN</b> ▲ <sup>9</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	112
2	2	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	120
3	4	<b>PATSY CLINE</b> ▲ <sup>7</sup> MCA 12* (7.98/12.98)	12 GREATEST HITS	523
4	3	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	147
5	5	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	237
6	6	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	158
7	7	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	151
8	9	<b>TRACY BYRD</b> ▲ <sup>2</sup> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	147
9	10	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	141
10	12	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	112
11	8	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	124
12	13	<b>ALABAMA</b> ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	130
13	15	<b>BRYAN WHITE</b> ▲ ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	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	<b>REBA MCENTIRE</b> ▲ <sup>4</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	183
15	14	<b>BROOKS &amp; DUNN</b> ▲ <sup>3</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	293
16	19	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	313
17	20	<b>PATSY CLINE</b> ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	140
18	24	<b>GARTH BROOKS</b> ▲ <sup>6</sup> CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	142
19	17	<b>HANK WILLIAMS</b> ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	136
20	18	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	388
21	16	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	314
22	22	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	494
23	—	<b>TANYA TUCKER</b> ● CAPITOL NASHVILLE 81367 (10.98/15.98)	GREATEST HITS 1990-1992	54
24	21	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	225
25	23	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> 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 reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1997, Billboard/BPI Communications and SoundScan, Inc.

## Freewheeling Bill Frisell Gives 'Nashville' A Nod

**G**ONE 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 "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."

**D**ATA: 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™

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 & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
①	1	9	LIE TO ME A&M 540640 [RS]	JONNY LANG 2 weeks at No. 1
2	2	20	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [RS]	PEGGY SCOTT-ADAMS
3	4	74	GREATEST HITS ▲ EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	3	4	DON'T LOOK BACK POINTBLANK 42771/VIRGIN	JOHN LEE HOOKER
⑤	NEW▶		ROCKIN' MY LIFE AWAY EMI 56220	GEORGE THOROGOOD & THE DESTROYERS
6	5	73	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. [RS]	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 [RS]	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™

★★ NO. 1 ★★

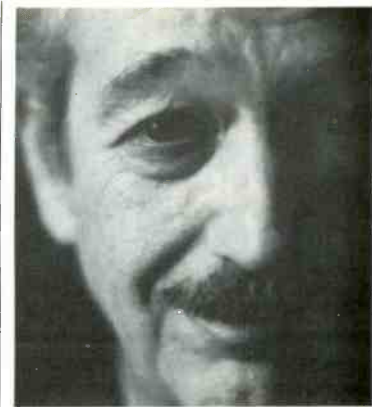
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
①	2	97	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS 15 weeks at No. 1
2	1	29	MY XPERIENCE BLUNT/VP 1461*/TVT [RS]	BOUNTY KILLER
3	3	90	BOOMBASTIC ▲ VIRGIN 40158*	SHAGGY
4	4	72	THE BEST OF VOLUME ONE VIRGIN 41009	UB40
5	5	73	THE BEST OF VOLUME TWO VIRGIN 41010	UB40
6	6	89	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [RS]	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 POW WOW 7462	VARIOUS ARTISTS

## TOP WORLD MUSIC ALBUMS™

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	42	RIVERDANCE ● CELTIC HEARTBEAT 82816/AG [RS]	BILL WHELAN 16 weeks at No. 1
2	2	4	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 [RS]	RONAN HARDIMAN
3	5	2	CABO VERDE NONESUCH 79450/AG	CESARIA EVORA
4	3	5	LEGENDS RCA VICTOR 68776 [RS]	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

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



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ROUGH NEWS



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### ON TOUR

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	25	London, England
	26	Paris, France
	29	The Hague, Holland
	30	Wuustwezel, 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	Marcia, France
September	20	San Francisco CA

Dates subject to change; check local listings.

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## LARGEST DISTRIBUTOR

**LONDON**—"Stack 'em high, sell 'em cheap" may have proved an effective marketing philosophy in the battle to sell baked beans, but classical record companies have traditionally recoiled from the idea. Beethoven and Mozart appeared to demand full-price treatment, with classical budget labels usually reserved for lack-luster items from the back catalog.

The appearance of super-budget label Naxos in 1987 challenged that conventional wisdom. Naxos founder Klaus Heymann's vision of creating a large catalog of new recordings retailing for less than an average bottle of wine was dismissed by many rivals as ridiculous and seen by others as an unwelcome threat to the premium-price classical market.

Dark mutterings about Heymann's use of low-cost Eastern European orchestras and the rough-and-ready sound quality of many early Naxos releases did little to upset the label's progress. Naxos now can boast worldwide sales figures of 14 million units per annum and a catalog that includes such "esoteric" material as Lutoslawski's "Second Symphony" and Machaut's "Messe De Notre Dame."

The British Phonographic Industry (BPI) reports that Naxos' parent company, HNH, increased its share of the U.K. budget-classical market from 19.0% in 1993 to 30.9% in 1995, considerably ahead of its nearest rivals in the budget-classical field, PolyGram and EMI. More than 1 million units were sold in the U.K. in 1996, the highest per capita Naxos sales figure in any major territory.

#### QUALITY-CONTROL IMPROVEMENT

Barry Holden, head of marketing for HNH's U.K. distributors, Select, suggests that "the significant development that critical listeners will notice in Naxos product is the massive improvement in quality, in terms of the artists, the recorded sound and presentation. Naxos has completely changed the budget sector, taking it from the weak end of the re-release sector to become an important source of new recordings."

In the drive toward market leadership, the Naxos team has shown that artistic standards need not necessarily decline to meet bargain-basement prices. A price tag of 4.99 pounds (\$7.98) is likely to remain a fundamental marketing proposition for Naxos. Recent market research suggests that record pricing is a sensitive issue, with genuine bargains and unusual repertoire appealing to incurable collectors. The recently released premiere recording of Sir Malcolm Arnold's "Ninth Symphony," for instance, has already sold more

# Classical Music

## Cut-Rating The Classics In The Kingdom

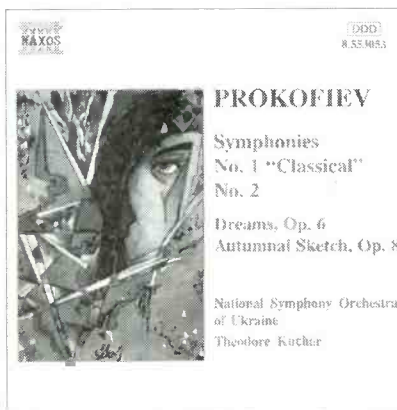
*Having overcome initial skepticism and snobbery, a handful of U.K. budget lines have made a solid dent in the market and have shown that artistic standards need not necessarily decline to meet bargain-basement prices.*

BY ANDREW STEWART

than 6,000 units in the U.K., although it is unlikely to satisfy Heymann's original aspiration to sell at least 50,000 of each Naxos title worldwide.

"The game has moved on," says Holden. "People are no longer interested in buying second-best at whatever price. You can no longer put out average discs at 14.99 [pounds]; neither

can you get away with it in the budget sector." Orff's "Carmina Burana," the Rachmaninov "Piano Concertos" and Elgar's "First Symphony" stand among the label's dependable best-sellers, with the Orff disc notching up 60,000 sales worldwide last year.



#### HIGH-CLASS CATALOG

In 1995, according to BPI figures, PolyGram with its triumvirate of classical companies—Decca, Deutsche Grammophon and Philips—took a 23.4% slice of the U.K. budget market, while EMI managed 20.8%.

Bill Holland, division director of PolyGram Classics U.K., explains that the company's Belart label offers an ideal outlet for high-class material from the back catalog without posing direct competition to PolyGram's full-price releases. "It is a significant part of our business," he says. "There are people who would never dream of paying full price for a record if a good performance can be had for less, while there are others who are more motivated by 'great' names and high-profile artists when they come to make a purchase. The old image of budget recordings being reissues of fairly dubious origin with perhaps inferior recording quality and poor artists no longer rings true."

The acquisition last year by BMG U.K. of the Conifer label, experienced hands in the budget business, looks set to draw another major player toward the market leaders, helped along by the creation of Arte Nova, a new BMG super-budget label to rival Naxos.

"The Arte Nova label was established in Germany," explains BMG's Ann Cater, "and released elsewhere in Europe in 1995 and in the U.K. last November. It uses lesser-known but quality artists; all of the material is newly recorded and has been well-received by the trade and critics."

No other company secured a double-figure percentage in the 1995 BPI index, begging questions about the nature of the budget business and the efficacy of marketing policies. The dedicated space given to Naxos, PolyGram and EMI budget lines in many specialist retailers has proved invaluable in establishing brand loyalty, presenting customers with attractive series of recordings at affordable prices. Arte Nova aims to follow suit. "Once a customer sees the product in an advertisement and on sale," says Cater, "it immediately should become clear that here is an attractive series of recordings." ■

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# 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 (Wohler)—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 CD 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/Levine—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



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 Handleman, 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.)



Klaus Heyman

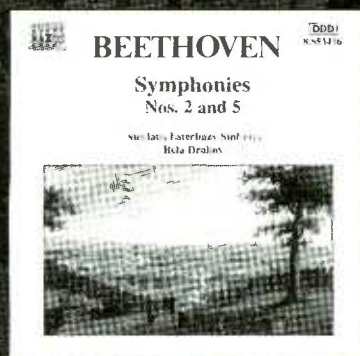
Budget can represent an attractive prospect, however. DG's "Mad About" series, with its distinctive Roz Chast art, is now being repositioned as a budget line for alternative retail. But

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." ■

## Hear Some Naxos Music That Will Reach Deep Inside Your Heart. (Not Your Wallet.)



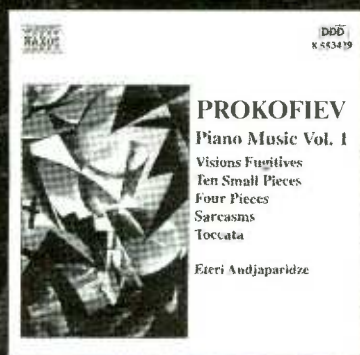
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International

# BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

April 28 - 30, 1997

## SPECIAL ATTRACTIONS & HIGHLIGHTS

Mexican crooner, José José will be inducted into the Latin Music Hall of Fame ☀️ Herb Alpert will receive Billboard's Lifetime Achievement Award

Opening night party with live artist showcases sponsored by AMERICDISC

An evening of "Latin Dance" at Sticky Fingers Nightclub ☀️ Awards show after-party at Resurrection Hall, Club Nu  
Keynote Address by McHenry Tichenor Jr., Chairman/President/CEO of The New Heftel at The Hard Rock Cafe

"Writers in the Round" featuring acoustic performances sponsored by BMI and WARNER/CHAPPELL MUSIC

### LIVE PERFORMANCES BY:

**Ruben Gomez** (Arista Latin) • **Jordi** (Fonovisa) • **Ramon Orlando** (Karen) • **Dosis** (Sony Mexico) • **Angelica** (Arista Latin) •  
**Carrapicho** (BMG) • **Herb Alpert** (Almo Sounds) • **Robi Rosa** (Sony) • **others to be announced**

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Hotel Inter•Continental, 100 Chopin Plaza, Miami, Fl. 33131

For reservations, please call (305) 577-1000. Room rate \$125.00 single or double.

To insure room, please make reservation by April 6th and state that you're with the Billboard Latin Music Conference.

### Discount Airline Information

You are eligible for special discount fares from American Airlines for travel to Miami, April 25 to May 3, 1997.

To qualify for these reduced rates, reservations must be booked directly through PEPP TRAVEL at 1-800-877-9770.

Please identify yourself as a Billboard Latin Music Conference attendee to receive discount.

### Registration Bag Inserts

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

### Contact Information

Maureen Ryan, Director of Special Events

(212) 536-5002 ph. • (212) 536-1400 fax **For spanish inquiries**, call Angela Rodriguez at (305) 441-7976.



## TO REGISTER:

Cut out form and mail to: Billboard Latin Music Conference, Attn: Maureen Ryan, 1515 Broadway, 14th Floor, New York, NY 10036 or FAX to (212) 536-1400.

This form may be duplicated - please type or print clearly. Make all payments to Billboard Magazine. Confirmation will be sent by mail - please allow 10 days.

- **PRE-REGISTRATION** \$345 postmarked by April 11
- **FULL REGISTRATION** \$399 after April 11 and walk-up

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Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between March 15th and April 15th will be subject to a \$175.00 cancellation fee.

No refund will be issued for cancellations received after April 15, 1997.



# Hot Latin Tracks™

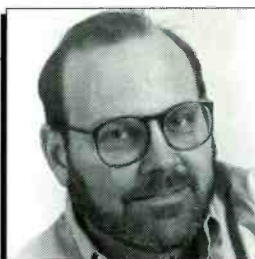


THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	1	11	ENRIQUE IGLESIAS	ENAMORADO POR PRIMERA VEZ
2	2	5	LOS TEMERARIOS	YA ME VOY PARA SIEMPRE
3	3	5	LOS TIGRES DEL NORTE	MI SANGRE PRISIONERA
4	5	11	MARCO ANTONIO SOLIS	O SOY O FUI
5	4	3	BRONCO	QUIEN PIERDE MAS
6	6	4	GRUPO LIMITE	JUGUETE
7	7	5	GRUPO MOJADO	PIENSA EN MI
8	11	12	LOS TIRANOS DEL NORTE	CHAROLA DE PLATA
9	10	16	LORENZO ANTONIO	EL NO TE QUIERE
10	8	14	EMMANUEL	MI MUJER
11	12	10	CHAYANNE	VOLVER A NACER
12	17	38	LOS TUCANES DE TIJUANA	SECUESTRO DE AMOR
13	13	23	SHAKIRA	SE QUIERE SE MATA
14	33	22	FEY	AZUCAR AMARGO
15	16	30	LAURA PAUSINI	ESCUCHA A TU CORAZON
16	18	9	LOS YONIC'S	NO ME CORTES LAS ALAS
17	9	7	RICKY MARTIN	VOLVERAS
18	19	29	INTOCABLE	Y TODO PARA QUE
19	20	—	KABAH	LA CALLE DE LAS SIRENAS
20	36	—	LOS REHENES	COSAS BUENAS QUE PARECEN MALAS
21	23	26	ALEJANDRO FERNANDEZ	NUBE VIAJERA
22	NEW	1	DIEGO TORRES	SE QUE YA NO VOLVERAS
23	NEW	1	CELINE DION	SOLA OTRA VEZ
24	29	37	VICENTE FERNANDEZ	PORQUE
25	14	17	GILBERTO SANTA ROSA	YO NO TE PIDO
26	26	19	LOS MISMOS	SE FUE MI PALOMA
27	27	32	JON SECADA	AMANDOLO
28	38	—	E O TCHAN	E O TCHAN
29	RE-ENTRY	6	INDUSTRIA DEL AMOR	SUSPIRAR
30	31	24	BOBBY PULIDO	SE MURIO DE AMOR
31	39	40	PEDRO FERNANDEZ	LOS HOMBRES NO DEBEN LLORAR
32	25	13	LOS ANGELES AZULES	COMO TE VOY A OLVIDAR
33	NEW	1	LOS FUGITIVOS	ME LLAMAS
34	28	—	JULIO IGLESIAS	VOLVER
35	37	—	LA TRADICION DEL NORTE	CORAZON
36	24	21	MICHAEL SALGADO	PALOMITA BLANCA
37	NEW	1	MICHAEL STUART	AMOR A PRIMERA VISTA
38	NEW	1	LOS ANGELES AZULES	MI NINA MUJER
39	NEW	1	LOS CAMINANTES	CON TINTA DEL CORAZON
40	21	27	EZEQUIEL PENA	ANDO QUE ME LLEVA

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 PEGO 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 HERIDA	4 BRONCO FONOVISA QUIEN PIERDE MAS
5 LAURA PAUSINI WEA LATINA ESCUCHA A TU CORAZON	5 MICHAEL STUART RMM AMOR A PRIMERA VISTA	5 GRUPO LIMITE POLYGRAM LATINO JUGUETE
6 DIEGO TORRES RCA/BMG SE QUE YA NO VOLVERAS	6 GIRO SONY ME ENAMORE	6 MARCO ANTONIO SOLIS FONOVISA O SOY O FUI
7 CELINE DION 550 MUSIC/SONY SOLA OTRA VEZ	7 SANED EMI LATIN CUANDO TU TE FUISTE	7 GRUPO MOJADO FONOVISA PIENSA EN MI
8 FEY SONY AZUCAR AMARGO	8 JERRY RIVERA SONY LLORARE	8 LOS TIRANOS DEL NORTE SONY CHAROLA DE PLATA
9 KABAH POLYGRAM LATINO LA CALLE DE LAS SIRENAS	9 RAMON ORLANDO KAREN/POLYGRAM LATINO NO VOY A...	9 LOS TUCANES DE TIJUANA EMI LATIN SECUESTRO DE...
10 E O TCHAN POLYGRAM LATINO E O TCHAN	10 LUIS DAMON WEA LATINA VIVIR LA VIDA	10 LORENZO ANTONIO FONOVISA EL NO TE QUIERE
11 AMANDA MIGUEL KAREN/POLYGRAM LATINO MEDIA HORA	11 YOLANDITA MONGE WEA LATINA SUSUSUSUBEA	11 INTOCABLE EMI LATIN Y TODO PARA QUE
12 JON SECADA SBK/EMI AMANDOLO	12 TONY VEGA RMM AHORA QUE TE VAS	12 LOS YONIC'S FONOVISA NO ME CORTES LAS ALAS
13 LA MAKINA J&N/SONY CORAZON DE OTRO	13 OMAR SONY YO TENGO UNA AMIGA	13 LOS REHENES FONOVISA COSAS BUENAS QUE...
14 MARCOS LLUNAS POLYGRAM LATINO TE AMO	14 ENRIQUE IGLESIAS FONOVISA ENAMORADO...	14 VICENTE FERNANDEZ SONY PORQUE
15 THE BARRIO BOYZ EMI LATIN RICO	15 LA MAKINA J&N/SONY CORAZON DE OTRO	15 ALEJANDRO FERNANDEZ SONY NUBE VIAJERA

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

## Latin Notas



by John Lannert

**HERNÁNDEZ 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 Nayobe 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 Latin 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."

