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IN MUSIC NEWS



Fogerty Is Back With Long-Awaited WB Set
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

APRIL 19, 1997

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Labels Testing Chinese Mkt. Liaison Offices Offer Domestic Link

BY GEOFF BURPEE

HONG KONG—As a means of establishing and testing ties within China's sprawling, underdeveloped recording industry, the "representative" or "liaison" office is becoming an increasingly valuable tool for international music companies. Such units also serve as an A&R antenna, a promotion center, and a licensing connection.

The foreign firms thus represented include three multinationals—BMG, EMI, and Sony—and a trio of inde-

Country Artists Facing A Competitive Marketplace

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

NASHVILLE—The instant success stories of country music artists like Mindy McCready, Deana Carter, LeAnn Rimes, Trace Adkins, and Kevin Sharp—who were gold or platinum sellers on their debut albums and broke at radio with their first singles—are both heartening and memorable. But far more common are the artists who get signed, release a few singles, either have a few minor chart records or fail to make a dent at radio, release albums that sell poorly, and are quickly dropped or ask to be released from their labels.

(Continued on page 99)

NASHVILLE MUSIC PUBLISHING
 A BILLBOARD SPOTLIGHT
 SEE PAGE 35

pendents: America's Cherry Lane Music, Taiwan's Rock Records, and Hong Kong's Fitto. However, these companies (and others that would like a presence) must recognize restraints on their activities, such as state controls on licensing music from outside of China and the lack of a developed market within.

As early as 1988, major Hong Kong-based music companies began to enter the mainland by setting up representative offices or joint-venture Chinese music production enterprises. In recent years, the much-hyped prospect of China "opening up" has been seen in sharper focus, as the

(Continued on page 109)

SONY



EMI

BMG

Urban Acts Put New Spin On Spoken-Word Genre

BY J.R. REYNOLDS

LOS ANGELES—A wave of releases by African-American spoken-word acts will soon begin flowing through the retail pipeline, as labels attempt to tap into growing consumer interest in the specialized recording genre.

In an effort to overcome spoken-word's traditionally esoteric nature, the labels are mining talent across several generations and often setting their words in rich musical beds. The themes, though, remain timeless: social strife and spir-

itual enrichment.

Labels are bowing projects by such young hip-hop and alternative-influenced artists as Kephyn and

Mike Ladd, alongside product by pre-hip-hop poets like Sekou Sundiata and such early-'70s spoken-word pioneers as the Last Poets and the Watts Prophets.

"Those acts only represent the tip of the iceberg, in terms of quality black poets that are out there," says Amaechi Uzoigwe, co-founder of New York multimedia outfit Ozone Enter-
 (Continued on page 16)



OYEWOLE



WATTS PROPHETS

Changing Radio Landscape Affects 'Modern Rock' Acts

This story was written by Marc Schiffman, managing editor of Rock Airplay Monitor.

NEW YORK—More than two years after it became nearly impossible to distinguish between the modern and active rock radio formats, a new programming wrinkle has recently emerged.

Bands such as Columbia's the Offspring, Island's Local H, and Interscope's Helmet—rooted in the modern rock revolution—find themselves doing better on the Mainstream Rock Tracks chart than on Modern Rock Tracks. (Active rock plays harder and younger-leaning tracks than the wider mainstream rock format.)

Local H's "Fritz's Corner (Messin'

Around With You)" debuted at No. 36 on the mainstream rock chart for the week that ended March 23 and held that spot the following week. Helmet's "Exactly What You Wanted" debuted on the mainstream rock chart March 16 at No. 33 and moves to No. 25 this issue. Neither of those songs have charted on the modern rock chart.

The Offspring's "Gone Away" is No. 7 this issue on Modern Rock Tracks and No. 5 on Mainstream Rock Tracks; it made the mainstream rock chart's top 10 three weeks before it reached the top 10 for modern rock.

Two reasons cited for this format-shifting phenomenon are a lack of cur-
 (Continued on page 95)

NEWS ANALYSIS

German Labels, Acts Share In Market Gains

BY WOLFGANG SPAHR

HAMBURG—The German record market, the world's third largest, grew 2.2% in value terms last year to achieve total revenues of \$3.5 billion at retail prices, according to figures just released by industry association BPW.

Though the growth rate may be modest, the figures contain two pieces
 (Continued on page 101)



George Strait Sticks With Tradition On MCA N'ville
 PAGE 30

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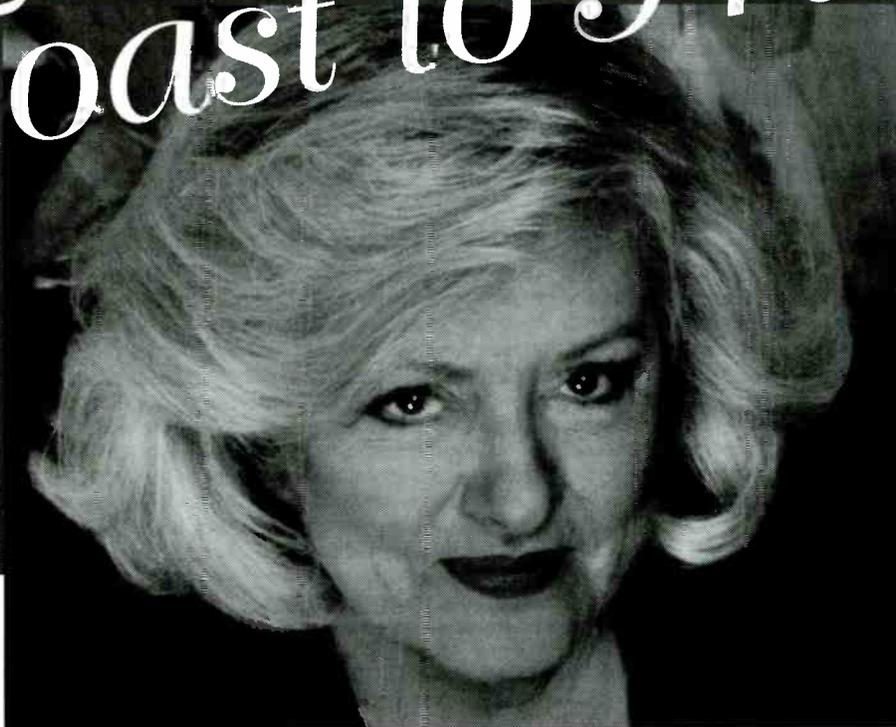
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UJA-FEDERATION OF NEW YORK

Thomson Joins Ranks Of DVD Suppliers

Nat'l Software Rollout May Affect Hardware Strategy

■ BY SETH GOLDSTEIN

NEW YORK—Thomson Consumer Electronics formally entered the DVD lists with announcements April 9 here and in Los Angeles that it has begun shipping RCA players to outlets in the seven markets earmarked for Warner Home Video-distributed releases.

The effort to focus its firepower—and maximize early sales—on the rollout cities may not last more than a couple of weeks, however. Underscoring just how closely DVD players are yoked to software availability, Thomson could be forced to go national, in part because of Columbia TriStar Home Video's plan for unrestricted shipment of its first four titles later this month to retailers, including Blockbuster stores participating in a Sony Electronics DVD demonstration. Columbia is a Sony Corp. subsidiary.

"I'm going to have to give this some thought," says Larry Pesce, manager of DVD product management for Thomson. Ironically, Pesce learned of Columbia's plans, well publicized in the trade press, from Image Entertainment marketing director Garrett Lee's remarks made during the Thomson event in New York. Image, which replicates and distributes laserdiscs, is supplying DVD

software to authorized Thomson dealers. "I don't have an answer" as to whether player shipments will widen, Pesce told Billboard.

However, he doubts the Columbia TriStar release schedule by itself will force a change. Warner-distributed titles, with movies from MGM Home Entertainment, New Line Home Video, and HBO Home Video, will dominate in-store displays until uncommitted studios like Disney and 20th Century Fox begin DVD deliveries.

Less than a year ago, Thomson was pursuing an aggressive DVD strategy based on Hollywood's wholehearted participation. When that balloon popped, Thomson decided on a narrow-but-deep approach that is supposed to satisfy hardware and software demand.

"The rationale here is simple," according to Pesce. "Purchasing an RCA DVD player in Boise, Idaho, when there will not be meaningful software available for at least a couple of months is not a formula for satisfaction." He acknowledges that "this may very well cost us in the short term, particularly among the early adopters," but the plan "preserves the implicit contract we have with our customer base to provide full support of new products we introduce."

For the same reason, Thomson has sharply curtailed its ad campaign, at least until the third quarter, when consumer electronics purchases usually take off. "Why spend tens of millions of dollars on a national basis to claim a degree of DVD inventiveness when

hardware and software can be found in only seven cities?" Pesce asks. "It doesn't make sense."

Things are different in the seven markets—Los Angeles, San Francisco, Seattle, Chicago, Dallas, New York, and Washington, D.C.—where Thomson is promoting a street price of \$499 for its least expensive player and Image is delivering a 24-title, 72-disc display to hardware outlets. Almost 300 have bought a pre-pack, says Pesce, who expects the number to rise to 500 "when the dust settles."

All purchases through June 30 have a 100% return guarantee, "a great safety net for those hardware dealers who are not sure about their participation in the software side of the business," he notes.

Several thousand Thomson dealers who haven't bought software are stocking players in the rollout cities. In addition, Pesce said, several mass merchants will test the RCA brand beginning in the next 30 days. Thomson is giving away two Warner-distributed titles with the purchase of any of its three DVD players, and there's also a "buy two, get one free" MGM promotion starting in June.

Pesce doesn't attach much importance to the "early-adopter" sales of players and movies in the past three weeks, but he's encouraged by the results nonetheless. According to his projections, consumers will purchase about 75% of the 350,000-400,000 players manufacturers are expected to deliv-

(Continued on page 99)

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Best Buy Reports Lower Earnings, Music Downsizing

■ BY ED CHRISTMAN

NEW YORK—With analysts expecting a significant downturn in Best Buy's financial results for its recently concluded fourth quarter, investors were surprised when the company reported earnings that weren't as weak as anticipated and bid the company's stock up \$1 on the day the results were announced.

For the quarter ending March 1, the company reported earnings of \$8.5 million, or 20 cents per share, on sales of \$2.3 billion, as compared with \$19.8 million, or 49 cents per share, on sales of \$2.6 billion in the prior-year period.

Based on the news, Best Buy stock closed April 9 at \$13 per share.

For the fiscal year ending March 1, the Minneapolis-based merchant reported earnings of \$1.75 million, or 4 cents a share, on sales of \$7.8 billion. In the previous year, the

(Continued on page 100)



Everybody Loves Ricky. Sony Music executives gather to congratulate Latin star Ricky Martin on the extension of his worldwide recording agreement with Sony Music International. In addition to his successful singing career, Martin has acted on Broadway in "Les Misérables" and on television's "General Hospital." Pictured, from left, are Angelo Medina, Martin's manager; Don Jenner, president, Columbia Records; Frank Welzer, president, Latin America, Sony Music International; Martin; Robert M. Bowlin, president, Sony Music International; and Tomas Munoz, senior VP of A&R development, Sony Music International.

No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

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THIS WEEK IN BILLBOARD

EYES ON THE PRIZE

Following the recent announcement of his Pulitzer Prize, Wynton Marsalis talks to jazz columnist Jim Macnie about his reaction to receiving the award as well as audiences' reactions to "Blood On The Fields," the groundbreaking work that earned him the honor.

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BIGGEST PIECE OF THE PIE

WEA and BMG Distribution were No. 1 in market share for albums and singles, respectively, in the first quarter of this year. Senior retail editor Ed Christman has the story.

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Commentary

Genre's 'Decline' Is A Classical Myth

BY JOE MICALLEF

There has been a spate of articles over the past year exploring the "decline" of the classical music business. If these critics are to be believed, the industry's best years are behind it. It has little to look forward to except a steady decline and, one must assume, eventual obsolescence. Cited as "evidence" in support of this contention is the fact that the industry's base of consumer support has been steadily aging and shrinking. The fact that classical market share and unit sales have been declining is noted as further proof.

Also cited as evidence of this trend is the "fact" that the industry has been forced to resort to ever more "degenerate" mass-market fodder to pay its bills and that the production of "serious" records has declined. Indeed, for the first time in recorded memory, no major American orchestra has a long-term recording contract.

It is an interesting story. Quite compelling, actually. There is only one problem: It is largely untrue. Let's look at the evidence cited.

1. *The classical music industry's base of consumers is shrinking and the average consumer age is increasing. The industry has been unable to attract sufficient young people to replace the attrition of its older consumers. With a shrinking base of ever-older consumers, time and the logic of gerontological inevitability will condemn the industry to obsolescence.*

Wow, and you thought other genres had problems! This "fact" is widely accepted in the classical music industry. The fact is, however, that there is no statistically valid evidence this is true. There is a smattering of data, most of it quite old, suggesting that the average age of attendees at classical music concerts has been increasing. Much of the evidence is anecdotal; e.g., "impressions" of ushers that "young people don't go to concerts anymore."

Moreover, what surveys have been done predate the attempts of many symphony organizations to reach out to a younger demographic—a strategy that has, on the whole, been quite successful. Additionally, even if it were true that the average age of attendees had increased, there are factors, e.g. the high cost of tickets, that may explain it. Finally, the question of whether the industry's customer base is getting "older" is irrelevant. The population on average is getting older. Not surprisingly, the average age of attendees at most public events is getting older.

2. *The CD boom is over. Classical music enthusiasts have finished replacing their LP collections with CD equivalents. As a result, the market share of classical music as well as overall unit sales have been steadily declining.*

It is true that over the course of the past five years the market share of classical music sales as a percentage of overall industry sales has declined from roughly 5% to around 3% of the music industry's turnover. A 40% decline over five years would be a pretty alarming statistic in any industry. Let's step back, however, and take the longer view. Over the course of the past 20 years, the classical music industry's market share has been fairly stable at some 3% of industry sales. Beginning in the late '80s and continuing into the early '90s, that market share began to increase rapidly.

This increase was driven by the fact that classical music enthusiasts were among the first to jump on the CD bandwagon. At the same time, the CD created economies of scale for manufacturing and worldwide distribution

that allowed a rapid increase in the number of titles. The combination of higher selling prices on CDs and a sharp increase in titles resulted in the classical industry capturing a larger percentage of the music industry's dollar sales, hence the rapid increase in market share.

The demand pattern experienced in the late '80s and early '90s was an aberration in the industry's historic long-term trend. What we have seen in the last few years is not the beginning of the end, but a return to normalcy.

One of the "facts" cited as evidence of the industry's decline has been the reduction in

'Interest in "serious" classical music is greater today than it has ever been.'

Joe Micaleff is president of Allegro Corp. and is on the board of directors of the NARM Classical Music Committee.

unit sales of classical music recordings. It's true, as measured by SoundScan, that unit sales of classical music recordings have declined in the last several years. Between 1995 and 1996, for example, overall unit sales declined by around 10%, from roughly 23 million units in 1995 to 21.5 million units in 1996. But the question we have to address is the numbers' significance. Is this decline the beginning of a long-term trend, or is it merely random variation in sales numbers?

I think that time will show that it is the latter. Consider that roughly half of the decline of 1.5 million units can be explained by variations in the sales of the top 10 best-selling classical recordings in those two years. In 1995, the top-10 records sold 1,968,682 million units. In 1996, they sold 1,206,567 million units. One less hit in 1995 or one more hit in 1996 would have resulted in sharply different comparisons.

3. *There is a growing lack of interest in classical music in America. Labels no longer are interested in making "serious" recordings. Instead, either from lack of interest or from financial necessity they have resorted increasingly to turning out "vulgar" mass-market inspired crossover blockbusters as a way of keeping afloat. This new "degeneracy" is an indication of how far the industry has fallen—a trend accelerated by the appalling neglect of classical music education in our schools.*

Yes, there has been a spate of what are usually described as "mass-market crossover blockbusters." Some of them have actually been quite clever; others are of dubious taste. Such projects are invariably justified in the industry on the basis of: "We need money in order to survive until things pick up"; "We need the money so we can spend it on making serious recordings no one will buy and that we will lose money on"; and/or "It will expose consumers to classical music and induce them to become more serious buyers of classical recordings." The issue is not whether such recordings are justified or whether they exist, but whether their existence is a sign of degeneracy, a measure of an industry in decline.

The answer is a simple one. First, the reason the industry puts out mass-market crossover recordings is for the money. Period. It has nothing to do with needing the money to

get over the rough spots of an industry downturn or to finance the recordings that are uneconomical to make. Moreover, there is no evidence that such recordings spark a revival of interest in their subject matter and a commensurate increase in the sales of like recordings. The fact is the industry does it for the money; they have *always* done it for the money, as history shows. Nothing has changed.

Is the decline of interest, perceived or otherwise, in classical music a reflection that we have been raising a generation of barbarians? It is true that classical music education in this nation's schools has declined considerably. It was partly in response to this that the National Assn. of Recording Merchandisers organized a committee on classical music five years ago. That committee has taken the lead in spearheading educational outreach programs to schools to stem the tide. Moreover, the picture has never been as dismal as many would have us believe. Fully half of this nation's schools have some formal program in classical music education. The number of young people learning to play a musical instrument is at an all-time high. To suggest that the industry is fated to experience a long-term decline in sales because we are raising a generation of barbarians is more than premature. It is ludicrous.

4. *The last argument made is that it is simply no longer economical to make serious classical music recordings. The most-cited example of this is that for the first time in recorded memory there is not a single major American orchestra with a long-term recording contract.*

It seems paradoxical to argue that the classical music industry is no longer interested in making "serious" recordings when retailers are seemingly awash with classical CDs—especially considering that many of those recordings are of the "deep" catalog type of esoteric, highly specialized repertoire often cited as examples of "serious" recordings.

The number of classical music titles in circulation today is easily three times what it was 10 years ago. The increase in the number of deep catalog titles is in part a reflection of a strong and thriving independent sector. Increasingly, it has been independent labels that have emerged as the low-cost producers in the classical music industry. They have made many of the records that the larger labels simply couldn't have made economically.

It is true that there are many major American orchestras today that do not have a long-term recording contract in place. It is expensive to make recordings with major American orchestras. But it does not have to be that way: There are ways of lowering the cost of making recordings. Independent labels have been doing that for years.

The fact remains that interest in "serious" classical music is greater today than it has ever been. Internet mail-order companies, freed from the limits of retail space and catalog production costs, are able to offer the entire range of classical recordings. They are thriving.

The cost structure of the industry is changing—in some cases in a rather painful way. This in turn will necessitate changes in how recordings are made, distributed, and retailed. It may even dictate a change in who makes those recordings. Such changes are inevitable and a normal part of the industry's evolution. They are hardly signs of decline. If anything, it is a sign of an industry adjusting to the needs and changes of its marketplace and, in the process, readying itself for the challenges and opportunities of the next millennium.

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Letters should be submitted to the Letters Editor. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036

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Russia, Greece Work To Combat Bulgarian Piracy

In Russia, 45,000 CDs Seized; Trains Targeted **Greek Campaign Aims To Raise Public Awareness**

■ BY COSMAS DEVELEGAS

LONDON—Russia is clamping down on Bulgarian-made pirate CDs in the country.

According to the Moscow office of the International Federation of the Phonographic Industry (IFPI), 45,000 CDs were seized from a Moscow wholesaler at the end of March and, earlier this month, customs officers mounted an action aimed at stemming the flow of pirate product into the country by train.

The customs action was conducted at Kievsky Station in Moscow, the terminus for trains from Bulgarian capital Sofia. IFPI Russia director Irina Savelyeva says officers found 50,000 discs worth about \$100,000 in three compartments of a train from

(Continued on page 101)

ATHENS—The Greek record industry has begun a public awareness campaign aimed at stemming the flow of pirate product from neighboring Bulgaria.

Labels have been alarmed by the first discovery of a shipment of Greek-repertoire-only CDs being driven across the Bulgarian border into the country. Now they are fighting back with an anti-piracy message that is to be included in all their TV advertising.

Bulgaria is a piracy black spot described by the International Federation of the Phonographic Industry (IFPI) as second only to China in

(Continued on page 100)

Jacor Purchases Premiere Deal Boosts Co.'s Radio Dominance

■ BY DOUG REECE

LOS ANGELES—The purchase of Premiere Radio Inc. by Jacor Communications Inc. for an estimated \$185 million (Billboard Bulletin, April 9) fortifies Jacor's position as one of the most powerful full-service radio companies in the world.

With the acquisition of Premiere, which has carved itself a healthy niche with its syndicated comedy, talk radio programming, and multiformat music programming, Jacor will likely begin channeling content to the approximately 130 stations it works with or owns.

This should bode well for such Pre-

miere programs as "Blockbuster Top 25 With Leeza Gibbons," the country-oriented "Boot Scoot'n Party'n Nights," and the R&B-oriented "On The Move With Russ Parr."

Premiere CFO Dan Wukelson says that he expects Premiere content to be adopted by Jacor when appropriate.

"[The merger] doesn't mean we'll have carte blanche, but, for instance, if Jacor is using a competing comedy service at some of its stations, I assume they will start using Premiere's once that agreement expires," says Wukelson.

"Synergies will be exploited, but only where it makes sense," he adds. "It

(Continued on page 101)

Go.Com Provides Radio Outlets Internet Presence With Web Site

■ BY BRETT ATWOOD

LOS ANGELES—About 500 radio stations worldwide are scheduled to join forces on a new World Wide Web site that adds interactive chats and other Internet-delivered content to traditional radio.

Go.Com World Network (<http://www.go.com>) will contain text chat rooms staffed by on-air personalities for each participating station. The chat rooms will be used to converse with listeners, as well as take requests and conduct contests. Many stations, including WNNX (99X) Atlanta, will also incorporate live video feeds from their broadcast studios to accompany the chats. Go.Com also features news, weather, sports, and entertainment content, as well as graphical E-mail and messaging (Billboard Bulletin, April 10).

The site—which is already available in preview form, but will officially debut April 20—was announced April 4 at the National Assn. of Broadcasters convention, held in Las Vegas.

Among the participating U.S. stations are WPLJ New York, WNNX, KXKR (X96) Salt Lake City, and KEGE (the Edge) Minneapolis. Outlets in Hong Kong, Latvia, Malaysia, Spain,

Iceland, the U.K., Indonesia, Turkey, and Australia are also participating in the Web site.

Stations do not pay to participate, but do share Web ad revenue with Go.Com.

"Radio stations shouldn't have to pay to have a Web presence," says the site's founder, Jeff Gold. "This is an efficient way for many stations to get on the Internet. Each radio station gets its own chat room, and some stations will have chat rooms for specific shows."

Computer users will not need to

(Continued on page 16)

MIDEM Asia Expects More Local Biz

LONDON—MIDEM Asia will have a stronger Asian flavor this year, according to organizer the Reed MIDEM Organisation.

The trade fair, to be held May 21-23 in the Hong Kong Convention and Exhibition Centre, will have 45% of its participants from Asian countries for its third running, compared with 39% last year. The MIDEM organization adds that, excluding Japanese executives, Asian participation will be 33%, according to pre-bookings.

Global Confab To Unite Copyright Execs

Goal Is To Iron Out Int'l Performance Royalty Issues

■ BY JEFF CLARK-MEADS

LONDON—A global gathering of copyright executives and experts is due later this month with the aim of taking the guesswork out of international performance royalty collection and distribution.

The conference in Paris, held under the auspices of international authors' body CISAC and its European counterpart, BIEM, will seek to approve a

global digital standard for creative works. If successful, the new system will mean each song will carry one globally relevant reference number. This will remove the potential for error inherent in the present system of inputting the details of each work into a separate database in each country and will mean royalty accounting worldwide can be handled with the ease of a digital network.

One senior publishing source com-

ments, "This is generally felt to be the most practical and most potentially successful project that CISAC has ever come up with."

The 200 conference delegates will consider the two elements of the new system—the assigning to each work of a standardized number and the way in which each national collecting group will liaise with its counterparts to administer the authors' royalties that accrue from broadcasts of the work. Concert performance of songs is not included at this stage.

The systems the rights groups will

(Continued on page 101)



Good As Gold. Island Records executives recently presented Tracy Bonham with a gold award for her debut album, "The Burdens Of Being Upright." The album was nominated for a Grammy for best alternative music performance, while the hit single, "Mother Mother," received a nomination for best female rock vocal performance. Bonham is currently working on material for her next release. Pictured celebrating, from left, are Pat Monaco, senior VP/GM, Island Records; Hooman Majd, executive VP, Island; Bonham; Andrew Kronfeld, VP of marketing, Island; and Joe Riccitelli, senior VP of promotion, Island.

Ability To Sign Acts Is Part Of Immortal's New Pact With Epic

■ BY CRAIG ROSEN

LOS ANGELES—High on the success of a roster of acts that includes Korn, Incubus, and the Urge, Epic Records has re-inked L.A.-based Immortal Entertainment to a new five-year worldwide deal that sources say is worth \$35 million.

Immortal, which was founded in 1991 by Happy Walters, initially pacted with Epic a few months after its inception. After its three-year deal expired in 1994, Epic picked up an option for another two years. The latest agreement marks Epic's biggest commitment yet to the label.

"We feel very strongly about Immortal," says Epic Records president (U.S.) Richard Griffiths. "It is one of our prime A&R sources, particularly on the West Coast, and we are hoping to help them develop as a fully fledged label over the next five years. I'm a big fan of Happy, and he has a

tremendous team."

Walters says the new pact will help Immortal "move to the next level in a big way." Immortal recently upped its in-house staff from 15 to 20.

"For me, Epic is the company that offers the best of all possible worlds," Walters says. "They let us do our own thing and support us when we need support. They are there to guide us and show us the way and also to come in when things are getting hot and to help get those records to the next level."

As a result of the new deal, Immortal will have the option to sign whatever new talent it finds and continue to utilize the marketing and promotional efforts of Epic hand-in-hand with its own staff.

Immortal plans to release up to six albums a year. Its recent successes include Korn's second set, "Life Is Peachy," which debuted at No. 3 on The Billboard 200 for the week ending Nov. 2, 1996, and has sold more than 550,000 units, according to SoundScan.

Griffiths says that Immortal has also made inroads in Europe. "We put on an international tour of Immortal acts with Korn, Incubus, and the Urge, and that was successful," he says. "Korn has sold more than 400,000 in Europe, and they will be going back there soon, and Incubus and the Urge will be going back there this summer. It is very much a worldwide thing."

The label also scored with the 1993 soundtrack to "Judgment Night," which paired hip-hop artists with modern rock acts and has sold more than 600,000 copies, according to Sound-

(Continued on page 100)

Motown Slashes MoJazz Staff, Absorbs Imprint

This article was prepared by Airplay Monitor reporter Dana Hall and Janine Coveney, managing editor of R&B Airplay Monitor.

MoJazz Records, Motown's jazz-oriented imprint, is laying off its staff and is being absorbed into its parent company, effective April 11. The move follows the resignation of GM Bruce Walker three weeks ago. The label is being reconceived by Motown brass and will retain some of its current artist roster (Billboard Bulletin, April 9).

Kelly Haley, VP of corporate communications for Motown, says, "Motown is going through a reconstruction process. MoJazz has always been an imprint, will continue to be an imprint, and will be incorporated into the Motown system."

MoJazz's entire non-Motown staff will be laid off, including label director Eric Talbert, label assistant Shawna Williams, marketing director/product

(Continued on page 100)

Music-Buying Habits Detailed In RIAA Study

■ BY DON JEFFREY

NEW YORK—What's up? Rap, gospel, classical, jazz, CDs, singles, and nonmusic stores, according to new research released by the Recording Industry Assn. of America (RIAA). What's down? Rock, country, R&B, cassettes, and record stores.

The information comes from the RIAA's Annual Consumer Profile on music buying, which is based on Chilton Research Services' national telephone survey from January through December 1996. A total of 3,051 music buyers were queried.

According to the report, the CD continued its climb as the configuration of choice for U.S. consumers. The full-length CD accounted for 68.4% of music purchases, up from 65% in 1995. At the same time, the cassette has persisted in its down-

(Continued on page 103)

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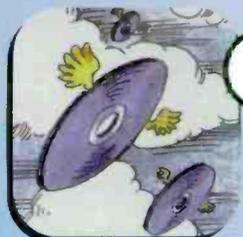
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Artists & Music

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Rhino Takes Excursion Into Poptopia! Label To Issue 3-Disc Power Pop Retrospective

■ BY CRAIG ROSEN

LOS ANGELES—Power pop, one of the most durable genres in the popular music landscape, is being embraced with a renewed reverence. On May 27, Rhino will release the three-volume series "Poptopia! Power Pop Classics Of The '70s, '80s, And '90s."



CRENSHAW

The release of the series comes on the heels of the publication of "Power Pop! Conversations With The Power Pop Elite" by Ken Sharp and Doug Sulpy. The book—available via mail order for \$24.95 from Poptomes, P.O. Box 1249, Willow Grove, Pa. 19090—features



THE KNACK

interviews with such power pop mainstays as Badfinger, Big Star, Emmitt Rhodes, the Shoes, the Knack, the Flamin' Groovies, and the Plimsouls.

The release of the Rhino series and the publication of "Power Pop!" follows the success of the Poptopia! festival, a weeklong power pop showcase that wrapped its second year in February in Los Angeles-area clubs.

Meanwhile, such power pop-influenced acts as the Gin Blossoms and Matthew Sweet have enjoyed commercial success in recent years. Sweet's latest Zoo/Volcano album, "Blue Sky On Mars," debuted at No. 66 on The Billboard 200 in the April 12 issue.

"Power pop," a term coined by Pete Townshend in 1966 to describe the Who's own mix of pop tunefulness and rock'n'roll aggression, has been mined for decades by some of rock'n'roll's most critically acclaimed and occasionally commercially successful acts.

Rhino's three-volume series, with each title sold separately, features both extremes. The '70s set ranges from the Raspberries' No. 5 hit "Go All The Way" to Big Star's noncharting "September Gurls," while the '80s compila-

(Continued on page 108)

Curb/Universal Hosts Kippi Brannon's Return

■ BY DEBORAH EVANS PRICE

NASHVILLE—Everyone has heard the old expression that love is better the second time around. Curb/Universal artist Kippi Brannon is finding that the same holds true for her music career. As a teen, Brannon charted three tunes on Billboard's Hot Country Singles chart in the early 1980s before quitting the business to attend college.

She's back with a new deal, and her debut Curb/Universal album,



BRANNON

"I'd Be With You," is due April 22. The first single, "Daddy's Little Girl," bowed at No. 15 on Billboard's Top Country Singles Sales chart March 22 and has sold more than 8,500 copies, according to SoundScan. The sentimental song, about a father/daughter relationship, is No. 10 on Top Country Singles Sales and No. 45 on Hot Country Singles & Tracks.

"Research shows it is a top-requested song for radio, and retail action on the cassette single has been spectacular," says Curb/Universal VP (U.S.) Carson Schreiber. "In country music, the lyric is the most important thing and the interpretation of that lyric and the vocal styling... That's what we've felt here. In

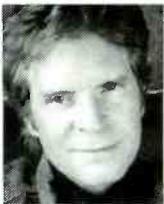
(Continued on page 99)

John Fogerty Is Back, At Last Extensive Touring Will Support WB Album

■ BY JIM BESSMAN

LOS ANGELES—The answer, according to John Fogerty, lies in the dobro. "It's the whole key to everything," says Fogerty, discussing his new album, "Blue Moon Swamp," which Warner Bros. will release May 20. His first album since "Eye On The Zombie" in 1986, it seemed forever delayed by the thoughtful and admittedly "very particular" artist's search for the perfect sound—and himself.

Both, it turns out, were intertwined.



FOGERTY

"The dobro kicked open the door to my becoming the guy I promised I would be," says Fogerty, thinking back to a pledge he made to himself when he was 14 years old. "I said then that I would grow up and be a really good musician and make great records like Chet Atkins, Duane Eddy, Elvis, Ames Burton—my heroes. Then success happened with Creedence Clearwater Revival, and a lot of things went wrong. I got lazy and didn't progress, and then it was '92 and I was expecting people in my band to be of a certain level, and here I'd promised I'd be like these other guys and I wasn't."

As Fogerty explains, he began recording "Blue Moon Swamp" 4½ years ago, but the musicians he started working with proved unable to

(Continued on page 108)

Hall's Rich 'Textures' Not Just On Guitar Telarc Release Spotlights Jazz Master's Compositions

■ BY JIM MACNIE

NEW YORK—When an instrumentalist is a virtuoso, there's a tendency to consider it his or her primary persona. Displaying a bounty of talent in one area often overshadows other skills.

The jazz world has no doubts regarding Jim Hall's guitar mastery. Over the past four decades, the 66-year-old musician has moved listeners with his highly imaginative and deceptively genteel improvising.

But Hall is also a modern composer with resources galore, and on April 29, fans will get a chance to see just how fanciful, elaborate, and rich his scores really are. "Textures," the third Hall disc for the Telarc label, reminds us that the guitarist's tools include both pick and pen.

"This is a fresh new direction for Jim," says Jack Renner, Telarc's CEO and chief engineer. "He has wanted to

go into the studio with different combinations of backing groups for a while now. On "Textures," the number of instruments being blended ranges from three or four to 14 or 15. For Jim, it's a fairly grandiose project."



HALL

It's a wonderfully realized effort as well. Through seven tracks, "Textures" finds a poignant use for orchestra, brass ensemble, string trio, and even a

steel drum. Featured soloists include saxophonist Joe Lovano and flugelhorn player Claudio Roditi.

"When you hear the record, you know that Jim didn't just start writing yesterday," says Lovano. "There are many deep pieces. Remember, early in his career he was active at the Cleve-

land Institute of Music."

For Hall, "Textures" does hark back to lessons initially learned during his early academic days in Ohio.

"When I was at the institute in the '50s, I thought I wanted to be a composer," recalls the guitarist. "I'm not sure what happened, but little by little I found I really didn't fit in a school setting. So that was put on the back burner."

Over the years, Hall has been one of music's most daring characters, often finding way to give intrepid music a genial facade. In the '50s, he was part of a progressive sound that, rightly or wrongly, was dubbed "chamber jazz." His work with clarinetist Jimmy Guiffre marked some of those moves. During the '60s and '70s, sublime duets recorded with both pianist Bill Evans and bassist Ron Carter underscored the element of intimacy in his work

(Continued on page 100)



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Uptown's Heavy D Throws His Weight Around Label's Pres Carries On As Artist With 'Waterbed Hev'

■ BY HAVELOCK NELSON

NEW YORK—With the April 22 release of the Uptown Records album "Waterbed Hev," Heavy D extends the "overweight lover" persona he introduced on his 1988 debut single, "Mr. Big Stuff."

Back then, the artist, whose real name is Dwight Myers, was the fledgling label's first signing. Today, he is the company's president, helping advance the careers of other artists—including bluesy new-jill Monifa and brotherly vocal group Soul For Real—along with his own.

Since "Mr. Big Stuff," which initially appeared on the multi-act compilation "Uptown's Kickin' It," Myers has headlined five smash sets: 1987's "Living Large," 1989's "Big Tyme," 1991's "Peaceful Journey," 1993's "Blue Funk," and 1994's "Nuttin' But Love."

He has guested on songs by numerous other reggae, rap, and R&B artists, including Michael Jackson, Janet Jackson, Quincy Jones, Toni Braxton, Supercat, and Naughty By Nature.

He has also produced several albums (Monifa's "Moods . . . Moments," Soul For Real's "Candy Rain") and appeared on TV, on stage, and in films (Fox's "Roc" and "Living Single," HBO's "Tales From The Crypt," and "Riff Raff," a one-act off-Broadway play by Laurence Fishburne, among other projects).

Later this summer, he will begin work as the lead in the Fox feature film "Blunt Force," from producers Larry Robinson, Doug McHenry, and George Jackson. And he has started his own film company, Soul on Soul Inc., which currently has two projects in development.

"Now," says Myers, "I'm finishing up [Uptown rapper] McGruff's first album and starting Monifa's second one. Those [tasks] will take me right up into the time when I'm supposed to shoot the movie."

Myers says he is able to balance doing so many things at once by staying focused on his strengths. "I'm more an artist than an executive," he

explains. "I can be a producer and talent-finder all day long, but I don't like to be sitting in board meetings talking about the bottom line too much."

Myers became president of Uptown Records in 1995, when its founder, Andre Harrell, sold the company to MCA Inc. and became president of Motown Records. He reports directly to



HEAVY D

Group chairman Doug Morris and says he leaves the day-to-day running of the company to his executive staff, which is headed by senior VP Charles Warfield.

It has been rumored within the industry for months that Myers might

be leaving his post at Uptown; Myers is expected to step down as president to take on a larger creative role at sister company Universal Records (Billboard Bulletin, April 3). Although executives at Universal decline comment about the situation, Myers hints at the possibility of imminent change. "At some point—and it won't be that long," he says, "I'm gonna have to relinquish the [president] status and just maintain as an artist, producer and talent finder. Those are my strengths. That's what I love doing."

Heavy D started recording "Waterbed Hev" last summer with producer Tony Dofat. Myers says its title was inspired by the name of a pioneering old-school hip-hop MC. "I got it from a brother I used to admire," he says. "His name was Waterbed Kev, who was

(Continued on page 23)

MJJ's 3T Finds European Home For 'Brotherhood'

■ BY PAUL SEXTON

LONDON—As Michael Jackson prepares for live appearances in Europe this summer, some younger members of the Jackson clan have also found that it pays to travel.

3T, comprising Jackson's nephews Taj, TJ, and Taryll Jackson and signed to the King of Pop's MJJ label, has secured its fifth U.K. hit ("Gotta Be You") from its debut album, "Brotherhood." The album is certified gold here (for sales of more than 100,000



3T

units), with sales estimated by MJJ's European licensee, Epic, at 170,000.

According to Epic's VP of international marketing for Europe, Martin Brem, the success is even sweeter in France, with album sales of 330,000, and 120,000 in Germany.

3T's European success began in January 1996, when the group spent two weeks in the U.K. prior to the release of its debut single, "Anything." That became an instant hit and was certified gold for sales of more than 400,000 copies, and further hits have come with "24/7," "Why" (featuring Michael), and "I Need You."

Europe's continuing acceptance of these next-generation Jacksons is, by (Continued on page 16)

Acclaimed Singer/Songwriter Laura Nyro, 49, Dies

■ BY JIM BESSMAN

NEW YORK—Laura Nyro, the beloved New York singer/songwriter whose deeply soulful performances and unique blend of pop music influences were themselves enormously influential, died April 8 at home in Danbury, Conn., at age 49. The cause of death was reported to be ovarian cancer.

"She was such a special person," says Bill Davis Jr. of the Fifth Dimension—one of scores of artists whose covers of Nyro copyrights lifted '60s and '70s pop high into the realm of gospel and jazz. "Her melodies opened up to where she put real music in there—beyond the three-chord songs of the time. And she had such a special way of coming from the heart in her lyrics."

Two Nyro-penned hits for the Fifth Dimension, "Wedding Bell Blues" and "Blowing Away," came from Nyro's first album, released by Verve's Forecast label in 1966 as "More Than A New Discovery" and reissued by Columbia in 1973 as "The First Songs."

Also from that album came "And When I Die," a hit for Blood, Sweat & Tears, and "Stoney End," which Barbra Streisand successfully covered. Follow-up Columbia album "Eli And The Thirteenth Confession" yielded more hits for the Fifth Dimension in "Sweet Blindness" and "Stoned Soul Picnic" and "Eli's Comin'" for Three Dog Night.

Nyro was only 19 when she recorded her first album, which introduced a young artist whose gifts belied her years—and for whom music was a saving grace. She was born Laura Nigro Oct. 18, 1947, in the Bronx, N.Y., to Italian-Jewish parents. Her father was a jazz musician, her mother a housewife who listened to opera and classical music. She sang from the time she could make noise and always wrote poems. In junior high, she would sing doo-wop nightly



NYRO

in hallways and subway stations with an a cappella group.

Her influences covered the gamut of pop and classical music genres and artists, including the likes of Dionne Warwick, Leontyne Price, Nina Simone, Billie Holiday, Bob Dylan, the Beatles, and especially Miles Davis and John Coltrane. She said in later interviews that she was a very sad little girl.

She attended the High School of Music and Art in Manhattan, but left at 17 with poor grades and hit songs. Her music melted together the influences of her childhood and adolescence, shaped sometimes into a concise pop song structure, others into extended experiments in form seemingly held together only by Nyro's awesome vocal apparatus: Her three octaves ranged from low alto to soprano falsetto, and when she sang, she plumbed an emotional depth that was harrowing in its intensity.

"She would hit certain high notes that would send my 14-year-old soul into orbit," says Jane Siberry, one of several contemporary female artists

appearing on a Nyro tribute due May 13 from Astor Place Records and titled "Time And Love: The Music Of Laura Nyro."

Suzanne Vega, another tribute participant, says, "I was just crazy about her in my teenage years. I knew all the lyrics to her early albums, and even now, every day or two, a lyric comes to mind. She wrote about a New York landscape that was uncompromising and extreme, with all the glory and fury and feelings that I experienced."

Appearing at the legendary Monterey Pop Festival in 1967, the introverted Nyro, who played piano, wore a black gown with a single angel's wing and was booed off the stage. But then music agent David Geffen fell under her spell after hearing her debut album and took her on as his first managerial client, signing her to Columbia in 1968 under the awe-struck auspices of then president Clive Davis.

Nyro went on to release 10 albums on Columbia (including the Verve reissue), ending with 1993's "Walk The (Continued on page 109)

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Ellner is appointed CFO of Universal Records in New York. He was VP of finance, North America, for EMI Music Publishing.

Paula Erickson is promoted to VP of creative affairs, motion picture and television music licensing, for Sony Music in Santa Monica, Calif. She was director of creative affairs, motion picture and television music licensing.

Priority Records in Los Angeles appoints Garnett March VP of urban music and promotes Shellie Fontana to VP of video promotion. They were, respectively, urban regional promotion manager for the Southwest and Midwest at Interscope and national director of video promotion.

Janet Gallagher is named VP of human resources for Capitol/Blue Note Records in Hollywood, Calif. She was assistant VP of administration for Caesars World Inc.

Laura Hynes is appointed VP of



ELLNER



ERICKSON



MARCH



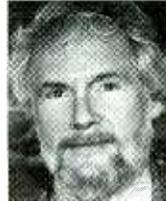
FONTANA



GALLAGHER



HYNES



BICKERTON



LORD

artist and media relations for Velvel Records in New York. She was a principal of Laura Hynes & Associates.

Sony Music Entertainment in New York appoints Marcel C. Gaud and Nadja M. Webb counsels in the law department. They were, respectively, director of legal and business affairs for EMI Music Publishing and an associate at Weil, Gotshal & Manges.

Lauren Schwartz is promoted to director of special markets for Arista Records in New York. She was associate director of special projects.

Mercury Records promotes Mike

Klein to national manager of crossover promotion, West Coast, in Los Angeles and Rachel Mintz to manager of advertising. They were, respectively, mid-Atlantic local promotion manager and marketing coordinator.

Susan Napodano DelGiorno is promoted to GM of Koch International Classics in Port Washington, N.Y. She was A&R manager.

Bill Macky is promoted to director of national promotion for MCA Nashville. He was Western regional director of promotion.

Theola Borden is promoted to publicity manager for Jive and Verity Records in New York. She was publicity coordinator for Jive.

Beth Gunn is promoted to product manager at Imprint Records in Nashville. She was marketing assistant.

Arjun Peters is named sales and promotion coordinator for No Records in Brooklyn, N.Y. He was a consultant.

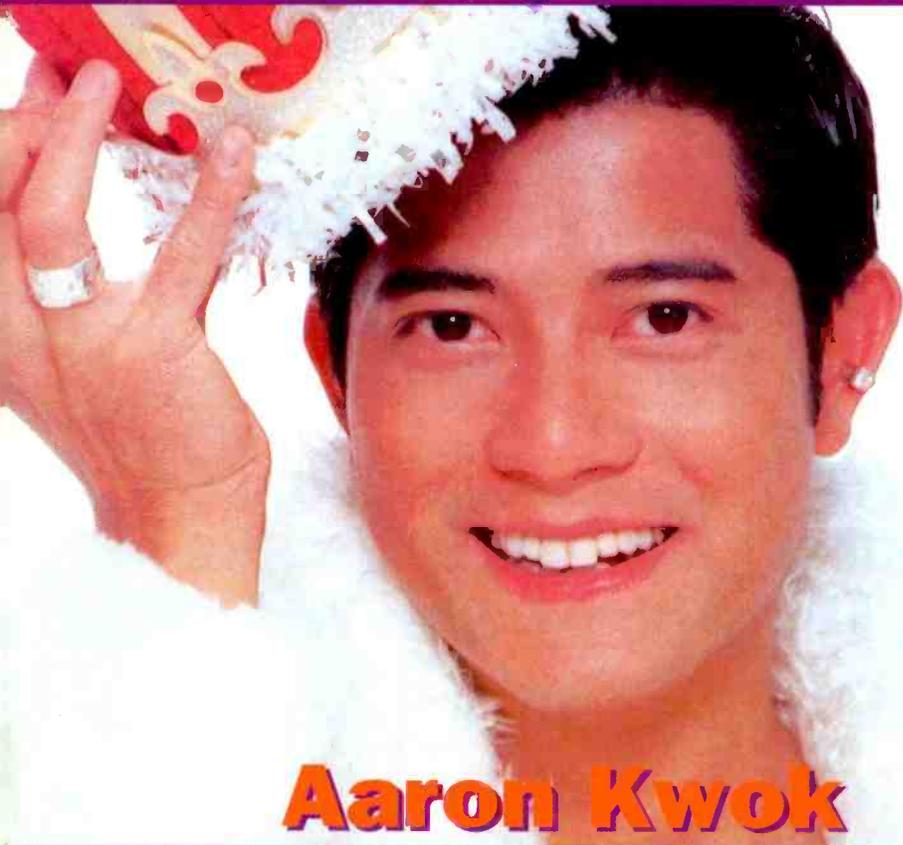
PUBLISHING. SESAC International in London appoints Wayne Bickerton chairman. He was a consultant to the firm. Additionally, SESAC in

Nashville appoints Dennis Lord VP of business affairs, writer/publisher relations. He was a managing partner of Lord Entertainment.

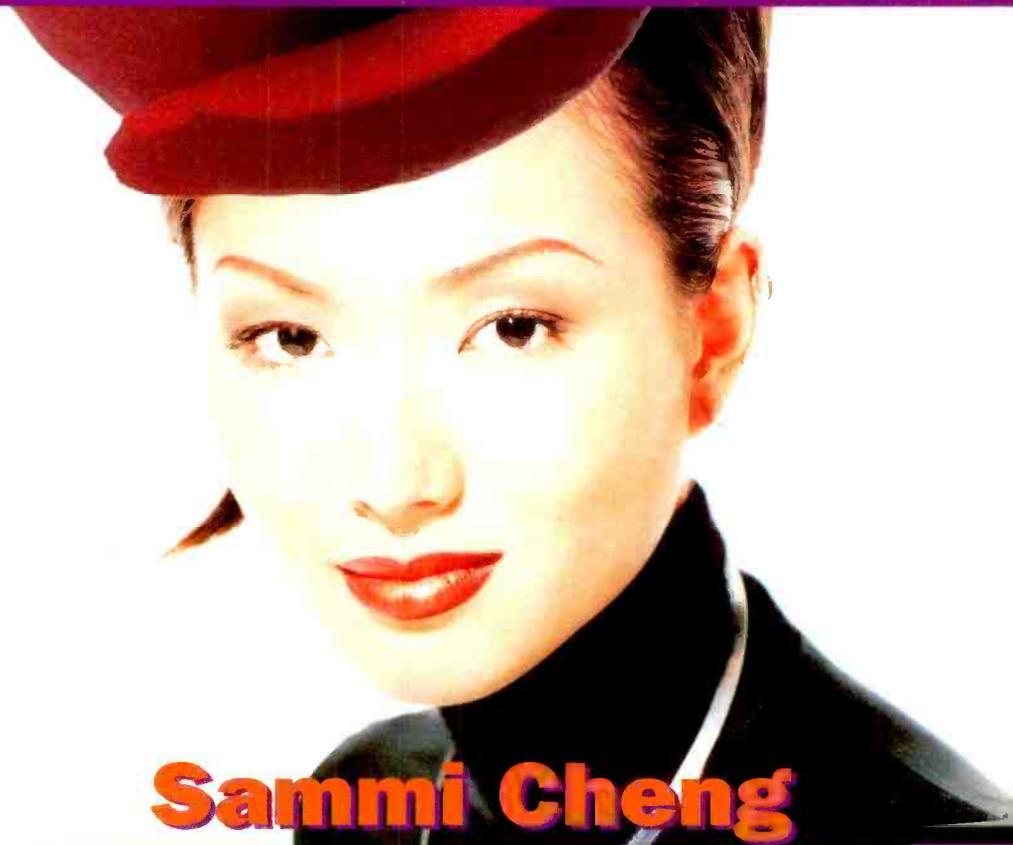
Karen Rodriguez is appointed director of royalties at Windswept Pacific Music in Los Angeles. She was senior financial analyst, royalty, at the Burbank Studio.

RELATED FIELDS. Aliza Rabinoff is named account executive at Shore Fire Media in Brooklyn, N.Y. She was accounts supervisor at In-Media Publicity.

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Aaron Kwok



Sammi Cheng

FM Select Golden Heart Awards

Top Ten Golden Heart Love Song Of The Year : Listen
Golden Heart Encouraging Love Song - Diamond Award : The Most Exciting Empire
Perfect Lover Of Celebrities' Award

JVC Hit Radio Music Awards

Hit Radio Great Achievement Award (Male)
Hit Radio Dance Beat Song Award : The Most Exciting Empire, A Previously Amorous Night
Hit Radio Love Ballad Award : Listen
Hit Radio Stage Performance Award (Male)

Hong Kong Commercial Broadcasting Co., Ltd. The Ultimate Song Chart Awards

Male Artiste Silver Award

Jade Solid Gold Best Ten Awards Presentation

Jade Solid Gold Best Ten : Listen
Supreme Stage Performance Award

The Most Popular Chinese Hit Song in North America

A Previously Amorous Night

Sinocast Awards

Ten Best Chinese Song : The Most Exciting Empire

The Ten Best Movie Theme Songs

Devoted to Love

The 19th Top Ten Chinese Gold Songs Award

Top Ten Chinese Gold Songs Award : The Most Exciting Empire
Top Ten Pop Singers Award
Distinguished Performance of the Year (Male Singer)

YMC Supreme The Best Awards

Supreme The Best Mandarin Song : Only With My Love

Channel V Awards

The Most Outstanding Performance Female Singer

FM Select Golden Heart Awards

Top Ten Golden Heart Love Song Of The Year : A Tacit Agreement
Golden Heart Mandarin Love Song - Silver Award : Worth It
Golden Heart Female Artiste - Diamond Award

JVC Hit Radio Music Awards

Hit Radio Great Achievement Award (Female)
Hit Radio Best Karaoke Award : Owe Nothing, Elegy Of Love
Hit Radio Dance Stage Performance Award (Female)

Hong Kong Commercial Broadcasting Co., Ltd. The Ultimate Song Chart Awards

Female Artiste Silver Award
My Favourite Female Singer
My Favourite Concert : Sammi X Live 96'

Jade Solid Gold Best Ten Awards Presentation

Jade Solid Gold Best Ten : A Tacit Agreement
The Most Popular Female Singer

The Most Popular Chinese Hit Songs in North America

X Party

The Most Popular Karaoke Chinese Hit Song in North America

Can't Let You Go

Sinocast Awards

Ten Best Chinese Song : Worth It
Best Female Singer

The Ten Best Movie Theme Songs

A Tacit Agreement

The 19th Top Ten Chinese Gold Songs Award

Top Ten Chinese Gold Songs Award : Never Want To Let You Go
Top Ten Pop Singers Award
Distinguished Performance of the Year (Female Singer)

YMC Supreme The Best Awards

Supreme The Best Cantonese Song : Owe Nothing
Supreme The Best Mandarin Song : Worth It
Supreme The Best MV Award : Worth It



**WARNER MUSIC
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Toad Takes Musical Leap On 'Coil'

New Columbia Set Shows A Harder Edge

BY CARRIE BORZILLO

LOS ANGELES—"I came into this album, for the first time, thinking we were really good. I'm not trying to be egotistical, but it's really the first time I've allowed myself to really be proud," says Glen Phillips, lead singer/songwriter for Toad The Wet Sprocket, about the band's highly anticipated batch of new songs, "Coil," due May 20 on Columbia.



TOAD THE WET SPROCKET

"Coil" is indeed some of the best work the band, which is based in Santa Barbara, Calif., has written in its 10-year-plus history. While the group (Phillips, guitarist Todd Nichols, bassist Dean Dinning, and drummer Randy Guss) has remained true to its core sound, "Coil" represents a subtle yet important departure. First, Phillips has penned songs more intimate than ever ("Whatever I Fear" and "Desire"). Second, the Gavin MacKillop/Toad-produced album contains one true rocker, "Desire," which chugs along in stark contrast to Toad's otherwise melancholy, mellow sound.

"Desire" is also uncharacteristic of Toad in another way. Phillips explains, "It's, well, crotch-driven. It's nearly embarrassing. We've never really had

anything even remotely sexual before. Well, we may have written some but we'd never let anyone hear them before. It's funny to listen to because it's really out of character."

"We're a lot less embarrassed this time," continues Phillips, whose music is published by Sony Music Publishing. "I mean, [we're] less meek, I guess, or less self-conscious... Being in a band has always been embarrassing for me. 'Oh, this is my soul,' as if people should care. It's an embarrassing kind of job, but we're finally getting used to it. I've always had people on my back for being negative on the band in the press, but now I can finally say that I'm really proud to be playing with these people."

It's been three years since an

album of freshly penned Toad songs was released. "Dulcinea," which sold 848,000 units, according to SoundScan, was released in 1994 and peaked at No. 39 on The Billboard 200. The set spawned two hits, the No. 1 Modern Rock Track "Fall Down" and "Something's Always Wrong," which charted on the Modern Rock, Mainstream Rock, and Hot 100 charts.

A collection of B-sides, dubbed "In Light Syrup," was issued in 1995 and scored two slots higher on The Billboard 200, at No. 37. The album's "Good Intentions" made its way to five Billboard singles charts.

Even though Toad has consistently made the charts, received exposure on MTV and VH1, and logged many miles on the road, the band is still best known for its two earlier hits, "Walk On The

(Continued on page 18)



Hey, Hey Paula. Paula Cole takes a break from her current tour to meet with Warner Bros. execs. Shown, from left, are Russ Thyret, chairman/CEO of Warner Bros.; Jeff Gold, executive VP/GM for Warner; Cole; Charlie Springer, Warner VP of sales; Nancy Stein, Warner VP of special projects; Cole's manager, John Carter; Jim Wagner, Warner senior VP of marketing; and Joe McEwen, Warner senior VP/director of A&R. Cole's current release, "This Fire," contains the hit "Where Have All The Cowboys Gone?"

EMI To Play Up Group Image For 2nd Blessid Union Set

BY JIM BESSMAN

NEW YORK—Blessid Union Of Souls' love-affirming hit single "I Believe" surprisingly lifted the then-unknown Cincinnati-area quintet to a gold debut album in 1995's "Home," which also spun off the hit "Let Me Be The One."

"['I Believe'] was one of those [songs] where we thought it was good but didn't know how it would do," says Blessid vocalist Eliot Sloan. "One of those things where the song said so much and made a lot of people think—without anybody knowing who we were. It was like when I was a kid and turned on the radio and heard songs that became part of our lives—which is what we want our songs to be."

But the big success of Blessid's first single and album, of course, brings greater scrutiny to its self-titled follow-up, which EMI will release May 20. "I'd be lying if I said we weren't concerned about living up to 'Home,'" continues Sloan, "but really it was in the back of



BLESSID UNION OF SOULS

our minds. We didn't have time to worry about what we had to do—we just wrote whatever came out."

Sloan and guitarist Jeff Pence are the chief songwriters in the band, though the new album's first single, "I Wanna Be There," is also credited to percussionist Eddie Hedges and frequent collaborator Emosia, the producer of both Blessid albums, who was assisted this time by the band's keyboardist C.P. Roth. The group—which also includes bassist Tony Clark—wrote 20 songs for the album and con-

(Continued on page 20)

Soundgarden Parts Ways; Goos To Settle With Metal Blade, Sign With WB

THEY GAVE US A DOZEN GOOD YEARS: Soundgarden has called it quits after 12 years together. No reason for the split, termed "amicable," was given. According to sources, the band's four members—Chris Cornell, Kim Thayil, Ben Shepherd, and Matt Cameron—are each signed to A&M as individual artists and are expected to announce any solo plans shortly. Additionally, it looks like the band's current album, "Down On The Upside," is the last music we'll see from them as a collective unit: A source says there are no "From The Vaults" albums of previously unreleased material planned.

In a statement released to staffers at A&M, the band's home since 1989, label CEO Al Cafaro said, "[Soundgarden has] chosen this moment to end the creative chapter of Soundgarden and move on to other artistic challenges, parting with respect, grateful for their collective accomplishments."

The band had an amazing run, garnering both commercial and critical acclaim. According to A&M, Soundgarden sold more than 20 million albums worldwide.

GOO TO YOU: The Goo Goo Dolls, their label, Metal Blade, and Warner Bros., which distributed the Goos' last album, "A Boy Named Goo," are very close to settling the lawsuits they filed against each other last year, according to sources (Billboard, Dec. 14, 1996). As a result, the Goo Goo Dolls will now be signed directly to Warner Bros. Records and are expected to have a new album out by the end of this year or early 1998.

The Goos had filed a suit against Metal Blade last November, for breach of contract, charging the company with nonpayment of royalties. Subsequently, Metal Blade and Warner Bros. filed suits against the band. According to SoundScan, "A Boy Named Goo" has sold more than 1.2 million units in the U.S. Metal Blade CEO Brian Slagel could not be reached by press time.

STUFF: Radio iconoclast Don Imus, whose syndicated show is beamed from WFAN-AM in New York, has signed a deal with Mercury Records. An album, slated to come out later this year, is in "early stages of development in terms of content and style," according to Mercury Records president Danny

Goldberg. Goldberg adds that the album is likely to contain song parodies and spoken-word comedy. "We're meeting with various producers to see who he clicks with. Right now, we're only one minute into the creative process," he says... Ken Weinstein, former director of media relations at Atlantic, has been named director of marketing at Mercury Records... N2K's Encoded Music has landed New York-based quintet Mini-King... Metallica's James Hetfield and members of Kiss and Aerosmith are among the celebs who have taped spots

plugging the National Hockey League's (NHL) Stanley Cup Playoffs. The spots start running Wednesday (16) on Fox, ESPN, and some local NHL television rights-holders... Stu Fine has reactivated Wild Pitch Records. Primarily noted as a hip-hop label when it was formed in 1986, the record company will now focus on rock, jazz, and exploiting its rap catalog. The first signee is Bigmouth, a

British rock band now based in New York (Continental Drift, Billboard, July 11, 1996)... Metropolitan Entertainment Group's Hybrid Recordings has made a marketing and distribution pact with 1M1 Trax, a new soundtrack label. The first project under the new venture will be the soundtrack to "Subway Stories," produced by Jonathan Demme, Ed Saxon, and Rosie Perez.

UPDATE: Ryan Downe and Treadmill Trackstar have been added to the Skoal Music ROAR tour, which kicks off May 24 in Omaha, Neb... Shawn Colvin, Jewel, Fiona Apple, and Lisa Loeb have been added to the Lilith Fair lineup. The all-female tour also features Sarah McLachlan, the Cardigans, Mary Chapin Carpenter, Paula Cole, the Indigo Girls, and Suzanne Vega. The tour, the brainchild of McLachlan, starts July 5 and will hit 35 cities (Billboard, Oct. 19, 1996)... The Smokin' Grooves Tour '97, presented by the House of Blues, will feature Erykah Badu, Cypress Hill, and George Clinton & the P-Funk Allstars. Joining for selected dates will be the Pharcyde, the Brand New Heavies, OutKast, the Roots, and Foxy Brown. The tour starts June 30... Atlantic act Camus will begin a Northeastern residency tour May 1 at Bill's Bar in Boston. Camus will hit Boston, New York, Philadelphia, and Baltimore three times each during the month.



by Melinda Newman

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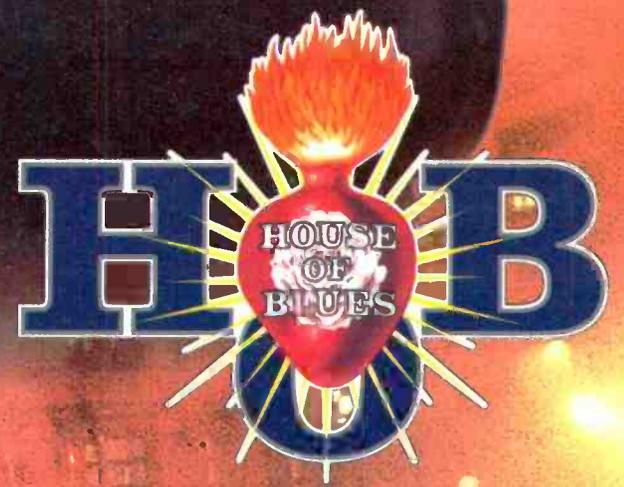
LIVE FROM CHICAGO'S HOUSE OF BLUES

and friends



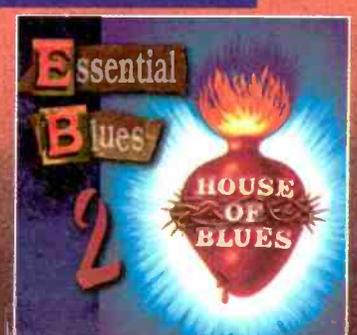
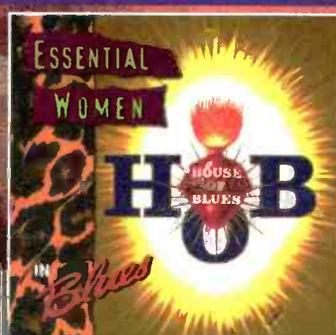
THEY'RE BACK

"The Blues Brothers are back! Dan Aykroyd has returned with the infamous Blues Brothers Band to celebrate their first recorded album since 1982. Brother Elwood (Dan Aykroyd) and the late Joliet Jake's younger brother, Zee Blues (Jim Belushi) accomplished this mission with a scorching performance at the opening of The House Of Blues club in Chicago. This star-studded act has been captured live!"



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ArtistLed Label Loosens Classical Confines Couple's Venture Opens Doors To Musical Freedom

BY BRADLEY BAMBARGER

NEW YORK—The do-it-yourself ethos isn't restricted to punk rockers or folk troubadours.

With all the downsizing in classical music, the scaled-back virtues of entrepreneurial, artist-led ventures seem increasingly apparent in the longhair arena, too. One of the first such endeavors is in fact ArtistLed, a boutique label begun by the husband-and-wife team of cellist David Finckel and pianist Wu Han.

Launched in January, ArtistLed has issued three albums so far—and they aren't sold in stores. Finckel and Han



FINCKEL AND WU

sell the CDs at their frequent duo concerts and via the label's Internet site. The discs—including music by Tchaikovsky and Zoltán Kodály on one, Richard Strauss and César Franck on another, and Finckel's father, Edwin, on the third—have proved popular enough to sell through the bulk of their initial 1,000-copy pressings.

The impetus for ArtistLed was musical freedom and the desire for a personal touch, according to Finckel, whose main gig is with the world-renowned Emerson String Quartet (which records for Deutsche Grammophon). "This sort of thing is nothing new for rock bands, of course," Finckel says. "They've been making records in their basements and putting them out for years. But for classical musicians, it's unheard of. Yet it can be done. Our recordings pay for themselves, which is fairly rare for classical discs that aren't crossover material.

"What's most different and special about ArtistLed is the atmosphere under which the recordings are made," Finckel continues. "We really take our time getting just the right sound and choosing every note in the editing process. We can also record whenever and whatever we like—we don't have to fit into a release schedule, and what we do doesn't have to be considered fashionable. And just because we record something doesn't mean we're under obligation to release it. ArtistLed functions more like a painter's studio than a record company."

Despite the low-key stance, ArtistLed discs are no garage-band mementos. Finckel and Han meticulously produce each recording with their engineer and occasional violin partner, Da-Hong Seetoo, using custom equipment and resonant church venues. And in marketing these lovingly prepared products, ArtistLed strives for an intimate relationship with the audience. Han points out that the making and selling of the records is a natural extension of the duo's concerts.

"The people we meet on the road seem to have a real need for classical music, especially younger people," Han says. "So I don't believe that the demand for this music is dying. The fascination with beautiful sounds and deep emotions is a basic part of human nature. But the connection with the audience has to be rebuilt beyond all the hype and commercialism. ArtistLed is our small statement on the

potential vitality of classical music."

While Finckel and Han say they won't rule out placing their catalog with an independent distributor in the future, at present they are happy making the discs available through the ArtistLed World Wide Web site (www.artistled.com), which features information about the duo's background, repertoire, and the recording process. Fans can order from the site by typing in their credit card numbers, or they can fax in an order form or call a toll-free number.

The ArtistLed Web site is linked to several fellow-traveling sites, including those of the Internet Cello Society and the Aspen Music Festival. Finckel and Han have built an E-mail list of several hundred addresses, and they have begun sending CDs to classical radio and the media. In early March, Finckel and Han received airplay on four stations in New York prior to a performance at the 92nd Street Y, and the duo was featured in mid-March on "St. Paul Sunday," an hourlong performance and interview program syndicated to more than 200 stations via Public Radio International.

SPOKEN-WORD ACTS

(Continued from page 1)

tainment.

Uzoigwe is executive producer of Ozone's "Eargasm: Crucialurbanpoetics, Vol. 1," a compilation of New York-based spoken-word acts slated for release May 1. Acts featured on the project include Ladd, Saul Williams, Vibe Khameleons, Jessica Care Moore, and Abiodun Oyewole from the Last Poets.

In its attempt to reach a broader market segment, a key creative component of "Eargasm" is its prominent melodies under the spoken-word performances. Uzoigwe says the strong choruses, hooks, and breakdowns create accessibility for general-market consumers. However, he is quick to add that the heavier-than-usual music content augments, rather than supplants, the poetry.

"The artists on the project are among the best New York has to offer or they wouldn't have been on the project," says Uzoigwe.

In his effort to attract a wider base of consumers, Keplyn's "Rhythm Lounge," due May 27 on Vagabond Music via M.S. Distributing, features several tracks on which the spoken-word artist actually sings.

"It sets me apart," says the Los Angeles-based artist. "I use real musicians who combine jazz and [alternative R&B], which gives my work color. But the poetry remains the focus."

The artist's striking looks and muscular build will be a key imaging element in the album's marketing campaign. But he says the set was crafted to appeal to more than just a female audience. "The work offers listeners [romantic] sensuality, as well as such darker topics as the drug monster that's out there and domestic abuse."

Common themes among most black spoken-word artists include shrewd observations on the social, spiritual, and economic conditions of the common man. "Themes are important," says the

In perhaps ArtistLed's most important exposure to date, an extensive profile of Finckel, Han, and their label ran in the January issue of BBC Music Magazine, with the publication's cover CD for the month consisting of the duo's performances of full works by Grieg, Schumann, and Chopin. The ArtistLed version of the disc won't appear until January '98 at the earliest (when the BBC license is up). In the meantime, Finckel and Han have been recording Beethoven's complete works for cello and piano on their way to covering the entire literature—although Finckel says the date of the next ArtistLed release and what the CD will feature is still open.

More buzz on ArtistLed should come as Finckel tours the world with Emerson and helps promote the quartet's new complete set of Beethoven string quartets on Deutsche Grammophon. Finckel plays at least 100 dates a year with Emerson and Han plays about 70 on her own, with the duo increasing its concert schedule to about 20-30 shows annually. The two are booked and managed by IMG/Fine Arts Management in New York.

Last Poets' Oyewole. "They help people stay focused on objectives."

The Last Poets' "Time Has Come," due Tuesday (15) on Mouth Almighty/Mercury, offers listeners a late-'90s version of the message the act delivered on its seminal 1970 self-titled set. "Time Has Come" explores such familiar themes as poverty, the erosion of morality, and the social troubles that result.

"We wanted to regain some of the same verve we had on that first album," says Oyewole, who is joined by Umar Bin Hassan and drummer Don "Bab-tunde" Eaton.

"This album exposes us to the wounds that we've created ourselves or have had inflicted on us," says Oyewole. "The time has come to wake up; we've got to take charge and restore the precious values that we've kicked to the curb."

Earlier this year, Owl Books published "The Last Poets On A Mission," a retrospective on the acclaimed spoken-word act (Billboard, Jan. 18).

Richard Dedeaux of the Watts Prophets shares Oyewole's sentiments concerning the state of affairs for black people in America. "The same problems are here that existed back when we first began recording in the early '70s," Dedeaux says. "Only many of those problems are a lot worse."

Amde Hamilton and Otis O'Solomon round out the Watts Prophets' members. The act's current set, "When The '90s Came," was released March 22 on London/Payday.

Across the generations, 26-year-old Ladd shares elder poet Oyewole's take on society but puts his own spin on the plight via "Easy Listening For Armageddon," his debut Scratchie/Mercury set.

Slated for release May 20, the album explores everything from nihilism and Armageddon to the importance of the nuclear family. "It's

MJJ'S 3T FINDS EUROPEAN HOME

(Continued from page 12)

the act's own admission, a contrast to its performance at home, where some of the momentum of a highly promising debut with "Anything" seems to have dissipated. That first release, in September 1995, amassed U.S. sales of 700,000 units, according to SoundScan, and peaked at No. 15 on the Hot 100.

Subsequent singles "Tease Me" and "Why" sold only 54,000 and 45,000 copies, respectively, with "Brotherhood" at 260,000 units.

The group's MJJ releases were previously worked by 550 Music but recently moved to the Work Group.

Taj Jackson feels that European media have judged the group more on its own merits than has been the case in the U.S., where its family ties have proved more of a hindrance than a help. "Radio played us a lot more internationally," he says. "Plus there's a lot less politics involved. Unfortunately, some of the places we went to in the States, it was more about, 'What will Michael do for us if we play your song?' They should judge us on the music: If it's good, play it; if it's not, don't."

"In the beginning," he continues, "we paid way more [attention to] America, we did much more promo [work], but then it seemed like the

international thing just took off."

Brem recalls an international marketing meeting in December 1994 at Sony Music in New York at which the group performed. He says, "Immediately afterwards, we said, 'We're going to break this band in Europe.'"

A key to achieving that goal was the band's availability for promotion. "It's like a model [story] for us," says Brem, "of how you can be successful throughout Europe by devoting time and doing promotion. They've been in five times and devoted a lot of time to a very clear strategy of how to open that market."

Brem feels that 3T is positioned to one side of the lucrative European "boy band" market. "They're compatible with that, but it's much more like a Jackson thing than a Worlds Apart, Backstreet Boys scenario," he says. "You can't really compare them to the boy bands." EMI Music recently secured a worldwide publishing deal with the act.

Tom Wilson, music coordinator and presenter at Forth FM Edinburgh, says that the Scottish station has supported 3T's singles. "We did look at them at first because Michael Jackson [was involved]; it gave them a big kick-start, but they've come into their own." He adds that Forth was reluctant to give "Gotta Be You" as much airplay because of a rap by Herbie, but has recently playlisted a rap-free version supplied by Epic.

"Their first three singles were very strong, and the album's done very well for us, too," says Andy Smith, singles buyer at Ainleys Music in Leicester, England. "[The Jackson connection] did help in the way they were exposed at first, but they do it off their own bat now. They appeal to the young girls, the same sort of people that buy Peter Andre."

3T is recording its second album, which Brem says Epic hopes to release as soon as September. For the French market, the group has recorded a French-language version of "Brotherhood" album track "Words Without Meaning" for single release "leading into the summer."

GO.COM

(Continued from page 8)

download any specific "plug-in" software to receive the video netcasts or to participate in the chats.

The Athens, Ga.-based company is negotiating with a major computer hardware firm to provide stations with equipment needed for chat rooms and netcasting, according to Gold.

While many radio outlets have already established a presence on the Internet, most are still grappling with how best to use the Web to gather research on existing listeners, to expand their audience, and ultimately to make more money.

Other companies, such as ElectricVillage, are also aiming to carve a business on the Web by providing customized content to stations for their Web sites (Billboard, Feb. 22).

Dallas-based AudioNet has also harnessed hundreds of stations to its Web site. However, AudioNet's Web radio strategy focuses on netcasting the audio signal of stations to a global audience.

Go.Com has no immediate plans to offer Internet audio, according to Gold.

an attempt to reflect my diverse experiences being in a black body in America," says Ladd. "But I try to keep it pretty expansive."

As on other spoken-word recordings, "Easy Listening For Armageddon" taps music as a means of easing the lyrical digestive process for consumers. "The beats are sort of smooth, but when you listen to the words, they still make you itch," says Boston-based Ladd.

Although the lyrical content of the artist's album primarily reflects his experiences growing up in the U.S., he admits that he may have subliminally incorporated the nearly two years he spent living in India, beginning at age 16. "I recorded this album primarily for the American community of color and those who feel disenfranchised and, most importantly, for me," he says.

MARKETING THE MESSAGES

The growing popularity of spoken word has led to some high-profile spoken-word concert performances. This month, Michael Franti, of Capitol recording act Spearhead, is conducting a "Smokin' Words" promotional tour in conjunction with National Poetry Month. The artist is performing at retail stores and in schools and colleges in San Francisco, New York, Minneapolis, and Washington, D.C.

On Feb. 8, the first "Word: Life" poetry and music concert was held at New York's Irving Plaza. Spoken-word performers who participated in the all-day event, which was headlined by Kedar musical vocalist Erykah Badu, included Ladd, the Last Poets, Moore, Amiri Baraka, N'Tozake Shange featuring Sandra St. Victor, Felipe Luciano, Dana Bryant, and Vibe Khameleons. According to Uzoigwe, the event's producer, more than 1,000 people attended, and he plans to take

(Continued on page 26)

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Mercury Deal Won't Belie Indie-Leaning Love's Musical Integrity

BY JIM BESSMAN

NEW YORK—Laura Love would have been content to go her own way, à la Ani DiFranco, had not Mercury Records intervened. But while her aptly titled fourth album, "Octoroon," is her first major label title, the May 20 release shows no concessions to commercial demands.

Not that the Nebraska-born, Seattle resident's accurately self-dubbed "Afro/Celtic" music is at all inaccessible, as Mercury marketing VP Marty Maidenberg readily observes.

"There aren't many artists who've built up a 10,000 or so fan-club base without having a major label behind them," notes Maidenberg. "So we're not going to change her formula too much."

Said "formula" is Love's unique fusion of African-tinged music with Appalachian, funk, R&B, rockabilly, and folk, though really, "it's more like confusion than fusion," she says.

"I don't really devour a lot of music, but [I] hear snippets here and there at festivals without really meaning to," Love adds. "Some of it just sinks in—the really emotionally grabbing stuff—and sticks with me. But I've always loved Appalachian—the high lonesome, bluegrass, mournful, minor-key white soul music—and I love black soul music. So I guess I have kind of a split personality, because to me, they're all very similar in the way they can reach you... When I was growing up [in the '60s] there was nothing strange about hearing Petula Clark, say, next to James Brown. But now so much is driven by what other people want us to hear, which is why a lot of people are turn-

ing to public radio stations."

Love's previous albums found favor with public radio, college, and triple-A programmers. They also impressed New York women's clothier Dan Storper to license Love album tracks for some of his Putumayo store's multi-artist theme compilations.

"She represented the point where so many musical genres I like and want to

expose came together," says Storper, who also heads his store's Putumayo World Music label, which focuses particularly on world and Celtic folk music.

Storper included Love on a 1994 "Shelter" singer-songwriter album and Carnegie Hall concert, and her contributions were so well received that he later issued the "Laura Love Collection" on Putumayo.

She also caught the ear of Billboard, and was named one of the country's best unsigned acts in an article, "Bands You Can Bank On" (Billboard, Dec. 24, 1994).

"The Carnegie Hall show really changed a lot of things for me," continues Love, who'd never before been to the East Coast and who calls Storper "St. Dan." "He showed that a corporation with a conscience is possible and opened the door for Mercury."

Still, Mercury had to overcome Love's philosophical skepticism regarding major labels. "They approached and I said, 'Thank you very much, that's great, but it's not possible to put out a



LOVE

good major label record and achieve corporate ideals of commercialism and hit-making," says Love. "I felt that our goals are adversarial—and still do. To think [in terms of] trying to write a hit is a bad way to think of things. Trying to say something you feel might be a better thing and real motivation. So [signing with major label] wasn't for me."

But then Mercury head Danny Goldberg himself came to a gig. "He'd just been appointed and liked the music," says Love, who was signed to Mercury by A&R rep David Wilkes. "I felt really good about him, but suppressed it out of skepticism. Then they brought us to New York, and when [Goldberg] told me he had managed Nirvana and showed me pictures of Kurt Cobain, it threw me over a little because one of my greatest regrets was never seeing them play in the little local dives, since I learned later that his philosophy and politics were so much like my own. So when I knew that Kurt was close to Danny and saw that Danny just wanted to cry when I mentioned the pictures, I figured if he was good enough for Kurt, he was good enough for Laura."

Up until then, Love notes, she had put off other label overtures. "I felt I was making a fine living and the money was coming back to us," she says. "But then we started doing bigger and bigger festivals and it got harder to do everything ourselves—driving the van to the gigs and unloading everything, and now we had four records to carry around. Plus, it was taking more and more time administering my label, so there was less time performing and writing music, and it was time to do

another record."

Love's label was called Octoroon Biography, an octoroon being someone whose ancestry is one-eighth black. "It's a term populated in slave days, when slaves were categorized for auction by degree of blackness," says Love. "I'd be categorized as octoroon, though both my parents are light-skinned black. But I've found that there are still a lot of degrees of racism: People really want to know what I am, and not necessarily for good reasons."

"Octoroon's" title track is, in fact, set at a slave auction. Other songs on the disc, which was produced by Wilkes and Love's manager, Mary McFaul, likewise reflect Love's political, philosophical, and ecological concerns.

"I Am Wondering," for instance, wonders about the declining number of big trees in America, while "Can't Understand" addresses the country's religious fixations. These tracks, along with "All The Pushin'," are on a three-song Mercury "Words And Music" giveaway cassette sampler also includ-

ing Love's commentary, which the label is distributing at concert appearances at coffee shops, campuses, and non-traditional retail accounts to reach consumers who may not go to record stores regularly or listen to radio consistently.

"Laura's success has to do with the intensity she brings to her performances," says Maidenberg. "We'll keep her on the road, concentrating on her Pacific Northwest home base and then spreading her around the country. We'll bring her to the folk festivals, which she's done the past few years to tremendous success, but really, it's just a simple plan to take a phenomenal artist and take her best sales aspect—her performing—and let her sell herself."

Her band members are Rod Cook, guitar and steel guitar; Julie Wolf, accordion and African "tongue" drum; and percussionist Chris Leighton.

Putumayo will support some of Love's forthcoming shows with mailers (Continued on page 20)

TOAD TAKES MUSICAL LEAP ON 'COIL'

(Continued from page 14)

Ocean" and "All I Want," from its breakthrough 1991 album, the 1.2 million-selling "Fear." Yet, the band is admittedly still not widely recognizable.

"The record company is like, 'Oh, that will change with this record,'" says Phillips, who has become a dad (twice) in the band's three-year quiet time. "I like that we've managed to be successful and be anonymous. Put Evan Dando next to us, have us both walk down any street, and he'd be mobbed. But, if you hummed our songs, they could hum them back to us. The thing is, we've never been very cool, and we're not cool enough to even be uncool. All people can really write about us is that we have these songs that some find moving."

Columbia's job, at this point, is simply to remind fans and the industry of what Toad has accomplished artistically and commercially in the past decade and that it is one of the most vital bands that came out of the late-'80s. To accomplish this, the label is issuing a promotional retrospective of Toad called "House Of Toad," named after the band's World Wide Web site. (The site, www.houseoftoad.com, is being redesigned.)

The album, which will be serviced to radio, retail, video, and press tastemakers this month, will feature one or two songs from all four of the band's albums, which also include 1989's "Bread And Circus" and 1990's "Pale." The "House Of Toad" CD will also feature "Come Down," the stunning first

single from "Coil." That track will be serviced to triple-A, modern rock, and mainstream rock radio stations late this month.

"Toad has yet to reach their full potential," says Tom Corson, VP of marketing at Columbia. "They have a large and respectable fan base, but they have not achieved their due with critics or their full audience yet."

Since it has been three years since a new album was released, Columbia is planning a back-to-basics approach in marketing "Coil." The plan is for the band, which is booked by Creative Artists Agency and managed by Chris Blake, to play eight or nine colleges, primarily on the East Coast, between April 25 and May 5. Closer to the street date of the album, Toad will embark on a 10-city tour of small clubs, to which fans will receive a ticket when they purchase the album. In addition, coffeehouses and colleges will be targeted with a snipe campaign prior to the album's release.

A major summer tour is also in the works, as are appearances on Global Satellite Network's nationally syndicated radio show "Modern Rock Live" and "Late Show With David Letterman." Columbia is also planning to use the House of Toad Web site to promote the album.

Corson anticipates at least three singles from "Coil," with "Whatever I Fear" and "Dam Would Break" as possible follow-ups to "Come Down." "The band has really stepped up on this album; they sound more confident and

mature," says Corson. "Glen's vocals are as strong as ever, the songwriting is deep, and it rocks out a bit more."

However, Phillips admits that he doesn't see where the band fits on radio right now, although he's not too concerned about it. "Those [bands] that seem to be lacking last a little longer. We're not going to be thrown out with the last trend, because we weren't a part of it," says Phillips, who's anxious to get back on the road soon. "I'd be surprised, though, if we didn't do well with this album. I mean, who knows. I think it's better than the last two—better and more easily digestible."

Bob Bell, new release buyer for the 240-store Warehouse Entertainment chain, based in Torrance, Calif., says there is a lot of anticipation for "Coil" at retail. "Particularly after the success of ["In Light Syrup"], which suggests that this new record should do spectacularly well," says Bell. "For a B-sides record, it sold incredibly well, and that really speaks to the [strength] of the fan base that they have. They have a good following and will never suffer from the one-hit wonder syndrome."

On the international front, Columbia is looking to broaden the band's base in Europe. "They've already committed quite a bit of time in the past there, but we haven't seen it really connect. We're hoping to do that with the launch of 'Coil,'" says Julie Borchard, VP of international at Columbia. The album's worldwide release will coincide with its domestic street date.

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
LUCIANO PAVAROTTI	Molson Centre Montreal	March 12	\$1,794,882 (\$2,427,440 Canadian) \$239/\$11.05	13,110 18,596	Tibor Rudas Presents
PHIL COLLINS	Molson Centre Montreal	March 17- 18	\$1,124,753 (\$1,338,802 Canadian) \$36.13/\$21.53	33,478 35,287 Two shows	Universal Concerts Canada
BACKSTREET BOYS	Molson Centre Montreal	March 19- 21	\$830,211 (\$1,175,740 Canadian) \$27.35/\$16.24	43,357 45,504 Three shows	Universal Concerts Canada
PHIL COLLINS	Rosemont Horizon Rosemont, Ill.	April 6	\$699,660 \$47.50/\$35	17,186 Selling	Jam Prods.
JOHN WELLENKAMP THE WHY STORE AMANDA MARSHALL	Mural Theatre Indianapolis	March 28-30 April 1-2	\$668,330 \$75.50/\$1,942.50	11,990 Five weeks	Sunshine Promotions In-house
METALLICA CORROSION OF CONFORMITY	Continental Airlines Arena East Rutherford, N.J.	April 1	\$610,356 \$37.50/\$27.50	18,913 Selling	Metropolitan Enter- tainment Group
METALLICA	Molson Centre Montreal	March 28	\$491,501 (\$578,272 Canadian) \$28.62/\$23.55	17,713 19,349	Universal Concerts Canada
METALLICA CORROSION OF CONFORMITY	Hartford Civic Center Hartford, Conn.	April 4	\$481,660 \$38.50/\$28.50	15,028 Selling	Metropolitan Enter- tainment Group
METALLICA CORROSION OF CONFORMITY	Marine Midland Arena Buffalo, N.Y.	March 25	\$464,527 \$35.50/\$25.50	14,717 15,000	Metropolitan Enter- tainment Group
METALLICA CORROSION OF CONFORMITY	Pepsi Arena Albany, N.Y.	April 6	\$432,863 \$35.50/\$25.50	14,399 Selling	Metropolitan Enter- tainment Group

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EMI TO PLAY UP GROUP IMAGE FOR SECOND BLESSID UNION SET

(Continued from page 14)

tinued writing in the studio. Recording commenced immediately following 18 months of touring in support of "Home" and lasted 4½ months.

Other outside writers this time include Grammy-winning "Change The World" songwriter Tommy Sims, who co-wrote "Light In Your Eyes," and Shelly Peiken, who co-wrote "Peace And Love."

Musically, the band remains slotted in what they call "rural soul." "Jeff's from the country, and Emosia's from Brooklyn [N.Y.]," notes Sloan. "Putting those two [influences] together with acoustic guitars and matching it all up with drum loops is how we get our grooves. We're not just straightforward pop, but country-flavored, rock, and spiritual—all that pretty much meshes into one."

"Blessid Union Of Souls" is "more focused" than "Home," however, and as Sloan further notes, focuses on the act as a band. "There's no mistake that this is a band, instead of a solo act—which some people thought we were."

Adam Sexton, EMI's VP of marketing and international, notes that "putting a face to the name" is indeed a major goal with the new album.

"We found that recognition of 'I Believe' was universal—but not everybody knew that the song was sung by Blessid Union Of Souls," says Sexton.

"With this record, we want to get that point across."

Consistent graphics featuring band imagery on album and single packaging, point-of-purchase materials, and the video for "I Wanna Be There" should help communicate that, Sexton notes. While the cover shot of "Home" showed only Sloan and Pence, new visuals "give a full impression of the entire band," adds Sexton.

