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**Radio Interest Bodes Well For Secada Single**  
 SEE PAGE 69

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 1, 1997

ADVERTISEMENTS

The new album from the legendary two-time Grammy® winner

**JOHN LEE HOOKER**  
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featuring Van Morrison, Los Lobos & Charles Brown

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## Blues Sees Major Shift In Marketplace

### Labels Cultivate New Audiences, Generation Of Artists

BY CHRIS MORRIS

LOS ANGELES—As the late bluesman Willie Dixon was fond of saying, the blues never dies. But while the venerable genre may remain indomitable, it is certainly not immutable.



ZAKIYA HOOKER

John Lee Hooker, who received the Blues Foundation's Lifetime Achievement Award in 1996 for 48 years of blues-making, reflects on the changes in the music: "Ain't none left now of

erable genre may remain indomitable, it is certainly not immutable. John Lee Hooker, who received the Blues Foundation's Lifetime Achievement Award in 1996 for 48 years of blues-making, reflects on the changes in the music: "Ain't none left now of

the real deep blues singers. Well, B.B. [King]—we're about the only two left, and I think I go deeper'n him. It ain't no hard blues singers left, and I don't know where they gonna come up from.



LANG

It's different. But it's all the blues. It's a different style of blues."

Hooker says that he is striving to keep his blues fresh: His new Point-

blank album, "Don't Look Back," due Tuesday (25), features collaborations with longtime associate Van Morrison (who co-produced) and Los Lobos. He says, "Every time I do it,



JOHN LEE HOOKER

I don't want to do the same thing. But people know it's John Lee Hooker no matter how I do it."

(Continued on page 71)

## Shudder Set To Make Epic Noise At Retail

BY BRADLEY BAMBARGER

NEW YORK—Few bands can look into the abyss and survive, let alone step back more vital than before. Yet Shudder To Think is that rare



SHUDDER TO THINK

breed, having rebounded from its lead singer's life-threatening illness to deliver "50,000 B.C."—a bold new album that finds the group with renewed spirit and an evolving, increasingly accessible aesthetic.

(Continued on page 73)

ALAN BATES THERESA RUSSELL STING

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## EMI Latin's Hopes High For 'Selena' Soundtrack

BY JOHN LANNERT

The posthumous crossover success of the late Tejano star Selena promises to reach new heights March 11 when EMI Latin releases the soundtrack to her Warner Bros. biopic, "Selena."

Backed by an ambitious, multimedia marketing cam-



SELENA

(Continued on page 72)



FOLLOWS PAGE 36

## Mammoth Radio Push Helps Propel Squirrel Nut Zippers

BY CRAIG ROSEN

LOS ANGELES—Music fans hungry for an alternative to alternative have embraced the Squirrel Nut Zippers, a Chapel Hill, N.C.-based seven-piece that has gone back to the future with a sound that has more in common with the music of Cab Calloway than Kurt Cobain.

While the Zippers are heavily influenced by the hot jazz of the '20s, '30s, and '40s, the band isn't a mere revival act. The 12 songs on "Hot," the band's second Mammoth album, may sound familiar, but they are all originals written by the band's members and pub-

lished by their Strept Throat Music/ASCAP.

In fact, the band is so full of original material that it has already recorded its third album, but its release has been put on hold while the Zippers and Mammoth bask in the glow of "Hot."

For the week ending Saturday (22), the album—released June 4, 1996—entered The Billboard 200 at No. 196, while album track "Hell" has garnered airplay on such modern rock powerhouses as KROQ Los Angeles, WFNX Boston, XTRA (91X) San Diego, and KREV Minneapolis.

(Continued on page 80)



SQUIRREL NUT ZIPPERS

## Strawberries Operating Under Chapter 11 Filing

BY ED CHRISTMAN

NEW YORK—In one of the first rulings on the day that Strawberries filed for Chapter 11 protection under the U.S. bankruptcy code, a judge has approved a credit facility that will give the 133-unit music chain the needed funding to continue to operate and to take care of daily obligations.

On Feb. 19, the judge approved a \$25 million debtor-in-possession (DIP) credit facility for the Milford, Mass.-based chain. Foothills Capital, which

(Continued on page 72)

**Don Was**  
 20 Years Of Making Music  
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FOLLOWS PAGE 38

## GLOBAL MUSIC PULSE

Silverchair Stages A 'Freak Show' In Australia  
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HOT SINGLES

TOP VIDEOS

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<b>NEW AGE</b> ★ PICTURE THIS • JIM BRICKMAN • WINDHAM HILL

# SKELETON KEY UNLOCKS 'FANTASTIC'

"Basically, we have this delight in trying to find beauty in the garbage," declares Erik Sanko, bassist and lead vocalist for the New York rock'n'roll band Skeleton Key, a commotion-soaked quartet whose scrap metal-drumming second percussionist lends a "bring the swing" factor to the noise they encrust with melody.

"The music is threatening and funny," says Sanko, referring to the downtown act's first album, "Fantastic Spikes Through Balloon" (Capitol, due March 25), "and in live shows it's like standing in the middle of a tornado or watching a guy juggle a chain saw. But in the recording studio, you're trying to create something extra, a flowing landscape of visual images: conical or scary machines in the rubble of an urban environment, and similar stuff. We want to take people to a dangerous place, but we don't leave them there. We just want them to visit long enough to see that there are moments of great triumph that can be still found in the ashes—when you're open-eyed enough to witness them."

If archaeology is the systematic recovery of past societies' remains, then the music of Skeleton Key specializes in startling smug onlookers with the antique objects it disentombs and revives, whether they be Chris Maxwell's primeval guitars, Steve Calhoun's sagging drum set, the tarnished junk collected and clanked by occupational basher Rick Lee, or the artifactual microphones into which Sanko squawks. Amidst this spectacle, Skeleton Key seems to be saying that it's best not to underrate the baseline import of what time has scuttled, particularly when one considers that magnifying glasses originated in Assyria in the ninth century B.C.; that palaces in the city of Alexandria, Egypt, circa 1 A.D. contained hydraulic doors and water-powered pipe organs; that electric batteries existed during Persia's Parthian Empire (250 B.C.-226 A.D.); and that nascent steam engines were known in ancient Egypt.

Though a Skeleton Key track like "Wide Open" sounds as if the full limestone mass of the Sphinx were being forced through a cramped 10th Avenue car wash during a mortar attack, the methodical grind and screech you hear is less accidental assonance, in lead guitarist Maxwell's words, than a "shared metallic and crunching aesthetic that constantly evolved at the composing stage until everyone had invented their parts."

"Exactly," Sanko agrees. "We have no charts written out on papyrus, and audiences can be skeptical of our reputation, thinking we're just noisemaking art fags from New York. But when they hear us actually go at it, they see we're playing tight, well-conceived songs that rock like crazy."

"One of the main things that makes it really unique for me," Maxwell adds, "is that there is a very good sense of space in the music, with sections where someone just won't play or—in Steve and Rick's cases—where they'll play parts with huge holes in them, different people carrying the burden of the rhythm or melody."

When this monumental, blast-and-dig method of rock excavation finds its grand design on *nom compos mentis* performances like "All The Things I've Lost," "Big Teeth," and "The World's Most Famous Undertaker," fans get industrial-strength funk that oversteps its accented bounds to unearth a daffy new depth of synchrony.

"Frankly, there was not a lot of verbalization when the group was formed in February of '95," recalls Maxwell, a former booking agent at New York's avant-garde Knitting Factory club, who insists that even though he'd met Sanko and Calhoun a year earlier, it wasn't until Sanko invited Lee into the fold that they discovered their collective mission. "Before that," Chris notes, "Rick, who was originally a bassist, would

just accumulate junk of all kinds [propane tanks, stew pots, movie reels, a red wagon] at his place and just bang on it, never thinking of doing it in a band. But we had that first rehearsal together in the winter of '95, and after we had two to three songs that sounded like what we imagined was possible, we found we could make even more of them."

Skeleton Key's maiden release was a 7-inch single in 1995 on the Dedicated label and featured the brain-sick love cry "In My Mind." Next came a personal favorite of this writer, the six-song 1996 EP on Motel that included three heart-scraping anti-ballads that somehow eluded the new album's lineup: "You Might Drown," "Hoboerotica," and the perfectly upsetting "The Spreading Stain," with its vivid opening verse: "I lost my teeth/Now everything is hard to swallow/It's hard to breath with lungs that second-guess/My last good nerve/And everybody's standing on it/They're taking turns/To see how far it'll reach."

What prompts bright young men in the music world to bang out such luckless complaints? "Well, all of our parents are divorced," explains Maxwell, born Sept. 28, 1964, a product of Arkansas. "I was 1 year old when my parents broke up, and I don't really know my dad. Rick didn't know his father, either. So we all have the classic background for being in a rock group." Not even a stint as a mail clerk at the Rose Law Firm, from which Hillary Rodham Clinton emerged, could deter Maxwell from his lower calling as a rock clangorist. "It was inevitable," he assures.

Sanko, born Sept. 27, 1963, is the Manhattan-bred son of an architect and an artist/housewife. He attended Cooper Union, like his parents, but looked to the Knitting Factory for a more practical education. Sanko started out in the mid-'80s as the teenage bassist in John Lurie's jazz ensemble the Lounge Lizards, and he and Ben Perowsky (drums) and Danny Blume (guitar) issued an album as the Fertile Crescent. The '92 record is still worth seeking out for the less piqued pre-Skeleton Key pleasures of such Sanko material as "Shake The Cage," "Somnambulist," and "High Priest Of Revenue."

But even the sustentative Knitting Factory scene had its disenchanting side, as illustrated in the leadoff smash on "Fantastic Spikes Through Balloon," "Watch The Fat Man Swing."