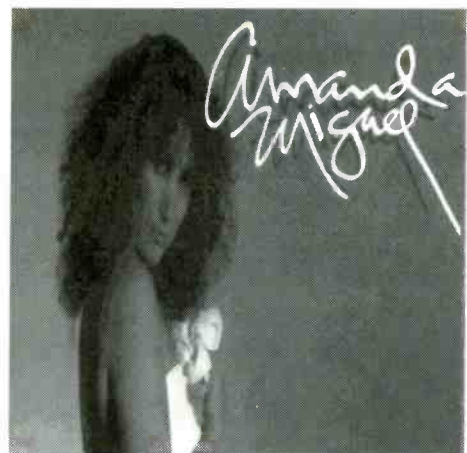
Predictably, WRTO backed away from the heat by yanking the Cuban repertoire from the air. The station's GM, Luis Díaz Albertini, then resigned.

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



10793 0184

## Ramón Orlando

Evolución



10793 0190



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## 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 (Stéreo 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 Rocío 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 Fabulosos Cadillacs. Among the guest performers on the album are the Cadillacs, Dos

(Continued on page 40)

## LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
27 AMANDOLO (TOO LATE, TOO SOON) (Flyte Tyme, ASCAP/FIPP, BMI/EMI, BMI)	
37 AMOR A PRIMERA VISTA (Caribbean Waves, ASCAP)	
40 ANDO 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)	
35 CORAZON (BMG Songs, ASCAP)	
20 COSAS BUENAS QUE PARECEN MALAS (Copyright Control)	
9 EL NO TE QUIERE (Striking, BMI)	
1 ENAMORADO POR PRIMERA VEZ (Fonomusic, 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 NINA MUJER (Edimonsa, ASCAP)	
3 MI SANGRE PRISIONERA (TN Ediciones, BMI)	
16 NO ME CORTES LAS ALAS (Vander, ASCAP)	
21 NUBE VIAJERA (Copyright Control)	
4 O SOY 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)	
26 SE FUE MI PALOMA (Copyright Control)	
30 SE MURIO DE AMOR (Zomba Golden Sands, ASCAP)	
22 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	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE			
★★★ GREATEST GAINER/NO. 1 ★★★								
1	2	89	SELENA ▲ <sup>2</sup>	EMI 34123/EMI LATIN	43 weeks at No. 1 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 HS	PARTIENDOME EL ALMA			
6	7	74	ENRIQUE IGLESIAS ▲	FONOVISA 0506 HS	ENRIQUE IGLESIAS			
7	8	4	BRONCO	FONOVISA 6063 HS	LA ULTIMA HUELLA			
8	9	56	SHAKIRA	SONY 81795 HS	PIES DESCALZOS			
★★★ HOT SHOT DEBUT ★★★								
9	NEW ▶		LA DIFERENZIA	ARISTA LATIN 18840/BMG	CANTA CONMIGO			
10	11	18	PEDRO FERNANDEZ	POLYGRAM LATINO 534120 HS	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 HS	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	ARIOLA 37587/BMG HS	MACARENA NON STOP			
20	22	28	LOS MISMOS	EMI LATIN 53581 HS	JUNTOS PARA SIEMPRE			
21	RE-ENTRY		LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES			
22	24	9	FEY	SONY 82059	TIERNA LA NOCHE			
23	15	22	MICHAEL SALGADO	JOEY 8558 HS	DE BUENAS RAICES			
24	18	48	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA			
25	19	85	MARC ANTHONY	RMM 81582 HS	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 55699	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 67284/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	MAX 2027	LATINOS IN DA HOUSE			
39	36	7	THE BARRIO BOYZZ	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	ARIOLA 31388/BMG	MACARENA MIX			
44	42	51	OLGA TANON ●	WEA LATINA 13667 HS	NUEVOS SENDEROS			
45	32	55	GIPSY KINGS	NONESUCH 79399/AG	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 PICUDOS			
			<b>POP</b>	<b>TROPICAL/SALSA</b>	<b>REGIONAL MEXICAN</b>			
1	SELENA	EMI/EMI LATIN	1	MARC ANTHONY	RMM	1	SELENA	EMI LATIN
2	ENRIQUE IGLESIAS	FONOVISA	2	VARIOUS ARTISTS	WEA LATINA	2	GRUPO LIMITE	POLYGRAM LATINO
3	JULIO IGLESIAS	COLUMBIA/SONY	3	GLORIA ESTEFAN	EPIC/SONY	3	BRONCO	FONOVISA
4	ENRIQUE IGLESIAS	FONOVISA	4	LA MAKINA	J&N/SONY	4	LA DIFERENZIA	ARISTA
5	SHAKIRA	SONY	5	GRUPO MANIA	SONY	5	PEDRO FERNANDEZ	POLYGRAM
6	LUIS MIGUEL	WEA LATINA	6	GILBERTO SANTA ROSA	SONY	6	MICHAEL SALGADO	JOEY
7	LOS DEL RIO	ARIOLA/BMG	7	VARIOUS ARTISTS	WEA LATINA	7	BANDA EL RECODO	FONOVISA
8	FEY	SONY	8	VARIOUS ARTISTS	J&N/EMI	8	BOBBY PULIDO	EMI
9	THALIA	EMI LATIN	9	JERRY RIVERA	SONY	9	GRUPO LIMITE	POLYGRAM
10	RICKY MARTIN	SONY	10	INDIA	RMM	10	LOS TIGRES DEL NORTE	FONOVISA
11	VARIOUS ARTISTS	MAX	11	MANNY MANUEL	MERENGON	11	LOS TEMERARIOS	FONOVISA
12	THE BARRIO BOYZZ	EMI	12	JUAN LUIS GUERRA	440	12	ALEJANDRO FERNANDEZ	SONY
13	LAURA PAUSINI	WEA LATINA	13	VARIOUS ARTISTS	PROTEL/SONY	13	LOS MISMOS	EMI
14	VARIOUS ARTISTS	ARIOLA/BMG	14	RIKARENA	J&N/SONY	14	LOS ANGELES AZULES	DISA/EMI
15	OLGA TANON	WEA LATINA	15	TITO ROJAS	M.P.	15	MICHAEL SALGADO	JOEY

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

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## In the SPIRIT



by Lisa Collins

**C**ELEBRATING 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 Aleho 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.

**N**O 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.

**B**RIEFLY: 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

**A**N 'INSIDE' VIEW: The evolution of an artistic career can be a wonderful thing to see. For artists as passionate about their music as Out Of The Grey's Scott and Christine Dente, it's always exciting to see what each new album brings. Their new Sparrow release, "(see inside)," is both warmly familiar and fresh, marked by the innovative songwriting the duo has always been known for but differing sonically from their previous releases. Scott and Christine recently took time to stop by Billboard's Nashville office and chat about their new project.

After four albums with producer Charlie Peacock, the Dentes opted to work with Brown Bannister. "Like any relationship, we thought, 'We've gotten very comfortable with this,'" Scott says. "So we thought we'd shake things up and slip outside our comfort zone."

Christine says Peacock was gracious and encouraged them to make a change. "He said, 'You guys need a little different direction, and we've walked down this path as far as we should go together,'" she says.

As they experimented with new sounds on the record, Christine says she decided to take a few risks vocally. "I know that my strength as a singer has been the airy, whispery things, but I wanted to stretch myself and sing a little rougher," she says. "I grew up singing with Linda Ronstadt and thought I was going to be like her... I actually sang in the country show at Opryland in 1984. Steven Curtis Chapman was in the same cast. I thought I was either going to sing country or be like Linda Ronstadt. On this record we

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."

**J**OINING 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 Trubey 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 book-marketing campaigns to bolstering the Christian video industry.

**N**EW 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 18951	THE PREACHER'S WIFE
2	2	49	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	3	7	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
4	5	7	CARLTON PEARSON WARNER ALLIANCE 46354 [RS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
5	4	44	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [RS]	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 INTERSOUND 9226	LIVE IN CHARLESTON
17	15	44	MISSISSIPPI MASS CHOIR MALACO 6022 [RS]	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 [RS]	STAND!
21	21	42	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY & FRIENDS IV
22	30	2	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INT'L 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 INT'L 10221	COUNT ON GOD
27	26	45	COMMISSIONED VERITY 43059 [RS]	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 LIFE 4003	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
31	40	92	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43062 [RS]	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 [RS]	BIBLE STORIES
35	NEW		GMWA GOSPEL ANNOUNCERS GUILD RADIO ANGELS ALEHO INT'L 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 [RS]	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 43068	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 multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. \*Asterisk indicates vinyl available. [RS] indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications.

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"THE SWEET QUARTET"  
"DOTTIE PEOPLES"  
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# Top Contemporary Christian™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ No. 1 ★ ★	
1	NEW		CAEDMON'S CALL WARNER ALLIANCE 46463/WCD	CAEDMON'S CALL
2	2	30	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
3	1	48	KIRK FRANKLIN AND THE FAMILY ● GOSPO 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	5	71	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
9	8	58	NEWSBOYS ● STAR SONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
10	9	45	JACI VELASQUEZ MYRRH 6995/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	22	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	28	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 GOTEE 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	CAROLYN 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	TWILA 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 GAITHER 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

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## 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."

Brooks' personal style, which combines effervescent charm and intelligent introspection, should be ideal for TV exposure, Rosenblatt believes: "We think that she's the kind of person who's going to kill on the talk shows, because she's a great performer and visually she's good to look at, but she's also great at explaining her songs and talking about their meaning... We're just going to let her get out and tell her story."

## 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 Locknar 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."

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

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."

## 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.

**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.

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.

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.

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.

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 É O Tchan move up 38-28 with a bullet with their self-titled single. The hard-swaying 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 Bitar in Buenos Aires.

## 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.

**PROFILE**

"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 Heald 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 Waits 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 Sear. 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—attract 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 bands 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 genres."

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## PRODUCTION CREDITS

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 Faders
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	HDCC 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,



ROBINSON

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 musical-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), Radish (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, "Voleras," 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 by 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



PAGE

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
<b>THE HOT 100</b>		
CAN'T 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 Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
RUMOR HAS IT • Clay Walker, M. Jason Greene • Lori Jayne/BMI, Sondaddy/BMI, Muy Bueno/BMI		
<b>HOT R&amp;B SINGLES</b>		
CAN'T 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 Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
<b>HOT RAP SINGLES</b>		
CAN'T 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 Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
<b>HOT LATIN TRACKS</b>		
ENAMORADO POR PRIMERA VEZ • Enrique Iglesias • Fonomusic/SESAC		

## 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 **Lutricia 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



by Irv Lichtman

itself as a "digital music publisher" and software manufacturer that develops and markets Internet and CD-ROM products, has formed a publishing part-

nership 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."



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)*

## 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)*

## 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-

ters that only 16 people have been laid off, with others being relocated within parent company PolyGram or taking early retirement. Lewis states that the 16 layoffs will be implemented between now and the end of the year.

The BECTU official responsible for the Decca staff, Sue Harris, says that the union is eager to reach a settle-

ment with the company but notes that staffers say they are prepared to begin formal action if necessary to obtain the considerations they say they are due.

Lewis states that Decca is implementing the job losses with sensitivity and has more than met its responsibilities under the law.

JEFF CLARK-MEADS

## 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.

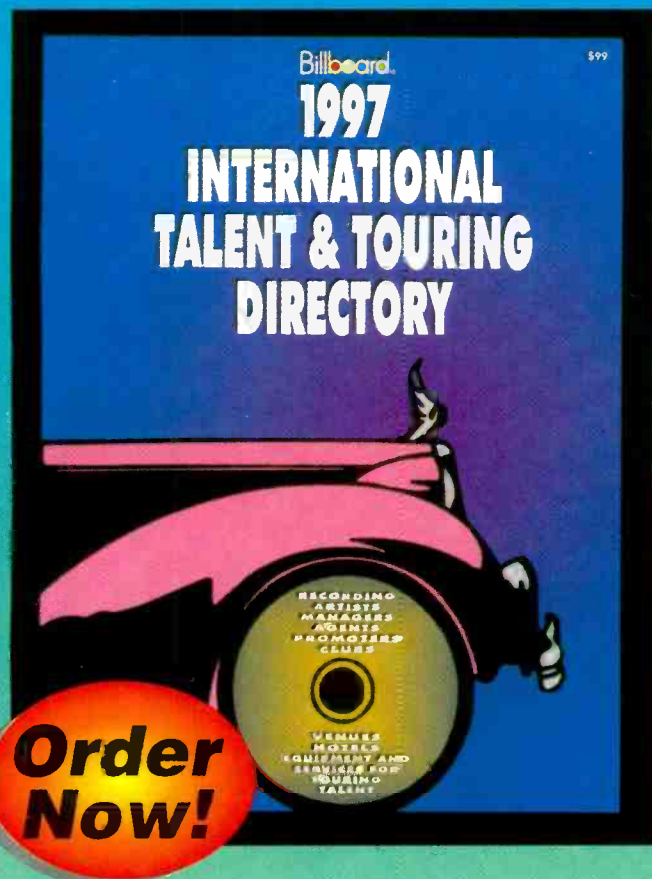
Hans Van Hattem, managing director of Free Record Shop Belgium, says, "This year, we plan to refurbish all of our stores in Belgium. The Aartselaar warehouse has become too small to cope with our expansion plans and expected growth in Belgium and Luxembourg. As we have sufficient capacity in Holland, 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

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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 Fujipacific 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, Tylko 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 Orthodox, from the rock band Closterkeller, on Sweet Noise's version of Sisters Of Mercy's "The Vision Thing"; young vocalist Natalia Kukulka 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 listenership.

"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 programming policy.

# 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 MIDEM 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 a 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 soon 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 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/Tite-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 FREESTYLE DUST/VIRGIN	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 POSITIVA/EMI	2	3	DON'T CRY FOR ME ARGENTINA MADONNA WEA
3	1	CAN YOU CELEBRATE? NAMIE AMURO AVEX 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	6	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/POSITIVA/EMI	8	8	BAILANDO PARADISIO CNR
9	9	TAMASHIINO RUFURAN YOUKO TAKAHASHI KING	9	8	DON'T LET GO (LOVE) EN VOGUE EASTWEST	9	6	ROCK DA HOUSE TALL PAUL VC RECORDINGS/VIRGIN	9	7	SHOULD I LEAVE DAVID CHARVET RCA
10	4	FIREBALL B'Z 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	8	KIMINI AITAKUNATTARA... ZARD B-GRAM	13	12	UN-BREAK MY HEART TONI BRAXTON ARISTA	13	12	IF I NEVER SEE YOU AGAIN WET WET WET THE PRECIOUS ORGANISATION/MERCURY	13	9	UN-BREAK MY HEART TONI BRAXTON ARISTA
14	11	AMAI UNMEI UA VICTOR	14	15	THE THEME (OF PROGRESSIVE ATTACK) BROOKLYN BOUNCE EDEL	14	NEW	WHERE CAN I FIND LOVE LIVIN' JOY UNDISCOVERED/MCA	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 EPIC	15	NEW	PUT THE MESSAGE IN THE BOX BRIAN KENNEDY RCA	15	NEW	QUAND J'AI PEUR DE TOUT PATRICIA KAAS COLUMBIA
16	NEW	SUNANO KAJITSU MIKI NAKATANI WITH RYUICHI SAKAMOTO FOR LIFE	16	14	WHEN I DIE NO MERCY ARIOLA	16	NEW	JUST PLAYIN' JT PLAYAZ PUKKA	16	17	AUCUNE FILLE AU MONDE G. SQUAD ARIOLA
17	14	KUZIRA NO.12 JUDY AND MARY EPIC/SONY	17	NEW	FELL 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 AVEX 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 BANMENO YORU PENICILLIN 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 ZTT/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 ARISTA	20	NEW	GOTTA BE YOU 3T M.J./EPIC	20	NEW	REMINDE ME TRIBAL JAM EMI SUPREME N.T.M. COLUMBIA
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
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/VIRGIN/POLYGRAM	1	1	ANDREA BOCELLI ROMANZA POLYDOR
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3	1	GLOBE FACES PLACES AVEX 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	2	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/TAMIO 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 TOKUMA 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	COUNTRY SONGS SONY TV	8	11	ZAZIE ZEN MERCURY
9	3	TOMOYASU HOTELI 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 THIEVES SPV	11	16	REEF BLOW SONY S2	11	7	PASCAL OBISPO SUPERFLU EPIC
12	NEW	PAMELAH SPIRIT COLUMBIA	12	7	SORAYA ON NIGHTS LIKE THIS MERCURY	12	NEW	LISA STANSFIELD LISA STANSFIELD ARISTA	12	NEW	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
13	NEW	ICEMAN POWER SCALE EPIC/SONY	13	12	TONI BRAXTON SECRETS ARISTA	13	NEW	GINA G FRESH! ETERNAL/WEA	13	6	JEAN MICHEL JARRE OXYGENE 7-13 DREYFUS
14	6	YUMI MATSUTOYA COWGIRL DREAMIN' TOSHIBA EMI	14	11	ANDRE RIEU STRAUSS & CO POLYDOR	14	4	AEROSMITH NINE LIVES COLUMBIA	14	10	3T BROTHERHOOD EPIC
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17	8	ASKA ONE TOSHIBA EMI	17	NEW	SOUNDTRACK ROMEO + JULIET EMI	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 SPACE JAM EASTWEST	18	RE	MANSUN ATTACK OF THE GREY LANTERN PARLOPHONE	18	18	DOC GYNCO PREMIERE CONSULTATION VIRGIN
19	NEW	KOME KOME CLUB HARVEST SINGLES 1985-1992 SONY	19	NEW	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	19	RE	MARK MORRISON RETURN OF THE MACK WEA	19	17	WORLDS APART EVERYBODY DLA
20	NEW	TWO-MIX BPM DANCE TO INFINITY KING	20	17	TONI BRAXTON TONI BRAXTON ARISTA	20	10	KULA SHAKER K COLUMBIA	20	RE	DAFT PUNK HOMEWORK LABELS
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
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4	2	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							