"One thing that's important about this record is that the band has grown as a band," Sexton continues. "The music is much more mature; the playing is much more together; the sound is fuller. The fact that they were on the road 18 months really shows through on this album."

This time out, too, EMI has the "luxury" of sufficient setup time, which, Sexton notes, was lacking for Blessid previously. "It was a blessing and a curse that 'I Believe' took off so quickly at radio," he says, "but this time we're able to set it up at radio and get press reviews upfront—which we didn't have last time."

While EMI is looking for a Tuesday (15) impact at AC, triple-A, and top 40 radio for "I Wanna Be There," Sexton reports that the top 40 station in the band's hometown, WKRQ, is already

"hitting" the Tom Lord-Alge-mixed single 45 times a week, which is "a nice bellwether."

The band members are now gearing up for a two-pronged promo tour starting April 7, during which they will visit radio and retail, setting up radio contests where winners get to attend showcases in contest markets a month later. "Part of the reason that radio is so receptive is that the band's so genuine and don't have an attitude," says Sexton. "They really are all about love and happiness and caring—it's not a put-on, and it comes across in their music and personal appearances."

In fact, Debbie O'Hara, director of advertising and promotions for the Philadelphia-based, 165-store the Wall, says that the band has kept in touch with the chain since playing its conference two years ago. "We weren't familiar with them, but our managers went wild for them, and they were such nice guys that they signed autographs for hours and even wrote us a note last Christmas just to say hi. So we at the Wall almost consider them one of our own: They've played at a couple of our stores and have had constant exposure—which is so important in trying to break a new band."

Sexton says that Blessid Union Of Souls is also looking to do a Wal-Mart and Borders tour.

Meanwhile, EMI is sending "Blessid Union Of Souls" cassette samplers to subscribers of Entertainment Weekly and is preparing another sampler campaign with the Limited.

"They have a very strong female demo," notes Sexton, "so we're doing female-oriented press and an 'I Wanna Be There' contest tie-in with Hallmark cards," which will probably involve reuniting a couple who are geographically apart for a special occasion.

"What we saw on the road is that a lot of people not only want to but need to hear a loving reassurance over and over again," says Sloan. "If we can answer this need in a song—while keeping the emotion and passion that's a part of us individually—we've accomplished what we want to get across."

LAURA LOVE

(Continued from page 18)

to nontraditional retailers to which it services its audio product. "We feel that Laura represents our label, even though she's not signed to us," says Storper, who is including another Love track on his label's May 20 sampler, "Travel The World With Putumayo."

While Love may not be a mainstream commercial artist, Maidenberg concedes, "we do feel she'll appeal to a wide variety of radio formats." Initially, triple-A and college radio will receive a three-song CD sampler and an advance CD with custom artwork April 21. A postcard mailing will alert Love's fan club, and tour posters and advertising with weekly papers will help support tour markets.

Meanwhile, an initial CD run will involve a special Digipak featuring artwork and personal comments from Love to make the release stand out and further introduce her to a broader audience. "She's such a breath of fresh air that when people hear her, they react the same way," adds Maidenberg. "They realize how different and special she is and fall in love with her."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BOSTON: When the Irresponsibles won Musician's 1996 best unsigned band contest, many in the Boston rock community said, "Who?" They are now finding out. The group's self-released album, "Big Orange," contains two songs, "Falling Down" and "Reinventing The Wheel," that the band submitted for the competition. One listen to the slick, inventive pop, and it's easy to understand how some of the contest's judges, like Adrian Belew, Matthew Sweet, and Steve Winwood, would respond to them. In fact, Belew has contacted the band and will produce its next record this summer. Despite the national acclaim, the Irresponsibles, from Boston suburb Scituate, does not have a high profile in Boston and has only played sporadic gigs. "It's almost like pop is a dirty word in Boston sometimes," says vocalist/guitarist Pete Montgomery. "We are not ashamed to have real songs with good hooks. The songs on 'Big Orange' really don't live up to what we are doing now as we've really developed our sound." In fact, the band has added a four-piece string section and plans to showcase the unit in some of its upcoming shows around town. "We've been playing the club circuit," Montgomery adds, "but it's been tough getting attention here. Now I think people are going to be willing to listen. There are never enough good pop songs." Contact Jon Mitton or John Lay at 115 West Management at 508-830-0150. **KEN CAPOBIANCO**



THE IRRESPONSIBLES

TATE COUNTY, MISS.: One of America's few remaining dry counties—where mules and moonshine are plentiful, and the mid-Southern hill country abruptly collides with the Delta flatlands—is the home ground for the North Mississippi All-Stars. The All-Stars are Luther Dickinson (guitar, vocals), Cody Dickinson (drums, vocals), Paul Taylor (bass, vocals), and Kelly Hurt (vocals). Luther and Cody's father, noted producer Jim Dickinson, who also occasionally joins on keys, has been producing a number of fine tracks for the band at the House of Blues in Memphis and at his own Zebra Ranch studio. "The new material is like two things at once, the north Mississippi blues and a real aggressive post-punk/rap Beastie Boys thing," says Jim Dickinson. "If you can get inside and spontaneously throw the elements around, people respond, no matter what the musical genre." Highlights include the dark, throbbing "No Mo'"; "Mississippi Clean," a gritty portrayal of local crime (featuring contributions from local rapper Remus); and the visceral and mysterious "Died Down." "Until I toured up East with R.L. Burnside, I never realized that there was such a huge audience for what we are doing, and that is so encouraging," says Luther Dickinson. "I was just going by pure instinct and gut feeling." As the band evolves, there is a buzz that All-Stars are the young vital return of the classic self-contained studio rhythm section, along the lines of Ry Cooder and Jim Keltner. They have proved their point in the studio with a wide range of artists, from Beck to Billy Lee Riley. On Friday (18), the North Mississippi All-Stars will be playing at the B.B. King's club on Beale Street in Memphis. Contact 601-429-2639. **RICK CLARK**



NORTH MISSISSIPPI ALL-STARS

MIAMI BEACH, FLA.: With a slashing combination of rock, pop, and dance groove styles, Maria has already become a local buzz band here. Started up in 1995 by a group of grade school friends, the group comprises lead singer Mike Roderick, guitarist Paul Molina, drummer Brendan Buckley, bassist Dan Feizli, and keyboardist Pete Wallace. Since the band members come from a multicultural city, the band took a name that would stay the same no matter how many languages it was translated into. A five-song, self-titled, silver foil-covered disc released late last year showed off the band's versatility, with each song taking on a different character, like pop radio used to be in the '70s. "The song should dictate how it should sound," says the continually hyped-up Roderick, who occasionally takes the stage in a very Beatles-esque suit and tie. "You listen and think we're a different band with each song." "Heavy Head" takes its cue from acoustic ballads, while "Wicked" opens up with Roderick screaming like a TV evangelist before launching into a high-octane rock song. More recording for a second five-song set is set for this month, and an East Coast tour is planned for summer. For more information, call 305-839-5284. **SANDRA SCHULMAN**



MARIA

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1	6	38	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	★★★ No. 1 ★★★ KENNY LATTIMORE
2	2	5	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
3	10	13	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
4	8	2	WILD ORCHID RCA 66894 (10.98/15.98)	WILD ORCHID
5	7	21	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
6	15	6	TONIC POLYDOR 531042/A&M (8.98/10.98)	LEMON PARADE
7	9	23	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
8	11	38	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
9	12	4	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	THE END
10	13	35	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
11	1	2	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
12	29	8	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
13	20	8	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
14	—	1	MICHAEL CARD MYRRH 4605/WORD (9.98/12.98)	UNVEILED HOPE
15	5	2	MACHINE HEAD ROADRUNNER 8860 (10.98/15.98)	THE MORE THINGS CHANGE...
16	17	2	RAY J EASTWEST 62017/EAG (10.98/16.98)	EVERYTHING YOU WANT
17	22	13	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
18	30	8	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
19	19	13	THE CHEMICAL BROTHERS ASTRALWERKS 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST
20	14	10	SPACE GUT REACTION 53028/UNIVERSAL (10.98/15.98)	SPIDERS
21	33	6	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
22	—	14	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/15.98)	ROCK SPECTACLE
23	21	8	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98)	POLITICS & BULLSH*T
24	16	35	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
25	28	32	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)

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

26	31	30	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
27	32	5	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF
28	18	13	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
29	25	2	SPEARHEAD CAPITOL 31959* (10.98/15.98)	CHOCOLATE SUPA HIGHWAY
30	39	33	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
31	50	2	BIG HOUSE MCA 11446 (10.98/15.98)	BIG HOUSE
32	38	13	THE SUICIDE MACHINES HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
33	26	31	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
34	49	2	OMC HUH! 533435/MERCURY (10.98/16.98)	HOW BIZARRE
35	35	4	ORB ISLAND 524347 (10.98/16.98)	ORBLIVION
36	34	28	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
37	46	2	MILA MASON ATLANTIC 82923/AG (10.98/15.98)	THAT'S ENOUGH OF THAT
38	43	4	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98)	NUYORICAN SOUL
39	37	32	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
40	27	5	GINA G ETERNAL 46517/WARNER BROS. (10.98/15.98)	FRESH!
41	—	1	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
42	—	1	RICK BRAUN BLUEMOON 92743/AG (10.98/16.98)	BODY AND SOUL
43	44	7	DJ SHADOW MO WAX/FRR 124123*/LONDON (10.98/16.98)	ENDTRODUCING..... DJ SHADOW
44	47	22	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
45	—	1	ANGELINA UPSTAIRS 1005 (9.98/14.98)	THE ALBUM
46	42	28	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
47	41	54	RICOCHE COLUMBIA 67223 (10.98 EQ/15.98)	RICOCHE
48	36	26	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
49	—	25	SHAKIRA ● SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
50	—	1	CESARIA EVORA NONESUCH 79450/AG (10.98/16.98)	CABO VERDE

POPULAR UPRISINGS

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

SQUEEZE PLAY: Flavor Unit/EastWest R&B four-some Joose is securing a bright future at radio with its cover of the Garth Brooks hit "If Tomorrow Never Comes."

For the week ending April



Big Time. Following the release of Semi Gloss' EP, "Teenie," which was issued in late February, New York-based Dirt Records will bow the self-titled full-length debut by the group May 27. The band brings its crafty lounge pop to New York's Fez on Saturday (19).

4, Broadcast Data Systems reports that the track is impacting at 58 top 40 radio stations, 32 adult contemporary stations, and 27 mainstream R&B stations.

The act, which like Brooks hails from Oklahoma, got the idea to record the song from Elektra VP of A&R **Merlin Bobb**.

In fact, this is the latest in a long and fruitful relation-

ship between the kissing cousins of country and R&B (R&B and Country Airplay Monitors, Feb. 1). "Don't Take Her, She's All I Got," "Nobody Knows," and "I Swear" are examples of tunes that originated in the country or R&B camps and were subsequently recorded with great success by artists in the other genre.

"If Tomorrow Never Comes" is the first single from the band's self-titled debut album, which will be released May 20.

Elektra director of marketing **Michelle Murray** says the label has instituted a "five-prong approach" to promoting and marketing the single.

On Jan. 23, the label serviced a single with the album cut and two remixes to mainstream and rhythm-crossover top 40 radio.

The following week, Elektra delivered the same single to AC stations.

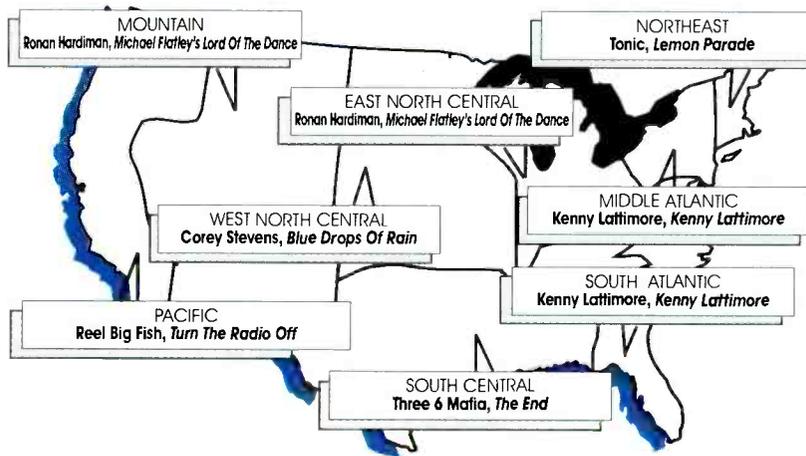
While the song paved the way for Joose at top 40, Flavor Unit approached R&B outlets Feb. 10 with a more suitable 23rd St. remix.

"With a new urban group, I don't think record companies expect such an impact



The Face Of Success. Look for Bystorm/Universal rap artist Tracey Lee to break out soon with "Many Facez," his debut that flaunts his multiple personas. The album, which was released April 8, includes the single "The Theme (It's Party Time)," which is No. 25 on the Hot R&B Singles chart.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
WEST NORTH CENTRAL	SOUTH ATLANTIC
1. Corey Stevens Blue Drops Of Rain	1. Kenny Lattimore Kenny Lattimore
2. Matchbox 20 Yourself Or Someone Like You	2. Freak Nasty Controversee... That's Life...
3. Tonic Lemon Parade	3. Matchbox 20 Yourself Or Someone Like You
4. David Kersh Goodnight Sweetheart	4. Akinyele Put It In Your Mouth (EP)
5. Cledus "T." Judd I Stole This Record	5. No Mercy No Mercy
6. No Mercy No Mercy	6. Frankie Cutlass Politics & Bullsh*t
7. Wild Orchid Wild Orchid	7. Cledus "T." Judd I Stole This Record
8. DJ Kool Let Me Clear My Throat	8. Tonic Lemon Parade
9. Big House Big House	9. David Kersh Goodnight Sweetheart
10. Kenny Lattimore Kenny Lattimore	10. Ronan Hardiman Michael Flatley's Lord Of The Dance

when you enter through top 40," says Murray. "We took the back door, and it's worked out perfectly."

Meanwhile, in keeping with its staggered programming push, the label released the top 40 version to retail March 4.

On April 22, a CD maxi-single containing various versions of the song, including the 23rd St. remix, along with an album cut, "Remember When," and a nonalbum track, "Nature Of Things," will hit stores.

To bolster airplay and sales, the quartet has been performing at various station-sponsored events and in-stores, especially in markets where the track is reacting strongly. Regional promotion and advertising programs have also been put in effect.

New Orleans, Houston, Honolulu, and Tulsa, Okla., have all been strong impact areas, according to Murray. In fact, in Honolulu, she says, more than 420 units of the single were sold during a two-hour Tower Records in-store.

The band will begin making appearances at R&B stations this summer and will soon appear on "Soul Train."

A clip for "If Tomorrow Never Comes" is being played on BET and the Box.

ROADWORK: On May 1 in Vancouver, Elektra act **Third Eye Blind** begins a string of dates opening for



It's Going On. Blue Note saxophone player Everette Harp's take on Marvin Gaye's "What's Going On"—part of the Blue Note Cover Series—is No. 6 on the Top Contemporary Jazz Albums chart this issue. The title cut, as well as "What's Happening Brother," are making an impact at such smooth jazz stations as KBLX San Francisco and are also picking up spins at more traditional jazz outlets such as WEAA Baltimore and WCLK Atlanta.

James. The group's self-titled debut bowed April 8.

AC Fans To Hear A 'Sweet Thing' WB To Work James' Set Across Formats

BY J.R. REYNOLDS

LOS ANGELES—After receiving a measure of success with jazz AC consumers, Warner Bros. is taking a multi-format approach to breaking "Sweet Thing," saxophonist Boney James' latest album.

"On Boney's last album, 'Seduction,' most of our success was at [jazz AC], but we also got the attention of urban AC," says Warner Bros. jazz promotion senior national director Chris Jonz. "So we're looking forward to building on that with the quality [instrumental] music Boney delivers, combined with some of the guest artists appearing on the album."

"Seduction" was released in October '95 and sold 170,000 units, according to SoundScan.

"Sweet Thing," which streets May 27, features the production work of Paul Brown and guest vocals by Al Jarreau. James describes "Sweet Thing" as his most fully realized project, with more live tracks—especially drums, bass, and saxophone.

"On previous records, budgets or time constraints limited our efforts with our songs. This time we had more

time for pre-production and got to map out what it was that we wanted to accomplish creatively," he says.

James, who formerly preferred not to include vocals on primarily instrumental projects, found them a welcome addition on "Sweet Thing." He says, "I usually don't like [mixing the two], but after doing a few on my Christmas album ["Boney's Funky Christmas"] last year, I found that sometimes a song won't work without vocals."



JAMES

Although executives say the vocals on "Sweet Thing" are merely icing on the cake and that the instrumental tracks alone are reason enough to buy the album, their addition will rouse the ears of less jazz-oriented programmers and consumers.

"We truly are at the point with Boney where he's ready to cross into other genres," says Warner Bros. jazz product management VP Marylou Badeaux. "This is a guy who connects with audiences in his live show,

and he crosses all age groups and demos. As great as his music is on records, it's even better live, which is rare."

In an effort to tap into multiple genres, on April 22, urban AC and jazz AC stations will be serviced with samplers. Urban AC's will consist of two tracks—"Sweet Thing" and "I Still Dream" featuring Al Jarreau. Jazz AC will receive a four-track sampler.

"We feel the collaboration with [Jarreau] will be a big draw for urban consumers because of his broad appeal," says Jonz.

Getting people to listen to James' music is key to the success of the label's marketing campaign. Since

(Continued on next page)



Beat Goes On. KKBT (the Beat) Los Angeles community-action director Dominique DiPrima stands with West Coast rappers in the studio following a special segment of the station's community-affairs show, "Street Science," March 22. The three-hour show featured numerous rappers and community leaders discussing problems and solutions associated with the violence that has plagued the hip-hop community. Included were rappers who phoned in from the East Coast in a successful attempt to promote a unified hip-hop front. Pictured, from left, are rappers Mack 10, DJ Quik, DiPrima, and rapper W.C.

Red Ant Looks To Delicious Vinyl Deal To Boost Sales

BY ED CHRISTMAN

NEW YORK—Red Ant Entertainment, in acquiring a 50% interest in Delicious Vinyl, apparently is looking to the hip-hop label to play a significant role in helping it to reach management's previously stated goal of achieving \$50 million in sales in its first year of operation.

Delicious Vinyl, which will release albums from the Brand New Heavies May 13 and the Born Jamericans April 29, plans to put out eight albums this year as well as rerelease its entire catalog of about 20 titles.

Al Teller—co-chairman, CEO, and president of Alliance Entertainment

Corp., parent of Red Ant—says the deal with Delicious Vinyl "offers opportunities for both sides. It allows Red Ant, a newly formed label, to work a larger slate of releases in the early stages of its existence than it would if it just had its own repertoire to work."

Artistically, Delicious Vinyl management has great cutting-edge taste, Teller says. Also, the "label has a great roster. We want to help them bring their artists to the next level," he notes. Teller describes the Delicious Vinyl management team, which is headed by chairman Michael Ross, as good business entrepreneurs.

Randy Phillips, president of Red Ant, says that Delicious Vinyl "has delivered some really fine albums," which Red Ant will help market. They include the Born Jamericans and Brand New Heavies titles, as well as one from the Whoridas. He describes the Heavies' album as breathtaking and says it is being received well at radio.

Delicious Vinyl executive VP Rick Ross likes the idea that Red Ant is counting on Delicious Vinyl to generate some billing. Ross says that when the Los Angeles-based label began looking for a strategic partner, some majors were interested. However, Delicious Vinyl liked the idea of being a big fish in a small pond, so it went with Red Ant.

In addition, Red Ant is headed by Teller, who has put together a man-

(Continued on next page)

red ant
entertainment



Al Teller, co-chairman, CEO, and president of Alliance Entertainment Corp., which owns Red Ant Entertainment, talks shop with Michael Ross, left, chairman and president of Delicious Vinyl, and Rick Ross, right, executive VP of Delicious Vinyl, on the day they shook hands on the deal for Red Ant to acquire 50% of Delicious Vinyl.

Essence Awards Accentuate The Positive; Living Legends Awards Spotlight Clayton

ESSENCE OF GOODNESS: Shaping young minds and changing age-old acceptance of violence, hate, and indifference were the overwhelming sentiments expressed during the 10th annual Essence Awards Celebration, held April 4 at New York's Theater at Madison Square Garden.

The Essence Awards were created to recognize the achievements of outstanding African-American women. Over the last decade, the show has grown to include the accomplishments of men and youth.

Numerous celebrities and "civilians" were honored during the top-flight event, which is scheduled to air May 22 on Fox TV. Cissy Houston accepted the Triumphant Spirit Award on behalf of her absent daughter Whitney Houston, and former heavyweight boxing champ Muhammad Ali received the star-studded show's Living Legend Award.

In a stirring acceptance speech for their joint Essence Award, Bill and Camille Cosby spoke candidly about the recent death of their son, Ennis, and reprimanded the world for its acceptance and glorification of violence.

Other award winners included C. Kenneth Johnson, 68, who has adopted nearly 100 children during the last 15 years; Marilyn Chamberlain, who opened Marilyn's Manor, a home to care for AIDS patients; and Olympic gold-medalist Dominique Dawes.

"We produced this year's Essence Awards to encourage people not to settle for poverty, drugs, or ineffective schools and to get involved in shaping national policy and rebuilding our community," Essence magazine editor in chief Susan L. Taylor told Billboard.

The highly inspirational and emotional evening, which addressed the stark realities of AIDS, homelessness, child-rearing, death, and education, also included musical performances by Yolanda Adams, Mary J. Blige, Kirk Franklin with God's Property, Jennifer Holliday, Luther Vandross, and Stevie Wonder.

In a touching moment, Brian McKnight and Diana King serenaded Ali with "When We Were Kings," the title song from the Academy Award-winning film documentary about his "Rumble In The Jungle" bout with George Foreman.

Other performances included a medley of Houston's hits performed by Patti LaBelle, CeCe Winans, and Shanna—the first artist signed to Houston's new label, Better Place Records. Another performer, LL Cool J, called for an end to violence within the rap music industry and in communities.

The event was hosted by Sinbad and Halle Berry, and award presenters included Bryant Gumbel; ♀, who per-

sonally requested to present an Essence Award to "super dad" Johnson; Brandy; Quincy Jones; Jada Pinkett; and Oprah Winfrey.

BUBBLING PERFORMANCE: Veteran blues artist Willie Clayton will be providing the entertainment during the fifth annual Living Legends Awards Dinner on Wednesday (16) prior to Impact's Super Summit Conference XI. Both are being held at the Fontainebleau Hilton Resort & Towers in Miami Beach, Fla., through Saturday (19). Among the selections that the artist is performing is "Bust My Bubble," the first radio single from his Gamma set "Chapter One." Both are scheduled for release April 22.

"This is an album-oriented project," says Gamma VP/GM Ron Ellison, who adds that the set has the same sort of musical appeal that Malaco artist Johnnie Taylor had on "Good Love," which peaked at No. 4 on the Top R&B Albums chart last year.

With the open-minded climate that exists among R&B consumers these days, paired with more diverse R&B radio playlists, Clayton's upcoming offering could rekindle his recording career, which stalled in the mid-'80s.

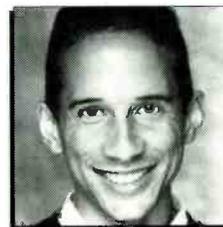
SPEAKING OF LIVING LEGENDS, the good folks at Impact have created the Brenda Andrews Music Publisher Pioneer Award in honor of her nearly 30 years of industry service in music publishing. Brenda Andrews is senior VP/GM of Rondor Music International.

Andrews will be awarded with the namesake award during the conference's awards luncheon Saturday (19). Traditionally, writers have always been given the short end of the stick, and this new annual award is good for the industry because it will offer those in publishing a chance to shine at one of the highest-profile conferences in music.

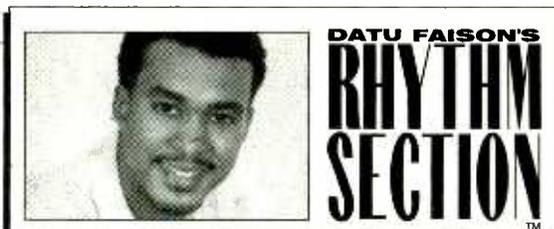
COPE WITH THIS: Columbia Records Group senior VP and Columbia Records black music division executive VP Michael Mauldin, Epic black music division senior VP Ray Harris, and Tony Mercedes Records president Tony Mercedes will lead a panel discussion "Improving Label Relations" during the fourth annual National Club Owners, Promoters & Entertainment (COPE) Conference.

The confab will be held April 20-23 at the downtown Radisson hotel in Atlanta.

Assistance in preparing this column was provided by Shawnee Smith in New York.



by J. R. Reynolds



UPTOWN RECORDS' HEAVY D

(Continued from page 12)

in a group called the Fantastic Four. He was always one of the smoothest cats to me. I used to always joke, calling myself Waterbed Hev, and every time I said it people kinda smiled and got a glow on their faces."

Typically, "Waterbed Hev" contains PG lyrics that conjure visions of the good life—romance, beautiful women, and expensive items. Its sound is, as usual for D, smooth and strutting, low-impact yet melodiously hard-edged.

"I gotta keep doin' what I do best," Myers says. "I'm not tryin' to make anybody feel any other way but happy. Some might say my style is shallow, but to others it means the world."

"All these cats be runnin' around talkin' 'bout keep it real," he continues. "I keep it real, too, because I'm real to myself. I stay true, and, at the end of the day, you have to respect the honesty of the whole situation."

Myers, whose brother recently died from the after-effects of crack cocaine use, says, "You won't ever see me promoting drugs or talking about gats [guns]."

The Lost Boys, Soul 4 Real, and McGruff guest on the cut "You Can Get It," and Tha Dogg Pound appears on "Can You Handle It?"

While the collaboration with the Lost Boys, Soul 4 Real, and McGruff was pre-planned and strategized, the pairing with Tha Dogg Pound occurred through happenstance. "We were next door to them, in an adjacent studio, and when they heard the track, they came in, saying, 'I gotta get on it, I gotta get on it,'" Myers says. "Then K-Ci [Haley from Jodeci] stepped up with, 'I got a hook for it.' Unfortunately, we couldn't use it because we couldn't get it cleared. So we brought in Big Bub and DJ Rogers."

To promote "Waterbed Hev," executives at Uptown are focusing on radio, video, and the press. "They are the main drivers," says Nicole Dolison, Uptown's product manager.

Still, according to Louis Tucker, Uptown's VP, the streets were very

important for developing first single "Big Daddy," which sold gold after three weeks, according to the label. "Our street campaign was just as intense as it was for the Lost Boys," he says. "The street team started working the record last December and made sure the hosts of every mix show, morning program, whatever, were feelin' this record."

Some early supporters of "Big Daddy" were WQHT (Hot 97) New York, WGCI Chicago, KKDA Dallas, WHTA Atlanta, and KBXX (the Box) Houston. Also, such mix-tape jocks as DJ Clue folded the song into their sequenced sound schemes.

The radio release date for "Big Daddy" was Jan. 27, and, Tucker says, "We're still working the record to this day."

"Big Daddy" has received more than 1,300 spins and reached No. 5 on the Hot R&B Singles chart. The song has also benefited from a remix, dubbed the "Soul II Soul" mix, done by Myers.

The "Big Daddy" videoclip was directed by Paul Hunter and shipped to local and national outlets during the first week of February.

The song is currently No. 5 on Billboard's Hot R&B Singles chart and No. 3 on Hot Rap Singles.

Myers gained additional TV exposure when he appeared on last month's "Soul Train Music Awards" and has also been on a segment of the weekly "Soul Train" show. There are plans for him to appear on several TV sitcoms and late-night chat shows in the coming months. He will also be completing a "major one- to two-hour special" for an as-yet-unspecified cable network, according to the label. "The idea for it is to showcase Heavy's talent as a tenured artist that has been around for 10 years and to give people a chance to see his live show before he goes on tour," says Michelle Dollison, product manager at Uptown.

Myers is looking to do an early-summer tour, starting in May.

At retail, Uptown is currently planning an in-store event in New

York. Midnight sales of the set will take place April 21 at urban coalition stores across the country.

"The single has been doing great," says Tim Unsell, singles buyer at the Virgin Megastore. "It's been a top 10 single here and I'm always reordering it. When a single does this well for us, it's really a good indicator for the success of the album."

The first few hundred thousand consumer purchasers of "Waterbed Hev" will receive a bonus value-added compilation videotape featuring clips for "Big Daddy," "Nuttin' But Love," and "Now That We Found Love." At HMV and Tower, all consumers will receive a special shopping bag advertising the new set.

There will be ads running in the Source, Essence, and various fanzines, as well as on BET, Nickelodeon, and MTV. The TV spots will air between mid-April and early May, when a sniping campaign will also begin in major markets.

"Waterbed Hev" will be immediately preceded by the release of a second single, "Keep It Comin'."

RED ANT

(Continued from preceding page)

agement team that has proved itself in major-label market-share wars. "It's a good situation for Delicious Vinyl to have access to a full pop and urban staff" via Red Ant, says Rick Ross.

For example, the Brand New Heavies set is primed to benefit from having Red Ant's marketing might behind it. For that album, titled "Shelter," Phillips says he expects to ship 250,000 units. Already, the first single, "Sometimes," is being played at 45 R&B stations and nine crossover stations. Phillips says Red Ant is servicing the song to top 40 stations Monday (14).

Rick Ross says that once the Brand New Heavies set hits stores, he has high hopes for "Yardcore" by Born Jamericans, which will be released May 27. The song of the same name initially received exposure via mix show and video airplay and is now being added to crossover and R&B stations, he says.

Another album that he has big expectations for is a set from the Whoridas, which will come out in June. A single, "Shot Callin' & Big Ballin'," has already been released from that album and 50,000 units have been shipped, most of them on the West Coast, according to Rick Ross. In June, the Pharcyde will release an EP and longform video.

In the fall, Delicious Vinyl will release an album from N'Dea Davenport, the former lead singer for the Brand New Heavies. Also, forthcoming are releases from sister label Malicious Vinyl, which will focus on rock and alternative rock titles. Releases slated from that imprint include a live Masters Of Reality set May 27 and a Slo Burn album April 15. The label has already released an album from LIT, "Trip The Light Fantastic."

Delicious Vinyl is rereleasing its catalog as part of its deal with Red Ant. Included are sets from Tone Lōc and Young MC. In working the catalog, the label will put out a greatest-hits compilation in August to celebrate its 10-year anniversary, Rick Ross says.

AC FANS TO HEAR A 'SWEET THING'

(Continued from preceding page)

January, James' last album has been associated with an American Express promotion.

In addition to the sampler being serviced to stations, promotional product is being placed with-coffee houses, fashion boutiques, and other centers of influence. When the album is serviced to retail, it will be supported in stores by product at listening posts.

In May, samplers are scheduled as an insert in Jazz Is magazine, in association with MasterCard. In July and August, Warner Bros. will have an audio channel booked on United Airlines flights. "We picked those months because a lot of people are flying," says Badeaux.

The label also plans to service hotels that have CD players in their rooms.

The set's cover art, which features a colorfully striking Japanese pear, will also be tapped as a marketing component. The label is planning a limited run of lithographs for retail-

ers, along with a mobile bearing the set's artwork. Photocopies of the album cover will also be included with any promotional product serviced.

In-person encounters are also an important element in marketing "Sweet Thing." A backstage event featuring James is scheduled for June 1 at the Greek Theater in Los Angeles in association with a concert that includes James, Jarreau, and Take 6.

"We're planning lots of meets and greets," says Badeaux. "He's always on tour, but we'll step up things as we get closer to the album. The label is also servicing product to television casting directors in an effort to gain opportunities to appear on soap operas and other TV shows."

"We've never really done this kind of thing with him in the past, but he's at that point in his career, and we feel that it can help take him to [a broader] level with consumers," Badeaux says.

CHILD SUPPORT: "My Baby Daddy" by B-Rock & the Bizz (Tony Mercedes/LaFace/Arista) seems to be catching on like wildfire, with airplay on 68 monitored stations in the song's fourth week at radio. Last issue, the track entered Hot Rap Singles at No. 38 based solely on street-date violations. Now after a full week's sales, "My Baby Daddy" shoots 38-4 on that chart, while landing a No. 9 entry on Hot R&B Singles, easily capturing Hot Shot Debut. I can't think of a better song for promoting family values, and apparently more than 40,000 consumers, presumably many of them mothers, thought so, as told by the No. 18 entry on Hot 100 Singles Sales.

Meanwhile, at the R&B core panel, the song debuts at No. 6, with sales accounting for more than 65% of its total chart points. "My Baby Daddy" was the first single from the "And Then There Was Bass . . ." compilation.

"After seeing the success of the B-Rock & the Bizz single, we had no choice but to immediately give them an album deal," says label president Tony Mercedes. He adds that the initial response of "My Baby Daddy" is far greater than that of his 1992 hit "Dazzey Duks," by Duice, which went on to sell more than 2 million units. Airplay leaders for the song include KMJJ Shreveport, La. (No. 1), WJMH Greensboro, N.C. (No. 3), and WBHJ Birmingham, Ala. (No. 3) . . . Contrary to last issue's column, "Hypnotize" by the Notorious B.I.G. will not appear on Hot R&B Singles until next week; the in-store date for the single was April 8.

WE'RE BACK: It's rare that a record gets a second shot at the top slot, and Dru Hill's "In My Bed" (Island) receives that second chance on Hot R&B Singles. Since the top four positions on the chart were occupied by records that were steadily losing points, each week proved to be a test of who lost the least. After a six-week domination by Puff Daddy's "Can't Nobody Hold Me Down" (Bad Boy/Arista), which was heavily sales-driven, Dru Hill's unwavering audience of more than 40 million remained as sales for the former No. 1 declined. With 103 stations spinning the track, "In My Bed" is being played on more stations than any other commercially available R&B title.

DOWN, BUT NOT OUT: Mint Condition's "You Don't Have To Hurt No More" (Perspective/A&M) slips 10-11 on Hot R&B Singles despite having a 13% increase in audience impressions, bringing total listeners to more than 19 million. On Hot R&B Airplay, that 13% translated into 2 million impressions and moves the track 19-17. Since Mint only picked up 1% at core stores, the No. 9 debut by B-Rock & the Bizz's "My Baby Daddy" and a 29% unit increase by Rome's "I Belong To You" (11-10) helped usher "You Don't Have" out of the top 10.

AMEN TO THAT: According to a recent study conducted by the Recording Industry Assn. of America, gospel music's market share has been steadily increasing and picked up 1.2% from 1995-96, bringing total market share to 4.3% (Billboard Bulletin, April 7). That increase in market share could be indicative of gospel's acceptance by mainstream radio. A comparative look at the top 200 songs on the Hot R&B Airplay chart for the week ending April 20, 1996, shows three gospel/inspirational titles: Kirk Franklin's "Why We Sing" (Gospeo Centric), Island Inspirational All-Stars' "Don't Give Up," and Sounds Of Blackness' "Children Of The World" (Perspective/A&M). While this week's top 200 airplay list shows six titles: Whitney Houston's "Step By Step" (38 stations), Sounds Of Blackness' "Spirit" (50 stations), Franklin's "Melodies From Heaven" (26 stations), Men Of Standards' "Winter" (11 stations), Franklin's "Whatcha Lookin' 4" (34 stations), and Candi Staton's "Young Hearts Run Free" (three stations).

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	7	3	SHOOKIE SHOOKIE (GIMME SOME OF YOUR SWEET COOKIE) THE GABZ (WARNER BROS.)
2	3	10	2 MUCH BOOTY (IN DA PANTS) SOUNDMASTER T (ID/WRAP/ICHIHAN)
3	9	7	TIGHT TEAM SHAMUS FEATURING FLU (RAW TRACK)
4	6	7	SWEET SEXY THING NU FLAVOR FEAT. ROGER (REPRISE/WARNER BROS.)
5	5	5	SWEET THANG IMPROMP2 (MOJAZZ/MOTOWN)
6	4	3	COME ON EVERYBODY (GET DOWN) US3 (BLUE NOTE/CAPITOL)
7	11	2	MY LOVE WON'T FADE AWAY ZAKIYA (DVB/A&M)
8	8	8	HOMIE LOVE WILDLIFFE SOCIETY (BLUNT/TVT)
9	12	12	WE GOT IT JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
10	—	1	IT'S THE PEE PMD (RELATIVITY)
11	—	1	YOUR ONLY LOVER U-MYND (LIL' JOE)
12	16	17	BACK OF THE CLUB PART 2 (IT AIN'T OVER TILL IT'S OVER) OTR CLIQUE (ALL NET)
13	15	6	YOU AIN'T RIGHT TONYA (J-TOWN/MALACO)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
14	—	2	MOST OF ALL MOTHER SUPERIA (4TH & BROADWAY/ISLAND)
15	13	4	SURVIVING THE GAME RUFFTOWN MOB (LIL' JOE)
16	10	5	GIRLS DEM SUGAR BEENIE MAN (VP)
17	—	19	BOUNCE TA DIS BIG U & THE MADHOUSE CREW (STREET PRIDE/ALEX/ICHIHAN)
18	19	18	EVERYBODY'S TALKIN' AL TARIQ (KOOL FASH) (CORRECT)
19	—	6	CLAP TO THIS J-SLY (WCG/PURE/MERCURY)
20	—	12	LISTEN 2 MI FLOW VILLAIN (STR8 GAME/MBM)
21	17	19	TEAR DA CLUB UP THREE 6 MAFIA (BRUTAL/PRIORITY)
22	20	3	SHAKE WHATCHA MAMA GAVE YA STIK-E & THE HOODS (PHAT WAX/STRICTLY RHYTHM)
23	—	1	I GAVE YOU EVERYTHING 4 P.M. (NEXT PLATEAU)
24	—	7	GIGOLO GET LONELY TOO PASSION (MCA)
25	—	4	TRUE THAT M.C. SHY D (BENZ)

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

Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'SOMEBODY'S SOMEBODY', 'DON'T LEAVE ME BLACKSTREET', 'CAN WE SWY (JIVE)', 'IN MY BED DRU HILL', etc.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'NO DIGGITY BLACKSTREET', 'YOU'RE MAKIN' ME HIGH TONI BRAXTON', 'GET ME HOME FOXY BROWN', etc.

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

R&B SINGLES A-Z

Table with columns: TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs alphabetically by title, including 'AIN'T NO WAY', 'BIG DADDY', 'BILL', 'CALL ME (FROM BOOTY CALL)', etc.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'CAN'T NOBODY HOLD ME DOWN PUFF DADDY', 'I'LL BE FOXY BROWN', 'BIG DADDY HEAVY D', 'GET IT TOGETHER 702', etc.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'THE ULTIMATE (Relic)', 'UN-BREAK MY HEART (Realsongs)', 'WATCH ME DO MY THING (FROM ALL THAT)', etc.

Billboard TOP R&B ALBUMS

APRIL 19, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1 ***						
1	1	25	3	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98) 2 weeks at No. 1	LIFE AFTER DEATH	1
2	2	1	5	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
3	3	2	8	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
4	6	4	4	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	4
5	5	3	31	BLACKSTREET INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
6	7	5	23	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
*** GREATEST GAINER ***						
7	9	7	6	SOUNDTRACK JIVE 41604* (11.98/16.98)	BOOTY CALL	4
8	10	6	7	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
9	8	11	21	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
10	11	10	22	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
11	12	9	20	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
12	4	—	2	WARREN G G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4
13	13	8	53	MAXWELL COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
14	14	12	32	AALIYAH BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
15	15	16	26	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
16	16	17	20	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
17	21	32	31	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
18	17	15	42	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
19	19	20	32	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	5
20	18	13	8	VARIOUS ARTISTS LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
21	23	19	24	WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
22	30	34	43	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	22
23	25	24	20	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
24	20	14	4	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	10
25	27	22	13	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
26	24	21	23	BAFFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
27	29	28	26	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24
28	22	18	5	VARIOUS ARTISTS COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS... THE SOUL ASSASSINS CHAPTER 1	6
29	32	23	22	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
30	28	30	19	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
31	26	26	41	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
32	34	31	4	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	24
33	31	33	50	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
34	35	35	61	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
35	33	29	10	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS... WEST COAST BAD BOYZ II	2
36	36	36	47	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
37	38	38	28	MINT CONDITION PERSPECTIVE 54902/A&M (10.98/14.98)	DEFINITION OF A BAND	13
38	42	45	23	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
39	39	43	4	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	39
40	41	27	12	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
41	48	47	26	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
42	37	39	17	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
43	40	37	9	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
44	43	48	22	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
45	49	51	23	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
46	46	49	27	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
47	47	44	8	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98) HS	POLITICS & BULLSH*T	32
48	54	53	10	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48

49	45	40	10	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
50	65	67	20	SHAQUILLE O'NEAL T.W./ISM/TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
51	50	52	27	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
52	52	50	22	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
53	56	60	34	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
54	44	42	30	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
55	63	71	21	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	55
56	57	—	2	RAY J EASTWEST 62017/EEG (10.98/16.98) HS	EVERYTHING YOU WANT	56
57	51	41	8	SOUNDTRACK JIVE 41590 (11.98/16.98)	DANGEROUS GROUND	3
58	59	55	45	ANN NESBY PERSPECTIVE 54902/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
59	55	46	4	THREE 6 MAFIA PROPHET 4405 (9.98/14.98) HS	THE END	42
60	58	54	20	NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
61	61	56	19	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
62	53	61	27	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	9
63	60	62	6	VARIOUS ARTISTS THUMP 9956 (10.98/16.98)	OLD SCHOOL FUNK	60
64	62	58	20	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
*** HOT SHOT DEBUT ***						
65	NEW	1	1	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98) HS	NUYORICAN SOUL	65
66	73	70	43	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
67	64	57	16	SWEETBACK EPIC 67492 (10.98 EQ/16.98) HS	SWEETBACK	46
68	69	69	31	DO OR DIE RAP-A-LOT/NOO TRYBE 42058*/VIRGIN (10.98/15.98)	PICTURE THIS	3
69	66	63	28	SOUNDTRACK EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
70	68	59	9	C-BO ON THE RUN 7201/AWOL (10.98/14.98)	ONE LIFE 2 LIVE	12
71	70	66	33	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
72	67	—	2	GEORGE DUKE WARNER BROS. 46494 (10.98/16.98)	IS LOVE ENOUGH?	67
73	72	—	2	IMPROMP2 MOJAZZ 530748/MOTOWN (8.98/14.98)	CAN'T GET ENOUGH	72
74	88	90	45	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
75	74	74	39	JAY-Z FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
*** PACESETTER ***						
76	93	93	12	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS	CONTOVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS	68
77	75	76	86	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
78	90	86	73	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
79	81	64	23	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
80	77	73	22	LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
81	71	77	40	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) HS	LET ME CLEAR MY THROAT	21
82	80	68	19	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
83	76	65	23	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) HS	BLACKA DA BERRY	44
84	87	87	90	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
85	RE-ENTRY	5	5	TYRONE DAVIS MALACO 7483 (9.98/14.98)	SIMPLY TYRONE DAVIS	85
86	82	78	22	MO THUGS MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
87	94	85	41	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
88	96	82	26	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27
89	78	80	44	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
90	89	84	60	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
91	79	94	3	DENISE LASALLE MALACO 7479 (9.98/14.98)	SMOKIN' IN BED	79
92	83	75	45	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
93	84	—	2	WILD ORCHID RCA 66894 (10.98/15.98) HS	WILD ORCHID	84
94	91	—	2	TASHA HOLIDAY MCA 11460* (9.98/12.98)	JUST THE WAY YOU LIKE IT	91
95	85	72	27	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
96	97	81	21	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
97	86	79	23	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
98	NEW	1	1	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	98
99	RE-ENTRY	27	27	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
100	100	—	2	RAHEEM TIGHT 2 DEF 4497 (9.98/14.98)	BAD BOY FROM G.A. GREATEST HITS 1986-1997	100

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

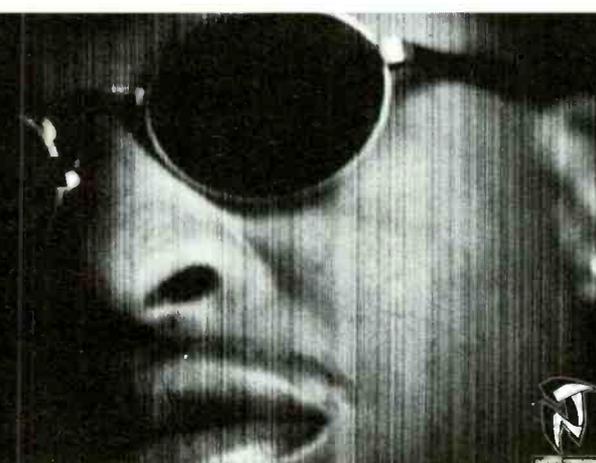
Two of the truest hip hop lyricists come together on "Smile"
SCARFACE and 2PAC hit you with "SMILE"
 The new single from the Platinum chart topping album The Untouchable.

Look for the new video directed by Paul Hunter.

"Smile" in stores in May.

http://www.virginrecords.com
 AOL Keyword: Virgin Records

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Masters Leave Their Work To Form Nuyorican Soul

IT TAKES A BRAVE spirit to go against the grain and transform your fondest fantasy into reality—especially if you're "Little" Louie Vega and Kenny "Dope" Gonzalez and that fantasy seems to be enticing you in the opposite direction of your success.

As the **Masters At Work** remix/production team, Vega and Gonzalez have elevated themselves to an enviable plateau. The last six years have seen them hone a distinctive house sound that has led to a formidable pile of hits, with the demand to keep the ball rolling equally impressive. To the mind of nearly every kid who has ever



by Larry Flick

artists and men.

"Nuyorican Soul takes us back to our roots," Vega says, noting that his boyhood was underscored by the musings of his uncle, salsa legend Hector "Lavoe" Perez, to whom the album is dedicated (along with **Marts Andrups** and **Eddie Rivera**). "We've been moving toward doing a project like this for a long time now."

He's right. In between doing remixes for superstars like **Michael Jackson** and **Madonna**, Vega and Gonzalez spent the last couple of years crafting jams that quietly illuminated their musical passions and built their confidence. They hit creative pay dirt with 1994's "Nervous Track" and 1995's "Mind Fluid," a smooth pair of singles on Nervous Records that focused on sharp musicianship and laid the foundation for Nuyorican Soul by tossing out the machinery. "It's always been about growing and developing to a higher level for us," says Gonzalez. "When those tracks broke, we knew that we were onto something good and decided to follow through."

Enter **Maurice Bernstein** and his posse at Giant Step, a multifaceted entity that has mastered the art of merging history-hungry street kids with old-school music. "Once they got started, it was like trying to catch up with a runaway train," he says with a laugh. "One idea would turn into three new ones. It was a constantly evolving process that only got more interesting once they started attracting the incredible caliber of musicians they did."

"Working with these people was like being a kid let loose in a candy shop," says Vega, referring to a stellar list of participants that includes **India**, **Tito Puente**, **Roy Ayers**, **Vince Montana Jr.**, **Eddie Palmieri**, **Jocelyn Brown**, **Cyndy Mazelle**, **Peter Daou**, **Jazzy Jeff**, **Lisa Fischer**, and **George Benson**. "It opened up the possibilities of how far we could take the ideas that were in our minds. It was an experience that I still can't believe has actually happened."

Gonzalez says he was particularly struck by the weight the project developed on the day that Benson was in the studio recording "You Can Do It (Baby)," the album's epic funk finale. "It was totally out of control," he says, his typically shy demeanor bursting with excited animation. "For us, it was the best day and the worst day at the same time. George walked in and the room suddenly seemed full of history. We didn't even know what to say. We were in awe. But George was beyond cool. He just strapped on his guitar and cut loose."

Benson has similar accolades for the producers. "These guys are innovators," he says. "People like that become the leaders of the music world."

Once Vega and Gonzalez got rolling,

the Nuyorican Soul project blossomed to a point where they found themselves with 10 cuts that they didn't have room for. "We're ready to start making the next album," Vega says, indicating that the next collection will likely be an exploration of Brazilian and Afro-Cuban rhythms. "This is not just a one-off situation. This is the beginning of a long-term group with the potential to go in a lot different directions."

This first album certainly supports that notion. Richly textured cuts like "I Am The Black Gold Of The Sun," which is sung by Brown, and the instrumental "Habriendo El Dominante" are made for lounging, while a glorious reinterpretation of Ayers' "Sweet Tears" and "It's Alright, I Feel It!" (another gem featuring Brown) appear destined for dance-floor domination. The mind reels when pondering what Vega and Gonzalez have tucked up their sleeves.

Most important, though, "Nuyorican Soul" is a record that successfully unites several generations of music and musicians in a way that few other projects have. Will the kids "get" it? So far, so good. "Runaway," a cover of the **Loleatta Holloway/Salsoul Orchestra** classic, recently went to the top of Billboard's Hot Dance Music/Club Play Chart, triggering a respectable amount of crossover and mix-show radio airplay. As a 12-inch pressing of "It's Alright, I Feel It!" begins circulating this month with savvy remixes by **Todd Terry** and **Mood II Swing**, among others, there's little doubt that the project will remain on the minds of clubheads well into the summer. The trick may be in getting them to venture deeper into the more esoteric and adventurous areas of the album, which is where Vega and Gonzalez truly soar as tune-smiths with a gift that goes beyond genre boundaries. It's certainly a rewarding challenge that any listener with a hunger for quality will find worth taking.



Twirlin' With Dolly. Country superstar Dolly Parton pauses between takes at the video shoot for her new single, "Peace Train," a cover of the Cat Stevens pop evergreen. Although the song is featured on Parton's current Universal album, "Treasures," a 12-inch pressing with house-inflected club remixes of the cut will be available in mid-May on Flip It! Records, a New York-based dance indie. Junior Vasquez is among the producers who contributed to the project. Pictured, from left, are Rick Ferrari, Parton's manager at Gallin, Morey & Associates; Kyle Utley, president, Flip It!; Parton; and Christopher Ciccone, director of the clip.



"LITTLE" LOUIE VEGA & KENNY "DOPE" GONZALEZ

flexed a record on a turntable, Vega and Gonzalez are living the dance-music dream. Most in their position would choose to simply ride the wave of good fortune and count the cash.

But these lads are a little too antsy and ambitious to just chill. Instead, they're flirting with potential rejection from their underground disciples by forming **Nuyorican Soul**, a band that kicks old-school soul jams laced with elements of traditional jazz, pure salsa, and classic funk. And, no, this isn't merely another brick in the nostalgic wall built by the purveyors of acid-jazz. There's a purity and first-hand realness throughout the act's eponymous debut on Giant Step/GRP Records that has me continually recalling the house parties my parents threw some 20-plus years ago. In all, this is the kind of album that swings in the opposite direction of what these street renegades stand for.

Or does it? Vega and Gonzalez actually view this project as perhaps the most accurate representation they ever offered of themselves—as both

BOOGIE WONDERLAND: Just when we thought we'd consumed all of the disco rehashes and reissues we could handle comes the revival of "Thank God It's Friday," the glorious soundtrack to what is easily one of the worst movies of all time.

First released on Casablanca in 1978 and now revived for its first-ever CD pressing by Mercury, this album not only features familiar faves like the campy title track by **Love & Kisses**, "After Dark" by **Pattie Brooks**, and the Oscar-winning "Last Dance" by **Donna Summer**, it also brings back to vivid life such tasty treats as "I Wanna Dance" by **Marathon** and "Take It To The Zoo" by **Sunshine** (which has a swaggering uncredited vocal by Summer). There are also rarely heard treasures like "Love Masterpiece" by **Thelma Houston**, "Livin', Lovin', And Givin'" by **Diana Ross**, and the 15-plus-minute "Je T'Aime (Moi Non Plus)" by Summer. Forget about those overplayed war-horse songs that crossed into the pop arena, these are the jams that captured the decadent excitement and glittery flair of the '70s. An essential addition to the collection of any serious dance-music fan.

Latin-pop siren **Cynthia** is about to sashay her way back into public view next month with "Like A Star" on Tommy Boy. It's been far too long since this charming performer has offered new music, and this cute **Tony Moran** production was well worth the wait. With timely remixes by **Todd Terry**, the **Fitch Brothers**, **Jonathan Peters & Eddie Baez**, and **Joey Gardner**, there's no doubt that a hit is on the horizon. Let's hope that the powers that be at Tommy Boy have been wise enough to begin cutting a whole album with Cynthia. This could be her year to break out as a major pop star.

Speaking of Tommy Boy, the label continues to support its other club

ingénue, the brash and charismatic **Amber**, by issuing a third single from her solid debut disc, "This Is Your Night." This time, they're coming with the downtempo "One More Night," which has been goosed into the requisite hi-NRG pace by the **Berman Brothers**. In its remixed form, the song bursts with hit potential, though in its original version we get to hear a little more of what Amber has to offer as a vocalist. Very nice, indeed.

If you need a little more house bump from your dance music, spend a little time with "It's Alright" by **Jahkey B. & Lydia Rhodes** on Freeze Records. This one's got it all—a riotous beat, sassy vocals, and a song that permanently embeds itself in the brain upon impact. U.K. club jocks and radio programmers are already on the case with this one, thanks in large part to **Eric Kupper's** sleek and soulful remix. Now if only the children in the States would get a clue.

The next few weeks will see New York's C&S/Andrenalin Records unleash a handful of few tasty treats for punters who lean to the left of clubland. April 29 brings the fourth edition of its rightfully revered "Trip-Hop Acid-Phunk" compilation series. Among the act's contributing cuts are **Way Out West**, **Cotton Club**, **D-Shake**, the **Tweakers**, and **Kingsize**. Given the lineup, you can expect the beats to be massive and the keyboards and sample loops to mighty intense.

Around the same time, the label offers "Night Shift," an atmospheric affair that displays the electronic flair of **Statik Sound System**, **Purple Penguin**, the **Chemical Brothers**, **DJ Spooky**, and **Baby Buddah Heads**, among others. Finally, May 6 marks the onset of "Reality Base" by South Florida's **Stryke**. It's an impressive debut collection that floats icy-cool trance keyboards over rugged deep-house beats.

Billboard. **Hot Dance Breakouts**
APRIL 19, 1997
CLUB PLAY

1. SOMETIMES THE BRAND NEW HEAVIES DELICIOUS VINYL
2. TOO LATE, TOO SOON JON SECADA SBK
3. HYPNOTIZE THE NOTORIOUS B.I.G. BAD BOY
4. FUN FOR ME MOLOKO ECHO
5. WHAT DO I GOTTA DO URBAN SOUL KING STREET

MAXI-SINGLES SALES

1. MAGIC ALL-STAR MADNESS HENRY STREET
2. TAKE ME AWAY CULTURE BEAT INTER HIT
3. MAJICK KEOKI MOONSHINE
4. THAT'S RIGHT DJ TAZ BREAKAWAY
5. WE HAVE EXPLOSIVE FUTURE SOUND OF LONDON ASTRALWERKS

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

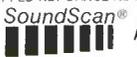
CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	5	7	STAR PEOPLE DREAMWORKS 58003/GEFFEN 1 week at No. 1	◆ GEORGE MICHAEL
2	3	4	8	HAVANA ARISTA 13327	KENNY G
3	1	3	10	GIVE IT UP EMPIRE STATE 38/EIGHTBALL	VICTOR CALDERONE
4	9	14	6	TO STEP ASIDE ATLANTIC 85430	PET SHOP BOYS
5	7	9	8	LOVEFOOL TRAMPOLINE/STOCKHOLM PROMO/MERCURY	◆ THE CARDIGANS
6	8	11	7	CALL ME LOGIC 45726/RCA	◆ LE CLICK
7	12	15	5	THAT SOUND KING STREET 1058	PUMP FRICTION
8	5	2	11	I'M ALIVE GRANDSLAM 001/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MADDOG
9	4	1	10	PEOPLE HOLD ON ARISTA PROMO	LISA STANSFIELD
10	14	22	5	MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RHYTHM 12495	◆ REEL 2 REAL FEAT. PROYECTO UNO
11	13	23	5	ONE IN A MILLION BLACKGROUND PROMO/ATLANTIC	◆ AALIYAH
12	6	6	12	DISCOTHEQUE ISLAND 854789	◆ U2
13	18	26	4	SAXMANIA AQUA BOOGIE 036	MUJANGOS
14	10	7	14	IT'S JUST ANOTHER GROOVE SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
15	17	20	9	ARE YOU THERE... OVUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK
16	23	34	3	TESTIFY SOULFURIC 0005	JAY WILLIAMS
17	16	19	6	IT HAS BEGUN TVT SOUNDTRAX B035/TVT	PSYKOSONIK
18	27	39	3	DA FUNK SOMA 38587/VIRGIN	◆ DAFT PUNK
19	11	10	10	SON OF A PREACHERMAN LOGIC 45596	SOUL S.K.
20	25	29	4	YUM YUM JELLYBEAN 2521	PULSE FEATURING ANTOINETTE ROBERSON
21	28	35	3	MAKE YOUR OWN KIND OF MUSIC MCA SOUNDTRACKS PROMO/MCA	MAMA CASS
★★★ Power Pick ★★★					
22	35	45	3	NOT OVER YET PERFECTO/KINETIC 43734/REPRISE	GRACE
23	32	36	4	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 43854/WARNER BROS.	◆ PAULA COLE
24	41	—	2	RELEASE YO'SELF ULTRA 009	TRANSLANTIC SOUL
25	36	38	3	SEARCHIN' GROOVE ON 59/STRICTLY RHYTHM	MOOD II SWING FEATURING LONI CLARK
26	22	21	9	MAKE MY DAY ARIOLA 44879	GRACE UNDER PRESSURE
27	31	32	18	RHYTHM IS A DANCER ARISTA PROMO	SNAP
28	30	30	6	DRIVE HANDS ON IMPORT	GEOFFREY WILLIAMS
29	39	47	3	MAJICK MOONSHINE 88434	KEOKI
★★★ Hot Shot Debut ★★★					
30	NEW ▶	1	1	I MISS YOU ELEKTRA PROMO/EEG	◆ BJORK
31	24	18	11	CALLING YOUR NAME STOCKHOLM IMPORT	E-TYPE
32	42	—	2	ONE MORE TIME ARISTA 13329	◆ REAL MCCOY
33	29	31	7	ONLY YOU MAXI 2054	SHAY JONES
34	34	24	9	WANNABE VIRGIN 38579	◆ SPICE GIRLS
35	46	—	2	OFFSHORE EDEL AMERICA 36800	◆ CHICANE
36	47	—	2	MUSIC POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
37	38	42	4	FUNK LIKE DAT INTERHIT 10163	BARRY HARRIS
38	26	16	13	RUNAWAY GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
39	NEW ▶	1	1	CARRY ON INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
40	20	17	14	MOMENTS... STRICTLY RHYTHM 12489	NOISE MAKER
41	40	43	5	HARMONY MUSIC PLANT 044	SHUFFLE INC.
42	15	12	13	STEP BY STEP ARISTA 13313	◆ WHITNEY HOUSTON
43	19	8	13	INSOMNIA CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
44	44	46	3	NEVER FELT THIS WAY JELLYBEAN 2520	FAST FORWARD FEATURING BEVERLY
45	NEW ▶	1	1	IN MY ARMS MUTE/MAVERICK 43857/WARNER BROS.	ERASURE
46	33	28	7	A LITTLE BIT OF LOVE RHINO 76034/ATLANTIC	◆ RUPAUL
47	49	—	2	TELL THE WORLD MAX 2035	REDEMPTION FEATURING EVELYN THOMAS
48	NEW ▶	1	1	YOU DON'T KNOW EPIC 78548	◆ CYNDI LAUPER
49	50	—	2	HOLD ON ARIOLA 45168	YOJO WORKING
50	21	13	14	DON'T STOP MOVIN' UNDISCOVERED 55301/MCA	◆ LIVIN' JOY

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1/GREATEST GAINER ★★★					
1	6	9	3	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY 1 week at No. 1	◆ JOCELYN ENRIQUEZ
2	3	2	5	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42442	◆ KRS-ONE
3	1	1	7	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEATURING MASE)
4	2	4	6	INSOMNIA (T) (X) CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
5	7	3	32	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
6	8	13	4	ONE MORE TIME (T) (X) ARISTA 13329	◆ REAL MCCOY
★★★ Hot Shot Debut ★★★					
7	NEW ▶	1	1	MY BABY DADDY (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B-ROCK & THE BIZZ
8	NEW ▶	1	1	TO STEP ASIDE/SE A VIDA E (T) (X) ATLANTIC 85430/AG	◆ PET SHOP BOYS
9	41	40	13	ON & ON (T) (X) KEDAR 56120/UNIVERSAL	◆ ERYKAH BADU
10	4	19	7	REQUEST LINE (T) (X) ILLTOWN 860625/MOTOWN	◆ ZHANE
11	21	—	2	JAZZY BELLE (T) (X) LAFACE 24236/ARISTA	◆ OUTKAST
12	20	11	8	DON'T SPEAK (T) (X) ZYX 66073	CLUELESS
13	5	7	8	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
14	9	6	9	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	◆ MADONNA
15	14	15	7	BIG DADDY (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
16	12	22	9	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
17	16	20	8	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
18	13	5	9	I'M NOT FEELING YOU (T) LOUD 64789/RCA	◆ YVETTE MICHELE
19	15	16	10	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
20	24	12	7	HEAD OVER HEELS (T) TRACK MASTERS/CRAVE 78524/EPIC	◆ ALLURE FEATURING NAS
21	31	48	12	GET UP (T) (X) NERVOUS 20263	◆ BYRON STINGILY
22	11	—	2	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
23	10	14	21	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
24	35	21	12	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY
25	23	17	10	I'LL BE (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
26	17	10	3	TALK TO ME (T) (X) RCA 64776	◆ WILD ORCHID
27	25	38	32	FIRED UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
28	29	25	5	PLEASE DON'T GO (T) (X) ARISTA 13305	◆ NO MERCY
29	50	41	19	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
30	18	8	5	STAR PEOPLE (T) (X) DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
31	39	34	21	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
32	40	26	6	I SHOT THE SHERIFF (T) G FUNK/DEF JAM 573565/MERCURY	◆ WARREN G
33	RE-ENTRY	2	2	CALL ME (T) JIVE 42447	◆ TOO SHORT & LIL' KIM
34	33	35	13	FIRESTARTER (T) (X) XL MUTE/MAVERICK 43843/WARNER BROS.	◆ PRODIGY
35	19	29	6	STEP BY STEP (M) (T) (X) ARISTA 13313	◆ WHITNEY HOUSTON
36	28	—	2	COME ON (T) (X) EASTWEST 63998/EEG	◆ BILLY LAWRENCE FEATURING MC LYTE
37	49	—	5	HARD TO SAY I'M SORRY (T) (X) LAFACE 24238/ARISTA	◆ AZ YET FEATURING PETER CETERA
38	32	27	9	GHETTO LOVE (T) (X) SO SO DEF 78508/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
39	30	24	6	GET READY, READY! (M) (T) (X) TAKE FO' 205	DJ JUBILEE
40	44	28	3	WU-RENEGADES (T) WU-TANG 53267/PRIORITY	◆ KILLARMY
41	34	32	4	MUEVE LA CADERA (MOVE YOUR BODY) (T) (X) STRICTLY RHYTHM 12495	◆ REEL 2 REAL FEAT. PROYECTO UNO
42	22	18	4	ME OR THE PAPES (T) (X) PAYDAY/LONDON 531083/ISLAND	◆ JERU THE DAMAJA
43	36	—	2	DA FUNK (T) SOMA 38587/VIRGIN	◆ DAFT PUNK
44	26	23	4	CARRY ON (T) (X) INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
45	NEW ▶	1	1	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE
46	NEW ▶	1	1	FEELIN' HORNY (T) UNDERGROUND CONSTRUCTION 207	SEX KRAZ'D SUPERSTARS
47	46	43	15	DON'T STOP MOVIN' (T) (X) UNDISCOVERED 55301/MCA	◆ LIVIN' JOY
48	NEW ▶	1	1	RUNNIN' (X) MERGELASOLAR 70134/HINES 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH	◆ C.J. BOLLAND
49	27	47	21	SUGAR IS SWEETER (T) (X) FFR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
50	RE-ENTRY	22	22	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	◆ NEW EDITION

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

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Lee Ann Squared. Decca's Lee Ann Womack, left, and Curb's LeAnn Rimes got together on the program "After Midnight" at the Country Radio Seminar and compared notes.

Curb Sees Tim McGraw 'Everywhere' Fourth Album Features Faith Hill On First Single

■ BY DEBORAH EVANS PRICE

NASHVILLE—With a baby due in late May and the release of his fourth Curb album, "Everywhere," slated for June 3, the summer of '97 promises to be a memorable one for Tim McGraw.

The debut single from this album, "It's Your Love," combines his personal and professional lives as it features Mrs. McGraw, Faith Hill, contributing her vocals on the power ballad, which will be released at the end of April.

"I think it's a beautiful song," McGraw says. "It's the way I feel right now. Having my wife sing it with me is a big deal to me. She made the record as far as I'm concerned."

Curb executives have high hopes for the release. "I think what Tim has been able to do over the last two albums, he has done again on this one," says the Curb Group's executive VP/GM, Dennis Hannon. "He has reinvented himself yet again. There is something on this album for everyone. There is something females can identify with. There are songs that older couples can identify with."



McGRAW

"Tim reads his fans better than any artist I know," he adds. "I think he brings that sense of what the fans are interested in to the decision-making process along with [producers] James Stroud and Byron Gallimore, and that plays very heavily in the song selection, and very heavily on the performance of the songs. A Tim McGraw fan is never disappointed by a Tim McGraw album."

McGraw co-produced the album with Stroud and Gallimore, who is enthusiastic about the results. "I feel this is by far the best album we've done and that Tim has done," he says. "His singing is just spectacular. What strikes me when I'm working with him is that he's one of the guys who's here to stay."

With hits ranging from raucous tunes like the notorious novelty hit "Indian Outlaw" and "I Like It, I Love It" to poignant ballads like "Don't Take The Girl" and "She Can't Be Really Gone," McGraw and his team have demonstrated their ability to strike a nerve with country audience.

"He's got that country, Louisiana voice," says Skip Young, senior music buyer for the Hastings chain. "He's got that honeydew voice if he wants it to be, but he also does contemporary rock-type country, which gets the youth in on it, too. So he's working both sides of it. He can sound [traditional] country or country rock. Plus he sings about down-to-earth subjects, and he's very emotive."

(Continued on page 56)

George Strait Carries On With Traditional Country, Top-Notch Songs On 'Carrying'

STRAIT COUNTRY: George Strait continues his run of staunchly traditional country albums with "Carrying Your Love With Me," his 21st release for MCA Nashville in his 15-year association with the label. He's also set to make an infrequent TV appearance April 23 hosting the Academy of Country Music Awards.

With the April 22 release, Strait maintains his ability to make a staunchly traditional country album sound fresh and immediate. "Well, I for one like it," Strait tells Nashville Scene. "A lot of it has to do with the songwriters. I've just got to pick the best songs I can. Some are old songs. The Vern Gosdin song ['Today My World Slipped Away'] is old. That Harlan Howard song ['I've Got A Funny Feeling'] is new—it just sounds old. And the Wayne Kemp song, 'Won't You Come Home (And Talk To A Stranger),' is one of those old songs that are just timeless."

The current single, "One Night At A Time," is No. 7 on this issue's Hot Country Singles & Tracks. Strait's last outing, "King Of The Mountain," stalled on the chart but was one of the most critically acclaimed country songs in recent years.

While not commenting on recent staff changes at MCA Nashville, Strait says he was "greatly disappointed" by the tune's lack of success. "I thought it was a great country song. That just killed me; I couldn't understand why it didn't do better. I thought it was a better record than that. Anyway, that's history. If I could find 10 songs like that, I'd cut 10 of them on an album. That song was brought to me too late for the album before. But when I heard it, I kept it for a whole year. I had it on hold for a whole year because I knew I would cut it."

Tony Brown, MCA Nashville president and co-producer of the album with Strait, tells Nashville Scene, "I told George that even though ['King'] stopped at No. 16, it's very important that he still put out songs like that. George's voice is actually getting better as he matures. And he's not complacent, which happens to a lot of big artists. You can just watch the fire burn out in some of them. George is creating a legacy. He's not trying to stay traditional—he just goes toward those songs that he likes."

Strait says that he and Brown listened to several thousand songs before settling on the 10 on this set. "And I'm already looking for stuff for the next album," he adds, "because we're going back in the studio in September. I hate to push things; it needs to really feel good and not just be something I have to do because of the time factor. I've never really felt the pressure; I just keep on chugging. You've got to be pleased with your work yourself because you're the

one who has to live with it. I couldn't think of anything worse than going into the studio and not having any control over what's going on or not having any control over what songs you're recording. You would just be the singer on someone else's thing. It wouldn't work for me. Especially when you've got to go out and sing them every night."

One of the standout cuts on the album is the offbeat "The Nerve" by veteran Nashville writer Bobby Braddock. "That is such a neat song," says Strait. "That guy can really come up with different lyrics that are really well thought out with so much structure and meaning. That song just blew me away. It's a long song, but you get caught up in it, and it really tells a neat story."

Another standout is "She'll Leave You With A Smile," which has a distinctive string arrangement. The song was written by Jackson Leap. "I wonder where he came up with that name," Strait says. "I've never met Mr. Leap, but he's a good songwriter. I passed on that song on the last album but ended up doing it this time. The strings really set it off. I use them when a song calls for it. People ask me, 'Well, why do you use



by Chet Flipppo

strings?' I say, 'Damn, listen to it! Don't it sound pretty?' George Jones used strings for years. It works."

Strait says he's enjoying a slowed-down lifestyle. "I've been staying around the house here, just ropin' and playin' golf. I was on the course 5½ hours this morning. That's a little long. But I'm taking a lot of time off to stay home with my family and do some youth rodeos. I've got three more dates to play this year. I'll step it up next year."

As for the state of country music these days, Strait says, "Well, my ship is full of fuel and rolling along pretty good. Everything is great for me. It couldn't be better. I couldn't ask for anymore. I think country music as a whole is pretty healthy. I think people are picking good material. There is some stuff out there that I don't like, don't get me wrong, but the majority of it is pretty good. What a great song Lee Ann Womack has, that 'Never Again, Again.' And that's really country. She's gonna do well, I think."

"Country music kind of has a way of taking care of itself. I don't think it's gonna go pop, the way some people think. It's always gonna come back, it's not gonna drift too far away from the old traditional sound. It may get a little out of line sometimes, but it doesn't stay out there very long. I can't sit here and preach about keeping it country, though. 'One Night At A Time' is kind of right there on the edge. It's not like 'King Of The Mountain.' It's not that hardcore country, but I wouldn't say it's pop either."

James Bonamy Remains Dogged With New Epic Set

■ BY CHET FLIPPO

NASHVILLE—For someone best known for having his single "Dog On A Toolbox" withdrawn from release because there were too many "dog songs" out, James Bonamy is remarkably devoted to his music—to the point that he is reluctant to include his own compositions on "Roots And Wings," his second album on Epic Records.

"This is a breakthrough album for James Bonamy, and we have the music to work with," Sony Music Entertainment VP of sales Mike Kraski says of the album, due May 27. "Last time, we had a breakthrough song with 'I Don't Think I Will,' but this is a deep album. It's a maturation process. James has a much clearer sense of who he is musically, and it shows. He's been a media darling already. Everything is in place for a great launch now."

Bonamy included one self-penned song on the album, "I Knew I'd Need My Heart Someday" (which he co-wrote with Pat Bunch and producer Doug Johnson), and he says that although he's been writing songs for years, he doesn't press to include his own compositions on his albums "because it's too important to have the best songs on there. Every song has to be the best song that you can find. You owe it to the fans and to yourself. Even though my songs are part of me and important to me, they're not always the best choice for the album. I haven't learned yet how to always say it the best way, and there are guys in town who've been writing for years and have perfected that song crafting."

Bonamy, who turns 25 this month, is totally serious about his career and about the music he records. He says he worked closely with Epic A&R director Debbie Zavits in choosing

songs. "Every week or every two weeks, we'll have a meeting," he says, "or she'll have a box of tapes for me to pick up to listen to. We also have 'song day' at the office, and every half hour a publisher comes in and plays three new songs for us. The first criteria is, is the song me? Is it something that I would say, that I have lived, that I believe, that I feel part of?"

The title cut is a standout by veteran writers Skip Ewing and Bill Anderson. "I first heard that a few years ago when Doug Supernaw cut it," says Bonamy. "The song blew me away, but then I didn't think about it for this album until Debbie played it for me. I wanted it immediately. It turned into the title song, but it also turned into representing everything I've gone through over the past year and a half."

Epic senior VP of national promotion Jack Lameier says that the label has the world premiere of the album lined up on SJS for Memorial Day weekend. Lameier adds that satellite radio tours of 20 or so markets are planned.

"The kickoff of the whole thing was the performance at the New Faces Show [at the Country Radio Seminar in March], which came off very well. It showed a different side of James," he says.

"His appearance [as a nominee for best new male vocalist at the Academy of Country Music Awards show April 23] is also very handy," Lameier notes. "It puts a face in front of fans as well as radio. Also, Rob Dalton [VP of national promo- (Continued on page 55)]



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MCA

A & R

NASHVILLE

Billboard HOT COUNTRY SINGLES & TRACKS

APRIL 19, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	2	12	RUMOR HAS IT J.STROUD,C.WALKER (C.WALKER,M.J.GREENE)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	1
2	3	6	18	WHEN I CLOSE MY EYES B.BECKETT (M.A.SPRINGER,N.MUSICK)	KENNY CHESNEY (V) BNA 64726	2
3	7	9	6	ONE NIGHT AT A TIME T.BROWN,G.STRAIT (E.B.LEE,E.KILGALLON,R.COOK)	GEORGE STRAIT (C) (V) MCA 55321	3
4	4	5	13	DON'T TAKE HER SHE'S ALL I GOT T.BROWN (J.WILLIAMS,G.U.S.BONDS)	◆ TRACY BYRD (V) MCA 55292	4
5	9	12	14	ANOTHER YOU P.MCMAKIN (B.PAISLEY)	DAVID KERSH CURB ALBUM CUT	5
6	8	11	9	ON THE VERGE P.WORLEY,J.HOBBS,E.SEAY (H.PRESTWOOD)	◆ COLLIN RAYE (C) (D) EPIC 78525	6
7	2	1	13	(THIS AIN'T) NO THINKIN' THING S.HENDRICKS (T.NICHOLS,M.D.SANDERS)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	1
8	10	14	9	BETTER MAN, BETTER OFF F.ANDERSON,T.LAWRENCE (B.JONES,S.P.DAVID)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 83004	8
9	13	16	8	SAD LOOKIN' MOON D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (C) (D) (V) RCA 64775	9
10	11	13	15	EMOTIONAL GIRL K.STEGALL,C.WATERS,T.CLARK (R.BOWLES,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (D) (V) MERCURY NASHVILLE 574016	10
11	6	3	17	HOW WAS I TO KNOW R.MCENTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH)	REBA MCENTIRE (V) MCA 55290	1
12	5	4	19	HOLDIN' M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.GARRETT,C.WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	4
13	17	21	8	SITTIN' ON GO B.J.WALKER,JR.,K.LEHNING (J.LEO,R.BOWLES)	BRYAN WHITE ASYLUM ALBUM CUT	13
14	15	19	8	I MISS YOU A LITTLE C.PETOCZ (M.ANTHONY,R.FAGAN,J.M.MONTGOMERY)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84865	14
15	14	18	14	IF SHE DON'T LOVE YOU B.BECKETT (T.BRUCE,M.BEESON)	THE BUFFALO CLUB (C) (V) RISING TIDE 56043	14
16	16	17	13	GOOD AS I WAS TO YOU J.STROUD (D.SCHLITZ,B.LIVSEY)	◆ LORRIE MORGAN (V) BNA 64681	16
17	18	20	11	SHE'S SURE TAKING IT WELL C.FARREN (T.BUPPERT,D.FRIMMER,G.TEREN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	17
				★★★ AIRPOWER ★★★		
18	22	25	8	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) D.MALLOY,N.WILSON (R.BOWLES,R.BYRNE)	MINDY MCCREADY (C) (D) (V) BNA 64757	18
19	27	33	4	A LITTLE MORE LOVE T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 55307	19
20	24	26	5	WHY WOULD I SAY GOODBYE D.COOK,K.BROOKS,R.DUNN (K.BROOKS,C.WATERS)	BROOKS & DUNN (V) ARISTA 13073	20
21	23	23	14	455 ROCKET B.WISCH,K.MATTEA (G.WELCH,D.RAWLINGS)	◆ KATHY MATTEA (V) MERCURY NASHVILLE 578950	21
22	21	22	11	DARK HORSE B.MEVIS (D.TYSON,D.MCTAGGART,A.MARSHALL)	◆ MILA MASON (C) (D) (V) ATLANTIC 84866	21
23	12	8	20	SHE'S TAKEN A SHINE C.HOWARD (G.BARNHILL,R.BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	2
24	26	29	8	SIX DAYS ON THE ROAD M.MILLER,M.MCANALLY (E.GREENE,C.MONTGOMERY)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	24
25	29	34	5	THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	25
26	28	30	13	CRY ON THE SHOULDER OF THE ROAD M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,T.KREKEL)	◆ MARTINA MCBRIDE (V) RCA 64728	26
27	25	15	19	WE DANCED ANYWAY C.FARREN (M.BERG,R.SCRUGGS)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	1
28	19	7	18	SHE DREW A BROKEN HEART E.GORDY,JR. (J.MCELROY,N.MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	4
29	31	35	8	LITTLE THINGS G.BROWN (M.DULANEY,S.D.JONES)	◆ TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	29
30	30	31	11	COLD OUTSIDE P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,D.NEUHAUSER,D.KNUTSON,M.REESE)	◆ BIG HOUSE (C) (D) (V) MCA 55253	30
31	20	10	14	EVERYTHING I LOVE K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	9
32	37	45	4	COUNT ME IN C.FARREN (D.CARTER,C.JONES)	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19510	32
33	36	41	6	NEVER AGAIN, AGAIN M.WRIGHT (M.HOLMES,B.ISHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	33
34	35	37	8	PLACES I'VE NEVER BEEN C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYO)	◆ MARK WILLS (V) MERCURY NASHVILLE 574150	34
35	34	32	20	A MAN THIS LONELY D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.L.JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	1
36	39	43	7	THIS IS YOUR BRAIN J.SLATE,J.DIFFIE (C.WISEMAN,K.GARRETT)	◆ JOE DIFFIE (C) (D) EPIC 78521	36
37	38	40	8	I NEED YOU G.FUNDIS (J.BROWN,W.MOBLEY)	◆ TRISHA YEARWOOD (V) MCA 55308	37
38	33	36	13	HERE'S YOUR SIGN (GET THE PICTURE) S.ROUSE (B.ENGVAL,S.ROUSE,R.SCAIFE)	◆ BILL ENGVAL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	29

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	PEAK POSITION
39	32	27	18	UNCHAINED MELODY W.C.RIMES (A.NORTH,H.ZARET)	LEANN RIMES CURB ALBUM CUT	3
40	40	44	7	WHATEVER COMES FIRST J.SLATE,D.JOHNSON (W.ALDRIIDGE,B.CRISLER,D.WOMACK)	◆ SONS OF THE DESERT (C) (D) EPIC 78520	40
41	42	52	5	LOVED TOO MUCH D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	41
42	46	57	6	LET IT RAIN T.BROWN (M.CHESSNUTT,S.LESLIE,R.SPRINGER)	◆ MARK CHESSNUTT (C) (V) DECCA 55293	42
43	41	48	10	SAY YES M.BRIGHT (M.BEESON,C.JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	41
44	47	54	5	I ONLY GET THIS WAY WITH YOU S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)	RICK TREVINO COLUMBIA ALBUM CUT	44
45	44	47	11	DADDY'S LITTLE GIRL M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)	◆ KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	44
46	45	49	8	BAD FOR US J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,T.SHAPIRO)	◆ LITTLE TEXAS (C) (D) (V) WARNER BROS. 17391	45
47	55	59	5	A DOZEN RED ROSES B.BECKETT (J.GREENEBAUM,A.JORDON,C.FOLKS)	◆ TAMMY GRAHAM (C) (D) (V) CAREER 13075	47
48	59	61	4	TAKE IT FROM ME J.LEO (R.HURD,P.BRANDT)	PAUL BRANDT (V) REPRISE 17381	48
49	50	51	9	BE HONEST J.NIEBANK,N.THRASHER,K.SHIVER,A.JORDAN (A.JORDAN,K.SHIVER)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	49
50	53	55	6	THE USED TO BE'S J.STROUD,D.MALLOY (M.HUFFMAN,D.KEES,B.MORRISON)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT 17399/REPRISE	50
51	61	—	2	WHO'S CHEATIN' WHO K.STEGALL (J.HAYES)	◆ ALAN JACKSON ARISTA ALBUM CUT	51
52	51	53	6	BREAKFAST IN BIRMINGHAM T.BROWN (D.L.MURPHY,K.TRIBBLE)	DAVID LEE MURPHY (V) MCA 72000	51
53	65	—	2	FIT TO BE TIED DOWN K.STEGALL (W.VARBLE,C.VICTOR)	SAMMY KERSHAW (V) MERCURY NASHVILLE 574182	53
54	52	50	9	THE HOPPEST SONG T.WILKES,P.WORLEY (A.KASET)	◆ STEPHANIE BENTLEY EPIC ALBUM CUT	47
55	49	38	20	HEARTBROKE EVERY DAY D.COOK,W.WILSON (B.LABOUTY,C.KING,R.VINCENT)	LONESTAR (V) BNA 64348	18
				★★★ Hot Shot Debut ★★★		
56	NEW	1	1	SHE'S GOING HOME WITH ME D.WAS,T. TRITT (T. TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	56
57	56	60	6	USE MINE M.BRIGHT,K.BEAMISH (L.DREW,S.SESKIN)	◆ JEFF WOOD IMPRINT ALBUM CUT	56
58	58	58	5	SHE SAID, HE HEARD T.BRUCE,S.HENDRICKS (S.BOGGUS,D.SCHLITZ)	SUZY BOGGUSS (V) CAPITOL NASHVILLE 19508	58
59	63	67	4	TRUE LIES P.ANDERSON (S.EVANS,A.ANDERSON,S.RICE)	SARA EVANS (C) (D) (V) RCA 64784	59
60	71	72	3	THE SWING D.JOHNSON (R.E. ORRALL,B.REGAN)	◆ JAMES BONAMY EPIC ALBUM CUT	60
61	60	65	3	SOMEWHERE IN LOVE D.HUFF (K.K.PHILLIPS,C.LEONARD)	◆ JOHN & AUDREY WIGGINS MERCURY NASHVILLE ALBUM CUT	60
62	48	46	14	EASE MY TROUBLED MIND R.CHANCEY,E.SEAY (M.GARVIN,C.WATERS,T.SHAPIRO)	◆ RICOCHET (C) (D) COLUMBIA 78526	20
63	62	69	4	FIRE WHEN READY C.BROOKS (T.SHAPIRO,T.MARTIN)	PERFECT STRANGER CURB ALBUM CUT	62
64	57	56	13	CHANGE HER MIND R.PENNINGTON (D.MAYO,P.NELSON,L.BOONE)	GENE WATSON STEP ONE ALBUM CUT	44
65	NEW	1	1	I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM)	JOHN BERRY (V) CAPITOL NASHVILLE 19511	65
66	72	—	2	FROM WHERE I'M SITTING M.WRIGHT,B.HILL (G.BROOKS,K.MAXON)	◆ GARY ALLAN DECCA ALBUM CUT	66
67	54	39	12	I WANT TO BE YOUR GIRLFRIEND J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78511	35
68	66	68	3	DO IT AGAIN C.HOWARD (J.BROWN,B.JAMES)	JEFF CARSON CURB ALBUM CUT	66
69	67	64	3	I COULD LOVE A MAN LIKE THAT JIM ED NORMAN,A.COCHRAN (A.COCHRAN)	◆ ANITA COCHRAN (C) (D) (V) WARNER BROS. 17486	64
70	64	62	5	TOO LITTLE TOO MUCH D.COOK (J.BORDERS,G.BORDERS,C.HARTFORD)	◆ NIKKI NELSON (C) (D) COLUMBIA 78519	62
71	NEW	1	1	LUCKY ME, LUCKY YOU L.PARNELL,THE HOT LINKS (G.NICHOLSON,L.R.PARNELL)	◆ LEE ROY PARNELL (C) (V) CAREER 13078	71
72	74	—	2	I'D RATHER RIDE AROUND WITH YOU R.MCENTIRE,J.GUESS (M.D.SANDERS,T.NICHOLS)	REBA MCENTIRE MCA ALBUM CUT	72
73	NEW	1	1	MARY GO ROUND B.J.WALKER,JR. (P.VASSAR,S.EWING)	◆ SKIP EWING WORD NASHVILLE ALBUM CUT	73
74	68	—	2	KEEPING YOUR KISSES T.BROWN,E.GORDY,JR. (K.TYLER)	◆ KRIS TYLER RISING TIDE ALBUM CUT	68
75	NEW	1	1	THE BETTER TO DREAM OF YOU J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	75

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

Billboard Top Country Singles Sales

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

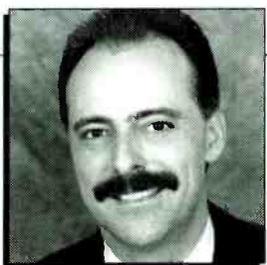
APRIL 19, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
				★★★ No. 1 ★★★	
1	1	1	12	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 1749	15 weeks at No. 1 BILL ENGVAL WITH SPECIAL GUEST TRAVIS TRITT
2	2	2	5	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
3	4	4	44	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
4	3	3	12	WE DANCED ANYWAY CAPITOL NASHVILLE 58626	DEANA CARTER
5	5	5	19	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
6	6	7	6	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
7	7	6	13	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREADY
8	15	—	2	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
9	8	8	9	EMOTIONAL GIRL MERCURY NASHVILLE 574016	TERRI CLARK
10	9	9	5	DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON
11	10	10	12	SHE'S TAKEN A SHINE CAPITOL NASHVILLE 58624	JOHN BERRY
12	16	18	4	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
13	12	12	18	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
14	22	—	2	SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
15	14	14	5	STATE OF MIND RIVER NORTH 163016	CRYSTAL BERNARD
16	11	11	31	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
17	17	16	5	DARK HORSE ATLANTIC 84866/AG	MILA MASON
18	20	24	3	A DOZEN RED ROSES CAREER 13075/ARISTA	TAMMY GRAHAM
19	21	—	2	NEVER AGAIN, AGAIN DECCA 55320/MCA	LEE ANN WOMACK
20	13	13	25	LITTLE BITTY ARISTA 13048	ALAN JACKSON
21	18	15	18	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
22	19	17	23	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
23	24	—	2	I'D LOVE YOU TO LOVE ME CAPITOL NASHVILLE 58632	EMILIO
24	23	19	39	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
25	25	20	32	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH

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

COUNTRY CORNER



by Wade Jessen

IT'S IN THE BOOK: With an increase of more than 2,500 units, Tanya Tucker's "Complicated" set hoists the Greatest Gainer flag on Top Country Albums, where it rises 24-16 and jumps 192-128 on The Billboard 200. Capitol Nashville sales VP John Rose is quick to cite Tucker's media itinerary as the dominant reason for the hike, which yields a one-week sum of 9,000 units. "Our media blitz is really less than halfway complete, but has apparently made some great impressions," says Rose. "We have the lead single growing steadily at radio, and we knew Tanya's die-hard fans would be out there early, too." That single, "Little Things," rises 31-29 on Hot Country Singles & Tracks.