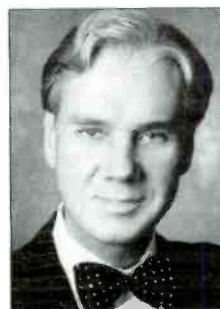
"That song," Sanko reveals, "is a lighthearted indictment of the worst tendencies of the Knitting Factory scene, where all sorts of people are allowed to get up onstage and almost literally masturbate. The lyrics are details about a fat, naked guy with an accordion that's disgorging this putrid slime—the shit covering everything."

"We also acknowledge on the album that these images can be different aspects of any of us," Sanko continues. "'Famous Undertaker' is describing this horrifying character, a gremlin-like creep you can't get rid of—because he's basically a part or version of yourself."

As Skeleton Key proceeds in its objectives, deconstructing a good deal of the colossal statements rock music's pharaohs have left behind, what helps maintain its energies for the task? "It's corny to state," says Maxwell, "but in a culture with no clearly defined structure and a lack of ritual or religion, there's a need for artists of all kinds. Beyond that, the question is so spiritual, it can demystify things to say more."

"Unlike all the other things we erect or create," muses Sanko, "music is totally intangible and ephemeral. But it delights people like no other purely physical or intellectual thing does. It makes us uniquely happy, maybe because you can't tap your toe to a book."

## MUSIC TO MY EARS



by Timothy White

## THIS WEEK IN BILLBOARD

### HOW TO PACKAGE A DVD?

With DVDs due in stores this spring, suppliers are beginning to choose the packaging they think works best. Right now, Warner Media Services has the edge with its 'snapper' unit. Home video editor Seth Goldstein reports. **Page 47**

### MERRILL ROSE'S LEGACY

The late Merrill Rose, who went from selling radio and radio tubes to founding the Rose Records chain of stores in Chicago and the Midwest, is remembered in senior retail editor Ed Christman's Retail Track column. **Page 50**

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### BILLBOARD OFFICES:

**New York**  
1515 Broadway  
N.Y., NY 10036  
212-764-7300  
edit fax 212-536-5358  
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**Los Angeles**  
5055 Wilshire Blvd.  
Los Angeles, CA 90036  
213-525-2300  
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Nashville, TN 37203  
615-321-4290  
fax 615-320-0454

**London**  
3rd Floor  
23 Ridgmount St.  
London WC1E 7AH  
44-171-323-6686  
fax 44-171-323-2314/2316

**Tokyo**  
10th Floor No. 103  
Sogo-Hirakawacho Bldg., 4-12  
Hirakawacho 1-chome,  
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# Commentary

## Labels Must Heed 'New World Order' Cues

BY JOSH WARNER

When Santa stuffed Christmas stockings in 1996, he didn't leave as many music CDs as the industry might have liked. That makes Santa like a lot of other shoppers: He had many other things to choose from, and didn't necessarily always choose music. Was Santa a marketing blip, or is the music industry facing a trying time? And if it is, what are the reasons and what can be done about it?

This much we know. For 25 years and more, the just-in-time events of rock'n'roll, the advent of the audio CD, and the debut of MTV have fueled the industry. But now most consumers have replaced their vinyl and cassette catalogs with CDs, and labels who put out the same amount of product find fewer places in the retail sector to put it. But there are other problems that are not as obvious.

In most parts of America, the economy is strong, yet people are cutting back on their purchases anyway. They seem to be simplifying their lives and buying patterns. Often

that means that the second record they might have bought on a shopping excursion in the past is now being left on the shelf.

Consumers are also being more judgmental about their entertainment purchases. That's because there are so many entertainment

**'The music industry doesn't need to make a technology product. But it can learn to use technology to sell its music products better'**

Josh Warner is a music industry and technology consultant and author of "The Enhanced CD Fact Book."

choices to make. Nielsen Media Research recently conducted a sample of U.S. homes. The research found there were video games in 43% of homes and computers in 39% of homes. Unfortunately, while entertainment choices are widening, the time and resources

of the consumer remain constant. The rise in divorce rates and single-parent households also shifts responsibilities to younger members of the household. This, in turn, cuts into the time available to seek out entertainment, including music.

A report from Congress' now-closed Office of Technology Assessment, "The Technological Reshaping Of Metropolitan America," concludes that there is also a growing shift away from urban centers to "edge" cities and outlying suburban areas. The rise in telecommuting and the explosion of the Internet is helping this trend along. So now music marketers have to work even harder to reach a more mobile, more widely displaced consumer.

Andy Grove, the Intel founder, refers to these types of accumulated events as "strategic inflection points"—the cues to which an industry must respond or else become much smaller. Bill Gates' 360-degree turn of Microsoft toward the Internet is a sign of a company (Continued on page 18)

## LETTERS

### RETAILERS HAVE RIGHTS, TOO

I read Mike Greene's Billboard Commentary with great interest ("How To Keep The Sky From Falling," Billboard, Feb. 15). He identified with precision a great many of the key issues facing the industry, and I concur with many of the conclusions he reached. However, in his zeal to protect the freedoms of the artistic community, the NARAS president/CEO draws a few conclusions that will not be helpful in the long run to our industry.

Like NARAS, the National Assn. of Recording Merchandisers (NARM) has been a staunch supporter of First Amendment rights for a very long time. However, we believe in protecting the First Amendment not just for musicians and songwriters, but for retailers as well. To assert that every retailer must carry every title released, regardless of content or graphics, or risk being labeled a censor, is absurd. It makes about as much sense as attacking Kathleen Battle for not singing the songs of Tupac Shakur.

Each artist has an identity and consumer base that are unique. Retailers strive for identities that are unique as well. Some are based on selection; some on service, location, price, or lifestyle. Greene cries for freedom for the artists and then insists that we must force everyone (including the artists) onto "the same philosophical and economical page." How can this possibly work without sacrificing the very vitality, both creative and economic, that we all desire? A cookie-cutter mentality makes no more sense for retailers than it does for artists.

Sheryl Crow's choice not to change her lyrics in order to get placement at Wal-Mart was right for her, and it was proper for Greene to defend it. But in doing so, he unwittingly attacks every artist who has chosen to change an album cover or alter a lyric in order to gain greater market share. (And let's not naively assume that all lyrics get toned down to increase sales.) These decisions are the everyday intersection of art and commerce. Greene is right to characterize "music business" as an inherently schizophrenic term. In that light, is it really so shocking that Wal-Mart would make a business decision not to stock a record containing lyrics that criticize

it by name? You'd be hard pressed to find negative reviews showing up in ads for a record.

If NARAS really is the champion of artistic freedom, Greene should support the right of every artist to make choices balancing the artistic voice against sales regardless of what those decisions are. To emphasize only the needs of the music diminishes industry partnerships and inherently insults the right of the artist to have business goals in addition to artistic ones.

Lastly, Greene and I part ways regarding his outrageous comparison of the Recording Industry Assn. of America (RIAA) parental advisory program to the Nazis' treatment of the Jews. RIAA will undoubtedly be defending this program from government interference for many years, and NARM will be steadfast in its support of RIAA. But let's not confuse true censorship by government with legitimate use by the private sector. The Motion Picture Assn. of America (MPAA) has had a movie rating system for more than 20 years, and controversial movies are still getting made. MPAA correctly challenges government, not theaters, which exhibit the movies they believe appropriate to their audiences and communities. The music industry has enough challenges to unite behind without creating a false crisis that diverts us from the real issues at hand.

Pam Horovitz  
President

National Assn. of Recording Merchandisers  
Marlton, N.J.

As a label executive, musician, and NARAS member, I would like to throw in my 2 cents' worth as to why record sales are in such a slump. Basically I agree with NARAS president/CEO Michael Greene's astute observation that the public is tired of getting burned on albums with only one good song.

I believe the main issue is quality. I recently received my final Grammy Awards ballot and was shocked and appalled by the dreadfully low standards applied to the term "best performance." The problem, I think, is that there are not enough people in executive positions in our industry who are truly knowledgeable about music. Gone are the "music

men" of yore, the George Martins, the Ted Templemans, the A&R men who actually knew more about the mechanics of music than the musicians themselves. In my opinion, a background in music theory and recording technique should be a prerequisite to any A&R appointment. How else can a label expect the musicians to respect its decisions and advice?

I know this point will not boost my popularity among fellow musicians, but they are not always the best judges of what will give value to their customers. I feel that we can no longer afford to leave creative control solely in the hands of the musicians. There must be some checks and balances in place. (Am I the only person on Earth who feels that "The White Album," for example, could have been edited down to one really great album instead of two sporadic discs?)

Give the customers more bang for their bucks; that will bring 'em around.

Michael R. Fitzgerald  
President  
Rimshot Records Inc.  
Jacksonville Beach, Fla.

### MORE THOUGHTS ON TANGO-MANIA

First, let me congratulate Timothy White on a beautifully written article ("In The Realm Of 'Los Tangueros,'" Music To My Ears, Billboard, Feb. 8) on the music of Astor Piazzolla and the new recording by Emanuel Ax and Pablo Ziegler, "Los Tangueros."