# HITS OF THE WORLD

CONTINUED

## EUROCHART (MUSIC & MEDIA) 04/03/97

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
2	6	I BELIEVE I CAN FLY R. KELLY JIVE
3	2	ENCORE UNE FOIS SASH! BYTE BLUE
4	3	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
5	4	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.
6	5	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
7	RE	WARUM? TIC TAC TOE RCA
8	9	DON'T LET GO (LOVE) EN VOGUE EASTWEST
9	7	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
10	10	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO
<b>ALBUMS</b>		
1	1	U2 POP ISLAND
2	3	SPICE GIRLS SPICE VIRGIN
3	2	AEROSMITH NINE LIVES COLUMBIA
4	4	BEE GEES STILL WATERS POLYDOR
5	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
6	6	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
7	NEW	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
8	8	TONI BRAXTON SECRETS LAFACE/ARISTA
9	9	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR
10	10	JEAN MICHEL JARRE OXYGENE 7-13 DREYFUS/EPIC

## SPAIN (TVE/AFYVE) 03/22/97

THIS WEEK	LAST WEEK	SINGLES
1	3	DON'T SPEAK ZOMBIE MAX MUSIC
2	4	SWEET KISSES SQUEEZER MAX MUSIC
3	2	2 BECOME 1 SPICE GIRLS VIRGIN
4	NEW	MUEVE TU CUCU MISSIEGO GINGER/POLYGRAM
5	1	DISCOTHEQUE U2 ISLAND
6	RE	FLASH B.B.E. MAX MUSIC
7	NEW	MET HER AT LOVE PARADE DA HOOL BLANCO Y NEGRO
8	NEW	GAROTA NACIONAL SKANK GINGER/CBS-SONY
9	10	FALL DOWN COMPOSSER TRAKS PLASTIC/GINGER
10	5	YOU & YOU NATASHA HAGEN BLANCO Y NEGRO
<b>ALBUMS</b>		
1	1	CAMELA CORAZON INDOMABLE PRODUCCIONES AR
2	3	SPICE GIRLS SPICE VIRGIN
3	2	U2 POP ISLAND
4	4	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX
5	8	JEAN MICHEL JARRE OXYGENE 7-13 EPIC
6	6	ROSANA LUNAS ROTAS UNIVERSAL
7	10	JULIO IGLESIAS TANGO CBS-SONY
8	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
9	5	AEROSMITH NINE LIVES CBS-SONY
10	RE	PEDRO GUERRA TAN CERCA DE MI ARIOLA

## MALAYSIA (RIM) 04/01/97

THIS WEEK	LAST WEEK	ALBUMS
1	2	KRU KRUMANIA EMI
2	1	RAIHAN PUJI-PUJIAN WARNER
3	5	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE
4	4	SOUNDTRACK EVITA WARNER
5	NEW	VARIOUS ARTISTS LAGI GEMPAQ EMI
6	3	VARIOUS ARTISTS GEGAR BMG
7	6	VARIOUS ARTISTS THE POWER OF LOVE WARNER
8	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
9	9	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI
10	NEW	VARIOUS ARTISTS TOP HITS 3 ROCK

## PORTUGAL (Portugal/AFP) 04/01/97

THIS WEEK	LAST WEEK	ALBUMS
1	RE	SPICE GIRLS SPICE VIRGIN
2	NEW	XUTOS & PONTAPES DADOS VICIADOS EMI
3	4	VAYA CON DIOS THE BEST OF VAYA CON DIOS BMG
4	6	DELFINES SABER A MAR BMG
5	1	RIO GRANDE RIO GRANDE EMI
6	9	TONI BRAXTON SECRETS BMG
7	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
8	2	SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL COLUMBIA
9	NEW	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
10	3	U2 POP ISLAND

## SWEDEN (GLF) 03/28/97

THIS WEEK	LAST WEEK	SINGLES
1	1	VANNER TOGETHER MERCURY
2	3	GULDET BLEV TILL SAND PETER JOBACK MONO MUSIC
3	4	I'M SORRY DILBA METRONOME
4	2	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY COLUMBIA
5	NEW	BARA HON ALSKAR MIG BLOND RIVAL
6	5	UN-BREAK MY HEART TONI BRAXTON BMG
7	8	ENCORE UNE FOIS SASH! SCANDINAVIAN
8	6	DON'T LET GO (LOVE) EN VOGUE WARNER
9	RE	BREATHE PRODIGY MNW
10	NEW	TEARS NEVER DRY STEPHEN SIMMONDS SUPERSTUDIO
<b>ALBUMS</b>		
1	2	ERIC GADD THE RIGHT WAY STRAWBERRY/DELPICH
2	1	U2 POP ISLAND
3	4	DILBA DILBA METRONOME
4	6	ORIGINAL CAST KRISTINA FRAN DUVEMALA MONO MUSIC
5	3	AEROSMITH NINE LIVES COLUMBIA
6	5	NIKLAS STROMSTEDT LANGT LIV I LYCKA METRONOME
7	9	SPICE GIRLS SPICE VIRGIN
8	7	CORNELIS VREESWIJK GULDKORN FRAN MASTER CEES MEMOARER METRONOME
9	RE	JUMPER JUMPER METRONOME
10	8	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL

## DENMARK (IFPI/Nielsen Marketing Research) 03/27/97

THIS WEEK	LAST WEEK	SINGLES
1	1	RING-A-LING TIGGY FLEX/EMI
2	2	DON'T LET GO (LOVE) EN VOGUE WARNER
3	3	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
4	5	YOUR WOMAN WHITE TOWN EMI-MEDLEY
5	4	MY OH MY AQUA UNIVERSAL
6	8	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY
7	7	STEMMEN I MIT LIV KOLIG KAJ VIRGIN
8	NEW	ENCORE UNE FOIS SASH! SCANDINAVIAN
9	NEW	REMEMBER ME THE BLUE BOY MEGA SCANDINAVIA
10	6	BREATHE PRODIGY XL RECORDINGS/SM
<b>ALBUMS</b>		
1	1	LARS LILHOLT BAND MASAI CMC
2	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
3	2	U2 POP ISLAND
4	NEW	ROGER WHITTAKER A PERFECT DAY BMG
5	NEW	SOUNDTRACK SPACE JAM WARNER
6	5	POUL KREBS KOSMORAMA SONY
7	NEW	NEIL DIAMOND THE ULTIMATE COLLECTION SONY
8	6	TONI BRAXTON SECRETS BMG
9	4	AEROSMITH NINE LIVES SONY
10	9	OSTKYST HUSTLERS FULD AF LOGN SONY

## NORWAY (Verdens Gang Norway) 04/01/97

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T LET GO (LOVE) EN VOGUE WARNER
2	3	ROSES ARE RED AQUA UNIVERSAL
3	5	UN-BREAK MY HEART TONI BRAXTON BMG
4	2	HIT 'EM HIGH (THE MONSTARS' ANTHEM) B REAL, BUSTA RHYMES, COOLIO, LL COOL J, & METHOD MAN WARNER
5	10	BLOODHOUND GANG FIRE WATER BURN NORSKE GRAM
6	4	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY
7	7	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
8	6	REMEMBER ME THE BLUE BOY MEGA
9	NEW	WHEN SUSANNAH CRIES SWAY NORSKE GRAM
10	RE	OVER AND OVER PUFF JOHNSON SONY
<b>ALBUMS</b>		
1	2	SMURFENE SMURFEHITS 2 EMI
2	1	U2 POP ISLAND
3	3	TONI BRAXTON SECRETS BMG
4	4	KARI BREMMEN MANESTEIN KK
5	6	UNNI WILHELMSEN DEFINITELY ME POLYGRAM
6	5	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL MD
7	7	SECRET GARDEN WHITE STONES MERCURY
8	10	ODD BORRETZEN NOEN GANGER ER DET ALL RIGHT TYLDEN
9	RE	SPICE GIRLS SPICE VIRGIN
10	NEW	SMOKIE NORSKE HITS EMI

## FINLAND (Seura/IFPI Finland) 03/30/97

THIS WEEK	LAST WEEK	SINGLES
1	1	C'MON BABY YEAH TEHOSEKOITIN LEVY-YHTIO
2	NEW	PERSEESON KLAMYDIA KRAKLUND
3	4	ANNA MULLE PIISKAA APULANTA LEVY-YHTIO
4	2	HUONO ELAMA LEHTIVIHREAT LEVY-YHTIO
5	5	BREATHE PRODIGY XL RECORDINGS/SM
6	3	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY SONY
7	NEW	FIRE SCOOTER CLUB TOOLS/K-TEL
8	NEW	DON'T LET GO (LOVE) EN VOGUE WEA
9	NEW	FLASH B.B.E. TRIANGLE/POSITIV/EMI
10	NEW	ENCORE UNE FOIS SASH! TOGO INTERNATIONAL/K-TEL
<b>ALBUMS</b>		
1	1	AEROSMITH NINE LIVES SONY
2	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
3	2	JARI SILLANPAA AURINGONNOUSU MTV
4	3	U2 POP ISLAND
5	5	X-PERIENCE MAGIC FIELDS WEA
6	6	JUICE LESKINEN KAUTTA AIKAIN GRAND SLAM/MEGAMANIA
7	7	APOLLO FOUR FORTY ELECTRO GLIDE IN BLUE SONY
8	9	ADIEMUS II CANTATA MUNDI VIRGIN
9	8	THE OFFSPRING IXNAY ON THE HOMBRE SONY
10	NEW	PATRICIA KAAS DANS MA CHAIR SONY

# 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 on 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, "Ladysmith 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 it 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 Boudewijn 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 multilane 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.

Sylwia Lato, A&R and promotions

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

# 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 *norteña*, 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 *ranchero* 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 cappella 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 Circus 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 Silva 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

## 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).

## TO OUR READERS

Home & Abroad will return in the April 26 issue.

# 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



EVANS

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 Sproxton 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 Sproxton 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.”

Sproxton explains that the segment in which the flowered wallpaper behind Gabriel blossomed 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 Sproxton, “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 Sproxton.

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 Sproxton. “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 Sproxton 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 Sproxton.

“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 Sproxton 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 Sproxton.

In fact, Sproxton 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 Sunnyvale, 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.

VIDEO  
UPDATE

**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 "Knebworth," 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

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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	<b>SOUNDTRACK</b> ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98/16.98)	<b>GREASE</b> 16 weeks at No. 1	195
2	2	<b>METALLICA</b> ▲ <sup>9</sup> ELEKTRA 611137/EEG (10.98/16.98)	METALLICA	294
3	7	<b>CELINE DION</b> ▲ <sup>4</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	162
4	3	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>2</sup> BAD BOY 73000/ARISTA (9.98/16.98)	READY TO DIE	62
5	4	<b>SHANIA TWAIN</b> ▲ <sup>3</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	109
6	5	<b>BOB MARLEY AND THE WAILERS</b> ▲ <sup>9</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	407
7	6	<b>BUSH</b> ▲ <sup>5</sup> TRAUMA 92531/INTERSCOPE (10.98/16.98) <b>IS</b>	SIXTEEN STONE	116
8	8	<b>BOB SEGER &amp; THE SILVER BULLET BAND</b> ▲ <sup>3</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	127
9	9	<b>SUBLIME</b> GASOLINE ALLEY 11474/MCA (7.98/12.98) <b>IS</b>	40 OZ. TO FREEDOM	22
10	11	<b>BEASTIE BOYS</b> ▲ <sup>5</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	291
11	12	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	120
12	10	<b>ENIGMA</b> ▲ <sup>3</sup> CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	301
13	32	<b>CELINE DION</b> ▲ <sup>2</sup> EPIC 52473 (10.98 EQ/16.98)	CELINE DION	85
14	13	<b>EAGLES</b> ▲ <sup>6</sup> GEPFEN 24725 (12.98/17.98)	HELL FREEZES OVER	125
15	17	<b>PINK FLOYD</b> ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1045
16	14	<b>METALLICA</b> ▲ <sup>4</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	367
17	18	<b>JIMMY BUFFETT</b> ▲ <sup>2</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	322
18	33	<b>AEROSMITH</b> ▲ <sup>9</sup> COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	261
19	15	<b>JOURNEY</b> ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	395
20	—	<b>ELTON JOHN</b> ▲ <sup>13</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	264
21	16	<b>2PAC</b> ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	67
22	20	<b>TOM PETTY AND THE HEARTBREAKERS</b> ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	167
23	23	<b>PINK FLOYD</b> ▲ <sup>10</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	431
24	19	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	339
25	21	<b>VAN MORRISON</b> ▲ <sup>2</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	330
26	26	<b>LIVE</b> ▲ <sup>6</sup> RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPPER	130
27	27	<b>ENIGMA</b> ▲ <sup>2</sup> CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	104
28	24	<b>SARAH MCLACHLAN</b> ▲ <sup>2</sup> NETTWERK 18725/ARISTA (10.98/15.98) <b>IS</b>	FUMBLING TOWARDS ECSTASY	133
29	25	<b>METALLICA</b> ▲ <sup>1</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	321
30	36	<b>DAVE MATTHEWS BAND</b> ▲ <sup>4</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	129
31	40	<b>STEVE MILLER BAND</b> ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	305
32	22	<b>ENYA</b> ▲ <sup>4</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	316
33	35	<b>JIMI HENDRIX</b> ▲ <sup>2</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	172
34	30	<b>ABBA</b> ▲ <sup>2</sup> POLYDOR 517007/A&M (10.98/17.98)	GOLD	120
35	34	<b>QUEEN</b> ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	222
36	42	<b>SOUNDTRACK</b> ▲ <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	220
37	39	<b>HOOTIE &amp; THE BLOWFISH</b> ▲ <sup>15</sup> ATLANTIC 82613*/AG (10.98/16.98) <b>IS</b>	CRACKED REAR VIEW	142
38	31	<b>ENYA</b> ▲ <sup>5</sup> REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	251
39	44	<b>BRUCE SPRINGSTEEN</b> ▲ <sup>2</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	36
40	48	<b>ERIC CLAPTON</b> ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	38
41	28	<b>U2</b> ▲ <sup>10</sup> ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	225
42	29	<b>AC/DC</b> ▲ <sup>12</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	182
43	41	<b>AEROSMITH</b> ▲ <sup>3</sup> GEPFEN 24716 (12.98/17.98)	BIG ONES	50
44	37	<b>TORI AMOS</b> ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	55
45	—	<b>CELINE DION</b> ● EPIC 46893 (7.98 EQ/11.98)	UNISON	27
46	38	<b>EAGLES</b> ▲ <sup>8</sup> ELEKTRA 105*/EEG (10.98/15.98)	THEIR GREATEST HITS 1971-1975	281
47	—	<b>KORN</b> ▲ IMMORTAL 66633/EPIC (10.98 EQ/15.98) <b>IS</b>	KORN	70
48	49	<b>ORIGINAL LONDON CAST</b> ▲ <sup>4</sup> POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	349
49	46	<b>SOUNDTRACK</b> ▲ <sup>11</sup> POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	120
50	—	<b>THE SMASHING PUMPKINS</b> ▲ <sup>4</sup> 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. **IS** 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.

**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"

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.