Tucker's rampant appearance schedule has already included stops at TV's "The Oprah Winfrey Show," "Dateline NBC," "The Today Show," "The Rosie O'Donnell Show," "On The Record With Ralph Emery" and, according to Rose, has been dotted by a whistle-stop tour of local radio and television visits. Rose says Tucker is slated to appear on "The Tonight Show" in Los Angeles as part of her agenda during the Academy of Country Music Awards festivities the week of April 21, and A&E has produced a biographical segment, which had not been assigned an air date at press time.

The release of "Complicated" coincides with "Nickel Dreams," Tucker's autobiography, which she is supporting with an 11-city book and record store tour (Billboard, March 15). Rose says that circuit has already taken Tucker to New York, Washington, D.C., Chicago, Dallas, and Nashville.

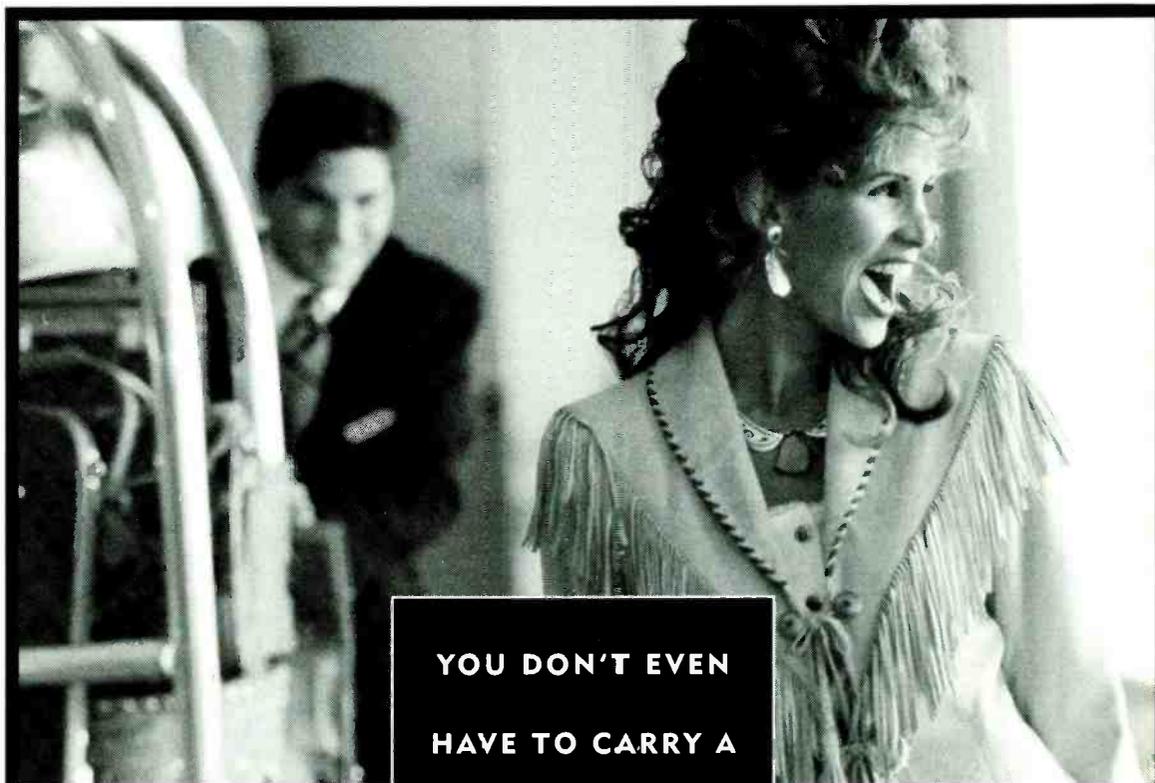
WALTZ ACROSS TEXAS: Clay Walker's first No. 1 title in more than two years controls that position for a second consecutive week, as "Rumor Has It" defends its territory with an increase of 62 spins on Hot Country Singles & Tracks. Since Walker's debut release, "What's It To You," vaulted to the top of the page in the Oct. 16, 1993, Billboard, only one subsequent track has held at No. 1 for more than one week. Walker's prior No. 1 song, "This Woman And This Man," reigned for two weeks in March '95.

"Rumor Has It" is the title track from a new set that hit the docks at stores April 8, and Jack Purcell, senior director of national promotion for Giant/Reprise, says Walker's two-week stay at No. 1 "sets the stage for the entire project." Besides the title track, which Walker co-wrote, Purcell thinks Walker's fourth set shows remarkable depth for future single releases. In fact, "One, Two, I Love You," the track that has been tentatively scheduled as the second single, is already enjoying unsolicited album play on 20 of our 161 monitored stations.

Purcell says Walker has been performing on a package tour with Terri Clark, James Bonamy, and Emilio since February, and ticket prices for these shows have been held below \$20 for the entire string of dates.

EASTER BONNET SONNET: With a 50% increase, "Peace In The Valley" (Arista) takes Pacesetter honors and rises 49-31 on Top Country Albums. That package jumps 15-11 on this week's unpublished Top Contemporary Christian albums chart, benefiting from an Easter special on TNN (Country Corner, Billboard, April 12) and increased traffic at Christian bookstores over the holiday weekend.

"Peace In The Valley" is being marketed by Sparrow at religious bookstores, and VP of artist development Leigh Ann Hardie says, "The Easter holiday is second only to the Christmas season in terms of foot traffic for Christian retailers, and we're in the middle of some exciting promotions with Christian broadcasters for the 'Peace In The Valley' album."



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

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

- 21 455 ROCKET (Irving, BMI/Cracklin', BMI/Bug, BMI) WBM
5 ANOTHER YOU (EMI April, ASCAP) HL
46 BAD FOR US (Square West, ASCAP/HDH, ASCAP/Foolish Hit, ASCAP/Howlin' Hits, ASCAP/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM
49 BE HONEST (Major Bob, ASCAP/Rio Bravo, BMI/Son Of Gila Monster, BMI/Shylane, BMI) WBM
8 BETTER MAN, BETTER OFF (Ensign, BMI/Shoot Straight, ASCAP) HL
75 THE BETTER TO DREAM OF YOU (Why Walk, ASCAP)
52 BREAKFAST IN BIRMINGHAM (Old Desperados, ASCAP/N2 D, ASCAP/Brian's Dream, ASCAP/Willow, ASCAP/Balmur, ASCAP) WBM
64 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
32 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
26 CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI) HL/WBM
45 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stan Webb, SESAC)
22 DARK HORSE (EMI April, ASCAP/Into Wishin', ASCAP/Metatune, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN) HL
68 DO IT AGAIN (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Ensign, BMI) HL/WBM
4 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exellorc, BMI)
47 A DOZEN RED ROSES (Major Bob, ASCAP/Poor Folks, BMI) WBM
62 EASE MY TROUBLED MIND (Sony/ATV Tree, BMI/Moline Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic Diamond, ASCAP/Curb, ASCAP) HL/WBM
10 EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL
31 EVERYTHING I LOVE (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
63 FIRE WHEN READY (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Baby Mae, BMI) WBM
53 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI)
66 FROM WHERE I'M SITTING (Major Bob, ASCAP/WB, ASCAP)
18 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (Maypop, BMI/Widcountry, BMI/Makin' Chevys, 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
55 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Sun, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM

- 38 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shablou, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL
12 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM
54 THE HOPECHEST SONG (Coburn, BMI)
11 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL/WBM
69 I COULD LOVE A MAN LIKE THAT (Warner-Tamerlane, BMI/Chenowee, BMI) WBM
72 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI)
15 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM
14 I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/OJ, ASCAP) WBM
37 I NEED YOU (Almo, ASCAP/Twin Creeks, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
44 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL
67 I WANT TO BE YOUR GIRLFRIEND (Why Walk, ASCAP)
65 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP)
74 KEEPING YOUR KISSES (Atlantic, BMI/Paint And Printer, BMI)
42 LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
25 THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM
19 A LITTLE MORE LOVE (Benefit, BMI) WBM
29 LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL
41 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
71 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Parrnell, BMI)
35 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL
73 MARY GO ROUND (Acuff-Rose, BMI/EMI Blackwood, BMI/Phil This, BMI)
33 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) HL/WBM
3 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
6 ON THE VERGE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL
34 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)
9 SAD LOOKIN' MOON (Maypop, BMI) WBM
43 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
28 SHE DREW A BROKEN HEART (Log Rhythm, BMI)
58 SHE SAID, HE HEARD (Loyal Dutchess, ASCAP/Famous, ASCAP/New Don, ASCAP/Mew Hayes, ASCAP/Don Schiltz, ASCAP) HL/WBM
56 SHE'S GOING HOME WITH ME (Post Oak, BMI)
17 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/I.D., ASCAP/Zomba, BMI) WBM
23 SHE'S TAKEN A SHINE (Mke Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM
13 SITTIN' ON GO (Warner-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM
24 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI)
61 SOMEWHERE IN LOVE (Emdar, ASCAP/Texas Wedge, ASCAP/Willow, ASCAP/Boimur, ASCAP) WBM
60 THE SWING (EMI April, ASCAP/Jkids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM
48 TAKE IT FROM ME (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM
7 (THIS AIN'T) NO THINKIN' THING (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
36 THIS IS YOUR BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM
70 TOO LITTLE, TOO MUCH (Sony/ATV Cross Keys, ASCAP/Accountments, ASCAP/Sony/ATV Tree, BMI/Grayson Castle, BMI) HL
59 TRUE LIES (Sony/ATV Tree, BMI/AI Andersongs, BMI/Mighty Nice, BMI/MCA, ASCAP/Acuff-Rose, ASCAP) HL
39 UNCHAINED MELODY (Frank, ASCAP)
50 THE USED TO BE'S (Dixie Stars, ASCAP/Southern Days, ASCAP/EMI, ASCAP/Acuff-Rose, BMI) WBM
57 USE MINE (EMI April, ASCAP/Love This Town, ASCAP/David Aaron, ASCAP) HL/WBM
27 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM
40 WHATEVER COMES FIRST (Rick Hall, ASCAP/Watertown, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM
2 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM
51 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI)
20 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Chris Waters, BMI) HL

APRIL 19, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	8	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
2	2	2	39	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1	
3	3	3	31	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2	
4	5	—	2	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4	
5	4	4	3	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4	
6	6	5	12	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5	
7	8	7	41	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6	
8	7	6	23	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
9	10	9	41	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9	
10	9	8	25	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4	
11	11	10	51	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1	
12	13	12	24	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	12	
13	12	11	28	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2	
14	14	14	49	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5	
15	15	17	9	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15	
				★ ★ ★ Greatest Gainer ★ ★ ★			
16	24	—	2	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	16	
17	16	13	22	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
18	18	18	76	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
19	20	20	85	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
20	17	16	22	TERRI CLARK ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10	
21	19	15	28	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5	
22	21	19	50	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1	
23	26	22	30	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8	
24	22	25	54	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
25	23	21	24	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21	
26	27	23	39	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23	
27	25	24	29	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17	
28	29	26	84	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4	
29	30	31	72	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1	
30	28	27	45	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
				★ ★ ★ Pacesetter ★ ★ ★			
31	49	55	6	VARIOUS ARTISTS ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	31	
32	31	29	20	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18	
33	33	32	63	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10	
34	32	28	32	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7	
35	36	34	48	SAMMY KERSHAW ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17	
36	37	35	82	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
37	50	—	2	BIG HOUSE MCA 11446 (10.98/15.98) HS	BIG HOUSE	37	
38	34	33	24	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3	
39	41	40	81	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1	
40	35	30	50	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6	
41	40	37	63	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4	
42	38	36	72	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3	
43	39	45	32	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3	
44	47	49	5	MILA MASON ATLANTIC 82923/AG (10.98/15.98) HS	THAT'S ENOUGH OF THAT	44	
45	44	42	29	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9	
46	46	39	28	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20	
47	45	44	60	RICOCHE ● COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	14	
48	42	43	32	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6	
49	51	47	39	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47	
50	43	38	42	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4	
51	48	41	29	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	33	
52	53	48	34	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6	
53	56	51	27	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17	
54	54	46	43	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14	
55	55	53	90	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2	
56	52	50	82	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9	
57	61	59	14	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	57	
58	65	—	3	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	58	
59	57	54	63	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17	
60	75	75	3	STEPHANIE BENTLEY EPIC 66877/SONY (10.98 EQ/15.98)	HOPECHEST	60	
61	58	58	87	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13	
62	59	57	78	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5	
63	64	63	18	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56	
64	63	62	69	CLAY WALKER ▲ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10	
65	68	61	58	LONESTAR ● BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11	
66	69	67	60	LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17	
67	67	65	50	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22	
68	62	52	6	BRADY SEALS REPRISE 46258/WARNER BROS. (10.98/16.98) HS	THE TRUTH	44	
				★ ★ ★ Hot Shot Debut ★ ★ ★			
69	NEW	1	1	THE BUFFALO CLUB RISING TIDE 53044 (10.98/15.98)	THE BUFFALO CLUB	69	
70	RE-ENTRY	30	30	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39	
71	RE-ENTRY	37	37	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19	
72	70	73	5	KIM RICHEY MERCURY NASHVILLE 534255 (10.98 EQ/16.98)	BITTER SWEET	53	
73	RE-ENTRY	6	6	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS	70	
74	74	74	30	VARIOUS ARTISTS K-Tel 6220 (7.98/12.98)	HIT COUNTRY '96	39	
75	66	66	57	WYNONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2	

Billboard Top Country Catalog Albums

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

APRIL 19, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	113
2	2	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	121
3	3	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	524
4	4	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	148
5	7	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	152
6	5	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	238
7	6	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	159
8	11	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	125
9	8	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	148
10	10	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	113
11	13	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	94
12	14	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	184
13	12	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	131

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	9	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	142
15	18	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	143
16	15	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	294
17	23	TANYA TUCKER ● CAPITOL NASHVILLE 81367 (10.98/15.98)	GREATEST HITS 1990-1992	55
18	16	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	314
19	20	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	389
20	17	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	141
21	21	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	315
22	19	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	137
23	—	JOHN MICHAEL MONTGOMERY ▲ ⁴ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
24	24	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	226
25	25	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	192

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.

**BETTING ON THE
DARK HORSE**

Risky Songs Can
Pay Off Big

**EXECUTIVE
ROUNDTABLE**

Nashville Publishing Chiefs Sound Off

BEYOND COUNTRY

Doing Business Outside The Country Genre

NSAI 30th ANNIVERSARY

And More ...

NASHVILLE

MUSIC

PUBLISHING

The Billboard Spotlight

NASHVILLE MUSIC PUBLISHING

Something To Talk About

Nashville Publishers Discuss Making Deals, Taking Chances And Looking Toward The Future

As Nashville's predominantly country music industry addresses a plateau after half a decade of explosive growth, Music Row's leading publishers are assessing impacts on their operations and their futures. Billboard's Chet Flippo conducts a roundtable discussion with a group of panelists that includes BMG Music Publishing senior creative director Randy Hart, Sony/ATV Tree president/CEO Donna Hilley, PolyGram Music Publishing VP/GM Doug Howard, EMI Music Publishing executive VP/GM Gary Overton, MCA Publishing president Jody Williams and Warner/Chappell Music VP/executive GM Tim Wiperman.

What's your No. 1 priority right now, given the changes the industry is going through and will continue to face?

Wiperman: Finding the next great direction. I think all of us are concerned about the marketplace right now. There has been some musical stagnation, and we need to be on the leading edge rather than following. There are a lot of factors at play, but the area we control is the kind of music we sign and get to the artists and the marketplace.

Howard: What I'm seeing is people who were signed four years ago and weren't happening because they were left of center. Now they're being nominated for and winning Grammys. To me, Gordon Kennedy [co-writer of 'Change The World'] is more of a pop writer, or Angelo, who came from Boston but is a country writer. When I signed Angelo, I was taking a chance. But, I agree, we're looking for the next wave, the next band, the next artist.

Williams: Traditional country writers are harder to find these

days. They tend to come more in the form of an Angelo than they do in the form of a new Harlan Howard.

Hart: When you can turn the radio on and hear Big House and Alan Jackson on the same station, obviously 'country' music can accommodate many different styles. The challenge, which is also an opportunity, is to promote and nurture writers of these varied styles that will generate a high quality of material.

Hilley: Catalog is something else to consider. We own a lot of great songs, and we're going back to those. The [new writing] deals have gotten so outrageous that we're trying to get songs recorded that we own 100%. While we're doing that, we're also looking for and signing new writers who are different from the ones we have in the stable now. Three that we've signed I think are shipping [debut albums] on the same day: Lee Ann Womack, Sara Evans and Nikki Nelson. But they were signed years ago; so we always look to the future. What happened [in the market] with the labels this year will hit us next year, and I don't want to have to let people go.

What has the economic situation developed to?

Hilley: We've had some new writer-artists recently who've never had a hit and who are asking \$300,000 to \$400,000 an album and wanting [copyright] reversions. This is someone who's never had a song recorded, much less a hit song. And I'm passing on those deals. I can't afford that.

Overton: Another problem is that those kinds of deals are just dropped on you. A manager or attorney calls you and tells you, 'Here's the deal, do you want in?' It sounds like a stock market offering. And if you're lucky, you'll get a tape from them, so you can actually hear what they sound like. Now, when you homegrow someone and develop them, you have a real sense of their depth and what their potential is. But if a deal is just dropped in front of you, it's a real crapshoot. We have passed on a good number of those.

Wiperman: Part of the overlying factor has been our desire as publishers to get market share and to get BMI and ASCAP awards, which to some degree gave the lawyers and the managers the ammunition to drop these deals on us. We have to take a long, hard look at that.

Williams: All of us at this table grew up in the music business knowing the depth of a writer. If that writer became a recording artist, we knew how good he was and what he was really worth, rather than having an out-of-town attorney drop a deal on us. All of the success we have had in the past six or seven years, all of those numbers have peaked. It's amazing how the legal community hasn't heard that yet.

Overton: I hear more and more from the labels that they're not going to just run in and put an album out; they want to work development deals. So many of the artists have come through the publishing community, crafting their songs and achieving depth. Success doesn't always happen right away.

Wiperman: We have become in some sense the de facto A&R departments for record compa-

"We own a lot of great songs, and we're going back to those. The [new writing] deals have gotten so outrageous that we're trying to get songs recorded that we own 100%."

—Donna Hilley, Sony/ATV Tree

nies, because they don't develop [artists] in the sense that they used to. Their development tends more toward radio, rather than developing the creative thing. It costs a label three quarters of a million dollars to promote an artist now, and they won't take a chance with someone not fully developed.

Hilley: The labels also want to know what the package is: who's the manager, who's doing the booking, who's the attorney, what is the team? What are you bringing them with a writer-artist? Things have changed. Today, for example, CPA firms are taking percentages of the writer-artists' money and managers are taking a percent of the publishing deal, as are some lawyers.

"What I'm seeing is people who were signed four years ago and weren't happening because they were left of center. Now they're being nominated for and winning Grammys."

—Doug Howard, PolyGram Music Publishing

What does country music need today?

Hilley: Country music today is boring, as a whole. I just took a trip to Birmingham, and I listened to radio all the way there and back. It's the first time in a long time that I switched the dial. I don't know who's singing; so many of the songs sound alike. We need to get back to what made us.

Hart: Country music needs identifiable artists that can cover the variety of styles that we're seeing that the format can embrace.

Wiperman: Nature hates a vacuum. When country exploded, there was country and there was rap. There was no Sheryl Crow, there was no Alanis Morissette, and we filled that vacuum. What's happened is that we've become boring, become complacent in our music, and people go to those other mediums of music. That's the challenge for us.

Hilley: One of the biggest challenges we have is that, since there are so many labels here now and so many artists who are 'one album and out,' that we have to pitch great songs to the new artists because we don't know who's going to be the next Shania Twain. Where in the past you could save those 'A' songs for 'A' artists, there are no 'A' artists today, because it could be an unknown.

Overton: We have a finite pie in the country-music market. We had six labels before; now we have 20-some-odd labels and 300 artists putting songs on hold. So what happens is that our inventory of great songs is tied up for extensive periods of time. I don't know if there's an easy answer.

Continued on page 38



From top: Randy Hart, BMG Music Publishing; Donna Hilley, Sony/ATV Tree; Doug Howard, PolyGram Music Publishing; Gary Overton, EMI Music Publishing



ASCAP



Walt Aldridge



Jess Brown



Jeb Stuart Anderson



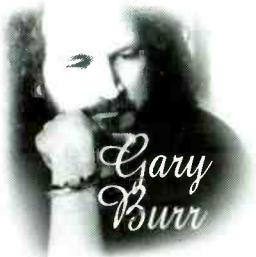
Angelo



Larry Boone



Garth Brooks



Gary Burr



Steve Dukes



Derek George

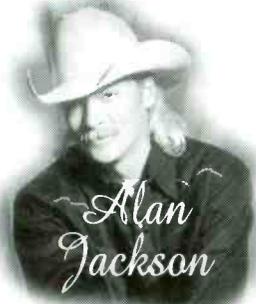


Larry Gottlieb

Keith Hinton



Mike Lawler



Alan Jackson



John Jarrard



Eric Kaz



Bryan Kennedy



*Gordon Kennedy

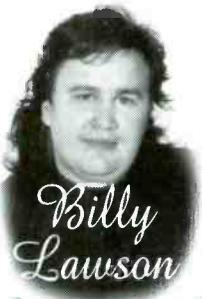


Bill Rice

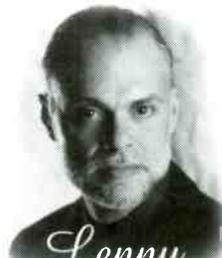
Robert John "Mutt" Lange



Tracy Lawrence



Billy Lawson



Lenny LeBlanc



Mike Reid



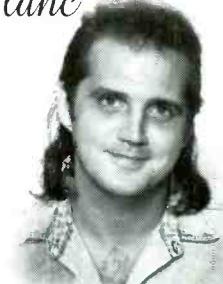
Sharon Rice



Dan Roberts



Annie Roboff



Don Sampson



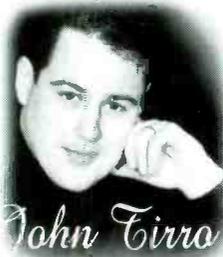
Mark D. Sanders



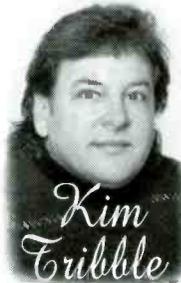
Steve Seskin



*Tommy Sims



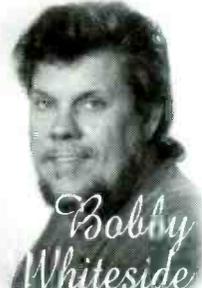
John Tirro



Kim Tribble



Bryan White



Bobby Whiteside



Craig Wiseman

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Creative Director
Jennifer Hicks

NASHVILLE MUSIC PUBLISHING

Betting On The Dark-Horse Songs

Unusual Songs Are Hard To Find And Difficult To Pitch, But The Next Big Hit Could Come Right Out Of The Blue

BY DEBORAH EVANS PRICE

Country music has enjoyed unprecedented popularity in the last decade, and industry insiders may speculate on the reasons for country music's boom and fear a future bust. But when it's all said and done, the future of country music rests on one thing—songs. Ask anyone who has become a country listener during the past several years, and nearly everyone can point to a song that caught their ear and enticed them into the format. Songs such as LeAnn Rimes' hit "Blue" and Deana Carter's "Strawberry Wine" have had major impact in the past year, and in years past John Anderson's "Swingin'," Randy Travis' "Forever And Ever Amen" and Billy Ray Cyrus' "Achy Breaky Heart" were all examples of songs that fueled record sales and brought new listeners into country music.

In each of those instances, the songs were really dark horses, songs that may not have looked like surefire hits but went on to find tremendous audience acceptance. Consider the case of "Strawberry Wine," written by Matraca Berg and Gary Harrison. Who would have thought a waltz, over four minutes long and recorded by an unknown artist, would be such a hit? And with "Blue," who would have thought a song originally written for Patsy Cline years ago by Ft. Worth radio legend Bill Mack would be a hit for a 13-year-old unknown from Texas?

Matraca Berg says she was surprised that "Strawberry Wine" became such a success. "That would not have been the song I thought would make such an impact," she says. "I loved it personally but didn't think it would be a big hit."

LABELS LOOK FOR OFF-THE-WALL

Label executives such as Atlantic Nashville president Rick Blackburn and Curb Group chairman Mike Curb say it's sometimes hard to get publishers to pitch some of their more off-the-wall songs, but when they do, those songs pay off. Blackburn says it's those surprising songs that most benefit the genre's growth. "It's the dark-horse songs that really help grow the format," Blackburn

says, "but they are the hardest ones to find."

Curb agrees. "Blue" really brought out the best in country music," he says. "It proved a great song could have been a hit in the '60s, '70s or '80s and still be a hit in the '90s. It proved great country songs are still alive and the roots of country music are strong."

Curb recalls playing the song for his family and getting a positive reaction from both his daughters

and his mother, proving the song had cross-generational appeal. "If a song stays in my mind, I think it will in other people's too," he says.

Rimes also has had tremendous



LeAnn Rimes

success with "Unchained Melody," proving once again a great song can be a hit anytime. Curb says he's always on the lookout for truly exceptional songs. "People have a tendency to pitch songs they think producers will want to record," Curb says. "They tend not to pitch what they think will get rejected. We've tried to let people know we're looking for [songs like] 'Indian Outlaw,' 'Don't Take The Girl,' 'Blue' or 'Unchained Melody.' We're looking for that type of songs, whether they are new or even if they are catalog songs. We're looking for those songs, and it's getting better."

Berg agrees with Curb that artists and producers really have to look hard to find good songs. "I have friends that make records but don't write songs, and they say they can't believe what's thrown their way. It's not only an insult to them, but to the audience," she says. "Artists don't want to do the same bag every time. They want to grow. We have the greatest writers in the world here, and they should be given a chance."

GETTING WHAT YOU ASK FOR

Publishers like EMI Nashville executive VP/GM Gary Overton and Peer Music's Kevin Lamb say that's what they are trying to do—give Music Row songwriters a

chance to share their best works with label executives and producers. However, what people say they want and what they are willing to take a chance on are often two different things. "Sometimes, you'll get to the end of the pitch session and you'll bring out something really different and they'll say 'That's what I want,'" Lamb says. "On the other hand, we can play songs we're excited about, but the record company is afraid to take it because they are afraid radio won't play it."

Overton says artists, producers and labels are hesitant to take risks, and it often takes a while to get certain songs cut. "Sometimes, those outside songs are hard to get cut," he says. "As a songplugger, I represented 'Is There Life Out There?' [which became a hit song and a TV movie for Reba McEntire], and I couldn't get arrested. Then Renee Bell gave it to Tony Brown, who took it to Reba, and it was a huge song."

Overton says most people will say they want the unusual songs, but "by and large, the record companies are trying to find something that is straight down the pike." The committee system is another thing that Overton says often eliminates the dark-horse songs from getting cut. When songs have to be approved by a large number of people before they get recorded, it's more likely they'll get weeded out. Overton says artists who don't rely on multiple opinions tend to cut edgier, more daring songs. He cites Patty Loveless and her husband/producer Emory Gordy Jr. as an example.

It seems to be almost a catch-22. Publishers and songwriters say they'd like to see more interesting songs get cut, and record labels and artists say they want to record those types of songs, if publishers will pitch them. Then publishers say those aren't always the songs labels want to hear. The dark-horse songs may be harder to get cut, but everyone agrees the payoffs are great. In the meantime, ears are open, waiting for the next "Friends In Low Places," "Achy Breaky Heart," "Blue" or "Strawberry Wine." ■

Something To Talk About

Continued from page 36

Williams: There aren't many great new songs, and we're not afraid to take them to new artists, but we would like to know, like a manager would, who's involved. Is this a viable artist, is it the right label, and so on. We could take this song to Alan Jackson. Should we instead take it to this new artist and start a relationship? We've got to be really careful with songs like that.

Willey: And it's not just us making the decision anymore; it's the writer determining which artist the song goes to. The writers will pitch them to new artists; they'll say, 'Let's take a shot.'

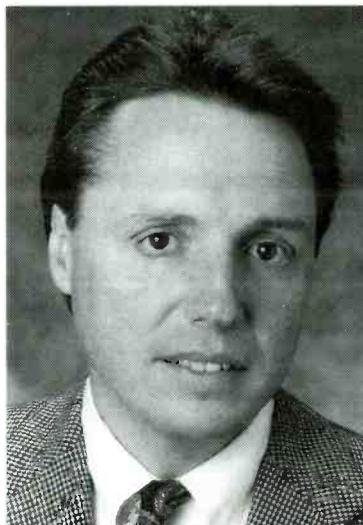
Overton: Some writers will say, 'I only want to pitch to platinum-plus artists.' Then you may miss the next Shania. There's all these new labels coming in, and most of them are funded by corporate par-

ents. But how many times have you seen a major investor come in here and start a publishing company? There's not the glitz.

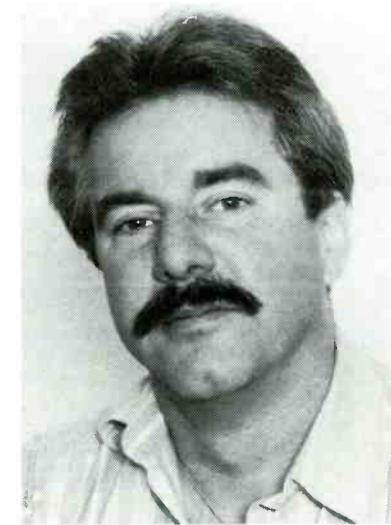
Wiperman: Looking at this, there's not just gloom and doom. We've grown 400% in the past five years. There's a flattening in the marketplace, but if we do our jobs and keep the music on the cutting edge, it'll be healthy.

Howard: I looked at our writer roster before coming over here and, literally, we have people aged from 20 to 60 and they're making a living writing songs. It's wonderful having that under one roof.

Willey: I think we have a very healthy forecast. What happens when labels are not making their numbers is really great for writers. Because then the labels go back to their compilations, and when they do that, the writers win. I think there's no bad news for country. There's cautious news. We're still



Jody Williams, MCA Publishing



Tim Wiperman, Warner/Chappel Music

so much better off than before 1989. And I think everyone in this room realizes, and everyone at the

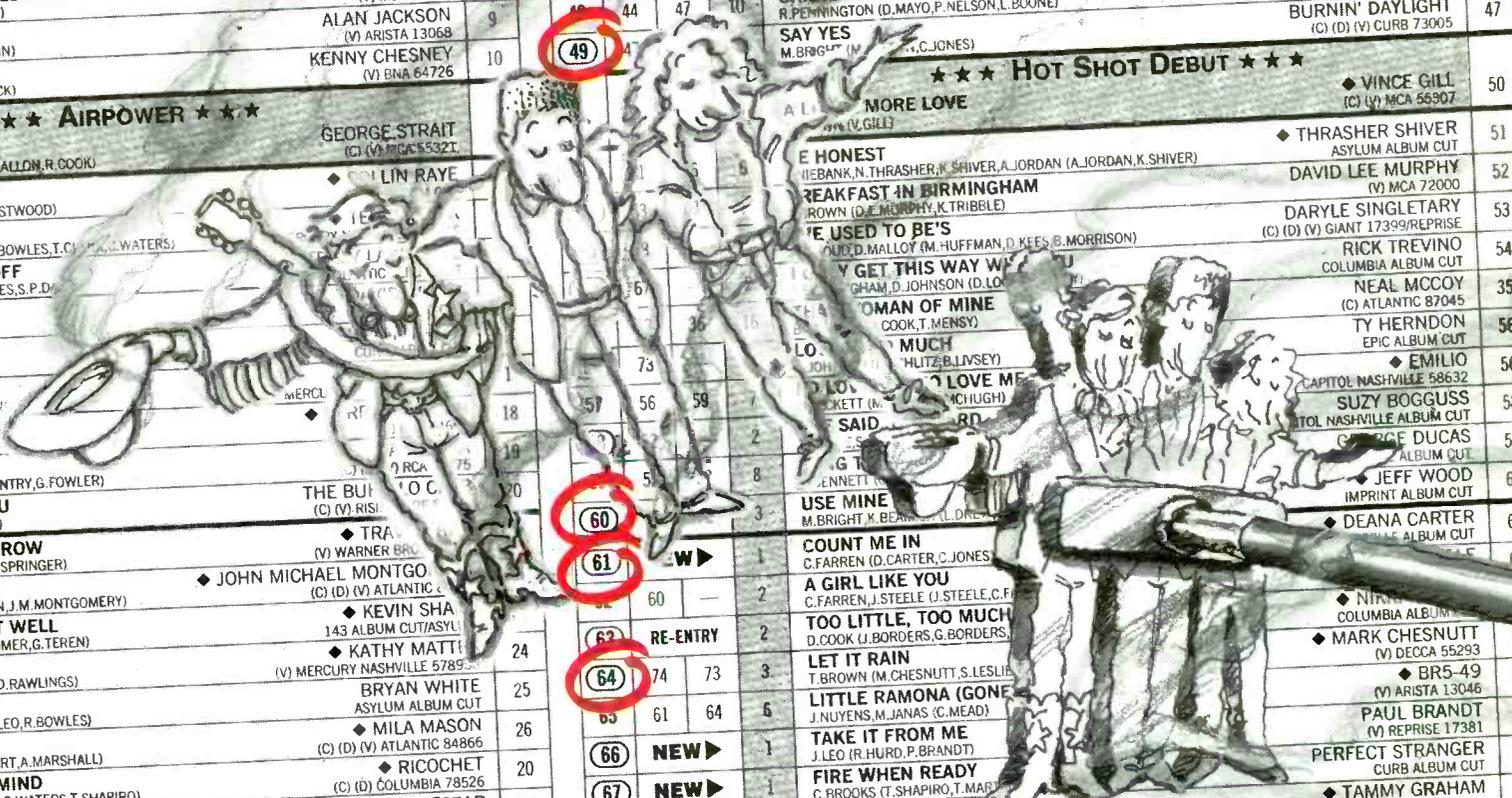
labels realizes, that we've got to go back to the basics. And the basics is good songs. ■

Billboard HOT COUNTRY SINGLES & TRACKS

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

MARCH 29, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION	THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	7	14	*** No. 1 *** HOW WAS I TO KNOW R. MCENTIRE, J. GUESS (C. MAJESKI, S. RUSS, S. SMITH)	REBA MCENTIRE (V) MCA 55230	1	39	42	46	5	PLACES I'VE NEVER BEEN C. CHAMBERLAIN, K. STEGALL (T. MARTIN, R. WILSON, A. MAYOT)	MARK WILLIS (V) MERCURY NASHVILLE 574150	39
2	2	5	17	SHE'S TAKEN A SHINE C. HOWARD (G. BARNHILL, R. BACH)	JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	2	40	41	48	5	I NEED YOU G. FUNDIS (J. BROWN, W. MOBLE)	TRISHA YEARWOOD (V) MCA 55308	40
3	3	11	10	(THIS AIN'T) NO THINKIN' THING S. HENDRICKS (T. NICHOLS, M. D. SANDERS)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	3	41	42	48	4	NEVER AGAIN, AGAIN M. WRIGHT (M. HOLMES, B. ISHAM)	LEE ANN WOMACK (C) (V) DECCA 55320	41
4	4	10	16	HOLDIN' M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. GARRETT, C. WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	4	42	43	46	4	THIS IS YOUR BRAIN J. SLATE, J. DIFFIE (C. WISEMAN, K. GARRETT)	SONS OF THE DESERT EPIC ALBUM CUT	42
5	5	4	15	SHE DREW A BROKEN HEART E. GORDY, JR. (J. MCLEROY, N. MCLEROY)	PATTY LOVELESS EPIC ALBUM CUT	5	43	44	45	4	WHATEVER COMES FIRST J. SLATE, D. JOHNSON (W. ALDRIDGE, B. CRISLER, D. WOMACK)	KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	43
6	6	1	16	WE DANCED ANYWAY C. FARRIN (M. BERG, R. SCRUGGS)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58526	1	44	45	49	8	DADDY'S LITTLE GIRL M. BRIGHT (A. KASET, K. S. WALKER, S. WEBB)	LITTLE TEXAS WARNER BROS. ALBUM CUT	44
7	7	8	9	RUMOR HAS IT J. STROUD, C. WALKER (C. WALKER, M. J. GREENE)	CLAY WALKER (C) (D) (V) GIANT 17400/REPRISE	7	45	46	53	5	BAD FOR US J. STROUD, C. DINAPOLI, D. GRAU (P. HOWELL, D. O'BRIEN, T. SHAPIRO)	LEANN RIMES (C) (D) (V) CURB 76959	45
8	8	12	10	DON'T TAKE HER SHE'S ALL I GOT T. BROWN (J. WILLIAMS, G. U. S. BDNDS)	ALAN JACKSON (V) ARISTA 13068	9	46	47	57	6	THE HOPECHANG SONG T. WILKES, P. WORLEY (A. KASET)	STEPHANIE BENTLEY EPIC ALBUM CUT	46
9	9	10	11	EVERYTHING I LOVE K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	KENNY CHESNEY (V) BNA 64726	10	47	48	52	10	CHANGE HER MIND R. PENNINGTON (D. MAYO, P. NELSON, L. BOONE)	GENE WATSON STEP ONE ALBUM CUT	47
10	10	13	15	WHEN I CLOSE MY EYES B. BECKETT (M. A. SPRINGER, N. MUSICK)	GEORGE STRAIT (C) (V) MCA 55327	11	48	49	57	10	SAY YES M. BRIGHT (M. J. C. JONES)	VINCE GILL (C) (V) MCA 55907	48
11	11	21	37	*** AIRPOWER *** ONE NIGHT AT A TIME T. BROWN, G. STRAIT (C. B. LEE, E. KILGALLON, R. COOK)	LIN RAYE (V) WARNER BROS.	11	49	50	57	10	MORE LOVE M. GILL (V. GILL)	THRASHER SHIVER ASYLUM ALBUM CUT	49
12	12	15	19	ON THE VERGE P. WORLEY, J. HOBBS, E. SEAY (H. PRESTWOOD)	EMILIO CAPITOL NASHVILLE 58632	12	50	51	57	10	E HONEST (B. BANK, N. THRASHER, K. SHIVER, A. JORDAN (A. JORDAN, K. SHIVER)	DAVID LEE MURPHY (V) MCA 72000	50
13	13	14	17	EMOTIONAL GIRL K. STEGALL, C. WATERS, T. CLARK (R. BOWLES, T. CLARK, WATERS)	DAVID LEE MURPHY (V) MCA 72000	13	51	52	57	10	BREAKFAST IN BIRMINGHAM D. BROWN (D. E. MURPHY, K. TRIBBLE)	DARYLE SINGLETARY (C) (D) (V) GIANT 17399/REPRISE	51
14	14	16	21	BETTER MAN, BETTER OFF F. ANDERSON, T. LAWRENCE (B. JONES, S. P. D.)	NEAL MCCOY (C) ATLANTIC 87045	14	52	53	57	10	WE USED TO BE'S D. MALLOY (M. HUFFMAN, D. KEES, B. MORRISON)	RICK TREVINO COLUMBIA ALBUM CUT	52
15	15	18	20	ANOTHER YOU P. MCMAKIN (B. PAISLEY)	TY HERNDON EPIC ALBUM CUT	15	53	54	57	10	GET THIS WAY WAY D. JOHNSON (D. LO...)	NEAL MCCOY (C) ATLANTIC 87045	53
16	16	9	3	UNCHAINED MELODY W. C. RIMES (A. NORTH, H. ZARET)	EMILIO CAPITOL NASHVILLE 58632	16	54	55	57	10	WOMAN OF MINE COOK, T. MENSY)	TY HERNDON EPIC ALBUM CUT	54
17	17	11	2	ME TOO N. LARKIN, T. KEITH (T. KEITH, C. CAN)	SUZIE BOGUSS CAPITOL NASHVILLE ALBUM CUT	17	55	56	57	10	MUCH M. HULZ, B. LIVSEY)	EMILIO CAPITOL NASHVILLE 58632	55
18	18	22	26	GOOD AS I WAS TO YOU J. STROUD (D. SCHLITZ, B. LIVSEY)	JEFF WOOD IMPRINT ALBUM CUT	18	56	57	57	10	LOVE ME M. HUGH)	SUZIE BOGUSS CAPITOL NASHVILLE ALBUM CUT	56
19	19	25	30	SAD LOOKIN' MOON D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	DEANA CARTER (V) MCA 55230	19	57	58	57	10	SAID M. HUGH)	JEFF WOOD IMPRINT ALBUM CUT	57
20	20	23	25	IF SHE DON'T LOVE YOU B. BECKETT (T. BRUCE, M. BEESON)	DEANA CARTER (V) MCA 55230	20	58	59	57	10	USE MINE M. BRIGHT (K. BEAN, L. DREW)	DEANA CARTER (V) MCA 55230	58
21	21	8	6	WHERE CORN DON'T GROW D. WAS, T. TRITT (R. MURRAH, M. A. SPRINGER)	JOHN MICHAEL MONTGO (C) (D) (V) ATLANTIC	21	59	60	57	10	COUNT ME IN C. FARRIN (D. CARTER, C. JONES)	DEANA CARTER (V) MCA 55230	59
22	22	30	38	I MISS YOU A LITTLE C. PETOCZ (M. ANTHONY, R. FAGAN, J. M. MONTGOMERY)	KEVIN SHA 143 ALBUM CUT/ASYLUM	22	60	61	57	10	A GIRL LIKE YOU C. FARRIN, J. STEELE (J. STEELE, C. F.)	MARK CHESNUTT (V) DECCA 55293	60
23	23	28	33	SHE'S SURE TAKING IT WELL C. FARRIN (T. BUPPERT, D. PFRIMMER, G. TEREN)	KATHY MATTEI (V) MERCURY NASHVILLE 5789...	23	61	62	57	10	TOO LITTLE, TOO MUCH D. COOK (J. BORDERS, G. BORDERS)	MARK CHESNUTT (V) DECCA 55293	61
24	24	26	31	455 ROCKET B. WISCH, K. MATTEA (G. WELCH, D. RAWLINGS)	BRYAN WHITE ASYLUM ALBUM CUT	24	62	63	57	10	LET IT RAIN T. BROWN (M. CHESNUTT, S. LESLIE)	MARK CHESNUTT (V) DECCA 55293	62
25	25	32	40	SITTIN' ON GO B. J. WALKER, JR., K. LEHNING (J. LEO, R. BOWLES)	MILA MASON (C) (D) (V) ATLANTIC 84866	25	63	64	57	10	LITTLE RAMONA (GONE) J. NUYES, M. JANAS (C. MEAD)	PAUL BRANDT (V) REPRISE 17381	63
26	26	27	32	DARK HORSE B. MEVIS (D. TYSON, D. MCTAGGART, A. MARSHALL)	RICOCHET (C) (D) COLUMBIA 78526	26	64	65	57	10	TAKE IT FROM ME J. LEO (R. HURD, P. BRANDT)	PERFECT STRANGER CURB ALBUM CUT	64
27	27	20	22	EASE MY TROUBLED MIND R. CHANCEY, E. SEAY (M. GARVIN, C. WATERS, T. SHAPIRO)	LONESTAR (V) BNA 64348	27	65	66	57	10	FIRE WHEN READY C. BROOKS (T. SHAPIRO, T. MAR...)	TAMMY GRAHAM (C) (D) (V) CAREER 13075	65
28	28	19	18	HEARTBROKE EVERY DAY D. COOK, W. WILSON (B. LABOUNTY, C. KING, R. VINCENT)	MINDY MCCREADY (C) (D) (V) BNA 64757	28	66	67	57	10	A DOZEN RED ROSES B. BECKETT (J. GREENEBAUM, A. JORDAN, C. FOLKS)	CARYL MACK PARKER MAGNATONE ALBUM CUT	66
29	29	35	41	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) D. MALLOY, N. WILSON (R. BOWLES, R. BYRNE)	BROOKS & DUNN (C) (D) (V) ARISTA 13066	29	67	68	57	10	ONE NIGHT STAND C. DINAPOLI, C. M. PARKER, S. PARKER, B. D. WILLIS (C. M. PARKER, S. PARKER, L. DREW)	THE KENTUCKY HEADHUNTERS (C) (D) (V) BNA 64782	67
30	30	24	16	A MAN THIS LONELY D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. L. JAMES)	MARTINA MCBRIDE (C) (V) RCA 64751	30	68	69	57	10	SINGIN' THE BLUES THE KENTUCKY HEADHUNTERS (M. ENDSLEY)	AARON TIPPIN (V) RCA 64770	68
31	31	33	35	CRY ON THE SHOULDER OF THE ROAD M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, T. KREKEL)	SAWYER BROWN CURB ALBUM CUT	31	69	70	57	10	THAT'S WHAT HAPPENS WHEN I HOLD YOU S. GIBSON (A. KASET, J. CYMBAL)	GARY ALLAN (V) DECCA 55289	69
32	32	38	43	SIX DAYS ON THE ROAD M. MILLER, M. MCANALLY (E. GREENE, C. MONTGOMERY)	BIG HOUSE (C) (D) (V) MCA 55253	32	70	71	57	10	FOREVER AND A DAY M. WRGHT, B. HILL (J. LAUDERDALE, F. DYCUS)	SARA EVANS (C) (D) (V) RCA 64784	70
33	33	37	42	COLD OUTSIDE P. BUNETTA, M. BYROM, D. NEUHAUSER (M. BYROM, D. NEUHAUSER, D. KNUTSON, M. REESE)	BROOKS & DUNN (V) ARISTA 13073	33	71	72	57	10	TRUE LIES P. ANDERSON (S. EVANS, A. ANDERSON, S. RICE)	BRADY SEALS (C) (D) (V) REPRISE 17384	71
34	34	50	2	WHY WOULD I SAY GOODBYE D. COOK, K. BROOKS, R. DUNN (K. BROOKS, C. WATERS)	MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78511	34	72	73	57	10	STILL STANDING TALL R. CROWELL, B. SEALS (B. SEALS, T. BARNES)	PAUL BRANDT (V) REPRISE 17493	72
35	35	36	39	I WANT TO BE YOUR GIRLFRIEND J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	CLINT BLACK (D) (V) RCA 64724	35	73	74	57	10	I MEANT TO DO THAT J. LEO (L. G. CHATER, K. CHATER, P. BRANDT)	PAUL BRANDT (V) REPRISE 17493	73
36	36	34	27	HALF WAY UP J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	36	74	75	57	10			74
37	37	40	45	LITTLE THINGS G. BROWN (M. DULANEY, S. D. JONES)	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	37	75	76	57	10			75
38	38	29	18	HEARD YOUR SIGN (GET THE PICTURE) S. GIBSON (A. KASET, J. CYMBAL)		38							76



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Nashville: Not Just For Country Anymore

Music Row Songwriters Change The World Perception By Crafting Pop, R&B And Kids Tunes

BY DEBORAH EVANS PRICE

If you mention Nashville to people in the New York or Los Angeles music communities, chances are they'll immediately think of country music. Some might think of the burgeoning Christian music scene, which is primarily headquartered in Nashville, but for as long as anyone can remember, Music Row publishers and songwriters have been fighting the perception that Nashville only produces country music.

However, three writers from Nashville went a long way toward shattering that stereotype at this year's Grammy awards, when Wayne Kirkpatrick, Tommy Sims and Gordon Kennedy accepted the Song Of The Year Grammy for "Change The World," the Eric Clapton hit from the soundtrack of the movie "Phenomenon" that also netted the Single Of The Year accolade.

Do the writers think "Change The World" may help change perceptions of Nashville? "Absolutely," says Kennedy. "[People] are telling us that it is, and I just have to believe that. People in this community are excited because they know this is focusing a light on Nashville—that there is more here than what the stereotype might be, and that's the country thing. [Nashville has] always been known for that, but I think everybody appreciates the fact that it's showing that Nashville is more diverse than that."

Obviously, there are publishers in New York and Los Angeles who realize the wealth and depth of talent in Nashville. Ronny Vance signed Tommy Sims to Interscope Music Publishing in Los Angeles. He was pitching Sims' work with "Change The World" as the first song on the tape, when it caught the ear of Disney's director of music, Kathy Nelson, who had originally heard it in Tony Brown's office.

BEYOND POP

Though "Change The World" was a major coup for the Nashville songwriting community, it's not the only success story. The R&B community has enjoyed tremendous success in recent years with songs penned by Nashville writers. "I Swear," written by Frank Myers and Gary Baker, was a hit in the country market for John Michael Montgomery (spending four weeks atop Billboard's Hot Country Singles and Tracks chart) before



Three Nashville writers wrote the Eric Clapton hit "Change The World."

becoming a huge record for the group All-4-One and topping The Hot 100 for 11 weeks.

Myers says such exposure has opened additional avenues for him and Baker. "There are people approaching us because of the success we've had," he says. "We've developed a relationship with All-4-One's producer, and we're developing contacts in other markets."

There are several other examples of pop and R&B acts having huge hits with songs by Nashville-based writers. All-4-One also covered John Michael Montgomery's "I Can Love You Like That," written by Jennifer Kimball, Steve Diamond and Maribeth Derry. The most recent success story came from Benson Music creative director Cindy Wilt, whose persistence paid off when the old Dottie Rambo song "I Go To The Rock" was included on "The Preacher's Wife" soundtrack.

"We've always had cuts outside the [country] marketplace," says EMI Nashville chief Gary Overton. "We own the song 'Nobody Knows,' which has been a hit for the Tony Rich Project and for Kevin Sharp and is an incredible song. We're seeing our songs continue to touch more and more people."

Overton says there are more people looking in Nashville for hit songs than there ever have been. One of his writers, Tony Joe White, has a cut on the new Tina Turner album. He says his company recently got a call from Rod Stewart's people looking for material. Nashville's songwriting tip sheets recently revealed that Hall & Oates were in Nashville looking for songs for an upcoming project. Also, there's been an influx of pop writers, artists and producers, such as Peter

Continued on page 42

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builders

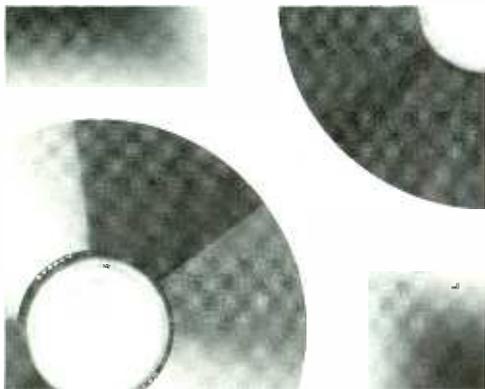
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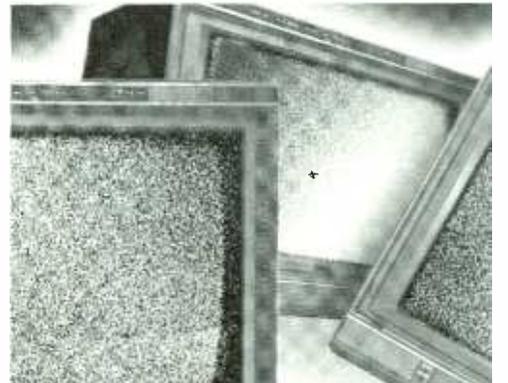
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Not Just For Country Anymore

Continued from page 40

Frampton, Michael Omartian, Bret Michaels, Bob Halligan and Dennis Matkosky, who've moved to Nashville in recent years.

Halligan is a veteran songwriter who has had cuts by Judas Priest, Kiss, Cher, Michael Bolton and many other acts. Since moving to Nashville two years ago, he's had cuts in the Christian market by several acts, including Rebecca St. James and Considering Lily. He also wrote the title cut for

Kathy Mattea's current album, "Love Travels." Halligan admits it would be hard for a writer who doesn't write Christian or country music to make a living in Nashville. "I find that people still think of it as 'Hee Haw' land," he says. "They view it as a niche market. You and I know how parochial that is on their part, but it's a business of perception."

Halligan says the perception is changing but at a "glacial tempo." He says the challenge is for Nashville-based writers to do work that will change the perception and that Nashville's presence at the Grammys was a big plus. "Nashville is a true melting pot of music," he says. "And if people were taking notes on the



All-4-One is all for Nashville writers.

Grammys, they saw the pop music icon and R&B icon performing a song written by three guys from Nashville."

KIDS AND COMMERCIALS

Beyond just getting cuts by pop, rock or R&B acts and placing songs on soundtracks, there are a lot of other avenues for Nashville writers and publishers. Mike and Sue Gay are achieving national success with their children's music series, The Cedarwood Kids. Also, Nashville-based J. Aaron Brown and Associates has had Grammy-winning success with children's lullabies.

Opryland Music Group VP Jerry Flowers reports OMG had "an amazing year in commercials." Among the spots they secured were the Pepsi "Security Camera" spot, which utilized "Your Cheatin' Heart" and won two Cleo Awards and was the second-highest-rated spot ever in the Ad Meter ratings. According to Flowers, another coup was the usage of "When Did You Stop Loving Me" in the Nissan "Tow Truck" spot. "Both of those spots were unique in that there was absolutely no voice-over on the tracks—meaning bonus level performance payments," Flowers says.

One of the things that is helping Nashville publishers garner usages outside country and Christian music is networking with other offices. Peer Music Nashville, like many other Music

Row publishers, is part of a large international corporation. Kevin Lamb, head of Peer's Nashville office, says they've had success internationally by working closely with Peer offices abroad. "We've been doing demos in London to get away from the possibility of having a country flavor," he says. "We've also been working with offices in Spain and Italy and finding melodies to some foreign-language songs that our writers are working with to create new songs."

Interaction with writers from other genres is a great way for Nashville writers to expand their horizons and help change the perceptions of Music City. Rock tunesmiths Richie Sambora and Richie Supa were recently in town for a Nashville Entertainment Association event and say other songwriters respect what is coming out of Nashville. "I recorded some of the last Bon Jovi record here," Sambora says. "There's a cool vibe in this town, and I've spent a lot of time here."

He encourages Nashville writers to pitch outside their usual arena. "You have to go and peddle it," he says. "You have to work with artists that are outside where you're used to being. A good song is a good song, and that's the beauty of our business. It just starts with that. Without the song, we don't have a business. It's the building block and foundation of everybody's job and joy." ■

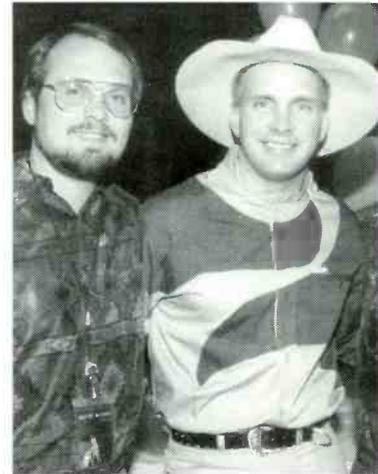
When Artists And Writers Collaborate Choosing The Right Partner Is The First Step To Making The Marriage Work

BY VERNELL HACKETT

The idea of putting a professional songwriter together with an artist to write a hit song has been going on for some time now, but does it work? Sometimes yes, sometimes no. Just as in any co-writing situation, if all the people in the room bring something to the table, and if the personalities click, they'll surely get a song out of the session. But if the professional writer discovers that the artist in question has no idea how to go about writing a song and has nothing to contribute, then he might understandably be a little resentful that he is expected to write a song and give partial writer's credit to someone who didn't have anything to do with the actual writing of the song.

Mark Hudson's positive experience with Jars Of Clay came about after he met group members Stephen Mason and Dan Haseltine while on a writers' retreat in the South of France. They got along so well there that Hudson came to Nashville to write with them again. "They are so nice and so talented. I don't want to work when it feels like work, and this was a situation where it was fun," says Hudson. "There was no generation gap, and we got on great. We wrote three great new songs."

While Hudson met his co-writers in France, others meet their writing partners closer to home.



Kent Blazy and Garth Brooks

Bob Regan met Terri Clark at a recording session. "She knew I was a songwriter, and I think she may have mentioned to me first about writing together," Regan recalls. "Writing with Terri felt very natural, because we had already spent time together."

Occasionally, a professional writer will be asked to work with an artist who is already established. Such was the case with Chick Raines and Michael Martin Murphey.

GIVE AND TAKE

"When Jim Ed Norman asked me to write with Michael, it was the first time I tried to write with an artist, tap into what they do and bend songs to kind of fit

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A N D O U R A R T I S T S



When Artists And Writers Collaborate
Continued from page 42

them," Raines says. Results of their collaboration include "Disenchanted" and "Radio Land," as well as some of the cowboy songs for Murphey's Western albums.

"It was a great learning experience with Michael," Raines continues. "He's a very poetic kind of writer, and I tend to write more conversational. Somehow, we'd try to meet in the middle. We would get as much of him in the song as possible and still try to tailor it for radio."

Raines also writes with Wade Hayes, who he met through session musician David Hoffner. "The first song we wrote was 'I'm Still Dancing With You.' He had a couple of verses, I came up with the chorus idea, and we finished it. He was writing very personal stuff, which made it easier to establish the kind of artist he wanted to be. 'Old Enough To Know Better' was probably the second or third song we wrote together."

Ed Rose and Victoria Shaw composed "Every Beat Of My Heart" for the soap opera "As The World Turns." He had already written some R&B tunes for the show and wanted to do something country.

"I wanted to get someone who also does lyrics, because I only do music," Rose explains. "Victoria's lyrics and her voice knocked me out. We had a great conversation over the phone, agreed to give it a shot, and the song's been featured on the show for about a year now. Victoria and I will write some more together. I really think she's just a terrific talent."

DEVELOPING RELATIONSHIPS

The ideal situation for collaboration is to meet and get to know someone before that first writing session. Such was the case with Vip Viperman and Trace Adkins, Jim McBride and Alan Jackson, Kent Blazy and Garth Brooks, and Stuart Harris and Travis Tritt.

The first song Viperman and Adkins wrote together, "There's A Girl In Texas," helped Adkins get his deal, but he almost didn't have the song to offer. "Scott Hendricks came out to see him play, and he told Trace he wanted to sign him. But he also wanted him to cut 'There's A Girl In Texas,' which Trace was doing in his show. We had a hold on that song from Brooks & Dunn, but they ended up not cutting it."

McBride, who has co-written a number of songs with Jackson, including "Chattahoochie," says he knew Jackson could write



Victoria Shaw and Earl Rose

after the singer played him "Home." "There's just always been something there from day one," he says. "If I have an idea, nine times out of 10, I know he's gonna like it, and he jumps right in there and does his share."

Blazy's demo studio was his introduction to Brooks. Bob Doyle, Brooks' manager, asked Blazy if he could use Garth on any demos and casually mentioned that Garth was a songwriter. "I started using him on my demos, and then we set up a writing appointment," Blazy says. "The first song we wrote was 'If Tomorrow Never Comes.' I said to myself, 'Yeah, he can write a little bit.'"

Tritt was already doing Harris' "Rose In Paradise" in his club act when the two got together to write. "He had let it be known that he wanted to write with me," Harris says. "I had heard a tape, and I knew I could get into what he was doing because I had Southern rock roots." Their ongoing relationship has produced

"Drift Off To Dream" and "Can I Trust You With My Heart," among others.

IT DOESN'T ALWAYS WORK OUT

While these experiences have all been good, most of the writers can relate some instances when things just didn't work out.

"The simple fact is, some of these artists have the ability to write and some of them don't, and it doesn't take long to find out," McBride observes. "It's difficult and pathetic that a professional writer has to get to the point of making another person feel they had something to do with writing the song. And it's very refreshing to find a new artist that has great ideas and knows what it's about."

Blazy agrees. "I might get with somebody one time and see how we click," he says, "but if I don't feel they are a writer, I've got to the point where I'm not going to write a song for them and have their name on it."

While Bob DiPiero has written with a number of artists, including Gary Morris, Pam Tillis and Vince Gill, he says he's become pretty picky about who he agrees to write with. "In the last year or two, I have just turned opportunities down when I'm asked to write with some of these new singers," he says. "The only way I will write with a new artist is if someone whose opinion I trust tells me they're truly a writer."

Jeff Silvey has seen both sides of the coin. As a songwriter, he has written with Toby McKeehan of dc talk, both members of the duo Aaron Jeffrey, and Randy

Phillips of Phillips Craig & Dean. As an artist, he's asked to write with certain writers.

"I've been a songwriter for 11 years and an artist for one year, so it was cool to turn the tables and ask to write with Kim Williams and Buddy Brock," Silvey says.

One of the downsides to writing with an artist is the demands on their time outside the realm of songwriting. Rains and McBride have both gone on the road with their co-writers to ensure having some writing time together.

DiPiero also understands that problem. "An artist is so inundated with things they must do, so sometimes they have to cancel a writing appointment at the last minute," he explains. "Or sometimes they show up and they are so overwhelmed by their schedule that they aren't focused."

Most songwriters agree that another of the downsides of writing with an artist is if that person doesn't cut the song, the likelihood of another artist cutting it is not good.

"Once an artist sees another artist's name, they wonder if it wasn't good enough for them to cut, why should I cut it?" Regan points out.

McBride agrees. "If you write with an artist, you're gonna write something that artist can cut," he says. "If he doesn't cut it, you have a song that has been tailored for somebody else that you're left to pitch." In his case, he and Jackson have had cuts with their songs by other artists including Randy Travis ("Allergic To The Blues") and George Jones ("Who Says You Can't Have It All"). ■

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NSAI Celebrates 30 Years Of Service To Songwriters

The Collective Voice Speaks For Recognition, Rights And Respect

BY VERNELL HACKETT

On December 6, 1967, a meeting was held that would change the way Nashville and the music business would view the profession of songwriting.

It was on that date that 40 Nashville-based songwriters, including Kris Kristofferson, Marijohn Wilkin, Felice and Boudleaux Bryant, Liz and Casey Anderson, and Eddie Miller, held the first organizational meeting of what would become the Nashville Songwriter's Assn., later changed to Nashville Songwriters Assn., International.

Miller, who had helped found the Academy Of Country Music in California several years earlier, realized that an organization of songwriters could be a good thing for Nashville. Together with Buddy Mize and Bill Brock, he talked up the idea and planned

that initial meeting.

The group's purpose was to bring recognition and respect to writers and their work; to serve as a collective voice and watchdog for writers; to investigate the establishment of insurance coverage and a credit union for writers; to evaluate copyright laws and implement change; to provide meaning and dignity for all songwriters.

"We continue today to work to nurture the craft of songwriting through our educational programs, and we fight to protect the intellectual property rights of songwriters," says Carol Fox, executive director of NSAI. "We plan to continue to raise the visibility of NSAI, which now has 4,500 members, both nationally and internationally."

This year, NSAI sponsored a songwriters show at MIDEM and one at the Bottom Line in New York City prior to the Grammy

awards. Tin Pan South celebrates its fifth anniversary April 15 to 19, and Fox hopes that the organization will soon have a new home that will house the Songwriters Hall Of Fame.

Liz Anderson, who with her husband Casey was among the founding members, says that, in the beginning, some songwriters didn't think too much of the idea. "It was funny, but a lot of writers didn't really want anything to do with it," she says. "Some of them were just kind of laughing at us, thinking it wouldn't get off the ground."

Little did those detractors or the founding members know that a songwriters' organization would strike fear in the hearts of others in the music business.

"At that time, one of our goals was to get our names on the vinyl," MariJohn Wilkin remembers. She says they had no idea the organization would grow to its current magnitude. As soon as publishers and record companies heard about what they were doing, they thought songwriters were trying to form a union and feared it might rally its members to strike. Writers were told they would be blackballed or lose their writing deals if they joined the new organization. ASCAP, BMI and SESAC soon lent their support to NSAI, and it began to gain more credibility and acceptance on Music Row.

FROM LABELING TO LEGISLATION

NSAI remains strong in the midst of controversy. One of the first things it did for songwriters was to persuade record compa-

nies to include songwriters' full names on label copy and to expand their credits to album jackets. It has rallied together with other songwriter organizations to fight or support pending legislation, including action on a new copyright law, anti-piracy legislation, the Home Recording

part of their creation. In 1971, a songwriting course was established at the University of Tennessee-Nashville. It became so popular that it developed into a full-fledged credit-earning course three years later.

NSAI mailed out a newsletter to its members and established local songwriter workshops. In 1979, it held its first Spring Symposium, the precursor to the organization's other seminars, symposiums and song camps.

"We have 80 workshops in 36 states and four foreign countries," Fox says proudly. "We now hold a summer seminar, spring symposium and song camps, which allow our members to interact with publishers, songwriters and other music-industry professionals."

One of their programs, Camp Summer, held in conjunction with the Country Music Foundation and the Girl Scouts, is a two-week seminar where professional writers work with students who have exhibited an interest in songwriting.

AWARD CEREMONIES

NSAI established two awards ceremonies to gain recognition for songwriters. One is for Songwriters Hall Of Fame inductions; the other recognizes the top songs and writers from the previous year. NSAI held its first Songwriter Achievement Awards ceremony in 1968, based on the criteria "Songs I Wish I Had Written." Dallas Frazier became the organization's first Songwriter Of The Year, and his song

Continued on page 49

**"We plan to continue to raise the visibility of NSAI, which now has 4,500 members, both nationally and internationally."
—Carol Fox, NSAI executive director**

Act and the Record Rental Amendment, source licensing, the Tax Reform Act and the Berne Convention Implementation Act.

Upcoming legislative issues concerning songwriters and that NSAI is involved with include the Fairness In Music Licensing Bill, known as the Restaurant Bill; NII (National Information Infrastructure) Bill, which covers intellectual property on the Internet; and the Copyright Term Extension Act, which would extend copyright ownership to life plus 70 years from the current life plus 50 years.

The founders of NSAI realized that education was an important

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"A Woman's Touch"

MARTINA MCBRIDE
"Swingin' Doors"

SHANIA TWAIN
"Home Ain't Where His Heart Is Anymore"

JOHN BERRY
"Change My Mind"

SHANIA TWAIN
"(If You're Not In It For Love) I'm Outta Here"

SHANIA TWAIN
"You Win My Love"

BAKER & MYERS
"Years From Here"

STEPHANIE BENTLEY
"Who's That Girl"

STEVE AZAR
"I Never Stopped Lovin' You"

SHANIA TWAIN
"No One Needs To Know"

SHANIA TWAIN
"The Woman In Me"

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"She's Sure Takin It Well"

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NSAI Celebrates 30 Years
Continued from page 46

"There Goes My Everything" was named Song Of The Year. Wilkin remembers that there were 68 people at that first awards dinner and says, "It's quite a thrill to see the growth and support of the

Writers were told they would be blackballed or lose their writing deals if they joined the new organization. ASCAP, BMI and SESAC soon lent their support to NSAI, and it began to gain more credibility and acceptance on Music Row.

organization today."

Two years later, 21 songwriters were inducted into the newly established Nashville Songwriters Hall Of Fame. Gene Autry, Johnny Bond, Albert Brumley, A.P. Carter, Ted Daffan, Vernon Dalhart, Rex Griffin, Stewart Hamblin, Pee Wee King, Vic McAlpin, Bob Miller, Leon Payne, Jimmie Rodgers, Fred Rose,

Redd Stewart, Floyd Tillman, Merle Travis, Ernest Tubb, Cindy Walker, Hank Williams and Bob Wills shared that honor.

In 1972, Maggie Cavender, a longtime supporter and worker for the organization, volunteered to serve as executive director. She remained in that position for 17 years. Pat Rodgers became the group's second executive director in 1989, and Carol Fox accepted that position in 1996.

IT ALL BEGINS WITH A SONG

The organization's slogan, "It All Begins With A Song," has an interesting history. In 1973, NSAI sponsored a songwriter's booth at Fan Fair. A few years later, Liz Anderson and Lorene Mann wanted to make a backdrop for that booth because they had been asked to be there to talk to the fans about songwriting.

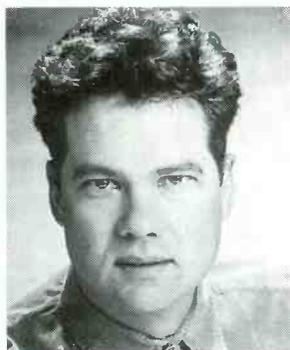
"Lorene had written a song called 'It All Begins With A Song,' so we took a sheet and made lines on it with black tape, and we put notes down for her song and 'It All Begins With A Song' at the top of it. That was our backdrop," recalls Anderson. "We used it for several other activities that NSAI had, and soon the songwriters picked it up as their slogan and began using it." The phrase is an apt slogan for an organization with such humble beginnings that grew to one that now reaches songwriters on an international level. After all, music is still the international language, and it really does all begin with a song. ■

Christian-Music Publishers Find Their Way In Bigger General-Market Companies

Now That The Acquisition Dust Has Settled, Pubs Focus On The Music And The Message

BY DEBORAH EVANS PRICE

Within just the past few years, all of Nashville's major Christian-music companies have been purchased by larger general market companies. EMI currently owns Sparrow, Star Song and Forefront under the umbrella of EMI Christian Music Group. Three years ago, Zomba acquired Brentwood Music and, in the past six months, has also purchased Reunion Records and the Benson Music Group. In late 1996, Word Records And Music was purchased by Gaylord Entertainment.



Mike Porter, Benson Music Publishing

many new opportunities for growth.

The most recent company to change hands is Benson. In March, Zomba purchased Benson Music Group from Music

Continued on page 50

"Better Man, Better Off" - Tracy Lawrence

"Little Things" - Tanya Tucker

"Ten Thousand Angels" - Mindy McCready

"That Girl's Been Spyin' On Me" - Billy Dean

"That's Enough Of That" - Mila Mason

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Bobbie Cryner	Tim McCraw	Randy Travis
Linda Davis	Jo Dee Messina	Tanya Tucker
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Neil Diamond	Gretchen Peters	Mark Wills

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Christian-Music Publishers

Continued from page 49

Entertainment Group, and Benson's extensive catalog was a large part of what made Benson such a prime purchase. Founded in 1902, Benson's music-publishing division has a catalog of 46,000 copyrights, which have been recorded by a variety of artists, including Elvis Presley, Bob Dylan, Dolly Parton, Ray Charles, Linda Ronstadt and Willie Nelson.

"The acquisition of Benson and its various divisions is of great significance to us because it means that, together with our existing publishing interests, we are now the proud owners of the largest and most valuable collection of Christian and gospel copyrights in the world," Clive Calder, chairman and CEO of the Zomba Group, said in a release following the sale.

In the case of Gaylord purchasing Word Records And Music, the

acquisition serves to strengthen Gaylord's presence in the Christian market tremendously. In 1995, Gaylord's music-publishing arm, Opryland Music Group, launched a Christian division, and subsequently purchased Christian/pop star Michael W. Smith's valuable catalog. Word Music's copyrights and roster of songwriters are big assets. "They are well-established in the country market and are becoming more established in Christian music," Word Music VP/GM Don Cason says. "We're hopeful the synergies that can be created between Opryland Music Group and Word can benefit the parent company, Gaylord."

A WIN-WIN SITUATION

Major mainstream companies becoming involved in Christian publishing seems to be a win-win situation. Though many people were concerned that secular involvement in Christian companies would result in the Christian message being removed or watered down in the songs, most people feel the integrity of the lyrical content has not been compromised.

"Everyone was fearful that the big companies taking over would affect the message, but I haven't seen any evidence of that," Benson's Mike Porter says. "They bought us without any hidden agenda to make our music cross over. They realize the future of our music is as is. That's what they are banking on to grow our industry, with their expanded resources, networks and international opportunities that are available."

Porter admits the way Christian-music companies have been changing hands has been a little unsettling. "It causes a constant state of tentativeness," Porter says of the buying and selling that has occurred in the past few years. "The way it affects us publishers is we're a little too concerned about who our owners are rather than going out there and spreading our music and dedicating ourselves to the mission part of why we got into this business. That part has been frustrating."

"But when the dust settles—and I think the dust is about to settle—I don't think you'll see any major changes for some time. I think we're going to get back down to what we got into it for—the music and the mission. I think we'll be able to concentrate on exploiting our catalogs in new areas that weren't available to us before. That's good for our writers and our artists. I'm optimistic."

Others in the industry share Porter's enthusiasm. "I haven't

seen any downside," says EMI Christian Music Publishing senior VP Steve Rice, who oversees the publishing operation that, along with Chordant Distribution, Sparrow, Star Song and ForeFront Records, makes up EMI Christian Music Group. "It's not like we were rolled into a bigger system. We've retained our autonomy."

TAKING IT TO A NEW LEVEL

Cason, Porter and Rice all say networking with the other offices is a major advantage in exploiting their copyrights. It's not just business as usual after the acquisitions. It's been a matter of taking business to a new level via the opportunities provided by networking with mainstream publishing operations under the same corporate umbrella.

Another advantage has been co-writing opportunities—especially in Nashville, where Christian and country songwriters are able to get together. "What I've seen is each writer learning the other's market," notes Rice, who says his writers often collaborate with their country counterparts.

Christian publishing companies benefit from the influx of capital and networking advantages that being part of a global corporation can provide, and Christian publishers in turn provide unique opportunities for their corporate owners. In addition to creating works for Christian radio airplay, copyrights by Christian songwriters have numerous other usages. Christian songs are regularly used as part of church services and frequently find their way into hymnals. Choral music is a big part of Christian publishing. Film and television are other avenues for Christian songs, as evidenced by Benson recently placing a song from its catalog, Dottie Rambo's "I Go To The Rock," on "The Preacher's Wife" soundtrack.

Cason says providing music for theme parks is another burgeoning part of the Christian publishing scene. "We're having success with some of our writers writing programs for theme parks and outdoor amphitheaters," Cason says. "The Six Flags show 'The Majesty Of Christmas' is a Word property."

On the whole, Christian publishing in the '90s seems to be enjoying an era of renewed opportunities with the influx of mainstream partners. The growing pains as the two industries merge seem to have been few, and the rewards lurking ahead as Christian publishers and their corporate parents grow together signal an exciting time for all involved. ■

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Latin Music Awards Lands Fuentes

FUENTES TO HOST AWARDS: MTV's popular personality Daisy Fuentes, who also is an ultra-hot model and budding actress, has been tapped to host Billboard's fourth annual Latin Music Awards, slated to take place April 30 at Miami's Gusman Cultural Center for the Performing Arts.

The show will close out Billboard's eighth annual International Latin Music Conference, which takes place April 28-30 at the Hotel Inter-Continental in Miami. Fuentes replaces Jennifer Lopez (see Homefront, page 110).

A longtime VJ on MTV's English- and Spanish-language channels, Fuentes is host of MTV's fashion program "House Of Style." Also, she has a worldwide, multi-year contract to represent Revlon, plus product endorsement deals with Pantene, M&Ms, and American Express.

The Cuba-born Fuentes has hosted such beauty pageants as Miss Universe, Miss USA, and Miss Teen USA. Moreover, she has appeared in films ("Curdled") and television programs ("Dream On," "Cybill," "The Larry Sanders Show").

She began her career in the mid-'80s as a reporter/anchor for a Spanish-language TV station in New York. In 1988, she became host of "MTV Internacional," a weekly Spanish-language video program. By the early '90s, Fuentes had become a TV celebrity in Latin America who complemented her weekly stint on "MTV Internacional" with on-air duties at



by John Lannert

MTV's U.S. channel.

Her status as one of the most sought-after models in the business is confirmed almost weekly by photos that appear in big-name U.S. periodicals.

CONFERENCE UPDATE: Kid Curry, PD of WPOW-FM Miami, is scheduled to participate in the Latin Music Conference's Latin Dance panel April 30. WPOW, better known as Power 96, boasts a bilingual format of mostly dance-driven material.

E. IGLESIAS TURNS 12: Fonovisa star Enrique Iglesias sets a new record on Hot Latin Tracks this issue, as his ballad "Enamorado Por Primera Vez" logs its 12th consecutive week atop the chart.

The previous chart record, 11 weeks, was established in 1996 by "Amor," a love song by Iglesias' former labelmate Cristian, who now is signed to BMG.

Iglesias has embarked on a 20-city tour of the U.S., Mexico, and the Caribbean. Los Angeles promotion company Nederlander reports that a May 25 date has been added to Iglesias' May 23 show at the Arrowhead Pond in Anaheim, Calif. Iglesias is set to appear May 16 on CBS-TV's broadcast of the Miss Universe Pageant.

LA LEY NO SHOWOFF: After just four months with Mexican management firm Showoff, Warner Music Mexico rock act La Ley has parted ways with the company. The Chilean band has formed a company, Dual Producciones, to handle its business affairs. Good idea, particularly since the band has gone through two managers in five months.

According to one group member, Showoff was not supporting the band because "the problem with a big company is that they look at you like a number and not like an artist. You are just one band among many."

La Ley is slated to begin recording its next album in May in London. The record is due at the beginning of June.

LIBERTAD LATINA: Anyone hooked into the stateside dance market is hip to Right Stuff Records' "Free To Be" series, an eight-CD (so far) package of sterling dancefloor shakers and passion-laden love songs created by Jaime Ikeda as a musical affirmation of the homosexual lifestyle.

As part of the series' attempt to be musically all-inclusive, four tunes featured in the compendiums are Spanish-language numbers: "Tres Deseos" and "Lo Que Son Las Cosas" by Ednita Nazario, "Un Amor Como El Mío" by Luzuriaga, and "Cosas Del Amor" by Vikki Carr and Ana Gabriel.

Ikeda, whose mother is part Spanish, (Continued on next page)



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LATIN TRACKS A-Z

- TITLE (Publisher — Licensing Org.) Sheet Music Dist.
- 16 AMANDOLO (TOO LATE, TOO SOON) (Flyte Tyme, ASCAP/FIPP, BMI/EMI, BMI)
 - 37 AMOR A PRIMERA VISTA (Caribbean Waves, ASCAP)
 - 38 ANDO QUE ME LLEVA (Rightsongs, BMI)
 - 10 AZUCAR AMARGO (Copyright Control)
 - 13 CHAROLA DE PLATA (De Luna, BMI)
 - 39 COMO TE VOY A OLVIDAR (Edimonsa, ASCAP)
 - 30 CON TINTA DEL CORAZON (De Luna, BMI)
 - 33 CORAZON (BMG Songs, ASCAP)
 - 21 COSAS BUENAS QUE PARECEN MALAS (Copyright Control)
 - 19 EL DESTINO (BMG Songs, ASCAP)
 - 12 EL NO TE QUIERE (Striking, BMI)
 - 34 EL PRINCIPE (Sony Latin, BMI)
 - 1 ENAMORADO POR PRIMERA VEZ (Fonovisic, SESAC)
 - 24 ESCUCHA A TU CORAZON (Copyright Control)
 - 7 HERIDA (Copyright Control)
 - 3 JUGUETE (Copyright Control)
 - 22 LA CALLE DE LAS SIRENAS (Copyright Control)
 - 31 LOS HOMBRES NO DEBEN LLORAR (Fermata, ASCAP)
 - 40 MI FRACASO (BMG Songs, ASCAP)
 - 11 MI MUJER (Copyright Control)
 - 27 MI NINA MUJER (Edimonsa, ASCAP)
 - 4 MI SANGRE PRISIONERA (TN Ediciones, BMI)
 - 17 NO ME CORTES LAS ALAS (Vander, ASCAP)
 - 15 NUBE VIAJERA (Copyright Control)
 - 3 O SOY O FUI (Crisma, SESAC)
 - 36 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)
 - 9 PIENSA EN MI (Copyright Control)
 - 26 PORQUE (Sony Discos, ASCAP)
 - 5 QUIEN PIERDE MAS (Vander, ASCAP)
 - 6 SECUESTRO DE AMOR (Flamingo)
 - 35 SE MURIO DE AMOR (Zomba Golden Sands, ASCAP)
 - 20 SE QUE YA NO VOLVERAS (BMG Songs, ASCAP)
 - 8 SE QUIERE SE MATA (Sony Discos, ASCAP)
 - 18 SOLA OTRA VEZ (ALL BY MYSELF) (Eric Carmen, BMI/Songs Of PolyGram Int'l, BMI)
 - 28 SUSPIRAR (Solmar)
 - 29 UN BESO PARA LLEVAR (Vander, ASCAP)
 - 14 VOLVER A NACER (FIPP, BMI/Mercurio Songs)
 - 25 VOLVERAS (Copyright Control)
 - 2 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)
 - 23 Y TODO PARA QUE (Copyright Control)

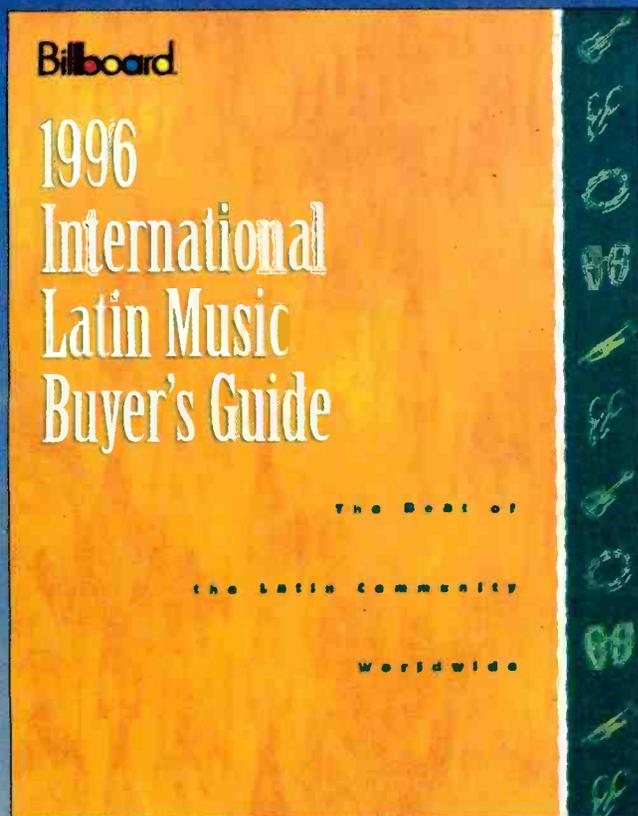
Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	12	ENRIQUE IGLESIAS FONOVISA	ENAMORADO POR PRIMERA VEZ R. PEREZ-BOTIJA (E. IGLESIAS)
2	2	2	6	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE A. ANGEL ALBA (J. V. FLORES)
3	4	5	4	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUI M. A. SOLIS (M. A. SOLIS)
4	3	3	6	LOS TIGRES DEL NORTE FONOVISA	MI SANGRE PRISIONERA E. A. HERNANDEZ (E. VALENZUELA)
5	5	4	8	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J. GUADALUPE ESPARZA)
6	12	17	4	LOS TUCANES DE TIJUANA EMI LATIN	SECUESTRO DE AMOR G. FELIX (M. QUINTERO LABA)
7	6	6	13	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J. CARRILLO (M. MASSIAS)
8	13	13	5	SHAKIRA SONY	SE QUIERE SE MATA L. F. FOCHOA (S. MEFABAK, L. F. FOCHOA)
9	7	7	19	GRUPO MOJADO FONOVISA	PIENSA EN MI I. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
10	14	33	6	FEY SONY	AZUCAR AMARGO M. ADLANEDO, D. BORADONI (M. ADLANEDO, D. BORADONI)
11	10	8	10	EMMANUEL POLYGRAM LATINO	MI MUJER M. ALEJANDRO (M. ALEJANDRO)
12	9	10	5	LORENZO ANTONIO FONOVISA	EL NO TE QUIERE J. MORRIE (J. MORRIE)
13	8	11	8	LOS TIRANOS DEL NORTE SONY	CHAROLA DE PLATA J. MARTINEZ (J. PEREZ)
14	11	12	10	CHAYANNE SONY	VOLVER A NACER ESTEFANO (ESTEFANO X. ZAPATA)
15	21	23	5	ALEJANDRO FERNANDEZ SONY	NUBE VIAJERA M. MARTINEZ (M. MASSIAS)
16	27	27	5	JON SECADA SBK/EMI LATIN	AMANDOLO J. HARRIS, H. T. LEWIS, J. SECADA (J. JAM. LEWIS)
17	16	18	4	LOS YONIC'S FONOVISA	NO ME CORTES LAS ALAS R. GONZALEZ (C. MONTERO)
18	23	—	2	CELINE DION 550 MUSIC/SONY	SOLA OTRA VEZ D. FOSTER (E. CARMEN, S. RACHMANINOFF)
19	NEW	▶	1	EL DESTINO ARIOLA/BMG	JUAN GABRIEL & ROCIO DURCAL J. GABRIEL (J. GABRIEL)
20	22	—	2	DIEGO TORRES RCA/BMG	SE QUE YA NO VOLVERAS C. VALLI (D. TORRES, D. THOMAS, M. WENGROVSKI)
21	20	36	3	LOS REHENES FONOVISA	COSAS BUENAS QUE PARECEN MALAS J. TORRES (J. TORRES)
22	19	20	3	KABAH POLYGRAM LATINO	LA CALLE DE LAS SIRENAS M. FLORES (M. FLORES, KABAHEITTE)
23	18	19	6	INTOCABLE EMI LATIN	Y TODO PARA QUE J. AYALA (J. PEYNA)
24	15	16	5	LAURA PAUSINI WEA LATINA	ESCUCHA A TU CORAZON A. CEBRILLO, P. PARISINI (CHEOP, J. PAUSINI, V. MASTROFRANCESCO, C. GIBBA)
25	17	9	13	RICKY MARTIN SONY	VOLVERAS K. C. PORTER, J. BLAKE (J. BLAKE, K. C. PORTER, L. GOMEZ ESCOLARI)
26	24	29	4	VICENTE FERNANDEZ SONY	PORQUE P. RAMIREZ (V. FERNANDEZ)
27	38	—	2	LOS ANGELES AZULES DISA/EMI LATIN	MI NINA MUJER J. MEJIA AVANTE (J. MEJIA AVANTE)
28	29	—	7	INDUSTRIA DEL AMOR UNICOFONOVISA	SUSPIRAR INDUSTRIA DEL AMOR (R. VERDUZCO, A. RAMIREZ)
29	NEW	▶	1	LOS HUMILDES FONOVISA	UN BESO PARA LLEVAR F. ELIZONDO (J. GUADALUPE ESPARZA)
30	39	—	2	LOS CAMINANTES LUNA/FONOVISA	CON TINTA DEL CORAZON A. DE LUNA (L. HERNANDEZ)
31	31	39	17	PEDRO FERNANDEZ POLYGRAM LATINO	LOS HOMBRES NO DEBEN LLORAR H. PATRON (M. ZAN, D. PALMEIRA)
32	RE-ENTRY	3	3	BRENDA K. STARR PARCHA	HERIDA H. RAMIREZ (M. HERNANDEZ)
33	35	37	4	LA TRADICION DEL NORTE ARIOLA/BMG	CORAZON F. FAGUIJAR (J. SERRANO)
34	RE-ENTRY	23	23	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J. CARRILLO (A. LAZAN)
35	30	31	16	BOBBY PULIDO EMI LATIN	SE MURIO DE AMOR F. ELIZONDO (H. RAMON)
36	36	24	24	MICHAEL SALGADO JOEY	PALOMITA BLANCA J. S. LOPEZ (V. LENZI)
37	37	—	2	MICHAEL STUART RMM	AMOR A PRIMERA VISTA A. FERNANDEZ, J. GONZALEZ (R. GOMEZ)
38	40	21	6	EZEQUIEL PENA FONOVISA	ANDO QUE ME LLEVA E. PENA (A. A. ZUMIGA)
39	32	25	17	LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (J. MEJIA AVANTE)
40	NEW	▶	1	BANDA EL RECODO FONOVISA	MI FRACASO G. LIZARRAGA (J. GABRIEL)

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

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NOTAS

(Continued from preceding page)

notes that he grew up listening to Latino sounds. He says the Spanish cuts were added to the series because they "were personal favorites of mine. And if you are going to celebrate diversity, you really have to do it in all kinds of forms, so I thought it would be nice for the gay community to be introduced to a couple of Latina divas who don't get a lot of [English] press and to be introduced to class music—something beyond 'Macarena.'"