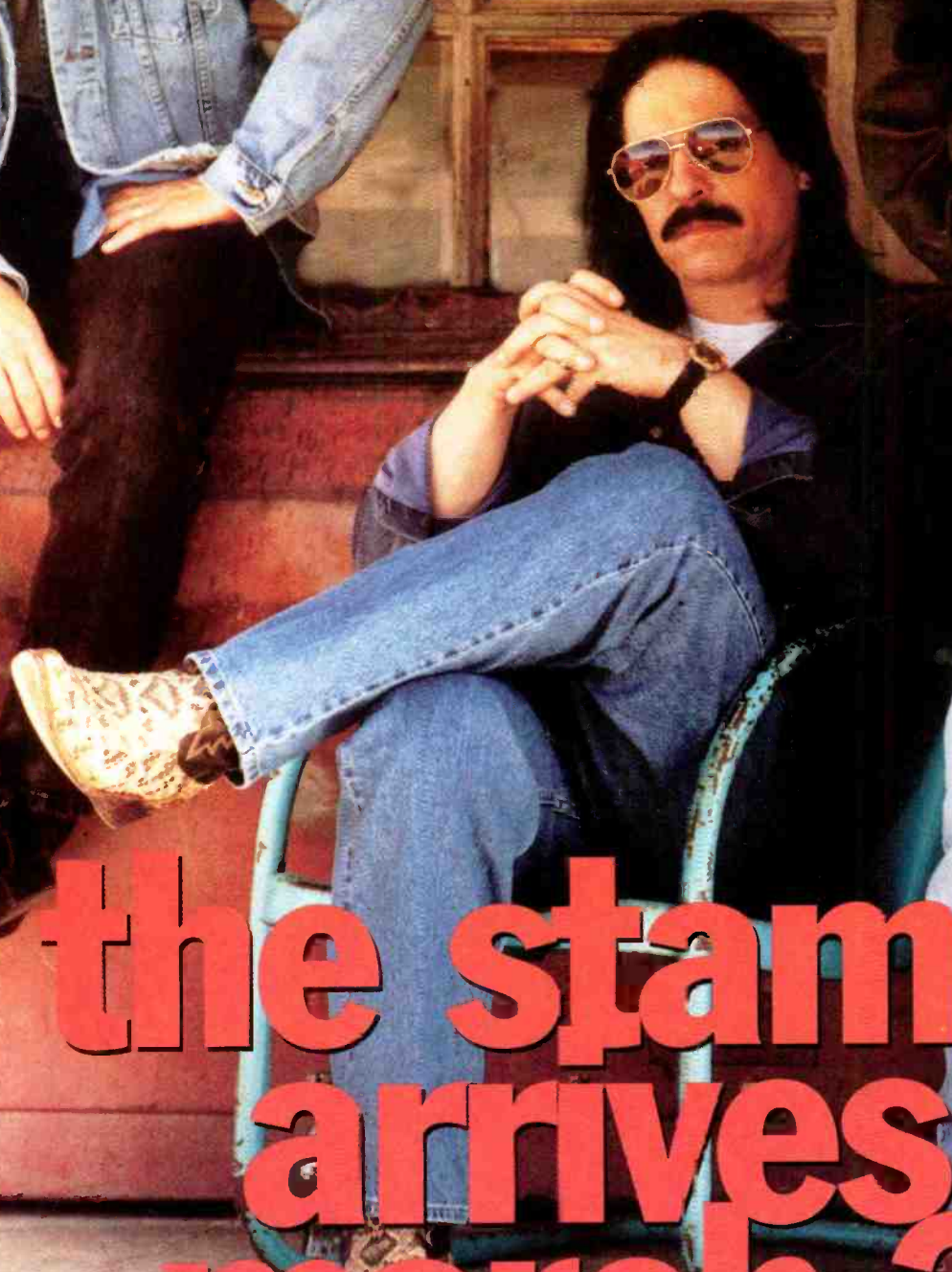
I thought you would find it interesting to note that my partner, Ettore Stratta, was not only the producer of this recording, but the person who conceived of this idea of the two pianos with Emanuel Ax and Pablo Ziegler, which he brought to Sony. He also encouraged the recording company to use Pablo as the arranger. . . . as Mr. Stratta had worked with Pablo before on his recording "Symphonic Tango" for Teldec. . . . another wonderful tango recording.

Once again, I really enjoyed your article.  
Pat Philips  
Concert Producer  
Stratta/Philips Productions Inc.  
New York

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# The Buffalo Club

featuring the debut hit country single  
**"If She Don't Love You"**



**the stamped  
arrives on  
march 25th**



RISING TIDE **country's next wave** © 1997 Universal Records, Inc., A Universal Music Group Company. (RTD/C-53044)

# Merger Makes Chancellor 2nd Largest Radio Group

■ BY CHUCK TAYLOR

NEW YORK—New Chancellor Media Corp. president/CEO Scott Ginsberg says the megamerger between Evergreen Media and Chancellor Broadcasting and subsequent \$1.075 billion purchase of the Viacom Radio Group (Billboard Bulletin, Feb. 19) was triggered by a need to give the company more room to grow in smaller markets, while fortifying its strength in the top 10 markets.

"As you put three entities together, the focus is on the top 50 markets. The beauty of that is that we were running out of opportunities to grow within the top 10 markets," says

Ginsberg, former Evergreen chairman/CEO.

"By having merged, we will now be able to look at a lot more meaningful properties," he adds. "We will be able to take advantage of geographic diversity and regional economic benefits. The more diverse you are in terms of representation, the more you insulate your cash flow."

With the alliance, announced Feb. 18, the newly named Chancellor Media Corp. becomes the second-largest radio group, with revenue of more than \$700 million. It trails only Westinghouse/CBS/Infinity, with its estimated \$1 billion in revenue.

(Continued on page 74)

# Classical DG To Cut Staff, Production

■ BY JEFF CLARK-MEADS

LONDON—Leading classical label Deutsche Grammophon (DG) is cutting back production by one-third as part of its long-anticipated restructuring.

DG says it is also to shed some 22 staff posts as it comes to terms with a slowdown in the classical music market.

According to a company statement issued Feb. 19, DG's head office will, contrary to earlier suggestions, remain in Hamburg, but a quarter of the 90 people employed there will lose their jobs (Billboard Bulletin, Feb. 20).

The reduction in staffing levels is in line with reports that began circulating at the end of last year (Billboard, Dec. 21, 1996), although the projection then that the company's head office would be moved from Hamburg to Berlin is not part of DG president Karsten Witt's plans.

In the Feb. 19 statement, Witt says that DG will move from its current base in Alte Rabenstrasse, Germany, to new premises in Hamburg early next year, and that the restructuring will be complete within two years.

The restructuring, says the statement, "will focus on a strengthening and centralization of the company's planning structures in the artistic and marketing sectors. Although a number of service functions will be outsourced, core departments will be maintained internally in all areas."

DG's plans are within the context of parent company PolyGram's global

(Continued on page 80)



**Hill's Discovery.** Saxophonist Warren Hill, left, jokes with Discovery Records president/CEO Syd Birenbaum following Hill's signing to the label. His debut album on Discovery, "Shelter," is due March 11. Hill has released three albums on RCA Records and appeared on the "Body Of Evidence" and "Reality Bites" soundtracks.

# Fox Lorber Leaves Metromedia TV, Vid Supplier Regains Distribution

■ BY SETH GOLDSTEIN

NEW YORK—By selling out, Fox Lorber Associates has won its freedom. The New York-based television and home video supplier takes back distribution of its prerecorded cassette library from Metromedia Entertainment Group, effective April 1.

Independence for any independent is always fraught with difficulties, because wholesalers and retailers pay more attention to better-known vendors like the Hollywood studios. But by

the same token, label deals assigning majors distribution rights mean the independent can pay stiff fees, only to get lost on the back pages of a catalog.

Fox Lorber president/CEO Richard Lorber, who sold and bought back the \$12 million company before, thinks his deal with WinStar New Media finally gets it right. Last April, WinStar, which markets telephone services and owns a piece of the wireless radio spectrum, bought an 80% interest. In return, Fox Lorber got the necessary backing to go it alone after the Metromedia agreement expired in December, as well as financial support to start a label, WinStar Home Entertainment.

# Brazilian Record Market Bounces Back '96 Surge Has Country's Label Executives Optimistic

■ BY ENOR PAIANO

SÃO PAULO, Brazil—Once one of the world's shakiest record markets, Brazil staged a strong comeback in 1996 to become one of the world's largest. And despite the hefty gains realized in the past year, most executives in this country's music industry expect another spike in 1997, albeit a smaller one than last year.

According to the Brazilian trade association ABPD, Brazil's record industry last year sold 94.9 million units, worth nearly \$875 million. (The numbers are wholesale figures.)

The 1996 unit tally represented a 33% increase over the 1995 unit sales of 71.3 million. Similarly, the 1996 revenue tally was nearly 32% higher than the 1995 figure, \$663.4 million.

Most Brazilian executives attribute Brazil's growth to the government's anti-inflation "Real Plan," enacted in 1994.

That initiative, they claim, gave Brazil's massive lower economic classes the purchasing power to acquire CD players and CDs. In addition, they say, Brazil's belated conversion from vinyl to CDs took hold and boosted album sales.

"The Brazilian market sold 76 million units in 1989, so we're only recovering the [type of] numbers we had back in the vinyl era," says Marcos Maynard, president, PolyGram Latino U.S., and regional VP, Latin, North America. Maynard was president of PolyGram Brasil until Jan. 1.

PolyGram Brasil finished 1996 as the top label in revenue market share for

the second consecutive year, with 19.8%. Sony Brasil followed with 16.6%; EMI-Odeon Brasil, 15.8%; Warner Brasil, 14.8%; BMG Brasil, 13.5%; and SIGLA, owned by TV giant Globo, 11%. The remainder is split among several small independent labels.

In unit market share, Sony came out on top for the second straight year, with 19%. PolyGram was second with 18.4%, followed by EMI-Odeon, 15.2%; BMG, 13.7%; Warner, 13.5%; and SIGLA, 10.4%. Accounting for the balance of the unit sales market share are small indies. ABPD is one of the few record trade organizations that divulges the market-share rankings of its member labels.

ABPD president Manuel Camero notes that in spite of its impressive growth rate in the past two years, the Brazilian record industry is reaching only 70% of its potential size because of a "lack of credit-worthy, well-positioned stores in the country."

While he does not expect the annual growth rate of Brazil's record industry to keep zipping along at approximately 30%, he does figure that the market will expand by another 10%-15% in 1997.