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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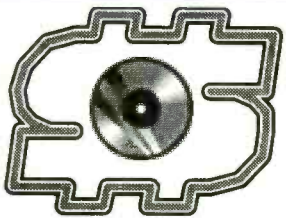


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## Merchants & Marketing

### 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 consultant 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)*

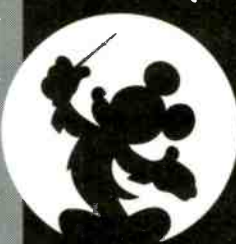
## RETAIL TRACK

by Ed Christman



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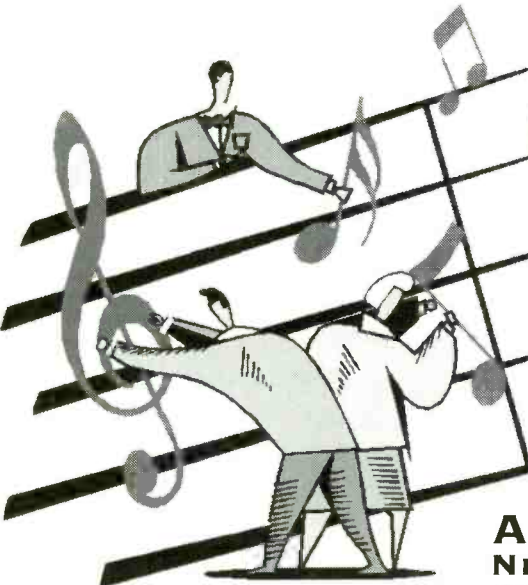
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## Indie Labels Need To Help Reduce Product Glut; Nels Cline Gets Around

**O**VERLOAD: 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 politicos 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 Eremite 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 any 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 shows 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 Tugboat?" 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 Marner**. 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 & Marner**—"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,

## RETAIL TRACK

(Continued from preceding page)

Bankruptcy." The keynote address will be given by **Arthur Martinez**, CEO of **Sears, Roebuck and Co.**; other key speakers include **Jack Kemp**, **Jesse Jackson**, and **Robert J. Herbold**, executive VP/COO at **Microsoft Corp.**

**NAME GAMES:** Gold Circle Entertainment Inc. is the new name of the company begun by **Norm Waitt**, co-founder of **Gateway 2000**, with the aid of **Michael Delich**, formerly head of sales for **American Gramophone**, who is named president. The Omaha, Neb.-based company, which had been operating under the name **Antipreneur**, has a widened scope of interests since its formation, thus necessitating a name change, according to a company press release. In addition to being a full-service record label with fall releases planned, **Gold Circle Entertainment** apparently plans to create a vertically integrated company that encompasses other entertainment/media industries. It plans to grow organically as well as make acquisitions. The label will operate under the name of **Samson Music**.

**Richard Musil** has joined the company as director of sales. Musil previously worked with **American Gramophone** and was most recently VP of sales at **SITEL Corp.**, a telemarketing company based in Omaha. **Michael Shrieve**, who was a key member of **Santana** before embarking on a solo career, has joined as director of A&R.

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
1	1	2	THE SIMPSONS RHINO 72723 (10.98/15.98)	SONGS IN THE KEY OF SPRINGFIELD *** No. 1 ***
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 ▲ <sup>3</sup> DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
7	3	84	BARNEY ▲ <sup>2</sup> 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 80282 (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 ▲ <sup>2</sup> 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 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	

Children's recordings: original motion picture soundtracks excluded. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. Most albums available on cassette and CD. \*Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

## 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.

The Soundtrack, the strongest memory experience from this dynamic film, features 13 tracks including all of the songs featured in the movie, original movie score and a few "inspired by" tracks. Artists including **Speech** (from **Arrested Development**), **Cannad**, **Richie Havens**, **Vangelis**, **Ultravox** and others, cover a variety of music appealing to a wide demographic of customers.

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 Dreese, president of Newbury Comics; Ken Gatliff, 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 Dorfman, 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 Simor, 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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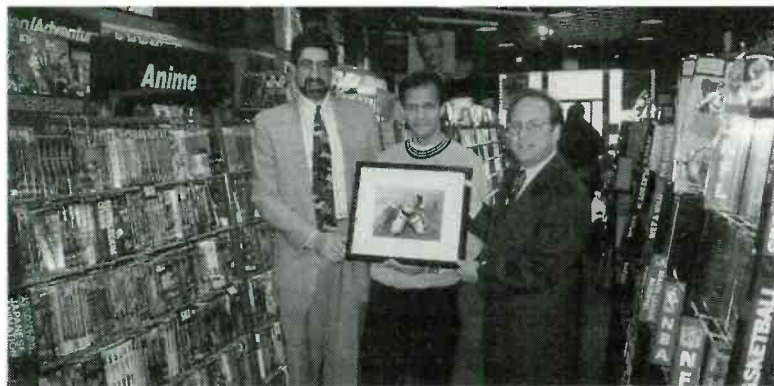
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# Home Video

MERCHANTS & MARKETING



**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

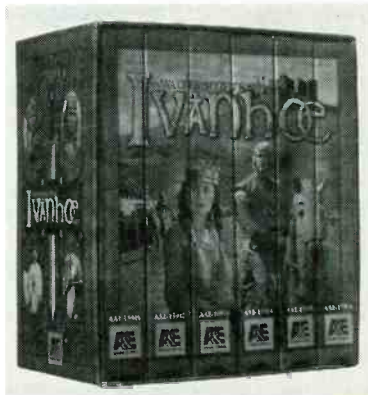
approval," reflecting basic cable's penetration of 65% of U.S. households. Even pay TV services, in many fewer homes, can benefit if they've been around long enough. So, along with A&E, MTV, Nickelodeon, the Comedy Channel, and the Sci-Fi Channel, HBO is looking to extend brand awareness.

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 63)

## 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 that 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.

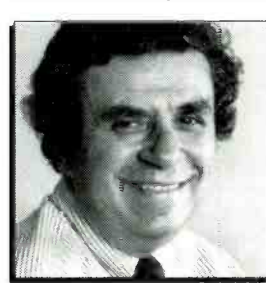
Ditto for Technicolor Video Services, which is planning DVD replication without Disney, its VHS mainstay. (Warner Home Video, No. 2 at Technicolor, uses Warner Advanced Media Operations' Olyphant, Pa., facility.) Harvey Mabry, newly appointed GM of Panasonic Disc Services, laughed off the suggestion 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 Prilutsky.



by Seth Goldstein

The direct-response giant had "added a lot of head count to manage that which we're no longer doing," says TLV president Betsy Bruce. Now "we're a lot smarter about our business. We know what it takes to make a hit." Bruce says she's testing less and is more careful about development.

TLV's retail effort continues, but Bruce acknowledges the environment is tougher for such direct-response successes as "Century Of Warfare."

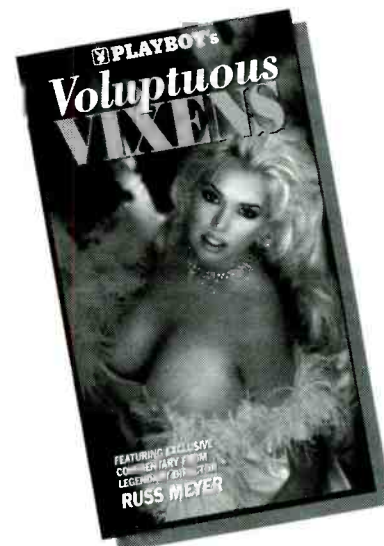
VIDBITS: Robin Montgomery replaces Tim Doot as executive VP of home video for Bonneville Worldwide Entertainment in Salt Lake City. Montgomery, a veteran executive who previously worked for RCA/Columbia Home Video (now Columbia TriStar) and now-defunct Embassy Home Entertainment, among others, had been 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.

PICTURE  
THIS

## 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
				<b>★ ★ ★ NO. 1 ★ ★ ★</b>				
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	<b>NEW ▶</b>		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	<b>NEW ▶</b>		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 Periman	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	<b>NEW ▶</b>		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	<b>NEW ▶</b>		KORN: WHO THEN NOW?	Epic Music Video Sony Music Video 50153	Korn	1997	NR	19.98
35	<b>NEW ▶</b>		BARNEY'S COLORS AND SHAPES	Barney Home Video The Lyons Group 2016	Various Artists	1997	NR	16.95
36	<b>NEW ▶</b>		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	<b>NEW ▶</b>		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. ◆ IFA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

## 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 Hollywood 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 heavyweight 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.

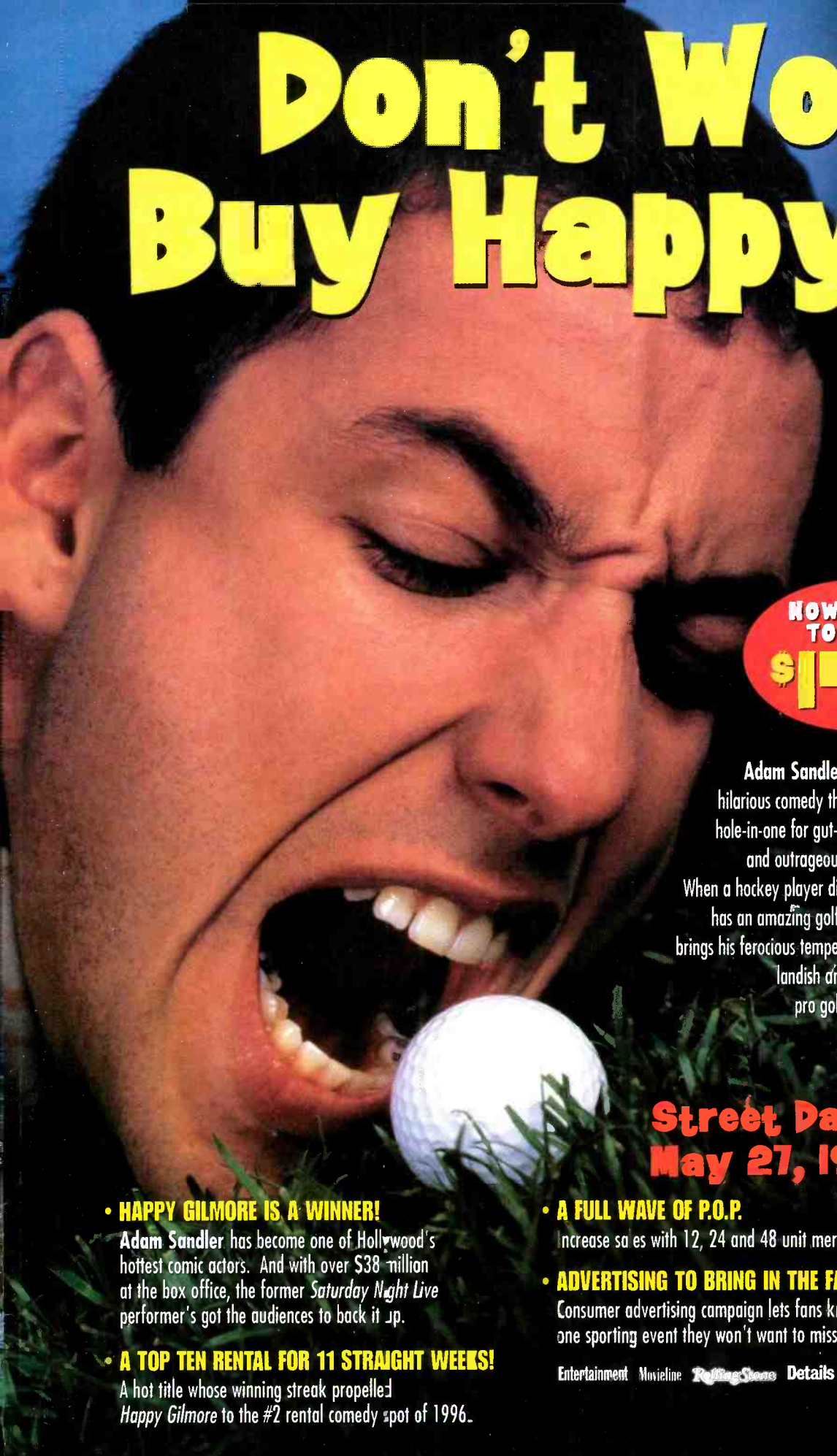
The supplier is looking to capitalize on the media attention surrounding the ailing champion that was prompted by Ali's appearance March 24 at the Academy Awards. The legendary fighter also made a dramatic impact at the 1996 Atlanta games when he lit the Olympic flame.

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.





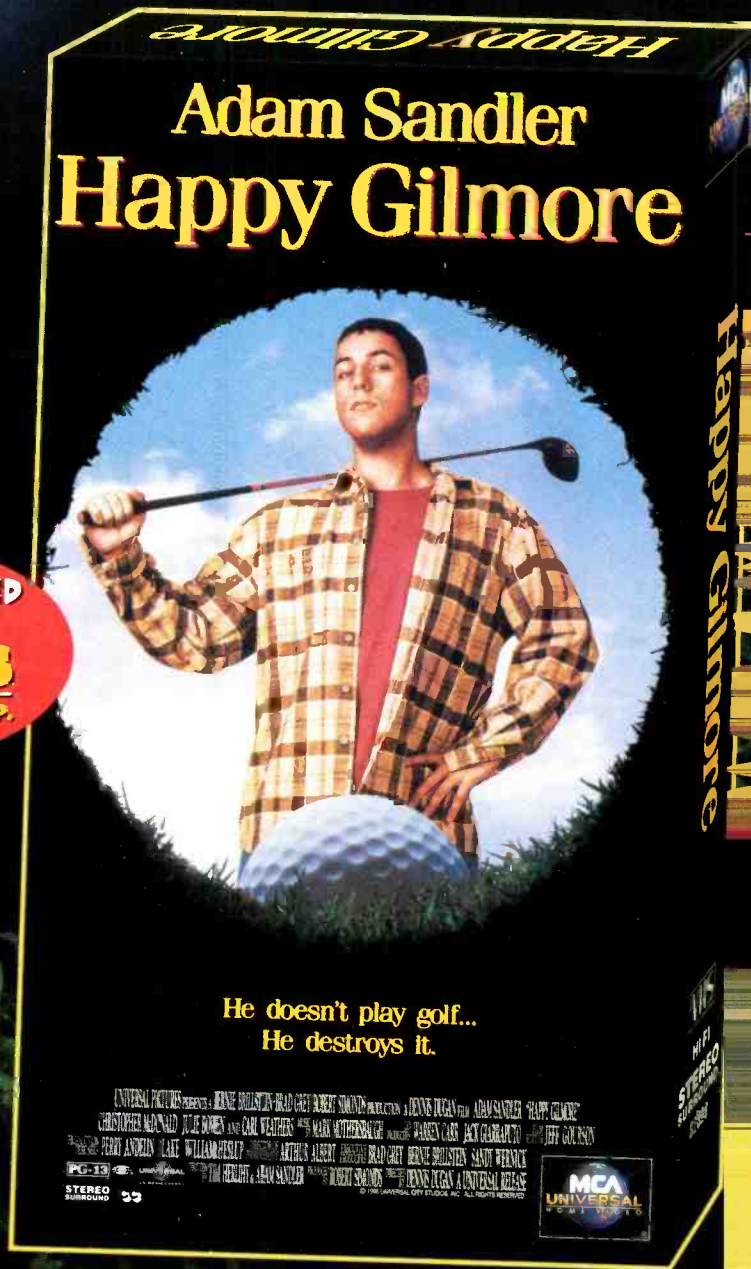
# Don't Worry. Buy Happy.



**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**



Color/1 Hour 32 Mins. **STEREO SURROUND** **PG-13**  
Videocassette #82820 (\$14.98 s.r.p.) **digitally recorded**

**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.

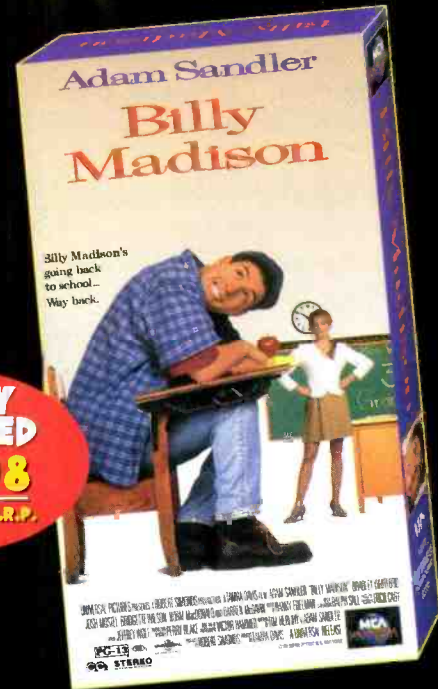
**A FULL WAVE OF P.O.P.**

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 **Movieline** **Rolling Stone** **Details** **SPORT**



**NEWLY  
REPRICED**  
**\$14.98**  
S.R.P.

Color/1 Hour 30 Mins. **STEREO SURROUND** **PG-13**  
Videocassette #82395 (\$14.98 s.r.p.) **digitally recorded**



Advertising and promotional details subject to change without notice.

## A Full Wave Of P.O.P.

**24-UNIT DISPLAY**

comes with one header card.

Selection # 83269

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 # 33268

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 # 33270

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."