Ikeda points out that two more albums are expected later this year, one of which will be a holiday album that he hopes will also contain Latino tracks.

STATESIDE BRIEFS: FLAPP, a Miami-based recording trade outfit representing Latin American labels, reports that its nine-month anti-piracy campaign has netted counterfeit product and counterfeiting equipment worth \$21 million. More than 1,100 raids have been conducted since the campaign was launched in July 1996.

Universal Music Group has signed Cuban artist **Pablo Milanés**. His forthcoming album, "Despertar," will be produced by **Ricardo Miralles**, who will use Spanish and British musicians.

The Recording Industry Assn. of America has certified as gold "Unidos Para Siempre" by Fonovisa superstar **Los Tigres Del Norte**. The act is expected to appear April 30 at Billboard's Latin Music Awards.

Marvín Nolasco has been appointed GM of Fonomusic. He retains his title of royalties and licensing manager of Fonovisa.

BMI has tapped **Delia Orozco** to be regional manager of Latin music. She formerly was West Coast publicity director for RMM Records.

MTV Networks Latin America has named **Rita Herring** as senior director of affiliate sales. She previously was director of affiliate sales for MTV Latin America.

The Latin Legends, featuring **Larry Harlow, Yomo Toro, and Adalberto Santiago**, are booked to appear Friday (18) at the Warner Theatre in Washington, D.C. Sponsored by the Washington Performing Arts Society, the show includes guest appearances by **Dave Valentin** and **Giovanni Hidalgo**.

Arista/Latin/BMG *ranchera* upstart **Nydia Rojas** has signed with **Peter Asher** for management.

INDIES ON DEMAND: Suddenly, in the past two months there has been a slew of fine Latino/Brazilian product put out stateside by indie imprints. Most of the titles do not fit particularly well at mainstream radio, but all of the following albums are ideal for non-commercial, college, smooth jazz, and jazz/AC outlets.

As estimable producer **Joel Dorn** makes clear in his liner notes to **José Feliciano's** "... On Second Thought," an artist's rerecordings of his classics seldom match the originals in artistry or emotion. But he accurately notes that Feliciano breathes new life into his chestnuts, including "Light My Fire" and "Hi-Heel Sneakers." The two-CD, English-dominant set on New York imprint 32 Pop also spotlights Feliciano's extraordinary talent as a guitarist on a wide range of material, including "Bamboleo," "Mystery Train," and "Affirmation," the latter of which is a beautiful, Feliciano-penned instrumental that was a much-request-

ed album track on **George Benson's** 1976 blockbuster "Breezin'."

New label **Alula Records**, founded by producers **Angel Romero** and **Akira Satake**, has put out "Jucal," a splendidly fiery album by ace Spanish flamenco guitarist **Gerardo Nuñez**. Alula is distributed by **Allegro Corp.** The label can be reached at 201-433-3907 or at <http://www.alula.com>.

Germany's **Traumton Records** has released a pleasant Brazilian pop album by singer/songwriter **Jabuti** ("Outro Ar") and a Brazilian-etched pop disc by **Xiame** ("The Shadow Of My Soul"). The latter title contains several fine English-language tunes best suited for smooth jazz and jazz/AC stations. Traumton can be reached at 49-03-213-9006.

Blue Jackal Records amply demonstrates that Brazilian big-band music is alive and well on **Banda Mantiqueira's** exhilarating self-titled album. Musical virtuoso **Nailor "Proveta" Azevedo** adeptly struts his stuff on this disc as an arranger and clarinetist. A most viable candidate for a Latin jazz Grammy, this album superbly melds melody, cadence, and improvisation and can be appreciated by aficionados and casual music fans. Equally captivating on **Blue Jackal** is **Pau Brasil's** "Babel," a

dreamy, Brazilian-jazz excursion suffused with **Marlui Miranda's** high, netherworldly vocal stylings.

OCESA SAYS: **Bruce Moran**, president of concert promotion company **OCESA Presents**, took exception to an item in a recent **Mexico Notas** section of this column (**Latin Notas**, **Billboard**, March 22), which declared that Mexican promoter **RAC Producciones** was gaining ground in Mexico at the expense of **OCESA's** Mexican division.

While acknowledging **RAC's** preeminence as a promoter of Latino acts in Mexico, **Moran** points out that **OCESA** dominates in that country as a promoter of international acts. **OCESA** already has produced shows by **Spyro Gyra/Bob James, Kiss/Pantera, and Def Leppard**. Among **OCESA's** upcoming Mexican shows are dates by **Liza Minnelli** in Monterrey Tuesday (15) and Mexico City Thursday (17) and Friday (18); the **Cardigans** in Mexico City June 1; and **U2** in Mexico City Dec. 2.

Also **RAC** is not owned by **Televisa**, as reported in the March 22 **Latin Notas**.

Assistance in preparing this column was provided by **Pablo Márquez** in Santiago, Chile.

Billboard

APRIL 19, 1997

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	10	PICTURE THIS WINDHAM HILL 11211	JIM BRICKMAN
★ ★ NO. 1 ★ ★ 7 weeks at No. 1				
2	1	5	AVALON GTSP 537112	JOHN TESH
3	3	70	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS.	ENYA
4	4	29	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
5	5	102	BY HEART WINDHAM HILL 11164 HS	JIM BRICKMAN
6	8	31	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
7	7	4	SPIRIT WIND WINDHAM HILL 11215	DAVID ARKENSTONE
8	6	6	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
9	NEW ▶		BREAKING THE ETHERS EPIC 67908	TUATARA
10	9	49	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
11	11	5	THE BEST OF CUSCO HIGHER OCTAVE 7100	CUSCO
12	13	44	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
13	10	4	PORTRAITS (SO LONG AGO, SO CLEAR) POLYDOR 531151/A&M	VANGELIS
14	15	4	VITAL FORCE HIGHER OCTAVE 7099	3RD FORCE
15	12	28	GRAVITY NARADA 63037 HS	JESSE COOK
16	16	10	OCEANIC ATLANTIC 82953/AG	VANGELIS
17	17	17	IN THE ENCHANTED GARDEN REAL MUSIC 2525	KEVIN KERN
18	14	23	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH
19	19	56	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
20	NEW ▶		SONGS OF SANCTUARY CAROLINE 7524	ADIEMUS
21	22	7	CHRYSALIS REAL MUSIC 8800	2002
22	20	9	GUITARISMA HIGHER OCTAVE 7098	VARIOUS ARTISTS
23	18	20	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
24	RE-ENTRY		FAMINE REMEMBRANCE WINDHAM HILL 11240	PATRICK CASSIDY
25	RE-ENTRY		VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA

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

8th Annual

Billboard

International

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April 28 - 30, 1997

SPECIAL ATTRACTIONS & HIGHLIGHTS

The Billboard International Latin Music Awards Show hosted by actress/model **Daisy Fuentes**

Mexican crooner, José Jcsé 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

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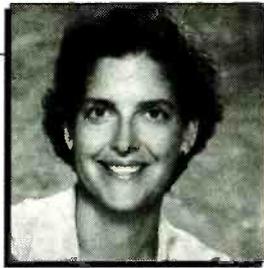
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No refund will be issued for cancellations received after April 15, 1997.

Classical KEEPING SCORE



by Heidi Waleson

TIE-IN: Angel Records has launched another book-related project. Hard on the heels of "Classics For Dummies" comes "Music For The Soul: A Program For Re-Enchantment," a compilation of music selected by **Thomas Moore**. That's not the Renaissance Sir **Thomas More**, in case you were confused—Moore is the contemporary author of "Care Of The Soul" and "SoulMates," a psychotherapist and former postulant monk who has sold more than 4 million books in the U.S. Moore, who points out in his CD liner notes that "When we listen to music, we are contemplating the very structures and colors that make up our own lives," goes for the contemplative in his 10 cuts of early and 20th-century music. Selections range from boys' voices singing chant to the inevitable second movement of **Gorecki's** "Symphony No. 3." The tone may be similar, but the stylistic leaps, such as the segue from a **Josquin Desprez** motet to **Tobias Picker's** "Old And Lost Rivers," written a good 500 years later, do take a little getting used to.

Angel's target consumers include Moore fans, new-age buyers, and trendsetters. The label is supporting the April 1 release with four-color ads in such publications as *New Age Journal* and *Yoga Journal*. In addition, it will run joint ads with Moore's publisher, **Harper Collins**, in major market newspaper dailies and weeklies and public radio promos via *Public Radio Music Source*. Angel is also servicing a half-hour program to public radio stations that features Thomas reading from his books, music, and guests.

MELLOWING OUT: In case Moore's spiritual glimpses of **Picker**, **Pärt**, and **Gorecki** aren't enough, there's a collection of modern orchestral compositions in the tranquil mode, newly recorded and just released by **Sony Classical**. The title track is the world premiere recording of **John Williams'** bassoon concerto "The Five Sacred Trees," with bassoonist **Judith LeClair** of the **New York Philharmonic**. Williams conducts the **London Symphony Orchestra**; the rest of the disc, which takes contemporary evocations of nature in music as its theme, consists of 20th century works by **Toru Takemitsu**, **Alan Hovhaness**, and **Picker's** "Old And Lost Rivers." The tempo is slow, the overall mood is calm.

SINGING: Dawn Upshaw made a detour from Warner to **Sony Classical** for "Forgotten Songs," an album with **James Levine** that is the offshoot of a concert collaboration between the two artists a few years ago. This jewel-like collection of songs by **Debussy** has been released to coincide with Upshaw's Carnegie Hall recital debut, scheduled for April 25, the program of which will be about as far from French art song as one can get. The concert will range from **Crumb's** "Ancient Voices Of Children," staged by **Bill T. Jones**, to a selection of songs written by Upshaw's contemporaries and arrangements of traditional folk songs that hark back to the soprano's early days as a member of her family folk singing ensemble.



UPSHAW

Upshaw, whose three-concert series at New York's 92nd St. YMCA last season experimented with thematic programming and a variety of collaborators, will be joined by pianist **Gilbert Kalish** and conductor **John Harbison**, along with **Joel Brown** on guitar and mandolin, **Bill Crofut** on banjo, and **Chris Brubeck** on trombone, piano, and bass.

Maybe it's something in the water: **Philips** has put out **Sylvia McNair's** disc of French art songs, "Rêveries," with pianist **Roger Vignoles** this month. The Upshaw and McNair discs have **Debussy's** "Ariettes Oubliées" in common; McNair ranges beyond **Debussy** for music by **Bizet**, **Messiaen**, **Fauré**, and **Poulenc**. McNair also has a New York appearance on the horizon; she premieres **Andre Previn's** "Magic Number" with the **New York Philharmonic** Thursday (17)-Saturday (19).

ON THE NET: Here's a lure to get Broadway fans to N2K's classical music World Wide Web site: The company is offering tickets to the opening night of **Leonard Bernstein's** "Candide," which premieres April 29 at New York's **Gershwin Theatre**. Six pairs of tickets will be given away, along with round-trip airfare from anywhere in the continental U.S., hotel, and a meal at **Tavern on the Green**. Winners will be selected from entries made online at the **Bernstein Web site** (www.leonardbernstein.com) and by mail. The cyberspace challenge may write to N2K **Candide** Opening Night on Broadway Contest, N2K Entertainment, 55 Broad St., 10th Floor, New York, N.Y. 10004. The contest closes Thursday (17).

JAMES BONAMY REMAINS DOGGED WITH NEW EPIC SET

(Continued from page 30)

tion for Epic] is a big fan of direct attack, so he did a special cassette mailing to all the morning show people at the reporting [stations]. Just the title of the single "The Swing" opens us to all kinds of promotions. We'll do a win-it-before-you-can-buy-it promotion. The big feedback I'm getting so far from radio is that, "Gee, this guy can sing!" I'm very happy about that."

Kraski says marketing elements include appearances on the **Wal-Mart** tour the week of the album's release; "The Swing" promotions tying into the title of the album's first single; video contests; a dance mix of the single and dance-club promotions tied into that; consumer advertising timed to the album release; and extensive use of "floor stickers" in dance clubs.

"We first used those floor stickers with **Ty Herndon** in the clubs, and they were very effective," notes **Kraski**.

"With 'The Swing' promotions,"

notes **Lameier**, "You can swing at a baseball bat and hit a home run, swing on your front porch, swing into summer—there's just a myriad of different promotions."

Lameier adds that the dance mix will be serviced to radio at a later date.

WCMS Norfolk, Va., PD **Mike Meehan** says that **Bonamy** "has cut through the crowd. Our audience latched onto him immediately. The song is good, and it tested well on our [World Wide] Web site. It's so tough to pick new artists, but our audience picked him."

At retail, **Skip Young**, senior music buyer for the **Amarillo, Texas-based Hastings** chain, says that "the kid is good. He's a real good country singer. He may have a problem in that he got hung up in no man's land with the first album when they pulled the 'Dog On A Toolbox' song. I thought it was a neat song, but any animal lover who saw the video was horrified to see that

dog riding on top of a toolbox in a pickup truck. Then he had that ballad ['I Don't Think I Will'], and the album kind of fizzled. But we're supporting him. We're putting him on our endcap program."

Of the "Toolbox" song, **Bonamy** says, "Without getting into it too deep, it was just a case of bad timing. There had been a couple of dog songs out, and one of the programmers got up at the [Billboard & Airplay Monitor Radio Seminar] and said we don't need any more dog songs—dog songs don't program. So the label felt it best to pull it. I love the song. We still close the show with that song because we get such a response to it."

Bonamy is managed by the **Hallmark Direction Co.** and booked by **Monterey Artists**, and his songs are published by **Mister Mason Music/BMI**. He is currently on the **Four Star Blowout** tour with **Clay Walker**, **Emilio**, and **Terri Clark**.

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	15	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
★ ★ NO. 1 ★ ★				
2	3	3	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
3	2	12	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
4	4	29	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
5	7	4	THEATRE OF VOICES (HILLIER) HARMONIA MUNDI (FRANCE) 907184 (10.98/16.98)	ARVO PART: DE PROFUNDIS
6	5	37	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
7	6	25	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
8	9	2	ISRAEL PHILHARMONIC ORCHESTRA RCA VICTOR 68768 (15.98)	60TH ANNIVERSARY GALA CONCERT
9	8	47	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
10	10	21	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
11	14	2	CHOIR OF NEW COLLEGE (HIGGINBOTTOM) ERATO 14634 (15.97)	AGNUS DEI: MUSIC OF INNER HARMONY
12	RE-ENTRY		BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
13	11	29	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
14	RE-ENTRY		RENEE FLEMING LONDON 455294 (10.98 EQ/16.98)	THE SCHUBERT ALBUM
15	12	2	VARIOUS ARTISTS SONY CLASSICAL 63032 (10.98 EQ/16.98)	RACHMANINOFF GOES TO THE MOVIES

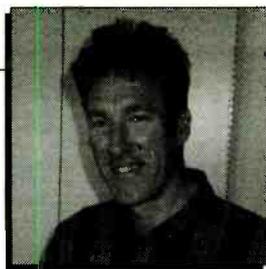
TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	19	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
★ ★ NO. 1 ★ ★				
2	2	4	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
3	3	12	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
4	4	10	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
5	5	15	THE TALIESIN ORCHESTRA (SAYRE) INTERSOND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
6	NEW		BOBBY MCFERRIN SONY CLASSICAL 62734 (10.98 EQ/16.98)	CIRCLE SONGS
7	9	78	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
8	7	8	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 62788 (10.98 EQ/16.98)	THE HOLLYWOOD SOUND
9	8	20	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
10	6	58	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
11	10	6	UTE LEMPER LONDON 452849 (10.98 EQ/16.98)	BERLIN CABARET SONGS
12	13	24	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
13	12	9	AMERICAN COMPOSERS ORCHESTRA (DAVIES) POINT MUSIC 454388 (10.98 EQ/16.98)	GLASS: HEROES SYMPHONY
14	15	96	VANESSA-MAE ANGEL 55089 (10.98/15.98) IS	THE VIOLIN PLAYER
15	11	24	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD

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

TOP CLASSICAL MIDLINE		TOP CLASSICAL BUDGET	
1	VARIOUS MOZART IN THE MORNING PHILIPS	1	VARIOUS ROMANCE AND ROSES ● INTERSOND
2	VARIOUS BEETHOVEN FOR DUMMIES EMI CLASSICS	2	VARIOUS 20 CLASSICAL FAVORITES MADACY
3	VARIOUS MOZART FOR YOUR MIND PHILIPS	3	VARIOUS PIANO BY CANDLELIGHT MADACY
4	VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	4	VARIOUS BACH: CONCERTO NOS. 1, 2 & 3 PILZ
5	VARIOUS MOZART FOR THE MORNING COMMUTE PHILIPS	5	VARIOUS HAYDN: VIENNA CLASSICS PILZ
6	VARIOUS BACH FOR BREAKFAST PHILIPS	6	VARIOUS FAMOUS OPERA ARIAS PILZ
7	VARIOUS PUCCINI AND PASTA PHILIPS	7	VARIOUS STAMITZ: SYMPHONY NO. 4 PILZ
8	VARIOUS PACHELBEL CANON RCA VICTOR	8	VARIOUS BEETHOVEN: PIANO CONCERTO NO. 1 PILZ
9	VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	9	VARIOUS CORELLI: WORKS PILZ
10	HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR	10	VARIOUS MOZART: ARIAS PILZ
11	PHIL. ORCH. (ORMANDY) ORFF: CARMINA BURANA SONY CLASSICAL	11	VARIOUS HANDEL: CONCERTO NO. 3 PILZ
12	VARIOUS RACHMANINOFF FOR ROMANCE PHILIPS	12	VARIOUS HAYDN: CONCERTO NO. 2 PILZ
13	VLADIMIR HOROWITZ HOROWITZ PLAYS RACHMANINOFF RCA VICTOR	13	VARIOUS MEDITATIONS: VOLS. 3 & 4 PILZ
14	VARIOUS BEETHOVEN-GREATEST HITS RCA VICTOR	14	VARIOUS CLASSICAL TREASURES MADACY
15	CARRERAS-DOMINGO-PAVAROTTI TENORS ON TOUR SONY CLASSICAL	15	VARIOUS BEETHOVEN: PIANO CONCERTOS 4 & 5 PILZ

Jazz
BLUE NOTES



by Jim Macnie

KISSES ON ALL FOUR CHEEKS: Wynton Marsalis was awarded a Pulitzer Prize for music April 7—the first jazz artist to ever take home the honor. The composer was cheery, but he takes the acknowledgment in stride.



MARSALIS

"Me and the cats in the band take all awards seriously," he says. "We're grateful. But we get T-shirts from elementary schools, keys to cities, community-service plaques—know what I mean? [The Pulitzer] doesn't mean that we're great, just that we're participating in what's going on out here. That's what we strive to do. It's really for the band, 'cause some of us been together for a long time now. The public knows that, because we've been out here since

1982, and we've never really had an off year in terms of attendance. Sometimes we haven't been as good as others, but people come back. It's our intent that comes across."

Marsalis' much-heralded extended work "Blood On The Fields" earned him the Pulitzer recognition. An international tour of the piece concluded in March. Like all jazz, it morphed on a nightly basis. "The cats in the band were always changing it," the leader says, "putting stomps or shouts in there, changing the tempo. It always makes me happy to hear someone try something creative."

Columbia's three-disc set of the work is scheduled for late May. Producer Steve Epstein is tweaking the final mixes, making sure its intricacies—and they're abundant—are all audible. It's got a sometimes nasty, sometimes heavenly demeanor and a lot of sophisticated orchestral interplay.

"I got a lot of letters [from] the show," Marsalis says. "People said, 'It was long, but we got something out of it."

We appreciate y'all always trying to play something different. I know what they mean. I didn't like sushi the first time I ate it either. But the fact that they showed up in the first place is the thing."

What's next for the Pulitzer winner? Same as it ever was. "Man, I wanna write some music."

HISTORY LESSON: A two-part overview of Blue Note's genesis is set to air on Bravo, the cable channel dedicated to the arts. Thursday (17) sees the first installment of "Blue Note: A Story Of Modern Jazz," directed by Julian Benedikt. The conclusion is scheduled for April 24. Each installment begins at 10 p.m. EDT. Esteemed bassist Ron Carter hosts both episodes.

Naturally, there's key footage of the icons who helped define the label, such as Bud Powell and Thelonious Monk. But it's the current-day recollections of seminal jazz figures Freddie Hubbard, Max Roach, and Herbie Hancock, among others, that really helps vivify the creative vibe surrounding the label.

Even modernists such as Cassandra Wilson offer their take on why the imprint had so much of an impact. As much as it examines and explains the mystique of the Blue Note sound, the documentary accounts for the big ears and dedicated heart of Alfred Lion, the label's creator, and his photographer/associate Frank Wolff, whose pictures invariably documented the artistic process in Rudy Van Gelder's Englewood Cliffs, N.J., studio. A two-disc set, which offers an overview of the label's artistic breadth, hit retail April 1. It will be carried exclusively for six months by Borders Books & Music, at \$21.99 list price.

HELP ON THE WAY: The New Amsterdam Musical Assn.—the African-American musicians union of New York, incorporated in 1905—has had its headquarters in Harlem, N.Y., for most of the century. A gathering place for players and personalities, including Eubie Blake and Jellyroll Morton, the building is dilapidated, and contemporary jazzers, with the help of Terry Dunne, owner of the New York club Tramps, are throwing a benefit to help fix structural problems. Monday (14) will find Tramps teeming with talent, notably the Next Legacy Orchestra, conducted by Benny Russell, and Johnny Copeland, among many others.

CURB SEES TIM MCGRAW 'EVERYWHERE'

(Continued from page 30)

He's got the women wrapped around his little finger. All his albums have done extremely well for us."

Young adds that Hastings plans big things for the album's launch. "We are trying to do what we do with the major rock acts," Young says. "We'll have listening parties [at various Hastings locations] the night before the release date with pizza and cokes and a remote from the country radio station there. We'll really turn it into a big deal, and there [are] not many country artists we would do that with. . . . He will be one of those artists that kicks everybody in the behind when [his album] comes out, and hopefully it will pick up [overall] country sales significantly."

McGraw attributes his success to the fact that he loves music. "I think it's very simple," he says. "It's because I love playing. I love music, not because I'm a country music fan, but I'm just a music fan. I'm always listening to everything that is out there, and I just incorporate things I like into what I do."

In light of his previous success, there is a certain level of expectation when a McGraw album is released. Does it make the artist nervous? "Yes, but at the same time, you have to shrug all that off and concentrate on making records you like," he says. "I try to trust myself and Byron trusts himself and James trusts himself to where we can just sit back and make records that we like. We don't worry about them being too country or too rock'n'roll because I'm a country singer."

The album runs the gamut from the

uptempo fun of "Hard On The Ticker" to the traditional country of "I Do, But I Don't" to the poignant ballad "One Of These Days." The latter was written by Marcus Hummon and was included on his Sony debut project. "That's a great song," McGraw says. "It hit me hard when I first heard it. In fact, the song is the tracking vocal pretty much. . . . It's one of those songs where everybody feels attached to it in some sort of way. Everybody has either been in that situation or been the person on the other side of that situation."

Gallimore considers "One Of These Days" one of McGraw's best vocal performances. "It's the same guy who did 'Don't Take The Girl,'" says Gallimore. "The song is very reminiscent of 'Don't Take The Girl,' but the subject matter is more mature."

Hannon is working on a launch event to take place on the street date that he says will be international in scope. "There will be a very extensive campaign surrounding the launch of this album, and that campaign, at this point, will last through the [Country Music Assn.] Awards show at the end of September," Hannon says. "We are going to take an approach that really spans a four-month period as opposed to a four-week period."

Touring has been a key part of McGraw's success in the past year. He's booked by Creative Artists Agency, and Hannon says there are plans to expand McGraw's following into Canada and Australia in the coming year. "I think as well as a domestic tour, we are looking

at getting the ball rolling for Australia, and we want to tour Canada in a big way," he says.

According to Hannon, McGraw will spend some time at home with his new baby this summer while still performing dates on the fair circuit. Then in the fall he'll tour the U.S. heavily and probably tour Australia in early 1998.

"The fact that LeAnn [Rimes] was able to go over there and have the kind of success she has had at radio, press, and retail and now at venues, I think it has opened up a large opportunity for many other artists."

McGraw recently re-signed with Curb. He also recently began working with former Sony Nashville executive VP Scott Siman, who came on board as president of McGraw's Breakfast Table Management. Mark Hurt remains VP of the company. McGraw says that he still wants to produce records and is working on Jo Dee Messina's sophomore release with co-producer Gallimore, but that he's decided to leave management responsibilities to others.

"Producing is something I really want to do," he notes. "I started management, and I'm kind of easing out of that and letting Scott take care of that. I'm really excited about getting on with my family. . . . There is a whole sense of responsibility that comes over you, and that sense of responsibility at the same time brings a calmness. I told somebody I feel like the moon dancing around the earth on a string. [Hill and the new baby] are going to keep me right where I need to be."

Top Jazz Albums

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	2	6	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES) 2 weeks at No. 1
2	1	9	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
3	3	74	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
4	4	57	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
5	5	2	CHARLIE HUNTER QUARTET BLUE NOTE 52420/CAPITOL	NATTY DREAD
6	6	7	CHICK COREA & FRIENDS STRETCH 9012/CONCORD	REMEMBERING BUD POWELL
7	8	56	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
8	7	20	PAT METHENY GROUP GEFFEN 24978	QUARTET
9	10	6	DIANE SCHUUR GRP 9863	BLUES FOR SCHUUR
10	21	2	OSCAR PETERSON TELARC 83401	TRIBUTE - LIVE AT THE TOWN HALL
11	12	97	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
12	9	3	CHARLIE PARKER RHINO 72260	YARDBIRD SUITE: THE ULTIMATE CHARLIE PARKER COLLECTION
13	18	30	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
14	14	2	MILES DAVIS & GIL EVANS LEGACY 67425/COLUMBIA	THE BEST OF MILES DAVIS & GIL EVANS
15	11	50	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
16	13	28	JOSHUA REDMAN WARNER BROS. 46330	FREEDOM IN THE GROOVE
17	19	25	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO
18	15	8	SHIRLEY HORN VERVE 537022	LOVING YOU
19	16	13	DON BYRON NONESUCH 79438/AG	BUG MUSIC
20	17	2	THE CARIBBEAN JAZZ PROJECT HEADS UP 3039	ISLAND STORIES
21	20	34	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
22	22	5	MARK WHITFIELD VERVE 533921	FOREVER LOVE
23	25	53	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
24	RE-ENTRY		JOE SAMPLE WARNER BROS. 46182	OLD PLACES OLD FACES
25	RE-ENTRY		VARIOUS ARTISTS RCA VICTOR 68502	IDIOT'S GUIDE TO JAZZ

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	27	KENNY G ▲ ARISTA 18935	THE MOMENT 27 weeks at No. 1
2	5	4	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
3	4	4	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP	NUYORICAN SOUL
4	NEW ▶		RICK BRAUN BLUEMOON 92743/AG	BODY AND SOUL
5	3	10	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
6	2	2	GEORGE DUKE WARNER BROS. 46494	IS LOVE ENOUGH?
7	6	2	EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON
8	NEW ▶		BUCKSHOT LEFONQUE COLUMBIA 67584	MUSIC EVOLUTION
9	7	28	KEIKO MATSUI COUNTDOWN 17750/ULG	DREAM WALK
10	8	29	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
11	12	4	WARREN HILL DISCOVERY 77058	SHELTER
12	9	37	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
13	10	10	ZACHARY BREAUX ZEBRA 44002/ALL AMERICAN	UPTOWN GROOVE
14	14	28	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
15	11	69	QUINCY JONES ▲ QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
16	15	36	GEORGE BENSON GRP 9823	THAT'S RIGHT
17	13	4	T.D.F. REPRISE 46489	RETAIL THERAPY
18	17	22	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
19	16	33	DAVE KOZ CAPITOL 32798	OFF THE BEATEN PATH
20	18	32	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
21	24	25	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RKODISC	SHACK-MAN
22	19	30	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247	LIVE ART
23	RE-ENTRY		SOUL BALLET COUNTDOWN 17745/ULG	SOUL BALLET
24	20	33	ART PORTER VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
25	RE-ENTRY		NORMAN BROWN MOJAZZ 530545/MOTOWN	BETTER DAYS AHEAD

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

Songwriters & Publishers

ARTISTS & MUSIC

Harry Fox Names Shaw 1st COO

Royalty Collection Growth Led To Post's Creation

BY IRV LICHTMAN

NEW YORK—The Harry Fox Agency (HFA), the mechanical-rights licensing and collection arm of the National Music Publishers' Assn. (NMPA), says it has hired its first COO and executive VP for a reason expressed in one word: growth.

"Since 1983, our revenue growth rate has been 15%, compounded each year through 1995," says Ed Murphy, NMPA/HFA president/CEO, who has named Robert J. Shaw to the new post.

Murphy, who came aboard NMPA in 1983, further notes that the growth in revenue from \$83 million in 1983 to close to \$400 million in 1995 has been matched by a growth in transactions, from an average of 40,000 licenses in 1983 to the 300,000 expected this year.

Shaw, who reports directly to Murphy, will direct the activities of 25 staffers in HFA's licensing, index, collection, and distribution operations. He comes to his new position with a background that includes, most recently, ownership of an independent consultancy to a number of entertainment companies and 17 years at Time Warner's Atlantic Group. At the latter company, he was senior VP, directing strategic planning, design, development, and implementation of systems for information technology, operations, accounting, and financial services.

During Shaw's stay at Atlantic, the label provided overall services for the Warner Music Group, with varying levels of service for each label.

"He's been doing for the record company things on the flip side of what we do," says Murphy. "He obviously has a background in high transactional activity and in fact created all the royalty systems now in place at Time Warner's label activities."

While acknowledging Shaw's high-profile position at NMPA/HFA, Murphy is careful to say that Shaw's long-term responsibilities remain in HFA's royalty collection areas. "We needed someone at HFA with strong managerial skills as well as a technical background," Murphy says.

Shaw, who started in the music business in 1976 as a controller for the WEA distribution branch in Philadelphia, notes that his role at HFA is partially the result of a recent study conducted by the agency about information services needed to deal with its strong growth pattern in recent years. "The focus is on customer service," he says. "We'll be looking at all phases to give our customers better access to information and eliminate backlog."

Shaw says he doesn't expect that bet-

ter service will necessarily require a boost in staffing. "It's too early to tell, but right now we have a pretty good relationship between employees and demands. We'll look at the overall system and perhaps find we need a person here or there."

Murphy continues to be the key NMPA representative on domestic and international fronts. Among his responsibilities is representing NMPA member publishers by lobbying for passage of legislative measures to keep pace with audio technology and to secure the interests of publishers.

Within the NMPA framework, Murphy is directly responsible for management of such NMPA sections as legislative, legal, financial, auditing, and international. In the international

(Continued on page 93)

BMG Plumps Its Production Library With Primetime Buy

NEW YORK—BMG Music Publishing, continuing to boost its rapidly expanding production music library wing, has acquired Primetime Productions Ltd., which also operates under the name Match Music. No purchase price was announced.

BMG Music Publishing's production music library division is considered one of its fastest-growing international areas.

Established in Stockholm in the early '80s, where it reportedly ranks No. 1 in production music, Primetime is now headquartered in London, while maintaining its original offices in Stockholm and Copenhagen. In Scandinavia, it represents 19 production music libraries, including BMG's own Killer Tracks. Founders Steve and Anne Martin continue with the company.

According to Steve Martin, BMG

Music has spearheaded a "new wave of production music libraries, destroying the bland image often associated with it and replacing it with exciting products and groundbreaking marketing techniques."

Spearheaded by its president, Nick Firth, BMG Music has made several acquisitions and partial investments since 1992, when it made its first foray into production music with the acquisition of a 50% share in Killer Tracks. Other investments include the 1994 purchase of the U.K.'s Atmosphere Music, as well as joint ventures with Germany's Zomba in 1995 and France's Koka Media in 1996. BMG acquired full ownership of Killer Tracks in 1996. BMG has its own library setups in Italy, Hong Kong, Spain, and South Africa.

IRV LICHTMAN

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
CANT' NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Aman/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
RUMOR HAS IT • Clay Walker, M. Jason Greene • Lori Jayne/BMI, Sondaddy/BMI, Muy Bueno/BMI		
HOT R&B SINGLES		
IN MY BED • R. Brown, Ralph B. Stacy, Daryl Simmons • Brown Lace/BMI, Zomba/BMI, Stacegoo/BMI, Warner-Tamerlane/BMI, Boobie-Loo/BMI		
HOT RAP SINGLES		
CANT' NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Aman/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
HOT LATIN TRACKS		
ENAMORADO POR PRIMERA VEZ • Enrique Iglesias • Fonomusic/SESAC		

Big Apple Gets Cherry Lane; Lennon Songwriting Contest

MAKING IT THERE: Cherry Lane Music has gone south—well, south in terms of 23 miles from its HQ in Port Chester, N.Y.

The publisher has set up its first Manhattan office, at 25 W. 43rd St., Suite 214, which is staffed with full-time reps for its music publishing, music print, and music magazine divisions.

"We decided it is time that we have more of a physical presence in the city," says Peter Primont, president/CEO of Cherry Lane. "We currently have three musical shows on Broadway—'Victor/Victoria,' 'Jekyll & Hyde,' and 'Titanic'—and two more in various stages of pre-production. The New York record, film, and TV production communities are also close by. I'll be spending two or three days each week in the office myself."

Moving to the New York location are Aida Gurwicz, senior VP, who heads the office. Her assistants are Jennifer O'Sullivan, director of creative services, and Dar-ia Gaschler, administrative assistant.

For Cherry Lane's magazine division, Barbara Seerman, associate publisher/advertising director, also uses the office as her main location. "Various members of the advertising staff will use the office when meeting with their clients," says Primont. "Our editors will use the office while they are in New York conducting interviews."

In all, 10 Cherry Lane staffers—out of a company total of 55—now call the city their corporate home.

JOHN LENNON SONG CONTEST: With the blessings of Yoko Ono and the estate of John Lennon, the John Lennon Songwriting Contest has been launched via the offices of DAS Ventures Ltd., a subsidiary of producer/manager David Sonenberg's DAS Communications. A portion of the \$30 contest-entry fee will go to the Spirit Foundation, founded in 1978 by Lennon and Ono to provide funds for various charities. The contest is open to both professionals and amateurs. Writers can submit entries in 12 categories: jazz, rock, country, pop, world, gospel/inspirational, R&B, hip-

hop, Latin, dance, folk, and children's music.

Ten winners in each category will be awarded more than \$200,000 in cash and prizes; 12 grand-prize winners will receive \$2,000 in cash, \$5,000 in Yamaha project studio equipment, and a \$5,000 advance from EMI Music Publishing. One grand-prize winner will receive an additional \$15,000 from Maxell for the "song of the year."

The winners will also be part of a two-album project due for release next April. The first album will contain the winning songs from each of the 12 categories, while the second will include the best new children's songs discovered each year.

Entries will be judged first by a panel of educators and students at music schools, and finalists will be determined by the National Academy

of Songwriters. Winners will be chosen by an executive committee of artists representing each genre of music.

Writers can make inquiries about the con-

test at its World Wide Web site, <http://www.jlsc.com>.

CLARIFICATION: DreamWorks Music has not acquired from Gil Music a copyright interest in the songs "Whispering Bells" and "Come Go With Me," as reported in a story in the April 5 issue.

Instead, DreamWorks made its acquisition deal with the other part owners of the copyrights—Joe Averbach's Fee Bee Music and the four sons of Clarence Quick, the writer of "Come Go With Me" and a co-author of "Whispering Bells."

Gil Music still owns its 50% share of the songs, which it has had since 1956, and retains 100% of the administration rights to both songs.

PRINT ON PRINT: The following are the best-selling folios from Hal Leonard Corp.

1. "Rent," vocal selections.
2. Phish, "Billy Breathes."
3. The Who, "Definitive Collection."
4. "Evita," vocal selections.
5. Tracy Chapman, "New Beginning."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"DANCIN' IN THE MOONLIGHT"

Written by Sherman Kelly
Published by EMI Music Publishing

When Colorado-based singer/songwriter Sam Creek began working on his debut release, he decided to record a song that was a longtime favorite. The lone cover tune on the project among Creek's originals is "Dancin' In The Moonlight." The song was a hit for King Harvest in the early '70s. The six-man pop-rock band took the song to No. 13 on Billboard's Hot 100 Singles chart on Jan. 6, 1973. Creek's version is the first single from his album, "Heaven In His Hat."

"As a fan, I always liked the song, and no one has ever done it again," Sam Creek says. "It just came time to record the CD, and I knew I wanted to do a cover, and that's the first song that stood out. From a fan's point of view, I always liked the song."

Creek says he and the musicians on the album approached the song in a way that differs from the King Harvest version. They worked it up to get to the hook more quickly than in the original, and they also added lots of saxophone.

"We just dropped in the sax solo," he says. "Then at the end we decided we needed something again. We had a sax solo and a guitar solo, and we said, 'Let's wail

again on the sax. Let's take it home.'"

Creek says anyone can take a great song and create something enjoyable. "I'd rather have a half-decent singer with a great song than a great singer with a half-decent song," he says. "You can't screw up a good song... That's why everybody always sings 'Unchained Melody' and 'Crazy.' That's why everyone sings the same songs over and over again."

"If the song is already a hit, then if you don't die in the middle of it and screw it up really bad, people are going to enjoy it. As a songwriter, you pray to get one of those songs."



Fairlight Refocuses On Music Market Workstation Pioneer Builds On Post Success

BY DAN DALEY

What goes around, comes around. John Lancken, CEO of the Los Angeles-based Fairlight USA, is pondering precisely that as the company that pioneered computer-based music production in the '70s is beginning to turn its attentions to the music record-

ing market once again after successfully reinventing itself as a supplier of audio post-production engines.

"We estimate that there are 6,000 multitrack tape machines in use throughout the world at upper-end and midsized music recording studios," says Lancken. "That business is struggling at the moment. If, say, 1,000 of those

machines need replacing for whatever reason—age of the machine, orphaned technology as formats change—then you're looking at a very significant market, a large installed base that will be brought into play over the course of the next three to five years."

Fairlight has already garnered some attention for its significant forays into

music recording. Luciano Pavarotti's latest album, "Pavarotti & Friends," was recorded using a Fairlight MFX3 workstation, as were several major-label country recordings, including the first to utilize a hard-drive system from start to finish, Diamond Rio's "IV." Earlier, Peter Gabriel did major portions of his "Secret World Live" on an MFX2.

The issue for further inroads into the music recording arena, according to Lancken, is confidence in the notion of using a hard-disc system as the primary recording medium for a long-form project. "That's something that we've already established quite clearly with the work the MFX3plus has done in Hollywood on major motion pictures," he says.

Post-production has been Fairlight's shining niche since the company repositioned itself in 1989. That year, the intellectual assets of Fairlight were purchased by new investors that retained many of the key members of the company's research and development team and developed the MFX system, a hard-disc recording and editing platform that uses the core multitasking software, audio sampling, and hardware elements from Fairlight's earlier CMI (Computer Musical Instrument) product. But most important, MFX shifted the company's focus from music recording toward audio post-production for film and video.

Since its introduction in the U.S. in 1991, the MFX platform has gone through its fourth generation, with the MFX3plus being the current model, and function-specific software modules and other upgrades allow users to grow the system to fit their changing requirements. Fairlight's technology platform has followed the general paradigm to a large extent—the MFX3plus is the most affordable system Fairlight has ever offered, costing between \$20,000 for 8 tracks and \$70,000 for a 24-track system—and it has increased its speed and performance, thanks to developments within Fairlight's engineering department and the general computer industry.

In the interim, Fairlight has become a force to be reckoned with in Hollywood, with thousands of tracks working at such major post facilities as Todd A/O, Warner Bros., Soundelux, Soundstorm, and 20th Century Fox, as well as at dozens of boutique post facilities to which the MFX3plus' functionality and sleek exterior design appealed.

With Lancken directing international sales in the early '90s, Fairlight established offices in the U.K. and the U.S., and sales built quickly, helped by the thinning of the crowded market of a previous generation of workstations—such as Studer's Dyaxis, TimeLine's DAW-80, Lexicon's Opus, and Fostex's Foundation. (Many of these platforms are still in use, but their makers have ceased production of them, although in some cases custom orders are filled.) Fairlight's success in cinema post-production laid the foundation for confidence in the platform that Lancken believes will help launch Fairlight's products in other markets.

One of those markets is still Holly-



Learning To Krall. Impulse! recording artist Diana Krall takes a break from cutting her upcoming album at New York's Avatar Studios to entertain actress Sarah Jessica Parker. Shown, from left, are Parker, Krall, and Impulse!/GRP president Tommy LiPuma, who is producing the album. LiPuma also produced Krall's last set, the Grammy-nominated "All For You."

wood-based but with potentially even larger stakes. The much-anticipated digital dubber wars that were forecast for last year never occurred. Of the several major manufacturers that were looking to enter the market—Fairlight, Dolby, Akai, TimeLine—all had the introduction of their hard disc-based dubbers delayed. Fairlight, however, was the first to get its dubber to market late last year. Several are in use at such post facilities as Warner, Modern, and Creative Cafe/Record Plant, and Lancken predicts that Fairlight will have more than 1,000 dubber tracks in place in Hollywood by midyear.

"The MFX platform's success in Hollywood definitely has also opened the door to the DaD," says Lancken, referring to Fairlight's dubber. "But what it's also done is give us the opportunity to take a leadership position on the one issue that has plagued post-production since the beginning of the digital era: file format incompatibility."

Fairlight has invited competing workstation manufacturers to open their architecture to cross-platform solutions. "I don't see one company dominating the market, so the idea of many manufacturers pooling their resources to solve this problem makes perfect sense to me, as I believe it does to the users of these systems," says Lancken.

Fairlight, whose MFX3 platform already incorporates Avid's OMF file exchange protocol, plans to announce an initial list of allies in this endeavor at this month's National Assn. of Broadcasters convention in Las Vegas.

Fairlight's success in what is still a crowded market is based to a degree on a relatively small, and thus eminently manageable, product line that also includes the FAME, a mixing control surface for the MFX3plus platform manufactured by Amek. Lancken says Fairlight is interested in doing more arrangements like the Amek deal, since it keeps the company focused on its core strengths. Fairlight will likely do just that with expanded server technologies in the near future, which Lancken says will benefit music recording studios when the company will be able to offer enhanced network solutions.

"That's something that post houses and music recording studios with multiple rooms will significantly benefit from," he explains.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 12, 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)	RUMOR HAS IT Clay Walker/ J. Stroud, C. Walker (Giant/Reprise)	ONE HEADLIGHT The Wallflowers/ T-Bone Burnett (Interscope)	PRECIOUS DECLARATION Collective Soul/ Ed Roland (Atlantic)
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	LOUD RECORDING (Nashville, TN) Julian King	SUNSET SOUND (Los Angeles, CA) Toby Wright	HOUSE OF BLUES (Memphis, TN) Greg Archilla
RECORDING CONSOLE(S)	SSL G Series	SSL G Series	SSL 4000E	API/Demedio Custom	SSL G Series
RECORDER(S)	JV 1080	JV 1080	Mitsubishi X850	Studer A800	Protocols DA88
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	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	LOUD RECORDING (Nashville, TN) Julian King	RECORD ONE (Los Angeles, CA) Tom Lord-Alge	LARABEE (Los Angeles, CA) Greg Archilla
CONSOLE(S)	SSL G Series	SSL G Series	SSL 4000E	SSL 8000G+ with Ultimation	SSL 9000J
RECORDER(S)	JV 1080	JV 1080	Mitsubishi X850	Studer A800	Studer A827
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	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA	UNI	WEA

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Rights Confusion In Hong Kong Parallel Imports Are The Central Issue

BY GEOFF BURPEE

HONG KONG—"So sorry, who sues whom?" asks the befuddled legislator. In one sentence, it seems, the speaker encapsulates the confusion, acrimony, and exasperation that is characterizing Hong Kong's last few attempts as a British colony to define and protect intellectual property.

However, with the countdown now entering the home stretch to the July 1 hand-over, the body responsible for tabling a draft version of the Copyright Bill is still weighing disconcertingly complex arguments as to how the law should handle one key issue—parallel

imports.

Record companies and the larger copyright community here are concerned about any move to lessen controls, arguing that relaxing parallel import legislation is a blow to the sanctity of intellectual property—and at a time and in a place wherein the industry can ill afford it.

A lobby consisting of large retailers such as HMV, Tower, and KPS Stores Ltd.—the latter a Hong Kong-based video rental chain that also sells music and computer software—says that if Hong Kong loses parallel importation, the resulting monopolies will cripple the larger retailers' ability to service the market and may even put the chains out of business.

"This is a very complicated issue," says Selina Chow, Legco member and chairman of the Bills Committee. "All the broad principles are now understood; what may be difficult is trying to come to a decision and a conclusion having really debated the question, given that there are so many opposing interests at stake."

A meeting of legislative councillors April 7 was the latest chance for copyright owners, in this case the International Federation of the Phonographic Industry (IFPI) and the U.S.-based Motion Pictures Assn., to argue their view. The session represented only one of dozens organized in the past few months since the draft of the new bill was published Dec. 2, 1996, and at least six more meetings will take place before the mid-May deadline, when councillors will give their recommendations to the government. These recommendations stand to shape Hong Kong's stance on intellectual property for years to come.

Ricky Fung, project manager for the IFPI in Hong Kong, addressed the panel, saying, "Decriminalization [of parallel imports] will disrupt the

industry. The local industry here relies on investment. If foreign product is servicing the market, then investors are not going to spend money. The recording industry needs protection."

In his speech, Fung said that parallel imports created unfair competition, as promotion costs, high rents, high wages, and other factors meant the local record industry's margins were squeezed if they tried to compete. He argued that parallel imports do not make money for Hong Kong record companies, and that their proliferation (often as much as 50% of a large retailer's international repertoire) saps the industry of its lifeblood. "If they're not making money, they're not going to spend on local repertoire, and the local music culture will wither and die," he said.

The record companies argue that it would be safer to put the controls in first, then work out the sourcing problem as an internal industry matter.

Garrie Roman, managing director of KPS, says, "There really are no problems with parallel imports under the current legislation."

"I'm embarrassed that the movie industry, the IFPI, and the retail industry are in such disagreement that we have to waste the valuable time of legislators about parallel imports, when they have so much else to do," he says.

Despite the provisos against parallel imports in Hong Kong's current intellectual property legislation (based on U.K. copyright legislation drafted in 1956), there has not been a single

case of a copyright owner successfully taking a retailer or importer to Hong Kong court for parallel-importing products. Under the current system, the licensee needs to present evidence in conjunction with the copyright owner (based, by definition, outside the country), and cases were therefore rarely even heard in court.

The controversial change in the proposed legislation makes it considerably easier for exclusive licensees to take legal action against importers that breach their contract through parallel importation. By differentiating between parallel imports and pirated products and giving exclusive licensees statutory rights to sue those who import products under their aegis without the presence of the copyright owner, the new law will, for the first

(Continued on page 61)

German Tax Crackdown Felt By Top Promoters

HAMBURG—Fears are growing of a crackdown on top-flight concert promoters in Germany following the arrest in the last month of two of the country's best-known impresarios in connection with tax matters.

Marcel Avram, head of Mama Concerts & Rau, one of Europe's leading promotion companies, has been refused bail and remains in detention following his arrest April 2 (Billboard, April 12). He has not been charged with any offense.

However, the German authorities are continuing their investigation into alleged irregularities in tax payments relating to foreign artists and companies.

Meanwhile, impresario Matthias Hoffmann—who promoted the tour of star tenors Jose Carreras, Plácido

Domingo, and Luciano Pavarotti and has also worked for Montserrat Caballe—is now at liberty on bail of \$3 million following his arrest and brief detention on similar charges two weeks ago.

The German government introduced a new tax early last year, levying a flat rate of 25% on foreign artists' fees, production, and related costs, compared to 15% before the new law (Billboard, March 2, 1996). This resulted in Michael Jackson canceling his German tour dates last year; Chris de Burgh and rock group Kansas took similar action.

Germany accounts for an estimated one-quarter of Europe's \$2.66 billion annual revenues from concert and merchandising business.

WOLFGANG SPAHR



EMI Malaysia Gets Happy Label

BY ALEXANDRA NUVICH

KUALA LUMPUR, Malaysia—EMI Malaysia has further enhanced its Chinese and local repertoire division with the acquisition of well-established independent label Happy Records.

EMI gets Happy's back catalog, which spans two decades of Chinese and Malay pop music and includes legendary '70s singer M. Daud Kilau, current pop diva Fauziah Latiff, and Chinese singer Loong Piau Piau.

EMI Malaysia managing director S.P. Beh Suat Pheng says, "It will

increase our market share by a few points, at the very least."

No figures are being released regarding the price EMI is paying for the company.

EMI's new Special Marketing Division will oversee the exploitation of Happy's back catalog and was established partly for that purpose.

In terms of new releases, the top priority for EMI following the acquisition is the new album by 50,000-unit-selling singer Fauziah Latiff, an arrangement with which Latiff says she is very comfortable. "There's bound to be a different approach to marketing, since EMI is a multinational company. It is bound to be more dynamic," she says, adding that the company has "a proven track record for local repertoire."

Beh says of Latiff, "The next album will have a target of more than 50,000. We will take her to the next level of her career."

However, Latiff has only a single album to go under her existing contract with Happy Records, which EMI has inherited. The album, to be released by the end of the year, will be a litmus test for the artist, who says she has not decided if she will stay with the company. "My new album will tell," she says.

As for catalog exploitation, Special Marketing Division GM Alvin Lim says that besides a catalog drive for Latiff, the pick of Happy's Chinese repertoire will be backed by TV campaigns "at least once a year." The cream includes Loong Piau Piau (who had a 100,000-unit seller in the '80s), Huang Xiao Jun, and Xie Cai Yun.

Beh adds that Happy's publishing arm is an added asset for EMI, as it

houses such songwriters as Adnan Abu Hassan and Azlan Abu Hassan, who have written hits for Latiff as well as Liza Aziz, Nora, and Sheila Majid.

"We will also be taking advantage of their track record," says Beh.

Slendebroek To Head Warner Music Benelux

LONDON—Albert Slendebroek, former managing director of PolyGram Germany's Metronome Music, is to be the new managing director of Warner Music Benelux starting May 1.

The appointment means that Dutchman Slendebroek, who replaces Ted Sikkink, returns to the Benelux after 12 years in Germany. Having begun his career with Ariola BMG Benelux in 1979, he worked at Phonogram International in the Netherlands before becoming marketing manager for Phonogram Germany in 1985.

Slendebroek was managing director of Metronome from 1991 until its closure by PolyGram at the end of last year (Billboard, Nov. 30).

Warner Music Europe president Manfred Zunkeller pays tribute to Slendebroek's "wide knowledge of the music business in the Benelux," adding his belief that Slendebroek will build on the progress made by Sikkink in the Netherlands and Belgium

JEFF CLARK-MEADS

newsline...

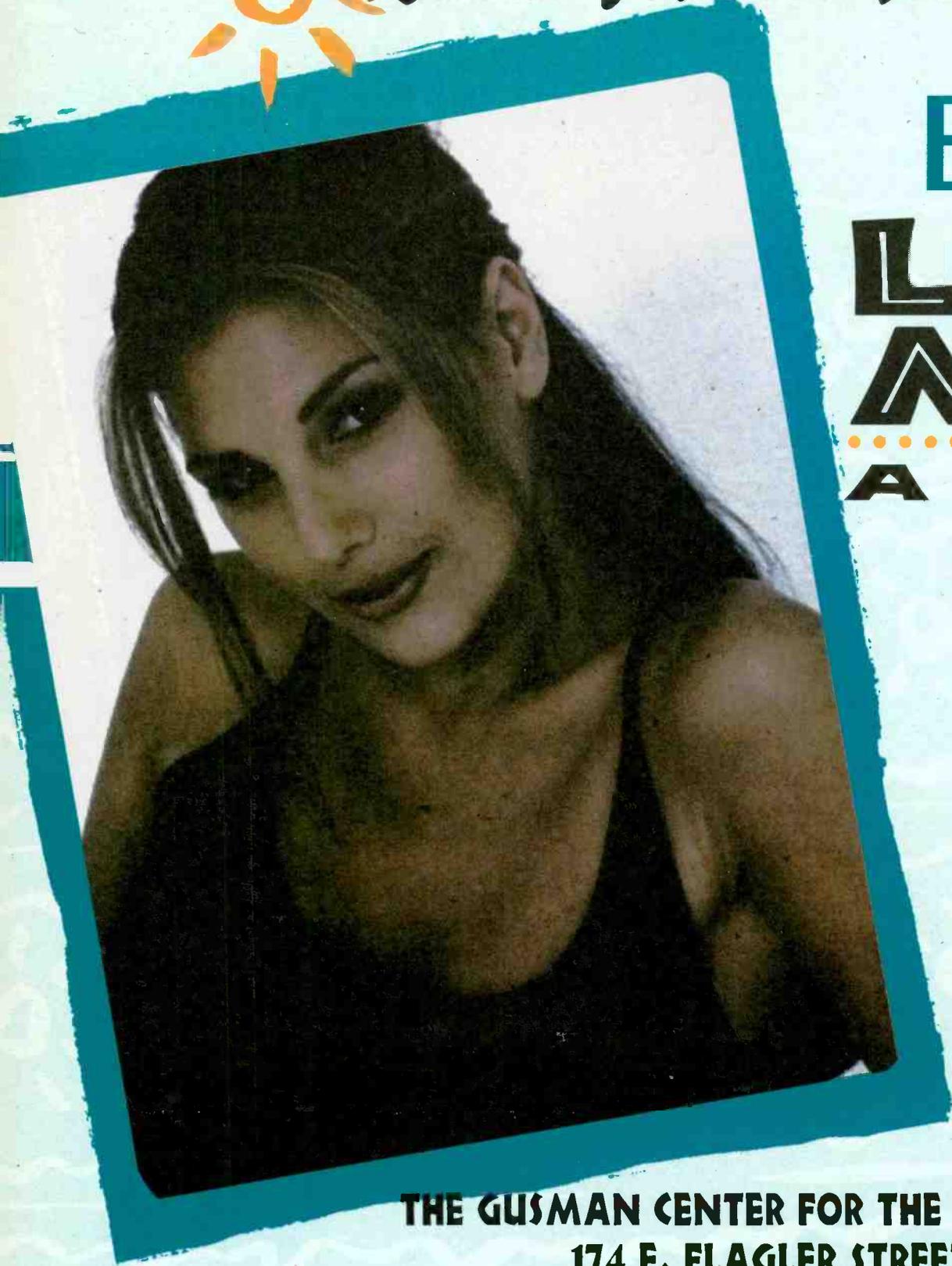
COPENHAGEN-BASED indie group Scandinavian Records has established a new label, Pacific West, as a joint venture with former Edel Scandinavia GM David Rowley. Pacific West will share Scandinavian Records offices but, according to the company, will be "an autonomous A&R, marketing, and promotion entity." Rowley says the new label's A&R policy will be broad-based. "I don't see any point in limiting which genres we work with," he notes.

KLASSIK KOMM, the sister trade fair to PopKomm, will be held Sept. 26-28 at the Hamburg Convention Center. Organizer Musik Komm says the event will feature more than 130 exhibitors.

ROD STEWART, Jon Bon Jovi, Seal, k.d. lang, and Steve Winwood are among the artists confirmed to appear at "Songs & Visions—the Carlsberg Concert '97," which is sponsored by the brewer and set for Aug. 16 at London's Wembley Stadium. Taking place on the 20th anniversary of the death of Elvis Presley and staged by London-based production company Tribute, the three-hour concert will feature the above-mentioned artists and others performing "the greatest international hits of the past 40 years," according to a statement from the organizers. Veteran record producer Stewart Levine will serve as music director for the project.

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Smoke City Looking For Life After Levi's U.K. Act Hopes Jive Set Will Benefit From Popular Ad

■ BY KWAKU

LONDON—Since Levi's jeans became a hitmaker in the U.K. market in 1985 with the choice of music for its high-profile television and cinema advertising campaigns, the seductive commercials have helped no fewer than 13 singles into the British top 20. Now it's 14—but can Smoke City outdo the ephemeral success of some of their predecessors and find life after Levi's?

The act, comprising Anglo-Brazilian vocalist Nina Miranda, producer/programmer Marc Brown, and instrumentalist Chris Franck, has debuted strongly on the U.K. singles chart with "Underwater Love." The track was released by Jive March 31 following its appearance in the jeans manufacturer's latest campaign, which adopts a mermaids theme. As a measure of the influence of the commercials on potential consumers of both clothing and music, the new spot can also be viewed from the Internet (<http://www.levi.com>).

It's the third time that the Levi's connection has been used to launch a debut act. At its inception in the mid-1980s, the series of commercials featured catalog R&B, blues, and rock material. But it took a new turn in 1994 with a spot that helped catapult newcomers Stiltskin to No. 1 that May with the hard-rock track "Inside," released on band leader Peter Lawlor's White Water label. Last year, in January, a space-age theme ad helped Babylon Zoo repeat the feat with the platinum-certified (600,000 copies) EMI single "Spaceman."

In both cases, the singles burned brightly but left the acts concerned about a one-hit wonder image, even though in Babylon Zoo's case, two further top 40 singles and the gold-selling album (100,000 units) "The

Boy With The X-Ray Eyes" were achieved.

Industry opinion suggests that Smoke City may have a better shot at extended success. In the first place, "Underwater Love" had a credible life before its new celebrity: The single now has dance mixes by David Morales, but many club DJs know of the track from its original release last year on the small London label Rita or from its appearance, also in 1996, on the Fourth & Broadway/Island compilation "The Rebirth Of Cool Six."

Soul DJ Angie Dee and alternative/jazz presenter Gilles Peterson, both of London dance station Kiss 100 FM, were early supporters of the partly Portuguese-sung track, which Jive GM Andy Richmond describes as "Latin trip-hop."

Kiss 100 head of music Simon Sadler found "Underwater Love" to be "the right record to experiment with right across the daytime shows, [although some of the daytime presenters were surprised] when it cropped up on their running order." Kiss added the record March 6.

Richmond says the label is presenting it as a regular release. "We're not going to radio or clubs like, 'This is the record from the new Levi's commercial,'" he says. "It's so fabulous and unusual, it [went] straight on the Radio 1 C-list." Other early backers included breakfast television show GMTV, while ITV's "The Chart Show" had a video exclusive. The Box and MTV Europe have also playlisted the clip.

While concerned about the one-hit risk, Smoke City's Brown says, "We can't complain about the Levi's thing. But I feel our music is strong and original enough to follow it through." Jive is already planning a second single, "Mr. Gorgeous," to be followed by a still-untitled but already completed Smoke City album.

Matthew Kreuzer, head of singles for Virgin Our Price, says response to "Underwater Love" was immediate on both sides of the counter. "When we first ordered it we thought it would go top five, so we bought a lot,

and it's sold very well. I certainly think the group have a career beyond this first single. The girl has a great voice."

Although Stiltskin never matched the singles success of "Inside," writer and producer Lawlor says the parent album "My Mind's Eye," also on his White Water label, sold 2 million copies around the world. But eventually, the association with the commercial became an albatross and Lawlor disbanded the group during sessions for the second album. "The press were so relentless in associating whatever we did with the Levi's thing, it just exhausted me," he says.

However, even with the benefit of hindsight, Lawlor doesn't see any downside to launching his act as he did. "Had it been a band that had been around for years, it would have been a negative thing," he says. "But because it was put together around the commercial, it couldn't really be a negative."

Country Music Assn. Names Bower U.K./Ireland Director

LONDON—The Country Music Assn. (CMA) has tapped an experienced label executive to oversee its interests in the U.K. and Ireland and has enhanced the rank of the London-based post.

David Bower is named U.K./Ireland director for the organization.



Most recently, he was marketing director at Columbia Records U.K. Previously, he operated an independent management and marketing consultancy. While at Columbia, Bower worked with managing director Kip Krones, another country music advocate, who has since relocated from London to Nashville.

Concurrent with Bower's appointment is the promotion of Bobbi Boyce to European operations manager.

She was European operations coordinator and has been with the CMA for the past five years. She and Bower report to its Nashville-based senior director of international and new business development, Jeff Green.

CMA executive director Ed Benson says it was imperative for the association to recruit "a top executive who can focus on opportunities in . . . key markets and help advance the careers of globally minded artists."

Tony Rounce was the CMA's previous representative for the U.K. and Ireland; he left last September after 30 months in the post. Previously, the organization was helmed by European operations director Martin Satterthwaite, who held the position for seven years.

The CMA says it will soon appoint new representation for Germany/Switzerland/Austria, which had been the responsibility of Zurich-based Fritz Portner.

Tunneling Shuts Down U.K.'s Love This Transit Expansion Leaves Studio, Office Unusable

■ BY JEFF CLARK-MEADS
and PAUL SEXTON

LONDON—Love This Records, a label that has spawned hit singles on both sides of the Atlantic, has suspended trading because its offices and studio have been undermined.

A sinking of the ground caused by tunneling to accommodate London Underground's extended Jubilee Line means the studio is inoperable, says founder Mike Stock, and that means he cannot make records. "I haven't been able to produce anything since November," he says.

Love This staff were told March 27 that the label was being wound down, but Stock says that is a temporary measure until alternative premises can be found.

Stock, part of the Stock/Aitken/Waterman production trio that dom-

inated late '80s pop in the U.K. with a string of hits from Kylie Minogue and Jason Donovan, says he has begun a claim against London Underground and the search for new accommodations.

He adds, "Staff have been laid off in preparation for the restructuring."

The most notable success for Love This in the U.K. market came with Nicki French's remake of Bonnie Tyler's 1983 hit, "Total Eclipse Of The Heart."

Released on the Love This imprint Bags of Fun and produced in part by Stock and Matt Aitken, it peaked outside the top 50 late in 1994, but hit the top five during a three-month chart run early the following year. Subsequent singles for Bags of Fun and Love This by the vocalist, from Carlisle in the Northeast of Eng-

land, failed to repeat the achievement. "Eclipse" was licensed to Critique Records in the U.S., where it hit No. 2 on Billboard's Hot 100.

More consistent singles success came with three top 30 entries in 1996 by AC-oriented singer John Alford, chief among them a double-sided top 10 hit with remakes of "Blue Moon" and "Only You."

Also members of the Love This roster were two-girl, two-boy pop act Deuce, which came to the label after three top 15 U.K. hit singles on London in 1995, but managed only one minor top 30 showing on Love This in June 1996 with "No Surrender."

Love This' most recent chart appearance came last Christmas, via a version of "Don't Cry For Me Argentina" by novelty act the Mike Flowers Pops.

Jive/Zomba Opens Office In Cologne

COLOGNE, Germany—Jive/Zomba Records opened here its second German office April 1.

The move follows Jive's split with former distribution partner BMG Ariola in October 1996, when it switched to Rough Trade. Rough Trade Germany, which became an affiliate of Jive/Zomba with the acquisition of its U.K. parent company Pinnacle last year, will continue to be the base for Jive/Zomba's German operations.

"The Rough Trade Germany team does a tremendous job," says Jive/Zomba Europe GM of A&R Martin Dodd. "But we felt we wanted to add a very aggressive singles promotion side to it."

Jive/Zomba's office here will initially handle radio and TV promotion, as well as marketing, in co-operation with Rough Trade. The office is headed by Konrad von Lühneysen, who was previously managing director at dance label Logic Records.

CHRISTIAN LORENZ

RIGHTS CONFUSION IN HONG KONG

(Continued from page 59)

time, allow them to do so at will, so long as they have "reason to believe" that the contract is being violated.

The retail lobby argues that this should be left, as before, to contract law. By placing the law in the exclusive licensee's hands, the merchants contend, the licensee can dictate from a monopoly position, setting unnaturally high prices. Augustine Cheng, deputy secretary for trade and industry, seemed to agree when he proposed to "protect the copyright, then resort to commercial solutions. It is better than taking the rigid legislative route."

Legco's Chow says that the cries of foul from the retail lobby are less defensible. "You can always say that government should take the positive nonintervention route, that it should be up to market practices. But I think for this issue what the government is asked to do

is to create a level playing field for everyone. That is not being called into question by anyone except for a very small number of parallel importers."

A major worry for copyright holders is Hong Kong's proximity to and soon-to-be-renewed intimacies with China. With the huge amount of import, export, and re-export carried out between the two countries, "it's very difficult to differentiate between parallel imports and pirated goods at the border," says the IFPI's Fung.

Vincent Y.K. Poon, assistant commissioner of customs and excise, says, though, that if customs officers have any doubts, they will check with the copyright owner.

Record companies suggest that the retailers' fears over parallel imports are unfounded. EMI Music Asia president Lachie Rutherford

says that when it comes to pricing, there is no advantage for retailers that parallel-import.

"International repertoire CD pricing is lower here than you can get outside Hong Kong anyway," he says. "I would defy retailers in Hong Kong to say that they can find it. It is illusory to claim that they are paying more in Hong Kong; Hong Kong has the lowest international net CD price in the world across the board for international product. The argument that they are doing this to improve retail price on international repertoire is ridiculous."

Product earmarked for sale in China and re-exported to Hong Kong illegally, according to the record companies, is where the profit can be found, and with it the death of a local music industry.

"There is never going to be a

time in the foreseeable future when Cantonese repertoire sells for the same price in China as it does in Hong Kong," adds Rutherford. The temptation to take advantage of the price discrepancy is too great, he argues. Rutherford notes that the Hong Kong music market, while relatively small in size, at around 12 million units annually (\$210 million), is an important style-setter for the region's biggest single repertoire: Chinese pop. Sapping the resources of that A&R petri dish could have far wider effects for the regional industry.

"The damage is going to directly impact on Cantonese repertoire," says Rutherford, "which is still the flagship repertoire for Chinese pop. For the people, the industry, parallel imports from China aren't something that can just be brushed aside lightly."

HITS OF THE



WORLD

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JAPAN (Dempa Publications Inc.) 04/14/97		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	HONKIGA IPPAI V6 AVEV TRAX
2	1	GO! GO! HEAVEN SPEED TOY'S FACTORY
3	2	CIRCUIT NO MUSUME PUFFY EPIC SONY
4	3	CAN YOU CELEBRATE? NAMIE AMURO AVEV TRAX
5	4	1/2 MAKOTO KAWAMOTO SONY
6	6	DYNAMITE SMAP VICTOR
7	7	TSUKI SARUGANSEKI COLUMBIA
8	9	TAMASHIHO RUFURAN YOUKO TAKAHASHI KING
9	5	GENKI DASHITE MAKI OHGURO B-GRAM
10	8	ASHITA, HARUGA KITARA TAKAKO MATSU BMG JAPAN
11	16	SUNANO KAJITSU MIKI NAKATANI WITH RYUICHI SAKAMOTO FOR LIFE
12	11	THE OTHER SIDE OF LOVE RYUICHI SAKAMOTO FEATURING SISTER M FOR LIFE
13	12	I LOVE YOU RYUICHI KAWAMURA VICTOR
14	14	AMAI UNMEI UA VICTOR
15	15	MAGOKORONO HASHI/MEOTO MICHU AURORA TERUKO (MICHIKO KAWAI) COLUMBIA
16	10	FIREBALL B'Z ROOMS
17	13	KIMINI AITAKUNATTARA... ZARD B-GRAM
18	18	FACES PLACES GLOBE AVEV TRAX
19	19	99 BANMENO YORU PENICILLIN PIONEER LDC
20	17	KUZIRA NO. 12 JUDY AND MARY EPIC SONY
ALBUMS		
1	1	JUDY AND MARY THE POWER SOURCE EPIC SONY
2	3	GLOBE FACES PLACES AVEV TRAX
3	4	MR. CHILDREN BOLERO TOY'S FACTORY
4	2	SMAP WOOL VICTOR
5	19	KOME KOME CLUB HARVEST SINGLES 1985-1992 SONY
6	5	ULFULS LET'S GO TOSHIBA EMI
7	7	MAYO OKAMOTO SMILE TOKUMA JAPAN
8	8	AEROSMITH NINE LIVES SONY
9	6	YOSUI INOUE/TAMIO OKUDA SHOPPING FOR LIFE
10	9	TOMOYASU HOTEI SPACE COWBOY SHOW TOSHIBA EMI
11	15	ANIMETAL ANIMETAL MARATHON SONY
12	12	PAMELAH SPIRIT COLUMBIA
13	14	YUMI MATSUYOTA COWGIRL DREAMIN' TOSHIBA EMI
14	17	ASKA ONE TOSHIBA EMI
15	16	WHITESNAKE RESTLESS HEART TOSHIBA EMI
16	18	TWO-MIX BPM BEST FILES KING
17	NEW	UA 11 VICTOR
18	NEW	MR. PRESIDENT COCO JAMBOO WEA JAPAN
19	NEW	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE TOSHIBA EMI
20	11	TOKIO WILD & MILD SONY

GERMANY (Media Control) 04/08/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	WARUM? TIC TAC TOE RCA
2	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
3	6	DU LIEBST MICH NICHT SABRINA SETLUR EPIC
4	3	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
5	NEW	IT'S NO GOOD DEPECHE MODE MUTE/INTERCORD
6	NEW	FIRE SCOOTER EDEL
7	4	TEARING UP MY HEART 'N SYNC ARIOLA
8	5	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
9	7	ALONE BEE GEES POLYDOR
10	14	THE THEME (OF PROGRESSIVE ATTACK) BROOKLYN BOUNCE EDEL
11	9	DON'T LET GO (LOVE) EN VOGUE EASTWEST
12	NEW	ENGEL RAMMSTEIN MOTORMUSIC
13	11	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
14	10	SO STRUNG OUT C-BLOCK WEA
15	8	ANYWHERE FOR YOU BACKSTREET BOYS JIVE/ROUGH TRADE
16	15	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY EPIC
17	NEW	PLEASE DON'T GO NO MERCY ARIOLA
18	13	UN-BREAK MY HEART TONI BRAXTON ARIOLA
19	NEW	STAIRWAY TO HEAVEN G'S INCORPORATED EMI
20	12	DON'T CRY FOR ME ARGENTINA MADONNA WEA
ALBUMS		
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	2	BEE GEES STILL WATERS POLYDOR
3	5	TIC TAC TOE TIC TAC TOE RCA
4	4	ANDREA BOCELLI ROMANZA POLYDOR
5	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
6	3	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
7	7	SPICE GIRLS SPICE VIRGIN
8	6	AEROSMITH NINE LIVES COLUMBIA
9	11	FURY IN THE SLAUGHTERHOUSE BRILLIANT THIEVES SPV
10	10	U2 POP ISLAND
11	12	SORAYA ON NIGHTS LIKE THIS MERCURY
12	9	BACKSTREET BOYS BACKSTREET BOYS JIVE/ROUGH TRADE
13	19	SABRINA SETLUR DIE NEUE S-KLASSE EPIC
14	16	NO MERCY MY PROMISE ARIOLA
15	17	SOUNDTRACK ROMEO + JULIET EMI
16	14	ANDRE RIEU STRAUSS & CO. POLYDOR
17	18	SOUNDTRACK SPACE JAM EASTWEST
18	13	TONI BRAXTON SECRETS ARIOLA
19	NEW	JEAN MICHEL JARRE OXYGENE 7-13 EPIC
20	20	TONI BRAXTON TONI BRAXTON ARIOLA

U.K. (Chart-Track) 04/07/97		
THIS WEEK	LAST WEEK	SINGLES
1	NEW	RICHARD III SUPERGRASS PARLOPHONE
2	3	I BELIEVE I CAN FLY R. KELLY JIVE
3	2	BELLISSIMA DJ QUICKSILVER POSITIVE/EMI
4	1	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS FREESTYLE DUST/VIRGIN
5	NEW	WE HAVE EXPLOSIVE FUTURE SOUND OF LONDON VIRGIN
6	5	ENCORE UNE FOIS SASH! MULTIPLY
7	4	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
8	6	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
9	NEW	IT'S NO GOOD DEPECHE MODE MUTE
10	10	D.I.S.C.O. N-TRANCE ALL AROUND THE WORLD
11	NEW	MY LOVE IS DEEP SARA PARKER MANIFESTO/MERCURY
12	NEW	FIRE UP! FUNKY GREEN DOGS TWISTED U.K.
13	NEW	HONDY (NO ACCESS) HONDY MANIFESTO/MERCURY
14	NEW	SONG 2 BLUR FOOD/PARLOPHONE
15	14	WHERE CAN I FIND LOVE LIVIN' JOY UNDISCOVERED/MCA
16	NEW	SOMETIMES BRAND NEW HEAVIES FFRR/LONDON
17	NEW	UNDERWATER LOVE SMOKE CITY JIVE
18	8	FLASH B.B.E. TRIANGLE/POSITIVE/EMI
19	7	NORTH COUNTRY BOY THE CHARLATANS BEGGARS BANQUET
20	16	JUST PLAYIN' JT PLAYAZ PURKA
ALBUMS		
1	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 36 EMI/VIRGIN/POLYGRAM
2	2	SPICE GIRLS SPICE VIRGIN
3	NEW	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE FREESTYLE DUST/VIRGIN
4	NEW	WET WET WET 10 THE PRECIOUS ORGANISATION/MERCURY
5	7	BEE GEES STILL WATERS POLYDOR
6	3	VARIOUS ARTISTS DANCE NATION 3—PETE TONG & JUDGE JULES MINISTRY OF SOUND
7	10	U2 POP ISLAND
8	12	LISA STANSFIELD LISA STANSFIELD ARIOLA
9	RE	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS
10	RE	TEXAS WHITE ON BLONDE MERCURY
11	8	VARIOUS ARTISTS THE ALL TIME GREATEST COUNTRY SONGS SONY TV
12	NEW	VARIOUS ARTISTS THE OLD SKOOL POLYGRAM TV/GLOBAL TV
13	NEW	ERASURE COWBOY MUTE
14	6	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
15	5	BEE GEES THE VERY BEST OF THE BEE GEES POLYDOR
16	RE	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
17	14	AEROSMITH NINE LIVES COLUMBIA
18	20	KULA SHAKER K COLUMBIA
19	15	ETERNAL BEFORE THE RAIN 1ST AVENUE/EMI
20	RE	ALANIS MORISSETTE JAGGED LITTLE PILL MAVERICK/REPRISE/WEA

FRANCE (SNEP/IFOP/Tite-Live) 04/05/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	CON TE PARTIRO ANDREA BOCELLI POLYDOR
2	2	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
3	3	LET A BOY CRY GALA SCORPIO
4	5	DON'T CRY FOR ME ARGENTINA MADONNA WEA
5	6	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
6	4	2 BECOME 1 SPICE GIRLS VIRGIN
7	10	ENCORE UNE FOIS SASH! FULL ACE
8	7	SHOULD I LEAVE DAVID CHARVET RCA
9	16	LUCY—BAILA ALLIAGE BAXTER
10	NEW	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
11	20	LA TAILLE DE TON AMOUR JANE FOSTIN ARIOLA
12	11	BAILANDO PARADISIO CNR
13	9	TOUJOURS LA POUR TOI 2 BE 3 EMI
14	14	QUAND J'AI PEUR DE TOUT PATRICIA KAAS COLUMBIA
15	17	UN-BREAK MY HEART TONI BRAXTON ARIOLA
16	18	YOU'LL BE MINE (PARTY TIME) GLORIA ESTEFAN EPIC
17	NEW	LA DANCE D'HELENE MELI MELO & MISS HELENE VERSAILLES
18	15	PARTIR UN JOUR 2 BE 3 EMI
19	13	AUCUNE FILLE AU MONDE G. SQUAD ARIOLA
20	12	I NEED YOU 3T EPIC
ALBUMS		
1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	3	PATRICIA KAAS DANS MA CHAIR COLUMBIA
3	4	JULIEN CLERC JULIEN VIRGIN
4	2	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
5	6	I AM L'ECOLE DU MICRO D'ARGENT DELABEL
6	7	ERA AMENO MERCURY
7	5	SPICE GIRLS SPICE VIRGIN
8	8	U2 POP ISLAND
9	9	2 BE 3 PARTIR UN JOUR EMI
10	11	PASCAL OBISPO SUPERFLU EPIC
11	16	DOC GYNECO PREMIERE CONSULTATION VIRGIN
12	12	ZAZIE ZEN MERCURY
13	15	TEXAS WHITE ON BLONDE MERCURY
14	NEW	LISA STANSFIELD LISA STANSFIELD ARIOLA
15	13	3T BROTHERHOOD EPIC
16	18	AEROSMITH NINE LIVES COLUMBIA
17	RE	DAFT PUNK HOMEWORK LABELS
18	10	JEAN MICHEL JARRE OXYGENE 7-13 DREYFUS
19	RE	KHALED SAHRA BARCLAY
20	NEW	CAKE FASHION NUGGET MERCURY

CANADA (SoundScan) 04/19/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	I WANT YOU SAVAGE GARDEN COLUMBIA
2	2	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.
3	3	FIRESTARTER PRODIGY XL RECORDINGS
4	4	GOD BLESS THE CHILD SHANIA TWAIN MERCURY
5	5	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
6	10	ANYWHERE FOR YOU BACKSTREET BOYS JIVE
7	7	RETURN OF THE MACK MARK MORRISON ATLANTIC
8	6	INSOMNIA FAITHLESS ARIOLA
9	9	LET ME CLEAR MY THROAT DJ KOOL CLR/WARNER
10	20	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS JIVE
11	13	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) BAD BOY/ARISTA
12	11	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER ARIOLA
13	12	DISCOTHEQUE U2 ISLAND
14	NEW	ONE MORE TIME REAL MCCOY ARIOLA
15	NEW	ANYWHERE FOR YOU (ALTERNATIVE VERSION) BACKSTREET BOYS JIVE
16	RE	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA LAFACE/ARISTA
17	16	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
18	15	THE SAINT ORBITAL FFRR
19	NEW	STEP BY STEP WHITNEY HOUSTON ARIOLA
20	18	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS JIVE
ALBUMS		
1	1	SPICE GIRLS SPICE VIRGIN
2	5	OUR LADY PEACE CLUMSY EPIC
3	2	BACKSTREET BOYS BACKSTREET BOYS JIVE
4	4	CELINE DION FALLING INTO YOU COLUMBIA
5	16	VARIOUS ARTISTS HIT ZONE 3 POP
6	10	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL
7	8	SOUNDTRACK SPACE JAM RHINO/WARNER
8	6	VARIOUS ARTISTS 1997 GRAMMY NOMINEES POLYTEL
9	7	U2 POP ISLAND
10	11	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
11	12	AMANDA MARSHALL AMANDA MARSHALL EPIC
12	9	AEROSMITH NINE LIVES COLUMBIA
13	14	JEWEL PIECES OF YOU ATLANTIC
14	13	COLLECTIVE SOUL DISCIPLINED BREAKDOWN ATLANTIC
15	15	VARIOUS ARTISTS DANCE MIX USA '97 QUALITY
16	17	TONI BRAXTON SECRETS LAFACE/ARISTA
17	3	THE NOTORIOUS B.I.G. LIFE AFTER DEATH BAD BOY/ARISTA
18	19	VARIOUS ARTISTS MUCHMUSIC'S BIG SHINY TUNES MCA
19	18	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL
20	RE	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA

NETHERLANDS (Stichting Mega Top 100) 04/12/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	DE REGENBOOG FRANS BAUER & MARIANNE WEBER TIP TOP/THAT'S ENTERTAINMENT
2	2	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
3	3	MAMA SPICE GIRLS VIRGIN
4	5	FELL IN LOVE WITH AN ALIEN THE KELLY FAMILY EMI
5	7	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG
6	4	WHEN I DIE NO MERCY BMG
7	NEW	IK ZING DIT LIED VOOR JOU JANTJE SMIT MERCURY
8	6	SUPERGABBER HAKHUHBAR ROADRUNNER
9	8	DON'T LET GO (LOVE) EN VOGUE WARNER
10	9	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
11	10	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
12	NEW	AIN'T THAT JUST THE WAY LUTICIA MCNEAL CNR
13	13	LET ME CLEAR MY THROAT DJ KOOL BMG
14	12	WHY DON'T YOU DANCE WITH ME FUTURE BREEZE POLYDOR
15	14	ENCORE UNE FOIS SASH! BYTE
16	11	WE LIKE TO PARTY PARTY ANIMALS ROADRUNNER
17	15	GET ME HOME FOXY BROWN FEATURING BLACKSTREET DEF JAM/MERCURY
18	17	REMEMBER ME THE BLUE BOY JIVE/ROUGH TRADE
19	20	LET A BOY CRY GALA COMBINED
20	19	DON'T YOU LOVE ME ETERNAL EMI
ALBUMS		
1	1	SPICE GIRLS SPICE VIRGIN
2	6	DE DIJK DE STAND VAN DE MAAN MERCURY
3	2	ANDREA BOCELLI ROMANZA POLYDOR
4	3	TOTAL TOUCH TOTAL TOUCH BMG
5	5	SOUNDTRACK SPACE JAM WARNER
6	7	MARCO BORSATO DE WAARHEID POLYDOR
7	14	THE KELLY FAMILY ALMOST HEAVEN EMI
8	8	NO MERCY MY PROMISE BMG
9	9	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
10	4	U2 POP ISLAND
11	10	BZN A SYMPHONIC NIGHT MERCURY
12	15	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
13	13	BEE GEES STILL WATERS POLYDOR
14	12	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL
15	16	FRANS BAUER VOOR JOU TIP TOP/THAT'S ENTERTAINMENT
16	11	CIRQUE DU SOLEIL ALEGRIA BMG
17	17	AEROSMITH NINE LIVES COLUMBIA
18	20	3T BROTHERHOOD EPIC
19	RE	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG
20	NEW	ETERNAL BEFORE THE RAIN EMI

AUSTRALIA (ARIA) 04/13/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW
2	3	LAST NIGHT AZ YET BMG
3	4	PONY GINUWINE EPIC
4	5	DON'T LET GO (LOVE) EN VOGUE EASTWEST
5	6	BREATHE PRODIGY DANCEPOOL/SONY
6	2	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
7	8	FREAK SILVERCHAIR MURMUR/SONY
8	13	I SHOT THE SHERIFF WARREN G DEF JAM/MERCURY
9	9	ABUSE ME SILVERCHAIR MURMUR/SONY
10	10	DON'T SAY GOODBYE HUMAN NATURE COLUMBIA
11	11	BREAK MY STRIDE UNIQUE 2 DANCEPOOL/SONY
12	12	SEXY EYES WHIGFIELD TRANSISTOR/BMG
13	7	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M
14	15	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR
15	14	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
16	17	UN-BREAK MY HEART TONI BRAXTON BMG
17	18	STEP BY STEP WHITNEY HOUSTON BMG
18	16	TO THE MOON & BACK SAVAGE GARDEN ROADSHOW
19	NEW	LOVE ROLLERCOASTER RED HOT CHILI PEPPERS GEPFEN/UNIVERSAL
20	20	YOUNG HEARTS RUN FREE KYM MAZELLE EMI
ALBUMS		
1	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW
2	2	SOUNDTRACK ROMEO + JULIET EMI
3	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
4	4	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL
5	5	SPICE GIRLS SPICE VIRGIN
6	7	SILVERCHAIR FREAK SHOW MURMUR/SONY
7	10	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA
8	8	CELINE DION FALLING INTO YOU EPIC
9	18	CAKE FASHION NUGGET MERCURY
10	6	LEANN RIMES UNCHAINED MELODY/THE EARLY YEARS CURBS/SONY
11	9	U2 POP ISLAND
12	14	PRODIGY MUSIC FOR THE JILTED GENERATION DANCEPOOL/SONY
13	17	TOOL AENIMA ZOO/BMG
14	13	HUMAN NATURE TELLING EVERYBODY COLUMBIA
15	12	THE CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
16	15	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
17	20	VAN MORRISON THE HEALING GAME POLYDOR
18	11	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL LIBERATION/FESTIVAL
19	16	SOUNDTRACK EVITA WEA
20	RE	LIVE THROWING COPPER RADIOACTIVE/UNIVERSAL

ITALY (Musica e Dischi/FIMI) 04/07/97		
THIS WEEK	LAST WEEK	SINGLES
1	1	FROM DISCO TO DISCO WHIRLPOOL PRODUCTIONS ZAC
2	4	LET A BOY CRY GALA DO IT YOURSELF/NITELITE
3	2	DISCOTHEQUE U2 ISLAND
4	13	2 THE NIGHT LA FUERTEZZA MEET/NEW MUSIC
5	7	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
6	NEW	MY LOVE FOR YOU BLACKWOOD A&D
7	8	FLASH B.B.E. TRIANGLE/EMI
8	3	SWEET DREAMS SHARON C THE SELF
9	6	BABY I'M YOURS 49ERS MEDIA/FLYING
10	NO NAME	MARIO PIU/MAURO PICOTTO MEDIA/FLYING
11	NEW	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
12	NEW	IT'S NO GOOD DEPECHE MODE MUTE/BMG
13	16	LAURA NON C'E' NEK WEA
14	9	THE REAL THING LISA STANSFIELD ARIOLA
15	NEW	DA FUNK DAFT PUNK VIRGIN
16	5	UN-BREAK MY HEART TONI BRAXTON ARIOLA
17	14	BELO HORIZONTI HEARTIST THE DUB/SELF
18	15	THE NIGHT RITHMO EXOTIC
19	12	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
20	11	BREATHE PRODIGY XL RECORDINGS/UP/DISCOPIU STUPENDO/EPIC
ALBUMS		
1	1	PINO DANIELE DIMMI COSA SUCCEDE SULLA TERRA CGD
2	2	U2 POP ISLAND
3	6	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
4	3	JOVANOTTI LORENZO 1997—L'ALBERO MERCURY
5	4	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
6	7	SPICE GIRLS SPICE VIRGIN
7	5	PATTY PRAVO BYE BYE PATTY PENSIERO STUPENDO/EPIC
8	13	LITFIBA MONDI SOMMERSI EMI

HITS OF THE WORLD

CONTINUED

EUROCHART 04/10/97			MUSIC & MEDIA			NEW ZEALAND (RIANZ) 04/06/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	1	2	COLD ROCK A PARTY MC LYTE EASTWEST			
2	2	I BELIEVE I CAN FLY R. KELLY JIVE	2	3	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG			
3	3	ENCORE UNE FOIS SASH! BYTE BLUE	3	6	ONLY LOVE THE BRAXTONS EASTWEST			
4	4	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	4	1	BREAK MY STRIDE UNIQUE 2 DANCEPOOL/SONY			
5	9	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	5	4	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR			
6	10	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO	6	7	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN			
7	7	WARUM? TIC TAC TOE RCA	7	5	BREATHE PRODIGY XL RECORDINGS/BMG			
8	8	DON'T LET GO (LOVE) EN VOGUE EASTWEST	8	9	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI			
9	6	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	9	8	FIRESTARTER PRODIGY XL RECORDINGS/BMG			
10	5	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.	10	RE	TOSS IT UP MAKAVELI INTERSCOPE/UNIVERSAL			
ALBUMS			ALBUMS					
1	2	SPICE GIRLS SPICE VIRGIN	1	1	SOUNDTRACK ROMEO + JULIET EMI			
2	1	U2 POP ISLAND	2	2	U2 POP ISLAND			
3	6	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	3	4	SPICE GIRLS SPICE VIRGIN			
4	4	BEE GEES STILL WATERS POLYDOR	4	3	COLLECTIVE SOUL DISCIPLINED BREAKDOWN WARNER			
5	5	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	5	8	TOOL AENIMA BMG			
6	3	AEROSMITH NINE LIVES COLUMBIA	6	9	VAN MORRISON THE HEALING GAME POLYDOR			
7	7	SUPERTRAMP SOME THINGS NEVER CHANGE EMI	7	5	MARILYN MANSON ANTICHRIST SUPERSTAR INTERSCOPE/UNIVERSAL			
8	NEW	LISA STANSFIELD LISA STANSFIELD ARISTA	8	7	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL			
9	8	TONI BRAXTON SECRETS LAFACE/ARISTA	9	6	SOUNDTRACK EVITA WARNER			
10	9	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	10	RE	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL MUTE/FESTIVAL			

MALAYSIA (RIM) 04/08/97			HONG KONG (IFPI Hong Kong Group) 03/30/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	5	VARIOUS ARTISTS LAGI GEMPAQ EMI	1	2	ANITA MUI TRANSIENCE CAPITAL ARTISTS
2	NEW	XPDC BRUTAL LIFE	2	1	SAMMI CHENG 24K GOLD MASTERSONIC COMPI-LATION WARNER
3	2	RAIHAN PUJI-PUJIAN WARNER	3	4	CHEUNG CHI LAM I LOVE YOU TOO EMI
4	3	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	4	3	HALINA TAM INDEPENDENCE BMG
5	1	KRU KRUMANIA EMI	5	NEW	ERIC SUEN HITS SIXTEEN BMG
6	4	SOUNDTRACK EVITA WARNER	6	NEW	ANDY LAU CHINESE BMG/MUSIC IMPACT
7	NEW	AZ YET AZ YET BMG	7	5	WILLIAM SO QING LAI ZI YOU HONG GO EAST
8	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	8	6	FAYE WONG WAN JU CINEPOLY
9	6	VARIOUS ARTISTS GEGAR BMG	9	9	GI GI LEUNG SHORT HAIR EEI
10	7	VARIOUS ARTISTS THE POWER OF LOVE WARNER	10	NEW	CHARLIE YOUNG CHI NI EEI

IRELAND (IFPI Ireland/Chart-Track) 04/03/97			BELGIUM (Promuvi) 04/08/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	1	1	LET A BOY CRY GALA PRIVATE LIFE
2	3	ENCORE UNE FOIS SASH! MULTIPLY	2	2	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
3	2	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	3	3	UN-BREAK MY HEART TONI BRAXTON BMG
4	4	ISN'T IT A WONDER BOYZONE POLYDOR	4	5	DON'T LET GO (LOVE) EN VOGUE WARNER
5	5	ALONE BEE GEES POLYDOR	5	NEW	DROMEN GET READY! PLAY THAT BEAT/VIRGIN
6	7	REMEMBER ME THE BLUE BOY PHARM	6	4	ENCORE UNE FOIS SASH! BYTE BLUE
7	NEW	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI	7	NEW	A GOOD DAY NATURAL BORN DEEJAYS NAF
8	RE	HUSH KULA SHAKER COLUMBIA	8	8	FIRE UP! FUNKY GREEN DOGS UNIVERSAL
9	9	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M	9	6	DON'T CRY FOR ME ARGENTINA MADONNA WARNER
10	8	WHERE DO YOU GO NO MERCY ARISTA	10	7	ENJOY TOUCH OF JOY CNR
ALBUMS			ALBUMS		
1	3	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 36 EMI/VIRGIN/POLYGRAM	1	2	SPICE GIRLS SPICE VIRGIN
2	2	SPICE GIRLS SPICE VIRGIN	2	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
3	5	MARY BLACK SHINE DARA	3	1	U2 POP ISLAND
4	1	U2 POP ISLAND	4	4	MARCO BORSATO DE WAARHEID POLYDOR
5	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	5	9	PATRICIA KAAS DANS MA CHAIR COLUMBIA
6	9	BEE GEES THE VERY BEST OF THE BEE GEES POLYDOR	6	5	TONI BRAXTON SECRETS BMG
7	6	BEE GEES STILL WATERS POLYDOR	7	10	3T BROTHERHOOD EPIC
8	RE	RADIOHEAD THE BENDS PARLOPHONE	8	6	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG
9	8	THE DIVINE COMEDY A SHORT ALBUM ABOUT LOVE SETANTA	9	7	NICK CAVE & THE BAD SEEDS THE BOATMAN'S CALL MUTE/PIAS
10	7	SHARON SHANNON EACH LITTLE THING GRAPEVINE	10	RE	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL

AUSTRIA (Austrian IFPI/Austria Top 40) 04/08/97			SWITZERLAND (Media Control Switzerland) 04/13/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	WARUM? TIC TAC TOE BMG	1	1	WARUM? TIC TAC TOE BMG
2	3	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER	2	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
3	2	WHEN I DIE NO MERCY BMG	3	3	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
4	5	ALONE BEE GEES POLYGRAM	4	4	DON'T LET GO (LOVE) EN VOGUE WARNER
5	4	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	5	5	I BELIEVE I CAN FLY R. KELLY JIVE/MUSIKVERTRIEB
6	6	TEARIN' UP MY HEART 'N SYNC BMG	6	6	TEARIN' UP MY HEART 'N SYNC BMG
7	8	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	7	7	UN-BREAK MY HEART TONI BRAXTON BMG
8	7	UN-BREAK MY HEART TONI BRAXTON BMG	8	9	SO STRUNG OUT C-BLOCK WARNER
9	10	POW CHI BBS & DJ ANDY B POLYGRAM	9	8	ANYWHERE FOR YOU BACKSTREET BOYS JIVE/MUSIKVERTRIEB
10	NEW	DON'T LET GO (LOVE) EN VOGUE WARNER	10	NEW	ALONE BEE GEES POLYGRAM
ALBUMS			ALBUMS		
1	1	SPICE GIRLS SPICE VIRGIN	1	1	BEE GEES STILL WATERS POLYGRAM
2	RE	SOUNDTRACK ROMEO + JULIET EMI	2	3	ANDREA BOCELLI BOCELLI POLYGRAM
3	3	NO MERCY MY PROMISE BMG	3	2	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
4	RE	TIC TAC TOE TIC TAC TOE BMG	4	8	ANDREA BOCELLI ROMANZA POLYGRAM
5	9	BEE GEES STILL WATERS POLYGRAM	5	4	AEROSMITH NINE LIVES SONY
6	NEW	ANDREA BOCELLI ROMANZA POLYGRAM	6	5	PATRICIA KAAS DANS MA CHAIR SONY
7	2	JEAN MICHEL JARRE OXYGENE 7-13 SONY	7	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
8	8	ANDREA BOCELLI BOCELLI POLYGRAM	8	9	NO MERCY MY PROMISE BMG
9	10	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	9	6	U2 POP ISLAND
10	6	U2 POP ISLAND	10	10	SPICE GIRLS SPICE VIRGIN

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

ZIMBABWE: Chartwell Dutiro, who for eight years was the mainstay in top Zimbabwean star Thomas Mapfumo's band, has put together his own group, Spirit Talk Mbira. Dutiro has recruited U.S. and Canadian players of the *mbira*, the traditional African thumb piano, prompting The Harare Sunday Mail to note with surprise the phenomenon of "white folks who can pluck on the mbira like nobody's business." A new album, "Ndonga Mahwe—Return As Spirit," on the Spirit Talk label, showcases the complex, polyrhythmic sound of the instrument, accompanied by absurdly catchy vocal refrains. The charismatic Dutiro is an apostle for the mbira, used traditionally to call the spirits to offer guidance on daily life. He describes the music as "the original acoustic trance [music]," and the band was recently heard by an international audience via a concert on the BBC World Service. A grant from the Arts Council of England is taking Spirit Talk Mbira on a three-month tour of the U.K., during which the band will also present a series of workshops.