January's sales, which are up more than 15% in both units and revenue,

(Continued on page 77)

# Billboard Changes Policies For Hot 100, R&B Singles Charts

Effective with this issue, Billboard is altering two policies that affect both the Hot 100 Singles and Hot R&B Singles charts. One change will mitigate the chances that street-date violations will artificially force debuts on either chart, while the other alteration deals with the treatment of double-A-sided singles.

For the past five years, if street-date violations caused a single to appear on any printed Billboard chart, that title was also mandated to debut on Hot 100 Singles or Hot R&B Singles. In such cases, the single would make its first chart appearance on the strength of radio points, without the benefit of a full week of sales points.

Instead, Billboard's new policy holds that a single will be held off the Hot 100 unless enough street-date violations

occur to place that title on the Hot 100 Singles Sales list. Likewise, titles will not be obligated to debut on Hot R&B Singles unless they also appear on the component Hot R&B Singles Sales chart.

Thus, it could be possible to see songs appear on Hot Rap Singles or Hot Dance Maxi-Singles Sales before they show up on the Hot 100 Singles or Hot R&B Singles charts. Similarly, there may be occasions when street-date violations obligate a song to chart early on the R&B list, before it makes its Hot 100 debut.

"The onus will still be on distributors, rather than Billboard or SoundScan, to enforce street date," says Billboard director of charts Geoff Mayfield. "But the new policy establishes a more reasonable sales threshold."

"Last week, for example, WEA managed to keep street-date violations on Madonna's 'Don't Cry For Me Argentina' to fewer than 1,000 units. But, because it sold enough in the core dance stores panel to impose a debut on the Maxi-Singles Sales chart, we were obligated to have the title make

(Continued on page 77)

# Columbia To Roll Out Slate Of DVD Titles

■ BY EILEEN FITZPATRICK

LOS ANGELES—Columbia TriStar Home Video, the second major studio fully committed to DVD, will release four titles in the new format April 29.

Crosstown DVD proponent Warner Home Video has already announced a slate of 37 titles that will be available on March 24 for \$24.98 each (Billboard, Feb. 8). To date, none of the other majors, including Universal Home Video, Paramount Home Video, 20th Century Fox Home Entertainment, and Buena Vista Home Video, plans to release DVD titles this spring.

The four Columbia titles will carry no suggested retail price, but executive VP Paul Culberg expects that retail prices will range from \$24.98 to \$26.98.

(Continued on page 74)

# Teddy Bears Singers Lose Royalty Suit

LOS ANGELES—A Los Angeles Superior Court judge has ruled that two former members of the Teddy Bears presented insufficient evidence that they were shortchanged on royalties for their No. 1 1958 hit, "To Know Him Is To Love Him."

On Feb. 7, Judge Frances Rothschild brought singers Carol Connors and Marshall Lieb's 1996 lawsuit to a close by entering a summary judgment in favor of the defendants—Phil Spector, who produced "To Know Him Is To Love Him" and sang in the Teddy Bears with Connors and Lieb; K-tel Records, which owns the master of the

CHRIS MORRIS

# Song Lyrics Under Fire In Maryland

■ BY BILL HOLLAND

WASHINGTON, D.C.—The debate over song lyrics appears to be heating up again.

Lawmakers in Maryland are pushing for passage of legislation that would prohibit the state retirement and pension fund from investing monies in any companies that sell sound recordings that advocate violence, sexual deviance, or drug or alcohol abuse (Billboard Bulletin, Feb. 19).

The introduction of the bill by an Annapolis, Md., lawmaker is only the latest in a round of recent state-sponsored efforts to employ bottom-line financial methods to get companies to quit producing albums with explicit lyrics—particularly of the gangsta rap variety, which proponents say are corrupting youth.

At the U.S. government level, mean-

(Continued on page 73)

# U.S. Music Biz Hurt By Russia, Paraguay

WASHINGTON, D.C.—The Russian Federation and Paraguay have been cited as two countries in which the U.S. recording industry is suffering severe losses.

The two were deemed "Priority Foreign Countries"—the most serious designation—in a Feb. 18 Special 301 report submitted to the U.S. Trade Representative's office by the Recording Industry Assn. of America (RIAA) in cooperation with the International Intellectual Property Alliance (IIPA) (Billboard Bulletin, Feb. 19). They were cited for their staggering sound-recording piracy levels and insufficient

(Continued on page 74)

# GARBAGE

BEST NEW ARTIST

BEST ROCK PERFORMANCE BY DUO OR GROUP - "STUPID GIRL"

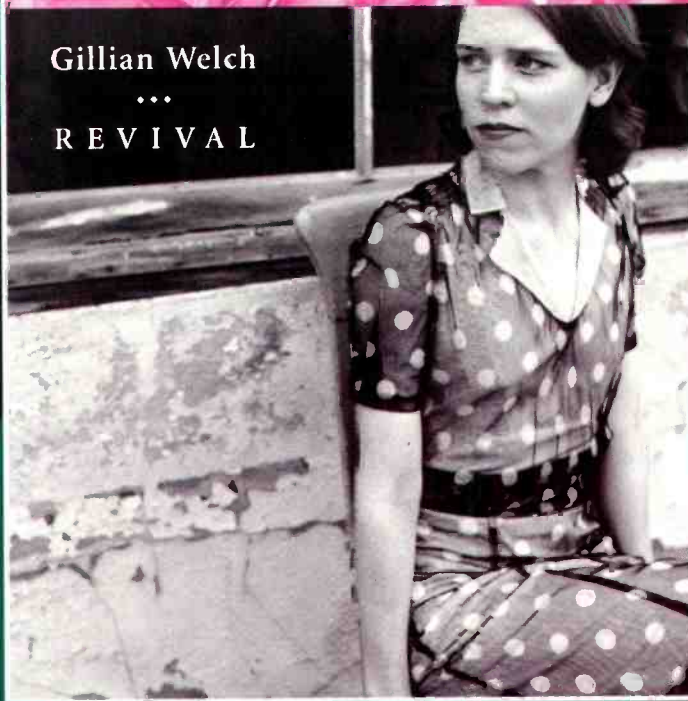
BEST ROCK SONG - "STUPID GIRL"



Gillian Welch

...

REVIVAL



# GILLIAN WELCH

REVIVAL

BEST CONTEMPORARY FOLK ALBUM

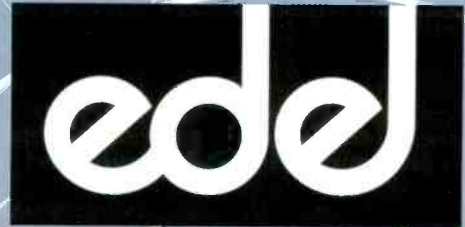
WE WOULD LIKE TO CONGRATULATE OUR GRAMMY NOMINEES.  
WE'RE PROUD TO BE ASSOCIATED WITH SUCH FINE ARTISTS.



# RAMSHACKLE

LONDON'S NEW PHENOMENON IN SOUND

NEW ALBUM "CHIN ON THE CURB" AND SINGLE "TOMORROW" COMING SOON ON



HAMBURG · VIENNA · ZÜRICH · STOCKHOLM  
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# Artists & Music

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

## Carey's Crave Already Has Allure Imprint's 1st Release Gets Major Airplay

■ BY LARRY FLICK

NEW YORK—With its debut act Allure's debut single, "Head Over Heels," quickly racking up multifaceted radio airplay, Mariah Carey's new Sony imprint, Crave Records, is off to a promising start.

Produced by the pop diva with red-hot studio team the Trackmasters, the plush pop/hip-hop jam is striking a highly responsive chord with programmers. In fact, since being serviced to radio Feb. 4, the single has been getting regular spins on 82 stations, according to Broadcast Data Systems. It advances to No. 59 on the Hot R&B Airplay chart this issue.

"It's got a great mass-appeal sound," says Erik Bradley, music director at WBBM (B-96) Chicago. "It's reminiscent of past hits by Brownstone and Groove Theory, but in a cuter and far more mainstream way. It looks like it's going to be a smash."

Crave actually started the ball rolling late last year on "Head Over Heels," which features a guest appearance by Columbia rapper Nas. A 12-inch test pressing of the song was

released to clubs and radio mix-shows in December.

"It was a good way to get things started gradually and naturally," says label president Rick Bisceglia, noting that the single will be made commer-



ALLURE

cially available on Tuesday (25). "It also established that we were going to lead with music and not gimmicks. By the end of that month, there was a momentum building whereby people started asking us about the project, which is fantastic position for a label to be in with a new act."

It's also a solid way of launching a label. Following the April 22 worldwide release of Allure's eponymous album, Crave will begin grooming Off Tha

Hook, a Detroit-based R&B male quartet, for an early summer debut. The album will be largely produced by long-time Carey collaborator Walter Afanasieff. Bisceglia says the label is also brewing several other pop/dance projects that are still to be confirmed. At least one of them will be released in late March/early April.

"We'll be exploring a fairly wide variety of musical sounds here," Bisceglia says of the label, which joins 550 Music and the Work Group as part of Sony Music Independent Labels, which is overseen by Epic Records Group chairman (U.S.) David Glew.

"Allure is an excellent way to begin," Bisceglia adds. "It allows us to tap into the amazing musical talents of both Mariah and the Trackmasters."

In fact, the Allure project is a joint venture between Crave and the Trackmasters' new self-titled Sony label. The New York-bred female quartet was first discovered by Poke of the successful production duo, who fondly refers to the act as the "most motivated group I've ever worked with."

As Poke and partner Tone began to

(Continued on page 72)

## NPR, Dorian Link For Ensemble Galilei Set

■ BY BILL HOLLAND

WASHINGTON, D.C.—NPR has teamed with Troy, N.Y.-based Dorian Recordings to release an album celebrating six centuries of women in music.

The co-production, "The Mystic And The Muse," features the all-female instrumental group Ensemble Galilei in performances of medieval, Celtic, and traditional folk music written by or about women over the last 600 years.