Eyeing 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. Riding 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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>RECREATIONAL SPORTS™</b>				
★ ★ NO. 1 ★ ★				
1	2	5	<b>SUPER BOWL XXXI CHAMPIONS</b> PolyGram Video 8006390333	19.95
2	4	47	<b>MICHAEL JORDAN: ABOVE &amp; BEYOND</b> FoxVideo (CBS/Fox) 8360	14.98
3	1	7	<b>NBA AT 50</b> FoxVideo (CBS/Fox) 8450	19.98
4	5	19	<b>THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS &amp; BLOOPERS</b> Orion Home Video 96002	14.98
5	3	19	<b>THE 1996 WORLD SERIES VIDEO</b> Orion Home Video 91096	19.98
6	10	7	<b>NHL POWER PLAYERS</b> FoxVideo (CBS/Fox) 8427	14.98
7	8	9	<b>THE ULTIMATE FIGHTING CHAMPIONSHIP 4</b> Vidmark Entertainment VM6372	69.99
8	7	366	<b>MICHAEL JORDAN: COME FLY WITH ME♦</b> FoxVideo (CBS/Fox) 2173	19.98
9	6	197	<b>MICHAEL JORDAN: AIR TIME</b> FoxVideo (CBS/Fox) 5770	19.98
10	13	13	<b>PINSTRIPED DESTINY</b> Orion Home Video 96012	19.98
11	11	15	<b>FOOTBALL SECRETS FROM THE WORLD CHAMPIONS</b> Columbia TriStar Home Video	24.95
12	17	19	<b>MICHAEL JORDAN: THE ULTIMATE COLLECTION</b> FoxVideo (CBS/Fox) 4101090	29.98
13	19	41	<b>DREAM TEAM 1996 GOES FOR THE GOLD</b> FoxVideo (CBS/Fox) 8343	14.98
14	RE-ENTRY		<b>100 GREATEST NFL TOUCHDOWNS</b> PolyGram Video 4400876793	14.95
15	RE-ENTRY		<b>SUPER SLUGGERS</b> Orion Home Video 96001	14.98
16	14	273	<b>MICHAEL JORDAN'S PLAYGROUND</b> FoxVideo (CBS/Fox) 2858	19.98
17	12	63	<b>MIKE TYSON: THE INSIDE STORY</b> MPI Home Video 7074	19.98
18	18	13	<b>ICE HOT</b> FoxVideo (CBS/Fox) 8426	14.98
19	16	55	<b>DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS</b> PolyGram Video 8006353633	19.95
20	9	53	<b>NFL: 100 GREATEST FOLLIES</b> PolyGram Video 8006326733	19.95

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>				
★ ★ NO. 1 ★ ★				
1	2	23	<b>THE FIRM: AEROBIC INTERVAL TRAINING</b> BMG Video 80112-3	19.98
2	5	23	<b>THE FIRM: ABS, HIPS &amp; THIGHS SCULPTING</b> BMG Video 80114-3	19.98
3	1	23	<b>THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING</b> BMG Video 80115-3	19.98
4	3	39	<b>THE FIRM: LOWER BODY SCULPTING</b> BMG Video 80120	14.98
5	4	19	<b>CRUNCH: FAT BLASTER PLUS</b> Anchor Bay Entertainment SV10092	9.98
6	7	49	<b>THE FIRM: NOT-SO-TOUGH AEROBICS</b> BMG Video 80122	14.98
7	10	55	<b>THE FIRM: BODY SCULPTING BASICS</b> BMG Video 80110-3	19.98
8	8	29	<b>CRUNCH: FAT BLASTERS</b> Anchor Bay Entertainment SV10025	9.98
9	14	25	<b>THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS</b> BMG Video 80117-3	19.98
10	12	57	<b>THE FIRM: LOW IMPACT AEROBICS</b> BMG Video 80111-3	19.98
11	13	93	<b>THE GRIND WORKOUT HIP HOP AEROBICS</b> Sony Music Video 49659	12.98
12	9	25	<b>THE FIRM: TIME CRUNCH WORKOUT</b> BMG Video 80113-3	19.98
13	6	65	<b>THE GRIND WORKOUT: FITNESS WITH FLAVA♦</b> Sony Music Video 49796	12.98
14	11	19	<b>THE GRIND WORKOUT: STRENGTH AND FITNESS♦</b> Sony Music Video 49805	12.98
15	17	65	<b>THE FIRM: 5 DAY ABS</b> BMG Video 80116-3	14.98
16	RE-ENTRY		<b>CRUNCH: WASHBOARD ABS</b> Anchor Bay Entertainment SV10026	9.99
17	RE-ENTRY		<b>ABS, CHEST &amp; LEGS OF STEEL 2000</b> WarnerVision Entertainment 51312-3	29.95
18	19	7	<b>KATHY IRELAND'S ABSOLUTELY FIT</b> UAV Entertainment 6548	12.99
19	RE-ENTRY		<b>CRUNCH: KILLER LEGS</b> Anchor Bay Entertainment SV10095	9.98
20	RE-ENTRY		<b>KATHY IRELAND'S ADVANCED SPORTS FITNESS</b> 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.

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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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
★ ★ ★ No. 1 ★ ★ ★					
1	1	4	<b>COURAGE UNDER FIRE (R)</b>	FoxVideo 24123	Denzel Washington Meg Ryan
2	33	2	<b>THE FIRST WIVES CLUB (PG)</b>	Paramount Home Video 326123	Diane Keaton Goldie Hawn
3	2	5	<b>LAST MAN STANDING (R)</b>	New Line Home Video Turner Home Entertainment N4507	Bruce Willis Christopher Walken
4	7	3	<b>SPACE JAM (PG)</b>	Warner Home Video 16400	Michael Jordan
5	11	3	<b>GLIMMER MAN (R)</b>	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
6	9	3	<b>THAT THING YOU DO (PG)</b>	FoxVideo 4141	Tom Hanks
7	<b>NEW ▶</b>		<b>THE LONG KISS GOODNIGHT (R)</b>	New Line Home Video Turner Home Entertainment N4446	Geena Davis Samuel L. Jackson
8	10	4	<b>2 DAYS IN THE VALLEY (R)</b>	HBO Home Video 91296	James Spader Eric Stoltz
9	5	4	<b>BULLETPROOF (R)</b>	MCA/Universal Home Video Uni Dist. Corp. 83006	Damon Wayans Adam Sandler
10	3	10	<b>PHENOMENON (PG)</b>	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick
11	12	25	<b>FARGO (R)</b>	PolyGram Video 8006386931	Frances McDormand William H. Macy
12	4	7	<b>TRAINSPOTTING (R)</b>	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
13	6	7	<b>JACK (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
14	8	8	<b>THE FAN (R)</b>	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes
15	15	2	<b>MAXIMUM RISK (R)</b>	Columbia TriStar Home Video 27413	Jean-Claude van Damme Natasha Henstridge
16	17	3	<b>BOUND (R)</b>	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
17	14	11	<b>KINGPIN (PG-13)</b>	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
18	13	13	<b>A TIME TO KILL (R)</b>	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
19	16	3	<b>THE HUNCHBACK OF NOTRE DAME (G)</b>	Walt Disney Home Video Buena Vista Home Video 7955	Animated
20	19	8	<b>IL POSTINO (PG)</b>	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
21	21	6	<b>FIRST KID (PG)</b>	Walt Disney Home Video Buena Vista Home Video 7896	Sinbad
22	18	6	<b>FEELING MINNESOTA (R)</b>	New Line Home Video Turner Home Entertainment N4412	Keanu Reeves Cameron Diaz
23	20	16	<b>THE ROCK (R)</b>	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
24	22	6	<b>FLY AWAY HOME (PG)</b>	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels
25	25	12	<b>FLED (R)</b>	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
26	23	10	<b>ESCAPE FROM L.A. (R)</b>	Paramount Home Video 332493	Kurt Russell
27	40	2	<b>HONEY, WE SHRUNK OURSELVES (PG)</b>	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis
28	29	2	<b>BAD MOON (R)</b>	Warner Home Video 14910	Mariel Hemingway Michael Pare
29	24	13	<b>TIN CUP (R)</b>	Warner Home Video 14318	Kevin Costner Rene Russo
30	28	13	<b>CHAIN REACTION (PG-13)</b>	FoxVideo 0413085	Keanu Reeves Morgan Freeman
31	27	9	<b>EDDIE (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Video 8949	Whoopi Goldberg
32	26	8	<b>SHE'S THE ONE (R)</b>	FoxVideo 4119	Cameron Diaz Jennifer Aniston
33	<b>NEW ▶</b>		<b>AMERICAN BUFFALO (R)</b>	Evergreen Entertainment 10053	Dustin Hoffman Dennis Franz
34	<b>NEW ▶</b>		<b>SUPERCOP (R)</b>	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
35	30	6	<b>TREES LOUNGE (R)</b>	Live Home Video 60291	Steve Buscemi
36	35	3	<b>HARRIET THE SPY (PG)</b>	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell
37	39	12	<b>WELCOME TO THE DOLLHOUSE (R)</b>	Columbia TriStar Home Video 82563	Heather Matarazzo
38	31	8	<b>DEAD MAN (R)</b>	Miramax Home Entertainment Buena Vista Home Video 8991	Johnny Depp
39	38	6	<b>A VERY BRADY SEQUEL (PG-13)</b>	Paramount Home Video 332443	Shelley Long Gary Cole
40	32	4	<b>FREEWAY (R)</b>	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 Sproxtton 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 Sproxtton.

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 stacked 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 the Runt, which Sproxtton 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 Sproxtton, "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 Sproxtton. "And how the hell do you satisfy that and maintain the craft?"

# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®						
★ ★ NO. 1 ★ ★						
1	1	26	<b>LES MISERABLES: 10TH ANNIV. CONCERT</b> VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
2	2	2	<b>WHO THEN NOW?</b> Epic Music Video Sony Music Video 50153	Korn	LF	19.98
3	3	19	<b>THE COMPLETE WOMAN IN ME ●</b> PolyGram Video 4400450893	Shania Twain	LF	9.95
4	4	21	<b>ENLARGED TO SHOW DETAIL ●</b> PolyGram Video 4400439253	311	LF	19.95
5	8	169	<b>OUR FIRST VIDEO ▲<sup>40</sup></b> Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
6	16	21	<b>WOW-1997</b> Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
7	5	19	<b>NO BULL: LIVE AT PLAZA DE TOROS, MEXICO</b> Elektra Entertainment 40192	AC/DC	LF	19.95
8	9	22	<b>VIDEO HITS: VOLUME 1 ●</b> Warner Reprise Video 3-38428	Van Halen	LF	19.98
9	6	160	<b>LIVE AT THE ACROPOLIS ▲<sup>5</sup></b> Private Music BMG Video 82163	Yanni	LF	19.98
10	14	94	<b>PULSE ▲<sup>6</sup></b> Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
11	13	74	<b>LIVE FROM AUSTIN, TEXAS ●</b> Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
12	10	19	<b>THE EVOLUTION TOUR: LIVE IN MIAMI</b> Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
13	12	12	<b>GET SERIOUS!</b> MCA Music Video 11557	Ray Stevens	LF	19.98
14	11	127	<b>THE BOB MARLEY STORY ▲</b> Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
15	15	4	<b>THE VIENNA I LOVE</b> Philips PolyGram Video 37987	Andre Rieu	LF	19.95
16	<b>RE-ENTRY</b>		<b>HOMECOMING TEXAS STYLE ●</b> Chordant Dist. Group 4626	Gaither & Friends	LF	29.95
17	19	19	<b>BLOOD BROTHERS</b> Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
18	18	170	<b>LIVE SHIT: BINGE &amp; PURGE ▲<sup>10</sup></b> Elektra Entertainment 5194	Metallica	LF	89.98
19	24	43	<b>BAD HAIR DAY</b> Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
20	27	17	<b>THE COLOUR OF MY LOVE CONCERT</b> Epic Music Video Sony Music Video 50136	Celline Dion	LF	19.98
21	17	89	<b>VIDEO GREATEST HITS-HISTORY ▲<sup>7</sup></b> Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
22	30	121	<b>HELL FREEZES OVER ▲<sup>8</sup></b> Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
23	<b>RE-ENTRY</b>		<b>WHATCHA LOOKIN' 4</b> Gospo Centric 72134	Kirk Franklin And The Family	LF	19.95
24	39	118	<b>LIVE! TONIGHT! SOLD OUT!! ▲</b> Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
25	7	5	<b>WOMAN, THOU ART LOOSED!</b> Integrity Video 2394	T.D. Jakes	LF	19.95
26	<b>RE-ENTRY</b>		<b>REMOTELTY CONTROLLED ●</b> Word Video 1695	Mark Lowry	LF	21.95
27	20	30	<b>THE BEATLES ANTHOLOGY</b> Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
28	25	20	<b>SOUVENIRS-LIVE AT THE RYMAN</b> MCA Music Video Uni Dist. Corp. 11509	Vince Gill	LF	19.98
29	26	6	<b>NO GREATER SACRIFICE</b> Word Video 52270	Ray Boltz	LF	19.95
30	31	18	<b>TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN</b> PolyGram Video 4400452653	Nirvana	LF	19.95
31	<b>RE-ENTRY</b>		<b>SOMETHING BEAUTIFUL ●</b> Chordant Dist. Group 4623	Gaither & Friends	LF	14.95
32	<b>NEW ▶</b>		<b>LIFE, LOVE &amp; OTHER MYSTERIES</b> Word Video 2653	Point Of Grace	LF	19.95
33	23	52	<b>THE VIDEO COLLECTION: VOL. II</b> Capitol Video 77820	Garth Brooks	LF	12.95
34	21	153	<b>\$19.98 HOME VID CLIFF'EM ALL! ▲</b> Elektra Entertainment 40106-3	Metallica	LF	19.98
35	22	19	<b>LIVE AT THE ISLE OF WIGHT, 1970</b> Rhino Home Video 72301	Jimi Hendrix	LF	19.98
36	<b>RE-ENTRY</b>		<b>UNPLUGGED ●</b> PolyGram Video 80063003825	Kiss	LF	19.95
37	34	59	<b>LIVE AT MADISON SQUARE GARDEN ▲</b> Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
38	29	21	<b>CRANK IT UP</b> Warner Reprise Video 3-38460	Jeff Foxworthy	SF	9.98
39	28	34	<b>A TRIBUTE TO STEVIE RAY VAUGHAN</b> Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
40	<b>RE-ENTRY</b>		<b>X-TREME CLOSE-UP ▲</b> PolyGram Video 4400853953	Kiss	LF	19.95

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 100,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. © 1997, Billboard/BPI Communications.

# 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 Manakora**

PRODUCER: Peter Dempsey

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 Dittrich, 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 Melodians, Count Ossie & the Mystic Revelation Of

### 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

Messenger

PRODUCER: Phillip "Fattis" 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

Sonolux/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

Hoy

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 Austriafina.

### 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 *mélodies* by Gallic genius Claude Debussy. With limpid grace and a bell-like tone, Upshaw moves through these dreamy settings of artful French poetry (Vasnier, 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, folkish arrangement of the Laura Nyro classic "And When I Die."

### VITAL REISSUES

#### SOPHIE TUCKER

**Some Of These Days**

PRODUCERS: Tony Watts, Colin Brown

Past 7807

One of the giant talents of the vaudeville era and then some, Sophie Tucker was a vocalist of far greater consequence than she was given credit for. She was more than a purveyor of "suggestive" repertoire written for her to justify her identity as the "last of the red-hot mommas." The listener gets two lovely performances right off the bat, one the sentimental "My Yiddish Momma," the other "The Man I Love," along with "The One I Love (Belongs To Somebody Else)" and "Moanin' Low." Her signature songs are also in this 24-song survey of recordings made between 1922 and 1936, such as "Some Of These Days," "After You've Gone," and "There'll Be Some Changes

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 Rappaport

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."

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews

## SINGLES

EDITED BY LARRY FLICK

### POP

#### ▶ MICHAEL JACKSON *Blood On The Dance Floor* (no timing listed)

PRODUCERS: Michael Jackson, Teddy Riley  
WRITERS: M. Jackson, T. Riley, B. Bottrell  
PUBLISHERS: Mijac/L.A. & Switzerland/Warner-Tamerlane, BMI; Zomba Enterprises/Donril, ASCAP  
REMIXERS: Tony Moran, Farley & Heller, the Fugees  
Epic 09961 (c/o 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 strutting rock-ballad preview into Blessid Union Of Soul's eponymous second disc has all the markings 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. Concina  
PUBLISHER: Warner-Tamerlane, BMI  
Arista 3295 (c/o 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 (c/o Sony) (cassette single)  
Toad's 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: Famous/Sony U.K./Sony Tunes, 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-tingling 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.

#### RHYTHMCENTRIC *Your Love Is With Me* (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHERS: Tazmanga/Play Our Music, BMI; Rhythmicentric, ASCAP  
REMIXERS: M. Ferullo, A. Ponzio, R. Federici, D. Martinez, 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 nary the sign 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 visibility 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 Chill  
WRITERS: V.J. Smith, P. Lord, Peter Cox  
PUBLISHERS: Arvernal/Leosun/Dodgy Songs/EMI-April, ASCAP  
Avatar/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.

#### SHANËLLE *Girlfriend* (4:14)

PRODUCER: Ken Franklin  
WRITERS: K. Franklin, E. Williams, C. Mackey  
PUBLISHERS: No Sail/Fur-Kay/Paisley Peace, BMI  
REMIXER: Ken Franklin  
Robbins Entertainment 72010 (c/o 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)  
Lilting 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; MRBI/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 roadhouse fun, and this is another prime example of his unique artistry.

#### ▶ JOHN BERRY *I Will, If You Will* (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—country, 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, Kurtis Mantronik  
Astralwerks 6196 (c/o 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 assaulting 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 belter 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 (c/o 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  
PUBLISHER: 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 ol' stuff crowding AC airwaves.