NIGEL WILLIAMSON

WALES: With the popular musical stock of this nation higher than ever after the award-winning achievements of Manic Street Preachers at the Brits and elsewhere, the modern rock momentum continues here with the April release of two attractive compilations. "Dial M For Merthyr," cleverly named after the town of Merthyr Tydfil in Mid Glamorgan in the south, is a 21-track, budget-priced collection, chiefly of new or recent tracks by guitar bands, released on the London independent label Fierce Panda in collaboration with the Cardiff, Wales-based Town Hill label. Many listeners will be attracted to the set by the inclusion of the collectable early Manics cut "Strip It Down," but such lesser-known names as the Jonah Hex, Flyscreen, and Helen Love also demonstrate the rude health of the current rock scene in a country of less than 3 million. Released on Monday (14), the album's commercial appeal is also enhanced by contributions from blanco y negro's Catatonia, Indolent's 60 Ft Dolls, V2's Stereophonics, and up-and-coming Parlophone act Ether. A&M, meanwhile, released April 7 the soundtrack to the movie "Twin Town," the directorial debut by actor Kevin Allen. Manic Street Preachers and Catatonia are also featured here, along with Creation's Super Furry Animals, setting the scene for a "Trainspotting"-style black comedy set in Swansea, Wales. Executive-produced by the "Trainspotting" producer/director team of Andrew MacDonald and Danny Boyle, "Twin Town" opens in cinemas in Wales and London April 11 and throughout the rest of the U.K. April 25.

PAUL SEXTON



DENMARK: "It's a pop/rock in a casserole kind of thing," is how lead singer Clara Lieberath describes the sound of her confusingly named group clara thomas. A listen to its first single, "you were never wrong" (PolyGram), reveals that the casserole has been carefully prepared and is ready to serve. Lieberath's voice conveys a range of emotions with refreshingly accurate phrasing and clarity. She wrote the lyrics with composer/producer Thomas Li, who collaborated in turn with guitarist Kasper Söderlund on the music. "There are lots of bands going through your head on the radio and such. But there's not just one inspirational source. It's a mix of things," Lieberath says. "We have high hopes," says Anders Hansen, PolyGram's local repertoire A&R/marketing manager. "It really has potential, especially when I see what's happening to bands like Garbage and No Doubt. The music isn't the same, but it might appeal to the same audience." Released in March, the group's self-titled debut album was mixed by Mitch Easter (who produced R.E.M.'s "Murmur" and "Reckoning") and mastered by Ian Cooper. PolyGram is confident that the second single, "the girl with the strawberry lips," will be the real breakthrough. It was released to coincide with the start of a tour that will see clara thomas included on the bill at various outdoor festivals.

CHARLES FERRO

POLAND: "Światło" (The Light), released by Izabelin Studio/PolyGram Polska, is the "adult" debut by young singer Natalia Kukulska. As the daughter of popular singer Anna Jantar, who died many years ago in a plane crash, and well-known songwriter and keyboardist Jarosław Kukulski, she has been familiar with stage, studio, and microphone from an early age. She was often a guest at her father's studio, where she would meet gifted musicians who helped her develop her vocal abilities and artistic imagination, and as a little girl, she recorded several albums of children's songs. Now, as well as being a gifted singer and composer, Kukulska is a philosophy student at Warsaw University, a combination of roles that seems to confirm the thoughts of Plato when he said that "a musician is the best philosopher." And while many listeners will remember Kukulska as a child, "Światło" is a very mature and personal album inspired by various styles, including soul, funk, and acid jazz. The songs range from such gentle ballads as "Przed Wschodem Słońca" (Before The Sunrise) to dynamic dance hits like "Piosenka Światłoczuła" (Photosensitive Song). While she did not write the lyrics herself, most of her songs' subject matter is a perfect reflection of her image and personality, as she sings about love and beauty, emptiness and loneliness, and a young woman's search for the true substance of life.

BEATA PRZEDPEŁSKA

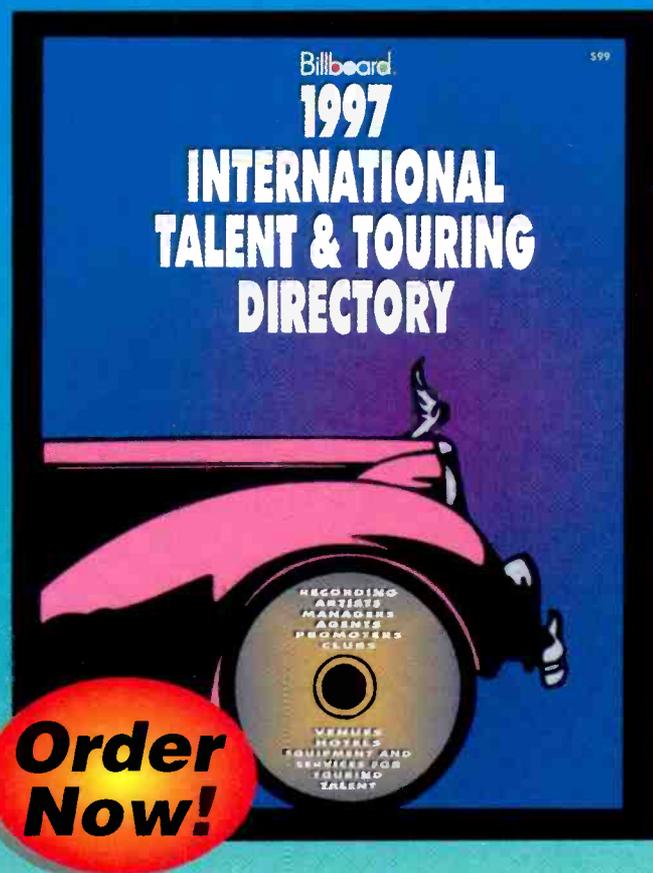


IRELAND: The self-titled debut album by Dublin-based Celtic rock quintet Hedge School (K-tel) is a 14-track blend of new spins on old Irish ballads and new material written by the band. Just as Thin Lizzy broke through in the early 1970s with an electrified revival of the traditional song "Whiskey In The Jar," so Hedge School has taken a similar route by reinterpreting such numbers as "Rocky Road To Dublin," "Galway Races," "Follow Me Up To Carlow," and "The Foggy Dew." Among the band's original compositions are "America (My Ma She Said)," penned by singer Derek Dempsey, and "Wings Of A Dove" and "Hedge School," both written by drummer Eddie Gaynor. Previously known as the Elite, Hedge School takes its name from the illegal schools that Irish children attended in the 17th century when, under British rule, they were denied a formal education.

KEN STEWART

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Canada's Raggadeath On The Rise

Attic Act Fuses Hip-Hop, Rap, And Metal

BY LARRY LeBLANC

TORONTO—With its hybrid of dance hall reggae, hip-hop, and heavy metal, Raggadeath's self-titled sophomore album provides a potent introduction to one of Canada's most creative street-styled bands. The album was released in Canada Feb. 25 by Attic Records here. There are no plans yet for a U.S. release.

"We're really happy with the way the album sounds," says the group's co-writer/co-producer Walter Sobczak. "It's not just a collection of songs. A strong songwriting thread runs through the album, keeping it together."

"The common denominator of dance hall, hip-hop, and heavy metal is that they are all rebellious [musics]," says the group's Jamaican-born rapper, Michie Mee.

Anchored by the production and writing of both Sobczak and his longtime collaborator, drummer/DJ Stephen Kendall, Raggadeath also includes Mee and guitarist Steve Major as core members. The album also features prominent support from Toronto's rap and hip-hop community, including rappers Phatt, Tallis Newkirk of Plains Of Fascination, and Jive Record artist Whitey Don; reggae DJ Friendlyman; and singers Mikko Mallinick and Lorraine Scott.

A five-mix version of the album's first single, "Dance With The Devil," including a mix by DJ Lethal of House Of Pain, was serviced Feb. 3 to Canadian college stations and dance pools and Feb. 17 to Canadian commercial radio. A video, directed by George Vale, was released March 3 and is in heavy rotation at MuchMusic, Canada's national video network.

According to Alexander Mair, president of Attic Music Group in Toronto, the group's musical diversity and lack of a main front person will likely make a mainstream breakthrough difficult, but not impossible, to achieve.

"Some [music-industry] people are having trouble getting their heads into the fact that the album is hip-hop meeting industrial [music]," he says. "If they see the video of 'Dance With The Devil' with Michie upfront, they think they know what the band is all about. Then they [hear] another track with Tallis, Mikko, or Whitey Don singing, and they then can't pigeonhole the group [musically]. However, the consumer, I think, is open-minded enough to accept that these 12 songs aren't in the same [style]."

Mair says the remixes are starting to garner club action and that Toronto college stations CIUT and CKLN are playing the track. "This is definitely not going to be an easy record to promote at [commercial] radio," he says. "From their point of view, [the remake of Eddy Grant's] 'Electric Avenue' has more potential than the Michie Mee track. We expect it to be our second single."

The turbocharged, Don-sung version of Grant's "Electric Avenue" is the album's sole non-original. "We really like the way we changed the song around," says Sobczak. "Musically, there's hardly any similarities at all [to Grant's version], maybe just the key." Grant's take reached No. 2 on the Billboard Hot 100 Singles chart in 1983.

"It's a better recording than their [Virgin] album," says Daniel Caudeiron,



RAGGADEATH

director of the 50-member Cheer D.J. Pool in Toronto. "They've consolidated and honed all their [musical] ideas. Instead of being continually abrasive, corrosive, and hard-edged, they now drop a little surprise in there with viable reggae dancehall style which will appeal to fans of that music, as the alternative elements do to those who have supported the group. The remix of 'Dance With The Devil' is one of our most added tracks at our pool in the past couple of weeks. 'Electric Avenue' will probably pop them, big time."

It's been three years since Raggadeath's debut release, the EP "Family Worship" on Canadian imprint Fringe Records, caused a stir here. Within weeks of the EP's release, MuchMusic began to play the track "One Life To Live" heavily, and offers from several Canada-based labels followed. The group signed with Virgin Records Canada in 1995 and quickly released the album "Why Ask Why," which it had already recorded as a studio project.

To industry observers, it appeared that with the Virgin signing, Raggadeath was off to a promising start. However, despite strong reviews, the debut album sold a disappointing 10,000 units here, according to Geoff Kulawick, director of A&R at Virgin Music Canada. Kulawick says the low sales were due to poor reception at Canadian radio and the group's refusal to tour. Earlier, Kulawick had signed Sobczak and Kendall to a publishing agreement when he was creative director at Warner/Chappell Music Canada.

"MuchMusic was certainly very supportive, but we had problems getting [tracks] on radio because of the combination of rap and guitars," Kulawick says. "The guitars kept it off top 40 radio stations, and rap kept it off other radio station. The album was released [by Virgin] in several European markets, like France, Holland, and Germany, but we just didn't sell many records in Canada."

Despite the tepid reception of its Virgin release, the band anticipated that the follow-up would be released at the beginning of this year by the label. However, in spring 1996, after hearing a seven-song demo that included rough mixes of the tracks "Play It Loud," "Negative," and "Brain Bomb," Virgin Music Canada said it would not release the album. The group and the label then parted. The three tracks eventually ended up on "Raggadeath."

Says Kulawick, "I played [the album's demos] for the staff here, and I didn't have enough enthusiasm here or internationally [with Virgin Music affiliates] to carry forward. As much as I would have liked to have kept the album, I told the group [Virgin] wasn't the right place."

The act apparently took the rejection in stride. "When Virgin dropped us, we

were surprised, but we weren't devastated," Sobczak says. "We started to shop [the demos] to various [Canadian] labels, but we mostly got the vibe that the labels here weren't on the same page as us."

Raggadeath soon found itself being courted by Attic last summer, after members invited the label's VP of A&R, Brian Allen, to the Phase I recording studio here to hear tracks they had continued working on after leaving Virgin. By this time, Raggadeath had received a sizable profile boost when Molson Breweries used "One Life To Live" as the theme song for its national "I Am" television campaign.

"[The commercial] was a perfect match of snowboarding and music," says Mair. "I had been aware of the group from the Virgin album and had liked what they were trying to do musically."

Prior to signing the group, Mair took rough mixes of several of the album's tracks to Europe in October 1996 to interest his licensees there. "I wanted to be able to present the band with a release game plan [for the album]," he says. "I found some real supporters within edel that saw the potential of the band."

"Raggadeath" is slated to be released by Hamburg-based edel May 1. The band is slated to undertake a promotion tour in Germany May 10-17, including a May 10 appearance at the X-tra Sport Fair in Bochum, Germany.

The majority of the tracks on the album were first recorded in Sobczak's and Kendall's home studios and later transferred to two-inch tape for sessions in early 1996 at Phase I, during which guitar and vocal overdubs, as well as mixing, were completed. While Virgin Music Canada, Warner/Chappell Music Canada, and group members themselves had financed the album's demos and sessions to this point, the album was only completed following an advance by Attic.

"We were in the studio for a total of about six weeks," says Sobczak. "We went in whenever we could get some studio time."

According to Sobczak, the album's direction was evident from its first songwriting sessions. "On the first session, we came up with 'Dance With The Devil,' 'Hemisphere,' 'Play It Loud,' and 'Everyday Action,' which are a true cross-section of the album," he says. "Each batch of songs we came up with afterwards followed the same pattern. We brought in riffs on bass and drums and looped things together. Songs came together quickly."

Mee says the group was more at ease recording the second album. "For the first album, we were still all concentrating on other [careers]," she says. "[With the first album] I heard the break beats in [the songs], and that's what I vibed with. I really didn't hear the [metal-type] guitars. [Being a rapper,] it was scary. With this album, I already knew the vibe, and I just went nuts in the studio. We're more like a band now."

Raggadeath will tour extensively to promote its Attic release. Booked in Canada by S.L. Feldman and Associates, the band is slated to perform in Mont Tremblant, Quebec, Saturday (12); Montreal (April 24); Sherbrooke, Quebec (April 25); Ottawa (April 26); and Kingston, Ontario (April 27).

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WEA Retains Its Market-Share Lead In Key Album Categories For First Quarter Of '97

WEA, BMG Still Tops; Universal Sees Big Gains

BY ED CHRISTMAN

NEW YORK—In the first three months of the year, WEA and BMG Distribution dominated the top spots in the U.S. sales market share in the categories tracked by Billboard. WEA landed the No. 1 position in total U.S. album market share, "current

albums," and country albums, while BMG earned that distinction for singles and R&B albums.

While not finishing in the winner's circle, Universal Music and Video Distribution scored the biggest market-share gains in the first quarter. For example, in current album market share, Universal more than doubled its total this year, compared with the same time period last year, while four of the other six distribution entities suffered market-share erosion.

The market-share rankings are determined by the Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts for all formats and configurations. SoundScan tracks sales at stores that account for approximately 85% of U.S. music sales and then projects totals for the entire U.S. market.

The market-share totals are for the period beginning Dec. 30, 1996, and ending March 30. All totals mentioned in this story and on the market-share charts use rounded figures.

Market share for albums and singles include all formats and genres available in the respective configurations. The market share figures for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres.

Beginning this year, SoundScan has changed the way it defines current market share. In the new setup, SoundScan determines "current" market share by tracking sales generated by albums released less than 18 months ago (12 months for classical and jazz albums), except in the cases of titles still residing in the top half of The Billboard 200. In such an instance, a title is still considered current, even if it is available for longer than 18 months, until it drops out of the top 100 of The Billboard 200, at which time it is moved to catalog status.

(Billboard, in determining when a title becomes catalog, uses two years

as the cutoff point, except for those titles that stay in the top half of The Billboard 200, which don't become catalog until they fall below the top 100.)

In current albums, WEA maintained the top market-share spot even though it lost nearly five percentage points. WEA finished the quarter with 18.1%, down from the 22.9% it tallied last year. The titles contributing to WEA's current score include the "Space Jam" soundtrack; Jewel's "Pieces Of You"; LeAnn Rimes' "Blue" and "Unchained Melody/The Early Years"; the "Evita" soundtrack; Alanis Morissette's "Jagged Little Pill"; Aaliyah's "One In A Million"; Keith Sweat's self-titled album; the "Private Parts" soundtrack; and Metallica's "Load."

Independent distributors collectively finished second with 17.4%, but that was down four percentage points from the 21.4% they had in the first quarter last year.

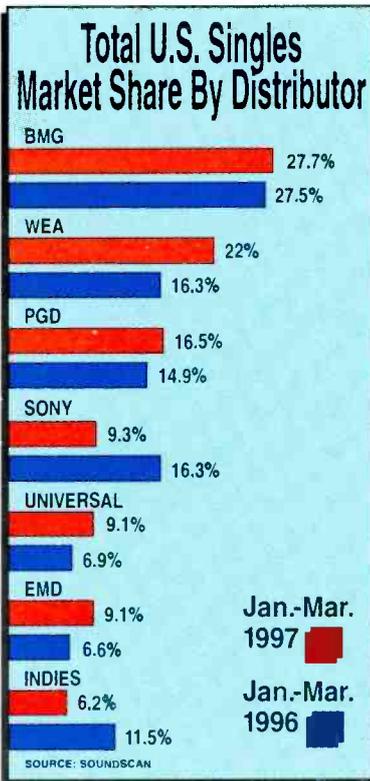
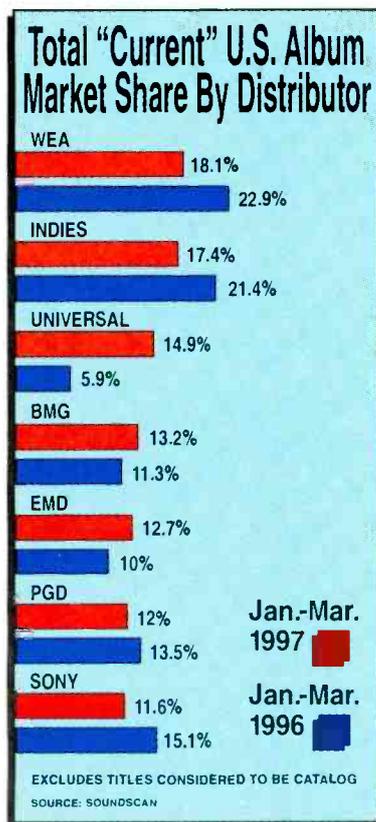
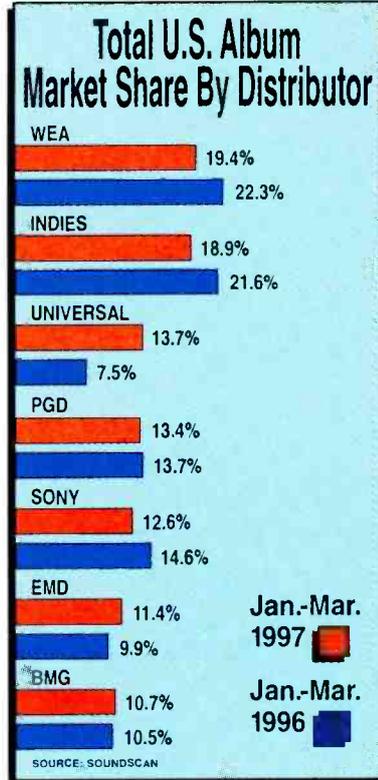
Among the titles that helped independents come in second place are the Mo Thugs Family's "Family Scriptures"; Bone Thugs-N-Harmony's "E. 1999 Eternal"; and the compilations "Jock Jams Vol. 1" and "Power Of Love—16 Great Soft Rock Hits."

Universal, helped by the red hot Interscope family of labels, saw its current album market share go to 14.9% from 5.9% in the same time period last year, good enough to come in at No. 3. Last year in the first quarter, Universal was last.

The titles fueling the Universal ascent included No Doubt's "Tragic Kingdom"; the Wallflowers' "Bringing Down The Horse"; Makaveli's "The Don Killuminati: The 7 Day Theory"; BLACKstreet's "Another Level"; Bush's "Razorblade Suitcase"; Erykah Badu's "Baduizm"; Live's "Secret Samadhi"; the Counting Crows' "Recovering The Satellites"; Sublime's self-titled album; the "Gridlock'd" soundtrack; Snoop Doggy Dogg's "Tha Doggfather"; and the "Lost Highway" soundtrack.

BMG came in fourth place with 13.2%, up nearly two percentage points over the market-share score the company had in the first quarter of last year. Helping BMG was Toni Braxton's "Secrets"; "The Preacher's Wife" soundtrack; the Notorious B.I.G.'s "Life After Death"; the "Ultimate Dance Party 1997" compilation; Kenny G's "The Moment"; the Dave Matthews Band's "Crash"; and Alan Jackson's "Everything I Love."

In fifth place, EMI Music Distribution (EMD) was the only other distributor besides Universal and BMG to post a market-share gain in the first quarter. The company finished the quarter with 12.7%, up from the 10% it posted in the same period last year.



EMD benefitted by the inclusion of Priority in its market-share numbers for the first time. (EMI Music acquired 50% of Priority in November.) Previously, EMD provided fulfillment services for Priority, which had its market share counted as part of the independent sector.

Among the hot-selling titles distributed by EMD during the first quarter were the "Romeo + Juliet" soundtrack; Spice Girls' "Spice"; Deana Carter's "Did I Shave My Legs For This?"; Scarface's "The Untouchable"; Westside Connection's "Bow Down"; the "Rhyme & Reason" soundtrack; Tru's "Tru 2 Da Game"; and "Death Row Greatest Hits."

PolyGram Group Distribution (PGD) lost 1.5 percentage points to tally 12% in the first quarter. Its best-selling titles during the quarter were U2's "Pop"; Foxy Brown's "Ill Na Na"; the "Grease" soundtrack; the Cardigans' "First Band On The Moon"; Cake's "Fashion Nugget"; and the eponymously titled albums from Sheryl

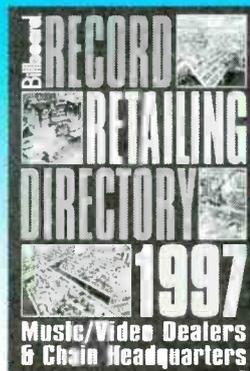
(Continued on page 70)

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May Named Nat'l Audiobook Month

APA Has Awards; Publishers, Stores To Promote, Too

BY TERRI HORAK

NEW YORK—As part of its ongoing effort to generate consumer interest in audiobooks, the Audio Publishers Assn. (APA) has declared May National Audiobook Month.

"We are trying to provide a number of events at the national level which will call attention to audiobooks, starting with the announcement of the Audie Award finalists at the beginning of the month and the winner at the end," says APA president Grady Hesters.

The Audie Awards will be announced May 31 at a special ceremony in Chicago, following the association's annual conference May 30.

"Audiobooks have two significant seasons," says Hesters. "One, of course, is the holidays, but there's also a nice surge in sales in the summertime because so many people are spending time in their cars.

"We think that, combined with our national conference in May, makes May a particularly good month for an



says.

In addition to a poster-like image, the section will include suggested "ways to celebrate," including where to find audiobooks and an event calendar.

A television special will feature awards show footage and other details on the industry. The APA expects it to air in June on either a cable network or on as many as 100 independent television stations.

In addition to publicizing the Audie Awards finalists, the APA is planning to expand its services and make improvements to its World Wide Web site. It is also producing a resource directory and Dealer Locator Service, which will help consumers find where to buy titles in their area.

The APA has announced that net dollar sales of audiobooks for fourth-quarter 1996 were 38% higher than the same period in 1995. Net sales for the full year were ahead of 1995's by 11.6%. Strong titles in the fourth quarter and a drop in average return rates contributed to the increased sales, Hesters says.

In a separate Audiobook Month promotion, some of the major publishers are reportedly participating in a consumer awareness campaign with Ingram Entertainment.

Though the distributor would not comment until after the conclusion of the initiative, a source says it's being conducted in Nashville and Denver and has the theme "Audiobooks . . . Are You Listening?"

For stores, audio publishing executives recently conducted training sessions on how to better merchandise and promote audiobooks. The promotion includes kits with posters, shelf talkers, buttons, and samplers.

The consumer portion of the campaign includes radio, newspaper, and magazine ads; billboards; and a toll-free number for consumers to hear samples of audiobooks.

Several stores and catalog companies are also taking advantage of the promotional opportunities inherent in Audiobook Month.

"What we're really encouraging," Hesters says, "is for people to take a little extra effort in May to call attention to audiobooks. One of our major development objectives for next year will be to expand activities for this month."

Some audio-only stores will run specials, but few are as notable as Earful of Books.

"We're opening a new store May 1," says Paul Rush, president of Earful of Books. The new outlet—located between Dallas and Fort Worth in Arlington, Texas—will be the chain's sixth store.

Rush plans a "media blitz" in the Dallas market, including a \$25,000 radio buy. The new store will offer customers their first rental free and 50% off any purchase.

Other Earful of Books stores will recognize Audiobook Month with posters and fliers promoting the Audie Awards finalists.

At Albert's Audiobooks in Agoura Hills, Calif., owner Amy Bell says the store will have a "big sale" and offer between 40% and 70% off selected used titles.

Alan Livingston of Houston's Booktronics says, "Since we're an audio-only store, we try to promote audio every month." Livingston says he will decide toward the end of April specifically how the store will recognize Audiobook Month, adding that a sign in the window is a possibility.

Maryland-based Audio Diversions is offering several significant specials, and catalog sellers such as Audio Editions will also make note of Audiobook Month.

Meanwhile, outside of Audiobook Month activities, the medium continues to enjoy increased avenues of exposure.

On the heels of increased publicity after its Grammy win for Hillary Clinton's reading of her book "It Takes A Village," Simon & Schuster Audio is getting some additional attention with its "Alien Voices" series.

Created by actor/director Leonard Nimoy and actor John de Lancie, the series features state-of-the-art productions of classic science fiction by such authors as H.G. Wells and Jules Verne.

In addition to appearances on E! Entertainment News and several network news feeds, Nimoy and de Lancie did a satellite tour that resulted in spots on 20 morning or news television programs. Next up is an in-store appearance April 14 at Barnes & Noble in New York.

newsline...

ATLANTIC GROUP had the leading current market share of all labels in the first quarter, according to SoundScan. For the three months that ended March 30, Warner Music Group's Atlantic unit had a 10.96% share of all noncatalog sales. Some of its big selling albums during the quarter were "Pieces Of You" by Jewel, the "Space Jam" soundtrack, and "Disciplined Breakdown" by Collective Soul. Atlantic's distributor, WEA, once again led all music distributors in market share (see story, page 65).



WATERLOO RECORDS of Austin, Texas, is celebrating its 15th anniversary with a monthlong series of promotions and events in April. The activities include an in-store appearance by Texas artist Jack Ingram, a reception for Robert Earl Keen, storewide sales, and the donation of two days' proceeds to the Capital Area Food Bank, a charity selected by KGSR-FM Austin, and to crosstown public radio station KUT-FM.

RENTRAK, the distributor of leased videocassettes to video retailers, says that it has finalized the sale or closure of its Pro Image sports stores. Costs associated with the sale and closings were booked previously in Rentrak's financials. The company now plans to focus on its core pay-per-transaction video business.

MOOVIES, the video retailer, says that it has obtained a new and larger bank credit facility totaling \$75 million (up from \$60 million) to finance operations and growth. The Greenville, S.C.-based chain also says it has completed the acquisition of Movie Warehouse, which has 21 company stores and 43 franchised outlets. The purchase brings Moovies' store count to 294. The retailer also says that it has hired as VP of marketing Charles Tate, formerly a partner in a Kenny Rogers Roasters franchise.



IMAGE ENTERTAINMENT, the laserdisc distributor, says it plans to release the concert video "Tina Turner: Live In Amsterdam" on laserdisc and DVD July 30. The two-hour video was taped in September 1996 during three nights of performances on Turner's Wildest Dreams European Tour. Image says that its first DVD releases will come out at the end of May.

SENSORMATIC ELECTRONICS, the marketer of electronic anti-theft systems, says that it will install its technology in 63 Future Shop stores. Vancouver-based Future Shop sells computers and other consumer electronics, appliances, and CDs. After these installations, Future Shop will have Sensormatic's systems in all its 100 stores.

BMG INDEPENDENTS, a unit of BMG Video, will release on video June 24 the romantic comedy "A Couch In New York," starring Juliette Binoche, who won this year's Oscar for best supporting actress ("The English Patient") and Oscar winner William Hurt ("Kiss Of The Spider Woman"). The film, directed by Chantal Akerman, was first shown in January on Showtime. The promotional campaign includes a tie-in with the World Wide Web drama "The Couch," which BMG says receives 30,000 hits a week.

WHITE STAR VIDEO says that it has completed a deal to become the exclusive North American distributor of the Duke Marketing video library, which includes more than 600 racing and motor-sport programs. White Star says that its president, Dennis Hedlund, once raced Formula Three cars in Europe. Duke Marketing is based on the Isle of Man in the U.K.; White Star, a division of Kultur International Films Ltd., is based in West Long Branch, N.J.

CINRAM LTD., a replicator of CDs and cassettes, reports net profit of \$31.2 million (Canadian) on revenue of \$340.7 million for the year that ended Dec. 31, 1996, compared with net income of \$23 million on revenue of \$270.1 million the year before. Since the end of that fiscal year, Toronto-based Cinram has completed the acquisition of Videoprint Ltd.'s videocassette duplication and distribution business in the U.K. for \$14.7 million, which gives the Canadian company a greater presence in the European video market. The company also plans to buy the CD and CD-ROM manufacturing businesses of Disc Manufacturing Inc., a subsidiary of Quixote Corp. The purchase is for \$80 million (U.S.) cash.



LUMIVISION has formed an agreement with AIX Entertainment to create and distribute programming for the DVD format. The first four titles are "Tropical Rainforest," "Africa The Serengeti," "Antarctica, An Adventure Of A Different Nature," and "Animation Greats!" Each carries a list price of \$24.95. Lumivision has released more than 200 films and documentaries on laserdisc, and AIX has produced or released more than 65 multimedia titles.

BIBLIOTECH

audiobook month. It's also handy that it follows National Poetry Month in April."

Because the Audie Awards finalists will be announced May 7, the association and its members, along with others in the industry, will use that as a springboard to promote the nominated titles.

"I think that having a designated month helps to focus everyone's attention," says Robin Whitten, editor and publisher of AudioFile magazine. "National Poetry Month has really helped [poetry's] visibility in bookstores, so hopefully it will have the same effect for audio. We have to do it for a few years to know what to pursue and how, but it's a great start."

The April/May issue of AudioFile is a special double issue of the magazine and includes a two-page spread dedicated to Audiobook Month, Whitten

EXECUTIVE TURNTABLE

DISTRIBUTION. WEA promotes Fred Barsuglia to sales manager for the New York branch and Patrick Purcell to sales manager for the Philadelphia branch. They were, respectively, sales manager for the Philadelphia branch and field sales manager of special products. Diane Bizier is promoted to Southern regional sales manager in Dallas. She was local sales manager.

HOME VIDEO. Sandie Minasian is appointed senior director of sales for Sony Wonder and SMV in New York. She was director of national album sales/artist development for Epic Records Group.

Robert Scott is appointed director of sell-through, Eastern region, for Hallmark Home Entertainment in Chicago. He was director of central U.S. sales for PolyGram Video.

MUSIC VIDEO. Peter Cohen is



MINASIAN



COHEN

appointed VP of programming for the Box in Miami. He was a consultant.

Tracy Rogers is appointed director of music programming for Global Music & Media in Nashville. She was director of programming at CMT.

RELATED FIELDS. Amy Kozlowski is appointed staff director of communications at the Consumer Electronics Manufacturers Assn. in Arlington, Va. She was a marketing manager for A.T. Kearney.

25th NAIRD Confab To Capture Crescent City Vibe

CONVENTIONALLY SPEAKING: The schedule for the 25th anniversary National Assn. of Independent Record Distributors and Manufacturers (NAIRD) Convention, coming up May 21-25 at the Fairmont Hotel in New Orleans, is falling into place.

Given the setting, it's not surprising that this year's climactic Indie Awards banquet will have a distinctive Louisiana tang, musically speaking. Performing at the May 24 ceremony will be pianist/vocalist and former Flag Waver **Allen Toussaint**, who also operates the Crescent City label NYNO Records; the saucy zydeco unit **Filé**; and the Cajun/country duo of vocalist **Eddy Raven** and singer/accordionist **Jo-El Sonnier**, who record for K-tel International.

In typical New Orleans fashion, not all the music will be heard during the sit-down portion of the evening: NYNO's strutting **New Birth Brass Band** will usher attendees into the hall from the pre-awards reception.

The convention will kick off Wednesday, May 21, with NAIRD's "crash course" panels for entry-level indie players. Topics for the five sessions include label start-ups, record production and manufacturing, sales and marketing, acquiring distribution, and (one we won't miss) exposing product through the media. The day concludes with a round of special interest group powwows in the evening.

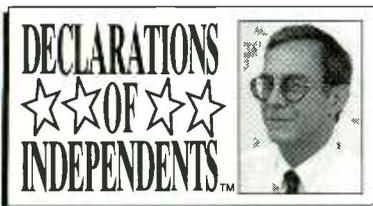
The confab will begin in earnest Thursday, May 22, with **Ani DiFranco's** keynote address. That day will include the first of two rounds of distributor/label one-on-one meetings, the start of the two-day afternoon trade show, and the previously announced two-hour "presentation lounge," in which labels will be able to promote their upcoming product.

The presentation lounge reappears Friday, May 23, the day that NAIRD's panel discussions kick off. This year's panels, which run into Saturday, promise to be especially lively, given the pervasive uncertainty in the business at large; topics include the future of retailing, retail today, the state of the industry, and (almost always a barnburner, and likely even more so this year) the state of distribution.

Still to come from NAIRD are details about the promised evening talent showcases in the New Orleans clubs. We'll keep you posted.

ALL AMPED UP: Electronic music appears to be working up both major and indie label execs these days, and no indie player has moved as aggressively into the genre as **Caroline**, whose Astralwerks imprint is the repository for such attention-getting acts as the **Chemical Brothers** (whose new album, "Dig Your Own Hole," was released April 8) and **Tranquility Bass** (aka **Mike Kandel**), whose all-over-the-map entry "Let The Freak Flag Fly" is due soon).

Now, Caroline has announced that it is pacting with MTV to issue the compilation "MTV's Amp," which spins off the cable music network's



by Chris Morris

weekly show devoted to cutting-edge electronica. The album will be released May 6.

Besides cuts by the **Chemical Brothers** (the duo's current single "Block Rockin' Beats") and **Tranquility Bass** ("We All Want To Be Free," a slice from the upcoming album), the set will include material by a number of other prominent electronica and techno acts, including several signed to major labels: **Underworld**, **Future Sound Of London**, **Aphex Twin**, **Orbital**, **Goldie**, and **Atari Teenage Riot**.

It remains to be seen if the new electronic music is the gold mine A&R reps and label heads seem to think it is, but the combo of a strong lineup and MTV's marketing clout harbingers well for **Caroline's** package.

FLAG WAVING: It's difficult to resist the temptation to classify the Birmingham, Ala.-based quartet **Verbena** as a traditional rock'n'roll band on the basis of its terrific new Merge album, "Souls For Sale." But guitarist/vocalist **Scott Bondy** doesn't want to see his group bagged that simply.

"A lot of people say, 'Rock, rock, rock,'" Bondy says. "People always try to classify things . . . There's no posturing or anything. We don't have giant bell-bottoms and flying-V guitars."

If all you've heard is the current album, you might believe that Ver-

vena—which also includes guitarist/vocalist **Anne Marie Griffin**, bassist **Daniel Johnston**, and drummer **Les Nuby**—is a group cut from the classic **Stones** mold. The toughness of the foursome's twin-guitar attack and the rabbit punch of the rhythm section put the band squarely in the trad-rock camp.

The record may also suggest that **Verbena** is an oddity on the roster of Merge, the Chapel Hill, N.C.-based label that serves as the home of pop-punk unit **Superchunk** and other like-minded acts.

But Bondy says that a listen to **Verbena's** 1996 EP "Pilot Park," which collects the tracks from the band's two 1995 singles, indicates that the group originated in a much poppier vein.

"The EP sounds pretty much at home [on Merge]," Bondy says. "The songs were written when I was really young . . . They're total pop songs."

Bondy adds that the sound of the group—which has its roots in units that the guitarist, Johnston, and Nuby put together as teenagers—has been evolving rapidly, if somewhat tortuously, over the last couple of years.

He says, "We used to write three or four songs in the same vein, and the best one would make it. But [now] we struggle a lot with, 'What are we doin'?"

The struggle is paying off for **Verbena**, which has come up with an album's worth of material that neatly intertwines rock aggression and pop-conscious melodicism. On the harder end of the spectrum are numbers like "Hot Blood," "The Desert," and "Kiss Yourself," all of which are sparked by the sandpaper sweetness of Bondy and Griffin's harmony vocals, while such tracks as "The Song That Ended Your Career" have a more lyrical edge.

Bondy says of the latter tune, "I always thought it was a cross between Bob Dylan and something else. That song to me is kind of an anomaly on the record."

In all, Bondy says that "Souls For Sale" was the product of exploring the band's gutsier influences: "I went through this phase of putting a new spin on the blues—but not [like] Jon Spencer."

So chalk up **Verbena** as a real rock'n'roll contender. Bondy says that the group plans to tour "everywhere . . . We'll probably tour through the end of the year." The future also calls for the possible release of a single or EP later in the year, with a return to the studio for the recording of another album before the end of '97.



Spec's Clicks. RCA act **Le Click**, which is charting with the single "Call Me," did an in-store appearance during the recent Winter Music Conference at the Spec's Music outlet in the South Beach section of Florida's Miami Beach. Shown in the rear, from left, are Jerry Pollack, retail/marketing, Logic Records; Catherine Cortez, sales associate, Spec's; and John Perwinc, local events coordinator, Spec's. In the front, from left, are **Le Click** members Robert Haynes and Kayo Shekoni.

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Merchants & Marketing

Despite Rumors, Trans World's Buy Of Camelot Far From Final

JUST BECAUSE Bob Higgins, chairman/CEO/president of Trans World Entertainment Corp., was allegedly spotted April 2 in North Canton, Ohio, doesn't mean that the purchase of Camelot by the Albany, N.Y.-based chain is a done deal. And yet a "bijillion" sources went out of their way last week to tell me that Trans World is buying Camelot Music.

While I always encourage anybody and everybody to call me, I must ask one question of all those who rang me up with the Trans World tip: What did they think would happen when Camelot Music filed Chapter 11 and then was put up for sale? It was already a well-distributed rumor—courtesy of the annual convention of the National Assn. of Recording Merchandisers—that Trans World, Cerberus Partners (Wherehouse Entertainment), and W H Smith (the Wall), are the three finalists in the Camelot sweepstakes.

Furthermore, on March 18 Camelot sent a letter to all its stores and supposedly posted it on bulletin boards at its headquarters (as part of the ongoing process of being up for sale, representatives of the suitors would be at corporate headquarters to perform due diligence). That letter named the three suitors.

Given that Trans World is one of the three companies interested in acquiring Camelot, is it surprising that executives of that company went to Camelot headquarters to perform due diligence?

You better believe that executives of W H Smith and Cerberus also went to Canton to do their own due diligence, but those executives aren't as immediately identifiable to Camelot employees and label sales and distribution executives as the highly visible Higgins.

All that aside, the way I hear it, Trans World and Cerberus are considered very serious contenders, while W H Smith is believed to be half-heartedly pursuing the acquisition process. If either of the latter two somehow manage to win out over Trans World, the transaction would shape up more as a merger than an acquisition, sources say. Consequently, Camelot executives are said to be on the road, visiting the headquarters of the Wall and Wherehouse to perform their own version of due diligence.

Camelot, the Wall, and Wherehouse executives didn't return phone calls seeking comment. Higgins responded to questions about his visit to Canton by saying, "Canton, Mass.? We have a store there, but I don't remember visiting it recently."

Whatever.

Anyway, all the due diligence taking place between the parties is expected to culminate in bids within the next month, at which point the creditors committee can pick which one they prefer. But even at that point, it's not assured that whichever bid is accepted by the creditors committee will result in that company acquiring Camelot.

(Continued on next page)

RETAIL TRACK

by Ed Christman

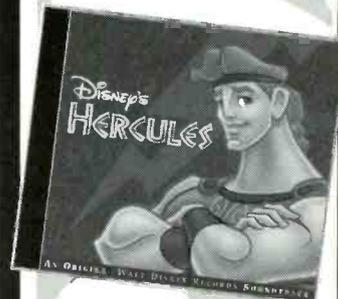


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BUY CYCLES

BY DON JEFFREY

SOME OUTSIDE OBSERVERS of the music business, citing frequent reports in the national media about a slumping industry, have expressed the unthinkable: that it has become a commodity business. They say that in such markets, whether it's washing machines or wallpaper, what's important to the consumer is price. The argument goes that since all new records sound alike, the only thing motivating the customer is what he or she has to pay for an album.

Moreover, there is said to be great resistance to the high list price of CDs and much satisfaction with the loss-leader pricing of electronics stores and discount merchants.

But if that were entirely true, the \$17.98 list CD would be found only in gift shops, and budget compilations would be outselling Celine Dion.

Price, however, is not the prime factor in buying music. Many consumers may indeed be purchasing fewer recordings than they used to, but it's not because they balk at the cost of CDs.

A recent survey says that two-thirds of those who say they're fans of particular artists have not bought their latest albums. Asked why not, they gave a variety of reasons, but only 8% said it was because the records were too expensive.

And when they were asked what influenced them to buy music in general, only 24% said sale pricing. That came in sixth place, after such factors as fan loyalty, in-store visibility, word-of-mouth, seeing a video on TV, and—the top reason—hearing a song on the radio (80%). (Respondents gave more than one reply to the question.)

"As long as you're reasonable in your pricing, that's very true," says **Lew Garrett**, VP of buying and merchandising for the 315-store mall chain Camelot Music. "If there's just a couple of dollars spread between you and whoever the cheapest is, people aren't going to want to go out of their way."

Gary Arnold, VP of marketing for 272-store Best Buy, says, "If pricing was just the case, all retailers would lose their customers overnight to record club offers like eight-for-a-penny that no retailer can compete with."

In the survey, price was the most frequently cited factor in choosing which store to shop in, but it was named by only 34.7% of respondents and came in just barely ahead of product selection, which was mentioned by 33.9%. (A difference of 2% or less is not considered statistically significant.)

"Selection basically is one of the key elements in making your store attractive," adds Garrett.

The study was done by Strategic

Record Research, a joint venture of Strategic Media Research and the Left Bank Organization. The organization makes random phone calls throughout the U.S. and tabulates data from 10,000 respondents about music-buying habits.

In general, females are more price sensitive than males when it comes to buying music: 36.8% of women said price was the crucial element in choosing a store. With men, only 32.5% said it was the primary factor.

Among women, the research indicates, 18- to 24-year-olds are the most price cautious: 40.7% of the females in that age group put price first, while just 33% of the 12- to 17-year-olds called it crucial. It's unclear what this signifies, since female price sensitivity drops with higher age groups, as the accompanying chart shows.

For males, the youngest (12-17) were the most worried about their wallets (35.7% named price as the first factor), while the oldest men (45-54) cared the least about cost (26.2%).

The study also polled consumers on what they expect to pay when they go into a record store or department. By a wide margin, most (63.9%) anticipate shelling out \$11-\$15 for a CD, while 20.7% foresee \$5-\$10 and 15.5% figure on \$16 and up. As for differences according to sex, a greater percentage of women than men expect the highest prices.

Price considerations would seem to become less important with increased income and education, and the research

bears that out.

But the study shows no statistical difference between people with some high school education (34.7%) and those with a college degree (35.9%) when it comes to citing price as the major influence in selecting a music store. Price has the least impact on people with graduate school education (31.3%) and advanced degrees (29.7%).

The relationship between household income and price sensitivity is a straight line. For 37.4% of households making less than \$20,000, price is the main thing; for 26.5% of those with incomes of \$75,000 and above, cost matters most.

There is some geographical variability in price sensitivity. The percentage of respondents saying they choose a music merchant according to its prices ranges from a low of 31.4% in the Northeast to a high of 38.4% in the East North Central (which includes Ohio, Illinois, Indiana, Michigan, and Wisconsin).

RETAIL TRACK

(Continued from preceding page)

Don't discount the possibility that, when the process reaches court, yet another interested party could come out of the woodwork with a competing bid. In the immortal words of **Yogi Berra**, "It ain't over until it's over."

LOOK FOR BMG DISTRIBUTION to reinstate the BMG Independent Group, or a facsimile thereof. Word on the street is that V2, as part of its search for a distribution company, wanted a vehicle whereby, when situations warranted it, it could eschew branch distribution and put out titles via the independent route. Consequently, BMG Distribution is said to be hunting for boutique distributors that can handle whatever baby bands V2 and the other BMG labels want to funnel through them.

Peter Jones, president of BMG Distribution, acknowledges that the effort is under way, although he declines to

specify what shape BMG's independent vehicle will take. But he says that setting up an indie distribution vehicle is a matter of fulfilling the needs of the BMG labels. Such an approach allows labels to get involved, from an A&R standpoint, earlier in a recording act's development; to pursue a grass-roots sales strategy; and to take a patient marketing approach. He says that BMG's independent vehicle is for all BMG labels, not just V2, adding, "We are happy to respond to their needs."

In other BMG Distribution news, **Rob Mansfield**, marketing manager for the Washington, D.C., branch, has been named branch manager. Mansfield takes over the responsibility from **Tom O'Flynn**, who gets to be the Atlanta branch manager on a full-time basis once again. As part of the changes, **Ed Climie**, sales manager in the D.C. branch, has left the company.

Also, BMG Distribution has closed its Florida sales office, transferring some personnel to Dallas, where Blockbuster Music is moving its headquarters, returning some staff in Florida to working out of their homes and letting go one or two other staffers.

Jones declines to comment on the changes.

ISLAND RECORDS is in the midst of restructuring its marketing department, sources say, and as part of that process three product development managers have been let go. Sources in the PolyGram camp say it's unclear at this time what direction the restructuring will take. But they note that VP of marketing **Andrew Kronfeld**, who heads up the department, will play a role in determining whatever further changes will be made, as will senior VP/GM **Pat Monoca**.

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WEA RETAINS MARKET-SHARE LEAD

(Continued from page 65)

Crow, 311, and Dru Hill.

Coming in last place in current album market share in the first quarter was Sony Music Distribution, which experienced a drop to 11.6% from the 15.1% it had in the same time frame last year, when it was the No. 3 distributor for the category. Among Sony's hot sellers during the first quarter were Celine Dion's "Falling Into You"; Babyface's "The Day"; Ginuwine's "Ginuwine... The Bachelor"; and the Offspring's "Ixnay On The Hombre."

In total album market share, WEA was at the top of the heap with 19.4%, although it suffered a nearly three percentage point decline from the total it racked up in the first quarter of 1996. On the other hand, that figure was good enough to reclaim the No. 1 spot from the independent sector, which managed to claim the top position for the first time when it garnered 21.2% for the year in 1996. In claiming the peak spot in total album market share, WEA was helped by its No. 1 showings in the country, hard rock, soundtrack, and catalog categories.

The indies, meanwhile, outpaced No. 3 Universal by five percentage points

in the first three months, finishing with 18.9% for total album market share. The independent division collectively nailed down the No. 1 spot for classical and Latin genres, as well as led the industry in distributing titles that made the Heatseekers album chart.

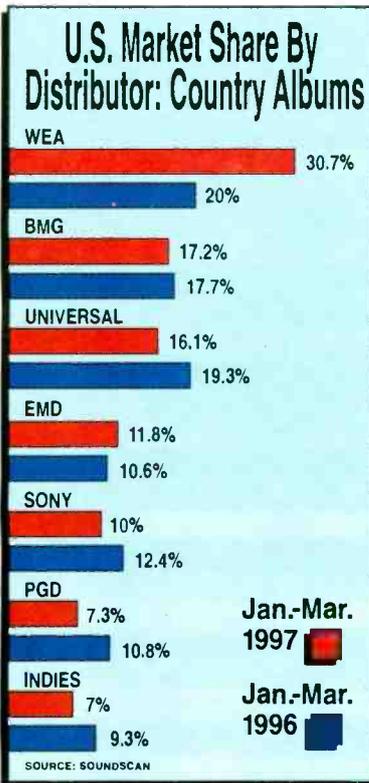
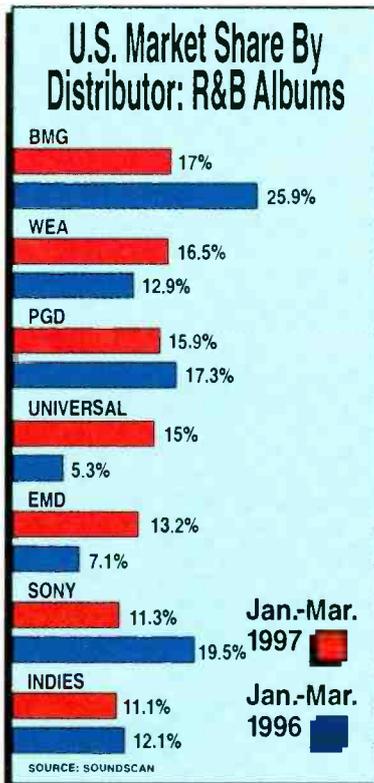
In finishing in third place, Universal nearly doubled the market share it had in the first quarter of 1996, finishing the first three months of this year with a 13.7% score. Universal claimed the distinction of being the No. 1 distributor of alternative rock music, which has traditionally been claimed by WEA. PGD slipped slightly in market share to 13.4%, but held onto fourth place in the rankings for total U.S. album market share. Sony came in fifth with a 12.6% piece of the pie; it suffered a two percentage point decline in market share, as well as tumbling two places in the rankings, as compared with its performance in the first quarter of 1996.

Although it finished in sixth place, the same spot it had in the first quarter of 1996, EMI gained 1.5 percentage points to finish the first three months of 1997 with 11.4%. With the addition of Priority under its umbrella, EMD found itself at the top of the heap in rap music.

BMG finished in last place in total U.S. album market share, but it was the No. 1 distributor in jazz, gospel, R&B, and new age.

On the other hand, BMG improved on its industry-leading total in the first quarter of 1996, as it was once again the leading singles distributor, finishing with a 27.7% share, up slightly from the 27.5% it had last year. WEA had the biggest increase in market share, jumping to 22% from 16.3% in the same time period last year. But despite that gain, it still came in second in singles distribution. PGD also experienced a gain in singles market share, finishing the first quarter with 16.5%, up from the 14.9% it had in 1996. Its rise in market share helped move up PGD in the rankings from fourth last year to third this year for singles distribution.

Sony, meanwhile, lost seven percentage points in market share—going from 16.3% last year to 9.3% this year—but fell only one place to finish the first quarter in fourth place. Universal finished in fifth place with 9.14%, up from the 6.9% it tallied last year in the first quarter. EMD



climbed out of the dungeon to finish sixth with a 9.12% share; and the independent sector came in last, with its market share dropping to 6.2% for singles distribution; last year indies collectively generated an 11.5% market share.

In R&B albums, BMG held on to the top spot even though it lost nearly nine percentage points in market share, dropping from 25.9% in the first quarter last year to 17% this year. WEA was right behind BMG as it rode a gain of 3.6 percentage points to finish second with a 16.5% share. PGD came in third with 15.9%, down from the 17.3% it had last year. Universal almost tripled its R&B market share, finishing with a 15% share, good enough for fourth place. In fifth place, EMD finished with 13.3%, which represented a gain of more than six percentage points; the company tallied 7.1% in the same time frame last year. Sony Music lost more than eight percentage points to fall from second place among R&B distributors to sixth this year. Sony had an 11.3% share in the first quarter. The independent sector came in last place with 11.1%, down one percentage point from the 12.1% it had last year, when it finished in fifth place.

In country albums, WEA gained a whopping 10.7 percentage points to finish the first quarter with 30.7% in market share and the No. 1 position among distributors. Last year, in the same time frame, it held the top spot with 20%. BMG suffered a slight market-share decline, falling to 17.2%, but it still held on to second place.

Universal came in third with 16.1%, falling from the second-place showing it had in the first quarter last year, when it garnered 19.3%. EMD posted an increase, finishing the first three months of 1997 with 11.8%, to come in fourth place. Sony lost a couple of percentage points to finish fifth with 10%. PGD and the independent sector were the No. 6 and No. 7 country album distributors, respectively, finishing with 7.3% and 7% for the first quarter of this year.

Top Pop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
1	1	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/16.98)	★ ★ No. 1 ★ ★ GREASE 17 weeks at No. 1	196
2	2	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	295
3	7	BUSH ▲ ⁵ TRAUMA 92531*/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	117
4	5	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	110
5	4	THE NOTORIOUS B.I.G. ▲ ² BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	63
6	6	BOB MARLEY AND THE WAILERS ▲ ⁷ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	408
7	9	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	23
8	3	CELINE DION ▲ ⁴ 550 MUSIC 57555*/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	163
9	12	ENIGMA ▲ ³ CHARISMA 86224*/VIRGIN (10.98/16.98)	MCMXC A.D.	302
10	8	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	128
11	10	BEASTIE BOYS ▲ ⁵ DEF JAM 527351*/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	292
12	11	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	121
13	16	METALLICA ▲ ⁴ ELEKTRA 60812*/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	368
14	15	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1046
15	21	2PAC ▲ ² INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	68
16	27	ENIGMA ▲ ² CHARISMA 39236*/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	105
17	14	EAGLES ▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	126
18	19	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	396
19	31	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	306
20	17	JIMMY BUFFETT ▲ ⁷ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	323
21	18	AEROSMITH ▲ ⁹ COLUMBIA 57367 (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS	262
22	24	METALLICA ▲ ³ ELEKTRA 60439*/EEG (10.98/16.98)	MASTER OF PUPPETS	340
23	29	METALLICA ▲ ³ MEGAFORCE 60396*/EEG (10.98/16.98)	RIDE THE LIGHTNING	322
24	20	ELTON JOHN ▲ ¹³ ROCKET 512532*/ISLAND (7.98/11.98)	GREATEST HITS	265
25	22	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	168
26	23	PINK FLOYD ▲ ¹⁰ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	432
27	26	LIVE ▲ ⁶ RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPPER	131
28	32	ENYA ▲ ⁴ REPRISE 26774*/WARNER BROS. (10.98/15.98)	WATERMARK	317
29	25	VAN MORRISON ▲ ² POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	331
30	28	SARAH MCCLACHLAN ▲ ² NETTWERK 18725*/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	134
31	33	JIMI HENDRIX ▲ ² MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	173
32	36	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	221
33	35	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	223
34	13	CELINE DION ▲ ² EPIC 52473 (10.98 EQ/16.98)	CELINE DION	86
35	30	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	130
36	42	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	183
37	—	PRODIGY MUTE 9003/XL (10.98/15.98) HS	MUSIC FOR THE JILTED GENERATION	3
38	34	ABBA ▲ POLYDOR 517007/A&M (10.98/17.98)	GOLD	121
39	43	AEROSMITH ▲ ³ Geffen 24716 (12.98/17.98)	BIG ONES	51
40	40	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	39
41	47	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	71
42	44	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	56
43	37	HOOTIE & THE BLOWFISH ▲ ¹⁵ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	143
44	—	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	139
45	39	BRUCE SPRINGSTEEN ▲ ² COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	37
46	—	SADE ▲ ² EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	92
47	50	THE SMASHING PUMPKINS ▲ ⁴ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	158
48	38	ENYA ▲ ⁵ REPRISE 26775*/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	252
49	—	NIRVANA ▲ ⁹ DGC 24425*/Geffen (10.98/16.98)	NEVERMIND	254
50	—	ZZ TOP ▲ ² WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	118

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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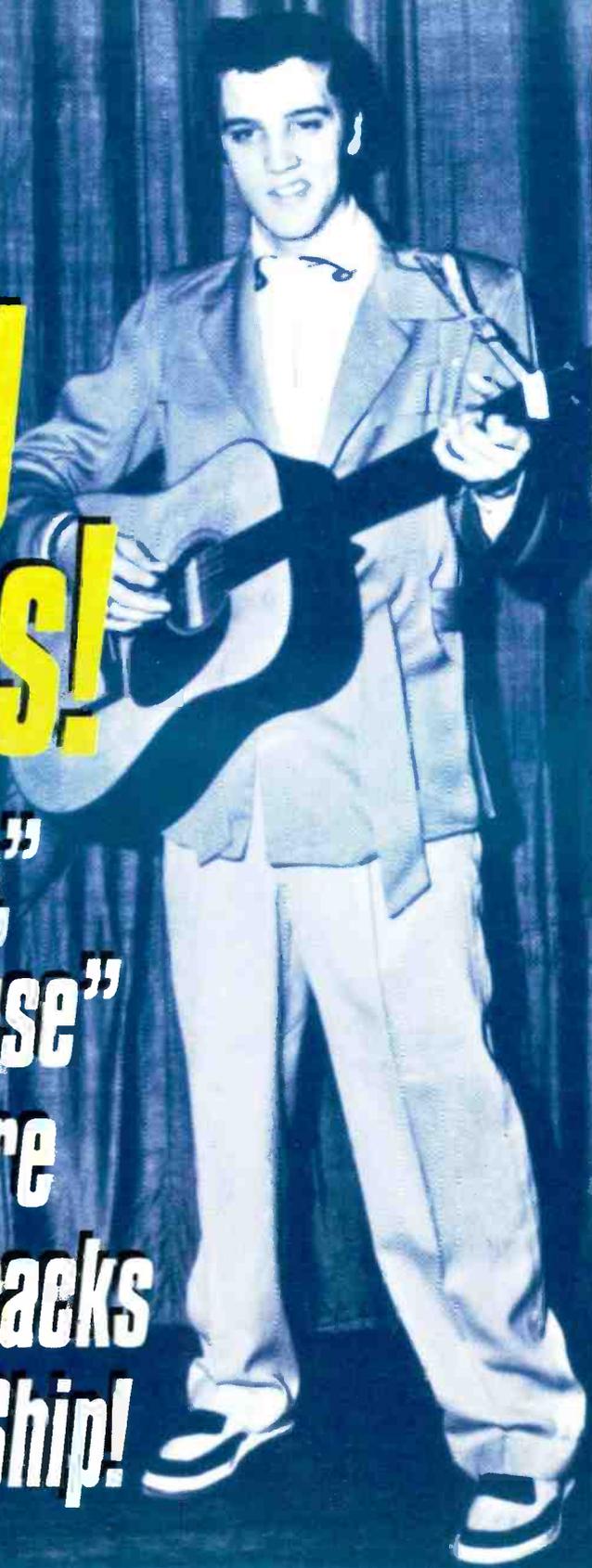
Out-Of-This-World "Shop Around" Guide To 2nd & 3rd Quarter Releases

CD EXAMINER

BILLBOARD MAGAZINE'S VITAL REISSUES SPOTLIGHT

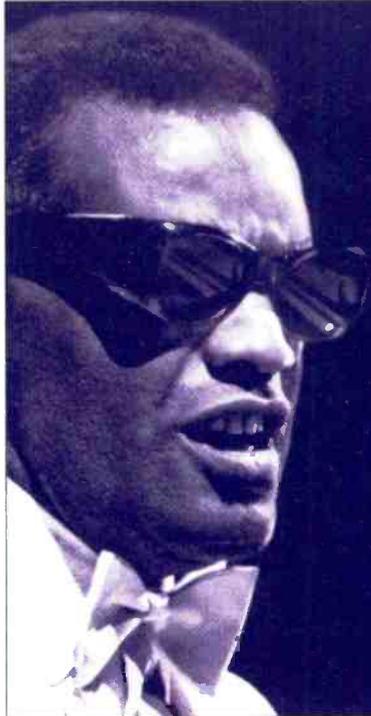
The King Lives!

"Creole,"
"Jailhouse"
And More
Soundtracks
Set To Ship!



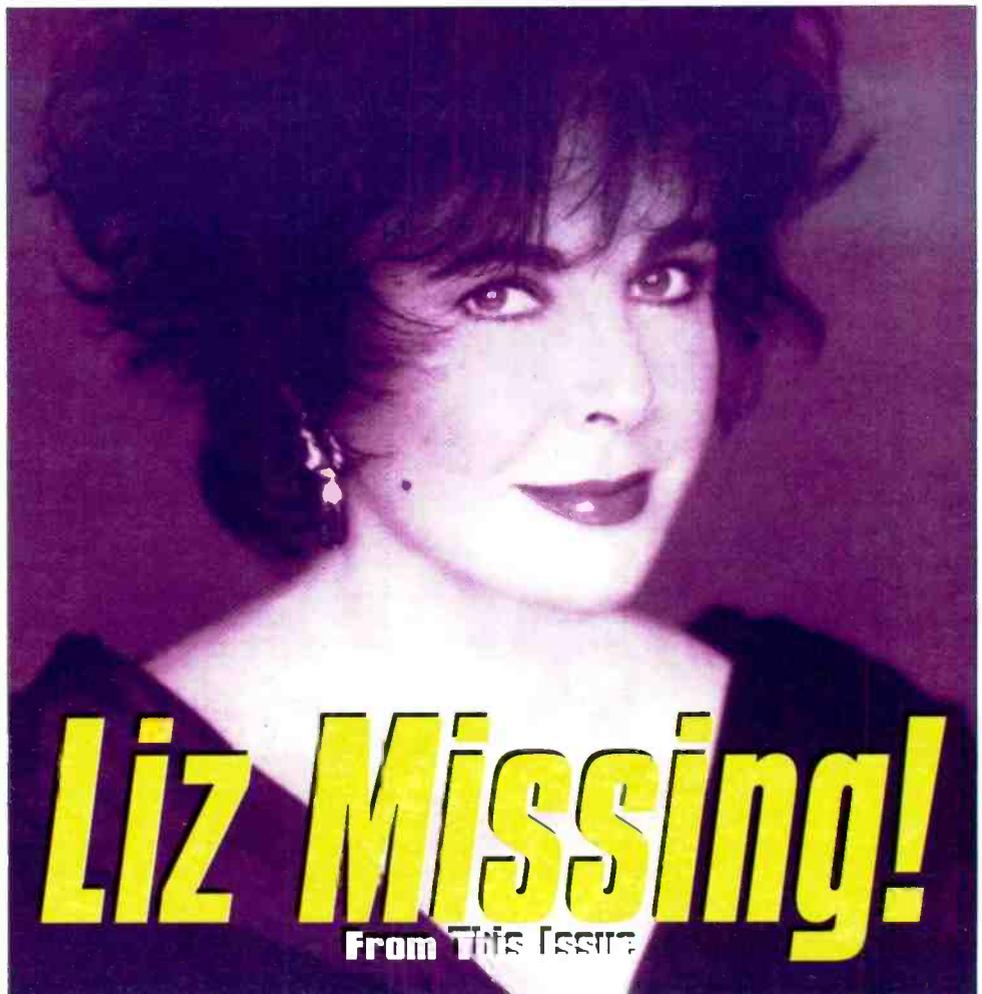
Math Wiz Ray Charles

"Genius + Soul = Jazz,"
Other Atlantics Due
This Summer



Liz Missing!

From This Issue



VITAL REISSUES

'97 OVERVIEW

THE TOUGH (AND THE SMART) GET GOING

Shrinking catalog and shelf space call for labels to respond with expanded imagination and strategies. This is how they do it...

BY CHRIS MORRIS

As Billboard was preparing its 1997 Vital Reissues Spotlight, we received a communique from Tom Cartwright, who heads up A&R for EMI's catalog imprint The Right Stuff. His remarks hit the nail on the head, as far as summarizing the problems confronting reissue divisions in today's constricted retail landscape: "There are two main challenges facing the reissue market—shrinking space for catalog and a shrinking list of titles to reissue. The first can be dealt with by labels becoming more innovative in marketing techniques. The latter is a natural process, cured only by reworking existing titles or mining the catalog for newer, more recent projects."

Indeed, as the number of attractive titles and artists declines well over a decade into the CD reissue boom, and as catalog becomes a smaller percentage of the record-store product mix—a fact that both retailers and executives in most reissue divisions acknowledged after the rugged business year in 1996—sharp reissuers will now have to attack the market with a combination of time-honored strategies and innovative techniques if their corner of the industry is to continue to develop. Some recent and forthcoming titles (see our "Shopping List" in this section for a comprehensive overview of upcoming releases) reflect a diversity of approaches that should continue to pump life into the catalog sphere.

REMAKE/REMODEL

The combination of recent innovations in CD mastering techniques and deeper exploration of label tape vaults has led some catalog departments to extensively revise and upgrade some previously released titles, with an eye to new sales to the collector. MCA has received widespread press attention for its efforts with the Who's classic '60s and '70s albums, and on April 22 the company will re-release Jimi Hendrix's first three incomparable studio albums, mastered for the first time from the original tapes, with the original cover art restored. In March, Columbia/Legacy issued its second flight of '60s Byrds titles, with vastly improved sound and augmented by bonus tracks; this month, the Sony reissue line will step forward with a newly remixed edition of one of the most problematic catalog titles, Iggy & The Stooges' "Raw Power."

GIVE 'EM EVERYTHING

Comprehensive boxed sets that pull together all of an artist's work for a label usually result in a press bonanza and can reap both sales and acclaim. To date, jazz artists appear to be the major beneficiaries of such an approach: Rhino's John Coltrane set "The Heavyweight Champion: The Complete Atlantic Recordings" is near the top of the label's all-time bestseller list, while Columbia/Legacy's Miles Davis & Gil Evans package, "The Complete Columbia Studio Recordings," scored three Grammy Awards this year and made it into Billboard's Top Jazz Albums chart, an unusual feat for a collection retailing near \$100. Verve, which has had exceptional success with its comprehensive boxes devoted to Billie Holiday's and Bud Powell's work for the label and to Ella Fitzgerald's "Songbook" series, this month unleashes its staggering 18-CD set of pianist



HENDRIX: re-"Experienced" via MCA

Bill Evans' Verve recordings. One gifted pop artist will receive similar reissue kudos in 1998, when Rhino—which controls Ray Charles' Atlantic output and recently licensed his ABC/Paramount, Tangerine, Crossover and Columbia sides—aims to release a 20-CD limited-edition career overview. For some collectors, everything is never enough.

But what about the consumer who may be interested in an artist's work, but whose pockets may not be deep enough to afford the boxed set? Some labels are currently moving with a vengeance to reverse the conventional process and are separating previously released boxes into individual, lower-priced album components. This month, Rhino, whose "Schoolhouse Rock" collection of music from the Saturday-morning educational cartoons was its bestselling box of 1996, is splitting that package into four thematic CDs—"Multiplication Rock," "Grammar Rock," "America Rock" and "Science Rock." Beginning in June, Rykodisc, which released its ambitious "Onobox" of Yoko Ono's experimental work five years ago, will issue individual albums that were included in that package. Also in June, PolyGram Chronicles will dice its eight-CD box "The Mercury Blues 'N' Rhythm Story 1945-1955" into a quartet of four two-CD collections, each of which focuses on a particular region of the U.S.

THE ANNIVERSARY WALTZ

One of the most time-tested ways in which a label can remarket its assets is to key in on a noteworthy anniversary to both clean up its extant catalog titles and introduce new packages. This approach often takes the form of a label's birthday celebration; Verve took just such an approach a couple of years ago. This year it's Chess Records' turn—the Chicago blues, rock 'n' roll and R&B label, whose masters are now controlled by MCA, will have its 50th anniversary feted by a flood of fresh reissues. MCA, which has already plumbed the label's vaults heavily, will reconfigure the Chess motherlode in single-CD compilations devoted to its biggest artists (Muddy Waters, Howlin' Wolf, Chuck Berry, Bo Diddley, Buddy Guy, etc.), as well as some the-

matic sets ("Chess Blues Piano Greats" and a collection of early tracks originally issued under the Aristocrat name, "The Aristocrat Of Blues") and a two-CD offering of all John Lee Hooker's Chess sides. Packaged with a uniform logo, these anniversary compilations are designed to appeal to both neophyte consumers and collectors with a strong loyalty to the label.

THE CROSS-LICENSING BOOGIE

Cross-licensing from several different labels is nothing new in the reissue market—it's the core of Rhino's success in the field. But one recent Epic/Legacy package proves that if a major label decides to use other labels' assets in tandem with its own, it can develop a reissue product second to none. For its two-CD February release



Iggy: remixed "Raw Power"

"Feel Like Going Home: The Essential Charlie Rich," the label took the unusual step of licensing Rich's Sun, Smash, Hi and Sire sides to present a comprehensive overview of the late singer's diverse career. This collection, every bit as thorough as anything Rhino has produced, suggests that the majors can take the cross-licensing gamble to enhance the gold in their own vaults.

PLAY TO YOUR STRENGTHS

Styles of music enjoy periods of cyclical popularity, and it behooves labels to locate the generic ore in their catalogs. For instance, several companies have been enthusiastically mining the classic funk in their vaults in response to the boom in "old school" styles in recent years. The Right Stuff has issued a plethora of "Slow Jams" packages and is trolling the Solar catalog for great '70s jams (including, not incidentally, crucial albums by the Deele, featuring one Kenny "Babyface" Edmonds). Warner Bros.' Black Music's "Ol' Skool" series has scheduled titles by Charles Wright & The Watts 103rd Street Rhythm Band, Candi Staton, Chaka Khan, Grand Central Station and Ike & Tina Turner. And PolyGram Chronicles continues to blow out its "Funk Essentials" collections of

SHOP AROUND

A Selective Guide To Forthcoming Reissues

(All information accurate as of press time.)

JUST OUT

ACE RECORDS (U.K.)

DION, The Best Of The Gospel Years

STAX

SOUNDTRACK, Sweet Sweetback's Baadasssss Song

ARISTA

MONTY PYTHON, Contractual Obligation; Matching Tie & Handkerchief; Live At City Center; Holy Grail

BLUE NOTE

JOE PASS, Best Of

COLLECTABLES

ERNIE FIELDS, In The Mood

DEL-FI

THE ADDRISI BROTHERS, Cherrystone

GNP CRESCENDO

CHARLIE VENTURA, In Concert

LEGACY

JOHNNY MATHIS, Global Masters Collection (two-CD boxed set)

WEATHER REPORT, The Box (four-CD boxed set)

MCA

CHESS 50TH ANNIVERSARY COLLECTIONS

CHUCK BERRY, His Best, Vol. 1; ETTA JAMES, Her Best; MUDDY WATERS, 1947 To 1956; VARIOUS ARTISTS, Chess Blues Classics '47 To '56; Chess Blues Classics '57 To '67

POLYGRAM

MERCURY CHRONICLES

KISS, Greatest KISS

RHINO

GENE AUTRY, Sing Cowboy Sing (boxed set)

SUNDAZED

IAN WHITCOMB, You Turn Me On/Mod Music Hall (two albums on one CD)



Ian Whitcomb

APRIL

ACE RECORDS (U.K.)

BIG BEAT

VARIOUS ARTISTS, Belfast Beat Maritime Blues

ARISTA

FIFTH DIMENSION, Anthology

BLOOD & FIRE

MORWELL UNLIMITED, Dub Me

CAROLINE

PENGUIN CAFE ORCHESTRA, Preludes, Airs And Yodels (best-of)

CASTLE COMMUNICATIONS (U.K.)

EMERSON, LAKE & PALMER, Black Moon

COLLECTABLES

VARIOUS ARTISTS, The Quill Records Story ('60s Chicago garage rock)
JERRY LEE LEWIS, The Mercury & Smash Recordings (featuring live and studio recordings)

DCC COMPACT CLASSICS

VARIOUS ARTISTS, Club Verboten: gay and lesbian-culture classics (four-CD boxed set)
THE RUMBLERS, Boss: Surf Music Classics

DEMON (U.K.)

HARMONICA FRANK FLOYD, The Great Medical Menagerist

Continued on page 74

TWO IRREFUTABLE TRUTHS

Which, When Considered Simultaneously,

PROVIDE THE SOLUTION

To The Current Record Industry Slump.

From Bob Carlton
Vice-President of Sales
Rhino Records

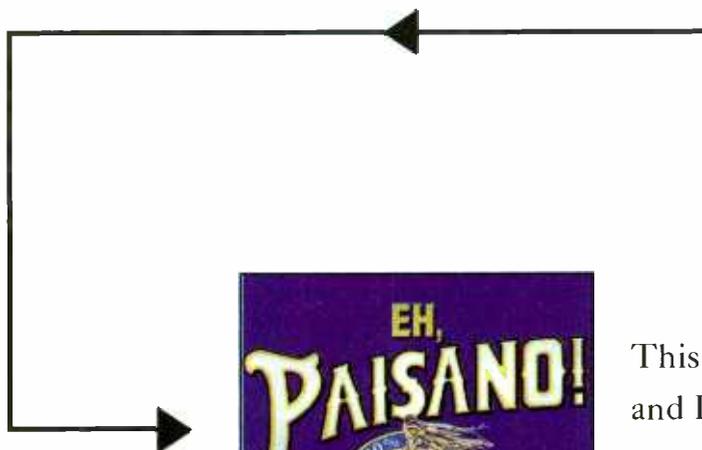


IRREFUTABLE TRUTH 1

By selling 22 million records, **Thriller** ended the industry-wide drought that plagued the early '80s.

IRREFUTABLE TRUTH 2

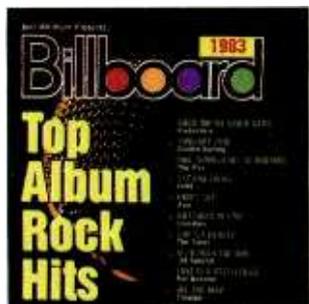
According to the 1990 census, there are more than 22 million Italian-Americans presently living in the U.S.



This singular release- with hits like Dino's "That's Amore" and Louis Prima's "Angelina & Zooma Zooma"- has the potential to revive the entire industry. It just may be the *Thriller* of the 90's.