Due in stores Saturday (1), the album will be played and promoted on NPR stations across the country. Dorian is also donating 5,000 copies to be offered as bonus items during NPR's forthcoming fund-raising effort, which also kicks off Saturday (1). Allegro will be the exclusive distributor of the album, which will be "co-branded" with the Dorian and NPR logos, to retail.

Ensemble Galilei has been an NPR favorite over the years, having chalked up more than 25 appearances

and live performances. Its members are four-time Scottish harp champion Sue Richards; Marcia Diehl, recorders and pennywhistles; Erin Shrader, guitar and fiddle; Nancy Karpeles, percussion; Sarah Weiner, oboe; and "ringleader and navigatrix" Carolyn Anderson Surrick, viola da gamba.



ENSEMBLE GALILEI

Surrick says that the music on the album is the legacy of "queens and mothers, wives and lovers and daughters, patrons and mystics... their passions, strength, and courage gave rise to these melodies, from an 11th-century monastery abbess to the ballads of the Appalachian Mountains."

For Dorian, the NPR collaboration offers it a vital means of exposure for this unique set in a harsh retail cli-

(Continued on page 81)

## 'Petra Praise 2' Set Shows Word Act's Staying Power

■ BY DEBORAH EVANS PRICE

NASHVILLE—Known as one of Christian rock's seminal outfits, Petra is celebrating its 25th anniversary with a praise and worship album that shows a mellower side of the veteran band.

"Petra Praise 2: We Need Jesus," launched Tuesday (25) by Word Records, will be supported with a spring tour that will also serve to introduce three new members of the band, which has recently undergone personnel changes.

Petra has a strong track record in the Christian market: It has won three Grammy Awards and nine Gospel Music Assn. Dove Awards, including the 1996 Dove for rock recorded album of the year, for "No Doubt." The band is best known for the hard rock sound that propelled sales of such albums as "Beyond Belief," "Wake-Up Call," "On Fire!," and "This Means War!"

However, in 1989, Petra recorded "Petra Praise: The Rock Cries Out," a praise and worship album that has been certified gold and become one of the band's most acclaimed albums. On its new release, Petra revisits the praise and worship style of Christian music.

Praise and worship songs are directed toward God as a means of worship; these songs are primarily used in churches and worship services. "It's

music that allows us to be very thankful to our God," says lead vocalist John Schlitt. "And it's not the music style, it's not the musicianship or instruments that are different, it's where our values are and what's important to us."

The success of the band's prior praise and worship set has Word exec-



PETRA

utives confident of the prospects for the new project, which was produced by John and Dino Elefante and executive-produced by Petra founder Bob Hartman. "This record couldn't come at a better time for Petra," says Word VP of marketing (U.S.) Elisa Elder.

Schlitt says the band's previous praise album was born out of a desire to meet the needs of the church audience. Members of the group visited with youth pastors to determine what kind

(Continued on page 74)

## Barclay Sees Global Rai Hit In Khaled

■ BY NIGEL WILLIAMSON

PARIS—Having conquered France, the Algerian-born "king of rai" is extending his empire.

Khaled, who became one of the biggest-selling artists in this country in 1995, is set to cap his chart success March 12-16 with five successive sold-out nights at L'Olympia here. A live album may result from the concerts.

Meanwhile, his current album not only has the input of one of the U.S.' biggest producers, but has sold sufficiently in the U.K., prior to its release, to spark an import ban.

Toward the end of last year, Khaled took up residence in the upper reaches of the French singles chart for almost three months, as "Aicha," on the PolyGram subsidiary Barclay and published by JRG and EMI Virgin France, sold

(Continued on page 81)



KHALED

## Solar Plans Hot Reissues Nostalgia Sets Mark Label's 20th

■ BY J.R. REYNOLDS

LOS ANGELES—With the surge in consumer interest in vintage R&B music, especially from the '70s, the timing is right for Solar Records. The label is celebrating its 20th anniversary by rolling out a series of reissues, compilations, and best-of albums from its catalog. The campaign, which runs throughout 1997, will also include the release of a boxed set.

The Solar reissue program is being marketed, promoted, and distributed through the Right Stuff (Billboard Bulletin, Jan. 30).

Says Solar founder/chairman Dick Griffey, "There's a big retro mentality among record buyers today, and what better way to celebrate our company's 20th anniversary than with a nostalgic reissue campaign?"

All of the product has been digitally remastered, and the reissue albums will bear the original cover art. In some cases, the album notes on the reissued sets will be expanded or updated. According to executives, about 95% of Solar's catalog will be reissued; much of the material has never been released on CD domestically.

The Solar anniversary campaign includes long-awaited CD product from the Deele—a band that included Kenneth "Babyface" Edmonds and Antonio "L.A." Reid, who teamed to become

one of the industry's most famous production teams and co-founded LaFace Records.

On Feb. 11, the Right Stuff reissued "Street Beat," the Deele's 1984 debut set. That will be followed on May 6 with the group's 1985 album, "Material



THE DEELE

Thangz." A third Deele title, "Eye Of The Stranger," which was certified gold in 1988, was reissued Jan. 14.

"My success today comes from years of paying dues and making mistakes that taught me the importance of good songwriting," says Edmonds of those earlier days.

Another act whose catalog is being reissued is Shalamar, whose lineup included Jody Watley and Howard

(Continued on page 74)

## Spring Hill Targets Church Market With Paschal Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—At a time when many Christian artists and labels are aggressively seeking acceptance in the general market, Spring Hill Music is targeting the church audience with the March 25 release of Janet Paschal's label debut, "The Good Road." Spring Hill is also working with Sisters, Ore.-based Questar Publishing Inc. to cross-market the album and Paschal's new book of the same name.

"Janet very much falls into the heart of what we're trying to do at Spring Hill, which is have artists that are focused directly at the church," says Spring Hill's director of marketing (U.S.), Rodney Hatfield. "We don't have a mission to cross everything over to the mainstream. We want artists that are going to be touring in the churches and focusing on that market when everybody else seems to be focusing away from it."

Well known in the Christian inspirational market for such songs as "I'm Not Ashamed Of The Gospel," "Take These Burdens," "I Give You Jesus," and "If I'd Had My Way," Paschal has also garnered fans in the



PASCHAL

Southern gospel market via her performances in Bill Gaither's strong-selling video series and on specials for TNN. After releasing four albums on Word, Paschal opted to sign with Spring Hill, a Nashville-based independent owned by Gaither and a number of partners.

"I felt like people there believe in what I do," Paschal says. "They have a heart for what I do, because my music is geared for the church and inspirational market."

(Continued on page 81)

## DC Talk's McKeehan Leads Dove Nominees Chapman, Heimermann Also Score Big In Gospel Honors

■ BY DEBORAH EVANS PRICE

NASHVILLE—DC Talk's Toby McKeehan tops the list of nominees for the Gospel Music Assn.'s 28th annual Dove Awards, with nods in 13 categories. The awards will be broadcast live April 24 on TNN from the Nashville Arena.

McKeehan's nominations include recognition for both his work as leader of ForeFront trio de Talk as well as his work with other acts on the Gotee Records label he co-owns with partners Todd Collins and Joey Elwood. DC Talk received nominations in the group, artist, and rock album of the year categories.

As a writer or performer, McKeehan also received nominations in the rock, rap/hip-hop, pop/contemporary, and urban song of the year categories, as well as being recognized in the recorded music packaging category for his part in illustrating the "Jesus Freak" album cover.

In characteristically humble fashion, McKeehan deflects credit, saying of the nominations, "I'm thankful for the

people around me. It takes a team to do everything."

Other multiple nominees include Steven Curtis Chapman and McKeehan's songwriting and producing partner Mark Heimermann, with seven nominations each. Michael W. Smith, Anointed, Point Of Grace, and CeCe Winans each received five nominations. World Wide Message Tribe, Michael Omartian, Charlie Peacock, Don Koch, Bill Gaither, Jars Of Clay, 4HIM, and Jaci Velasquez got four apiece.

Newcomer Velasquez received nominations in the new artist, inspirational recorded song, pop/contemporary album, and female vocalist categories. "I'm in shock. I'm so nervous," the teenaged artist says.

The Dove Awards will conclude the 1997 Gospel Music Week activities, to be held April 20-24 at the Nashville Convention Center. Winners are voted

on by more than 5,500 members of the Gospel Music Assn.

The following is a list of nominees in select categories:

**Song of the year:** "Between You And Me," written by Toby McKeehan, Mark Heimermann, recorded by de Talk; "Butterfly Kisses," written by Bob Carlisle, Randy Thomas, performed by Bob Carlisle; "Crucified With Christ," written by Randy Phillips, Denise Phillips, Don Koch, Dave Clark; "Flood," written by Dan Haseltine, Matt Odmark, Charlie Lowell, Stephen Mason, recorded by Jars Of Clay; "Healing Hands," written by Jonathan Pierce, Grant Cunningham, Matt Huesmann, recorded by Jonathan Pierce; "I'll Lead You Home," written by Michael W. Smith, Wayne Kirkpatrick, recorded by Michael W. Smith; "In The Light," written by Charlie Peacock, recorded by de Talk; "Keep The Candle Burning," written by Lowell Alexander, Gayla Borders, Jeff Borders, recorded by Point Of Grace; "Lord Of The Dance," written by Steven Curtis Chapman, Scotty Smith, performed by Steven Curtis Chapman; "People Get Ready . . . Jesus Is Comin'," written by Brian Ray, performed by Crystal Lewis.