### ROCK TRACKS

#### ▶ THE JAYHAWKS *Think About It* (4:23)

PRODUCERS: Brian Paulson, the Jayhawks  
WRITER: Louris  
PUBLISHERS: Absinth/Warner-Tamerlane, BMI  
American/Reprise 8684 (c/o 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 Platt  
WRITERS: D. Bowie, R. Gabriels  
PUBLISHERS: Tintoretto, BMI; Exploded View, ASCAP  
Virgin 12249 (CD promo)  
The second shot from Bowie's "Earthling" opus continues to straddle the line between alterna-rock and underground dance culture. Although the instrumentation is darkly 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/Pervert Alchemis/EMI-April/Gifted Pearl, ASCAP  
Payday/frr 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 DAY *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 Te Sa No, ASCAP; Seabons BMI  
Columbia 9910 (promo CD)  
Refugee Camp Allstars Melky and Day 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 *Tha Vibe* (3:50)

PRODUCERS: Ken E. Chill, Babygirl  
WRITERS: Babygirl, K.E. Chill  
PUBLISHERS: Funkin' 4 Ya, ASCAP; Kenhits, BMI  
REMIXERS: Ken E. Chill, 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 "Babie" Rosario  
I.D./Wrap 425 (c/o Ichiban) (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 Recipe 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 Reece (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 Luhrmann 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/Imusic

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

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-

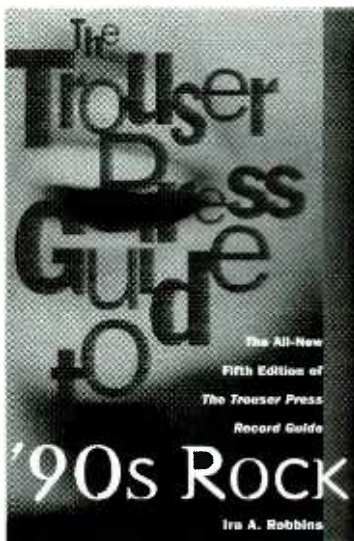
mer and Last Exit, as well as timely glosses on continuing influences like Neil Young and Frank Zappa.

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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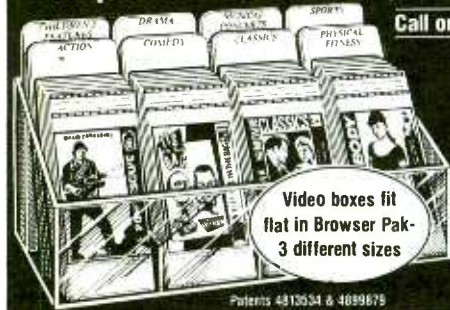
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# Update

## 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 Hitmakers 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, Mace, 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

## 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

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; Eurlly 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 Inter-Continental, 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 Paiffy, 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.

# Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR



**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 5,285 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 1,200-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.

**ADS 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 WRCX (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	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	2	2	4	ALL BY MYSELF 5547 MITSU 78529	◆ CELINE DION 1 week at No. 1
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 WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
6	11	14	5	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/JIVE	◆ 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 13312	◆ 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 78428	◆ JOURNEY
18	19	19	7	TOO LATE, TOO SOON SBK 58628/EMI	◆ JON SECADA
19	17	15	37	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
*** AIRPOWER ***					
20	21	21	5	EVERY TIME I CLOSE MY EYES EPIC 78485	◆ BABYFACE
21	22	24	4	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
22	20	20	13	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 TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	◆ THE CARDIGANS

# Adult Top 40

T. WK	L. WK	2 WKS	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 582032	◆ SHERYL CROW
5	5	3	20	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	◆ THE CARDIGANS
6	6	7	8	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
7	7	6	11	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS.	◆ PAULA COLE
8	8	9	10	I WANT YOU COLUMBIA 78503	◆ SAVAGE GARDEN
9	9	8	18	A LONG DECEMBER DGC 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 COLVIN
12	11	10	22	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
13	13	13	15	JUST ANOTHER DAY MERCURY 578816	◆ JOHN MELLENCAMP
14	17	16	40	COUNTING BLUE CARS A&M 581462	◆ DISHWALLA
15	14	12	5	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 77647	◆ BRUCE SPRINGSTEEN
22	24	23	13	POSSESSION ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
23	18	17	18	DON'T LET GO (LOVE) EASTWEST 64231/EEG	◆ 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

Billboard® is a national sample of airplay supplied by Broadcast Data Systems. Radio track service: 55 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. (C) Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

# Radio

## PROGRAMMING

# 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 Batusic 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-

cials 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 cueing station breaks or commercials with a 10-button keyboard for our Multi Access Memory 'Hot' Start access," he says.

Product manager Tim Derwallis 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."

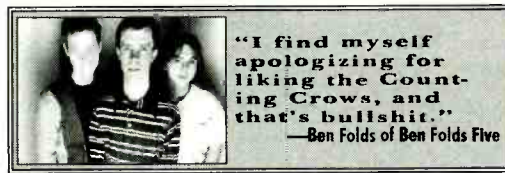
Future plans for the program include "The Big Bang" World Wide Web site.



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.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★★ No. 1 ★★★★★					
1	2	2	9	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
2	1	1	7	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	AEROSMITH COLUMBIA
3	5	8	5	STARING AT THE SUN	U2 ISLAND
4	3	3	11	LAKINI'S JUICE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
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 ELEKTRAVEEG
8	10	10	7	GONE AWAY IXNAY 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/OUTPOST/GEFFEN
★★★ AIRPOWER ★★★					
13	16	17	8	THE FRESHMEN VILLAINS	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 BOMBS & BUTTERFLIES	WIDESPREAD PANIC CAPRICORN/MERCURY
16	18	20	6	LIE TO ME LIE TO ME	JONNY 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 LOAD	METALLICA ELEKTRAVEEG
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	1	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
22	22	27	4	DRIVEN TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
23	24	25	6	OUTTASITE (OUTTA MIND) BEING THERE	WILCO REPRISE
24	23	24	8	H. AENIMA	TOOL ZOO/VOLCANO
25	20	16	16	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
26	31	—	2	MANN'S CHINESE NAKED	NAKED RED 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 AWARE/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 FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRAVEEG
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 WAX ECSTATIC	SPONGE COLUMBIA
39	NEW	1	1	WELCOME WELCOME	OUTHOUSE MERCURY
40	38	34	25	WHAT I GOT SUBLIME	SUBLIME GASOLINE ALLEY/MCA

Compiled from a national sample of airplay 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.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★★ No. 1 ★★★★★					
1	2	4	5	STARING AT THE SUN POP	U2 ISLAND
2	1	1	18	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
3	3	3	13	SANTERIA SUBLIME	SUBLIME GASOLINE ALLEY/MCA
4	5	7	9	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
5	4	2	11	LAKINI'S JUICE SECRET SAMADHI	LIVE RADIOACTIVE/MCA
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 IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
9	9	9	10	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
10	7	6	16	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
11	12	12	8	THE NEW POLLUTION DELAY	BECK DGC/GEFFEN
12	18	29	3	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRAVEEG
13	16	21	6	THE IMPRESSION THAT I GET LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/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 REACTION/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 FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRAVEEG
24	27	39	3	NOT AN ADDICT PARADISE IN ME	K'S CHOICE 550 MUSIC
25	30	33	5	HEY DUDE K	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/GEFFEN
28	NEW	1	1	BITCH BLURRING 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 NAKED IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
31	24	22	16	LOVEFOOL FIRST BAND ON THE MOON	THE CARDIGANS TRAMPOLINE/STOCKHOLM/MERCURY
32	37	38	4	SLEEP TO DREAM TIDAL	FIONA APPLE WORK
33	NEW	1	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 MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
36	NEW	1	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	1	HELL HOT	SQUIRREL NUT ZIPPERS MAMMOTH
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



# HITS! IN TOKIO

Week of March 23, 1996

- ① Discotheque / U2
- ② Somewhere In The World / Swing Out Sister
- ③ Beethoven / Blur
- ④ Falling In Love (Is Hard On The Knees) / Aerosmith
- ⑤ Song For The Dumped / Ben Folds Five
- ⑥ That Thing You Do! / The Wonders
- ⑦ Cosmic Girl / Jamiroquai
- ⑧ Amai Umeki / UA
- ⑨ Runaway / Nuoyrican Soul Featuring India
- ⑩ Change The World (From "Phenomenon") / Eric Clapton
- ⑪ Les Poemes Des Michelle / Teri Moise
- ⑫ Everything (It's You) / Mr. Children
- ⑬ Finally / Eternal
- ⑭ Freestyle / Misty Oldland
- ⑮ Dynamite / Smap
- ⑯ On & On / Erykah Badu
- ⑰ 2 Become 1 / Spice Girls
- ⑱ Don't Cry For Me Argentina (From "Evita") / Madonna
- ⑲ Love Is A Wonderful Thing / Fatima Rainey
- ⑳ Only You / Pauline Wilson
- ㉑ Don't Speak / No Doubt
- ㉒ Cowgirl Blues / Yumi Matsutoya
- ㉓ Born Slippy / Underworld
- ㉔ Sometimes / The Brand New Heavies
- ㉕ I Shot The Sherrif / Warren G
- ㉖ Little Wonder / David Bowie
- ㉗ Live No Lie / Jhelisa
- ㉘ Before Today / Everything But The Girl
- ㉙ Request Line / Zhane
- ㉚ Hard To Say I'm Sorry / Az Yet
- ㉛ The Boss / The Braxtons
- ㉜ Da Funk / Daft Punk
- ㉝ Romance / Tomoyo Harada
- ㉞ Circuit No Musume / Puffy
- ㉟ The Real Thing / Lisa Stansfield
- ㊱ Volcano Girls / Veruca Salt
- ㊲ I Am, I Feel / Alisha's Attic
- ㊳ Un-Break My Heart / Toni Braxton
- ㊴ Everyday Of Your Life / Richard Marx With Aska
- ㊵ Precious Declaration / Collective Soul
- ㊶ Arigatou / Yosui Inoue • Tamio Okuda
- ㊷ Love Somebody For Life / Maxi Priest Featuring Yui Oda
- ㊸ CoCo Jambou / Mr. President
- ㊹ Step By Step / Whitney Houston
- ㊺ Give Me Love (Give Me Peace On Earth) / Marisa Monte
- ㊻ Can You Celebrate? / Namie Amuro
- ㊼ Say... If You Feel Alright / Crystal Waters
- ㊽ Say Goodbye / Cheap Trick
- ㊾ Early To Bed / Morphine
- ㊿ Rise / Sandra St. Victor

Selections can be heard on "Sapporo Beer Tokyo Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

# 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 goey 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 1995 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 also has 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

**F**OR 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 Strassell, and ARS co-COO 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 Hegwood, 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 Heftel'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 (WKXX 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

**ZOO TV 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 Dalya 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 ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Lil' Kim, Crush On You
- 2 Puff Daddy, Can't Nobody Hold Me Down
- 3 Whitney Houston, Step By Step
- 4 Heavy D, Big Daddy
- 5 Foxy Brown Feat. Jay-Z, I'll Be
- 6 Mary J. Blige, Love Is All We Need
- 7 Ghostface Killah, All That I Got Is You
- 8 Dru Hill, In My Bed
- 9 Frankie Cutlass, The Cypher
- 10 RZA, Tragedy
- 11 Montell Jordan, What's On Tonight
- 12 Rome, I Belong To You
- 13 Blackstreet, Don't Leave Me
- 14 Aaliyah, One In A Million
- 15 Tracey Lee, Theme
- 16 Zhane, Request Line
- 17 702, Get It Together
- 18 Mint Condition, You Don't Have To Hurt...
- 19 Maxwell, Sumthin' Sumthin'
- 20 Keith Sweat, Just A Touch
- 21 112, Cupid
- 22 Assorted Phlavors, Make Up Your Mind
- 23 Tasha Holiday, Just The Way You Like It
- 24 Ginuwine, Tell Me Do U Wanna
- 25 Rahsaan Patterson, Stop By
- 26 Da Brat, Ghetto Love
- 27 ♪, Somebody's Somebody
- 28 Born Americans, Yardcore
- 29 Adriana Evans, Seein' Is Believing
- 30 Warren G, I Shot The Sheriff

★ ★ NEW ONS ★ ★

Michael Jackson, Blood On The Dance Floor  
The Notorious B.I.G., Hypnotized  
Day To Day, U Represent  
Voices Of Theory, Somehow  
Jocelyn Enriquez, A Little Bit Of Ecstasy  
Tony Toni Tone, Thinking Of You  
Ambersunshower, Running Song  
Josee, If Tomorrow Never Comes  
Shaquille O'Neal, Strait Playin  
Tate 6, You Don't Have To Be Afraid  
Eazy O, The Level



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Trace Adkins, (This Ain't) No Thinkin'...
- 2 Kevin Sharp, She's Sure Taking It Well
- 3 Collin Raye, On The Verge
- 4 John Berry, She's Taken A Shine
- 5 Kathy Mattea, 455 Rocket
- 6 Bill Engvall, Here's Your Sign
- 7 Lorrie Morgan, Good As I Was To You

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 12, 1997.



Continuous programming  
1221 Collins Ave.  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

- Makaveli, Hail Mary
- BOX TOPS**
- Whitney Houston, Step By Step  
Lil' Kim, Crush On You  
Spice Girls, Wannabe  
Dru Hill, In My Bed  
Az Yet, Hard To Say I'm Sorry  
112, Cupid  
Westside Connection, Gangstas Make The World Go Round  
Rahsaan Patterson, Stop By  
Mario Winans, Don't Know  
Mary J. Blige, Love Is All We Need  
Tasha Holiday, 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  
Coolio, The Winner  
Depeche Mode, It's No Good  
Duran Duran, Out Of My Mind  
Gyrl Featuring Spark, Get Your Groove On  
Jocelyn Enriquez, A Little Bit Of Ecstasy  
Joe, Don't Wanna Be A Playa  
La Kiesha Berri, Like This & Like That  
Michael Jackson, Blood On The Dance Floor  
Tony Toni Tone, Thinking Of You  
Underworld, Pearls Girls  
Wink, Are You There  
Flesh-N-Bone, Notthin' But Da Bone In Me  
GP WU, Black On Black Crime  
Leann Rimes, Light In Your Eyes  
Moonshine, The Origin Of The Species  
Just Ro, Confusion  
Raunchy Fella, Crime & Money  
Ronnie Henson, What Are We Gonna Do  
Shawnee Ranx, How Many Rivers  
Suga Free, If You Stay Ready

Twista, Emotions  
Zakiya, My Love Won't Fade Away



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Lollipop, Slow Drip  
Reef, Place Your Hands  
The Chemical Brothers, Block Rockin' Beats  
Morcheeba, Tape Loop  
The Suicide Machines, SOS  
Brendan Benson, Crosscayed  
K's Choice, Not An Addict



Continuous programming  
299 Queen St West,  
Toronto, Ontario M5V2Z5

- Faithless, Insomnia (new)  
U2, Staring At The Sun (new)  
The Orb, Toxygene (new)  
Sneaker Pimps, 6 Underground (new)  
The Chemical Brothers, Block Rockin' Beats (new)  
Wide Mouth Mason, 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, Lakini's Juice  
Moenia, No Puedo Estar Sin Ti  
White Town, Your Woman  
The Wallflowers, One Headlight  
Nacho Cano, Vivimos Siempre Juntos



1/2-hour show weekly  
Signal Hill Dr  
Wall, PA 15148

- Whitney Houston, I Believe In You And Me  
Leah Anderson, If Loving God Was A Crime  
dc Talk, I Wish We'd All Been Ready  
The Choir, Sled Dog  
One Hundred Days, Feels Like Love  
The Prayer Chain, Crawl  
4 Him, Measure Of A Man  
Rick Cua/Rebecca Sparks, Young Boy, Young Girl  
Carman, Holy Ghost Hop  
Kim Boyce, Good Enough  
Americans Against Abortion, Fight The Fight

- 13 Sublime, Santeria
- 14 Blur, Song 2
- 15 Blackstreet, Don't Leave Me
- 16 Offspring, Gone Away
- 17 Metallica, King Nothing
- 18 Live, Lakini's Juice
- 19 Warren G, I Shot The Sheriff
- 20 Fiona Apple, Sleep To Dream
- 21 Ghostface Killah, All That I Got Is You
- 22 Erykah Badu, On & On
- 23 Whitney Houston, Step By Step
- 24 Monica, For You I Will
- 25 Korn, A.D.I.D.A.S.
- 26 Wilco, Outtaste
- 27 Makaveli, To Live & Die In L.A.
- 28 Paula Cole, Where Have All The Cowboys Gone?
- 29 Bush, Greedy Fly
- 30 Veruca Salt, Volcano Girls
- 31 Mary J. Blige, Love Is All We Need
- 32 Aaliyah, One In A Million
- 33 Luscious Jackson, Naked Eye
- 34 Dru Hill, In My Bed
- 35 Jewel, You Were Meant For Me
- 36 Tonic, If You Could Only See
- 37 Mighty Mighty Bosstones, The Impression
- 38 Foxy Brown Feat. Jay-Z, I'll Be
- 39 No Mercy, Please Don't Go
- 40 Duncan Sheik, Barely Breathing
- 41 Leah Andreone, It's Alright, It's OK
- 42 The Cardigans, Lovefool
- 43 Porno For Pyros, Hard Charger
- 44 Kula Shaker, Hey Dude
- 45 Jon Spencer Blues Explosion, Wail
- 46 U2, Staring At The Sun
- 47 Jewel, Who Will Save Your Soul
- 48 Red Hot Chili Peppers, Give It Away
- 49 Bush, Glycerine
- 50 Smashing Pumpkins, Tonight, Tonight