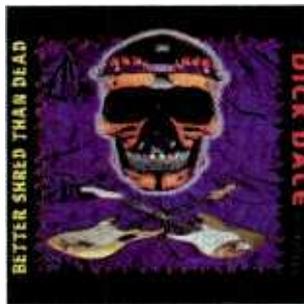
(While your customers are waiting in line to purchase *Eh, Paisano!*, why not interest them in another quality Rhino purchase?)



Billboard Top Album Rock Hits 1981-1984 Reliable as tax time, the mighty Billboard series returns with AOR classics from Asia, Foreigner, The Cars and more.



Yardbird Suite: The Ultimate Charlie Parker Collection 2 discs of the most important recordings in modern jazz, featuring Miles, Diz, Max Roach and others.



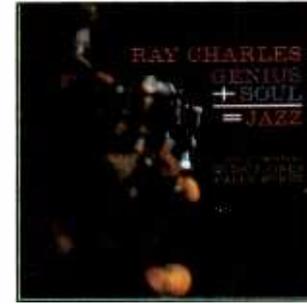
Better Shred Than Dead: The Dick Dale Anthology 2 discs of high-octane surf guitar covering the king's 35 year reign.



Poptopia! Power Pop Classics Of The '70s, '80s & '90s 3 volumes of pure pop pleasure from Badfinger, Cheap Trick, Matthew Sweet and others.



VH1: More Big 80's Trickle-down theory suggests that the incredible success of the first volume means big numbers for this hit-packed follow-up.



Ray Charles Genius + Soul = Jazz The first release in an exclusive arrangement that brings Ray's seminal recordings, from the '50s to the '80s, together on Rhino.

VITAL REISSUES

SHOP AROUND

Continued from page 72

GRP

IMPULSE!
GABOR SZABO, The Sorcerer

HIP-O

VARIOUS ARTISTS, Power Chords Vols. 1-3

KOCH

JOHN HANDY WITH BOBBY HUTCHERSON & PAT MARTINO, New View

LEGACY

IGGY & THE STOOGES, Raw Power

MCA

JIMI HENDRIX, Are You Experienced; Axis: Bold As Love; Electric Ladyland; First Rays Of The New Rising Sun

CHESS 50th ANNIVERSARY COLLECTIONS

BO DIDDLEY, His Best; BUDDY GUY, Buddy's Blues; HOWLIN' WOLF, His Best; JIMMY ROGERS, The Complete Chess Recordings

RAZOR & TIE

TENNESSEE ERNIE FORD, The Tennessee Ernie Ford Collection (2-CD set)
HOMER & JETHRO, America's Song Butchers—The Weird World Of Homer & Jethro



RCA

ELVIS PRESLEY, Blue Hawaii; G.I. Blues; Loving You; Jailhouse Rock; King Creole soundtracks
RCA LABEL GROUP NASHVILLE
ESSENTIALS SERIES, Bill Monroe; Charley Pride; Hank Snow; Porter Wagoner; Jimmie Rodgers

RHINO

VARIOUS ARTISTS, Gershwin In Hollywood

SEQUEL (U.K.)

LAVERN BAKER, See See Rider; Sings Bessie Smith; Precious Memories

SHANACHIE

VARIOUS ARTISTS, Standing On The Verge: Funk Roots

SUNDAZED

WEST COAST POP ART EXPERIMENTAL BAND, Volume One (LP and CD)

TELSTAR (U.K.)

MONKEES, The Monkees' Greatest Hits

32 JAZZ

HOUSTON PERSON & RON CARTER, Complete Muse Sessions
VARIOUS ARTISTS, For The Love Of Monk

TUFF CITY

NIGHT TRAIN INTERNATIONAL
RAY CHARLES, The Complete Swing Time/Down Beat Sessions

VERVE

BILL EVANS, The Complete Bill Evans On Verve (18-CD boxed set)



Bill Evans

WARNER BROS.

BLACK MUSIC OL' SKOOL
CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND, In The Jungle Babe/Express Yourself

MAY

ACE RECORDS (U.K.)

VENTURES, Ventures Rarities

ATLANTIC

SOUNDTRACK, "Das Boot"

BLUE NOTE

HORACE SILVER, Further Exploration (Connoisseur)

CAROLINE

HEAVEN 17, Penthouse & Pavement; Luxury Gap

CASTLE COMMUNICATIONS (U.K.)

SHAM 69, Best Of; Hershram Boys; The Game

DEMON (U.K.)

GENE CLARK, Gene Clark With The Gods Brothers
ROKY ERICKSON, I Think Of Demons

EMI

HEART OF SOUL SERIES

NATALIE COLE, This Will Be: The Natalie Cole Story
BRASS CONSTRUCTION, Get Up To Get Down: Funky Feeling

GNP CRESCENDO

JOE & EDDIE, Best Of Joe & Eddie

HIP-O

VARIOUS ARTISTS, The Class Of Country series: 1980-1984, 1985-1989

LEGACY

EARTH, WIND & FIRE, Shining Star: The Essential Earth, Wind & Fire
MILES DAVIS, Live/Evil; Dark Magus; Black Beauty; Miles Davis At Fillmore; Miles Davis In Concert
THE ISLEY BROTHERS, Brother, Brother, Brother; Givin' It Back; The Brothers Isley: Get Into Something

MCA

CHESS 50th ANNIVERSARY COLLECTIONS
CHUCK BERRY, His Best, Vol. 2; THE FLAMINGOS, The Complete Chess Recordings; THE MOON-GLOWS, Their Greatest Hits; MUDDY WATERS, 1957 To 1967; SONNY BOY WILLIAMSON, His Best

MUSIC COLLECTION INTERNATIONAL (U.K.)

MUSIC CLUB
FRANKIE AVALON/FABIAN, The Very Best Of Frankie Avalon & Fabian
DESMOND DEKKER, The Original Rudeboy, 16-track "best-of"
SEX PISTOLS, Raw
VARIOUS ARTISTS, This Is Ska: 16 Original Ska Classics

POLYGRAM

POLYDOR CHRONICLES
THE JAM, 5-CD boxed set

MERCURY CHRONICLES

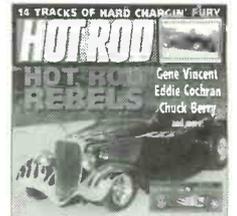
CINDERELLA, Compilation
KOOL & THE GANG (FUNK ESSENTIALS), Kool Jazz RUSH, Essentials I (newly remastered collection); RUSH; Fly By Night; Caress Of Steel; 2112; A Farewell To Kings; Hemispheres
CHRONICLES
T. REX, Greatest Hits 1972-77: A Sides; Greatest Hits 1972-77: B Sides

RHINO

SPINNERS, The Very Best Of
BLOODSTONE, The Very Best Of
LEO KOTTKE, Anthology
B.T. EXPRESS, Best Of
TOM LEHRER, The Early Years

THE RIGHT STUFF

HOT ROD MAGAZINE'S HOT ROD ROCK SERIES, Big Boss Instrumentals; Hot Rod Cowboys; Rev It Up; Hot Rod Rebels; Back Seat Movers
BUDDAH RECORDS REISSUES
PHYLLIS HYMAN, Phyllis Hyman
THE TRAMMPS, Legendary Zing Album



ROUNDER

HEARTBEAT
SKATALITES, At Studio One

RYKODISC

YOKO ONO/JOHN LENNON, Unfinished Music No. 1: Two Virgins
JOHN AND YOKO, The Wedding Album

SEQUEL (U.K.)

GENE PITNEY, Many Sides Of/Only Love Can Break A Heart; Young, Warm And Wonderful/Just One Smile; Today/Sings Bacharach And David

32 JAZZ

WILLIS JACKSON, Bar Wars
DAVID 'FATHEAD' NEWMAN, The Lonestar Legend

VARÈSE VINTAGE

VARIOUS ARTISTS, The Ernie Kovacs Record Collection

Continued on page 76

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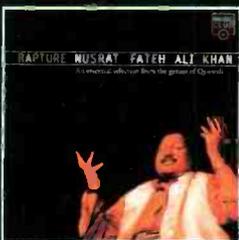
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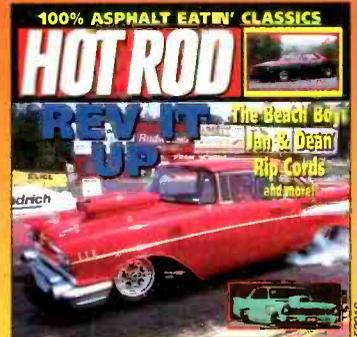
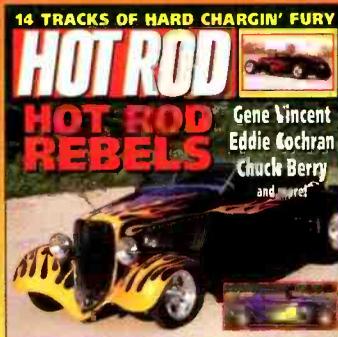
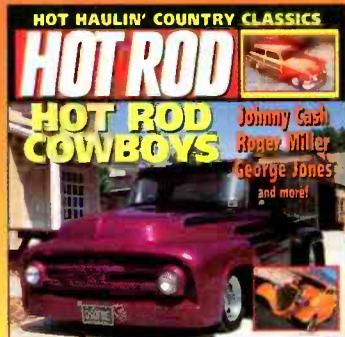
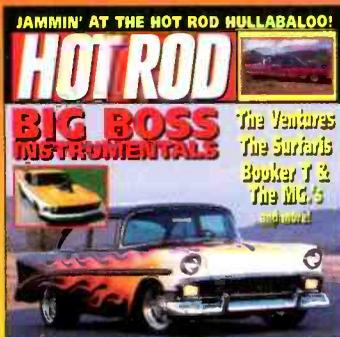
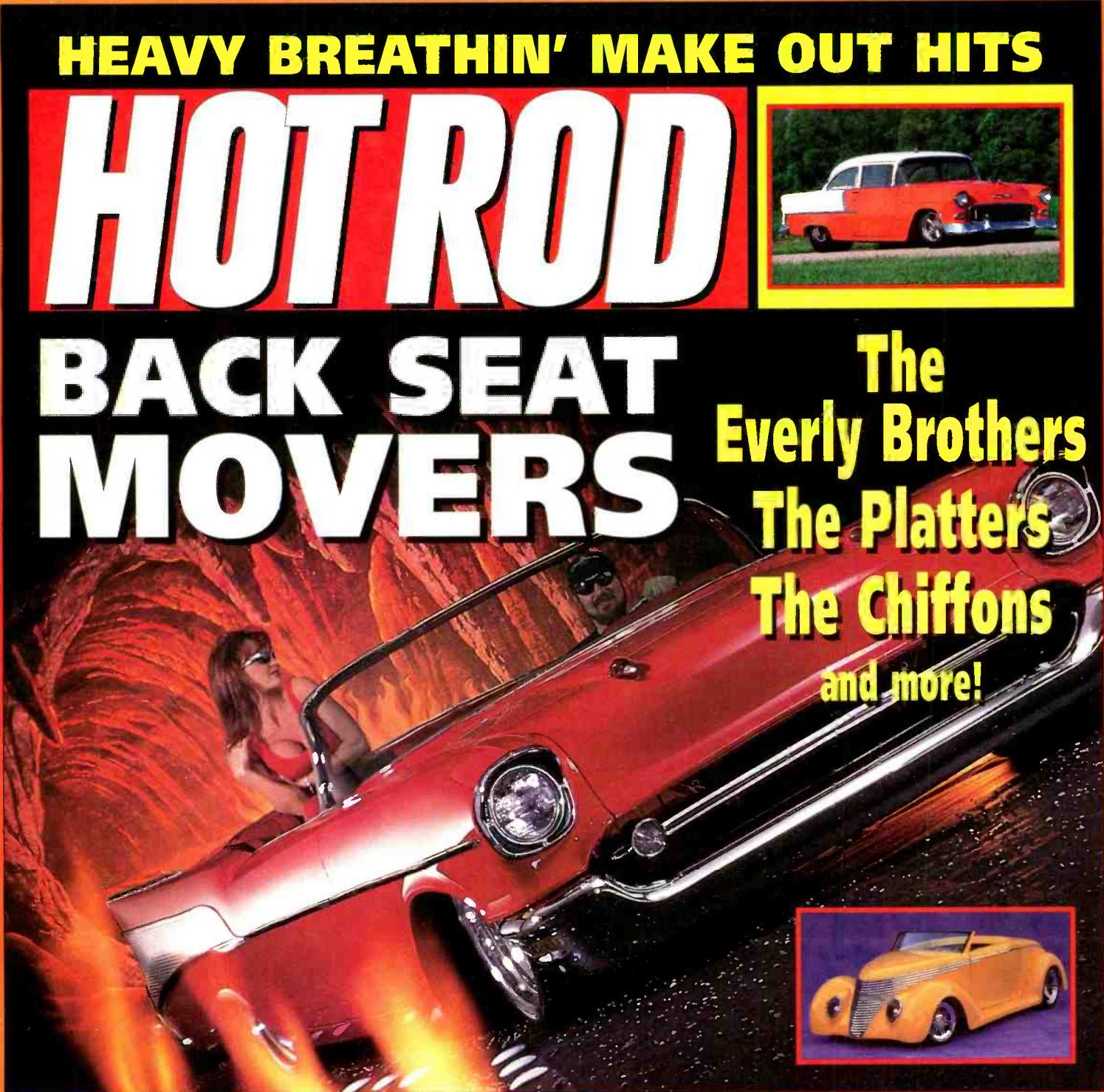
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VITAL REISSUES

SHOP AROUND

Continued from page 74

FERRANTE & TEICHER, Blast Off
DICK HYMAN, Moog—The Electric Eclectics
Of Dick Hyman

WARNER BROS.
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MARC BOLAN, Unchained, Vols. 7, 8

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RICHARD PRYOR, The Best Of

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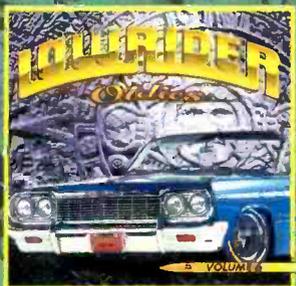
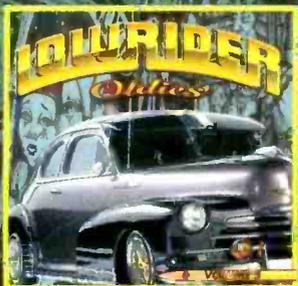
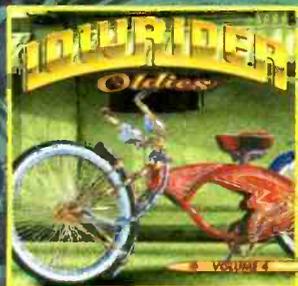
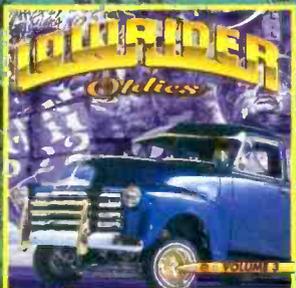
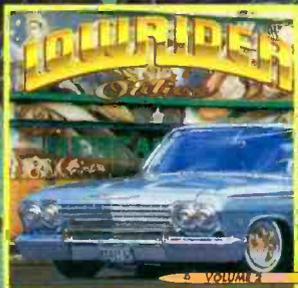
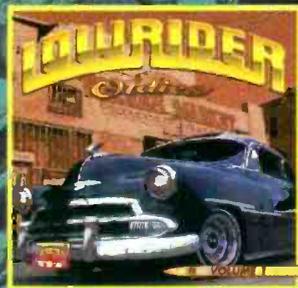
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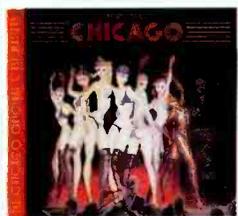
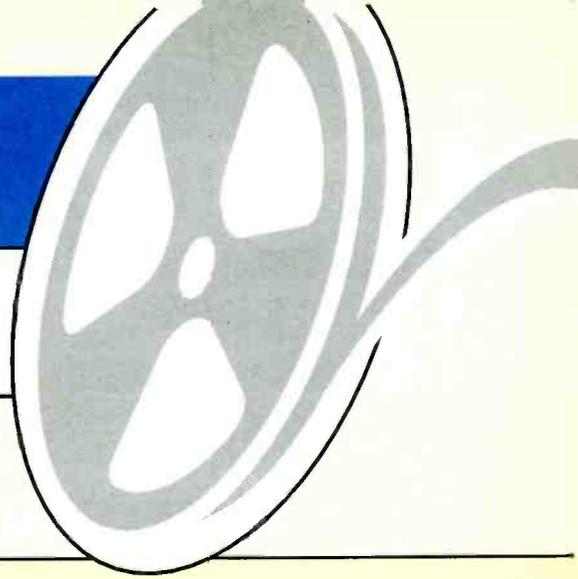
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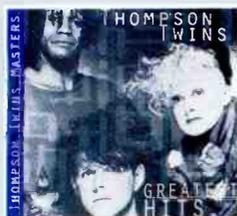
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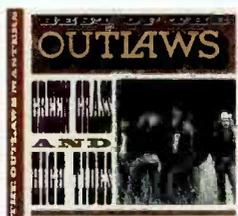
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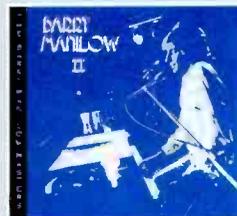
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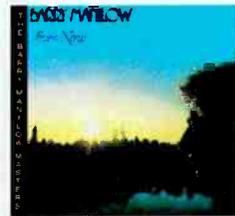
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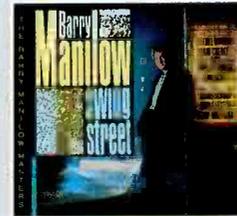
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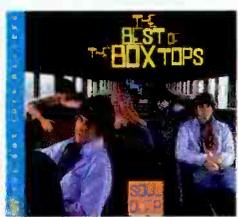
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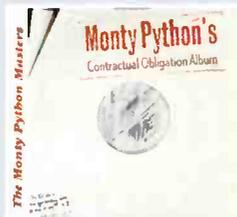
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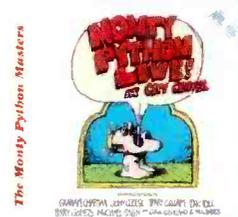
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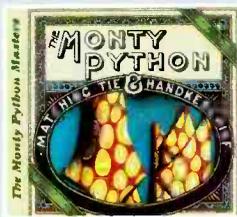
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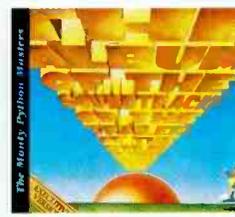
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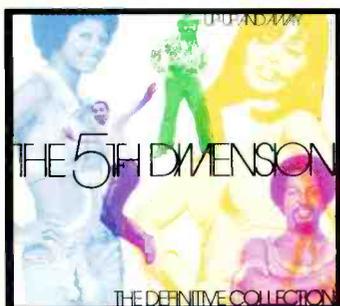


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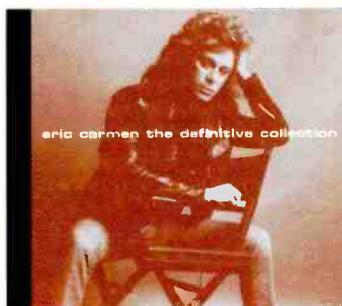
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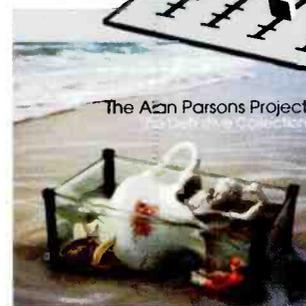
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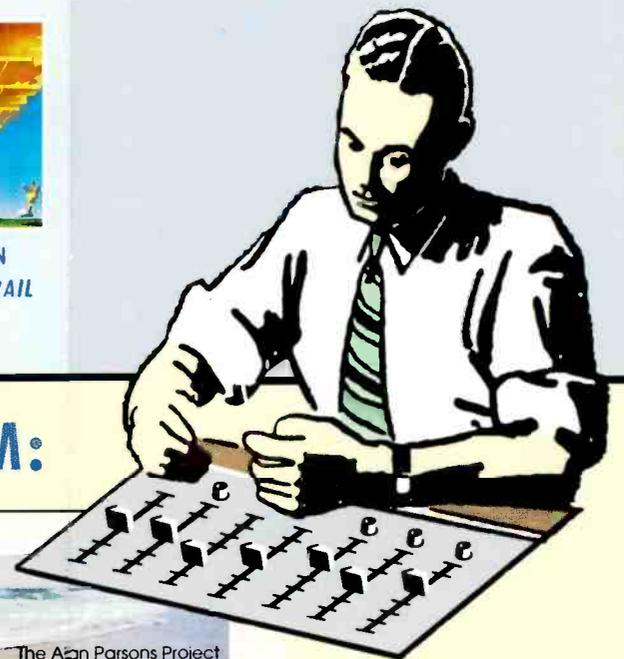
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VITAL REISSUES

'97 OVERVIEW

Continued from page 72

seminal '70s bands and will unleash two more double-CD sets of James Brown's oeuvre as producer and performer in June.

The process works for bands as well: Chronicles is alert to Kiss' trek on the comeback trail: In July, it will begin an album-by-album reissue program devoted to the complete works of those fire-spouting, blood-spitting metallurgists.

ESKY STIRS IT UP

Predicting the future is always a dicey business in the world of reissues, but sometimes a canny call on a developing trend can break the bank and spur widespread activity in a hitherto

untrod corner of catalog. In 1994, Bar/None Records took a chance and licensed some old lounge-music sides by Esquivel; two years after that surprise hit, the bachelor-pad style was the subject of in-depth series by Capitol, Rhino and DCC, among others. In '97, major-label A&R men appear to believe that electronic music is the next big thing in pop music—could the explosion of new electronica translate into a hunger for post-lounge, faux-futurist analog synthesizer albums among consumers? Maybe not, but in May Varèse Vintage has rolled the dice and scheduled the re-release of Dick Hyman's 1969 Command album "Moog—The Electric Eclectics Of Dick Hyman" and Ferrante & Teicher's 1959 ABC album "Blast Off." As the Firesign Theatre was fond of putting it, "Forward, into the past!" ■

SHOP AROUND

Continued from page 76

VERVE

ANITA O'DAY, Jazz 'Round Midnight

WARNER BROS.

BLACK MUSIC OL' SKOOL

GRAHAM CENTRAL STATION, Ain't No 'Bout-A-Doubt It

AUGUST

ACE RECORDS (U.K.)

STAX

VARIOUS ARTISTS, 5000 Volts Of Stax

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THELONIOUS MONK, Monkisms

DEMON (U.K.)

BILL BLACK'S COMBO, (boxed set)

MARC BOLAN, Metal Guru, (seven-CD boxed set)

EMI

DIVINYLS, The Best Of Divinyls: Maximum Lip Service

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VARIOUS ARTISTS, 25 Polka Greats

KOCH

JOHN HANDY, The 2nd John Handy Album

LEGACY

VARIOUS ARTISTS, The Philly Sound: Kenny Gamble, Leon Huff & The Story Of Brotherly Love

MILES DAVIS, The Complete Quintet Studio Recordings

DAN FOGELBERG, four-CD boxed set

BOZ SCAGGS, two-CD compilation

POLYGRAM

POLYDOR CHRONICLES

CREAM, four-CD boxed set

MOODY BLUES, Days Of Future Passed; In

Search Of The Lost Chord; On The Threshold Of

A Dream; To Our Children's Children's Children;

A Question Of Balance; Every Good Boy

Deserves Favour; Seventh Sojourn

MERCURY CHRONICLES

KISS, Destroyer; Rock And Roll; Love Gun; Alive

II

DUSTY SPRINGFIELD; three-CD boxed set



Miles Davis

RCA

JOHN DENVER, four-CD boxed set

RHINO

RAY CHARLES, Xmas; Ingredients In A Recipe For Soul; Sweet & Sour

Tears

JOE SIMON, Best Of

THE RIGHT STUFF

NORMAN CONNORS, A Retrospective

JUMPIN' GENE SIMMONS, Best Of

VARIOUS ARTISTS, Harley Davidson's Road Songs II

WHISPERS, Anthology

SEPTEMBER

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POLYDOR CHRONICLES

CREAM, Fresh Cream; Disraeli Gears; Wheels Of Fire

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boxed set

RHINO

BURT BACHARACH, three-CD boxed set

LENNY BRUCE, five-CD

boxed set

RAY CHARLES,

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VARIOUS ARTISTS, Hip

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Lenny Bruce



Burt Bacharach

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LONE WOLF, The Best Of Jerry Jeff Walker (Elektra Sessions)

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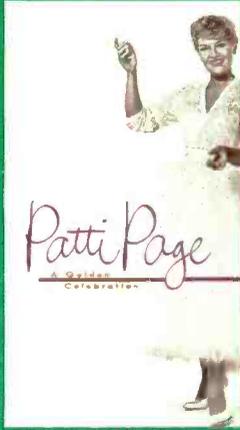
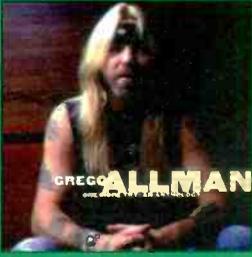
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PATTI PAGE A Golden Celebration 4 CD Deluxe Box Set	SCORPIONS Deadly Sting: The Mercury Years 2 CD Deluxe Anthology	J.J. CALE Anyway The Wind Blows: The Anthology 2 CD Deluxe Anthology	RUSH Retrospective I (1974-1980) coming in July: Retrospective II (1981-1987)	T.REX Great Hits 1972-1977 The A-sides also available: Great Hits 1972-1977 The B-sides	YVONNE ELLIMAN The Best Of	GREGG ALLMAN One More Try: An Anthology 2 CD Deluxe Anthology
 	 	 	 		 	 

COMING IN 1997...

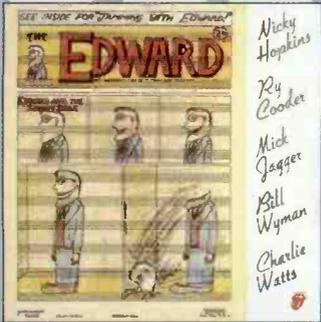
BOX SETS: THE ALLMAN BROTHERS BAND live • DUANE ALLMAN • CREAM • THE JAM • DUSTY SPRINGFIELD • THIN LIZZY **DELUXE ANTHOLOGY SERIES:** JAMES BROWN Dead On The Heavy Funk (1975-1984) • CONNIE FRANCIS Italian Collection • URIAH HEEP Anthology • VARIOUS ARTISTS James Brown's Original Funky Divas • VARIOUS ARTISTS The Mercury Blues & Rhythm Story—Midwest Blues • VARIOUS ARTISTS The Mercury Blues & Rhythm Story—Southwest Blues • VARIOUS ARTISTS The Mercury Blues & Rhythm Story—West Coast Blues • VARIOUS ARTISTS The Mercury Blues & Rhythm Story—East Coast Blues • VARIOUS ARTISTS Mercury Records' Ladies Sing The Blues (1945-1957) • **FUNK ESSENTIALS SERIES:** KOOL & THE GANG Kool Jazz • LOVE UNLIMITED The Best Of • MARVIN SEASE The Best Of • RENÉ & ANGELA Street Called Desire...and more • YARBROUGH & PEOPLES The Best Of **COMPILATIONS:** 10cc The Very Best Of • JAMES BROWN Soul On Top: The Oliver Nelson Sessions • ELLEN McILWAIN The Polydor Years • COZY POWELL The Best Of • RAINBOW The Best Of • VARIOUS ARTISTS Pure Disco 2 **THE REMASTERS:** THE ALLMAN BROTHERS BAND The Allman Brothers Band • THE ALLMAN BROTHERS BAND Idlewild South • THE ALLMAN BROTHERS BAND Beginnings • THE ALLMAN BROTHERS BAND Live At The Fillmore East • THE ALLMAN BROTHERS BAND Eat A Peach • THE ALLMAN BROTHERS BAND Brothers And Sisters • THE ALLMAN BROTHERS BAND Win, Lose Or Draw • THE ALLMAN BROTHERS BAND Wipe The Windows, Check The Oil, Dollar Gas • THE ALLMAN BROTHERS BAND Enlightened Rouges • CREAM Fresh Cream • CREAM Disraeli Gears • CREAM Wheels Of Fire • CREAM Goodbye • CREAM Live Cream Vol. 1 • CREAM Live Cream Vol. 2 • KISS Kiss • KISS Hotter Than Hell • KISS Dressed To Kill • KISS Alive! • KISS Destroyer • KISS Rock And Roll Over • KISS Love Gun • KISS Alive II • KISS Double Platinum • KISS Gene Simmons • KISS Ace Frehley • KISS Peter Criss • KISS Paul Stanley • KISS Dynasty • KISS Unmasked • KISS Music From The Elder • KISS Creatures Of The Night • THE MOODY BLUES Days Of Future Passed • THE MOODY BLUES In Search Of The Lost Chord • THE MOODY BLUES On The Threshold Of A Dream • THE MOODY BLUES To Our Childrens Childrens Children • THE MOODY BLUES A Question Of Balance • THE MOODY BLUES Every Good Boy Deserves Favour • THE MOODY BLUES Seventh Sojourn • VAN MORRISON Tupelo Honey • VAN MORRISON Saint Dominic's Preview • VAN MORRISON Hard Nose The Highway • VAN MORRISON It's Too Late To Stop Now • VAN MORRISON Veedon Fleece • VAN MORRISON A Period Of Transition • VAN MORRISON Wavelength • RUSH Rush • RUSH Fly By Night • RUSH Caress Of Steel • RUSH 2112 • RUSH A Farewell To Kings • RUSH Hemispheres • RUSH Permanent Waves • RUSH Moving Pictures • RUSH Signals • RUSH Grace Under Pressure • RUSH Power Windows • RUSH Hold Your Fire • RUSH All The World's A Stage • RUSH Exit...Stage Left • RUSH A Show Of Hands • SCORPIONS Lovedrive • SCORPIONS Animal Magnetism • SCORPIONS Blackout • SCORPIONS Love At First Sting • SCORPIONS World Wide Live **CHRONICLES LABEL REISSUES:** PETULA CLARK The Polydor Reissues • FESTIVAL Disco Evita • T.REX the unchained series • T.REX the alternate series and more



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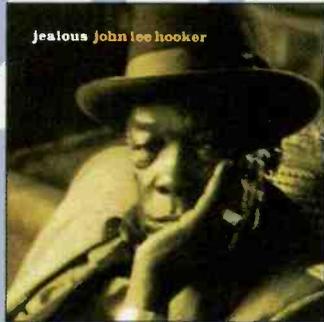
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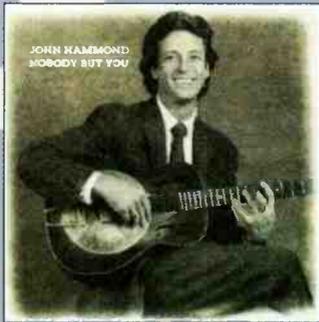
Nicky Hopkins, Ry Cooder, Mick Jagger, Bill Wyman, Charlie Watts
Jamming With Edward

Available for years only as an import and long out of print, this release is a Stones fan's dream.



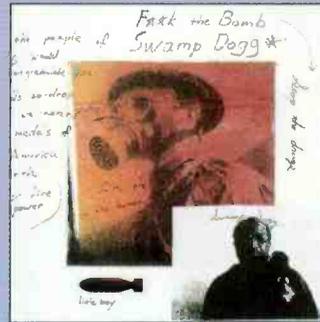
John Lee Hooker
Jealous

His last release before his gold album *The Healer*, *Jealous* received the W.C. Handy Award for Best Traditional Blues Album.



John Hammond
Nobody But You

Originally recorded in 1987, *Nobody But You* is Hammond's sole album for almost a decade, his last album made before signing to Pointblank Records.



Swamp Dogg
Best Of 25 Years of Swamp Dogg... Or F*** The Bomb, Stop The Drugs

"One of black music's most indomitable originals."
Robert Christgau, *Village Voice*
18 singular cuts, including 2 brand new tracks.

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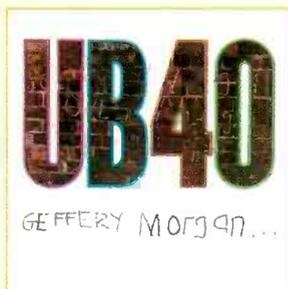
<http://www.virginrecords.com>

AOL keyword: Virgin Records

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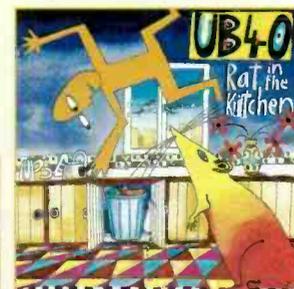
• Released in 1984; includes the songs "If It Happens Again," "Riddle Me" and "I'm Not Fooled So Easily."

GEFFERY MORGAN

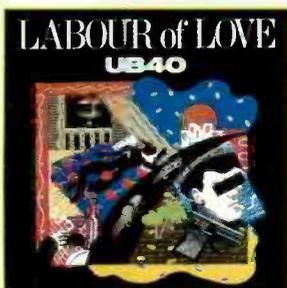


• Released in 1986; includes the songs "Rat In Mi Kitchen," "You Could Meet Somebody" and "All I Want To Do."

RAT IN THE KITCHEN

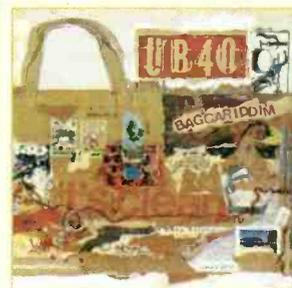


UB40



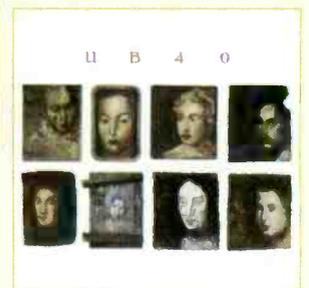
LABOUR OF LOVE

- Top 15 US breakthrough platinum-plus selling album, released in 1983
- Includes "Red, Red Wine" the group's first #1 pop smash



BAGGARIDDIM

- Never before released in the U.S. Originally released as a scaled down version entitled *Little Baggarriddim* which hit #40 on the U.S. Billboard chart
- Includes the Top 30 hit "I Got You Babe"—UB40's hit remake of the Sonny & Cher classic.



UB40

- Top 50 album released in 1984; Includes the hit "Breakfast In Bed"



<http://www.virginrecords.com> AOL Keyword: Virgin Records

NEWLY RELEASED ON VIRGIN RECORDS AMERICA

The Enter*Active File

MERCHANTS & MARKETING

Music Site Masters Get Cosmic Credit

BY BRETT ATWOOD

LOS ANGELES—Leading electronic retailer CDnow is aiming to expand sales with an ambitious new program that extends its retail reach to thousands of small fan-developed World Wide Web sites.

The incentive program, known as Cosmic Credit, encourages developers of grass-roots Web sites to create co-branded Web pages that sell merchandise from CDnow's retail inventory, as

well as link to its Web site (<http://www.cdnow.com>).

Participating Web developers receive a 5% commission in store credit on all resulting sales of music, home videos, CD-ROMs, and other merchandise.

The Cosmic Credit program reaches out to the thousands of independently developed artist and music-themed Web sites that are created by and for music fans, as well as to movie fan sites.

CDnow already has unrelated deals

with several large Web sites, including Pathfinder, Geffen Records, SonicNet, and Jazz Online. However, mini-com-

CDNOW

munities have developed on smaller Web sites that are less slick but more passionate than larger, corporate-developed music sites.

"We have been very successful with our relationships with bigger companies, but we can't ignore the 50,000 or so fan sites out there," says CDnow president Jason Olim. "These are the real tastemakers in music and draw hardcore buyers... There are many solid communities to tap into, and we think it's important to generate a strong brand presence in that area."

About 2,000 Web sites have agreed to participate in the program since its introduction in March, including fan sites for Nirvana, Pearl Jam, Howard Stern, "Star Trek," and "The X-Files."

"It is growing rapidly," he says. "Our goal is to build a large community among fan sites with the program."

Cosmic Credit participants do not have to sign any contract and are not required to use the CDnow logo on their site. In addition, Web developers are not required to strike exclusive deals with CDnow, according to Olim.

Participants may instantly check in on the status of their earned credit through the Internet.

The Penlynn, Pa.-based retailer will also sponsor an Elite Fleet contest that periodically awards a \$50 credit to well-developed affiliated sites.

CDnow, which was founded in 1994, has quickly established itself as the leading Internet-specific music retailer, selling \$6 million worth of music and merchandise last year. CDnow's sales are rising at double-digit percentage rates each month, according to Olim.

"We're not casual about the competition," says Olim. "We do have a healthy sense of fear. But that forces us to adopt and grow rather than be complacent about our market position. Our main concern is that we remain customer-focused."

More detailed information on the program is accessible at <http://www.cdnow.com/cosmic>.

MTV, M2 Launch 'Intercast Jam' Series Multimedia, TV Merge For Enhanced Programming

LOS ANGELES—MTV and its commercial-free sister service, M2, are adding interactive programming, known as the "Intercast Jam," to their cablecasts, it was announced April 7 at the National Assn. of Broadcasters convention, held in Las Vegas (Billboard Bulletin, April 8).

The "Intercast Jam," which debuted April 11, is aimed specifically at TV-tuner-equipped computers with Intel's recently developed Intercast technology. News and information text and graphics will accompany each music video as it is played on the channels. Multimedia content in development includes album and song information, articles about the act, behind-the-scenes music video production information, trivia questions, and interactive polls.

Intercast-equipped computers will simultaneously display television and multimedia content, which is delivered using the Vertical Blanking Interval (VBI) portion of a conventional television signal. VBI is already used to deliver closed-captioned programming to the hearing impaired.

Intercast multimedia content resembles the look of the World Wide Web, but does not require an Internet connection. However, Internet users will be able to use Intercast to link to more detailed content on each artist and will also be able to purchase music they like via a link to electronic retailer Music Boulevard. "This is about combining the online and television experience on one machine," says Matt Farber, MTV senior VP of programming and new business.

MTV already simulcasts some of the text chats taking place on MTV Online to television viewers. The programming, known as "Yack Live," splits the bottom portion of the TV screen into a text chat room where viewers comment on the clips as they play on the music channel. The acceptance of that feature among MTV viewers has encouraged the channel to further pursue the merging of television and multimedia.

MTV announced its intention to use the technology for M2 when it initially launched the free-form clip channel in August 1996. M2 will broadcast Intercast data 24 hours a day, while MTV will air two hours of Intercast programming daily. On MTV, Intercast multimedia content will be available Monday-Thursday from 6-7 p.m. and 9-10 p.m.; Friday from 5:30-6:30 p.m. and 8-9 p.m.; Saturday from 11 p.m.-1 a.m.; and Sunday nights from midnight-2 a.m.



Screen from MTV and M2's "Intercast Jam."

"Part of the reason we are launching this on M2 is that the channel is a free-form playground for experimental programming," says Farber. "The M2 audience is the Internet audience. These are early adopters. It's a perfect opportunity for us to show what the future holds."

The programming will be promoted on both MTV and M2 through a series of spots, as well as on several Intel-sponsored spots for Intercast and the concept of the "connected PC" running on other channels. Several computer manufacturers are expected to begin

selling Intercast-equipped computers in the coming months. Select models of Gateway 2000 computers that contain the technology go on sale Monday (14).

Existing computer owners can upgrade their PCs with an add-on Intercast-compatible card, which sells for as low as \$99. Though these cards have been available for several months at specialty retailers, including Fry's Electronics, the roll out of the new hardware has been limited due to a lack of programming content available to support the technology. Among the announced content providers joining MTV are NBC, CNN, and QVC.

Though Intel has lined up strong content partners, many uncertainties remain about whether consumers will ultimately embrace Intercast.

Few computer users currently have the hardware needed to receive Intercast transmissions, and the technology has yet to become a standard part of the typical multimedia computer. In addition, there are some concerns that the technology in its current form will not be compatible with HDTV, which is due to debut within two years.

BRETT ATWOOD

IMM Gives Acts Unique Web Sites

BY GINA VAN DER VLIET

LOS ANGELES—Multimedia company Internet Music Marketing Inc. (IMM) is developing ambitious new World Wide Web sites for several established acts, including Depeche Mode, ZZ Top, Blessid Union Of Souls, and Matthew Sweet—all of which are due to launch in the next few months.

The company has drawn acclaim for its 1996 Counting Crows site (<http://www.countingcrows.com>), which was recently awarded best official artist/band-produced site of the year by Unfurled, an annual Web popularity poll conducted by the co-branded MTV/Yahoo! Web site.

In addition, the New York-based IMM is working on a newly revamped Web site for Geffen Records and a new label site for Volcano Entertainment.

IMM is headed by Ken Krasner, a former RCA director of artist development who started his own Web development company shortly after he built a Web site for RCA act 1000 Mona Lisas in 1995, which included the first opportunity for Web users to purchase

an entire major-label album for sale on the Web before its actual release date to retail (Billboard, Jan. 20, 1996).

Krasner, who is also executive producer of the artist-themed Web sites, has developed sites for Republica (<http://www.republica.com>), Skold (<http://www.skold.com>), and the Verve Pipe (<http://www.thevervepipe.com>). The latter was selected by Netscape for use in an online demonstration of the audio capabilities of Navigator 3.0. The site was also featured prominently in a series of high-profile television commercials from Intel touting the multimedia capabilities of its Pentium chip.

The unique spin IMM puts on its artist sites—amid a growing amount of competition from young and hungry Web developers—is to establish content that strengthens the online relationship between artists and fans.

"The most important thing to remember is that [the sites] are about the relationship between the artist and the fans," Krasner says. "We simply facilitate the communication."

Unique content is also a key to establishing a strong Web site, says Krasner.

MS Bows Explorer; Apple Still In Game

MICROSOFT UNVEILS EXPLORER 4.0: Microsoft's long-delayed Internet Explorer 4.0, which integrates the World Wide Web into the Windows 95 desktop, has debuted in beta form on Microsoft's Web site (<http://www.microsoft.com>).

The browser allows users to customize their Windows 95 desktop with updated information from their favorite Web sites. In addition, a forthcoming upgrade to the software will integrate "push" technology that automatically delivers Web "channels" to computer users for viewing offline.

Several music companies are reportedly preparing their own customized push channels to take advantage of the forthcoming feature. Other push technology firms, such as Pointcast and BackWeb, already provide music and other entertainment channels to users.

In other news, Microsoft has bought WebTV Networks for \$425 million. The computer giant is expected to integrate its Windows CE operating system and content from its commercial Internet media service, the Microsoft Network, into future versions of the set-top device.

APPLE BITES BACK: Apple Computer is down but not entirely out of the music industry, according to a company spokeswoman. The troubled computer maker, which eliminated much of its enhanced CD and webcasting development staff in mid-March (Billboard, March 29), recently mailed out 1,000 copies of "The Enhanced CD Fact Book" and an "Apple Interactive Music Tools" CD-ROM to members of the music industry. In addition, Apple will continue to provide support for its existing music tools and products to the entertainment community.

Though new tools are not in development at Apple, the company will encourage third-party developers to enhance its existing music tools, according to the spokeswoman.

RHINO ROCKS THE NET: Rhino Records is readying an Internet music trivia contest that will award a "Rock 'N' Roll History Tour" to London and several U.S. states to the participant who answers correctly the most questions. The hourlong live competition, known as the Rhino Musical Aptitude Test, will take place April 27 on the Internet and at participating Tower Records stores in New York and Los Angeles, and will consist of 310 questions covering every genre of popular music. Two other winners will receive a Rock-ola CD jukebox filled with 100 Rhino discs. In addition to Rhino and Tower, the promotion is being held in conjunction with LA Cellular, Rolling Stone, and LiveConcerts.com. Information on how to participate is at <http://www.rhino.com/rmat/rmathomepage2.html>.

MTV ONLINE REVAMPED: MTV Online has been redesigned with a new look, new editorial content, and additional localized news and information provided by numerous regional editorial contributors. When users choose the Java-enabled version of the site (<http://www.mtv.com>), a customized version of the user's Web browser appears, featuring a new navigation bar that contains updated news headlines.

IVF Ups Its EU Role In Brussels Relocation May Boost Foreign-Film Market

BY PETER DEAN

LONDON—The International Video Federation (IVF) has relocated its headquarters to Brussels in order to be a part of the day-to-day political life at the heart of the European Union.

In its new home, the IVF may be closer to helping solve the problem of a shrinking market for foreign-language videos—a problem that has been made worse by the EU. Generous subsidies from the organization artificially stimulated production of so-called “world cinema” titles, many of which have never been able to stand on their own at retail.

Now that supports have been largely removed, video labels relying on sales of subtitled or dubbed releases are struggling to stay alive. The IVF may be their only salvation.

This most Eurocentric of international bodies is moving to keep abreast of copyright issues, the EU's ongoing work on anti-copy legislation, DVD, and reproduction and distribution rights, all of which will require an active presence in Brussels.

Although the IVF represents a worldwide community, the vast majority of its priority issues are related to the EU. “One can operate outside Brussels, but it is far more practical and productive to operate from the home of the EU institutions,” says IVF director general Martin Boulton. “One is more able to monitor, collect, and analyze up-to-date information that is critical in any EU-related campaign; act quickly on unexpected developments; and conduct spontaneous meetings with key officials.”

Perhaps most important, the IVF will be seen as a key player on the EU circuit, which will help get its message across to those in power. IVF can use the exposure. Initially, the EU's Media II program (which subsidizes movie marketing and distribution) did not even include a reference to video. With the language broadened, the IVF hopes to discuss issues including loans for distribution, market research, publication of a European video magazine, and an annual conference.

The IVF's relocation comes at a time when the European video scene is still adjusting to funding proposals that started to evolve in mid-1996. Under the Media I program, which ended in 1995, video suppliers could obtain marketing grants through the Dublin-based, EU-appointed body Espace Video European (EVE) to enable them to release titles in European territories.

If, for example, a label wanted to distribute an early-Russian classic in any one of the EU member states, money could be provided to aid the subtitled or dubbed and to tailor marketing plans for local consumers. When a company broke even on a group of titles, the loan was repayable in proportion to the

level of profit achieved. If the title ended in the red, the loan was forgiven.

Under Media II, funds are available through the EU's media distribution unit headed by John Dick, former CEO of EVE. Loans are repayable whether or not the title turns a profit, and terms in general have been toughened.

In Media II, the cost of subtitled or dubbing is no longer included. Vendors gripe over such things as grant applications, timing, and the complexity of the forms. To date, only three British-based companies have applied for grants: Tartan, Artificial Eye, and PolyGram Video International. A dozen took advantage when Media I was in force.

“It might simply be that some companies couldn't be bothered to fill out the forms or didn't get their act together,” says Martin Nash, GM of Connoisseur Video. “However, the grants are still worth it for the small labels.”

Nash's wish list would include financial provisions within Media II for certification of videos. It's a statutory requirement in the U.K. and costs nearly 1,000 pounds (approximately \$1,500) per title, a tidy sum in this low-unit end of the market.

Although few will admit it, the grants through Media I were subsidizing the smaller labels and possibly keeping them afloat. “Media I was also allowing more product to be published—important but limited-appeal titles which won't get released now,” says Nash. “Now people are thinking twice about applying. Basically, with Media II, you're more likely to have to pay back the money than with Media I.”

The new formula may be much ado about little. Simply put, the distribution of European-language videos is narrowing to fewer—and stronger—titles. Artificial Eye, Tartan, and Electric have cut back their release schedule; Arthouse, in financial difficulty, has not shipped a title this year; and Connoisseur is being taken inside parent British Film Institute's video publishing division, which focuses on archive material.

“The market's still there, but in the past 18 months, initial ship-outs have been reduced by 40%,” says Tartan marketing head Caroline Andrews. Tartan, which has 140 titles in its catalog, now delivers one or two titles a month, compared with six a year ago. Prices have been boosted to include rental, once ignored, as well as sell-through.

“Good classic European titles will continue to sell, but the market's flattened. It's not new anymore,” says Nash. “After five or six years, retailers have tried it and maybe found it hasn't worked.”

Compounding the problem is the saturation of retail shelf space. After fighting one another for attention, foreign-language titles face greater competition from the special interest and children's genres. The situation is familiar to Japanimation

vendors, who have consolidated after the initial popularity of their titles waned.

Retailers are also cutting back—they can't afford to gamble with the product anymore. W H Smith, which was a major multistore customer, rarely buys any foreign titles, stocking instead the top 20 releases.

“It could also be argued that in 1994 what EVE was doing was indirectly overcooking the market,” says a source close to the EU. “This inevitably led to the overpricing of rights.”

Life was made tougher for the
(Continued on page 87)



Promised Land. Universal Studios Home Video and SoundSource Interactive met last month to unveil marketing plans for “The Land Before Time Sing Along Songs.” Pictured, from left, are Steve Kleckner, sales and marketing senior VP, SoundSource; Vincent Bittetti, chairman/CEO, SoundSource; Andrew Kairey, executive VP, Universal Studios; Ulrich Gottschling, president/COO, SoundSource; and Michael Polis, family products marketing director, Universal Studios.

Survey Gives DVD Vendors Cause For Optimism; Changes At BMG

VIDEO SMORGASBORD: Consumers have it easy in selecting home entertainment formats. Their hardest task is the dilemma of choice. For hardware manufacturers, it's a whole lot tougher. Their dilemma is convincing consumers to make that choice. No wonder it behooves the studios to sit back and await a retail trend before delivering the goods.

So where does DVD stack up in the competitive set? According to Video magazine publisher Jay Rosenfield, the auguries are good. In a survey conducted in June '96, when Video readers had been exposed to DVD, 59% of those sampled said they expected to buy a player within the next two years, and 68% plan to acquire a unit eventually. (Two caveats: Video's buff audience respond quickly to the newest gadgets, usually featured in the publication well before retail delivery; and minds can change in a year.)

Their reasons were those vendors want to hear: 85% sought better picture quality; 78%, better sound; and 36%, the latest technology. Only 8% were attracted to the multilanguage features and just 5% to parental control of programming. As for programming, 76% said they would buy and rent, a decision benefiting mass merchants and video stores. Eighteen percent planned only to buy, 6% only to rent.

Video asked the naysayers (32% of the sample) why they were passing on the format. No need, said 36%; too expensive, 22%; not familiar with technology, 20%; worried about software availability, 16%; concerned about pricey software, 15%; and turned off by the inability to record, 3%.

Retailers might want to prompt movie purchases. The Video survey indicated that 35% were willing to pay \$19.99 for a DVD title, about \$5 above the top price for most pre-recorded cassettes. Twelve percent would pay \$9.99; 25%, \$14.99; 16%, \$24.99; and 7%, \$29.99. Respondents also gave encouragement to sound-equipment makers: 61% of the anticipated DVD purchasers plan to buy a Dolby digital system.

In fact, DVD without top-of-the-line audio and bigger TV screens is almost a contradiction in terms. Suddenly, there's a bigger investment at stake than a \$700-\$1,500 DVD player, particularly if you factor in digital broadcast satellite (DBS). The tug of war for the consumer's wallet could land software-poor DVD on its keister until the hold-out studios change their minds. By then it may be too late.

DBS is proving to be terrestrial video's toughest competitor. First, it's off to the fastest start of any consumer electronics product since the black-and-white TV. The DBS services now reaching 4 million homes are talking about 17 million by 2000. A couple of years ago, when the pint-sized

dishes were new, analysts had no way of gauging the impact on home video. Now, early and fragmentary returns are beginning to surface, and while inconclusive, they're not what you would call encouraging.

Consultant Richard Kelly of Cambridge Associates in Stamford, Conn., told the International Recording Media Assn. convention in Tucson, Ariz., last month that 73% of DBS owners surveyed were renting fewer tapes and that only 36% had rented in the past three months vs. the national average of more than 75%. Bob Alexander of Alexander & Associates in New York sees a smaller loss for rental and even less for purchases. (We will have more on this next week.)

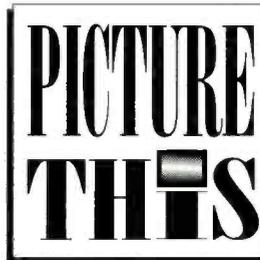
Regardless, change is literally in the air. Rosenfield's data indicate a strong DBS parallel to DVD. Of the 86% of the sample familiar with DBS, 48% plan to buy the system because of better picture, better sound, better programming, and dissatisfaction with the previous source (generally cable). The 52% not buying don't see the need, don't want the expense, and are concerned about installation.

FIRMLY IN CONTROL: Sources indicate that Joe Shults' resignation as GM of BMG Video was directly related to the success of its exercise series “The Firm,” which has sold 1.4 million copies at retail.

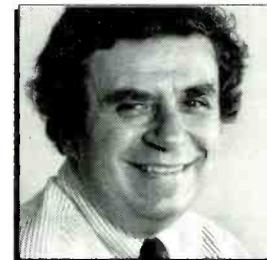
We're told that Meridian Films, creator of the fitness series, complained that BMG ignored accounting procedures stipulated in the distribution agreement. Frustrated by its inability to reach Shults, Meridian hired a New York law firm and made noises about taking legal action. That remains a possibility, although observers think the two sides will be able to work things out.

The key is Shults' successor, Al Reuben, formerly sales and distribution senior VP. Reuben, who wants to keep Meridian happy, observers report, has already begun to tighten previously lax controls that “wouldn't last a day at Warner Home Video,” says someone familiar with the situation. “Al's a responsive guy, and he knows the industry. This is a positive move,” comments another source, who anticipates more management changes.

Except for “The Firm,” BMG hasn't had much to brag about. It lost the popular Olsen Twins line to Time Warner, and subsequent releases like “Felix The Cat,” “Skeleton Warriors,” and “The Cabbage Patch Kids” have been judged disappointments—all the more reason why Meridian should have been treated royally, observers maintain. Meridian, meanwhile, is trying to expand its franchise with a CD-ROM version from MediLife due in June, and a Bantam Doubleday Dell book arriving later.



by Seth Goldstein



Nick's Little Bear Ambles Onto Vid

SPLENDID SENDAK: Nickelodeon's preschool television show "Little Bear," the animated series based on the classic beginners' books illustrated by Maurice Sendak ("Where The Wild Things Are"), makes its home video debut May 13 on Paramount Home Video. Two volumes feature four stories each. "Meet Little Bear" and "Fami-



by Moira McCormick

ly Tales" run 34 minutes apiece and are priced at \$9.95.

The venerable, Caldecott Award-winning Sendak, who began illustrating Else Holmelund Minarik's "Little Bear" books 40 years ago, produces Nickelodeon's "Little Bear" series (which runs during the cable net's preschool programming block, Nick Jr.), as well as the videos. Since its January 1996 launch, "Little Bear" has consistently ranked in the top three Nickelodeon preschool shows. Each episode focuses on a life lesson unique to a young child's environment and development, while promoting creativity, curiosity, adventure, and problem solving.

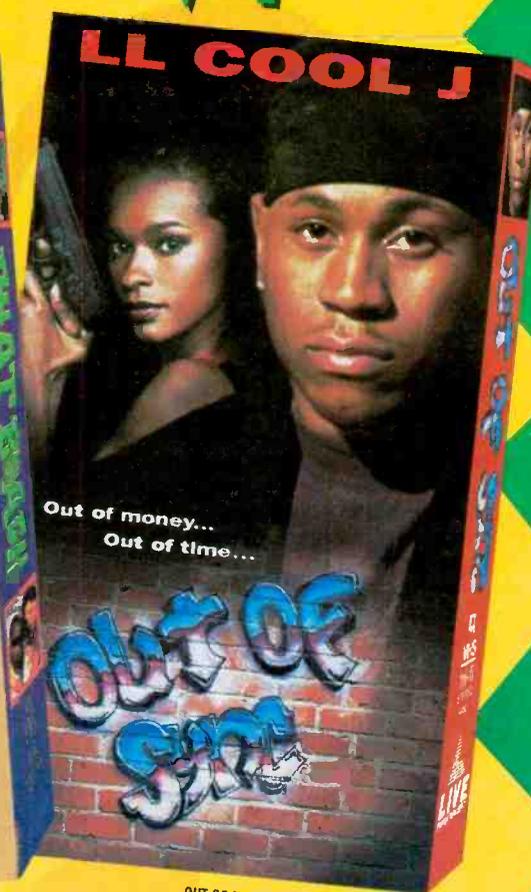
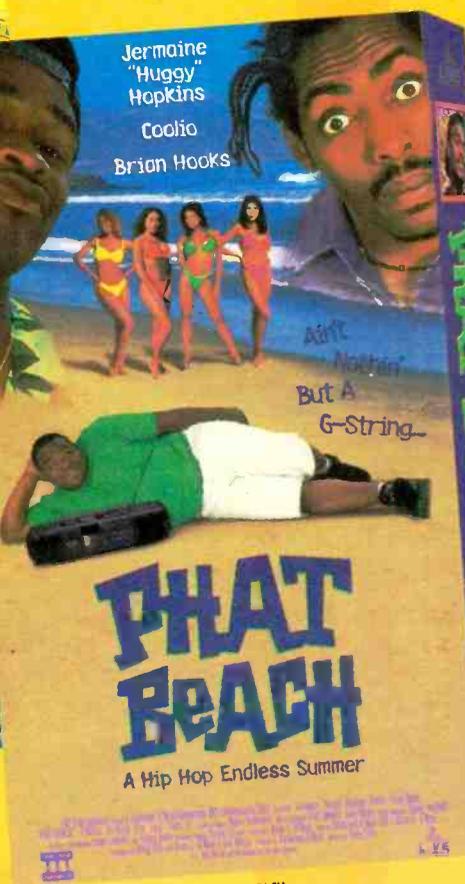
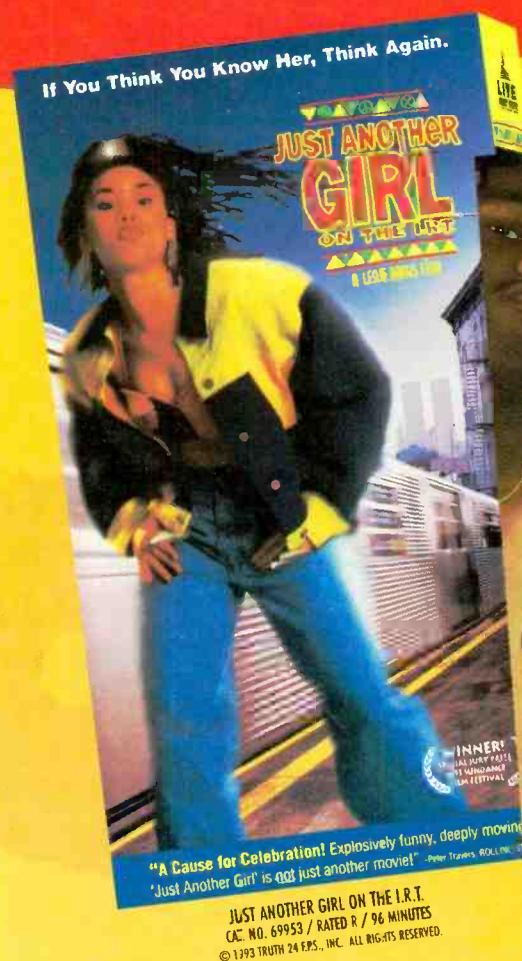
In "Meet Little Bear," the titular cub and his pals Cat, Hen, Owl, and Duck set out on adventures that range from playing hide-and-seek to flying to the moon. The "Family Tales" quartet of stories focus on Little Bear's parents teaching him and his friends about camping, cooking, treating a cold, and becoming brave. At the conclusion of each video, Sendak himself talks about the challenges involved in animating Little Bear, as well as about family relationships both human and ursine. And, of course, each tape features Nick Jr.'s animated host/mascot, the multihued Face.

Also upcoming from Paramount Home Video's Nick Jr. video series is the latest installment in its superb line "Allegra's Window." "Play Along With Allegra And Friends," starring the precocious puppet performed by pioneering puppeteer Kathy Mullen, streets May 13 (29 minutes, \$9.95.) The program includes footage never shown on television, as well as a made-for-video story, along with nine original songs. Plus, Paramount is re-promoting three previous Allegra titles, originally released on the Sony Wonder label. Titles include "Waiting For Grandma," "Small Is Beautiful," and "Storytime Sing-Along." Each is approximately 30 minutes and priced at \$9.95. Incidentally, "Allegra's Window" and groundbreaking Nick Jr. show "Gullah Gullah Island" have been determined to "significantly improve young children's pro-social behavior and thinking skills," according to a two-year study recently completed by the University of Alabama.

ICE ICE BABY: Walt Disney Home Video's animated feature-length video release "Mighty Ducks The Movie: (Continued on page 87)

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Success Of Viacom Store Depends On Familiarity

THE VIACOM WHAT? After more than a year in the works, the Viacom Retail Group will open its concept store May 23 in Chicago.

A year ago, the company wasn't sure what it was going to call the outlet, which will encompass brand product from MTV, VH1, Nickelodeon, Nick at Nite, and Paramount Pictures. They've come up with "The Viacom Entertainment Store," which is not exactly as recognizable as Disney or Warner Bros., but maybe consumers who regularly read the business section of the newspaper will get the idea.

It is located at 600 N. Michigan Ave. in what the press release describes as the "vortex of Chicago's Magnificent Mile shopping hub."

Part store, part fun house, the 30,000-square-foot outlet will offer consumers a chance to "beam up" to the Starship Enterprise, as well as navigate the space vessel from Capt. Kirk's control center. Other activity centers include a Nickelodeon "Hide-out Hut" and a sound-off "Rant Room," where visitors can express

their opinions about MTV via E-mail. The store will include the full line of branded video product from Paramount, Nickelodeon, and MTV.

In addition to stocking the usual array of merchandise stamped with various TV and movie logos, the Viacom Entertainment Store will include high-priced movie memorabilia. Initially included are vintage posters from "Breakfast At Tiffany's"; one of

Bing Crosby's costumes from "The Road To Zanzibar"; and Ben Hecht's original script of "Monkey Business," the zany 1952 comedy

starring Cary Grant and Marilyn Monroe (not to be confused with the zany 1931 Marx Brothers comedy of the same name).

Books and multimedia product from Simon & Schuster are also part of the merchandise mix.

During the past five years, the retail environment has gone "theme" crazy, but it remains to be seen if a non-brand name can pack in customers. With all the bells and whistles on display at the Viacom store, it will

(Continued on page 86)

SHELF TALK
by Eileen Fitzpatrick



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
1	1	4	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
2	2	5	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
3	3	78	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
4	4	7	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
5	5	45	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
6	6	5	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
7	7	3	HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	1997	PG	22.99
8	8	2	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
9	31	18	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
10	10	19	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
11	11	8	FLY AWAY HOME	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.98
12	9	5	HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1996	PG	19.95
13	14	3	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98
14	12	7	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.98
15	18	62	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
16	16	10	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	19.98
17	19	70	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
18	13	6	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1997	NR	14.98
19	17	9	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
20	34	2	KORN: WHO THEN NOW?	Epic Music Video Sony Music Video 50153	Korn	1997	NR	19.98
21	28	23	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
22	23	36	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
23	25	14	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
24	15	6	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
25	39	2	THE SAINT: THE FICTION MAKERS	Avid Home Entertainment Live Home Video 51320	Roger Moore	1966	NR	9.98
26	26	8	SHOWGIRLS	MGM/UA Home Video Warner Home Video 905525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	19.98
27	NEW ▶		PENTHOUSE'S LOST TREASURES	WarnerVision Entertainment 57019-3	Various Artists	1997	NR	19.95
28	24	54	COMPLEAT BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1982	NR	9.98
29	20	11	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.95
30	38	3	UP CLOSE AND PERSONAL	Touchstone Home Video Buena Vista Home Video 7892	Robert Redford Michelle Pfeiffer	1996	PG-13	19.99
31	22	2	PENTHOUSE: FIRE AND ICE	Penthouse Video WarnerVision Entertainment 57018-3	Various Artists	1997	NR	19.95
32	35	2	BARNEY'S COLORS AND SHAPES	Barney Home Video The Lyons Group 2016	Various Artists	1997	NR	16.95
33	40	32	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
34	33	8	THE TRUTH ABOUT CATS AND DOGS	FoxVideo 0899585	Uma Thurman Janeane Garofalo	1995	PG-13	19.99
35	32	21	311: ENLARGED TO SHOW DETAIL ●	PolyGram Video 4400439253	311	1996	NR	19.95
36	29	2	BARB WIRE	PolyGram Video 8006399273	Pamela Anderson Lee	1996	NR	19.95
37	27	8	KIDS	Vidmark Entertainment 6311	Not Listed	1995	NR	19.98
38	NEW ▶		THE BIBLE	FoxVideo 1020	George C. Scott Ava Gardner	1966	NR	19.98
39	37	9	12 MONKEYS ◇	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt	1995	R	19.98
40	30	16	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98

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BIG SEVEN

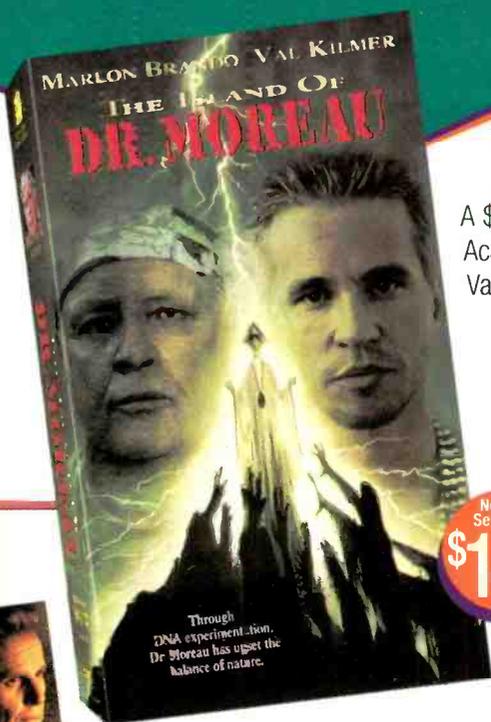
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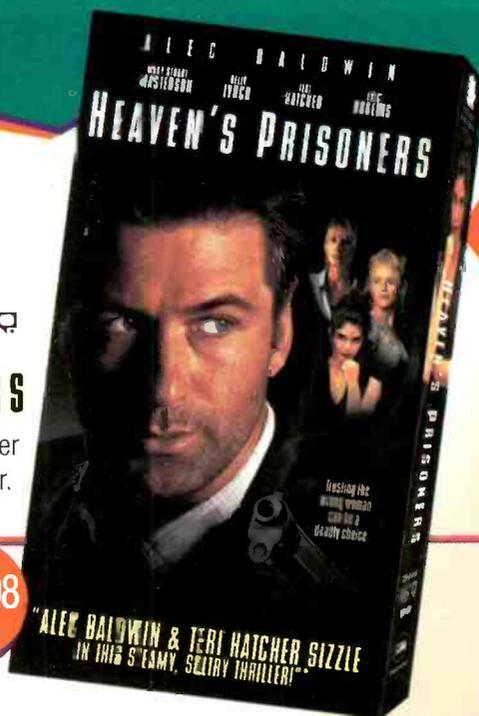


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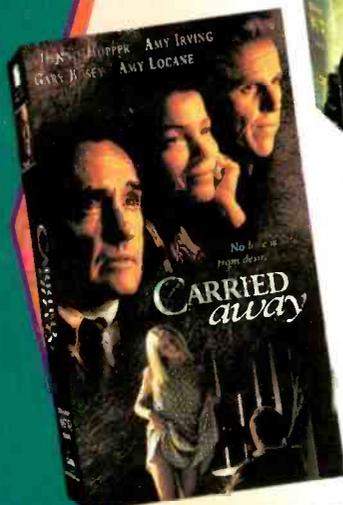
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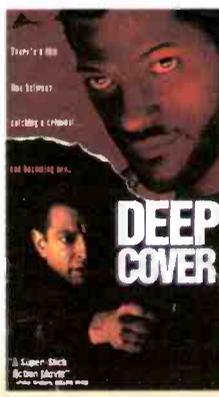
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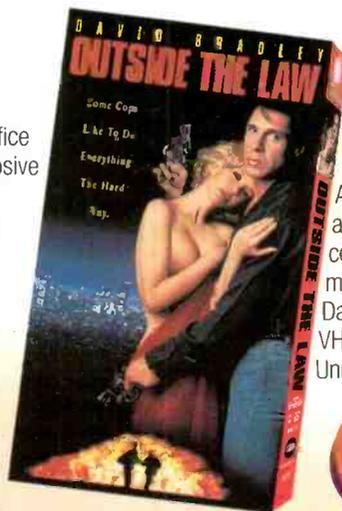
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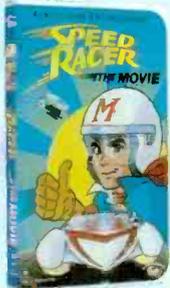
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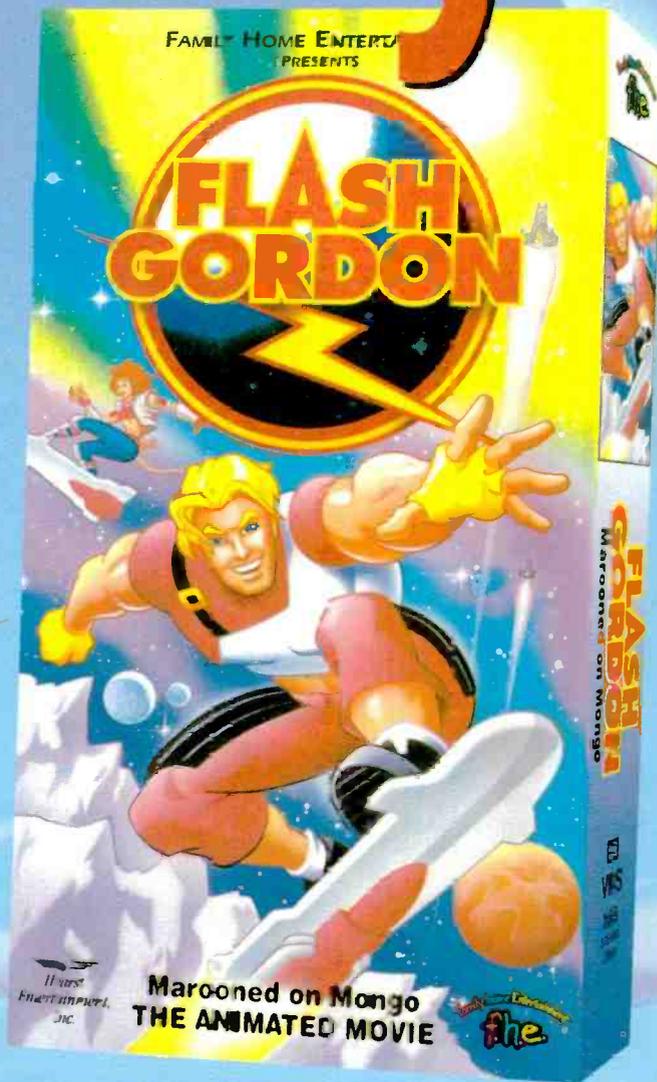
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LIVE
ENTERTAINMENT

PRE-ORDER DATE: MAY 6, 1997 - STREET DATE: MAY 20, 1997



SHELF TALK

(Continued from page 84)

take an enormous amount of consumer traffic with money to spend to cover the overhead.

"It's going to be tough," says one retail exec, "because the name Disney and Warner's Looney Tune characters are enough for people to seek out those stores. But who knows what Viacom is?"

It's an asset to have so many name brands under one corporate umbrella, but debuting a retail concept with one name that isn't well known to consumers is a big gamble.

NEW TO WIDESCREEN: New Line Home Video is the latest studio to sign on for a widescreen series. The supplier has chosen an eclectic group to bow the series, including "Seven" and Jim Jarmusch's "Night On Earth."

"We choose these films to appeal to the film buff and the ordinary consumers," says VP of marketing and nontheatrical acquisitions **Louise Alaimo**. "The concept is to broaden the appeal of the format."

The eclectic list also includes martial art extravaganzas "Rumble In The Bronx," "The Street Fighter," "The Return Of The Street Fighter," and the 1970s street-gang thriller "Assault On Precinct 13." Except for "Night On Earth" and "Assault On Precinct 13," which retail for \$14.98, the titles are priced at \$19.98.

The increased purchases of home theater systems prompted New Line, as well as many other suppliers, to begin giving widescreen editions attention.

"There's a tremendous difference now from when we did a widescreen edition of 'The Graduate' a few years ago," says Alaimo. "There's much more consumer awareness."

Alaimo says New Line's widescreen series isn't a "blatant banner" marketing ploy. The titles haven't been repriced, and each release will be identified with a bright gold band on the top or bottom. "It's more of a reintroduction to draw attention to the widescreen editions of these videos," he says.

Alaimo adds that the widescreen editions will be an occasional promotion from the supplier.

DVD MAGAZINE: PolyGram Video has picked up distribution rights to a DVD publication called Short Cinema Journal. The magazine is produced by a Venice, Calif.-based company of the same name and features short films, interviews, and articles. Included on the disc is "Some Call It A Sling Blade" (Shelf Talk, Billboard, April 5).

"The shorts have a high-end indie feel," says PolyGram VP of marketing **David Kosse**, "and it's been custom-made for DVD and has a nonlinear approach."

Kosse says that viewers can jump around to various features through chapter stops.

PolyGram will distribute new issues of the magazine on a monthly basis. Retail price is \$24.95.

ANIME CABLE FEST: Five Japanese animation movies from Central Park Media will be featured on the Independent Film Channel this month. Titles aired on the cable channel, which reaches 8 million homes, include "Judge," "A Wind Named Amnesia," "M.D. Geist," "Harmagedon," and "Grave Of The Fireflies." Each will air at midnight and 6 p.m. (EDT) in Japanese with English subtitles.

CHILD'S PLAY

(Continued from page 83)

The First Face Off" is being pushed with a rinkful of promotional tie-ins with Mattel and Pepperidge Farms Goldfish Crackers involving consumer rebates of up to \$8.

"Mighty Ducks The Movie," based on the Saturday morning cartoon series, which itself is spun off Disney's popular live action movie series "The Mighty Ducks," features hockey-playing half-human, half-duck characters from the planet Puckworld. With character voices by Ian Ziering ("Beverly Hills 90210"), Dennis Franz ("NYPD Blue"), Tim Curry, and Jim Belushi, "Mighty Ducks The Movie: The First Face Off" (66 minutes, \$14.99) includes bonus footage from the ESPN "X Games." Set to contemporary music,

the "X Games" sequence focuses on extreme sports with kid appeal, such as skateboarding, BMX bicycle jumping, and sky surfing.

A \$3 mail-in rebate is available from Mattel for consumers who purchase the video with two Mattel Mighty Ducks toy products. A \$5 mail-in rebate from Pepperidge Farms is available with purchase of the video and any three packages of Pepperidge Farms Goldfish Crackers.

INCREDIBLE JOURNEY: The profoundly moving "The Journey Of Butterfly," New York-based Think Media's Holocaust memoir about the children of World War II Nazi prison camp Terezin, now has an award named in its honor. Music education

catalog Music in Motion of Richardson, Texas, has established the Butterfly Award, which honors "exceptional [school-based] community efforts in music that are helping underprivileged children in our own country," according to a prepared statement from Music in Motion.

Winners will receive "special recognition" on Music in Motion's World Wide Web site, a "Metamorphosis Of Music" poster, and a \$100 honorarium gift certificate from Music in Motion. The video's producer, Bolthead Communications Group, will contribute the video, as well as a CD of featured performers the American Boychoir.

"The Journey Of Butterfly" will be airing on PBS in early May during the Days of Remembrance, Yom Hashoa. Having already received a CINE Gold Eagle Award, "The Journey Of Butterfly" was recently named one of the 10 best children's videos of 1996 by Parenting magazine.

KIDBITS: New from Plaza Entertainment is animated feature "Treasure Island" (85 minutes, \$19.95), produced by London's U.K. Central Television Enterprises along with Plaza Entertainment. Voice talent includes Richard E. Grant ("The Portrait Of A Lady") and Juliet Stevenson ("Emma"). Each videocassette contains an offer for discounts of up to \$150 from American Airlines, as well as an entry form for the North Wind Adventure sweepstakes (grand prize is a vacation at Sea World in San Diego) . . . "The Leopard Son," a live-action documentary narrated by Sir John Gielgud with musical score by Stewart Copeland, is the latest release from Hallmark Home Entertainment. Retailers purchasing a three-pack receive free paw-print floor decals, a shelf talker, and "The Making Of The Leopard Son"; purchasers of the six-pack additionally receive a mobile and two copies of "The Making Of The Leopard Son."

UVF

(Continued from page 82)

world cinema labels with the entry of Miramax and the release of highly lucrative features like "Leon" and "Il Postino." Video sales have helped "pump up acquisition prices," according to Andrews. "These would be major titles for a company like Tartan."

A slide at the box office has hurt as well. Without a successful theatrical release, observers doubt foreign-language titles will find success on video. Disney is doing its best to fill the power vacuum.

"They're using their distribution muscle and getting those films a wide theatrical presence far wider than a company like Tartan could," claims Nash. "No doubt they're including these films as part of an overall theatrical deal."

Mail order has been offered as an answer. It was the subject of one of four papers delivered at the Fifth European Video Perspective in Montpellier, France, last November.

But because Media II no longer has the financial means for the labels to attend, those who most needed the help couldn't afford to attend.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
★ ★ ★ No. 1 ★ ★ ★					
1	2	3	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
2	1	5	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
3	7	2	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
4	5	4	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
5	11	26	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
6	4	4	SPACE JAM (PG)	Warner Home Video 16400	Michael Jordan
7	6	4	THAT THING YOU DO (PG)	FoxVideo 4141	Tom Hanks
8	3	6	LAST MAN STANDING (R)	New Line Home Video Warner Home Video N4507	Bruce Willis Christopher Walken
9	15	3	MAXIMUM RISK (R)	Columbia TriStar Home Video 27413	Jean-Claude van Damme Natasha Henstridge
10	NEW		THE CHAMBER (R)	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman
11	10	11	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick
12	12	8	TRAINSPOTTING (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
13	9	5	BULLETPROOF (R)	MCA/Universal Home Video Uni Dist. Corp. 83006	Damon Wayans Adam Sandler
14	8	5	2 DAYS IN THE VALLEY (R)	HBO Home Video 91296	James Spader Eric Stoltz
15	34	2	SUPERCOP (R)	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
16	16	4	BOUND (R)	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
17	13	8	JACK (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
18	14	9	THE FAN (R)	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes
19	NEW		FLIRTING WITH DISASTER (R)	Miramax Home Entertainment Buena Vista Home Video 8759	Ben Stiller Patricia Arquette
20	27	3	HONEY, WE SHRUNK OURSELVES (PG)	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis
21	18	14	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
22	17	12	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
23	NEW		HIGH SCHOOL HIGH (PG-13)	Columbia TriStar Home Video 82483	Jon Lovitz
24	20	9	IL POSTINO (PG)	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
25	NEW		BASQUIAT (R)	Miramax Home Entertainment Buena Vista Home Video 9676	Jeffrey Wright David Bowie
26	19	4	THE HUNCHBACK OF NOTRE DAME (G)	Walt Disney Home Video Buena Vista Home Video 7955	Animated
27	21	7	FIRST KID (PG)	Walt Disney Home Video Buena Vista Home Video 7896	Sinbad
28	24	7	FLY AWAY HOME (PG)	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels
29	22	7	FEELING MINNESOTA (R)	New Line Home Video Warner Home Video N4412	Keanu Reeves Cameron Diaz
30	NEW		SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
31	23	17	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
32	NEW		SURVIVING PICASSO (R)	Warner Home Video 14483	Anthony Hopkins
33	29	14	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
34	38	9	DEAD MAN (R)	Miramax Home Entertainment Buena Vista Home Video 8991	Johnny Depp
35	31	10	EDDIE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8949	Whoopi Goldberg
36	30	14	CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
37	35	7	TREES LOUNGE (R)	Live Home Video 60291	Steve Buscemi
38	NEW		GUNFIGHTER'S MOON (PG-13)	Cabin Fever Entertainment CF237	Lance Henriksen
39	26	11	ESCAPE FROM L.A. (R)	Paramount Home Video 332493	Kurt Russell
40	33	2	AMERICAN BUFFALO (R)	Evergreen Entertainment 10053	Dustin Hoffman Dennis Franz

♦ 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.

Billboard

APRIL 19, 1997

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★					
1	1	5	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
2	2	167	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
3	16	3	MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
4	20	3	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
5	23	3	BARNEY'S COLORS AND SHAPES Barney Home Video/The Lyons Group 2016	1997	16.95
6	NEW		GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP FoxVideo 24394	1997	14.98
7	13	3	THE THIEF AND THE COBBLER Miramax Home Entertainment/Buena Vista Home Video 4631	1995	14.99
8	3	23	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
9	5	17	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
10	11	5	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS MTV Music Television/Sony Music Video 49315	1997	14.98
11	8	51	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
12	10	27	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
13	7	59	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
14	6	23	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
15	9	69	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
16	4	33	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
17	19	11	BARNEY'S SENSE-SATIONAL DAY Barney Home Video/The Lyons Group 2015	1997	14.95
18	RE-ENTRY		SESAME STREET: BEST OF ELMO Sesame Street Home Video/Sony Wonder 51229	1996	9.98
19	21	3	ARTHUR'S EYES Random House Home Video/Sony Wonder 49958	1997	12.98
20	18	19	THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98
21	RE-ENTRY		WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
22	12	57	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
23	25	3	ARTHUR'S PET BUSINESS Random House Home Video/Sony Wonder 49948	1997	12.98
24	14	65	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
25	22	23	MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

NEW BROADWAY CAST RECORDING

Once Upon A Mattress

PRODUCER: Jay David Saks

RCA Victor 68728

Currently enjoying a revival, "Once Upon A Mattress" is among Broadway's most tuneful shows. It made a star out of Carol Burnett when it opened off-Broadway in 1959 and was later transferred to Broadway. Its current star is Sarah Jessica Parker, who is charming on stage and the recording itself, but lacks the vocal individuality that put Burnett's performance on MCA's original cast album in a class by itself. That being said, this new recording has lots of its own class; a digital-age brightness that actually makes the Mary Rodgers-Marshall Barer score even more appealing. "Mattress" deserved and has gotten a wonderful new reading.

COUNTRY

▶ TRACY LAWRENCE

The Coast Is Clear

PRODUCERS: Flip Anderson & Tracy Lawrence; Don Cook

Atlantic 82985

There may be no country artist with a more realistic view of country radio and the country marketplace than Tracy Lawrence. On his sixth album, he tries to cover all his bases and mainly succeeds. The current single, "Better Man, Better Off," is aimed right down the middle of country radio. Songs touch on pop country, hardcore country, tequila country, and Texas-cowgirl country. Lawrence co-wrote five cuts here and co-produced six with his keyboard player, Flip Anderson; veteran Don Cook produced the other four.

R & B

▶ RAY J

Everything You Want

PRODUCER: Keith Crouch

EastWest 62017

Brandy's younger brother steps to the plate with catchy hooks and rhythms, along with vocals that belie his teenage years. "Let It Go," the set's lead track, is memorable midtempo fare offering comfortable grooves. The same may be said of the title track, another thickly arranged head-nodder. Ray J's music has more street edge than that of his more famous sister, which will help develop the vocalist's individuality. Although the set offers a few slower ballads, the artist is better suited for such midtempo tracks as the aforementioned selections and "Thank You," which features Brandy.

LATIN

▶ RIKARENA

Sin Medir Distancia

PRODUCER: Kinito Méndez, Víctor de la Cruz

J&N/Sony 82262

Given the expected robust push from its experienced tropical label, this sizzling merengue set helmed by pair of seasoned producers could uncork big sales numbers for this youthful vocal quartet. The group's smooth vocal harmonies, melodically rich numbers, and occasionally flirtatious wit guarantees radio access for a passel of pul-

SPOTLIGHT



NUYORICAN SOUL

PRODUCERS: "Little" Louie Vega, Kenny "Dope"

Gonzalez

Giant Step/GRP 1130

Hugely popular house music producers "Little" Louie Vega and Kenny "Dope" Gonzalez successfully expand their horizons with an impressive foray into the land of traditional jazz, salsa, and old-school soul. Featuring a richly varied, all-star cast of players that includes India, Jocelyn Brown, George Benson, Eddie Palmieri, and Roy Ayers, this set masterfully merges historically reverent tunes and deft musicianship with the kind of raw, streetwise rhythms that kids require. Among the numerous highlights are a pair of Brown-fronted cuts—"I Am The Black Gold Of The Sun" and "It's Alright, I Feel It!"—as well as the Palmieri-driven instrumental "Habriendo El Dominante" and a glorious revision of Ayers' 1976 hit "Sweet Tears." With the proper marketing and promotion, the demographic range for this project could be incredibly broad.

sating entries, including the title track, "Antonio Pérez," "Era Mentira," "No Puedo Olvidarla," and "Merengazo."

★ AFONSO NIGRO

PRODUCERS: Torcuato Mariano, Memé, Chico Roque

Ariola/BMG 45456

This strong-voiced baritone from Brazil tackles the Spanish-language market with a hip, mostly romantic pop package laden with immediate radio hits that are both embraceably upbeat ("Es Más Que Un Sueño," "Yo Te Amo," "Quiero Ser Feliz") and sensuously downtempo ("Puedo Ser," "Exceso De Pasión," "Amor Partido").

SPOTLIGHT



LORI CARSON

Everything I Touch Runs Wild

PRODUCERS: Lori Carson, Anton Fier

Restless 72923

All cries and whispers, Lori Carson's third solo album is the best summation yet of her sensual ways, combining elements of her last, singer/songwriter-oriented disc, "Where It Goes," with aspects of her more ambitious outings with the Golden Palominos. The stellar first single, "Something's Got Me," is one of the most compelling pop songs on the market, an alchemical mix of intimately voiced emotion and trip-hop rhythmic pull. Carson also shines on the delicate "Souvenir" and the moving "Whole Heart," as well as on a winning, sure-fire hit cover of Todd Rundgren's "I Saw The Light." The album is packaged with a bonus disc featuring three remixes of "Something's Got Me" and one of "I Saw The Light." The latter overhaul is superfluous, yet the guitar-fueled version of "Something's Got Me" by Philip Steir has its appeal, and the more inwardly intense rendition by Anton Fier is even better.