**Songwriter of the year:** Steven Curtis Chapman, Mark Harris, Don Koch, Toby McKeehan, Michael W. Smith.

**Male vocalist of the year:** Bob Carlisle, Steven Curtis Chapman, Gary Chapman, Bryan Duncan, Jonathan Pierce.

**Female vocalist:** Crystal Lewis, Rebecca St. James, Kathy Troccoli, Jaci Velasquez, CeCe Winans.

**Group of the year:** 4HIM, Anointed, de Talk, Jars Of Clay, Point Of Grace.

**Artist of the year:** 4HIM, Steven Curtis Chapman, de Talk, Jars Of Clay, Point Of Grace.

**New artist:** Scott Krippayne, Sarah Masen, Jamie Slocum, Third Day, Jaci Velasquez.

**Producer:** Brown Bannister, Mark Heimermann, Michael Omartian, Charlie Peacock, Steve Taylor.

**Rap/hip-hop recorded song:** "Momma's Prayers," E.T.W., ForeFront; "R.I.O.T. (Righteous Invasion Of Truth)," Carman, Sparrow; "Revolution," World Wide Message Tribe, Warner Alliance; "The Real Thing," World Wide Message Tribe And Friends, Warner Alliance; "Wages Of Sin," Gotee Brothers, Gotee Records.

**Alternative/modern rock recorded song:** "B.C.," Plankeye, Tooth & Nail; "Double Cure," Vigilantes Of Love, Warner Resound; "Epidermis Girl," Bleach, ForeFront; "Gasoline," Skillet, Ardent/ForeFront; "Suzy's Diet," Everybodyduck, Rugged Records.

## Bad Livers Reach Out To New Fans With Sugar Hill Set

■ BY TERRI HORAK

NEW YORK—One thing audiences can expect from the Bad Livers is an unusual twist, and their latest release, "Hogs On The Highway," is no exception.

With two albums on Touch and Go imprint Quarterstick Records, the Bad Livers have the distinction of being the only old-time-style country band to build a following exclusively on the indie-rock circuit.

Now, with "Hogs On The Highway," their Sugar Hill debut, released Feb. 18, both the band and label—which specializes in progressive acoustic music—have the chance to introduce each other to new audiences.

Formed in 1990, the Bad Livers are singer/songwriter/multi-instrumentalist Danny Barnes, mandolinist/guitarist Bob Grant, and bassist/tuba player

Mark Rubin. Original member Ralph White III, who plays fiddle and accordion, appears on the album, but has left the band due to its demanding touring schedule.

"They bridge the same gap that we attempt to musically and also in terms of our goal of reaching out to a broader, younger audience and attracting them to some of the other things we're doing," says Bev Paul, Sugar Hill's director of sales and marketing.

"Sugar Hill has a real good reputation selling banjo records, and we've been friends with [founder/president] Barry Poss since our inception," Barnes says of the decision to go with the label, which has signed the Bad Livers to a three-album deal.

While the Bad Livers have been honing their eclectic sound in the rock sphere, they fit naturally into the acoustic roots market, a population



THE BAD LIVERS

that has yet to be exposed to the band—and one that's much more likely to appreciate their skill and musical taste.

"Essentially, we're trying to meld these two different markets into one for the Bad Livers," Paul says, and touring will continue to play a key role in their success.

"A lot of musicians complain about

touring, but man, we're into it," Barnes says, adding that the band has played more than 1,500 dates in the past seven years.

The Bad Livers will include acoustic-oriented venues on their tour, but will continue to play rock clubs, as well.

The Austin, Texas-based band will hit major markets in the East and West coasts as well as Midwest cities before breaking to work on a film score in April.

Peter Mantas, promoter/production manager for New Jersey's Asbury Park Music Co., which owns the nightclub the Saint and produces concerts in the area, has booked the Bad Livers in the past and has scheduled them to headline their first show at the Saint.

"They're killer live," Mantas says. "We try to present things that are different, not just alternative pop bands."

(Continued on page 77)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Steve Rosenblatt is promoted to VP of marketing for Capitol Records in Hollywood, Calif. He was VP of field sales.

Brad Pollak is appointed VP of marketing for A&M Associated Labels in Hollywood. He was director of product development for A&M Records.

MCA Records in Universal City, Calif., appoints John Sigler VP of rock promotion and Jennifer Balandyne and Kira Matlow managers of publicity. They were, respectively, senior director of rock promotion at Island Records, publicist with PLA Media West, and head of publicity for 2.13.61 Publications.

Ronny Vance is appointed head of soundtrack album projects for Interscope Records in Los Angeles. He was head of Interscope Music.

Cynthia Elliott is named VP of international editorial services for Sony Classical in New York. She was



ROSENBLATT



POLLAK



SIGLER



VANCE



ELLIOTT



FROELING



LOFRUMENTO



WEISS

a producer with Winton duPont Films.

Lori Froeling is appointed VP of business and legal affairs for the Universal Music Group in Universal City, Calif. She was a consultant.

Mark Persaud is promoted to executive VP of Qwest Records in Los Angeles. He was senior VP of A&R administration and marketing.

Ted Edwards is appointed director of album promotion for Virgin Records in Los Angeles. He was PD of WNEW New York.

Lynn Nichols is named VP of A&R

for Sparrow Records in Nashville. He was an independent producer and consultant.

Elektra Entertainment Group in New York promotes Mark Snider to national director of pop promotion and Rana Alem to national promotion/administrative manager. They were, respectively, New York regional manager of pop promotion and national administrative coordinator.

Marie Hess is promoted to director of international tours for Warner Bros. Records in Burbank, Calif. She was manager of international tours.

Vince DeGiorgio is named director of international A&R for RCA Records in New York. He was a dance music consultant for BMG Canada.

Anthony Scafide is appointed publicity/promotion manager for Koch International in Port Washington, N.Y. He was press and radio promotions manager for New World Records.

**PUBLISHING.** John A. LoFrumento is promoted to CEO of ASCAP in New York. He was executive VP/COO.

Barton J. Weiss is promoted to VP of legal and business affairs for EMI Music Publishing in New York. He was senior director of legal and business affairs.

Lisa Feldman is promoted to associate director of film/TV relations for BMI in Los Angeles. She was executive assistant.

**RELATED FIELDS.** Charles H. Googe Jr. is named a partner in Paul, Weiss, Rifkind, Wharton & Garrison in New York. He was an attorney with the firm.

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## Record Of The Year

*Because You Loved Me* (Theme From "Up Close And Personal"),  
**Celine Dion**, 550 Music/Epic

## Album Of The Year

*Falling Into You*, **Celine Dion**, 550 Music/Epic  
*The Score*, **Fugees**, Ruffhouse/Columbia  
*Waiting To Exhale-Soundtrack-Various Artists*, Arista

## Song Of The Year

*Because You Loved Me*, **Diane Warren**-Songwriter (Celine Dion)

## Best New Artist

**The Tony Rich Project**, LaFace

## POP

### Best Female Vocal Performance

*Un-Break My Heart*, **Toni Braxton**, LaFace  
*Because You Loved Me* (Theme From "Up Close And Personal"),  
**Celine Dion**, 550 Music/Epic

### Best Male Vocal Performance

*Key West Intermezzo (I Saw You First)*, **John Mellencamp**, Mercury  
*Nobody Knows*, **The Tony Rich Project**, LaFace

### Best Collaboration With Vocals

*God Give Me Strength*, **Burt Bacharach & Elvis Costello** (*Grace Of My Heart*), MCA  
*Missing You*, **Brandy-Tamia-Gladys Knight & Chaka Khan** (*Set It Off*), East West

### Best Album

*Secrets*, **Toni Braxton**, LaFace  
*Falling Into You*, **Celine Dion**, 550 Music/Epic

### Best Traditional Vocal Performance

*Stardust*, **Natalie Cole**, Elektra

## R & B

### Best Female Vocal Performance

*Not Gon' Cry*, **Mary J. Blige**, (*Waiting To Exhale*), Arista  
*Sittin' Up In My Room*, **Brandy**, (*Waiting To Exhale*), Arista  
*You're Makin' Me High*, **Toni Braxton**, LaFace  
*You Put A Move On My Heart*, **Tamia** (*Q's Jook Joint*), Qwest/Warner Bros.

### Best Male Vocal Performance

*Lady*, **D'Angelo**, EMI  
*New World Order*, **Curtis Mayfield**, Warner Bros.  
*Like A Woman*, **The Tony Rich Project**, LaFace  
*Your Secret Love*, **Luther Vandross**, Epic/LV

### Best Performance By A Duo Or Group With Vocal

*Slow Jams*, **Babyface & Tamia With Portrait & Barry White** (*Q's Jook Joint*), Qwest/Warner Bros.  
*Stomp*, **Luke Cresswell, Fiona Wilkes, Carl Smith, Fraser Morrison, Everett Bradley, Mr. X, Melle Mel, Coolio, YoYo, Chaka Khan, Charlie Wilson, Shaquille O'Neal & Luniz**, (*Q's Jook Joint*), Qwest/Warner Bros.  
*Don't Let Go (Love)*, **En Vogue**, (*Set It Off*), East West

### Best Song

*Sittin' Up In My Room*, **Babyface**, Songwriter, (Brandy)

*You Put A Move On My Heart*, **Rod Temperton**, Songwriter, (*Q's Jook Joint*)

*Your Secret Love*, **Luther Vandross & Reed Vertelney**, Songwriters, (Luther Vandross)

*You're Makin' Me High*, **Babyface & Bryce Wilson**, Songwriters, (Toni Braxton)

## Best Album

*Maxwell's Urban Hang Suite*, **Maxwell**, Columbia  
*New World Order*, **Curtis Mayfield**, Warner Bros.  
*Words*, **The Tony Rich Project**, LaFace

## RAP

### Best Solo Performance

*1, 2, 3, 4 (Sumpin' New)*, **Coolio**, (*Gangsta's Paradise*), Tommy Boy  
*If I Ruled The World (Imagine That)*, **Nas**, Columbia

### Best Album

*Gangsta's Paradise*, **Coolio**, Tommy Boy  
*The Score*, **Fugees**, Ruffhouse/Columbia  
*Mr. Smith*, **LL Cool J**, Def Jam