★ ★ NEW ONS ★ ★

Hanson, Mmmhlop  
Live, Freaks  
Shaquille O'Neal, Strait Playin'  
Mark Morrison, Return Of The Mack  
SWV, Can We  
Third Eye Blind, Semi-Charmed Life  
White Town, Your Woman



30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Deana Carter, We Danced Anyway
- 2 Daryle Singletary, The Used To Be's
- 3 Collin Raye, On The Verge
- 4 Billy Ray Cyrus, Three Little Words
- 5 John Michael Montgomery, I Miss You A Little
- 6 Trace Adkins, (This Ain't) No Thinkin'...
- 7 Bill Engvall, Here's Your Sign
- 8 Lorrie Morgan, Good As I Was To You
- 9 Tracy Byrd, Don't Take Her She's All I Got
- 10 Terri Clark, Emotional Girl
- 11 Kathy Mattea, 455 Rocket
- 12 Kevin Sharp, She's Sure Taking It Well
- 13 Sawyer Brown, Six Days On The Road

- 14 Tracy Lawrence, Better Man, Better Off
- 15 LeAnn Rimes, The Light In Your Eyes
- 16 Ricochet, Ease My Troubled Mind
- 17 Stephanie Bentley, The Hopechest Song
- 18 Martina McBride, Cry On The Shoulder Of...
- 19 Mark Chesnut, Let It Rain
- 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 Willis, Places I've Never Been
- 25 Cleudis T Judd, Cleudis Went Down To Florida
- 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 ONS ★ ★

Alison Krauss & Union Station, Find My Way Back...  
Patty Loveless, The Trouble With The Truth  
The Bellamy Brothers, She's Awesome



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Jewel, You Were Meant For Me
- 2 Sheryl Crow, Everyday Is A Winding Road
- 3 The Wallflowers, One Headlight
- 4 Celine Dion, All By Myself
- 5 No Doubt, Don't Speak
- 6 En Vogue, Don't Let Go (Love)
- 7 Duncan Sheik, Barely Breathing
- 8 Savage Garden, I Want You
- 9 Bruce Springsteen, Secret Garden
- 10 Paula Cole, Where Have All The Cowboys Gone?
- 11 Whitney Houston, Step By Step
- 12 ♪, The Holy River
- 13 U2, Discotheque
- 14 Babyface, Every Time I Close My Eyes
- 15 The Cardigans, Lovefool
- 16 Eric Clapton, Change The World
- 17 John Mellencamp, Key West Intermezzo
- 18 Counting Crows, A 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 Shawn Colvin, Sunny Came Home
- 25 Jon Secada, Too Late, Too Soon
- 26 Inxs, Elegantly Wasted
- 27 Wonders, That Thing You Do!
- 28 Adam Clayton & Larry Mulenn, There From Mission Impossible
- 29 Dishwalla, Counting Blue Cars
- 30 Leah Andreone, It's Alright, It's OK

★ ★ NEW ONS ★ ★

No New Ons This Week



Five hours weekly  
223-225 Washington St  
Newark, NJ 07102

- Cyndi Lauper, You Don't Know  
Leather Hyman, 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 Song  
Long Pigs, She Said  
Dionne Farris, Hopeless  
Tonic, If Only You Could See  
Bush, Greedy Fly  
Foxy Brown Featuring Jay-Z, I'll Be  
INXS, Elegantly Wasted  
Nerf Herder, Sorry  
silverchair, Freak  
Star 69, I'm Insane



15 hours weekly  
10227 E 14th St  
Oakland, CA 94603

- Lil' 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  
Allure, Head Over Heels  
Erykah Badu, On & On  
112, Cupid  
Billy Lawrence, C'mon  
Dru Hill, In My Bed  
Zhane, 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 Wonfor 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, up-tempo 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

president of Capitol Records (U.S.). Gersh and other record executives also acknowledge the impact that the Beatles' "Anthology" series is likely to have on McCartney's solo album. "There are a lot of people who learned a lot about the Beatles over the course of the last 18 months and a growing number of young fans who will be receptive to a great new Paul McCartney album—and this is it," says Gersh.

The album "is much more simple and direct than anything he's done for a long time," says Tony Wadsworth, managing director of EMI's Parlophone Records in London, who has been involved with McCartney's solo career for the past decade.

"In looking at 'Anthology,' I saw the standards that the Beatles had reached," says McCartney. Those were standards of both songwriting and studio spontaneity that McCartney sought

to recapture. The "Anthology" project gave him that opportunity.

In mid-1995, 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

## 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 MJI 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 hourlong television documentary on McCartney by Geoff Wonfor, 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.

"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.

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 unto 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 glove," 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 into the voice of a proper British gentleman as he suggests: "Letting the talent floooow, 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."



## 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 virtuosos—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 Farringdons Records at London's South Bank Centre. Farringdons 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 futurist 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 Jaz 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/CFO 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 MJ 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 [live] 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 Wermcrantz, 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 Purselglove, 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 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.

**SEMI-PRECIOUS 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	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	4	6	SWEET SEXY THING	NU FLAVOR FEATURING ROGER (REPRISE)	14	15	9	THE WORLD IS MINE	ICE CUBE (JIVE)
2	6	2	STAR PEOPLE	GEORGE MICHAEL (DREAMWORKS/GEFFEN)	15	13	2	A.D.I.D.A.S.	KORN (IMMORTAL/EPIC)
3	5	6	JUST THE WAY YOU LIKE IT	TASHA HOLIDAY (MCA)	16	3	7	T.O.N.Y. (TOP OF NEW YORK)	CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)
4	2	6	I CAN SEE	SF SPANISH FLY (UPSTAIRS/WARNER BROS.)	17	—	1	ME OR THE PAPES	JERU THE DAMAJA (PAYDAY/LONDON/ISLAND)
5	—	1	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWORKS/CAROLINE)	18	11	7	TRUE DAT	LEVERT (ATLANTIC)
6	1	3	WU-RENEGADES	KILLARMY (WU-TANG/PRIORITY)	19	—	1	GONNA LET U KNOW	LIL BUD & TIZONE FEAT. KEITH SWEAT (ISLAND)
7	8	7	DO THE DAMN THING	THE 2 LIVE CREW (LIL' JOE)	20	18	6	EMOTIONAL GIRL	TERRI CLARK (MERCURY NASHVILLE)
8	9	5	6 UNDERGROUND	SNEAKER PIMPS (CLEAN UP/VIRGIN)	21	—	1	THE SAINT	ORBITAL (INTERNAL/FFRR/ISLAND)
9	12	3	I MISS YOU A LITTLE	JOHN MICHAEL MONTGOMERY (ATLANTIC)	22	23	4	THE CYPHER: PART 3	FRANKIE CUTLASS (VIOLATOR/RELATIVITY)
10	10	11	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)	MAYBE HELL NOTICE HER NOW MINDY MCCREARY (BNA/RCA)	23	19	5	MAKE UP YOUR MIND	ASSORTED PHLYONS FEAT. BIG DADDY KANE (BALL OF FAME/EPIC)
11	7	5	FULL OF SMOKE	CHRISTION (ROC-A-FELLA/DEF JAM/MERCURY)	24	—	1	DADDY'S LITTLE GIRL	KIPPI BRANNON (CURB/UNIVERSAL)
12	17	2	DON'T KEEP WASTING MY TIME	TEDDY PENDERGRASS (SUREFIRE)	25	14	3	IN A DREAM	JOSSETTE (GALAXY FREESTYLE)
13	16	2	CAN U FEEL IT	THIRD PARTY (DVS/A&M)					

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	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>*** No. 1/Greatest Gainer ***</b>		
1	176	—	2	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73011*/ARISTA (10.98/24.98) 1 week at No. 1	LIFE AFTER DEATH	1
				<b>*** Pacesetter ***</b>		
2	6	7	55	<b>CELINE DION</b> ▲ <sup>8</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
3	5	4	8	<b>SPICE GIRLS</b> VIRGIN 42174 (10.98/15.98)	SPICE	3
4	2	6	20	<b>SOUNDTRACK</b> ▲ <sup>3</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
5	1	—	2	<b>AEROSMITH</b> COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
6	7	5	59	<b>JEWEL</b> ▲ <sup>3</sup> ATLANTIC 82700/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	4
7	12	20	3	<b>SOUNDTRACK</b> EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
8	9	8	39	<b>THE WALLFLOWERS</b> ▲ INTERSCOPE 90055 (10.98/16.98) <b>HS</b>	BRINGING DOWN THE HORSE	8
9	4	3	7	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
10	10	9	65	<b>NO DOUBT</b> ▲ <sup>6</sup> TRAUMA 92580/INTERSCOPE (10.98/16.98) <b>HS</b>	TRAGIC KINGDOM	1
				<b>*** Hot Shot Debut ***</b>		
11	<b>NEW</b>	—	1	<b>WARREN G</b> G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
12	8	2	4	<b>U2</b> ISLAND 524334* (11.98/17.98)	POP	1
13	3	1	3	<b>SCARFACE</b> RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
14	11	10	7	<b>ERYKAH BADU</b> ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
15	13	12	29	<b>BLACKSTREET</b> ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
16	16	15	38	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	3
17	15	13	41	<b>TONI BRAXTON</b> ▲ <sup>4</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
18	14	11	6	<b>LIVE</b> RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
19	<b>NEW</b>	—	1	<b>QUEENSRYCHE</b> EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
20	19	18	20	<b>VARIOUS ARTISTS</b> ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
21	17	17	21	<b>MAKAVELI</b> ▲ <sup>2</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
22	21	19	29	<b>DEANA CARTER</b> ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	10
23	18	16	3	<b>COLLECTIVE SOUL</b> ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
24	28	23	22	<b>SOUNDTRACK</b> ▲ <sup>2</sup> CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
25	25	25	27	<b>SHERYL CROW</b> ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
26	26	31	35	<b>SUBLIME</b> ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	25
27	29	30	19	<b>BUSH</b> ▲ <sup>2</sup> TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
28	27	28	8	<b>THE OFFSPRING</b> COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
29	23	60	3	<b>SOUNDTRACK</b> COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	23
30	34	26	7	<b>VARIOUS ARTISTS</b> GRAMMY 533292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
31	24	24	31	<b>AALIYAH</b> ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
32	20	14	5	<b>SOUNDTRACK</b> WARNER BROS. 46477 (10.98/17.98)	HOWARD STERN PRIVATE PARTS: THE ALBUM	1
33	32	27	40	<b>KEITH SWEAT</b> ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
34	49	41	20	<b>SOUNDTRACK</b> ▲ WARNER BROS. 46346 (21.98/27.98)	EVITA	2
35	38	40	41	<b>BECK</b> ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
36	36	34	24	<b>COUNTING CROWS</b> ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
37	22	21	6	<b>TRU</b> NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
38	31	22	6	<b>SOUNDTRACK</b> NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
39	33	32	25	<b>GINUWINE</b> ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	32
40	30	29	17	<b>DRU HILL</b> ● ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	23
41	40	46	48	<b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> RCA 66904 (10.98/16.98)	CRASH	2
42	42	37	94	<b>ALANIS MORISSETTE</b> ▲ <sup>19</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	1
43	39	38	18	<b>SOUNDTRACK</b> ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
44	41	36	22	<b>BABYFACE</b> ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
45	51	—	2	<b>TRACY LAWRENCE</b> ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
46	55	61	16	<b>THE VERVE PIPE</b> RCA 66809 (10.98/15.98) <b>HS</b>	VILLAINS	46
47	43	43	19	<b>FOXY BROWN</b> ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
48	35	35	5	<b>SOUNDTRACK</b> JIVE 41604* (11.98/16.98)	BOOTY CALL	24
49	52	50	43	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
50	57	68	6	<b>VARIOUS ARTISTS</b> COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	50
51	44	42	23	<b>WESTSIDE CONNECTION</b> ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
52	53	56	28	<b>CAKE</b> ● CAPRICORN 532867/MERCURY (10.98 EQ/16.98) <b>HS</b>	FASHION NUGGET	36
53	59	53	26	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	2