REGGAE

▶ VARIOUS ARTISTS

Marley Magic: Live In Central Park At Summerstage

PRODUCER: Jim Fox

Tuff Gong/Lightyear/WEA 54186

One of the more intriguing and delightful reggae surprises of the year is the Marley family convocation captured on this live, two-CD program recorded outdoors in Manhattan July 7, 1996. It arrives, with a companion video (see review, page 90), just in time for the annual warm-weather reggae uprisings throughout Europe and

SPOTLIGHT



VARIOUS ARTISTS

Music From And Inspired By The Television Series Mad About You—The Final Frontier

EXECUTIVE PRODUCERS: Paul Reiser, Craig

Knizek, Arthur Spivak, Linda Ferrando, Craig Kall-

man

Atlantic 82983

This album of music from the hit show "Mad About You" is bookended by two renditions of the title theme: the familiar Andrew Gold recording, offered here in a full-length version, and a new performance by Anita Baker. In between are topical love songs old and new, ranging from John Lennon's "Beautiful Boy" and the Young Rascals' "I've Been Lonely Too Long" to Faith Hill's "Who I Am," Nil Lara's "My First Child," and the Tony Rich Project's "Baby Girl." Other highlights include the Eric Martin-performed lead single, "I Love The Way You Love Me," and BeBe Winans' reading of "Lullabye For You," a song co-written by Billy Joel and series creator/star Paul Reiser. A high-profile release with across-the-board appeal.

North America, and its instant leap onto the Top Reggae Albums chart could foreshadow a debut on The Billboard 200 this summer. There are wonderful sets by Rita Marley ("So Much Things To Say," "Good Girls Culture," "That's The Way," "Guava Jelly/No Woman No Cry," "Jammin'/Lively Up Yourself," etc.) and Ziggy Marley & the Melody Makers ("Free Like We Want To Be," "Water & Oil," "Could You Be Loved," and many more). Appearances by Julian Marley, Damian "Jr. Gong" Marley, and Yvoad also have an exuberant, affecting appeal. All in all, a positive vibration to set the tone for "jump up" season '97.

JAZZ

ANTONIO HART

Here I Stand

PRODUCERS: Alain Mallet & Antonio Hart

Impulse!/GRP 208

Progressive saxophonist Antonio Hart makes his debut album for Impulse!, which seems quite appropriate for a soloist whose playing is more than a little touched by his legendary predecessor John Coltrane. Hart's multiple lineups range from three to eight pieces, featuring notable guests Robin Eubanks on trombone and Impulse! veteran Shirley Scott on organ. Hart-composed highlights include the expressive midtempo blues theme "Like My Own," the spare dub inflections and loose horn counterpoint of "True Friends," the manic, explosive harmonies of "Riots . . . The Voice Of The Unheard," and the irresistible funk

VITAL REISSUES

GENE AUTRY

Sing Cowboy Sing: The Gene Autry Collection

PRODUCERS: Karis Buhlin, Patrick Milligan &

James Austin

Rhino 72630

What a beautiful package: 84 of the singing cowboy's classics and forgotten songs on three CDs, colorful reproductions of many of Gene Autry's movie posters, liner notes by "Ranger Doug" (aka country scholar Douglas B. Green), and cut-by-cut annotation. Many of these songs are from Autry's "Melody Ranch" radio show, which aired from 1940 to 1956. Autry's career did much to popularize country music, not only on the silver screen, but to an international audience as well. This boxed set is a well-deserved tribute to a great artist.

THE ADDRESSI BROTHERS

Cherrystone

ORIGINAL PRODUCER: Bob Keane

REISSUE PRODUCER: Gary Tanenbaum

Del-Fi 71254

Best known as the writers/singers of the titular 1959 hit, Bob and Dick Addressi went on to pen the Association's No. 2 smash "Never My Love" and other successful tunes. The duo also logged a handful of hits for Columbia, Buddah, and Scotti Bros. in the '70s, including their own version of "Never My Love." This collection consists of the Addressi's Del-Fi output, which starts with "Cherrystone" and also includes such obscure lite-rock cuts as "Saving My Kisses," "It's Love," and "I'll Be True"—all of them featuring the famed Wrecking Crew session team. A long-lost nugget.

groove of "The Words Don't Fit In My Mouth," which is spurred on by the fierce, rapid-fire poetry recitation of Jessica Care Moore. Cover material includes an enjoyable remake of Latin-jazz theme "Ven Devorame Otra Vez" and a smoothly swinging "Flamingo," performed in bass-less trio and well organ-ized by Scott.

CLASSICAL

★ HESPERION XX

Samuel Scheidt: Ludi Musici

PRODUCER: Nicolas Bartholomée

Fontalis/Auvidis 8559

One of the first releases of new material from Fontalis—the new Auvidis imprint devoted to the work of Spanish early-music maestro Jordi Savall—is an unassuming stunner. A set of instrumental pieces by the underdocumented 17th-century German Samuel Scheidt, this intricate, introvert music suggests more than it signifies outright, but viol virtuoso Savall and his expert company voice the notes with grace and depth. Sepia-toned and songful along the lines of Dowland's "Lachrimae," Scheidt's "Ludi Musici" is a valuable addition to the catalog—unlike Fontalis' simultaneous issue of Savall's period-instrument take on Beethoven's "Eroica" Symphony, which is superfluous despite its charms. Distributed in the U.S. by Harmonia Mundi.

NEW AGE

★ CLUSTER

Live USA 1996

PRODUCER: none listed

Purple Pyramid 9933

This is a deceptively enchanting double CD from '70s pioneers who have influenced two generations of ambient musicians. On this set, culled from their first-ever U.S. tour last year, Hans-Joachim Roedelius and Dieter Moebius—the 50- and 60-something members of Cluster—operate in a world where melodies are accidental and rhythms are implied. They revel in decorating the room with minimal sound designs: a sampled knickknack here, a shadow-casting fixture there, all coming together like surreal sonic interior decorating. A final track by tourmates Bond Bergland and the Brain is distressingly conventional by comparison. Contact: 213-465-3421.

CONTEMPORARY CHRISTIAN

▶ VARIOUS ARTISTS

Peace In The Valley

EXECUTIVE PRODUCER: Jim Scherer

Arista 18821

This multi-artist project was in the works for a long time, but good things are worth waiting for, and this album is spectacular. Alan Jackson, Diamond Rio, BR5-49, Steve Wariner, Blackhawk, Tammy Graham, and other Arista artists chose Christian songs that were special to them, and the diversity of their choices is one of the project's main strengths. Jackson chose a great Bobby Braddock song, "We're All God's Children"; Pam Tillis does a breathtakingly beautiful rendition of Cat Stevens' "Morning Has Broken"; Wariner does a poignant rendition of the Kris Kristofferson song "Why Me Lord?"; and Lee Roy Parnell turns in a riveting performance of "John The Revelator" backed by the legendary Fairfield Four. Although another label was first in releasing an album of country artists singing Christian songs, a TNN special of the artists performing their cuts will help this project garner the commercial success it deserves.

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

SINGLES

EDITED BY LARRY FLICK

POP

► SPICE GIRLS Say You'll Be There (3:56)

PRODUCER: Absolute
WRITERS: Spice Girls, Kennedy
PUBLISHERS: Full Keel/Windswept Pacific/Sony/ATV Songs, BMI

Virgin 12247 (cassette single)

The pressure is on. Are Spice Girls a one-hit wonder? If their track record overseas is an accurate barometer, the No. 1 smasheroo "Wannabe" was just the beginning of this giddy U.K. girl group's assault on the States. Certainly, this second single from the hot-selling album "Spice" is as immediately infectious, though it's not nearly as silly and novelty-driven. The pace here is a tad slower and more funky, with smooth, disco-styled string fills. The vocals are also far more relaxed, allowing the listener to get a feel for the gals' ability to weave sweet harmonies to go along with the "girl power" chants that have earned them a high media profile.

► ERYKAH BADU Next Lifetime (4:14)

PRODUCERS: Kedar Massenburg, Tone The Backbone
WRITERS: E. Badu, Tone The Backbone
PUBLISHER: Divine Pimp/Tribes of Kedar/BMG Songs/The Little Fat Boy Done Good!, ASCAP

Kedar/Universal 1153 (cassette single)

Following up the metaphysically abstract "On & On," Badu turns in a sublimely sensual and honest track with "Next Lifetime." Sidestepping the temptations of infidelity for all the right reasons, Badu doesn't turn down her beloved suitor, but instead agrees to rendezvous in the "next lifetime." The jazzy instrumentation adds to Badu's already incense-infiltrated aura, and she pushes herself to the hilt, offering aurally pleasing yet crackling vocal highs and lows. Check out the video for added lovey-dovey feelings, which guests Method Man and Pete Rock.

★ TINA TURNER On Silent Wings (3:43)

PRODUCER: Trevor Horn
WRITERS: T.J. White, J. Ralston
PUBLISHERS: EMI-Blackwood/Tony Joe White, BMI; EMI-April/Desongs, ASCAP

REMIXER: Trevor Horn

Virgin 12267 (cassette single)

On the eve of La Tina's first stateside concert tour in eons, Virgin plucks one of the strongest and more radio-friendly tunes from the diva's gorgeous (and sadly underappreciated) current disc, "Wildest Dreams." Her worldly perspective adds depth to the lyrics of this melancholy rock ballad, which also shows producer Trevor Horn tempering his signature melodramatic keyboard sound with subtle acoustic strumming that never distracts the ear from Turner. Additional programming incentive comes from a laid-back cameo by Sting, though this lovely single would merit the ardent attention of pop, triple-A, and even mainstream rock radio without such stunt casting.

★ SARAH MASEN Break Hard The Wishbone (4:26)

PRODUCER: Charlie Peacock
WRITER: S. Masen
PUBLISHERS: River Oaks/Alright Bug/EMI-CMP, BMI

re:think 10771 (CD promo)

Masen has one of the most expressive new voices in pop music, not to mention an equally impressive talent for penning thoughtful, intuitive music. Although she has been compared to such artists as Shawn Colvin and Sheryl Crow, Masen's artistry is truly unique. She has a voice that is passionate and breathlessly vulnerable, and Peacock's tasteful production lets her shine. This single could garner airplay on multiple formats.

DC TALK Colored People (3:58)

PRODUCERS: Toby McKeenan, Mark Heimermann
WRITERS: T. McKeenan, G. Cocchini
PUBLISHERS: Up in the Mix/ForeFront Communications/Tigerback/CMI Nashville/Achtober Songs, BMI

Virgin 12213 (cassette single)

Up next from the album "Jesus Freak" is an acoustic-rooted rock shuffler that pounds the pulpit on the dangers of racism and the beauty of diversity. The words are a bit heavyhanded at times, but the act's earnest approach keeps the song from sounding too sugary. An important record for radio to embrace, if only to promote its all-too-timely message. A little positivity floating around the universe can only help, right?

LOUVETTE Pure Emotion (4:41)

PRODUCER: Kenny Lamar
WRITERS: Louvette, K. Lamar
PUBLISHER: Lace and Metal, ASCAP

REMIXERS: Joey Batts, Scott Blackwell, Brian Tucker

Butterfly 7130 (CD single)

After a brief foray into the adult-pop arena, the delightful Louvette shifts gears and places her focus on the dance-floor. The result is mixed, depending on which of the countless versions of this thin, Paula Abdul-esque ditty you're hearing. Joey Batts and Scott Blackwell team up to create a bottom-heavy house groove that suits the singer's smoky alto range extremely well, while Brian Tucker transforms the song into a hi-NRG kicker that's worth a whirl. Contact: 310-281-1605.

R & B

ZHANÉ Saturday Night (4:10)

PRODUCERS: Pop & Voe
WRITERS: R. Nueville, D. Styles, S. Jacob, J. Phillips, N. Bowens, M. Harrison

PUBLISHERS: 9th Town/41-131/Ruff Ryder Entertainment/Dead Game, ASCAP

Illtown/Motown 63142 (cassette single)

Zhané follows the fun and novelty-flavored "Request Line" with a somewhat more direct and R&B-leaning jam that better illuminates the duo's silky harmonies. They swap lead vocals and periodically pant over the possibilities of life and love on the weekend. A weak concept? Perhaps. But these ladies succeed in making it come to vivid life—with a little assistance from the Lox, who offers a cute (and brief) rap interlude.

ROBERT "PUNCH" BASDEN Can You Hear Me? (5:11)

PRODUCERS: Kenny "Chief" Taylor, Robert "Punch" Basden
WRITERS: R. Basden, K. Taylor

PUBLISHERS: Basden/Reef Pay Style/Yavair, BMI

JGard 6300 (CD single)

Basden follows his breakthrough single, "Dial Me Up," with a heartfelt ballad paying homage to Marvin Gaye. Basden proudly wears the influence the late artist had on his life, as he ponders the impact of music on society. All the while, he is supported by sweet, jazz-kissed music that is highlighted by a fluid sax solo and delicate guitar riffs. Check this out. It will leave you searching for your own Gaye memories, as well as wanting to hear more of Basden. Contact: 510-938-0981.

COUNTRY

► PATTY LOVELESS The Trouble With The Truth (3:54)

PRODUCER: Emory Gordy Jr.
WRITER: G. Nicholson
PUBLISHERS: Sony Cross Keys/Four Sons, ASCAP

Epic 78549 (c/o Sony) (7-inch single)

The title track from Loveless' current album demonstrates once again her gift as one of country music's most affecting singers. When she wraps that haunting country girl vocal around a song as incredible as this Gary Nicholson tune, the result is absolute magic. The production starts spare and then builds nicely. By the time the gospel-tinged background vocalists join Loveless, listeners will want to stand, shout, and testify. This

is about as good as it gets. Country radio programmers should rejoice.

► PAM TILLIS All The Good Ones Are Gone (3:17)

PRODUCERS: Billy Joe Walker Jr., Pam Tillis
WRITERS: D. Dillon, B. McDill
PUBLISHERS: Acuff-Rose, BMI; PolyGram International/Ranger Bob, ASCAP

Arista 3084 (c/o BMG) (7-inch single)

The first single from Tillis' forthcoming greatest-hits package is a steel guitar-drenched ode to the plight of the single working woman. The title may conjure up images of good-natured complaints among working girls during happy hour, but master songcraftsmen Dean Dillon and Bob McDill have written a poignant and extremely heartwrenching song that sounds like it could be a page torn from a woman's diary. Tillis' vocal performance is wonderfully affecting. She breathes life into a tune that will strike a nerve with many members of the country radio audience.

► RAY VEGA I Can Dream (3:35)

PRODUCER: Josh Leo
WRITERS: J. O'Hara, S.D. Campbell
PUBLISHERS: Sony/ATV Songs/Tree/Magic Knee/SDC, BMI

BNA 64810 (c/o BMG) (CD promo)

Penned by Jamie O'Hara and Stacy Dean Campbell, this great tune was one of the best cuts on Campbell's last Sony album (a fine piece of work that was largely overlooked by the masses). Vega gives it a try here, and though he has an impressive, Orbison-esque quality to his voice, he never sounds like he connects emotionally with the lyric. It's a performance that shows off his vocal abilities, but never draws the listener into the heartbreak and longing of the song.

NEW & NOTEWORTHY

JUNIOR COTTONMOUTH Something

Scratching (3:10)
PRODUCER: Lincoln Fong
WRITERS: Brewer, Hodgson
PUBLISHER: not listed

Atlantic 8071 (cassette single)

Some records just grab your ear when you least expect it. This unassuming, quietly charming quartet from Lancaster, England, offers the closest thing to a perfect pop record that you are likely to hear at the moment. The music has a bouncy pogo rock feel that makes it instantly accessible to modern rock and college radio listeners, though the youthful melody and simple boy-meets-girl words have a universal top 40 appeal in the way that a tune by the Gin Blossoms or Green Day often does. Programmers who already have this sitting on their desks should dig it out and have a listen... it'll have you grinning and tapping your toe before the end of the first chorus. A promising preview into the forthcoming album "Bespoke."

DREAMWORLD Movin' Up (6:39)

PRODUCERS: David Kreuger, Per Magnusson
WRITERS: Erlansson, Lenander, Mjøl, Kreuger, Magnusson
PUBLISHERS: Air Music Scandinavia/Cheiron Songs, ASCAP

REMIXERS: Lenny Bertoldo, Steve Chavez, Charles Chavez, Albert Castillo

RCA 64746 (c/o BMG) (12-inch single)

RCA launches its "Club Cutz 2" multiact dance compilation with this gleeful Euro-NRG kicker. Unlike too many tracks from this genre, "Movin' Up" has a thick and firmly aggressive rhythm foundation and a rich, full-bodied lead female vocal. Those elements will distinguish the single from the pack vying for attention at the radio and club levels. Factor in a chorus that permanently sticks to the brain upon impact, and you have the makings of a breakout smash that will sound great pumpin' on pop airwaves as the warm weather rolls in.

★ VICTORIA SHAW Different Drum (3:10)

PRODUCERS: Andy Byrd, Stuart Coleman, Jim Ed Norman
WRITER: M. Nesmith
PUBLISHER: Screen Gems-EMI, BMI

Reprise 8678 (c/o Warner Bros.) (CD promo)

Shaw is well known as one of Music Row's most gifted songwriters (co-writing Garth Brooks' "The River" and John Michael Montgomery's "I Love The Way You Love Me," among others), and Warner execs hope that reviving this classic will place the focus on her vocals. Covering a song always invites comparisons to the original, and Shaw's recording matches—if not surpasses—the original version by Linda Ronstadt with the Stone Ponys. She has a clear and strong voice that perfectly captures the mood of the lyric, making repeated listening an absolute sonic delight. Shaw should be a star, and this may be the record that does it for her.

BILLY YATES I Smell Smoke (2:32)

PRODUCERS: Garth Fundis, Billy Yates
WRITERS: B. Yates, M. Criswell, L.T. Miller
PUBLISHERS: Music Corp. of America/So Bizzy/Hillbillion/Hamstein Cumberland/Culprit, BMI

Almo Sounds 8020 (CD promo)

This tune boasts one of the cutest hooks in recent memory: "I smell smoke. That's my old flame." And Yates romps through the song with lots of honky-tonk personality. He has a distinctive country voice that combined with the radio-ready hook and lively tempo should help this track fare well at country radio.

DANCE

► NUYORICAN SOUL It's Alright, I Feel It! (11:32)

PRODUCERS: "Little" Louie Vega, Kenny "Dope" Gonzalez
WRITERS: J. Brown, B. Diggs, L.F. Vega, C.K. Gonzalez
PUBLISHERS: Peer/Rev Three/Lyra, BMI; K-Dope, ASCAP

REMIXERS: Masters At Work, Mood II Swing, Todd Terry

Giant Step/GRP 5643 (c/o Uni) (12-inch single)

The third single from Nuyorican Soul's groundbreaking debut disc showcases the vocals of club legend Jocelyn Brown, who steamrolls through this sweet funk/disco number with her typical blend of no-nonsense aggression and soulful flair. The hook is immediate, and the live instrumentation provides a wonderful warmth that is missing from most other dance records right now. Turntable artists who need a more dubby vibe will be pleased to discover a wealth of remixes that are wisely trend-conscious. None of these versions, however, can hold a candle to the original production by "Little" Louie Vega and Kenny "Dope" Gonzalez, which is where musically savvy listeners should instantly gravitate.

★ KAREL I Am (7:00)

PRODUCER: Brinsley Evans
WRITER: B. Evans
PUBLISHERS: Class Clown/Jelly's Jams, ASCAP

REMIXER: Strobe

Jellybean 2523 (12-inch single)

With his wailing falsetto-range style, Karel flirts with comparisons to Sylvester and Jimmy Somerville. However, this fast-paced battle cry for self-empowerment shows him carving out his own interesting niche with a sassy and confident style that will keep the kids on the dancefloor howling and twitching well into the night. In its original form, "I Am" thumps with house authority, while mixer Strobe juices up the groove with the kind of hi-NRG flavor that is filling mainstream dancefloors. A tight edit could do the trick in attracting crossover radio attention. Contact: 212-777-5678.

LINDA IMPERIAL Two Out Of Three Ain't Bad (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Interhit 010 (12-inch single)

Linda Imperial has been working the hi-NRG club circuit since its early '80s inception, though you couldn't tell from the girl's vibrant that sparks her performance of Meat Loaf's classic rock ballad. She whips through the track's frenetic dance beats and racing keyboards with maximum

flash and considerable soul. She also does a credible job of revving up Eric Carmen's "All By Myself" (currently on the Hot 100, thanks to Celine Dion) to a jaunty pop/disco pace. Both cuts are likely to draw positive DJ attention, though we bet that Imperial could go even farther with a well-crafted original composition. Something to consider for next time. Contact: 213-463-4898.

AC

HERB ALPERT Passion Dance (4:30)

PRODUCERS: Herb Alpert, Oskar Cartaya
WRITER: not listed
PUBLISHER: not listed

Almo Sounds 8021 (cassette single)

The instrumental title track from Alpert's current album glistens with his unique horn work, as well as carefully measured bits of jazz guitar and Latin percussion. The melody wafts and swirls to soothing, almost hypnotic effect, making this a perfect evening entry for sophisticated AC stations.

LITTLE RICHARD Ain't Nothing Like Grand Slam (3:17)

PRODUCER: not listed
WRITERS: Conti, Mueller
PUBLISHERS: Jim & Joyce/Billoco, ASCAP

DI11 002 (cassette single)

Yep, one the true legends of rock'n'roll is back in studio action, previewing his forthcoming album, "Grand Slam Hits," with a funk-laden pop ditty. It's a little weird at first to hear him belting over a synthetic beat. Ultimately, this single proves to be a lot of fun. It's certainly deserving of a shot at AC radio. However, can we suggest something a little classier next time... like perhaps a live, unplugged collection of his classics? Contact: 914-358-1775.

COREY STEVENS One More Time (4:00)

PRODUCER: Ed Tree
WRITER: C. Stevens
PUBLISHER: Azil, ASCAP

Discovery 74575 (CD single)

Stevens made a lot of friends last year with his debut, "Blue Drops Of Rain." He smartly doesn't tamper with the winning blues/pop formula of that set on this preview of the new "Road To Zen." Once again, he blends earthy vocals with fluid guitar lines that evoke images of Jeff Healy and Ry Cooder. It's easy to imagine this uptempo, live-sounding jam clicking at triple-A and mainstream rock radio. Of course, nothing beats experiencing Stevens onstage. Be sure to catch him on his imminent road trek.

ROCK TRACKS

KYLE VINCENT Wake Me Up (When The World's Worth Waking Up For) (3:58)

PRODUCERS: Kyle Vincent, Parthenon Huxley
WRITERS: K. Vincent, P. Huxley
PUBLISHER: New England/Hear No Evil/Big Groovy, BMI

Carport/Hollywood 10714 (CD promo)

Vincent is a newcomer with the kind of toothy, teen-idol-esque voice that was made for AM radio during the '70s. And this jangly guitar-pop ditty is a perfect complement, with its ponderous "why can't the world be a better place?" lyrics. Producer Parthenon Huxley deftly straddles the line between retro-pop and Hootie-styled modern strumming, opening the format options for this cute single.

DOKKEN I Feel (4:23)

PRODUCER: Kelly Gray
WRITER: not listed
PUBLISHER: not listed

CMC International 87214 (CD promo)

After a brief excursion into the realm of "unplugged" rock, Dokken returns to natural form with a driving heavy metal kicker. Producer Kelly Gray wisely injects enough pop sweetener to make this a viable mainstream contender. However, no one will appreciate this more than the lads who storm around their bedrooms, slinging their air guitars. From the forthcoming album "Shadow Life." Contact: 919-269-5508.

Reviews & Previews



MUSIC

MARLEY FAMILY MAGIC

Lightyear Entertainment
114 minutes, \$19.95

It was a real family affair when the extended Marley clan took to Central Park's Summerstage last year for a tribute to their patriarch and the rasta spirit. Beginning with serenades from Marley's youngest sons and budding music makers Julian and Damian "Dr. Gong," the program then turns to current Tuff Gong toast Yvoad—who arguably provides the evening's strongest performance with a mixture of his own material and Marley classics. Next up is the ever-gracious Rita Marley, who gets the audience involved in several tunes, followed by a session from show-closer Ziggy Marley & the Melody Makers. A brief reading by Cedella Booker and an ensemble performance of "Could You Be Loved" round out an intimate evening in the park. The music of Bob Marley never seems to go out of style, and this celebration should see action at retail from reggae fans and others.

CHILDREN'S

A DAY WITH BEARS

Warner Home Video
30 minutes, \$9.95

Based on the live-action "Dream Big" television series, this program provides a warm and fuzzy good time with some creatures that in real life most children know better than to get close to. Starting off by visiting a Hollywood "celebrity" bear and his trainer, host Casey and her camera crew don't miss a trick when it comes to providing some real insight on a variety of bears, both familiar and exotic. The video also lets kids view dramatic footage of bears in the wild. There's the grizzly bear, the panda bear, the sloth bear, and, perhaps the best loved bear of all, the teddy bear. Also new in the series are "There Goes The Mail" and "There Goes A Rescue Vehicle."

INCLUDE US!

TiffHill Productions
32 minutes, \$14.95

Loveable as they are, children unwittingly can be some of the toughest critics when it comes to accepting people who appear different to them. This unique program, created by a mother whose daughter was born with Down's syndrome, seeks to educate through example the way kids can open their arms and interact with peers who have disabilities. Eight original songs are set to live-action sketches that show children doing their thing in a variety of settings. Related stories, such as Noah filling his arc with animals, demonstrate how everyone is different in his or her own special way. "Include Us" will be most beneficial if used as a platform for discussions among children, parents, and teachers. It succeeds by showing the differences disabled children have, as well as the universal hopes and fears that almost all children share. Contact: 888-INCLUDE.

SPORTS

THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE MOMENTS

Metromedia Entertainment Group
45 MINUTES, \$14.98

This package features everything sports fans would want to see in a baseball highlights video except one

thing—post-season highlights. And that's a problem, because a game-winning home run during regular season play is not the same as a game-winning home run in the world series. Still, there's plenty of significant baseball moments to be viewed, including Pete Rose breaking Ty Cobb's record for career hits, Ricky Henderson setting a new stolen bases record, and Nolan Ryan's incredible five no-hitters. Several emotional clips warm this video, including Dave Dravecky's remarkable comeback then heartbreaking retirement due to cancer and the touching father/son pairing of Ken Griffey senior and junior with the Seattle Mariners.

DOCUMENTARY

THE UNTAMED WILD

Acorn Media
52 minutes each, \$14.95 each or \$39.95 for three-tape set

Initially part of the Discovery Channel's lineup, the three videos that make up the "Untamed Wild" set bring a whole new meaning to the phrase survival of the fittest. "Rivers Of Life," "The Big Five," and "Royal Blood"—the premiere programs in Discovery's Wild Discovery series—focus on the kind of tough day at the office in which slacking off means starvation. On the other hand, a successful transaction results in respect from enemies and perhaps a promotion to a higher notch in the food chain. The general population's fascination with wildlife continues to grow by leaps and bounds, as evidenced by the popularity of the new Animal Planet spinoff network from Discovery, which also is releasing Wild Discovery nuggets to video. Contact: 301-907-0300

THEATRICAL

MADAME BUTTERFLY

Columbia TriStar Home Video
129 minutes, \$24.95

For a grand opera production to succeed in the video format, it has to be a picture-perfect rendition of the stage version. Fortunately for fans of this timeless Puccini masterpiece, Martin Scorsese and Sony Classical rise to the occasion and pass with flying colors. The full-length, letter-boxed edition of the feature film, which touts musical direction by James Conlon and the Orchestre de Paris, is awash in virtuoso performances and sweeping cinematography. The story line sticks firmly to the tragic original, but also includes cinematic touches that are helpful for newcomers to the "Butterfly" story. True, the English subtitles are a bit difficult to read on the small screen, but fans of the classic opera will be too caught up in the music to notice.

INSTRUCTIONAL

VET BILL BUSTER!

American Production Services
60 minutes, \$19.95

Most animal lovers have faced the paradox of pet ownership at one point or another. They love their pets, and the animal is like another member of the family, but those expensive veterinarian bills can get downright depressing. Here's a chance for dog owners to get some relief with the knowledge that they are taking care of their canine while taking care of their wallets as well. Created by a sympathetic vet and filled with helpful instruction, "Bill Buster" is full of tips on how to treat and prevent common injuries at home without rushing to the vet. Included are segments on minor cuts and infections, dry skin, dental care, dietary considerations, and the all-important art of nail clipping. Contact: 704-544-1719.



BACKWEB

http://www.backweb.com

"Push" media, which brings customized information automatically to Internet users, is the current buzzword among the Internet elite. Most push services, including Pointcast, are used to deliver news and information updates to computer users in a multimedia-intensive screen saver. However, BackWeb is different in that it delivers information that does not dominate the whole computer screen. Rather, it slyly informs Web surfers of updates using mini-windows that pop up on the computer screen. BackWeb content is chosen by the user and can include news updates from PC Week as well as music content from House Of Blues, J-Bird Records, and the Sound. The technology can also be used to provide automatic software upgrades. Though some users may ultimately find all this added Web activity to be a bit distracting, BackWeb is an efficient Web utility worth exploring.

WEB VENGEANCE

SegaSoft

Shareware (http://www.segasoftware.com)

This is shaping up to be the year in which the catch phrase "the World Wide Wait" deflates the Internet's over-publicized bubble. "Web Vengeance" is a good-natured poke at the Internet that could alleviate some of the frustration. This free program, which is downloadable at the SegaSoft World Wide Web site, allows computer users to attack their least favorite Web sites with pies, eggs, bullets, and other dastardly objects. The damage is not permanent and only impacts the

computer user's Web browser for the duration of the program. Finer works of destructive art can be uploaded to SegaSoft's Web site and shared with the world. Additional weapons are available for a small fee, and SegaSoft plans to add more desktop distraction utilities in the coming months.

DIE HARD ARCADE

Fox Interactive

Sega Saturn

The arcade game makes its home console debut with a bang, crunch, and crash. Based on the popular series of theatrical films, "Die Hard Arcade" is a tough-as-nails fighting game that—*gasp!*—contains a plot! As detective John McClane, the player must rescue the daughter of a major corporation from kidnappers who have taken over a city skyscraper. The player must fight his or her way through a series of combat missions to advance through the building and save the day. Not to be confused with Fox's other "Die Hard" game ("Die Hard Trilogy"), this title contains more than 1,000 fighting moves and some unusual weapons, including furniture and robot parts. Retro gaming fans will appreciate the bonus submarine game, "Deep Scan," which was a hit in arcades in the '70s.



ALIEN VOICES: THE TIME MACHINE

Based on the novel by H.G. Wells

Script by Nat Segaloff

Full-cast dramatization starring Leonard Nimoy and John de Lancie

Simon & Schuster Audio

2 hours, \$18.00

Alien Voices, a new series launched by "Star Trek" actors Nimoy and de Lancie, gets off to a promising start with this excellent dramatization of the Wells' classic. The production is riveting, with fine performances, original music, and sound effects. Segaloff's script brings out both the adventure and excitement of the story. The real treat here is Nimoy's tour de force performance as the time traveler who relates his adventure in the future to his friends. Nimoy's voice is full of emotion—by turns awed, touched, and horrified by what he sees. When he is attacked by the vicious Morlocks, his voice is full of terror, and he breathes heavily as he describes running from them. It's an exciting tale, well worth a listen, and bodes well for the rest of the series.

STONES FROM THE RIVER

By Ursula Hegi

Read by the author

Simon & Schuster audio

4.5 hours (abridged), \$23.00

This unusual, deeply moving novel tells the story of Trudi Montag, a dwarf growing up in Germany before and during World War II. Teased by other children, she becomes a lonely outsider but grows up to be a compassionate person of deep integrity who despises phoniness and sees the truth unflinchingly. As a result, during the war, she is one of the few townspeople to acknowledge the plight of the Jews and try to help those being persecuted in her town. It's a powerful tale about accepting one another's differences through tolerance. It is also about standing by one's principles instead of following the herd. Hegi's slight German accent is appropriate for the piece. Unfortunately, she reads in a slow, dreamy, almost monotonous voice, which is initially distracting. However, after a while, the sheer power of the story takes over, and the listener is captivated by the words, no longer noticing the reader. The book was featured on the Oprah Winfrey show's monthly book discussion, which will certainly boost sales.

IN PRINT

Writings On Glass: Essays, Original Writings, Interviews, Criticism Edited and Introduced by Richard Kostelanetz

Schirmer Books
359 pages, \$30

While so many musical genres are familiar to us through mass-marketed catch phrases, Philip Glass' hypnotic yet powerful ensemble music remains hard to categorize. Yet as Art Lange explains in his essay "Chronicle," one of the many illuminating pieces in "Writings On Glass," listeners have nonetheless tried their best to label Glass' sound by calling it "minimalist music," "pulse music," "trance music," "modular music," and "music to climb the walls by."

The first of these descriptions has been a hot topic for Glass himself. As Tim Page writes in his 1993 essay "Music In 12 Parts," "The composer objected to being called a minimalist early in his career, but later grudgingly accepted the term with the distinction that it only applies to his earliest pieces."

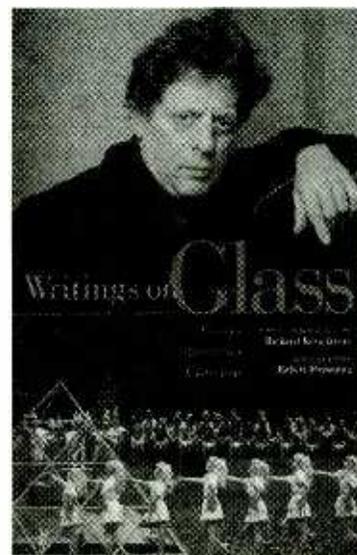
As "Writings On Glass" demonstrates, Glass has been proud of his musical growth. In 1980, he told critic Allen Kozinn that he would have trouble teaching his music simply because he was still in the process of discovering it. "Every piece presents itself to me as a something I haven't done before," Glass says in the interview.

The positive side of being musical-

ly obscure, Glass notes, is being able to develop artistically without worrying whether the audience will accept the changes.

Indeed, the composer comes across in a frank way throughout the book. In an interview with a Yugoslav writer whose name he unfortunately forgot, Glass reveals, "Until I was 41 I was not self-supporting as an artist. And I began writing music when I was 15."

Discussing his influence on popular music, Glass boldly tells Kozinn, "Today, when people listen to popular music on which I've had an influ-



ence—Kraftwerk, Bowie . . . they begin to see me as a classical counterpart to, say, the Who."

But the most striking feature of "Writings On Glass" is its attention to the composer's musical development. The book chronicles his education at Juilliard through his early work in the avant-garde art scene of New York's lower Manhattan (where he gained a penchant for playing really loud loft shows), his subsequent formation of the Philip Glass Ensemble and Chatham Square Productions, and his stage and screen period, which included the hallucinogenic 4½ hour opera "Einstein On The Beach," the film "Koyaanisqatsi," and the operas "Akhnaten" and "The Photographer."

But, more important, the musicology and journalism assembled by Richard Kostelanetz, author of "The Filmore East" (Schirmer Books), offers fascinating insight into this composer through detailed analyses of his compositions. And the Glass you meet is often unpretentious, amiable, and funny. He's also quite defiant toward the musical establishment.

The challenge in compiling writings on one subject by different authors is to avoid repetition. While repetition works well in many of Glass' melodies, it's an occasional flaw in this book. But overall, "Writings On Glass" will prove valuable for Glass aficionados as well as those just getting into his music.

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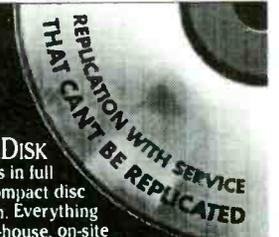
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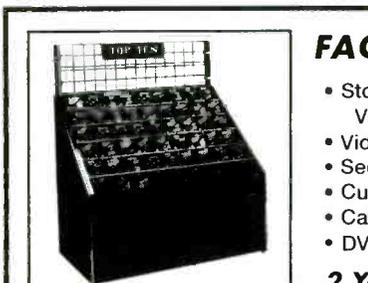
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CALENDAR

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APRIL

- April 10, **Fourth Annual VH1 Honors**, Universal Amphitheater, Los Angeles. 212-258-7883.
- 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 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**, Fountainsbleau 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, Monaco. 33-9-325-4369.
- April 23, **32nd Annual Academy Of Country**

SHAW

(Continued from page 57)

arena, Murphy is constantly on the move, with many visits in recent years to establish governmental ties in the Pacific Rim, where publishers are trying to forge strong copyright legislation in this rapidly expanding market.

The Harry Fox Agency was established in 1927, 10 years after the formation of NMPA. Harry Fox clients number more than 17,000 music publishers, while more than 600 are members of NMPA.

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, **Black Rock Coalition Drum Clinic**, Musician's Union Local 802, New York. 212-713-5097.

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 1, **16th Annual Bassin Breakers**, hosted by the AEC One Stop Group, Broward County Convention Center, Ft. Lauderdale, Fla.

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 17, "**African-Americans In Entertainment And Media: A Seminar And Forum**," Chicago. 773-924-7421.

May 21, **National Academy Of Songwriters Songwriter Of The Year Concert**, saluting Glen Ballard, the Palace, Hollywood, Calif. 213-463-7178.

GOOD WORKS

SCHOLARSHIPS: EMI-Capitol Music Group has named four recipients of the 1997 EMI/Nat King Cole Scholarship, a program designed to enhance educational opportunities for African-Americans, and 10 winners of the EMI/Selena Scholarship program for Hispanic students.

The recipients on the Cole scholarships are Gwendolyn M. Booze, majoring in political science at Mills College in Oakland, Calif.; Jennifer C. Mandigo, majoring in communications and film at the University of Southern California in Los Angeles; Leititia J. Miller, majoring in pre-law at Fordham University in New York; and Kevin L. Thompkins, majoring in Music at Roosevelt University in Chicago. The scholarships are available to students who are full-time sophomores at an accredited two-year technical or community college and who are planning to transfer to a full-time undergraduate course of study leading to a baccalaureate degree. Applicants must have at least a 3.0 grade average on a 4.0 scale. The students get an award of \$2,500 each.

Winners of the Selena scholarships—students who plan to continue their post-secondary education at four-year institutions—are Rosemary L.

Bernado of Miami; James A. Ciano of New Orleans; Alicia J. Cordoya of Albuquerque, N.M.; Christina M. Fernandez of Arcata, Calif.; Kathleen A. Gannon of Danville, Calif.; Elizabeth J. Garcia of Laredo, Texas; Hector Lopez Jr. of Bell Gardens, Calif.; Luz A. Navarrette of Healdsburg, Calif.; Natalia Villa of Carrollton, Texas; and Maria Noel de Souza of Ypsilanti, Mich. In addition, a number of students have had their 1996 EMI/Selena Scholarships renewed.

Nat "King" Cole was a Capitol artist from 1943 until his death in 1965. Selena, who recorded for the EMI Latin label, was murdered in 1995. Contact John McKay at 212-492-1923.

ART AUCTION FOR MUSICARES: The KLSX-FM Real Radio 97.1 fifth annual Celebrity Art Auction, to benefit the MusiCares Foundation, will be held in May at the Directors Guild of America in Los Angeles. The event will be open to the public from 10 a.m.-7 p.m. May 1-3 and from 1 p.m.-6 p.m. May 4. All celebrity art items on display at the auction will be available for purchase via silent bidding. This year's event will feature original art, lithographs, drawings, paintings, handwritten lyrics, and memorabilia from

May 21-23, **MIDEM Asia**, Hong Kong Convention & Exhibition Centre, Hong Kong. 212-689-4220.

May 21-25, **National Assn. Of Independent Record Distributors Conference**, Fairmont Hotel, New Orleans. 606-633-0946.

May 22-24, **13th International Copyright Society (INTERGU) Congress**, Palais Palfy, Vienna, Austria. 49-89-480-03281.

May 23-25, **Musical Instruments Asia '97/Dance Tech '97**, World Trade Centre, Singapore. 65-337-5574.

LIFELINES

DEATHS

Allen Ginsberg, 70, of a heart attack, May 5 in New York. The trailblazing Beat poet died only eight days after being diagnosed with inoperable liver cancer. Ginsberg, the author of such seminal American works as "Howl" and "Kaddish," collaborated frequently with noted musical talents over the course of his five-decade-long literary career. A 1994 Rhino Records boxed set, "Holy Soul Jelly Roll: Poems And Songs 1949-1993," collected some of his best-known and rarest recorded work (Billboard, July 2, 1994). His most recent full-length work was the 1989 Island/Great Jones album "The Lion For Real," produced by Hal Willner, who also coordinated the Rhino box. Ginsberg's musical associates ranged from Bob Dylan and the late trumpeter Don Cherry to guitarist Rudolph Grey and the punk rock band the Clash. On his last release, the 1996 political broadside "The Ballad Of The Skeletons" (Mouth Almighty/Mercury), Ginsberg was accompanied by an ensemble that included Paul McCartney and Philip Glass.

music, film, sports, and TV celebrities. The MusiCares Foundation, established by the National Academy of Recording Arts and Sciences, provides emergency financial aid for music people in need of food, counseling, shelter, medical and dental assistance, treatment of substance abuse, and other life-threatening illnesses, such as AIDS. Contact Maureen O'Connor or Monica Alexander at 310-201-8846.

FOR THE RECORD

The management affiliation for Hanson was incorrectly identified in an article that discussed the Left Bank Organization (Billboard, April 5). Hanson is managed by Christopher Sabec and Stirling McIlwaine for Triune Music Group. The Left Bank Organization manages Handsome.

Due to an editing error in a story in the Songwriters & Publishers section (Billboard, April 12), Martin Page's publishing company was incorrectly identified. Page is signed to the worldwide firm Sony/ATV Music Publishing.

Classified/Tommy Boy Spread Word Worldwide For Budding Diva Enriquez

BUDDING DANCE/POP DIVA **Jocelyn Enriquez** hardly takes pause when considering what her ultimate remake would be. "Definitely 'Ring My Bell,'" she says, referring to the 1979 No. 1 disco anthem by **Anita Ward**. "It's the first song I ever performed. My parents actually have videos of me singing it"—at age 3. "The verses kind of go, 'La, la, la, la,' but the chorus is definitely there. I sound like a very high-pitched, ambitious little girl."

Some 20 years later, while her lyrical prowess and vocal skills have substantially matured, the San Francisco-born, Filipino-American artist's ambition has remained firmly cemented.

Enriquez has already earned two showings on the Hot 100 Singles chart. Her first release, the multi-hook-laden "Do You Miss Me," spent a robust 23 weeks on the chart, from July through December 1996, reaching as high as No. 49. The current single, "A Little Bit Of Ecstasy," which is more than reminiscent of **Planet Soul**'s "Set U Free," jumps in this issue from No. 81 to No. 79 in its third week.

Interestingly, "Do You Miss Me," a breezy finger-snapper themed with wistful longings for a lost love, continues to be a strong radio contender. For example, at **WKTU** New York, which has the highest cume of any station in the nation, the song has been a consistent top five staple since it was added last July. It is the station's second most-played cut, with 57 spins—one spin more than the week before, according to the April 11 Top 40 Airplay Monitor.

"It's a song with a phrase the audience can grab onto. They can sing along in the car without even realizing they've already heard it a thousand times," says **Andy Shane**, **KTU** music director. "Do You Miss Me" has a separate chorus and verses, and it's not a novelty song, which can tend to give a song legs."

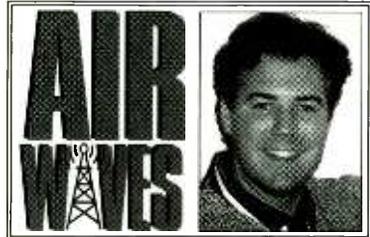
And legs is what labels **Classified** and **Tommy Boy** are aiming for with their campaign for Enriquez, who earns universal praise, both professional and personal, from her camp. "You can often get a good sense of how a project is going to fare based on how an artist handles herself around the company," says **Monica Lynch**, president of **Tommy Boy**. "Everyone here thinks she's great, a real trouper—beautiful, fierce, talented, sexy. I really believe **Jocelyn** is a star in the making."

Enriquez began her climb early on, with support from her parents, who believed in her dream to pursue a career as a singer. "I've been preparing for this literally all of my life," she says. "It is my will and in my heart to do what I need to do to accomplish that dream."

From 1984 to '94, Enriquez studied with the **San Francisco Girls**

Chorus, which taught the technical aspects of singing, musical theory, harmonies, and the like. It also gave her the opportunity to participate in the **San Francisco Opera Co.**

In 1993, a videotape of a song Enriquez performed for her family



by Chuck Taylor

landed in the hands of producer/songwriter/remixer **Glenn Gutierrez**, who envisioned big things from what he saw on the little screen. By November, the two had put out her first song, "I've Been Thinking About You," which became a club smash. With that, Gutierrez formed **Classified Records** and released her debut album, "Lovely."

"With **Jocelyn**, I had the perfect artist," he says. "She can sing, she puts on a great stage show, and she comes into the studio and belts it out. I'll teach her a song, and she'll tweak it a little bit, maybe figuring out a better way to do it. By the time I hit the record button, we're 99% there. She's so incredibly fun to work with, I consider myself fortunate."

Subsequent releases from "Lovely" failed to ignite, so the two began working on another project. "The first album was freestyle, and we had to move beyond that," Gutierrez explains. "We looked at what radio was doing and combined the most important elements of freestyle and went with current production." The result was "Do You Miss Me," followed by "A Little Bit Of Ecstasy" and the 10 other tracks that make up her upcoming album, "Jocelyn," produced by Gutierrez with **Elvin Reyes**. It is scheduled for release May 13.

During this time, producer **Joey Gardner**—whose influence was widely felt in the freestyle movement of the early 1990s and who produced **George Lamond**, **Cynthia**, **Cover Girls**, and, more recently, **K7** and **Coolio**—liked what he was hearing and offered a hand in elevating Enriquez to the next step. He sat down with executives at **Classified** and presented aggressive ideas in hopes of giving the artist broad appeal in what had now become a dance-friendly radio environment. "I'm looking at this album as the setup for her career," Gardner says. "I feel strongly about her. It's the first time I've come across someone doing this kind of music that has everything."

In addition, **Tommy Boy**, spotting Enriquez's star potential, signed a joint agreement with **Classified** to develop and fund her evolution from club act to chart presence. "We'd

really like to see her break," says **Tommy Boy's Lynch**. "She's got a loyal core following that we'd like to expand, and she's done shows and worked her butt off. I also see potential to break through to television, with videos, TV, and photo spreads. There's a lot of potential."

Marketing efforts will concentrate on building her fan base. However, **Classified/Tommy Boy** has its eye on conquering the world in the process, via the label's distribution network throughout Europe and global licensing agreements. "Do You Miss Me" has already been worked at clubs in Germany, the Benelux region (Belgium, the Netherlands, and Luxembourg), and the U.K., where reaction is "massive," according to **Martin Davies**, head of international affairs for **Tommy Boy**.

"As soon as we heard **Jocelyn**, we realized she would work across every territory. She's got that international appeal about her," he says.

Next up are Spain, Italy, the Scandinavian territories, Australia, and Asia. "It normally takes quite a while to build up momentum with a project. She needs to be nurtured and loved," Davies says. "What we don't want to do is rush this. Organic growth is the way something grows with integrity and has a life of its own."

One intriguing variable in the marketing of Enriquez, both state-side and internationally, is the vagueness of her race. Gardner remembers that from the onset of his involvement, there were discussions that she would be labeled and pigeonholed as a Hispanic dance artist because of her name.

"If her last name was **Houston**, we'd have a better shot," he says. "As soon as radio programmers hear 'Enriquez,' they think her appeal is only in the Latin community. Ultimately, we decided that it may be harder to do, but the music should speak for itself."

"Her ethnicity is a bit vague for most people. That's good," adds **Lynch**. "This way, we hope she's not pigeonholed as being anything. A lot of times, your appearance can be a distinct advantage, but it can also label you quite unfairly."

"She represents what you see in America. She can be whatever her audience wants her to be. She can be her audience's fantasy," Lynch says.

Enriquez, too, acknowledges the issue but appears unruffled. "I find it very helpful, because I have a versatile look. I'm totally down for it. It's fun to play with different looks."

Whether or not Enriquez ends up breaking down cultural preconceptions and bridging the world with her music, she and her supporters are enjoying these first rides up the chart.

"It's really exciting to work with an artist at this stage of her career," notes **Lynch**. "Even grizzled veterans like myself can see where she can go. It's great to watch someone in their formative stages. And **Jocelyn Enriquez** can go the distance."

PD Metheny Shrugs Off 'Private Parts' Portrayal

SEE IF THIS SOUNDS familiar: A boy catches the broadcasting bug from his father. Starts in radio in the '70s. Becomes a PD. Ends up in New York radio in relatively short order, makes the move to cable TV, then multiple radio stations. Finally, after realizing that unique talent is indeed more important than a station's format, he becomes the subject of a best-selling book and a major motion picture.

That's not just **Howard Stern's** story.

It's **Kevin Metheny's** story, too. The son of veteran broadcaster **Terrell Metheny**, Kevin spent four years as PD of **WNBC** New York, then held various programming positions at **MTV Networks** during the mid-'80s.

Since 1995, he's been director of programming and operations for **Jacor's** five Jacksonville, Fla., stations, including country **WQIK** and R&Bs **WJBT** (the Beat) and **WSOL-FM**.

But it's **Stern's** book and the movie that have gotten Metheny unsolicited attention

lately. In **Stern's** "Private Parts," a PD modeled on Metheny (and other **WNBC** managers) and nicknamed **Pig Vomit** becomes **Mr. Wilson** to **Stern's** **Dennis the Menace**, **Yosemite Sam** to **Stern's** wascally wabbit, the truant officer to **Stern's** **Ferris Bueller**.

When pre-release hype for "Private Parts" began, Metheny—who was actually dubbed **Pig Virus** by **Stern**—was quoted in **Entertainment Weekly** magazine and all three New York dailies. There were also requests by "Inside Edition" and "Hard Copy" to tag along when he saw the movie.

"I'm typically reluctant to talk to the press, because what they're looking for is ugliness, and I don't have any real ugliness to share with them," Metheny says. "I think the world of **Howard Stern** as a guy and as a performer. We went through what we went through because we had different roles that at times forced us into contentious positions, but I'm very proud of **Howard** and what he's accomplished. I wish I could claim a bigger role in his success, but I think that would be a little dishonest."

Unlike the movie's long-suffering PD, Metheny did not end up running a strip mall in **Florence, Ala.** After **MTV**, he programmed **KHKS** Dallas (then **KTKS**), developing a rhythmic top 40 format that would become the forerunner of today's highly successful version of the station, then had a **GM** stint at **WAEV/WSOK** Savannah, Ga., and two oldies PD jobs in **San Francisco** and **Minneapolis**. He joined **WQIK** six months before **Jacor's** purchase of **WSOL/WJBT**, just in time to see that company become one of the megapoly era's most aggressive station buyers.

It was in 1982 that Metheny's desire to build a full-service, larger-than-life station led to **Stern's** tumultuous relationship with "W-NNN-B-C." "I remember vividly sitting in my office when it was announced that [rival top

40] **WABC** was throwing in the towel. Everybody was dancing on the desks and uncorking champagne bottles, and I was just inconsolable.

"Without **WABC** to kick around, we had to have a better act than just 'Imus In The Morning' and be a better music station [around the clock]. It was crystal clear. We needed a major-firepower afternoon personality."

So how much of **Stern's** tenure at **WNBC** is as "Private Parts" tells it?

"Did we endeavor to bring **Howard** into compliance with **NBC** standards and practices? Yes, we did. Did it drive **Howard** up a wall? You bet. Did he know that we were going to do it before he agreed to come to work for us? Absolutely. Was there ever a sinister, insidious plot to force him into compliance with our small-minded criteria that would have stripped his act of all its programming potency? Or make him so miserable that he'd walk on his contract? Absolutely not. We had a vested interest in his success."

Unlike in the movie, Metheny says he and **Stern** never wrestled in the halls, although there may have been an incident between **Stern** and a later **NBC** manager. Metheny says he never fired **Robin Quivers**, although the station did attempt to team **Stern** with two other news people before hiring her. It is true that there was a "dump" button in Metheny's office, but the alternative would have been having an **NBC** lawyer sitting in the control room to **OK** **Stern's** material, Metheny says.

Metheny says working with **Stern** and **Imus** led him to believe that "one ought not undermine the impact of a powerful entertainment force with unnecessary boundaries."

Ultimately, Metheny says, **NBC** wasn't a corporate environment in which that could happen for **Stern**, "but **Infinity** clearly was the company. **Howard** could probably only have made his act happen as big as it did working for **Infinity** or **Jacor**, because it takes a **Mel Karmazin** or a **Randy Michaels** to support people like him."

Jacor has shown that commitment to high-profile talent with its recent acquisition of **Rush Limbaugh** syndicator **EFM Media**, along with much of the rest of the Western world (see story, page 8). Asked about working for the rapidly growing **Jacor**, Metheny says that **Jacor** president **Michaels** and group PD **Tom Owens** "both have annoyingly high-bandwidth IQs and intimidatingly deep powers of recollection. The amount of data that they are able to consume and retain and effectively act upon is astonishing to me."

"There is a kind of elegant simplicity to the way **Tom** tends to view things. In my case, he has often backed me off from trying to make things more complicated than they were and really simplified the task at hand."

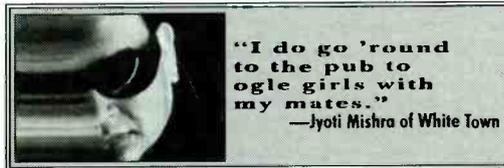
SEAN ROSS



The major-label debut single from White Town, "Your Woman," is about as unlikely a modern rock hit as you can imagine. The song has a retro-futurist vibe that recalls the dated sound of early '80s technopop, as well as an ideological program that employs ambitious aesthetic theories and ambiguous sexuality to address hypocrisy in radical left-wing politics. But a hit it is, at No. 6 on Modern Rock Tracks, and Jyoti Mishra, the former Trotskyite behind White Town, has been deluged with E-mail offering enthusiastic interpretations of the song and its author.

"All of America thinks I'm gay, even though I'm not," says Mishra, an Englishman of Indian descent. "I do go 'round to the pub to ogle girls with my mates, you know. But the song does sound like a man singing like a woman, and that's because I wanted the song to

come from more than one point of view. What it's about is sexual politics and how even those people who proselytize all day about how great it would be for everyone to be equal don't necessarily think or act that way in their real lives. 'So much for your highbrow



Marxist ways/Just use me up and then you walk away,' as the song goes."

A chart topper in the U.K. and the first single from

White Town's "Women In Technology" album (Brilliant/Chrysalis/EMI), "Your Woman" further confuses matters by starting off with a sample from the song "My Woman" by '30s British crooner Al Bowlly. The juxtaposition of various attitudes appealed to Mishra's "intertextualist" sensibilities, he says. "My Woman" is kind of misogynist, but it got to me because it was just so twisted and bitter, and Bowlly had a great voice.

"With 'Your Woman,' I tried to mix ideology and autobiography and put elements of pop songs from the '30s alongside those of the '80s to come up with something meaningful for the '90s," Mishra adds. "But people listening to the radio don't have to get all that, of course. They can just dance around to it. And if you couldn't get people to do that, they wouldn't listen to anything you had to say anyway."

Billboard®

APRIL 19, 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	1	2	10	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	2 weeks at No. 1 ◆ COLLECTIVE SOUL ATLANTIC
2	2	1	8	FALLING IN LOVE (IS HARD ON THE KNEES)	◆ AEROSMITH COLUMBIA
3	3	5	6	STARING AT THE SUN	◆ U2 ISLAND
4	6	7	5	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
5	8	10	8	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
6	4	3	12	LAKINI'S JUICE SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
7	5	4	22	ONE HEADLIGHT BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
8	7	6	14	KING NOTHING	◆ METALLICA ELEKTRA/EEG
9	11	11	10	TUMBLE IN THE ROUGH TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
10	12	12	9	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
11	9	8	17	GREEDY FLY RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
12	10	9	13	ABUSE ME FREAK SHOW	◆ SILVERCHAIR EPIC
13	13	16	9	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
★★★AIRPOWER★★★					
14	17	21	6	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
★★★AIRPOWER★★★					
15	16	18	7	LIE TO ME LIE TO ME	◆ JONNY LANG A&M
★★★AIRPOWER★★★					
16	21	—	2	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
17	14	14	11	RESIGNATION SUPERMAN BEAUTIFUL WORLD	◆ BIG HEAD TODD & THE MONSTERS REVOLUTION
18	15	13	11	HOPE IN A HOPELESS WORLD BOMBS & BUTTERFLIES	WIDESPREAD PANIC CAPRICORN/MERCURY
19	18	17	31	HERO OF THE DAY	◆ METALLICA ELEKTRA/EEG
20	22	22	5	DRIVEN TEST FOR ECHO	◆ RUSH ANTHEM/ATLANTIC
21	26	31	3	MANN'S CHINESE NAKED	◆ NAKED RED ANT
22	23	24	7	OUTTASITE (OUTTA MIND) BEING THERE	◆ WILCO REPRISE
23	24	23	9	H. AENIMA ZOO/VOLCANO	TOOL ZOO/VOLCANO
24	28	30	5	WHERE YOU GET LOVE BLUE SKY ON MARS	◆ MATTHEW SWEET ZOO/VOLCANO
25	27	29	4	EXACTLY WHAT YOU WANTED AFTERTASTE	HELMET INTERSCOPE
26	33	33	4	RHINOSAUR DOWN ON THE UPSIDE	SOUNDGARDEN A&M
27	29	37	3	STALE STIR	◆ STIR AWARE/CAPITOL
28	25	20	17	A LONG DECEMBER RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
29	NEW ▶	1		COLD CONTAGIOUS RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
30	31	27	26	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
31	34	28	21	DESPERATELY WANTING FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/EEG
32	19	15	12	CASUAL AFFAIR LEMON PARADE	◆ TONIC POLYDOR/A&M
33	30	26	21	JUST ANOTHER DAY MR. HAPPY GO LUCKY	◆ JOHN MELLENCAMP MERCURY
34	NEW ▶	1		MEDICINE (BABY COME BACK) LIBIDO SPEEDWAY	◆ ORBIT A&M
35	39	—	2	WELCOME WELCOME	OUTHOUSE MERCURY
36	36	36	3	FRITZ'S CORNER (MESSIN' AROUND WITH YOU) AS GOOD AS DEAD	◆ LOCAL H ISLAND
37	NEW ▶	1		NINE LIVES NINE LIVES	AEROSMITH COLUMBIA
38	NEW ▶	1		I DON'T MIND HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE
39	NEW ▶	1		ELEGANTLY WASTED ELEGANTLY WASTED	◆ INXS MERCURY
40	40	38	26	WHAT I GOT SUBLINE	◆ SUBLINE GASOLINE ALLEY/MCA

Billboard®

APRIL 19, 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	1	2	6	STARING AT THE SUN	2 weeks at No. 1 ◆ U2 ISLAND
2	4	5	10	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
3	3	3	14	SANTERIA	◆ SUBLIME GASOLINE ALLEY/MCA
4	2	1	19	ONE HEADLIGHT BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
5	5	4	12	LAKINI'S JUICE SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
6	7	10	9	YOUR WOMAN WOMEN IN TECHNOLOGY	◆ WHITE TOWN BRILLIANT/CHRYSLIS/EMI
7	8	11	7	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
8	6	6	10	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
9	9	9	11	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
10	12	18	4	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
11	11	12	9	THE NEW POLLUTION ODELAY	◆ BECK DGC/GEFFEN
12	13	16	7	THE IMPRESSION THAT I GET LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
13	18	23	5	EYE "THE LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
14	14	14	6	WHERE YOU GET LOVE BLUE SKY ON MARS	◆ MATTHEW SWEET ZOO/VOLCANO
15	10	7	17	GREEDY FLY RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
16	17	19	4	ELEGANTLY WASTED ELEGANTLY WASTED	◆ INXS MERCURY
★★★AIRPOWER★★★					
17	28	—	2	BITCH BLURRING THE EDGES	◆ MEREDITH BROOKS CAPITOL
★★★AIRPOWER★★★					
18	21	25	4	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
19	15	13	21	CRASH INTO ME CRASH	◆ DAVE MATTHEWS BAND RCA
★★★AIRPOWER★★★					
20	24	27	4	NOT AN ADDICT PARADISE IN ME	◆ K'S CHOICE 550 MUSIC
21	16	8	13	ABUSE ME FREAK SHOW	◆ SILVERCHAIR EPIC
22	33	—	2	IT'S NO GOOD ULTRA	DEPECHE MODE MUTE/REPRISE
23	20	17	11	FEMALE OF THE SPECIES SPIDERS	◆ SPACE GUT REACTION/UNIVERSAL
24	19	15	12	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	◆ NINE INCH NAILS NOTHING/INTERSCOPE
25	22	20	26	ALL MIXED UP 311	◆ 311 CAPRICORN/MERCURY
26	29	35	4	BATTLE OF WHO COULD CARE LESS WHATEVER AND EVER AMEN	◆ BEN FOLDS FIVE 550 MUSIC
27	26	26	6	YOU WERE MEANT FOR ME PIECES OF YOU	◆ JEWEL ATLANTIC
28	25	30	6	HEY DUDE K	◆ KULA SHAKER COLUMBIA
29	23	22	22	DESPERATELY WANTING FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/EEG
30	36	—	2	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
31	38	—	2	HELL HOT	◆ SQUIRREL NUT ZIPPERS MAMMOTH
32	32	37	5	SLEEP TO DREAM TIDAL	◆ FJONA APPLE CLEAN SLATE/WORK
33	30	29	25	NAKED EYE FEVER IN FEVER OUT	◆ LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
34	27	21	18	A LONG DECEMBER RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
35	NEW ▶	1		WHERE HAVE ALL THE COWBOYS GONE? THIS FIRE	◆ PAULA COLE IMAGO/WARNER BROS.
36	34	28	21	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	GARBAGE CAPITOL
37	35	32	20	THIRTY-THREE MELON COLLIE AND THE INFINITE SADNESS	◆ THE SMASHING PUMPKINS VIRGIN
38	31	24	17	LOVEFOOL FIRST BAND ON THE MOON	◆ THE CARDIGANS TRAMPOLINE/STOCKHOLM/MERCURY
39	NEW ▶	1		MEDICINE (BABY COME BACK) LIBIDO SPEEDWAY	◆ ORBIT A&M
40	37	33	16	EVERYDAY IS A WINDING ROAD SHERYL CROW	◆ SHERYL CROW A&M



HITS! IN TOKIO

Week of March 30, 1997

- ① Falling In Love (Is Hard On The Knees) / Aerosmith
- ② Discotheque / U2
- ③ Somewhere In The World / Swing Out Sister
- ④ Sometimes / The Brand New Heavies
- ⑤ Amal Unmei / UA
- ⑥ Beetlebum / Blur
- ⑦ Cosmic Girl / Jamiroquai
- ⑧ The Real Thing / Lisa Stansfield
- ⑨ Change The World (From "Phenomenon") / Eric Clapton
- ⑩ Runaway / Nuyorican Soul Featuring India
- ⑪ Les Poemes Des Michelle / Teri Moise
- ⑫ Song For The Dumped / Ben Folds Five
- ⑬ Everything (It's You) / Mr. Children
- ⑭ Freestyle / Misty Dildand
- ⑮ Don't Cry For Me Argentina (From "Evita") / Madonna
- ⑯ Dynamite / Smap
- ⑰ On & On / Erykah Badu
- ⑱ Finally / Eternal
- ⑲ That Thing You Do! / The Wonders
- ⑳ Only You / Pauline Wilson
- ㉑ Love Is A Wonderful Thing / Fatima Rainey
- ㉒ 2 Become 1 / Spice Girls
- ㉓ Sunano Kajitso / Miki Nakatani With Ryuichi Sakamoto
- ㉔ Precious Declaration / Collective Soul
- ㉕ Request Line / Zhane
- ㉖ Love Is All We Need / Mary J. Blige
- ㉗ Da Funk / Daft Punk
- ㉘ Faces Places / Globe
- ㉙ Before Today / Everything But The Girl
- ㉚ Give Me Love (Give Me Peace On Earth) / Marisa Monte
- ㉛ Don't Speak / No Doubt
- ㉜ Early To Bed / Morphine
- ㉝ Alone / Bee Gees
- ㉞ CoCo Jambo / Mr. President
- ㉟ Fledgling Operator / Comfort
- ㊱ Little Wonder / David Bowie
- ㊲ What She Wants / T.D.F.
- ㊳ Circuit No Musume / Puffy
- ㊴ Hard To Say I'm Sorry / Az Yet Featuring Peter Cetera
- ㊵ Shangri - La / Denki Groove
- ㊶ Cowgirl Blues / Yumi Matsutoya
- ㊷ Elegantly Wasted / INXS
- ㊸ Volcano Girls / Veruca Salt
- ㊹ Every Time I Close My Eyes / Babyface

Featuring LL Cool J, H. Hewett, J. Watley & J. Daniels

㊺ I Shot The Sheriff / Warren G

㊻ Live No Lie / Jhelisa

㊼ Can You Celebrate? / Namie Amuro

㊽ Romance / Tomoyo Harada

㊾ Born Slippy / Underworld

㊿ The Boss / The Braxtons

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

81.3 FM J-WAVE

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

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.

Music Video

PROGRAMMING

Daft Punk Brings In 'Da Funk' On Spike Jonze-Directed Vid

BY BRETT ATWOOD

LOS ANGELES—Virgin is using an unusual hybrid of short film and music video to expose electronic house act Daft Punk to a mainstream audience. The 5½-minute cinematic clip for the act's "Da Funk" begins with opening credits and contains lengthy dialogue sequences that, at times, overshadow the music.

Award-winning music video director Spike Jonze is the eye behind the unconventional clip, which is receiving airplay on MTV's late-night electronic music show, "Amp," and is also appearing on M2 and several regional clip shows.

The video follows the late-night exploits of Charles, a human-like dog who wanders the streets of New York carrying a portable stereo that booms the all-instrumental song "Da Funk." At several points in the clip, the music is overshadowed by dialogue as Charles encounters several people on the street, all of whom appear to be oddly oblivious to the fact that he is not human. A street vendor asks Charles to turn down his music, but he does not oblige, since the groove is, quite literally, unstoppable. The dog's final encounter is with a pretty young woman who apparently used to be his childhood neighbor. After a flirtatious exchange, she invites him to join her for coffee, and he accepts. Charles begins to follow his childhood friend onto a bus, but refrains at the last minute when he notices a sign on the bus warning "No radios." The bus leaves with the woman, who appears hurt and confused by

Charles' choice to abandon her. The dog is left alone, apparently as a slave to the rhythm of the clip's soundtrack.

As with many electronic act videos, neither member of the duo appears in the clip.

"We didn't want to be in it," says Daft Punk's Thomas Bangalter. "We're not interested in the pop star or rock'n'roll thing, and we're



DAFT PUNK

not models. Rather than push the music, we would rather do creative stuff."

Daft Punk, which is still mostly unknown in the U.S., scored a career coupe when it convinced Jonze to direct its debut

music video.

Bangalter says that he gave a tape of their music to the Beastie Boys, who passed it on to Jonze. The director agreed to do the clip and formed the concept.

"We gave him the respect to do what he wanted to do," says Bangalter. "A lot of electronic videos have the usual sci-fi futuristic clichés, but we wanted to break that image. It's really much closer to a short movie than a music video."

The project marks a return to music video directing for Jonze, who has been pursuing other creative ventures, including film, over the past year.

Jonze, who is known for his work with such acts as Björk and Weezer, has received numerous awards for his music video directing duties, including two consecutive Billboard Music Video Awards in 1994 and 1995.

A second video from Daft Punk's album "Homework" has been shot by Michel Gondry for the forthcoming single "Around The World."

PRODUCTION NOTES

Erykah Badu's video for "Next Lifetime" was directed by Badu and Troy Montgomery-Smith for SPI Productions. Vicki Mayer produced. Montgomery-Smith also directed photography for the clip, which was shot at the Veluzat Ranch in Saugus, Calif., and the Polsa Rosa Ranch in Acton, Calif.

Church Of Rhythm's "Not Perfect" was the work of director/producer Willie Aames for Take 2 Productions.

Dennis Goodman was the director behind "It Could Happen Again" by Collin Raye. Filmed in Spring Hill, Tenn., George Rugen produced the video for Riverrun Moving Pictures.

Shot in Austin, Texas, LeAnn Rimes' "Blue" video was the work of director Chris Rogers and producer Hunter Hodge for

Pecos Films.

Kathy Mattea's "455 Rocket" video was directed by Steven Goldmann. Susan Bowman produced the clip, which was shot in Long Beach, Calif., for the Collective.

Filmed on location in Sydney, Nova Scotia, the video for "You Move Me" by Susan Ashton was directed by Thom Oliphant. Rebecca Scarpatti produced.

Josh Taft was the eye behind "Resignation Superman" by Big Head Todd & The Monsters for Satellite Films. The clip was shot in Boulder, Co.

Cake's "I Will Survive" was the work of Satellite Films director Mark Kohr, who also directed photography. Shane Francis produced and Danielle Cagaanan executive-produced the shoot in San Francisco.

FOR WEEK ENDING APRIL 6, 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
- 2 112, Cupid
- 3 RZA, Tragedy
- 4 Ray J., Let It Go
- 5 Tasha Holiday, Just The Way You Like It
- 6 ♀, Somebody's Somebody
- 7 Maxwell, Sumthin' Sumthin'
- 8 Blackstreet, Don't Leave Me
- 9 Ginuwine, Tell Me Do U Wanna
- 10 Ghostface Killah, All That I Got Is You
- 11 Dru Hill, In My Bed
- 12 Heavy D, Big Daddy
- 13 Foxy Brown Feat. Jay-Z, I'll Be
- 14 B-Rock & The Bizz, My Baby Daddy
- 15 Tracey Lee, Theme
- 16 Makaveli, To Live & Die In L.A.
- 17 Mint Condition, You Don't Have To Hurt...
- 18 Zhane, Request Line
- 19 Westside Connection, Gangstas Make The World...
- 20 KRS-One, Step Into A World
- 21 Mary J. Blige, Love Is All We Need
- 22 Puff Daddy, Can't Nobody Hold Me Down
- 23 Rahsaan Patterson, Stop By
- 24 Adriana Evans, Seein' Is Believing
- 25 Monica, For You I Will
- 26 Whitney Houston, Step By Step
- 27 Allure, Head Over Heels
- 28 Rampage, Wild For Da Night
- 29 The Notorious B.I.G., Hypnotize
- 30 Erykah Badu, On & On

★ ★ NEW ONS ★ ★

Erykah Badu, Next Lifetime
Morcheeba, Tape Loop
Lakiesha Barri, Like This Like That
Tracy Lee / Busta Rhymes, The Theme



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Tracy Byrd, Don't Take Her She's All I Got
- 2 Mila Mason, Dark Horse
- 3 Kevin Sharp, She's Sure Taking It Well
- 4 Collin Raye, On The Verge
- 5 Trace Adkins, (This Ain't) No Thinkin'...
- 6 Bill Engvall, Here's Your Sign
- 7 Clay Walker, Rumor Has It
- 8 Lorie Morgan, Good As I Was To You
- 9 Terri Clark, Emotional Girl
- 10 Kathy Mattea, 455 Rocket
- 11 Tracy Lawrence, Better Man, Better Off
- 12 John Michael Montgomery, I Miss You A Little
- 13 Joe Diffie, This Is Your Brain
- 14 Patty Loveless, The Trouble With The Truth

★ ★ NEW ONS ★ ★

Erykah Badu, Next Lifetime
Morcheeba, Tape Loop
Lakiesha Barri, Like This Like That
Tracy Lee / Busta Rhymes, The Theme

- 15 Tanya Tucker, Little Things †
- 16 Kim Richey, I Know †
- 17 Alison Krauss & Union Station, Find My Way...
- 18 Big House, Cold Outside †
- 19 LeAnn Rimes, The Light In Your Eyes †
- 20 Lee Ann Womack, Never Again, Again †
- 21 Vince Gill, A Little More Love †
- 22 Daryle Singletary, The Used To Be's †
- 23 Sons Of The Desert, Whatever Comes First †
- 24 James Bonamy, The Swing †
- 25 Kris Tyler, Keeping Your Kisses †
- 26 John Berry, She's Taken A Shine
- 27 Deana Carter, We Danced Anyway
- 28 Stephanie Bentley, The Hopechest Song †
- 29 Anita Cochran, I Could Love A Man Like That †
- 30 Trisha Yearwood, I Need You
- 31 Gary Allan, Forever And A Day
- 32 Kippi Brannon, Daddy's Little Girl
- 33 Jeff Wood, Use Mine
- 34 John & Audrey Wiggins, Somewhere In Love
- 35 Mandy Barnett, Planet Of Love
- 36 David Lee Murphy, Genuine Rednecks
- 37 Martina McBride, Cry On The Shoulder Of...
- 38 Regina Regina, Right Plan, Wrong Man
- 39 Thrasher Shiver, Be Honest
- 40 Mark Chesnutt, Let It Rain
- 41 Caryl Mack Parker, One Night Stand
- 42 Little Texas, Bad For Us
- 43 Cledus T. Judd, Cledus Went Down To Florida
- 44 Jack Ingram, That's Not Me
- 45 Holly Dunn, Leave One Bridge Standing
- 46 Bellamy Brothers, She's Awesome
- 47 Tammy Graham, A Dozen Red Roses
- 48 Nikki Nelson, Too Little, Too Much
- 49 Crystal Bernard, State Of Mind
- 50 Sawyer Brown, Six Days On The Road

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

Alan Jackson, Who's Cheatin' Who
Billy Yates, I Smell Smoke
Deana Carter, Count Me On
Gary Allan, From Where I'm Sitting
Mary Chapin Carpenter, The Better To Dream Of You



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Aerosmith, Falling In Love
- 2 The Wallflowers, One Headlight
- 3 Babyface, Every Time I Close My Eyes
- 4 Jamiroquai, Virtual Insanity
- 5 Puff Daddy, Can't Nobody Hold Me Down
- 6 U2, Staring At The Sun
- 7 Squirrel Nut Zippers, Hell
- 8 Blackstreet, Don't Leave Me
- 9 The Verve Pipe, The Freshmen
- 10 Sublime, Santeria
- 11 Spice Girls, Say You'll Be There
- 12 Blur, Song 2
- 13 Beck, The New Pollution
- 14 Sheryl Crow, Everyday Is A Winding Road
- 15 The Offspring, Gone Away
- 16 Collective Soul, Precious Declaration
- 17 The Notorious B.I.G., Hypnotize
- 18 Metallica, King Nothing
- 19 Fiona Apple, Sleep To Dream

- 20 Wilco, Outtaste
- 21 Nine Inch Nails, The Perfect Drug
- 22 Veruca Salt, Volcano Girls
- 23 Warren G, I Shot The Sheriff
- 24 Mighty Mighty Bosstones, The Impression
- 25 Ghostface Killah, All That I Got Is You
- 26 Monica, For You I Will
- 27 Erykah Badu, On & On
- 28 Makaveli, To Live & Die In L.A.
- 29 Paula Cole, Where Have All The Cowboys Gone?
- 30 Whitney Houston, Step By Step
- 31 Korn, A.D.I.D.A.S.
- 32 Luscious Jackson, Naked Eye
- 33 Dru Hill, In My Bed
- 34 Foxy Brown Feat. Jay-Z, I'll Be
- 35 Jewel, You Were Meant For Me
- 36 Aaliyah, One In A Million
- 37 Mary J. Blige, Love Is All We Need
- 38 LL Cool J, Do In It
- 39 311, Down
- 40 DJ Kool, Let Me Clear My Throat
- 41 Duncan Sheik, Barely Breathing
- 42 No Doubt, Don't Speak
- 43 Kula Shaker, Hey Dude
- 44 Spice Girls, Wannabe
- 45 Bush, Swallowed
- 46 Live, Lakini's Juice
- 47 Matthew Sweet, Where You Get Love
- 48 No Doubt, Spidewebbs
- 49 Blackstreet, No Diggity
- 50 Az Yet, Hard To Say I'm Sorry

★ ★ NEW ONS ★ ★

Erykah Badu, Next Lifetime
Faithless, Insomnia
Ben Folds Five, Battle Of Who Could Care Less
Fountains Of Wayne, Sink To The Bottom
Freak Nasty, Da' Dip



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

- 1 Trace Adkins, (This Ain't) No Thinkin'...
- 2 Joe Diffie, This Is Your Brain
- 3 Riccochet, Ease My Troubled Mind
- 4 Collin Raye, On The Verge
- 5 Martina McBride, Cry On The Shoulder Of
- 6 Billy Ray Cyrus, Three Little Words
- 7 John Michael Montgomery, I Miss You A Little
- 8 Lorie 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 Kevin Sharp, She's Sure Taking It Well
- 12 Clay Walker, Rumor Has It
- 13 Sawyer Brown, Six Days On The Road
- 14 Tracy Lawrence, Better Man, Better Off
- 15 LeAnn Rimes, The Light In Your Eyes
- 16 Stephanie Bentley, The Hopechest Song
- 17 Trisha Yearwood, I Need You
- 18 Bill Engvall, Here's Your Sign
- 19 Kathy Mattea, 455 Rocket
- 20 Mark Chesnutt, Let It Rain
- 21 Lee Ann Womack, Never Again, Again
- 22 Vince Gill, A Little More Love

- 23 Little Texas, Bad For Us
- 24 Daryle Singletary, The Used To Be's
- 25 John & Audrey Wiggins, Somewhere In Love
- 26 James Bonamy, The Swing
- 27 Mila Mason, Dark Horse
- 28 Deana Carter, We Danced Anyway
- 29 Thrasher Shiver, Be Honest
- 30 Big House, Cold Outside

★ ★ NEW ONS ★ ★

Mary Chapin Carpenter, The Better To Dream Of You
Deana Carter, Count Me On
Tammy Graham, A Dozen Red Roses
Alan Jackson, Who's Cheatin' Who



Continuous programming
1515 Broadway, NY, NY 10036

- 1 The Wallflowers, One Headlight
- 2 Sheryl Crow, Everyday Is A Winding Road
- 3 Jewel, You Were Meant For Me
- 4 Paula Cole, Where Have All The Cowboys Gone?
- 5 Savage Garden, I Want You
- 6 Celine Dion, All By Myself
- 7 Duncan Sheik, Barely Breathing
- 8 INXS, Elegantly Wasted
- 9 No Doubt, Don't Speak
- 10 Michael Jackson, Blood On The Dance Floor
- 11 U2, Staring At The Sun
- 12 Bruce Springsteen, Secret Garden
- 13 The Cardigans, Lovelool
- 14 En Vogue, Don't Let Go (Love)
- 15 Bee Gees, Alone
- 16 ♀, The Holy River
- 17 Erykah Badu, On & On
- 18 Babyface, Every Time I Close My Eyes
- 19 Whitney Houston, Step By Step
- 20 Spice Girls, Say You'll Be There
- 21 Sheryl Crow, If It Makes You Happy
- 22 Shawn Colvin, Sunny Came Home
- 23 Counting Crows, A Long December
- 24 Jon Secada, Too Late, Too Soon
- 25 Richard Marx, Until I Find You Again
- 26 Duran Duran, Out Of My Mind
- 27 Alanis Morissette, Head Over Feet
- 28 Celine Dion, It's All Coming Back To Me Now
- 29 John Mellencamp, Key West Intermezzo
- 30 Seal, Fly Like An Eagle

★ ★ NEW ONS ★ ★

Erykah Badu, Next Lifetime
The Brand New Heavies, Sometimes
Ann Nesby, This Weekend

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING APRIL 19, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Makaveli, Hail Mary

BOX TOPS

- 1 Lil' Kim, Crush On You
- 2 Spice Girls, Wannabe
- 3 Dru Hill, In My Bed
- 4 Az Yet, Hard To Say I'm Sorry
- 5 Westside Connection, Gangstas Make The World Go Round
- 6 112, Cupid
- 7 Mary J. Blige, Love Is All We Need
- 8 Tru, I Always Feel Like...
- 9 Puff Daddy, Can't Nobody Hold Me Down
- 10 Ginuwine, Tell Me Do You Wanna
- 11 Rome, I Belong To You
- 12 Billy Lawrence, C'mon
- 13 RZA, Tragedy
- 14 ♀, Somebody's Somebody
- 15 Ray J., Let It Go
- 16 Monica, For You I Will
- 17 Wild Orchid, Talk To Me
- 18 Blackstreet, Don't Leave Me
- 19 Lady Of Rage, Sho Shot
- 20 Outkast, Jazzy Belle

NEW

- 1 Bee Gees, Alone
- 2 Danny Boy, It's Over Now
- 3 David Bowie, Dead Man Walking
- 4 DJ Shadow, Midnight In A Perfect World
- 5 Ericka Yancey, So Good
- 6 Goodfellaz, If You Walk Away
- 7 K's Choice, Not An Addict
- 8 Nothingface, Defaced
- 9 Notorious B.I.G., Hypnotize
- 10 Lil', Bitter
- 11 Shaquille O'Neal, Strait Playin'
- 12 Take 6, You Don't Have To Be Afraid
- 13 U2, Staring At The Sun
- 14 Violent Femmes, Blister In The Sun
- 15 Freak Nasty, Da Dip

Ill Al Skratz, Yo Love
Maurice Wilcher, Please



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- 1 OMC, How Bizarre
- 2 Violent Femmes, Blister In The Sun
- 3 Mandy Barnett, Planet Of Love
- 4 Bloodhound Gang, Why's Everybody Always...
- 5 Powerman 5000, Tokyo Vigilante #1
- 6 The Cardigans, Been It
- 7 Komed, Rocket Plane
- 8 Naked, Man's Chinese
- 9 Psychosonik, Welcome To My Mind
- 10 Man Or Astro-man, Miracle Of Genius Pyrex
- 11 Freak Nasty, Da Dip
- 12 Spice Girls, 2 Become 1



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- 1 Michael Jackson, Blood On The Dance Floor (new)
- 2 Shawn Colvin, Sunny Came Home (new)
- 3 Quad City DJ's, Space Jam (new)
- 4 Duran Duran, Out Of My Mind (new)
- 5 Legion Of Green Men, Synaptic Response (new)
- 6 Blackstreet Boys, Quit Playing Games
- 7 Our Lady Peace, Superman's Dead
- 8 Spice Girls, Say You'll Be There
- 9 Aerosmith, Falling In Love
- 10 Whitney Houston, Step By Step
- 11 Live, Lakini's Juice
- 12 Collective Soul, Precious Declaration
- 13 Veruca Salt, Volcano Girls
- 14 The Wallflowers, One Headlight
- 15 Jewel, You Were Meant For Me
- 16 Amanda Marshall, Dark Horse



Continuous programming
Hawley Crescent
London NW18TT

- 1 U2, Discotheque
- 2 Sash, Encore Une Fois
- 3 En Vogue, Don't Let Go (Love)
- 4 Apollo 440, Ain't Talkin' 'bout Dub
- 5 R. Kelly, I Believe I Can Fly
- 6 B. Real/Busta Rhymes, Hit 'em High
- 7 Madonna, Don't Cry For Me Argentina
- 8 No Doubt, Don't Speak
- 9 Depeche Mode, Barrel Of A Gun
- 10 Warren G, I Shot The Sheriff
- 11 White Town, Your Woman
- 12 Republica, Ready To Go
- 13 Spice Girls, Mama/Who Do You Think You Are
- 14 B.B.E., Flash
- 15 Aerosmith, Falling In Love
- 16 Ginuwine, Pony
- 17 Texas, Say What You Want
- 18 Whitney Houston, Step By Step
- 19 Blur, Beetlebum
- 20 The Blueboy, Remember Me



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- 1 Out Of Eden, More Than You Know (new)
- 2 Considering Lily, Cup (new)
- 3 Big Head Todd & The Monsters, Resignation Superman (new)
- 4 Kathy Troccoli, Love One Another (new)
- 5 Susan Ashton, You Move Me
- 6 dc Talk, Just Between You And Me
- 7 Skillet, Gasoline
- 8 Point Of Grace, Keep The Candle Burning
- 9 4 Him, Measure Of A Man
- 10 Three Crosses, Michelangelo
- 11 Crystal Lewis, Beauty For Ashes
- 12 100 Portraits, Jacob's Ladder
- 13 Code Of Ethics, Soulbait

Point Of Grace, Circle Of Friends
Cindy Morgan, The Master's Hand



One hour weekly
216 W Ohio
Chicago, IL 60610

- 1 Protein, My Blood
- 2 Betty Severet, Co-Coward
- 3 Fluffy, Black Eye
- 4 Sloan, The Good In Everyone
- 5 silverchair, Freak
- 6 Bomb The Bass, Bug Powder Dust
- 7 Silverjet, Plastica
- 8 Man Or Astroman, Miracle Of Genuine Pyrex
- 9 Cecil, My Neck
- 10 Linda Perry, Freeway
- 11 Lit, Bitter
- 12 Freedy Johnston, On The Way Out
- 13 Knapsack, Thursday Side Of The Street
- 14 Fountains Of Wayne, Sink To The Bottom
- 15 Vallejo, Just Another Day



1/2-hour weekly
45 Gifford St
Brocton, MA 02401

- 1 Porno For Pyros, Hard Charger
- 2 Mighty Mighty Bosstones, The Impression That I Got
- 3 Bomb The Bass, Bug Powder Dust
- 4 The Orb, Toxygene
- 5 Blur, Song 2
- 6 Presidents Of The U.S.A., Volcano
- 7 Shudder To Think, Red House
- 8 Moby, Revolver
- 9 Rollins Band, Starve
- 10 Orbit, Medicine
- 11 The Offspring, Gone Away
- 12 Rush, Driven

COUNTRY ACTS FACE COMPETITIVE MARKET

(Continued from page 1)

That may be the heartbreaking side of the business, but it's an all-too-common reality. For every gold-selling Kevin Sharp, there is a Chris Ward, who recorded one album for Giant Records last year and charted just one single, "Fall Reaching," which peaked at No. 68 in August. Since being dropped by the label, Ward has returned to Washington state and reportedly rejoined the police force.