## GOSPEL

### Best Traditional Soul Gospel Album

*Face To Face*, **Cissy Houston**, House Of Blues Music

## MUSICAL SHOW

### Best Album

*A Funny Thing Happened On The Way To The Forum*, (Original Broadway Cast), Angel

## COMPOSING

**Best Instrumental Composition Written For A Motion Picture Or For Television**  
*Get Shorty* (Instrumental Tracks), **John Lurie**, Composer

### Best Song Written Specifically For A Motion Picture Or For Television

*Because You Loved Me* (Theme From "Up Close And Personal"), **Diane Warren**, Songwriter (Celine Dion)  
*It Hurts Like Hell* (From "Waiting To Exhale"), **Babyface**, Songwriter (Aretha Franklin)

## ENGINEERING

### Best Engineered Album, Non-Classical

*Q's Jook Joint*, **Francis Buckley, Al Schmitt, Bruce Swedien and Tommy Vicari**, Engineers (Quincy Jones, *Q's Jook Joint*), Qwest/Warner Bros.  
*Stardust*, **Dave Reitzas, Elliot Scheiner, Al Schmitt and Erik Zabler**, Engineers (Natalie Cole), Elektra

## PRODUCER

### Producer Of The Year

**Babyface**, (For Toni Braxton, Aretha Franklin, Mary J. Blige, Brandy, *Waiting To Exhale*)  
**David Foster**, (For Celine Dion, Toni Braxton)

## MUSIC VIDEO

### Best Music Video, Short Form

*Earth Song*, **Michael Jackson**, MJJ/Sony Music

### Best Music Video, Long Form

*Blood Brothers*, **Bruce Springsteen**, Columbia Music Video

Thank you to all the Artists, Producers, Engineers, Managers, Writers, and Record Companies who made this possible.

Eddie, Janice, Troy, Danielle, and the entire Hit Factory Staff

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## VITAL REISSUES

**Issue Date: April 19th Ad Close: March 25**

Our April 19th issue surveys the state of the reissues market. Billboard's Chris Morris will examine the conceptualizing, packaging and re-marketing of product. Other features will include trends to watch for, future goals, and of course, a selective guide to forthcoming UK and US releases slated for this year.

### CONTACT:

Robin Friedman - 213-525-2302



## COMEDY

**Issue Date: April 5 Ad Close: March 11**

Melinda Newman will examine the labels' goals and strategies for insuring that consumers are made aware of comedy product lines. Other features include a quick-reference guide to second quarter releases and events (including video) and the latest information on the UK's comedy market.

### CONTACT:

Jim Beloff - 213-525-2311



## SOUTH AFRICA

**Issue Date: April 5 Ad Close: March 11**

This spotlight provides a comprehensive analysis of this evolving market, from its A&R trends to its diverse artists. Other features include late-breaking developments in South Africa's music business, the development of new concert venues, and a graphic summary of data relating to the market.

### CONTACT:

Christine Chinetti - 44-171-323-6686



## 1997 Nashville 615/Country Music Sourcebook

**Publication Date: May 7, 1997 Ad Close: March 14**

Nashville 615 listings include record companies, recording studios, music publishers, and other artist-related services in the Nashville area. The Country Music Sourcebook listings include key country music contacts including: record companies, country talent managers, agents, radio stations, concert promoters, and music publishers.

### CONTACT:

U.S./Canada: Dan Dodd - 213-525-2299



# Epic's Tuatara Breaks Boundaries

## Act Would Rather Bebop Than Modern Rock

BY CRAIG ROSEN

LOS ANGELES—Tuatara, whose Epic debut, "Breaking The Ethers," is due April 1, may feature the Screaming Trees' Barrett Martin, Luna's Justin Harwood, and R.E.M.'s Peter Buck, but the group definitely isn't the typical rock'n'roll side project. In fact, the instrumental band doesn't play rock'n'roll.

"We wanted to get as far away from that as possible," says Martin, who has also recorded with the rock side project Mad Season. "To a certain degree, all of us are kind of tired of working in the fairly restrictive format of modern rock. As we all witnessed last year, it's not doing so well."

However, the band, which also includes multi-instrumentalist Skerik from Critters Buggin, was formed from a desire to experiment with new sounds, rather than as a reaction to modern rock's faltering commercial clout.

"Each one of us, in each of our bands, has a reputation of doing something new in rock'n'roll," Martin says. "We just thought, 'Why not just try something totally different?'"

Tuatara effectively fits that bill. "Breaking The Ethers" features the



TUATARA

band's members playing a variety of mostly acoustic, often exotic instruments (tablas, bullroarer, Tibetan horns, six-string bass, steel drums, etc.) and experimenting with a diverse array of sounds ranging from world music to jazz.

Aside from the band's four-man core, the album also features such noted guests as Pearl Jam's Mike McCready on electric guitar, Los Lobos' Steve Berlin on bass penny whistle, and R.E.M. sideman and Young Fresh Fellows member Scott McCaughey on steel drums.

"We have that jazz bebop influence that is coming from a Miles Davis-Mingus-Coltrane-Thelonious [Monk] influence," Martin explains. "The record itself is the kind of thing that you can put on and get into if you want to, or it can just be there and you can

enjoy it, but you don't have some screaming angst-ridden vocalist overpowering everything. At the same time, there isn't any one lead instrument, so it is not a barrage of saxophone-driven bebop. It's a lot of different things."

To break from the modern rock that Tuatara's members are known for with their other bands could be a marketing nightmare, but neither Martin nor Epic seem too concerned.

"We're leaving it in the hands of Epic to sort of sell this thing and to take it to the people," says Martin, who is also acting as the group's manager. "But I do think there are a lot of people that would like the record, and there is a market for it, if you want to call it that, somewhere out there."

Epic senior director of West Coast marketing Al Masocco says finding that market won't be as difficult as some might assume.

"When you look at the lineup, right  
(Continued on next page)



Planet Björk. Elektra Entertainment executives and area WEA reps came from near and far to support Björk at a recent in-store appearance at a Tower Records in New York. Shown, from left, are Andrew Hilsberg, WEA New York marketing coordinator; Pete Rosenblum, Elektra national director of pop promotion; Ko Kawashima, Björk's manager; Björk; Jeff Bardin, WEA New York representative; Zsuzsanna Cohen Murphy, Elektra director of marketing; Jay Perloff, WEA regional marketing manager; Brian Cohen, Elektra VP of marketing; and Paul Uterano, Elektra national sales manager.

# Lauper's Artistic Aspect Emphasized On Epic Set

BY LARRY FLICK

NEW YORK—As the April 1 release of "Sisters Of Avalon" draws near, Epic Records continues to strive to illuminate Cyndi Lauper as an artist of greater creative substance than the often-cartoonish figure who became a leader of the MTV generation in 1983 with the kitschy "Girls Just Want To Have Fun."

Produced by the singer with Jan Pulsford and Mark Saunders, the album plays to Lauper's considerable strengths as a vocalist and her marked maturity as a songwriter, with broad stylistic leanings that range from textured hip-hop and dance to guitar-driven alterna-pop. Despite its seemingly disparate musical elements, "Sisters Of Avalon" is a cohesive and remarkably powerful collection that is notable for the absence of the novelty ditties that have long been associated with the singer.



LAUPER

But is the world ready for the "serious" Cyndi Lauper? "There are certainly some preconceived notions that we have to overcome," says David Massey, senior VP of Epic (U.S.). "There have always been two sides of Cyndi. There's always been a musical-adventurous side, as well as the zany personality that became dominant in the '80s. We believe that with perseverance and the right exposure, we can gradually knock down any barriers ahead."

The key to the label's marketing plan is touring. Although details have yet to be confirmed, Lauper will spend much of the spring and summer on the road. "In the past, her records have been built almost exclusively around MTV and radio," Massey says. "Obviously, those are still vital elements of our plan. Cyndi is at her best onstage. We want to make the most of that."

Epic will open its radio and club campaign for the project in early April with "You Don't Know," a commercially viable, funk-fortified pop jam that has been deftly remixed with a variety of trend-conscious dance beats by Tony Moran, Prince Quick Mix, and Junior Vasquez. Additionally, the label is pressing a CD sampler that will feature several of the album's more cutting-edge tracks, including the jeep-fashioned "Fall Into Your Dreams" and the jazz-laced shuffler "Say A Prayer." The sampler will be serviced in early March to radio programmers at triple-A, modern rock, and crossover formats, as well as to retailers and selected press.

"The intention is to give a taste of the record to the tastemakers who will spread the word of the music's quality," Massey says.

A number of indie retailers have already been exposed to the album via its Japanese pressing, released in November, thanks to the demand of Lauper's die-hard fans.

"She's one of those unique artists who has loyal followers that literally clamor for every bit of music or memorabilia they can get their hands on," says Marlon Creaton, manager of Record Kitchen in San Francisco. "I agree that there are some people who

(Continued on page 34)

# Grammy Award Picks: An Annual Primer On Who's Going To Beat Whom

THE ENVELOPE PLEASE: It's hard to believe that Grammy time is upon us once again, and that, once again, I'm making my predictions. Those Grammy voters are tricky, but here's my best guesses as to who's coming home with a little gold statue on Wednesday (26). I've stated so in categories in which my personal choice differs from whom I believe the voters have picked.

- Record of the year: Given that the entire voting membership can cast their ballots in this category, it's possible that they'll go for "Because You Loved Me"—it's got the broadest appeal of all the songs, and Celine Dion has had a fabulous year. But my hunch is that the Grammy is going to go to Eric Clapton's "Change The World."

- Album of the year: As hip as the National Academy of Recording Arts and Sciences (NARAS) looks by putting Beck's "Odelay" in this category, the only way that set will win is if only critics vote. I don't listen to it much at home, but I hope that the Grammy goes to Dion for "Falling Into You." She has worked extremely hard this past year, and, more than a year after its release, the album is still kicking butt.