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	63	75	15	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	54
55	61	54	15	<b>THE CARDIGANS</b> ● TRAMPOLINE/STOCKHOLM 53317/MERCURY (10.98 EQ/16.98) <b>HS</b>	FIRST BAND ON THE MOON	35
56	<b>NEW</b>	—	1	<b>JON SECADA</b> SBK 55897/EMI (10.98/15.98)	SECADA	56
57	37	44	47	<b>MAXWELL</b> ▲ COLUMBIA 66434 (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	37
58	<b>NEW</b>	—	1	<b>KENNY LOGGINS</b> COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	58
59	50	58	20	<b>LIL' KIM</b> ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
60	60	55	4	<b>JOHN TESH</b> GTSP 537112 (10.98/16.98)	AVALON	55
61	54	47	8	<b>SILVERCHAIR</b> EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
62	<b>NEW</b>	—	1	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	62
63	48	57	17	<b>BILL WHELAN</b> ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) <b>HS</b>	RIVERDANCE	48
64	64	45	3	<b>THE MIGHTY MIGHTY BOSSTONES</b> BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	45
65	69	63	32	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
66	<b>NEW</b>	—	1	<b>MATTHEW SWEET</b> ZOO 31130*/VOLCANO (10.98/16.98)	BLUE SKY ON MARS	66
67	68	65	9	<b>JIM BRICKMAN</b> WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
68	70	64	56	<b>311</b> ▲ <sup>2</sup> CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
69	65	80	8	<b>PAULA COLE</b> IMAGO 46424/WARNER BROS. (10.98/15.98) <b>HS</b>	THIS FIRE	65
70	67	74	7	<b>BILL ENGVALL</b> WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	67
71	45	39	7	<b>VARIOUS ARTISTS</b> LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
72	62	66	7	<b>VERUCA SALT</b> MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
73	58	52	4	<b>VAN MORRISON</b> POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
74	77	71	22	<b>ALAN JACKSON</b> ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
75	46	33	4	<b>VARIOUS ARTISTS</b> COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	20
76	78	84	29	<b>FIONA APPLE</b> ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <b>HS</b>	TIDAL	62
77	74	78	59	<b>2PAC</b> ▲ <sup>2</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
78	80	81	26	<b>TRACE ADKINS</b> ● CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	78
79	72	72	20	<b>SNOOP DOGGY DOGG</b> ▲ <sup>2</sup> DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
80	81	73	75	<b>THE SMASHING PUMPKINS</b> ▲ <sup>8</sup> VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
				<b>*** Heatseeker Impact ***</b>		
81	105	114	8	<b>SQUIRREL NUT ZIPPERS</b> MAMMOTH 0137* (9.98/13.98) <b>HS</b>	HOT	81
82	76	91	31	<b>112</b> ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
83	92	90	88	<b>VARIOUS ARTISTS</b> ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
84	87	83	21	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	40
85	89	103	20	<b>KENNY CHESNEY</b> BNA 66908/RCA (10.98/15.98) <b>HS</b>	ME AND YOU	85
86	56	49	3	<b>LEVERT</b> ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	49
87	83	77	37	<b>SOUNDTRACK</b> ▲ REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
88	84	92	11	<b>DUNCAN SHEIK</b> ATLANTIC 82879/AG (10.98/15.98) <b>HS</b>	DUNCAN SHEIK	84
89	<b>NEW</b>	—	1	<b>ROLLINS BAND</b> DREAMWORKS 50007/GEFFEN (10.98/16.98)	COME IN AND BURN	89
90	139	155	21	<b>SOUNDTRACK</b> ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
91	75	69	72	<b>TRACY CHAPMAN</b> ▲ <sup>3</sup> ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
92	88	87	21	<b>LUSCIOUS JACKSON</b> GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
93	66	59	9	<b>VARIOUS ARTISTS</b> NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	8
94	118	109	27	<b>ELTON JOHN</b> ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
95	82	79	25	<b>MARILYN MANSON</b> ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
96	101	104	24	<b>KORN</b> ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
97	79	76	19	<b>TONY TONI TONE</b> ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
98	104	88	13	<b>SOUNDTRACK</b> PHILIPS 454710 (10.98/16.98)	SHINE	59
99	95	85	50	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18810 (10.98/15.98)	BORDERLINE	5
100	109	125	11	<b>JAMIROQUAI</b> WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	99
101	86	51	3	<b>SOUNDTRACK</b> RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI	51
102	47	—	2	<b>HELMET</b> INTERSCOPE 90073* (10.98/16.98)	AFTERTASTE	47
103	<b>NEW</b>	—	1	<b>REAL MCCOY</b> ARISTA 18965 (10.98/16.98)	ONE MORE TIME	103
104	115	—	2	<b>VARIOUS ARTISTS</b> RHINO 72723 (10.98/15.98)	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	104
105	103	93	27	<b>CLINT BLACK</b> ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
106	107	110	16	<b>TRACY BYRD</b> MCA 11485 (10.98/16.98)	BIG LOVE	106
107	85	70	29	<b>NEW EDITION</b> ▲ <sup>2</sup> MCA 11480* (10.98/16.98)	HOME AGAIN	1
108	97	120	3	<b>MARK MORRISON</b> ATLANTIC 82963/AG (10.98/15.98) <b>HS</b>	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 multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
109	98	86	23	VAN HALEN	WARNER BROS. 46332 (11.98/17.98) BEST OF VOLUME 1	1
<b>110</b>	<b>NEW</b>		1	CAEDMON'S CALL	WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98) <b>CS</b> CAEDMON'S CALL	110
<b>111</b>	114	108	48	MINDY MCCREADY	BNA 66806 (10.98/16.98) <b>CS</b> TEN THOUSAND ANGELS	40
112	73	62	9	SOUNDTRACK	DEATH ROW 90114*/INTERSCOPE (10.98/16.98) GRIDLOCK'D	1
113	96	96	22	AZ YET	LAFACE 26034/ARISTA (10.98/15.98) AZ YET	60
114	106	101	20	ROD STEWART	WARNER BROS. 46452 (11.98/17.98) IF WE FALL IN LOVE TONIGHT	19
115	102	98	26	TOOL	ZOO 31087* (10.98/16.98) AENIMA	2
116	100	95	18	ENIGMA	VIRGIN 42066 (10.98/16.98) ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
117	93	94	11	702	BIV 10 530738*/MOTOWN (8.98/16.98) <b>CS</b> NO DOUBT	82
118	71	48	11	SOUNDTRACK	BUZZ TONE 50635*/PRIORITY (10.98/16.98) RHYME & REASON	16
<b>119</b>	<b>NEW</b>		1	NANCI GRIFFITH	ELEKTRA 62015*/EEG (10.98/16.98) BLUE ROSES FROM THE MOONS	119
120	116	133	4	RONAN HARDIMAN	PHILIPS 533757 (10.98/17.98) <b>CS</b> MICHAEL FLATLEY'S LORD OF THE DANCE	116
<b>121</b>	138	145	8	KATHY MATTEA	MERCURY NASHVILLE 532899 (10.98 EQ/16.98) LOVE TRAVELS	121
122	111	106	77	GARBAGE	ALMO SOUNDS 80004*/Geffen (10.98/16.98) <b>CS</b> GARBAGE	20
123	113	107	21	REBA MCENTIRE	MCA 11500 (10.98/16.98) WHAT IF IT'S YOU	15
124	121	136	22	SHAWN COLVIN	COLUMBIA 67119 (10.98 EQ/16.98) A FEW SMALL REPAIRS	39
125	117	134	9	JONNY LANG	A&M 540640 (8.98/10.98) <b>CS</b> LIE TO ME	103
126	110	105	18	VARIOUS ARTISTS	DEATH ROW 50677*/PRIORITY (19.98/23.98) DEATH ROW GREATEST HITS	35
127	91	82	7	CAMP LO	PROFILE 1470* (10.98/15.98) UPTOWN SATURDAY NIGHT	27
128	127	135	5	WHITE TOWN	BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98) <b>CS</b> WOMEN IN TECHNOLOGY	118
129	134	123	21	TERRI CLARK	MERCURY NASHVILLE 532879 (10.98 EQ/16.98) JUST THE SAME	58
130	119	112	88	BONE THUGS-N-HARMONY	RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
131	108	97	3	AFTER 7	VIRGIN 42756 (10.98/15.98) THE VERY BEST OF AFTER 7	97
<b>132</b>	159	143	11	SOUNDTRACK	RCA VICTOR 68746 (21.98/34.98) STAR WARS: A NEW HOPE	49
<b>133</b>	<b>RE-ENTRY</b>		3	SOUNDTRACK	FANTASY 16001 (16.98 CD) THE ENGLISH PATIENT	133
134	149	179	29	STEVEN CURTIS CHAPMAN	SPARROW 51554 (9.98/15.98) SIGNS OF LIFE	20
<b>135</b>	128	121	13	BLOODHOUND GANG	REPUBLIC 25124/GEFFEN (10.98/16.98) <b>CS</b> ONE FIERCE BEER COASTER	57
<b>136</b>	175	—	46	SELENA	EMI LATIN 34123/EMI (10.98/16.98) DREAMING OF YOU	1
137	125	173	3	VARIOUS ARTISTS	QUALITY 6760*/WARLOCK (12.98/16.98) DANCE MIX U.S.A. VOLUME 6	125
<b>138</b>	<b>NEW</b>		1	MACHINE HEAD	ROADRUNNER 8860 (10.98/15.98) <b>CS</b> THE MORE THINGS CHANGE...	138
<b>139</b>	140	129	75	ALAN JACKSON	ARISTA 18801 (10.98/16.98) THE GREATEST HITS COLLECTION	5
140	94	99	16	TELA	SUAVE HOUSE 1553/RELATIVITY (10.98/15.98) PIECE OF MIND	70
141	122	141	9	KENNY LATTIMORE	COLUMBIA 67125 (10.98 EQ/16.98) <b>CS</b> KENNY LATTIMORE	122
142	133	132	27	JOHN MICHAEL MONTGOMERY	ATLANTIC 82947/AG (10.98/16.98) WHAT I DO THE BEST	39
<b>143</b>	168	161	15	SOUNDTRACK	COLUMBIA 67916 (10.98 EQ/17.98) ONE FINE DAY	57
144	99	67	3	MORPHINE	DREAMWORKS/RYKODISC 50009/GEFFEN (10.98/16.98) LIKE SWIMMING	67
<b>145</b>	152	168	3	HEART	CAPITOL 53376 (10.98/15.98) GREATEST HITS	145
146	123	111	23	JOURNEY	COLUMBIA 67514 (10.98 EQ/16.98) TRIAL BY FIRE	3
<b>147</b>	171	159	20	SOUNDTRACK	COLUMBIA 67887 (10.98 EQ/17.98) THE MIRROR HAS TWO FACES	16
148	120	138	20	NO MERCY	ARISTA 18941 (10.98/15.98) <b>CS</b> NO MERCY	104
149	141	118	27	SOUNDTRACK	EASTWEST 61951*/EEG (11.98/17.98) SET IT OFF	4
150	145	139	48	THE CRANBERRIES	ISLAND 524234* (10.98/16.98) TO THE FAITHFUL DEPARTED	4
151	147	146	19	MONTPELL JORDAN	DEF JAM 533191*/MERCURY (10.98 EQ/16.98) MORE...	47
152	112	116	48	KIRK FRANKLIN AND THE FAMILY	GOSPO CENTRIC 72127 (9.98/15.98) WHATCHA LOOKIN' 4	23
153	131	117	18	VARIOUS ARTISTS	POLYDOR 535877/A&M (10.98/16.98) PURE DISCO	83
<b>154</b>	164	170	22	VARIOUS ARTISTS	SPARROW 51562 (11.98/17.98) WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
155	136	128	7	BIG HEAD TODD & THE MONSTERS	REVOLUTION 24661/WARNER BROS. (10.98/16.98) BEAUTIFUL WORLD	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
<b>156</b>	158	164	84	COLLIN RAYE	EPIC 67033 (10.98 EQ/15.98) I THINK ABOUT YOU	40
157	142	127	21	MO THUGS FAMILY	MO THUGS 1561*/RELATIVITY (10.98/16.98) FAMILY SCRIPTURES	2
<b>158</b>	173	187	67	JARS OF CLAY	ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) <b>CS</b> JARS OF CLAY	46
<b>159</b>	<b>NEW</b>		1	SOUNDTRACK	VIRGIN 42959 (10.98/16.98) THE SAINT	159
160	129	144	22	GHOSTFACE KILLAH	RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98) IRONMAN	2
161	157	149	78	MARIAH CAREY	COLUMBIA 66700 (10.98 EQ/16.98) DAYDREAM	1
162	137	115	59	FUGEES	RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98) THE SCORE	1
163	154	151	49	GEORGE STRAIT	MCA 11428 (10.98/16.98) BLUE CLEAR SKY	7
164	130	89	3	BLUR	FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98) BLUR	89
165	155	166	4	PETRA	WORD 67933/EPIC (10.98 EQ/15.98) PETRA PRAISE 2 WE NEED JESUS	155
166	143	137	21	LL COOL J	DEF JAM 534125*/MERCURY (11.98 EQ/17.98) ALL WORLD	29
167	146	122	9	ENRIQUE IGLESIAS	FONOVISA 0001 (10.98/16.98) VIVIR	33
168	126	113	16	REDMAN	DEF JAM 533470*/MERCURY (10.98 EQ/16.98) MUDDY WATERS	12
<b>169</b>	<b>NEW</b>		1	WILD ORCHID	RCA 66894 (10.98/15.98) <b>CS</b> WILD ORCHID	169
170	132	119	26	LUTHER VANDROSS	LV 67553*/EPIC (10.98 EQ/16.98) YOUR SECRET LOVE	9
171	90	—	2	BEN FOLDS FIVE	CAROLINE550 MUSIC 67762/EPIC (10.98 EQ/16.98) WHATEVER AND EVER AMEN	90
172	160	158	50	RAGE AGAINST THE MACHINE	EPIC 57523* (10.98 EQ/16.98) EVIL EMPIRE	1
<b>173</b>	185	184	55	"WEIRD AL" YANKOVIC	ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98) BAD HAIR DAY	14
<b>174</b>	200	—	25	POINT OF GRACE	WORD 67698/EPIC (10.98 EQ/15.98) LIFE LOVE & OTHER MYSTERIES	46
175	156	160	43	BRYAN ADAMS	A&M 540551 (10.98/16.98) 18 TIL I DIE	31
<b>176</b>	180	157	9	SOUNDTRACK	RCA VICTOR 68747 (21.98/34.98) STAR WARS: THE EMPIRE STRIKES BACK	60
177	167	156	29	JOHN MELLENCAMP	MERCURY 532896 (10.98 EQ/16.98) MR. HAPPY GO LUCKY	9
<b>178</b>	182	190	71	DC TALK	FOREFRONT 25140 (10.98/16.98) JESUS FREAK	16
179	166	171	23	SOUNDTRACK	CAPITOL 37190 (10.98/16.98) TRAINSPOTTING	48
180	170	162	38	DONNA LEWIS	ATLANTIC 82762/AG (10.98/15.98) <b>CS</b> NOW IN A MINUTE	31
181	150	148	18	TINA TURNER	VIRGIN 41920 (10.98/16.98) WILDEST DREAMS	61
<b>182</b>	188	188	53	BRYAN WHITE	ASYLUM 61880/EEG (10.98/15.98) BETWEEN NOW & FOREVER	52
183	135	131	22	MINT CONDITION	PERSPECTIVE 549028/A&M (10.98/14.98) DEFINITION OF A BAND	76
184	172	182	5	DAVID KERSH	CURB 77848 (10.98/15.98) <b>CS</b> GOODNIGHT SWEETHEART	169
<b>185</b>	192	180	4	MATCHBOX 20	LAVA 92721/AG (7.98/11.98) <b>CS</b> YOURSELF OR SOMEONE LIKE YOU	180
186	169	176	40	QUAD CITY DJ'S	QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98) GET ON UP AND DANCE	31
187	153	140	19	♀	NPG 54982/EMI (22.98/34.98) EMANCIPATION	11
<b>188</b>	<b>NEW</b>		1	DINOSAUR JR	REPRISE 46506*/WARNER BROS. (10.98/16.98) HAND IT OVER	188
189	162	163	31	OUTKAST	LAFACE 26029*/ARISTA (10.98/16.98) ATLIENS	2
190	161	147	13	VARIOUS ARTISTS	MADACY 6803 (10.98/15.98) POWER OF LOVE — 16 GREAT SOFT ROCK HITS	51
191	148	124	11	PEGGY SCOTT-ADAMS	MISS BUTCH 4003/MARDI GRAS (10.98/16.98) <b>CS</b> HELP YOURSELF	72
<b>192</b>	<b>NEW</b>		1	TANYA TUCKER	CAPITOL NASHVILLE 36885 (10.98/16.98) COMPLICATED	192
<b>193</b>	<b>RE-ENTRY</b>		64	SOUNDTRACK	LONDON 448295 (10.98/16.98) BRAVEHEART	45
194	187	130	26	VARIOUS ARTISTS	WALT DISNEY 60902 (10.98/16.98) THE BEST OF COUNTRY SING THE BEST OF DISNEY	107
195	183	—	11	LORRIE MORGAN	BNA 66847/RCA (10.98/16.98) GREATER NEED	62
<b>196</b>	<b>RE-ENTRY</b>		8	DAVID HELFGOTT	RCA VICTOR 40378 (16.98 CD) DAVID HELFGOTT PLAYS RACHMANINOV	103
197	191	167	21	SOUNDTRACK	GEFFEN 25002 (10.98/16.98) BEAVIS AND BUTT-HEAD DO AMERICA	20
198	151	152	25	JOHNNY GILL	MOTOWN 530646 (10.98/16.98) LET'S GET THE MOOD RIGHT	32
199	124	102	7	SOUNDTRACK	JIVE 41590 (11.98/16.98) DANGEROUS GROUND	20
<b>200</b>	<b>RE-ENTRY</b>		46	VARIOUS ARTISTS	WALT DISNEY 60865 (10.98/15.98) CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC	95

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 82 2Pac 77 311 68 702 117	Caedmon's Call 110 Cake 52 Camp Lo 127 The Cardigans 55 Mariah Carey 161 Deana Carter 22 Tracy Chapman 91 Steven Curtis Chapman 134 Kenny Chesney 85 Terri Clark 129 Paula Cole 69 Collective Soul 23 Shawn Colvin 124 Counting Crows 36 The Cranberries 150 Sheryl Crow 25	Garbage 122 Ghostface Killah 160 Johnny Gill 198 Ginuwine 39 Nanci Griffith 119 Ronan Hardiman 120 Heart 145 David Helfgott 196 Helmet 102 Enrique Iglesias 167 Alan Jackson 74, 139 Jamiroquai 100 Jars Of Clay 158 Jewel 6 Elton John 94 Montell Jordan 151 Journey 146 David Kersh 184 Korn 96 Alison Krauss & Union Station 62 Jonny Lang 125 Kenny Lattimore 141 Tracy Lawrence 45 Levert 86 Donna Lewis 180	Lil' Kim 59 Live 18 LL 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 McCreedy 111 Rina McCentire 123 John Mellencamp 177 Metallica 49 The Mighty Mighty Bosstones 64 Mint Condition 183 John Michael Montgomery 142 Lorrie Morgan 195 Alanis Morissette 42 Morphine 144 Mark Morrison 108 Van Morrison 73 Mo Thugs Family 157 New Edition 107 No Doubt 10	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 Real McCoy 103 Redman 168 LeAnn Rimes 9, 16 Rollins Band 89 Scarface 13 Peggy Scott-Adams 191 Jon Secada 56 Selena 136 Kevin Sharp 84 Duncan Sheik 88 Silverchair 61 The Smashing Pumpkins 80 Snoop Doggy Dogg 79 SOUNDTRACK	Beavis And Butt-Head Do America 197 Booby Call 48 Braveheart 193 Dangerous Ground 199 The English Patient 133 Evita 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 Rhyme & 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 Trainspotting 179 Spice Girls 3 Squirrel Nut Zippers 81 Rod Stewart 114 George Strait 163 Sublime 26 Keith Sweat 33 Matthew Sweet 66 Tela 140 John Tesh 60 Tony Toni Tone 97 Tool 115 Tru 37 Tanya Tucker 192 Tina Turner 181 U2 12 Van Halen 109 Luther Vandross 170 VARIOUS ARTISTS 1997 Grammy Nominees 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 Assassin Chapter 1 75 Power Of Love — 16 Great Soft 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 Veruca Salt 72 The Verve Pipe 46 The Wallflowers 8 Westside Connection 51 Bill Whelan 63 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 Coughing, 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 Notas**, page 37)—and the suicide of **Nirvana** front man **Kurt Cobain**, let me state that if I ever 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 Serveit**.

## 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 tack 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 televisual 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

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."

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 co-founder 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 fame 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.

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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### 'The Billboard Guide To Music Publicity'

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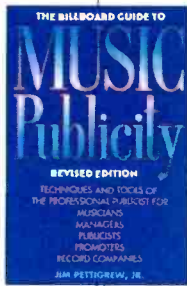
This essential publicity reference tool includes an overview and brief history of the publicity/public relations field; a focus on the basic tool of the trade—the press kit; an emphasis on additional tools such as press releases, public service announcements, and pitch letters; advice on

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'

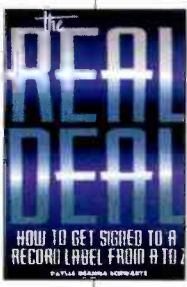
Are you a musician in search of a record label deal? Are you frustrated and confused? Help can be found on the pages of "The Real Deal: How To Get Signed To A Record Label From A To Z."

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.

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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.

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 25 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.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	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	PGD	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®



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LEZLE STEIN

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## WEST COAST LATIN/ TEXAS-MEXICO

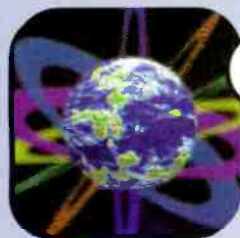
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### WORLD MUSIC

Issue Date: June 28 Ad Close: June 3

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

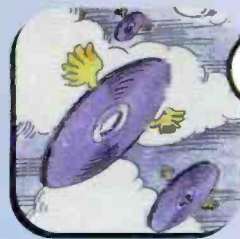
CONTACT: Kara DioGuardi - 212-536-5008



### MUSIC PUBLISHING/BASCIA LUOR NOVELLO AWARDS

Issue Date: May 31 Ad Close: May 6

CONTACT: Robin Friedman - 213-525-2302



### INDIES - NAIAD 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



### 1997 International Latin Music Buyer's Guide

Publication Date: August 13, 1997 Ad Close: June 23

CONTACT: U.S./Canada: Dan Dodd - 213-525-2299  
Mexico/West Coast Latin: Daisy Ducret - 213-782-6250