Last summer, a first wave of artists either left or were dropped by their labels, including some with significant radio track records. They included BNA's John Anderson, Epic's Ken Mellons, RCA's Lari White and Jon Randall, MCA's Bobbie Cryner, Columbia's Ron Wallace, Asylum's Curtis Day and Jerry Kilgore, and Atlantic's the Hutchens. Of that group, only Anderson is signed to a new label, Mercury Nashville. Mellons' manager, Eric Marcuse, says he is close to announcing a new deal with an existing Nashville label.

More recently, a second wave of artists and labels have parted company. They include Curb's Baker & Myers, RCA's Ty England, BNA's Sisters Morales, Decca's Helen Darling, Almo Sounds' Paul Jefferson, and Giant's Doug Supernaw, Ward, and Graham McHugh. In several of these cases, including Kilgore, McHugh, and Sisters Morales, the acts were cut without ever having had product released.

What is it like for artists looking for a second (or, in Supernaw's case, third) chance? Tough enough that most of the artists and managers contacted for this story wouldn't discuss it on the record. Those who did describe the environment as highly competitive.

"I would have to say that the marketplace in general is very saturated at this point," says Sound and Serenity Management's Marcuse, whose clients include Mellons and Sharp. "It makes it a more difficult playing field. The level of competition increased dramatically over the last several years. It's quite a tumultuous time for artists. There are a lot of free agents right now that are looking for a home."

"It's harder out there right now," agrees Senior Management's Simon Renshaw, who manages Supernaw, Kippi Brannon (see story, page 11), new Columbia act Dixie Chicks, and Jamie O'Hara. "It's more competitive. The labels have a lot more to choose from, even though there's a lot more labels. Every night of the week there are a million people doing showcases."

Renshaw says he has not yet actively shopped a new deal for Supernaw and won't until the artist finishes the album he's currently recording.

Views are mixed on whether an artist's having had a previous label deal is an obstacle to getting a new one. "I would say there is a bias out there" against previously signed artists, says Marcuse. He says that it is hard to prove, because most label A&R reps will say either "our roster is full" or "we're not looking for a male traditional act," but, Marcuse adds, "I'm certain there is a bias."

"I've been out there for two years, and radio has a perception about me," says former RCA artist England. "Maybe it's harder being someone like me who's had some success than some new artist."

"I don't think it's an advantage or disadvantage" to have had a previous deal, says Renshaw, whose client Supernaw was on BNA prior to Giant. "Each artist stands on its own merits. If you have an artist that is a known quantity to radio and has an existing

fan base, one would imagine that that is far more attractive to any label than to start off with someone brand-new."

IS RADIO TO BLAME?

Some believe the tight playlists and competitive environment at country radio right now have a lot to do with how many artists are available for signing.

"It's unfortunate that... as country seems to be stuck in this rut, it seems to be hard to get anything going without country radio," says Renshaw. "There is a huge focus on country radio," which means "there is a danger of people throwing things to the wall to see what sticks."

"What I don't understand is, we've taken our music all over the country in the last year, maybe 120 dates, and did shows with virtually all of my peers in country, and my show, at the very least, held its own," says England. "For the most part I felt like... we were doing good, we just couldn't get radio locked into what we were doing... There were places all through the Midwest that played every single I put out. But there were maybe 10 stations that never spun any of my records, not once. That's what I never understood."

"The perception is that once an act gets signed, it's all milk and honey," says Giant GM Alan Shapiro. "You put these poor people on 10- to 12-week radio tours, and radio is telling [the artists] they love them. They come back all excited, and then you go to radio [for airplay] and reality starts to sink in... You think you have a smash, and radio is telling you, 'Sorry, but you don't.' You have to sit with that artist and say, 'The first single didn't work, but we'll get them on the next one.'" If the second single also fails to catch on, Shapiro says, "\$500,000 or \$600,000 into the project, you start to scratch your head."

If the third single also fails to hit, Shapiro says, "now you have to face reality. You don't have an album. Now the big decision is, do we make the second album?... You're sitting behind this big desk, and you have to make a decision. Their hopes and dreams start to get shattered right around now. That is the toughest thing: to face an artist at that point in their career and say, 'You know what? We don't have anything here. Radio won't embrace it.'"

"This is where the dreams come true or don't come true," says Shapiro. "The ones that don't come true [are] the toughest."

"If radio is telling us that more people don't want to hear new music—and that is what radio's telling us—then we are in for a rocky road, because the life-line of any label is to break new acts."

THE GIANT PERSPECTIVE

After recently cutting three artists, the Giant roster now consists of just six acts: Clay Walker, Daryle Singletary, Regina Regina, Jim Collins, Rebekah Del Rio, and Terry McMillan. For Shapiro, cutting artists is the hardest part of his job, particularly because of the close-knit environment in Nashville.

"I've worked 20 years in rock, so this is my first taste of the Nashville scene," he says. "It's such a close community that once you sign an act, they become like family."

"A lot of the artists live here. They're in your office, [and] in your face all the time. It's not like rock, where you saw them once in a blue moon."

Still, Shapiro says dropping artists is sometimes a necessity of the business. A record costs \$150,000-\$200,000 to

make, and with video, production and shipping, and independent promoters factored in, Shapiro says, "before you ship the first single, you could be as high as \$750,000 to a million dollars... The labels are the bank, they are putting up the money, but people forget that. If you have a hit, that's wonderful, but how about all the misses?... Everybody wishes they had LeAnn Rimes, but that's not reality."

"The cost of doing business today is [such that] you almost have to be [successful] right out of the box," adds Shapiro. "You almost have to have a gold album the first or second shot out in order to recoup the money." When you don't, that's when the hard decisions have to be made.

"No matter how much you feel toward that artist, you also have to take a step back and be honest with that person," he says. "It's very tough because... you've signed a person with lifelong dreams... all the people moving to Nashville have those dreams, and rightfully so... It's a tough decision who gets that break. [But] getting the break really means nothing. The ingredient to a hit record is most probably luck."

AN ARTIST'S VIEW

Tough as it may be for a label to drop an act, it's significantly tougher on the act being dropped. England is one example. A former member of

Garth Brooks' band, England stepped out on his own in 1995 with an RCA deal. His self-titled debut album peaked at No. 13 in September of that year, but the follow-up, "Two Ways To Fall," reached only No. 54 in October 1996. He's had five charting singles, but none as successful as his debut, "Should've Asked Her Faster," which peaked at No. 3 in September 1995.

Today, England is still touring and considering his options, including a major-label deal he says was offered after the label head saw him perform on TNN's "Prime Time Country." In the meantime, he says that he and his family will probably move from Nashville back to their home state of Oklahoma for a while.

"I don't know what I'm going to do," says England, whose wife recently gave birth to their third child. "My biggest concern right now is, I'm a daddy, and I have to think about my family. I'm 33 years old. I've lived this dream since I was probably 5. How long do you put your life on hold and chase a dream? I'm asking myself all sorts of questions."

"I wanted this real bad, but there comes a time for me to sit back and say, 'It's time for Daddy to grow up and make college funds and all the things my dad did'... I wonder if I ever had to reacclimate myself to society as a regular working man, what that would feel like. I haven't

approached that yet. I'm still looking for someone that can make my dreams come true."

England had to have a painful discussion with his band in which he told them he could no longer keep them on salary. He says that talk didn't come until he had "basically bankrupted myself because I kept trying to pay them."

England says he's still "in shock" over being dropped, something he found out about when someone he identifies only as "a gentleman from RCA" called and left a message on his manager's answering machine. (That gentleman, RCA Label Group chairman Joe Galante, says he left a message only because England's manager, Bob Doyle, was in France and couldn't be reached for a face-to-face meeting.) Still, England says he understands why it happened. "Those guys are out there to sell records, and we weren't getting a track record for that," he says.

He says he now wishes he'd gotten his solo career on track faster. "To be honest, I had opportunities to leave Garth three to four years before I did, and I wish I had started earlier because there's a certain group that came in there while Garth was still on the rise that really got their feet on the ground—the Tracy Byrds and Tracy Lawrences that were able to establish a career before the [country] burnout hit," he says.

CURB/UNIVERSAL HOSTS KIPPI BRANNON'S RETURN

(Continued from page 11)

playing the music for radio and retail, there was never a dry eye in the room. She is one of those rare individuals that can hear a song like this and just really give that fabulous vocal performance."

Skip Young, senior buyer for the Amarillo, Texas-based Hastings Books, Music & Video chain, agrees. "I am getting so much hot response from the field on that record. People are writing me E-mail all the time saying this single is selling," he says. "I'm looking forward to buying the full-length record and putting it on our endcap program. Radio is playing her, and there is a lot of excitement in the field. She could be the new Deana Carter."

Brannon has already gone through one episode of being heralded as "the next big thing." After being spotted at a Nashville shopping mall at age 12, she was introduced to Chuck Howard (who has since become VP of A&R at Curb Records) and was the first act he ever produced. At 14, she inked a deal with MCA Records. In 1981, the 15-year-old singer charted with the Webb Pierce tune "Slowly," which peaked at No. 37 on the Hot Country Singles chart. She followed with two more singles, "If I Could See You Tonight" and "He Don't Make Me Cry," and received a nomination in the top new female vocalist

THOMSON

(Continued from page 5)

er to retail in 1997. Some 60,000 units have already been shipped, he estimates.

The studio hold-outs hold the key, and they're showing few signs of coming around. Image's Lee said Universal Studios Home Video was close to committing to DVD. "That's misinformation to a great degree," says operations and business development senior VP Phil Pictaggi. "There's no way of knowing when we'll resolve the issues. It's not right around the corner."

category from the Academy of Country Music in 1982.

In 1983, she graduated from high school and switched producers, recording her next single, "In My Dreams," with producer Buddy Killen. She was working the road, opening for Conway Twitty, Ronnie Milsap, and the Oak Ridge Boys, but before her debut album was released, she decided to pursue a normal life instead of a music career.

"I just kind of drifted away by choice," Brannon says. "I think MCA, the label I was on at the time, sensed my lack of interest, and it was a mutual decision... to just kind of let me fade into the sunset. I really wanted to go to college, and when I got out of the business, it was a perfect time." In fall 1983, Brannon says, she entered college and did "normal things."

Brannon feels that having lived real life has made her a better artist as she embarks on this new phase of her career. "I kind of got the best of both worlds, to be honest with you," she says. "Going into the second career, I know what to expect, and from that standpoint, that gives me a little bit of an edge. Anytime you have knowledge and education on a particular issue, you can always deal with it a little better. And that's how I see this second career."

Brannon is twice-divorced and has a 9-year-old daughter. As a teen, she says, she felt her career was her whole life. Now, she says, "I know that I need to get in my car every now and then, and grab some ice cream, and spend the afternoon with my daughter. It's all about balance. That's probably the biggest lesson I've learned in my life."

In 1988, when she decided to re-enter the recording scene, she began working with James Stroud. One of the first things they recorded was another Pierce song, "I Ain't Never," which is included on the new album. However, her father's health problems and a second divorce sidelined her recording efforts.

In 1994, she returned to the studio with Mark Bright to finish cutting the album. When Curb executives heard the new, mature Brannon efforts, they became enthusiastic about the project and decided to make her one of the initial acts on the new Curb/Universal label.

Schreiber says that Brannon is "an incredible stylist, with a tremendous voice and character in the way she interprets her music."

Brannon describes the new album as "definitely country, but I would not classify it as traditional country. It's pretty much progressive country. It's an album that showcases a strong character. There are no doormat songs. And it's pretty much an uptempo album."

Brannon is managed by Simon Renshaw of Nashville-based Senior Management and is looking for a booking agent. Schreiber says that she will be doing listener-appreciation shows for radio stations and a few other dates this summer, but that she probably won't embark on a major tour until fall.

According to Schreiber, the label's grass-roots approach in marketing "I'd Be With You" began last fall with an extensive promotional tour. "We've visited over 125 radio stations," he says. "We have a campaign taking us to all the retail accounts, and we will continue retail visits with Kippi."

Schreiber sees Brannon's early career experience as great preparation for her current opportunities. "She has already once gone through the campaign," he says. "Basically, she is her own best promotions person. Her personality is just wonderful, and anyone who gets a chance to meet her will just fall in love with this project. This project is a real lady singing about real life... She was personally involved in selecting songs for this album. They are meaningful to her. That's why her performance on this album is so genuine, and that's why we are having success."

HALL'S RICH 'TEXTURES' NOT JUST ON GUITAR

(Continued from page 11)

while creating classic records.

In 1981, indie label Evidence released "Concierto De Aranjue," a pleasant but middling date that found him collaborating with the David Matthews Orchestra. It didn't feature many of his own pieces.

But surely Hall's most famous arranged work is "Piece For Guitar And Strings," part of the landmark 1961 Atlantic disc "John Lewis Presents Contemporary Music: Jazz Abstractions—Compositions By Gunther Schuller And Jim Hall." Hall's composing attained its highest visibility when it was spotlighted as part of then-burgeoning "third stream" sounds on this classic disc. (The third stream movement, a mix of jazz and classical, was spearheaded by Schuller.)

Though made with sizable ensembles, "Textures" sustains Hall's trademarked poise and thoughtfulness. The pieces are flecked with notions from the classical realm, yet they convey the character of jazz works.

"I have no reason to get away from that," says Hall, "and, in fact, I think the differences between some jazz and modern composition have become more and more blurred of late."

"I think of writing as building a model airplane—you've got to get [the piece] balanced so it's up there flying. It really doesn't matter if it's a small or large work. If it starts someplace and goes someplace, great. What I hate are pieces that just sort of sit there."

"Fanfare," the track that opens "Textures," is sneaky. Its brass lines begin with the sound of pomp and slide right into a steadily unfolding web of phrases that are driven by a groove and dotted with elegant exclamation.

"I hear some third stream music in there," says Gary Walker, music director for WBGO Newark, N.J. "There's also some string music that really jumps out at you and New Orleans stuff, too. Sometimes the music is rather dense, but out of that comes the Hall kindness and gentleness, which is the man."

Assuring that such segues are natural is a tough assignment. "Textures" was recorded straight to 2-track, and it was a challenge to attain an instinctive flow. Conductor Gil Goldstein's prowess helped. So did the fact that Renner had engineered previous Hall dates. "We had to get a good balance among the musicians," Renner says.

"You've got to know what direction to go in before you start. It's exciting to try and help Jim bring out the sounds he hears in his head."

It's exciting, too, for a soloist to play in that circumstance. Lovano, who recorded two overtly jazz pieces on Hall's 1995 "Dialogues" disc (as well as toured Europe and Japan in '96 with the guitarist, bassist Christian McBride, and drummer Lewis Nash under the band name Grand Slam), was elated about the "Textures" session.

"I really thrive on playing spontaneous with the sounds swirling around me," acknowledges Lovano. "The track I'm on is somewhat challenging, with both strings and percussion really having at it."

Hall wrote "Ragman" in memory of a character he's never forgotten from his youth in Columbus, Ohio. "It's like a ballet of this guy showing up in the alley with his horse-drawn cart," he offers. "I remember him doing his call for paper and rags very clearly. That's Joe's soprano sax part."

Of course, Hall himself has several guitar solos. Their integration into the surrounding arrangements couldn't be more seamless. The supple lines that

listeners have come to expect on a Jim Hall disc are high relief. "But I'll tell you straight," he says chuckling, "There were cases where I'd start to write some of the pieces and about halfway through would find that I hadn't left a spot for myself."

Though "Textures" is not an overtly commercial title, Telarc's prowess in the classical and jazz fields should help the sophisticated title find a marketplace niche.

"Naturally we didn't go into it as our first collaboration with Jim," says Renner. "But we didn't balk once we saw what we were able to do with him. He's a hell of a composer, and we're thrilled to show that to the world. We're putting a big push on this."

Kathy DeJohn, Telarc's director of marketing, says the label is looking to cross over to mainstream publications with both its ad campaign and editorial solicitation.

Standard lobbying of jazz magazines is also scheduled. "Ragman" is due to be part of a various-artists CD sampler that will accompany the June issue of Jazziz. Michael Fagien, the magazine's publisher, helped select the track, according to DeJohn.

She also confirms that Hall will take an extended entourage with him for a performance at California's Monterey Jazz Festival in September. Featured soloist Roditi will be on the West Coast for the gig. A tentative July show at the JVC Jazz Festival in New York is also being worked on.

At radio, Telarc will service classical and jazz stations with the album. "Some classical radio people are open to the music, as opposed to Jim Hall being just a jazz legend," says DeJohn. "That's what we've heard so far at least. There are a couple of tracks that would make for great drive-time pieces."

A radio edit of "Sazanami" is also in the works. "That's not the norm for us," DeJohn explains, "but we want to work it on smooth jazz radio."

WBGO isn't a smooth jazz station, but it plays all sorts of mainstream improvised music, 24 hours a day. Walker thinks it might be a bit of an "uphill climb" for "Textures" at radio, but he also believes those with an open mind should find a way to slot it.

"You may not hear 'Passacaglia' [a 12-minute string piece] during the day," he says, "but you sure might hear it at 10 or 11 at night. A lot of programmers are taking that kind of strategy into consideration for music that doesn't necessarily fit into a format at first."

MIDEM ASIA EXPECTS MORE LOCAL BIZ

(Continued from page 8)

international groups Tower Records, HMV, and Virgin Retail, MIDEM says that it has invited executives from Thailand's Grammy Entertainment, Hong Kong's KPS, South Korea's Exceed Music, Malaysia's Music Valley, and Indonesia's Duta Suara Music Centre, along with the Laox Co. from Japan and independent merchants from the Philippines, Singapore, and Taiwan.

The Asian flavor of the event will be further enhanced by a rare keynote speech from a Chinese executive. Sam Duann, president of leading Southeast Asian indie label Rock Records, will address a MIDEM Asia audience at noon on the opening day.

The Reed MIDEM Organisation says that "of significant importance" at the event will be the growing number of exhibitors from Japan and China, and it notes the participation of Japan-

Chris Osborne, jazz and vocal manager for Tower Records at Lincoln Center in New York, acknowledges that Hall's retail numbers aren't immense, but adds that they are consistent. "You can't ever be out of a Jim Hall title," she warns, "because people are always looking for them."

"There was a Capitol reissue that came out a little while ago ['Jazz Guitar,' his debut as a leader on Pacific Jazz from 1957], and as soon as we got it in, we sold quite a lot of it."

A Hall disc that stresses composition doesn't make Osborne fret. "That won't diminish my order," she says. "Content doesn't really matter with someone like Jim Hall. He has a great following and a good track record." Tower Lincoln Center will provide "Textures" with a listening post position.

In a few more weeks, another Hall classic will also hit the racks. "Concierto," part of the CTI catalog currently being reissued by Columbia/Legacy, is Hall's best-selling disc. SoundScan clocks it at 9,500 pieces sold. A sonically refurbished version is due June 24.

Hall is currently working on integrating voices into his compositions and arrangements. His work aims to create a synchronicity among its myriad elements. "I still think of these newer pieces as . . . I don't want to say jazz, but improvised music anyway," he says. "I'm happy if a lot of it is flexible."

The quality of such versatile work speaks for itself, as Lovano summarizes. "For me, trying to play with Jim Hall is trying to reach for a very high standard."

IMMORTAL

(Continued from page 8)

Scan.

Immortal will use a similar tack with the soundtrack to New Line's "The Spawn," due in August, which will pair hard-edged rock acts with electronic artists. Tentative pairings include Korn with the Dust Brothers, Henry Rollins with Goldie, Filter with Moby, and Slayer with Atari Teenage Riot.

Immortal has also been involved in some other labels' success stories. The company originally signed singer/songwriter Duncan Sheik, but Epic passed on the artist, and he ended up on Atlantic. Walters' R&B label, Buzztone, produced the hit hip-hop soundtrack "Rhyme & Reason," which was released by Priority.

BEST BUY REPORTS LOWER EARNINGS, MUSIC DOWNSIZING

(Continued from page 5)

company generated earnings of \$48 million on sales of \$7.2 billion.

Best Buy has experienced a difficult year due to the weakness in PC sales and a softness in the consumer electronics and music businesses.

In reporting its earnings, Best Buy said it would take a \$10 million write-down on music inventory that it could not return and had to sell at a markdown. Best Buy also publicly acknowledged for the first time reports that it is cutting back music inventory in its larger stores (Billboard, March 8), downsizing departments in those outlets from 65,000 titles to 45,000.

Susan Hoff, a spokeswoman for the chain, says that the downsizing of the music departments in the chain's larger-format stores is part of the company's ongoing focus to improve inventory turns. The titles being eliminated from stock represent 2% of music sales.

During the year, gross margins

increased to 13.6% from 13% the previous year, while selling, general, and administrative expenses increased to 12.9% from 11.3%. The gain in overhead was due to the higher operating costs of the larger stores the company has been opening over the two previous years, a company statement said.

The retailer, which has been going toe-to-toe with Circuit City in an attempt to be the price leader for its category, backed down from that stance during the fourth quarter after suffering a \$6.8 million loss in the first three quarters of the year.

Instead of expecting growth to generate earnings, the company began looking at ways to increase profitability, including growing its home appliance category, which carries greater

profit margins, and boosting sales of the highly profitable performance service-plans category. As a result of those efforts, appliance sales rose to 9% in the first quarter, up from 7% of total sales, while the extended-warranty plans almost doubled from 1% of store sales to 1.9%.

Best Buy plans to open 13 stores in fiscal 1998, down from the 21 it opened in the just-ended fiscal '97 and the 60 new stores it had been averaging in the years preceding 1996.

One Wall Street analyst who follows consumer electronics chains says, "Finally, Best Buy found religion after facing the spectre of bankruptcy. They are now focusing on profitability and financial returns instead of opening stores."

GREEK CAMPAIGN

(Continued from page 8)

global scale (Billboard, March 29, April 5). Greece shares a lengthy land border with the country, the only European Union nation to do so.

On Feb. 18, Greek customs authorities found 20,000 Bulgarian-made pirate CDs on a truck being driven across the border. The discs featured the latest releases from leading Greek acts including Vassilis Karras, Anna Vissi, Notis Sfakianakis, Kate Garbi, and Haris Alexiou.

"This is another indication of the huge problem that the pirate CDs imported from Bulgaria represent for the Greek music industry," says Mitos Karadsas, managing director of BMG Greece/Chairman of the Greek group of IFPI. "We are taking every possible action to alert the authorities, the trade, and the customers about this new major threat for the Greek market."

The shipment was the first large quantity of pirate CDs of exclusively Greek music to be identified and confiscated. Its halting at the border came after Greek IFPI officials passed on information to the customs authority about its movement.

Greece is in the front line of the battle against Bulgarian piracy. "Despite the promises made by the Bulgarian

government, no measures have been taken to control the situation," says Dimitris Yarmenitis, managing director of Sony Music Greece.

Ion Stamboulis, managing director of Warner Music Greece, says the publicity that the February seizure received has highlighted the size and nature of the problem. "It will have a positive result on the new campaign that is about to be launched by the Greek music industry, which urges the consumers to verify the authenticity of the CDs they buy," says Stamboulis.

Starting this month, all the labels' TV commercials will feature the industry-approved mark of authenticity that is included on all legitimate packaging. The mark has been included on all disc and tape cases since October 1995.

In 1996, the Greek group of IFPI helped the police confiscate about 27,000 pirate tapes and 15,000 CDs, bringing the total number of confiscated tapes and CDs to 41,000 and 40,000, respectively, in the last two years.

However, this is still only a small portion of the number of pirated tapes and CDs that are sold annually; an estimated 1 million CDs and 1.5 million tapes. IFPI estimates this costs the Greek music industry \$40 million every year.

MOJAZZ ABSORBED

(Continued from page 8)

manager Karen Glover, and GM assistant Denise Grundy.

MoJazz was established in 1992, with one of its first breakout artists being guitarist Norman Brown, whose three albums have performed well on Billboard's Top Contemporary Jazz Albums chart (his current set, "Better Days Ahead," re-entered that list at No. 22 for the week of April 5). Others on the label include jazz legends Lionel Hampton and Norman Connors, R&B/jazz duo Impromp2, bassist/basketball player Waymon Tisdale, and vocalists Ronnie Martin and Dean Phil!, both of whose finished albums are unreleased and now in limbo. Brown and Impromp2 have new projects out; Impromp2 is working "Sweet Thang," its first single from its sophomore album, to R&B adult radio. Recent MoJazz signings include songstress Lalah Hathaway and saxophonist Eddie M.

According to Haley, Impromp2, Tisdale, Brown, and Hathaway will move over to the Motown label. "The rest of the roster is under evaluation," she says.

JACOR PURCHASES PREMIERE

(Continued from page 8)

wouldn't make sense to put the Mike Reagan [talk] show on a rock station."

Under the terms of the agreement, Jacor is expected to pay approximately \$18 a share for the company, which provides services and programming for radio stations.

Along with other large station owners, the Covington, Ky.-based Jacor has been hungrily purchasing smaller groups in recent months. Those brought under Jacor's helm include Regent Communications, Citicasters, and Noble Broadcast Group, as well as Rush Limbaugh syndicator EFM Media.

Jacor, however, did sell WRKQ (Q102) Cincinnati—acquired with its purchase of Citicasters—at the request of the U.S. Justice Department, which was concerned about Jacor's ownership dominance in that market (Billboard, Dec. 28, 1996).

Premiere president/CEO Steve Lehman says that the company will continue to carry on with its own aggressive agenda. Premiere's most recent acquisition was After MidNite Entertainment (Billboard, Jan. 25).

In May, it will launch "The Big Bang," a live performance/interview syndicated program headquartered at Walt Disney World (Billboard, April 12).

"What we found at Jacor was an unleveraged partner that would allow us to continue to look for acquisitions and grow the company dramatically," says Lehman. "We weren't looking for an exit strategy."

Lehman says though Premiere was not soliciting offers, the network had been approached by several

groups at the beginning of the year. Its decision to merge with Jacor, he says, was largely based on the company's existing infrastructure and "cultural compatibility."

Premiere also provides radio research services under its Mediabase Research division.

The merger is expected to be final-

ized this summer, pending approval by Premiere's shareholders.

Still, the deal is secured by agreements signed by Premiere's largest shareholder, Archon Communications Inc., to vote its majority shares in favor of the merger. Archon includes investors Rupert Murdoch News Group and the Milken Family

Trust, named after former junk bond kingpin Michael Milken.

According to Lehman, Premiere will maintain all staff and offices, including its headquarters in Sherman Oaks, Calif., and offices in New York, Chicago, and St. Louis.

Executives at Jacor were unavailable for comment.

GLOBAL CONFAB TO UNITE COPYRIGHT EXECES

(Continued from page 8)

need to use are already in development. The first International Standard Works Code number—000000001—was assigned last year by Swedish group STIM to Abba's "Dancing Queen," and the information STIM holds relating to the song's publisher and author can be accessed through the new international data-exchange network, WorksNet, and CISAC's 2-year-old Common Information System.

Terri Anderson, planning director at U.K. authors' body Performing Right Society (PRS), points out that accessing the original information held by STIM is far simpler than each performance-right group around the world having to rely on its own second-hand information.

The system will also remove con-

fusion between songs. Noting that the U.K.'s National Discography contains 117 songs titled "The Power Of Love," she states, "It's a huge job every year, and year after year, merely to identify the works that have been performed when they have been reported to us."

"What the Paris conference will be talking about is digitally and indelibly marking every work so that it is traceable through its every use; thereby you eliminate one of the problems that has bedeviled the distribution of royalties worldwide for performing rights."

Dominique Yon, information systems coordinator for CISAC, comments, "Organizations responsible for granting permissions and collecting royalties need the efficiency

and speed that a digital system provides since they account for, process, and transmit copyright information through a global information network.

"The new system we are developing will assure that regardless of the media in which a work is used, it will have a unique digital fingerprint that will identify it anywhere in the world."

However, the proposed system does have a potential disadvantage for copyright holders. Because

broadcasters would be able to monitor precisely and easily what music they have used, they may be tempted to press for track-by-track or per-use licensing rather than the blanket agreements now in effect. The publishing source says, though, "this is a long way down the road."

The Paris conference, officially titled the Second CISAC/BIEM Symposium on the Common Information System, will be held April 21-23 at the offices of French authors society SACEM.

GERMAN LABELS LINKED TO GROWTH IN INDUSTRY

(Continued from page 1)

of good news for local labels. Record companies here are gratified by the fact that the share of the market taken by non-German companies exporting to the country has been reduced and by the market share progress being made by German acts.

Record companies say they are particularly encouraged by the rising popularity of domestic repertoire. According to BPW, German acts last year accounted for 42.1% of all chart sales, compared with 41.3% in 1995.

BPW, whose member labels account for 82% of the record market, says that the companies it represents produced record revenues last year of \$2.862 billion at retail prices including value-added tax (VAT).

BPW chairman Thomas M. Stein states that he is also pleased that transshipments into Germany from other European Union (EU) countries were substantially reduced last year.

Transshipments is the term used to describe the cross-border flow of records within the EU's single market; because of the single market, German retailers are free to buy discs from any legitimate supplier anywhere within the 15-nation bloc and, for example, do not have to buy their BMG product from the local BMG company.

Largely as a result of the curtailing of transshipments, BPW says its members' total sales at retail prices plus VAT rose by \$62.9 million.

The BPW figures show that last year, its members sold 48.1 million singles, up 9.1% in volume terms over 1995's total.

The volume of albums sold rose by 1.6% to 212.1 million units, with the CD dominating the market. Total album units of the format rose 2.7%, to 181.7 million.

The cassette continued its decline, with 30 million units sold in 1996, a 4.5% drop. Only 400,000 vinyl

records were sold last year.

In 1996, the main winners in the German record market were again such TV-advertised hit compilations as "Bravo Hits" and "Kuschelrock." A total of 46.1 million of these compilations were sold, up 14.8% from the previous year.

Music videos also grew slightly, by 7.4%, to 780,000 units. Even so, they account for less than 1% of all BPW members' revenues.

The classical music market is showing signs of a recovery, with sales of classical albums up 6.4% to a total of 18.2 million units.

In terms of emerging acts in all genres, "German record companies spend more than \$60 million a year on promoting new talent," reports Gerd Gebhardt, the Hamburg-based president of Warner Central Europe and chairman of the German Phonographic Academy. He states that record companies broke more than 30 new acts in 1996.

Gebhardt is unhappy, though, at what he perceives to be politicians' ignorance of the significance of the music industry. He notes that the German music market, including instruments, music publishing, recording, and the live sector, has estimated total revenues of more than \$7.2 billion a year. Some 180,000 people earn their living in the German music market, which includes roughly 700 active record companies, 21 pressing plants, and more than 300 recording studios, employing a total of nearly 15,000 people.

Gebhardt criticizes federal, state, and local government politicians and official cultural institutions for not giving music its due recognition. "Whereas the British queen knights pop stars, U.S. President Bill Clinton invites his pop and rock idols to the White House, French President Jacques Chirac bestows awards on stars, and Czech President Vaclav Havel receives artists at his official residence, German rock and pop

receives no such recognition," says Gebhardt.

German record companies have been living with what Gebhardt describes as political discrimination for decades in the form of a VAT rate of 15% on records, while books and magazines—including pornography—are classed as cultural goods and carry a VAT levy of only half that rate (Billboard, April 12). "This fails to acknowledge the cultural contribution made by the music industry," says Gebhardt.

Between April 1996 and the beginning of March, BPW member companies awarded a total of 220 gold and platinum records. As in the previous year, 73 singles achieved gold or platinum status with domestic sales of 250,000 and 500,000, respectively, although there was a distinct shift toward platinum, in which category there were 21 awards compared with 14 in the previous 12 months.

Apart from Sarah Brightman and Andrea Bocelli (eight platinum awards), the following artists achieved platinum status for their singles: Fugees (5), Backstreet Boys (4), Michael Jackson (4), Faithless (3), Robert Miles (3), and Los Del Rio.

With a total of 133 awards for contemporary and classical albums, the previous year's total of 117 in this area was easily surpassed. A total of 27 gold and platinum awards were given to children's and spoken-word product.

Between April 1996 and March 1997, BPW member companies also awarded 10 jazz awards. First introduced for sales of at least 10,000 units in Germany in mid-1994, this category has been established as a commercial recognition of this musical segment. Top French pianist Michel Petrucci gained three of the coveted awards.

The exchange rate used in this story is 1.67 marks to the dollar.

RUSSIA CRACKS DOWN

(Continued from page 8)

Sofia.

Savelyeva says trains are a favorite export vehicle for Bulgarian pirates moving product into Russia. "Train conductors as well as members of criminal groups disguised as tourists hide CDs not only in their luggage but in special hiding places behind panels and under the floor," Savelyeva says. "The scope of the pirates' operation is huge."

Savelyeva says that the action at Kievsky Station follows a police raid on a distribution company in Moscow at the end of March. According to her, 45,000 Bulgarian-made pirate discs with a value of about \$90,000 were seized, along with the company's office documentation.

This showed, she says, that the distributor had been shipping its Bulgar-

ian-made discs by train to other Russian cities and to Latvia, Lithuania, and Poland. Savelyeva says the discs entered Russia via plane from Sofia to Sheremetyevo Airport in Moscow. The company's 200-title catalog includes recent products from such international artists as Tina Turner and Phil Collins, she adds.

Savelyeva says, "These actions are examples of further progress in fighting music piracy in Russia. Massive actions in 1996 were conducted in 17 major cities and regions throughout Russia, and over 450,000 cassettes, about 85,000 CDs, and 500,000 inlay cards were seized, along with professional recording and manufacturing equipment."

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Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 312 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'YOU WERE MEANT FOR ME' by Jewel.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'CHANGE THE WORLD' by Eric Clapton and 'I'll Be' by Foxy Brown.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'I Love You Always Forever' by Donna Lewis.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'Always Be My Baby' by Mariah Carey.

Recurrences are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'I'll Be' by Foxy Brown and 'Wannabe' by Spice Girls.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'Firestarter' by Prodigy and 'Your Woman' by White Town.

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

- Vertical list of song titles and artists, including: ALL BY MYSELF (Eric Carmen), BARELY BREATHING (Duncan Sheik), BIG DADDY (Dofat), BILL (Miss Butch), CALL ME (Warner Chappell), CAN'T NOBODY HOLD ME DOWN (Justin Combs), CHANGE THE WORLD (Eric Clapton), COME ON (B.K. Lawrence), CUPID (Ann Ascap/EMI), DA' DIP (Freak Nasty), THE FRESHMEN (The Verve Pipe), HARD TO SAY I'M SORRY (Az Yet), TOO LATE, TOO SOON (Jon Secada), I LIKE IT (The Blackout Allstars), ONE IN A MILLION (Aaliyah), SEMI-CHARMED LIFE (Third Eye Blind), SANTERIA (Sublime), BITCH (Meredith Brooks), LOVE IS ALL WE NEED (Mary J. Blige), EYE (The Smashing Pumpkins), LET'S GET DOWN (Tony Toni Tone), LAKINI'S JUICE (Live), JUST ANOTHER DAY (John Mellencamp), GONE AWAY (The Offspring), THE NEW POLLUTION (Beck), TELL ME DO U WANNA GINUWINE (Ginuwine), CRUSH ON YOU (Lil' Kim), I'LL BE (Foxy Brown), THE IMPRESSION THAT I GET (The Mighty Mighty Bosstones), GET IT TOGETHER (702), VOLCANO GIRLS (Veruca Salt), I'LL ALWAYS BE RIGHT THERE (Bryan Adams), DON'T CRY FOR ME ARGENTINA (Madonna), GREEDY FLY (Bush), IT'S ALRIGHT, IT'S OK (Leah Andreone), VALENTINE (Jim Brickman), FOR THE FIRST TIME (Kenny Loggins), POSSESSION (Sarah McLachlan), PRECIOUS DECLARATION (Collective Soul), 4 PAGE LETTER (Aaliyah), STEP BY STEP (Whitney Houston), IF TOMORROW NEVER COMES (Joose), STRAIT PLAYIN' (Shaquille O'Neal), IT'S IN YOUR EYES (Phil Collins), IT'S NO GOOD (Depeche Mode), DESPERATELY WANTING (Better Than Ezra), JAZZY BELLE (Organized Noize), JUST ANOTHER DAY (Windswept Pacific), JUST THE WAY YOU LIKE IT (Priceless), KING NOTHING (Creeping Death), LET IT GO (Human Rhythm), LET ME CLEAR MY THROAT (Koolhaas), A LITTLE BIT OF ECSTASY (Rhythm), LUCHINI AKA (Protons), GIVE ME ONE REASON (Tracy Chapman), MY BABY DADDY (Pepper Drive), NAKED EYE (EMJ), NOBODY (Keith Sweat), SPIDERWEBS (No Doubt), WHO WILL SAVE YOUR SOUL (Jewel), 1979 (The Smashing Pumpkins), WONDER (Natalie Merchant), 54 ON & ON (Divine Pimp).



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7. SWV - It's All About You
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9. JOI CARDWELL - Soul To Bare
10. LINA SANTIAGO - Feels So Good (Show Me Your Love)
11. 2 LIVE CREW - Do The Damn Thing
12. THE ORIGINAL - I Luv U Baby
13. RUPAUL - Snapshot
14. ANGELINA - I Don't Need Your Love
15. BORIS D'LUGOSCH - Keep Pushin'
16. THE OUTHERE BROTHERS - La La La Hey Hey
17. PUMP HOUSE GANG - Bang Bump
18. ALTHEA MCQUEEN - Heartbroken



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APRIL 19, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
				★★★ No. 1 ★★★		
1	1	176	3	THE NOTORIOUS B.I.G.	LIFE AFTER DEATH	1
2	3	5	9	SPICE GIRLS	SPICE	2
3	4	2	21	SOUNDTRACK	SPACE JAM	2
4	2	6	56	CELINE DION	FALLING INTO YOU	1
5	8	9	40	THE WALLFLOWERS	BRINGING DOWN THE HORSE	5
6	6	7	60	JEWEL	PIECES OF YOU	4
7	7	12	4	SOUNDTRACK	SELENA	7
8	5	1	3	AEROSMITH	NINE LIVES	1
9	9	4	8	LEANN RIMES	UNCHAINED MELODY/THE EARLY YEARS	1
10	10	10	66	NO DOUBT	TRAGIC KINGDOM	1
11	15	13	30	BLACKSTREET	ANOTHER LEVEL	3
12	14	11	8	ERYKAH BADU	BADUIZM	2
13	13	3	4	SCARFACE	THE UNTOUCHABLE	1
14	12	8	5	U2	POP	1
15	11	—	2	WARREN G	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
16	16	16	39	LEANN RIMES	BLUE	3
17	21	17	22	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
18	17	15	42	TONI BRAXTON	SECRETS	2
19	18	14	7	LIVE	SECRET SAMADHI	1
20	20	19	21	VARIOUS ARTISTS	ULTIMATE DANCE PARTY 1997	17
21	26	26	36	SUBLIME	SUBLIME	21
22	22	21	30	DEANA CARTER	DID I SHAVE MY LEGS FOR THIS?	10
23	29	23	4	SOUNDTRACK	LOVE JONES: THE MUSIC	23
24	23	18	4	COLLECTIVE SOUL	DISCIPLINED BREAKDOWN	16
25	28	27	9	THE OFFSPRING	IXNAY ON THE HOMBRE	9
26	24	28	23	SOUNDTRACK	ROMEO + JULIET	2
27	25	25	28	SHERYL CROW	SHERYL CROW	6
28	27	29	20	BUSH	RAZORBLADE SUITCASE	1
29	39	33	26	GINUWINE	GINUWINE... THE BACHELOR	29
30	31	24	32	AALIYAH	ONE IN A MILLION	18
31	40	30	18	DRU HILL	DRU HILL	23
32	37	22	7	TRU	TRU 2 DA GAME	8
33	33	32	41	KEITH SWEAT	KEITH SWEAT	5
34	35	38	42	BECK	ODELAY	16
35	19	—	2	QUEENSRYCHE	HEAR IN THE NOW FRONTIER	19
36	46	55	17	THE VERVE PIPE	VILLAINS	36
37	48	35	6	SOUNDTRACK	BOOTY CALL	24
38	38	31	7	SOUNDTRACK	LOST HIGHWAY	7
39	58	—	2	KENNY LOGGINS	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
40	56	—	2	JON SECADA	SECADA	40
41	42	42	95	ALANIS MORISSETTE	JAGGED LITTLE PILL	1
42	36	36	25	COUNTING CROWS	RECOVERING THE SATELLITES	1
43	47	43	20	FOXY BROWN	ILL NA NA	7
44	43	39	19	SOUNDTRACK	THE PREACHER'S WIFE	3
45	41	40	49	DAVE MATTHEWS BAND	CRASH	2
46	51	44	24	WESTSIDE CONNECTION	BOW DOWN	2
47	50	57	7	VARIOUS ARTISTS	CLUB MIX '97	47
48	59	50	21	LIL' KIM	HARD CORE	11
49	49	52	44	METALLICA	LOAD	1
50	62	—	2	ALISON KRAUSS & UNION STATION	SO LONG SO WRONG	50
51	30	34	8	VARIOUS ARTISTS	1997 GRAMMY NOMINEES	14
52	44	41	23	BABYFACE	THE DAY	6
53	64	64	4	THE MIGHTY MIGHTY BOSSTONES	LET'S FACE IT	45
54	34	49	21	SOUNDTRACK	EVITA	2
55	69	65	9	PAULA COLE	THIS FIRE	55

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
56	57	37	48	MAXWELL	MAXWELL'S URBAN HANG SUITE	37
57	45	51	3	TRACY LAWRENCE	THE COAST IS CLEAR	45
58	72	62	8	VERUCA SALT	EIGHT ARMS TO HOLD YOU	55
59	76	78	30	FIONA APPLE	TIDAL	59
60	53	59	27	KENNY G	THE MOMENT	2
61	32	20	6	SOUNDTRACK	HOWARD STERN PRIVATE PARTS: THE ALBUM	1
62	54	63	16	SOUNDTRACK	JERRY MAGUIRE	54
63	70	67	8	BILL ENGVALL	HERE'S YOUR SIGN	63
64	55	61	16	THE CARDIGANS	FIRST BAND ON THE MOON	35
65	81	105	9	SQUIRREL NUT ZIPPERS	HOT	65
66	52	53	29	CAKE	FASHION NUGGET	36
67	61	54	9	SILVERCHAIR	FREAK SHOW	12
				★★★ GREATEST GAINER ★★★		
68	159	—	2	SOUNDTRACK	THE SAINT	68
69	100	109	12	JAMIROQUAI	TRAVELING WITHOUT MOVING	69
70	82	76	32	112	112	37
71	68	70	57	311	311	12
72	77	74	60	2PAC	ALL EYEZ ON ME	1
73	78	80	27	TRACE ADKINS	DREAMIN' OUT LOUD	73
74	74	77	23	ALAN JACKSON	EVERYTHING I LOVE	12
75	65	69	33	VARIOUS ARTISTS	JOCK JAMS VOL. 2	10
76	71	45	8	VARIOUS ARTISTS	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
77	73	58	5	VAN MORRISON	THE HEALING GAME	32
78	85	89	21	KENNY CHESNEY	ME AND YOU	78
79	103	—	2	REAL MCCOY	ONE MORE TIME	79
80	96	101	25	KORN	LIFE IS PEACHY	3
81	83	92	89	VARIOUS ARTISTS	JOCK JAMS VOL. 1	30
82	67	68	10	JIM BRICKMAN	PICTURE THIS	30
83	88	84	12	DUNCAN SHEIK	DUNCAN SHEIK	83
84	75	46	5	VARIOUS ARTISTS	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	20
85	108	97	4	MARK MORRISON	RETURN OF THE MACK	85
86	63	48	18	BILL WHELAN	RIVERDANCE	48
87	97	79	20	TONY TONI TONE	HOUSE OF MUSIC	32
88	79	72	21	SNOOP DOGGY DOGG	THA DOGGFATHER	1
89	93	66	10	VARIOUS ARTISTS	MASTER P PRESENTS...WEST COAST BAD BOYZ II	8
90	92	88	22	LUCIOUS JACKSON	FEVER IN FEVER OUT	72
91	60	60	5	JOHN TESH	AVALON	55
92	95	82	26	MARILYN MANSON	ANTICHRIST SUPERSTAR	3
93	86	56	4	LEVERT	THE WHOLE SCENARIO	49
94	84	87	22	KEVIN SHARP	MEASURE OF A MAN	40
95	94	118	28	ELTON JOHN	LOVE SONGS	24
96	113	96	23	AZ YET	AZ YET	60
97	80	81	76	THE SMASHING PUMPKINS	MELLON COLLIE AND THE INFINITE SADNESS	1
				★★★ HEATSEEKER IMPACT ★★★		
98	125	117	10	JONNY LANG	LIE TO ME	98
				★★★ HEATSEEKER IMPACT ★★★		
99	128	127	6	WHITE TOWN	WOMEN IN TECHNOLOGY	99
100	91	75	73	TRACY CHAPMAN	NEW BEGINNING	4
101	117	93	12	702	NO DOUBT	82
102	141	122	10	KENNY LATTIMORE	KENNY LATTIMORE	102
103	104	115	3	VARIOUS ARTISTS	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	103
104	99	95	51	BROOKS & DUNN	BORDERLINE	5
105	131	108	4	AFTER 7	THE VERY BEST OF AFTER 7	97
106	90	139	22	SOUNDTRACK	THAT THING YOU DO!	21
107	115	102	27	TOOL	AENIMA	2
108	106	107	17	TRACY BYRD	BIG LOVE	106

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	116	100	19	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
110	105	103	28	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
111	109	98	24	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
112	87	83	38	SOUNDTRACK ▲ REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
113	124	121	23	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
114	111	114	49	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
115	151	147	20	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
116	66	—	2	MATTHEW SWEET ZOO 31130*/VOLCANO (10.98/16.98)	BLUE SKY ON MARS	66
117	107	85	30	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
118	130	119	89	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
119	119	—	2	NANCI GRIFFITH ELEKTRA 62015*/EEG (10.98/16.98)	BLUE ROSES FROM THE MOONS	119
120	112	73	10	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
121	126	110	19	VARIOUS ARTISTS DEATH ROW 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
122	114	106	21	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
123	164	130	4	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	89
124	102	47	3	HELMET INTERSCOPE 90073* (10.98/16.98)	AFTERTASTE	47
125	118	71	12	SOUNDTRACK ● BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	16
126	121	138	9	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	121
127	140	94	17	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	70
*** PACESETTER ***						
128	192	—	2	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	128
129	123	113	22	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
130	137	125	4	VARIOUS ARTISTS QUALITY 6760*/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOLUME 6	125
131	145	152	4	HEART CAPITOL 53376 (10.98/15.98)	THESE DREAMS — HEART'S GREATEST HITS	131
132	122	111	78	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
133	120	116	5	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98) HS	MICHAEL FLATLEY'S LORD OF THE DANCE	116
134	135	128	14	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	57
135	139	140	76	ALAN JACKSON ▲ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
136	160	129	23	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
137	136	175	47	SELENA ▲ EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
138	152	112	49	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
139	127	91	8	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	27
140	156	158	85	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
141	129	134	22	TERRI CLARK ● MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
142	89	—	2	ROLLINS BAND DREAMWORKS 50007/GEFFEN (10.98/16.98)	COME IN AND BURN	89
143	185	192	5	MATCHBOX 20 LAVA 92721/AG (7.98/11.98) HS	YOURSELF OR SOMEONE LIKE YOU	143
144	142	133	28	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
145	144	99	4	MORPHINE DREAMWORKS/RKODISC 50009/GEFFEN (10.98/16.98)	LIKE SWIMMING	67
146	149	141	28	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
147	153	131	19	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
148	171	90	3	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	90
149	98	104	14	SOUNDTRACK PHILIPS 454710 (10.98/16.98)	SHINE	59
150	146	123	24	JOURNEY ▲ COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
151	167	146	10	ENRIQUE IGLESIAS FONOVISA 0001 (10.98/16.98)	VIVIR	33
152	161	157	79	MARIAH CAREY ▲ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
153	169	—	2	WILD ORCHID RCA 66894 (10.98/15.98) HS	WILD ORCHID	153
154	157	142	22	MO THUGS FAMILY ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	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
155	183	135	23	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
156	166	143	22	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
157	148	120	21	NO MERCY ARISTA 18941 (10.98/15.98) HS	NO MERCY	104
158	162	137	60	FUGEES ▲ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
159	155	136	8	BIG HEAD TODD & THE MONSTERS REVOLUTION 24661/WARNER BROS. (10.98/16.98)	BEAUTIFUL WORLD	54
160	191	148	12	PEGGY SCOTT-ADAMS MCA BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	72
161	150	145	49	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
*** HOT SHOT DEBUT ***						
162	NEW	—	1	TONIC POLYDOR 531042/A&M (8.98/10.98) HS	LEMON PARADE	162
163	172	160	51	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
164	170	132	27	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
165	147	171	21	SOUNDTRACK ▲ COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
166	179	166	24	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48
167	101	86	4	SOUNDTRACK RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI	51
168	163	154	50	GEORGE STRAIT ▲ MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
169	168	126	17	REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
170	134	149	30	STEVEN CURTIS CHAPMAN ● SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
171	133	—	4	SOUNDTRACK FANTASY 160D1 (16.98 CD)	THE ENGLISH PATIENT	133
172	175	156	44	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
173	189	162	32	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
174	195	183	12	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
175	190	161	14	VARIOUS ARTISTS MADACY 6803 (10.98/15.98)	POWER OF LOVE — 16 GREAT SOFT ROCK HITS	51
176	186	169	41	QUAD CITY DJ'S ▲ QUADRASCOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
177	182	188	54	BRYAN WHITE ▲ ASYLUM E1880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
178	184	172	6	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	169
179	NEW	—	1	CARMAN SPARROW 51565 (12.98/15.98)	I SURRENDER ALL — 30 CLASSIC HYMNS	179
180	143	168	16	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
181	165	155	5	PETRA WORD 67933/EPIC (10.98 EQ/15.98)	PETRA PRAISE 2 WE NEED JESUS	155
182	173	185	56	WEIRD AL YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
183	187	153	20	♀ ▲ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
184	RE-ENTRY	—	45	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
185	198	151	26	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
186	154	164	23	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
187	NEW	—	1	VARIOUS ARTISTS INTERSOUD 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	187
188	NEW	—	1	CYNDI LAUPER EPIC 66433 (10.98/16.98)	SISTERS OF AVALON	188
189	158	173	68	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
190	177	167	30	JOHN MELLENCAMP ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
191	180	170	39	DONNA LEWIS ▲ ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
192	RE-ENTRY	—	5	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) HS	LET ME CLEAR MY THROAT	161
193	RE-ENTRY	—	3	THREE 6 MAFIA PROPHET #405 (9.98/14.98) HS	THE END	126
194	174	200	26	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
195	RE-ENTRY	—	9	CLEDUS "T." JUDD RAZOR & THE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	173
196	RE-ENTRY	—	17	RICHE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	35
197	110	—	2	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98) HS	CAEDMON'S CALL	110
198	178	182	72	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
199	NEW	—	1	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS	199
200	RE-ENTRY	—	55	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 70 2Pac 72 311 71 702 101	Caedmon's Call 197 Cake 66 Camp Lo 139 The Cardigans 64 Mariah Carey 152 Carman 179 Deana Carter 22 Tracy Chapman 100 Steven Curtis Chapman 170 Kenny Chesney 78 Terri Clark 141 Paula Cole 55 Collective Soul 24 Shawn Colvin 113 Counting Crows 42 The Cranberries 161 Sheryl Crow 27	Fugees 158 Kenny G 60 Warren G 15 Garbage 132 Ghostface Killah 136 Johnny Gill 185 Ginuwine 29 Nanci Griffith 119	Jonny Lang 98 Kenny Lattimore 102 Cyndi Lauper 188 Tracy Lawrence 57 Levert 93 Donna Lewis 191 Lil' Kim 48 Live 19 LL Cool J 156 Kenny Loggins 39 Luscious Jackson 90	Mark Morrison 85 Van Morrison 77 Mo Thugs Family 154	Selena 137 Kevin Sharp 94 Duncan Sheik 83 Silverchair 67 The Smashing Pumpkins 97 Snoop Doggy Dogg 88 SOUNDTRACK Booby Call 37 The English Patient 171 Eritia 54 Gridlock'd 120 Howard Stern Private Parts: The Album 61 Jerry Maguire 62 Lost Highway 38 Love Jones: The Music 23 The Mirror Has Two Faces 165 One Fine Day 180 Phenomenon 112 The Preacher's Wife 44 Rhymer & Reason 125 Romeo + Juliet 26 The Saint 68 Selena 7 Set It Off 146 Shine 149 Space Jam 3 Star Wars: Return Of The Jed 167	That Thing You Do! 106 Trainspotting 166 Spice Girls 2 Squirrel Nut Zippers 65 Rod Stewart 122 George Strait 168 Sublime 21 Keith Sweat 33 Matthew Sweet 116 Tela 127 John Tesh 91 Three 6 Mafia 193 Tonic 162 Tony Toni Tone 87 Tool 107 Tru 32 Tanya Tucker 128 U2 14	Death Row Greatest Hits 121 Funkmaster Flex The Mix Tape Volume II: 60 Minutes Of Funk 76 Jock Jams Vol. 1 81 Jock Jams Vol. 2 75 Master P Presents... West Coast Bad Boyz II 89 Muggs Presents... The Soul Assassins Chapter 1 84 Power Of Love — 16 Great Soft Rock Hits 175 Pure Disco 147 The Simpsons: Songs In The Key Of Springfield 103 Ultimate Dance Party 1997 20 Wow-1997: The Year's 30 Top Christian Artists And Songs 186 Veruca Salt 58 The Verve Pipe 36
Babyface 52 Erykah Badu 12 Beck 34 Ben Folds Five 148 Big Head Todd & The Monsters 159 Clint Black 110 BLACKstreet 11 Bloodhound Gang 134 Blur 123 Bone Thugs-N-Harmony 118 Toni Braxton 18 Jim Brickman 82 Brooks & Dunn 104 Foxy Brown 43 Bush 28 Tracy Byrd 108	Enigma 109 Celine Dion 4 DJ Kool 192 Dru Hill 31 Bill Engvall 63 Enigma 109 Kirk Franklin And The Family 138 Freak Nasty 199	Ronan Hardiman 133 Heart 131 Helmet 124 Enrique Iglesias 151 The Isley Brothers 184 Alan Jackson 74, 135 Jamiroqai 69 Jars Of Clay 189 Jewel 6 Elton John 95 Montell Jordan 115 Journey 150 Cledus "T." Judd 195 David Kersh 178 Korn 80 Alison Krauss & Union Station 50 Morphine 145	Marilyn Manson 92 Matchbox 20 143 Dave Matthews Band 45 Kathy Mattea 126 Maxwell 56 Mindy McCready 114 Reba McEntire 129 John Mellencamp 190 Metallica 49 The Mighty Mighty Bosstones 53 Mint Condition 155 John Michael Montgomery 144 Lorrie Morgan 174 Alanis Morissette 41 Morphine 145	New Edition 117 No Doubt 10 No Mercy 157 The Notorious B.I.G. 1 The Offspring 25 Outkast 173 Petra 181 Point Of Grace 194 ♀ 183 Quad City DJ's 176 Queensryche 35 Rage Against The Machine 163 Collin Raye 140 Real McCoy 79 Redman 169 Richie Rich 196 LeAnn Rimes 9, 16 Rollins Band 142 Scarface 13 Peggy Scott-Adams 160 Jon Secada 40	1997 Grammy Nominees 51 Booby Mix 2: The Next Bounce II 187 Club Mix '97 47 Dance Mix U.S.A. Volume 6 130		

FOGERTY BACK WITH LONG-AWAITED WARNER BROS. SET

(Continued from page 11)

produce the real rock'n'roll feel that has always been at the heart of Fogerty's work.

"The arrangements just weren't kicking me in the rear-end like I knew they should," he says. "But the problem was only partly the other musicians. The other part was myself and the promise I'd made and not lived up to."

Fogerty later found proper backup players, while he himself played guitars, Irish bouzouki, farfisa organ, tambourine, lap steel, electric sitar, mandolin, and, most significantly, dobro, which he learned to play for the album track "A Hundred And Ten In The Shade"—a cotton-field holler accompanied vocally by gospel's venerable Fairfield Four.

"I wrote it shortly after I started recording, but thought it needed a bottleneck guitar," says Fogerty, who then practiced bottleneck feverishly for a year before realizing that what he really had in mind for the song was a dobro. Two years of practicing later, he not only had the new instrument down, but discovered that it had become his "personal vehicle to another universe and dimension," and as an important side benefit, it put him back on the track of living up to his youthful guitar goals.

"After I saw what I could do with a dobro, I spent a lot of time playing [guitar], and I hope this record is [a] testament to it," he says.

Testimony from one outside auditor, Bay Area jazz/AC station KFOG's music director Bill Evans, is positive; then again, Fogerty, who hails from the Bay Area, remains a local hero. "I've heard bits and pieces [of 'Blue Moon Swamp'], and it sounds like very sound Fogerty material—good American rock'n'roll," says Evans. "It's good to have a guy back recording who's been absent from the scene for a while, and we definitely like the fact that the album rocks. But we've always treated CCR as a local band—even though they're very swamp-like in sound. They're an integral part of KFOG's overall sound, as is Fogerty's solo material."

Stan Goman, senior VP at Sacramento, Calif.-based Tower Records, is also geographically predisposed to support new Fogerty product. "He's a North California guy," says Goman, who is a fan of Fogerty solo and with Creedence. He is likewise impressed with his initial hearing of "Blue Moon Swamp" material.

"My whole feeling is that if he tours, it's going to be a monster, but if he doesn't, it will be tough," Goman continues. "If he's made peace with rock'n'roll and tours and all, this record has an incredible chance to sell quite a few."

Rest assured, Fogerty will tour heavily in support of "Blue Moon Swamp." Fogerty cites another tour of sorts, a journey through the blues-rich Mississippi Delta, as being instrumental in the development of the new album. This trip he undertook following the landmark plagiarism case he won after Saul Zaentz, owner of Creedence Clearwater Revival's label, Fantasy Records, sued him for allegedly stealing his own chord progression of the Zaentz-owned Creedence hit "Run Through The Jungle" and inserting it in his song "The Old Man Down The Road" from 1984's solo album, "Centerfield."

Fogerty's much-documented legal battles with Zaentz, following the bitter breakup of Creedence in 1972, soured Fogerty on the music business and performing—hence Goman's "making peace with rock'n'roll" remark.

"It was such a perversion of the spir-

it of what music should be about," says Fogerty. "It sounds naive now, but I was totally unprepared for all the negative things that happened and lost the assuredness of knowing what I'm doing. I got confused and disjointed and started on a quest without knowing why."

The quest led Fogerty to seek out the deep rural roots of the blues—"my first huge influence"—which he actually knew little about beyond the urban blues giants. Driving alone through the Delta, the now 51-year-old Fogerty actually spent his 45th birthday standing outside Parchman farm, the legendary Mississippi prison of blues lore. "Sometime after, I started recording the album, and it all started coming out of me," he says.

But while "Blue Moon Swamp" naturally has plenty of the blues- and swamp-drenched roots-rock style so identified with Fogerty since Creedence, the music is expansive enough to include "Joy Of My Life," which he calls "the first love song I've ever written," and "Rambunctious Boy," which Warner Bros.' Nashville division is so keen on that it will work the track at country radio.

"A lot of John's fans may have migrated over to the country marketplace," notes Warner Bros. executive VP/GM (U.S.) Jeff Gold. "And John is certainly credible there."

Rock and triple-A formats will be serviced "Walking In A Hurricane" for adds May 12 and 13, respectively, says Gold, with the whole album going to the latter format for a May 19 add date.

"John Fogerty albums are very few and far between, so this is a big event, and when people hear it, they'll know why we're so excited about it," contin-

ues Gold. "But what's most exciting is that John wants to tour from day one, which is something we haven't had for a while. He'll literally be on the road the day the record comes out."

Plans are under way for Fogerty to play small, multiple-date showcases in four or five major media markets right around the album release date, including New York, Los Angeles, and Chicago.

"He'll do radio visits, press—all the stuff we haven't had this early ever [for a Fogerty release]," says Gold. "Then he'll come back and do months of touring as a headliner, so he's likely to be touring for most of the year. And another exciting thing is that he'll be doing Creedence songs for the first time in a long time live, which will make it a very, very hot ticket."

Fogerty, who avoided his contested Creedence catalog on past solo tours, actually made peace with his CCR legacy at a July 4, 1987, benefit for Vietnam veterans and has since performed them again at a handful of special appearances. He now looks forward to his first full concert tour in many years and has so far enlisted guitarists Greg Leisz and Johnny Lee Schell, along with "Blue Moon Swamp" participants Bob Glaub on bass and Kenny Aronoff on drums.

Following his initial showcase dates, Fogerty will go to Europe for further promotional activities, then return to the States in time to star in June at Warner Bros. Nashville's showcase at Country Music Fan Fair, to be followed the next night by a club performance in town.

"The goal is to find John's core audience and expand it with an aggressive stance at retail, out-of-the-box print, as much TV as possible, and hitting the

road," says Gold.

As for Fogerty, the CAA-booked artist says he's champing at the bit to tour.

"All the way back to my Creedence days I'd pictured a life of touring interrupted sporadically by recording albums, but so many things came along that affected my life other than what I thought I was going to do," he says. "I haven't had the normal, 'straight line' career."

"With this record, though, I'm arriving at the place where my fans have

always wanted me to be," he continues.

"I feel like I made a pact with my fans a long time ago to always do my best and not be a big mess and bleed over them—or make a terrible record and expect them to go for it! That's why there have been so few records: I can't put out records when I'm not feeling right. But now, for the first time in probably my whole adult life, I'm able to control what I want to do. So I'm really looking forward to touring and showing people with this record where I am now in my life and career."



by Geoff Mayfield

NOWHERE TO GO BUT DOWN: If you're one of those "live for the moment" types who compares one week's sales to those of the prior week, the numbers that inform this issue's charts are bound to depress you. Having shifted from Easter's holiday-week volume to that of a regular week, from the week of the **Notorious B.I.G.**'s huge posthumous debut to the album's inevitable second-week decline, and from a crowded release schedule to a very slim one, the music market had nowhere to go but down.

Sure enough, the top 22 albums sold less than they did in the previous week, and just 34 of the 200 titles on last week's list showed any kind of increase. Volume on **The Billboard 200** is down 13% from the prior chart.

Moreover, the current week is also down compared with the same week in 1996, but again, this shift is no cause for alarm, as last year's comparable week included Easter's holiday traffic, as well as a meatier release slate.

Those with a big-picture perspective will be cheered to note that year-to-date album sales continue to outpace those of 1996 by more than 7%.

NOW AND THEN: The prospects of Easter traffic produced a thicker-than-usual release schedule for last issue's charts and consequently thin ones for the weeks that came before and after the holiday week. Last issue, along with **B.I.G.**'s chart-topping 855,500 units, **The Billboard 200** sported eight debuts in the top 100, including top 20 bows by rapper **Warren G** and veteran rock act **Queensryche**. By contrast, this issue's top new entry is No. 162, scored by Heatseeker act **Tonic**, the lowest position for a Hot Shot Debut since the "Michael" soundtrack weighed in at No. 170 in the Jan. 11 issue.

Since the comparable 1996 week included Easter, that tracking period—which had **Geto Boys** enter at No. 6, followed by three other debuts in the top 100—also had a fatter slate than the one reflected in this issue's **Billboard 200**.

LOST IN THE DRIFT: Several months ago, I heard about a cute idea that MCA envisioned for its Hip-O label: a set of music devoted to cigar smokers, calculated to capitalize on today's puffing craze, with liner notes penned by the stogie-toting **Milton Berle**. What I didn't realize until I got a gander at the March 25 release schedule was that "Cigar Classics" would not be a single album, but instead a four-volume series, and suddenly what first seemed an inimitably marketable idea seemed less than ideal.

Fighting against the tide of the fat Easter-release slate, the four titles combined to sell less than 400 units in their first week out. Even in the long run, one wonders if a single "Cigar Classics" would promise heartier sales prospects. After all, Rhino had to walk away from its well-crafted pair of "Baseball's Greatest Hits" albums, released in 1989 and 1990, despite efforts to move the titles through such likely sales venues as concession stands at major-league and minor-league parks—and one would suspect that there are more baseball fans than cigar smokers in the general population.

On a similar but different theme, another series that failed to chart even one title either last issue or this issue on either **The Billboard 200** or **Top R&B Albums**, Motown's "The Ultimate Collection," seems to illustrate that a label can go to the well once too often. Each of the stars represented in the series—the **Commodores**, **DeBarge**, **Rick James**, **Smokey Robinson**, and the **Tempations**—possess an esteemed body of work, but each has been previously represented by multiple greatest-hits packages.

ON THE TOP: Even with the 55.5% slide that a huge rap album would expect to see in its second week, the **Notorious B.I.G.**'s 307,000 units still loom large on the big chart, more than double the 147,000 units rung by the No. 2 **Spice Girls**. The next four titles also exceed 100,000 units, with the "Space Jam" soundtrack posting 139,500 and **Celine Dion** snaring 128,000. . . In this soft week, TV's influence is quite visible. Among the examples: **Jon Secada**, who parlays "Oprah Winfrey" and "Live With Regis & Kathie Lee" into a 56-40 jump (an 11% gain); "Late Night With Conan O'Brien" visitor **Jonny Lang** (125-98, a 7% gain); and **Fiona Apple**, whose "Saturday Night Live" rerun helps prompt a 20% gain (76-59). Extensive promotion of **Tanya Tucker**'s book and album brings her **The Billboard 200**'s Pacesetter (192-128, a 42% gain) and **Top Country Albums**' Greatest Gainer status (see **Country Corner**, page 33), while the theatrical opening of "The Saint," No. 2 at the box office, earns the big chart's biggest unit gain (159-68).

RHINO TAKES EXCURSION INTO POPTOPIA!

(Continued from page 11)

tion runs the gamut from the Romantics' radio and club favorite "What I Like About You" to the Hoodoo Gurus' obscure gem "I Want You Back."

In a daring move for Rhino, which is known more for catalog than new music, the third CD in the series looks to the future by showcasing some new purveyors of power pop. Featured alongside such proven favorites as Sweet's "I've Been Waiting" is "Proto-Pretty" by up-and-comers the Wondermints.

The "Poptopia!" series evolved from various Rhino staffers' love for the genre, according to Rhino senior sales manager (U.S.) Dave Kapp. "We gathered about 11 or 12 of us in a room and started talking about the concept and playing the music," Kapp says.

To name the series, the label contacted Tony Perkins, the mastermind of L.A.'s Poptopia! festival.

"We loved the name," says Kapp, "and the series is sort of the history of what Perkins is trying to do today."

Perkins, who performs himself as power pop act Martin Luther Lennon, was happy to lend the name to Rhino, which mentions the Poptopia! festival in its literature about the series.

Rhino and Perkins aren't the only ones keen on the genre. Sharp, co-author of "Power Pop!," is also a musician in his own right who has recorded with the Rubinoos and performed with the Records. He says that the time may be right for a power pop revival.

"The undercurrent of power pop has always existed; now it's coming to the forefront a bit more," he says. "It seems to me that people are tiring of

grunge, rap, techno, and industrial, and yearning for music with melody. All those forms of music have melody, but it's secondary. With power pop, melody is the key ingredient."

Sharp adds that many classic power pop acts, such as 20/20 and the Knack, have regrouped and are once again recording and performing live.

In the liner notes of the "Poptopia!" series, a variety of artists—ranging from Todd Rundgren and Eric Carmen to Jason Falkner and the Posies' Ken Stringfellow—contribute their own personal reflections on power pop.

Marshall Crenshaw, who received critical acclaim but little commercial success, is featured on the '80s collection with "Whenever You're On My Mind," one of his own favorite tracks.

In the liner notes, Crenshaw admits that power pop can be a hit-and-miss proposition: "Over the years, some power pop has made me want to run in the opposite direction, while some of it has caused me to reach for my wallet."

Crenshaw, who now records for Razor & Tie, says that the genre is actually larger than a lot of people acknowledge. "There's some stuff that has been commercially successful that was power pop, but didn't get called that by name, like the first two Pretenders albums and two-thirds of the stuff by Tom Petty & the Heartbreakers. . . They play Rickenbackers and use Vox amps."

Crenshaw adds that for many years the term was taboo. "When the Knack went to No. 1, there was a backlash, and ever since then, a lot of people are

(Continued on next page)

LABELS TESTING CHINESE MARKET

(Continued from page 1)

country continued to carefully regulate the pace and extent of trade with the outside world.

The holy grail for China's economy in recent years has been to gain a seat in the World Trade Organization (WTO). That was rejected in Geneva in 1995, when Western nations sought to impose strict conditions of market liberalization. Now that it is 1997, these countries are realizing that China could enjoy the benefits of Hong Kong's membership in the WTO after the colony's July 1 hand-over.

Emboldened, China has recently come back to the bargaining table with renewed enthusiasm and a series of compromises on its part. There is the prospect of a relaxation of state monopolies on external trade, perhaps in as little as three years after China joins the WTO. Import tariffs have already begun to fall slightly.

Local and state-run companies in China have long enjoyed subsidies and tax breaks. These may be rolled back in the future. Indeed, as with other industries, old-school music firms are already experiencing the loss of some state underwriting. For the first time, they must survive on their own merits in a relatively open market. Even for the most dynamic, this is a daunting prospect and one that will further aid a shakeout of the market.

Also central to the development of—and fueling renewed interest in—the country's music business was last year's resolution on intellectual property rights between the U.S. and China, which appears to be holding ground. "Ever since the completion of U.S./Sino talks on intellectual property protection in June 1996," says Beijing-based Michael Primont, chief representative for Cherry Lane, "we have seen a dramatic improvement in enforcement of copyright law in China. Not only are the factories that produce pirated CDs and cassettes being raided, but now their machines are being confiscated. The rumor is that the machines will be auctioned to legitimate manufacturers at a later date."

Primont says that Cherry Lane has experienced China's "new climate" in two ways. First, the system of "title verification," whereby foreign products to be licensed are scrutinized to be sure that the rights do belong to the licensing party, has begun to function at a "workable pace." Second, he says, "we have been receiving inquiries from many Chinese companies who were never before interested in licensing deals."

At present, Cherry Lane has 40 albums that have been approved and are being manufactured (on its own label, Guitar, and an associated imprint, LaserLight of Santa Monica, Calif.) for sale in China.

While the production of recordings featuring local Chinese artists—which constituted foreign companies' first efforts on the mainland—had limited success in the past, the practice appears now to be more viable. Indeed, the biggest appeal for record companies is probably not selling music from the outside into China, but playing a part in developing a domestic business.

"Suddenly, China has a viable-enough domestic market that if you have the resources to become involved, it's there," says Anders Nelsson, managing director of Hong Kong's Media Bank Ltd. "It's a long-term investment, though." Nelsson points out that, for smaller companies, a representative office—with its attendant sky-high rents in Beijing or Shanghai, bureaucratic red tape, and other headaches—

does not match the possible returns.

Cindy Tai is EMI's director of China business development. She frequently travels between Hong Kong, Shanghai, and Beijing to direct operations there. Tai describes her company's office as essentially a service department, not an operational center, set up to provide information, marketing know-how, and knowledge instead of operating like a record company "because with the present regulations," she says, "that would be impossible."

Eschewing a sole licensee, EMI spreads out its distribution business in China among three companies: Shanghai Audio & Visual, Shanghai Shen Xiang, and Shanghai Ying Xiang. Its Shanghai office, presided over by manager Timothy Xu, was only formally registered early this year. However, the British music company—which originally had its own business interests in the mainland as far back as the 1920s—has been licensing music and marketing artists there one way or another for years. Why a Shanghai representative office, and why now?

"We have always had a very strong interest in the marketplace in China," says Tai. "We feel that if we have some kind of presence in the country, we'll have a better idea [of what's] going on, closer contact with the customers, and can help service them better. We have big hopes that China is going to eventually open its markets, but for the time being, they have their reasons not to do so; they want to carry this out step by step." She adds that domestic mainland Chinese artists, developed within and for the local market, are an imminent prospect for EMI.

SLOW GROWTH

However, China can only grow so fast. Retail prices are too low for profitability, and distribution is too unsophisticated for all but the top sellers. "You literally cannot make money with local repertoire," admits EMI Music Asia president Lachlan Rutherford. "Most of the product apart from, say, Faye Wong and Cui Jian isn't tenable."

That was among the reasons that EMI folded its first attempt at a representative office in Beijing in 1989. At the time, the office was gauged to be "administratively onerous," says Rutherford.

Now, such a presence is a priority again. "That's where we do the business, and that's why we're there," Rutherford says. "If you are doing volumes of any size in China, you need to be there. Chinese authorities are quite cooperative. They encourage people to establish a proper channel, and having a liaison office is one of those direct channels."

Taiwan independent label Rock embarked on perhaps the most ambitious of plans into China when it opened offices and attempted to establish joint-venture partnerships with such companies as Shanghai Audio & Visual in 1994. The idea—to produce local mainland Chinese repertoire for distribution in China and elsewhere—eventually exceeded the regulations mapped out for the industry by the state, both in terms of the extent and the nature of the company's activities. (Rock executives were not available to comment for this story.)

Perhaps the greatest snag to Rock's early foray was controversial content, the touchstone of all that makes China nervous about the entertainment business. Such seminal Beijing rock, folk, and avant-garde performers as Cui Jian and the rock band Tang Dynasty

were early signees, but Rock's A&R hopes eventually ran afoul of censors. Yet the company remains very active in the Chinese market, largely with licensing deals, and maintains representative offices in Beijing and Shanghai.

Still, a representative office is what it is, nothing more. Martin Davis, senior VP at Sony Music Asia, says that his company's presence—which he reckons requires an outlay of less than \$500,000 a year—serves as "a toe in the market." He says that while "the representative office is not allowed to conclude contracts, what they officially do legally is make contact, then they forward the information on to us to complete the deal."

"There are very strict regulations. If you break the rules, which Rock did, then that's what you've got to expect to happen. We operate within the rules—but [Rock] did all the things that we would like to do." The Sony executive says that the Beijing unit has three staffers and that there are no immediate plans to increase that. "Financially, it is marginally better than regularly visiting from Hong Kong. We saved the excess, for the same cost."

BMG's representative office in Bei-

jing also has three permanent staffers and employs some freelancers to do promotion. "Promotion is our key job," says Wang "Speedy" Jinwei, the major's director of Chinese business development. "Last year we signed contracts for about 30 [international] titles, but some of them were published this year because censorship kept them back for a while."

Wang says that BMG has licensed many instrumental releases into China, aided by the major's 1996 acquisition of Taiwan's Elite Music, which specializes in this genre. Nonvocal repertoire obviously escapes censorship problems. "It's very easy," he adds, "and very much encouraged."

Wang is upbeat about the future. "I think we will get more involvement in the China market in two areas: publishing and distribution," he says. However, the BMG executive acknowledges that publishing is "difficult, because it is so much more involved with content. As far as distribution is concerned, the group has already succeeded in getting a distribution license for books [through another division of parent company Bertelsmann]."

Even the problems presented by the

China National Products Import-Export Corp. may ease in future. This is the only entity officially allowed to import CDs, and it is also responsible for application to the appropriate government ministries for censor approval for pop music. Chinese insiders say that other companies will almost certainly be granted the license to import music and suggest that five (two in Shanghai, three in Beijing) are in line for the privilege.

Meanwhile, the multinational music firms so keen on market access to China will continue to operate at arm's length. In Asia, most of these are directed by Westerners, and a large part of the appeal of Hong Kong—where they are headquartered—is the Western lifestyle and English-language access that the former British colony will provide for years to come.

It is doubtful that the July 1 end of the British administration of Hong Kong will see such music executives trading well-appointed surroundings and English-speaking staffs to establish a presence in the far less accommodating mainland. Not yet, anyway.

RHINO TAKES EXCURSION INTO POPTOPIA!

(Continued from preceding page)

afraid to be tagged with that term."

Doug Fieger, singer/guitarist of the Knack, says he is pleased that the band is represented in the series with the song "Good Girls Don't," which reached No. 11 on the Hot 100 in 1979.

"We have been on some very strange compilations," he says, "but this is sound. Rhino always does things very well. They don't just throw together things for commercial purposes. They put an artful spin on things."

LAURA NYRO

(Continued from page 12)

Dog And Light The Light," which followed her sole off-Columbia entry, 1989's "Live At The Bottom Line" for Cypress Music. In February, Sony Legacy released a two-disc retrospective, "The Best Of Laura Nyro: Stoned Soul Picnic."

Nyro's acclaimed 1971 album "Gonna Take A Miracle" contained covers of '60s soul classics and featured vocal support by R&B trio Labelle, which also toured with her behind it.

"When I heard the news, I just broke down and cried like a baby," says Patti LaBelle. "My son Zuri is here today because she took me and my husband to Japan—where he was conceived—and then she'd drive to my home in Philly and rock him to sleep. She was very mothering—an earthy angel who shared everything. God just called on a wonderful angel."

A notoriously private person, Nyro recorded and toured only sporadically after 1971, devoting her energy to motherhood, feminism, ecology, and human and animal rights—issues that she addressed in her later work.

"No voice expressed such feminine passion, poetry, and power, or pulled the street, Motown, and the jazz standard into one musical style," says Peter Galloway, executive producer of the Nyro tribute. "She was a warm, generous, spiritual, moral, and creative artist and friend. I will remember her at the grand piano, bathed in light, surrounded by flowers, whispering and wailing and offering her joy, her

secrets, and her heart."

Says Thomas D. Mottola, Sony Music Entertainment president/COO, "Laura Nyro was a true original. When she burst on the scene in the late '60s, no one had ever heard songs or singing like that before—and they haven't since. She laid the groundwork for an entire generation of female singer/songwriters."

Nyro is survived by her son, Gil Bianchini, and her life partner, Maria Desiderio.

music; it does seem to be growing."

To promote "Poptopia!," Rhino will attack that power pop fan base. Months before the albums' release, the label ran an ad trumpeting the series in the Poptopia! festival program.

In addition, the label will target such power pop fanzines as Yellow Pills, Amplifier, Oddities, and Popsided and World Wide Web sites devoted to the genre. Rhino will also create its own fanzine around the series to distribute at independent retail outlets.

As Kapp explains, the series is targeted to hardcore music fans, rather than the casual music consumer. "There are big hits on it, but there are also collectible rarities," he says, noting the inclusion of Blue Ash's 1973 regional hit "Abracadabra (Have You Seen Her?)"

Rhino will also be teaming with Poptopia! and will include the "Power Pop!" book in various giveaways. The book contains a full page announcing the release of the series.

For the albums' covers, Rhino has commissioned pop art-styled graphics. In addition, the CDs will feature lenticular trays.

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Fuentes To Host Latin Awards

Honorees Include Herb Alpert, Emmanuel And José José

Actress, model and MTV VJ Daisy Fuentes has been confirmed as host of Billboard's fourth annual International Latin Music Awards, which will take place April 30 at the Gusman Center for the Performing Arts in Miami.

The first crossover VJ to appear on both the Spanish-language MTV Latino and the original MTV, Fuentes has co-hosted several programs on the cable music network, she recently became the host of MTV's "House of Style."

In addition to her duties at MTV, Fuentes has a worldwide, multi-year contract to represent Revlon's classic cosmetics, fragrance and beauty treatment lines. She also has endorsement deals with Pantene, M&M's and American Express. In the past, Fuentes has served as host for the Miss Universe, Miss USA and Miss Teen USA pageants.

This multi-talented performer was featured in the Miramax film "Curdled," and has completed production on an exercise video with WarnerVision Entertainment.

Fuentes is hosting the awards ceremony that will include the presentation to Herb Alpert of Billboard's Lifetime Achievement Award. The award is presented to



FUENTES

a recording artist or executive who has helped broaden the exposure of Latino music to the mainstream market. Alpert, who co-founded A&M Records with Jerry Moss in 1962, greatly expanded the presence of Latin sounds throughout the world with his Tijuana Brass ensemble.

The ceremony will salute two other prominent recording stars: Emmanuel and José José. Emmanuel, the Mexican star who records for PolyGram Latino, will receive the Spirit Of Hope award, which is given annually to a Latino recording artist who participates in civic or humanitarian causes. Emmanuel is actively involved with benefit events for underprivileged children and environmental organizations.

José José will be the fifth inductee into Billboard's Latin Music Hall of Fame. The popular Mexican balladeer has sold more than 35 million records worldwide.

More than 25 additional awards will be presented. The ceremony will close out Billboard's eighth annual International Latin Music Conference. The three-day confab runs from April 28-30 at the Hotel Inter-Continental in Miami. For information on the Billboard Latin Music Conference contact Maureen Ryan at 212-536-5002.

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Space reservations are due April 23. The deadline for materials is April 30. Release date for the new CD is June 18.



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B.I.G.'s Notorious Chart Position

FOR THE FIRST TIME in 10 weeks, there is no change at the top of The Billboard 200. After setting a record for leaping 176-1 last issue, "Life After Death" (Bad Boy) by the late Notorious B.I.G. remains in pole position for a second week. In fact, there's little movement within the top 10, and every album that was in the top 10 last issue is still there. For the last nine weeks in a row, there was a new entry at No. 1 every week. The highest new entry this issue is Tonic's "Lemon Parade" (Polydor) at No. 162.

The Notorious B.I.G. is the fifth solo artist to have a posthumous No. 1 album in the rock era, according to an E-mail from William Simpson of Los Angeles. John Lennon's "Double Fantasy" reached the summit 19 days after his assassination. Jim Croce, Janis Joplin, and Selena are the other solo artists with posthumous No. 1 sets. Counting groups, Kurt Cobain also had a posthumous album with Nirvana, and Lennon had three as part of the Beatles.

THEY'RE BACK: Three veteran artists expand their chart spans on The Billboard 200 and the Hot 100. On the album chart, Cyndi Lauper has a new entry at No. 188 with her sixth release, "Sisters Of Avalon" (Epic). She last appeared on the chart in the summer of 1995 with her "12 Deadly Cyns . . . And Then Some" greatest-hits collection. Her last album of new material was "Hat Full Of Stars" in 1993. Lauper now has an album chart span of 13 years and four months, dating back to the aptly titled "She's So Unusual," which debuted the week of Dec. 24, 1983.

On the Hot 100, Richard Marx has an entry at No. 73 with "Until I Find You Again" (Capitol). It's his first charting single since "The Way She Loves Me" peaked at No. 20 in 1994. Marx now has a chart span of nine years and 10

months, dating back to the debut of "Don't Mean Nothing" the week of June 13, 1987.

After a nine-year absence, Teddy Pendergrass is back on the Hot 100 with "Don't Keep Wasting My Time" (Surefire), new at No. 97. The Philadelphia-born singer has been appearing as a solo act on the chart for almost 20 years, going back to "I Don't Love You Anymore" in May 1977.

But his chart span is just shy of a quarter-century, dating back to the debut of Harold Melvin & the Blue Notes' "I Miss You (Part 1)" the week of July 1, 1972.

Another quarter-century man is Kenny Loggins, who bullets 58-39 on The Billboard 200 with "Yesterday, Today, Tomorrow" (Columbia), his greatest-hits collection. He first appeared on the Billboard album chart the week of March 18, 1972, with "Sittin' In," the debut album by Loggins & Messina. That means Loggins has just begun his second quarter-century on the album chart. It's enough to make you feel older.

OLDER: George Michael is No. 1 on two Billboard charts. His latest DreamWorks single, "Star People," moves 2-1 on Hot Dance Music/Club Play. As chart department intern Keith Caulfield notes, it's Michael's first No. 1 on this list since "Monkey" had a two-week run in September '88. "Star People," taken from Michael's "Older" album, is also No. 1 on the Bubbling Under chart, which would technically make it No. 101, one place shy of earning a slot on the Hot 100.

NOT TIRED OF BEING BLOND: Last week's item about the Blond single being the highest-ranking song from the field of candidates for the 1997 Eurovision Song Contest probably should have mentioned that the group will be representing Sweden this year.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	175,550,000	191,740,000 (UP 9.2%)
ALBUMS	147,882,000	158,742,000 (UP 7.3%)
SINGLES	27,668,000	32,998,000 (UP 19.3%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	105,327,000	120,416,000 (UP 14.3%)
CASSETTE	42,077,000	37,985,000 (DN 9.7%)
OTHER	478,000	341,000 (DN 28.7%)

OVERALL UNIT SALES THIS WEEK

13,825,000

LAST WEEK

15,613,000

CHANGE

DOWN 11.5%

THIS WEEK 1996

14,424,000

CHANGE

DOWN 4.2%

ALBUM SALES THIS WEEK

11,055,000

LAST WEEK

12,770,000

CHANGE

DOWN 13.4%

THIS WEEK 1996

11,865,000

CHANGE

DOWN 6.8%

SINGLES SALES THIS WEEK

2,770,000

LAST WEEK

2,843,000

CHANGE

DOWN 2.6%

THIS WEEK 1996

2,558,000

CHANGE

UP 8.3%

TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE

	1996	1997	CHANGE
CHAIN	19,329,000	20,251,000	UP 4.8%
INDEPENDENT	3,980,000	4,630,000	UP 16.3%
MASS MERCHANT	4,358,000	8,112,000	UP 86.1%
NON-TRADITIONAL	NA	4,000	NA

ROUNDED FIGURES

FOR WEEK ENDING 4/6/97

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Produced by Bruce Fairbairn with Andrew Farriss

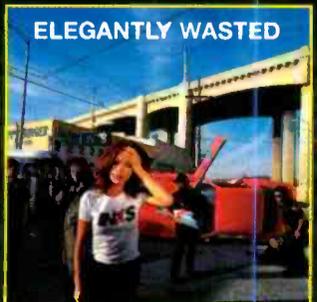
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