- Song of the year: Dion may lose in the record of the year category, but NARAS isn't going to deny fave Diane Warren a statue here. "Because You Loved Me" gets the Grammy. My preference is "Change The World," written by Gordon Kennedy, Wayne Kirkpatrick, and Tommy Sims.

- Best new artist: Record sales may be in a slump, but this year's list contains five proven winners who have breathed new life into the industry. The Grammy goes to Jewel. She's been a NARAS advocate, and people like that. My personal vote goes to the Tony Rich Project, but it would be fine with me if there were a five-way tie, because there's something in my heart that really wants LeAnn Rimes to win. In addition, I really like the Garbage and No Doubt albums.

- Best pop album: Shawn Colvin and Sting, perennial Grammy pets, are both nominated here for "A Few Small Repairs" and "Mercury Falling," respectively, neither of which has lived up to sales expectations. But Dion is going home with the award this year for "Falling Into You," unless voters figure that she's going to get so many other awards that they'll throw this one to Sting.

- Best rock song: I'm a little baffled by some of these nominations, but then, who isn't? I love John Hiatt, but

why is his widely ignored "Cry Love" up against Oasis' "Wonderwall" here? The Grammy goes to "Give Me One Reason" by Tracy Chapman. My vote is for "6th Avenue Heartache," written by the Wallflowers' Jakob Dylan.

- Best rock album: The Grammy goes to "Road Tested" by Bonnie Raitt because NARAS loves her. Normally, I'm all for Raitt getting any award, but since "Road Tested" is a live album, I'm voting for "Sheryl Crow" by, duh, Sheryl Crow. It's far superior to her A&M debut and has been overlooked—until now.

- Best R&B album: Curtis Mayfield could get the sentimental vote for "New World Order," and no one would complain about that, but, in my mind, the deserving album here is "Maxwell's Urban Hang Suite" by Maxwell or "Words" by the Tony Rich Project.

- Best female country vocal performance: Generally Mary Chapin Carpenter wins any time she's nominated. This year, her "Let Me Into Your Heart," a clever, upbeat ditty, is nominated. The Grammy goes to

- Carpenter. My choice is Rimes for "Blue."
- Best male country vocal performance: This is a weird category in that neither Junior Brown, who's nominated for "My Wife Thinks You're Dead," nor Lyle Lovett, who's up for "Private Conversation," gets much (read no) country airplay, but they definitely have their fans. The Grammy goes to Vince Gill for "Worlds Apart."

- Best country song: The biggest single of the year, Brooks & Dunn's "My Maria," isn't eligible since it's a cover of the B.W. Stevenson hit. The Grammy goes to "High Lonesome Sound," written and performed by Gill.

- Best country album: The Grammy goes to Gill's "High Lonesome Sound," although Lovett's "The Road To Ensenada" could be a dark-horse victor. It depends upon how many non-Nashvillians voted in this category.

- Best song written specifically for a motion picture or for television: The oft-nominated Babyface will, unfortunately for him, cancel himself out in this category, for which he has received three of the five nominations (all for his work on "Waiting To Exhale"). The winner will be "Because You Loved Me," written by Warren and performed by Dion.

- Producer of the year: Absolutely, without a doubt, this award should go to Babyface. However, David Foster is going to give him a run for his money. In a photo finish, the Grammy goes to Babyface.



by Melinda Newman

## Bob Woodruff's 'Road' Leads To Imprint Nashville Artist Finds Label In-Sync With His Vibe

BY JIM BESSMAN

NEW YORK—Having left his first label over “philosophical differences,” singer/songwriter Bob Woodruff, whose 1994 debut, “Dreams & Saturday Nights,” was released to great critical acclaim, made label ideology a central issue in seeking a new deal. At Imprint Records, the Nashville-based artist believes that he has found the right creative vibe, with the resulting “Desire Road” satisfying his artistic needs and the new Nashville label’s goals.

“Bob’s determined to reach people on his own terms, and we relate to that, says Imprint president Bud Schaetzle, who co-founded the company with chairman/CEO Roy Wunsch. “He has his own classic mix of so many different things: traditional country and edgier rock-oriented stuff, and great acoustic values that live side by side with electric [songs]. But we got involved because he represented the ideal artist for what this period in country music history looks like.”

As Schaetzle notes, Woodruff’s “first album didn’t get a great shot and got lost in the shuffle—but I still have it in my car CD player because it’s so great!”

The major difference with “Desire Road,” says Woodruff, is the label move from Asylum to Imprint. “I was one of the first artists signed to Asylum when it opened in Nashville, and based on an artist roster including singer/songwriters like Guy Clark and Emmylou Harris, I felt like it was the perfect home for me. But toward the end of my record’s promotion, I felt their philosophy changed, and after an amicable split, I and my manager, Jim Della Croce, met with Roy and felt that he was starting up a label similar to Asylum, at the beginning, that would be the right place for me to make records.”

If anything, “Desire Road” is “more rockin’” than “Dreams & Saturday Nights,” Woodruff continues. Co-produced by Woodruff and Ray Kennedy, the new album brings back such sidemen as James Burton and Sam Bush from the first album, as

well as others like bassist Garry Tallent, keyboardist Micheal Smotherman, guitarist Randy Lee, and Mavericks drummer Paul Deakin. Also guesting on the album are the Mavericks’ Raul Malo, Joy Lynn White, Pig Robbins, and Harry Stinson.

“We discussed a more organic sound,” says Woodruff, “not ‘following the map’ as far as making records in Nashville is concerned—which neither of us were interested in. What’s great about Ray is, he’s not into the politics of making records in Nashville, or anywhere else for that matter—trends or hit formulas. He’s only interested in helping artists make the best records they can make.”

Comfortable with the “singer/songwriter” tag, Woodruff notes that he wrote nine of the new album’s 12 tracks. “The label left us alone pretty much,” he says, “but we knew there was some pressure to get a song that was appropriate for country radio—which started me looking for outside material.”

The leadoff track from “Desire Road,” a cover of John Fogerty’s “Almost Saturday Night,” “seems to be the no-brainer” as a first single, says Della Croce. Although the original wasn’t a country hit, Woodruff notes that the “good times, rodeos, and car lyrics all fit in with country radio—and it was a fun compromise with the record company in trying to get on country radio.”

The two other covers are Arthur Alexander’s “Every Day I Have To Cry Some” and “If It’s Really Got To Be This Way.”

“He really melds R&B with country music in a way that really gets to me,” says Woodruff of the late Alexander. Of the album as a whole, Woodruff says that he was able to “meld my country influences and rock influences and bring in all kinds of styles—everything from Merle Haggard to the Beatles.”

For Schaetzle and Imprint, it’s now a matter of “waiting for the Nashville wheel to turn around and make room” for an artist like Woodruff, a New Yorker who’s resided in Music City for the past five years.

Imprint, though, will take a decidedly proactive promotional stance. “We’ll get the album out to people who appreciate music on a pure level,” says Schaetzle. “If it gets a shot, it will work [with] anyone who likes great traditional country, and with more adventurous people who like a little energy mixed with tradition. We’ll beat our brains out getting him playing in front of people and getting the pitch to every format that might be interested, because he’s got the potential to have a fan base of performers [like] John Prine and Lyle Lovett.”

Schaetzle concedes that he’s facing an “uphill battle” at country radio, “but we’ve delivered [material] for it, and if it gets heard, maybe he’ll get a shot—but if not, it doesn’t matter. We’re not going to play the traditional game and try to sucker-punch radio or anybody into thinking that he’s the next shiny, squeaky Nashville hat act. We’re still kicking around which formats will get which songs, and for the time being we have decided to just let people let us know what they want to play. We’re not going to fool anybody into thinking he’s anything else other than a pure music guy or turn him into something he’s not, and if he winds up rock or alternative or Americana or album rock or country, we don’t care . . . because he appeals to so many kinds of tastes and is broad enough for more than just one thing.”

Imprint will also employ “all the usual marketing tools,” adds Schaetzle, with tour support the most visible initially. Woodruff is playing a number of industry conventions prior to setting out in mid-April on a North American tour to last through the fall. According to Della Croce, Tallent, Smotherman, Deakin, Lee, and steel player Tommy Hanum will accompany Woodruff during the first leg of the tour, with Kennedy making occasional appearances as a guitarist.



WOODRUFF

## Breaking Records' Treehouse Debuts On New Hootie Label

BY MELINDA NEWMAN

NEW YORK—As one Atlantic executive says with atypical record company bluntness: “We’re fully aware that the name Treehouse means nothing to anybody right now.” But if the label has its way, that will change very soon.

Treehouse, a four-piece from Liverpool, England, is the first band signed to Hootie & the Blowfish’s new Atlantic-distributed label, Breaking Records. “Nobody’s Monkey” comes out April 1.

Breaking Records execs certainly weren’t thinking about signing overseas acts when they started the imprint last year, but the label principals realized they had to trust where the music led them.

“We’re a Southern-based label [Columbia, S.C.], but we heard this tape and it really blew us away, and then we saw them live,” recalls Breaking Records VP/GM John Caldwell. “It came to a point where we said, ‘We know they’re from England and it presents a logistical problem, but we think they need to be heard.’”

While Breaking Records went to distant shores to find its premiere act, the members of Treehouse similarly left their native country to find fortune.

Fully aware that they were not in vogue with the Britpop sound coming out of the U.K., the band—composed of lead singer/songwriter Pete Riley, bassist Paul O’Brien, drummer Abe Jukes, and guitarist Keith Thomas—felt it stood a better chance if it came to America.

“We’d played gigs in England and showcased, but in the end, they were trying to make our music more Britpop than it was,” says Riley. “A lot of the British bands are just cloning each other. The type of music we’re playing is happening over here in America.”

With that in mind, the band saved its money and came to Los Angeles for two weeks, armed with a number of gigs at venues like the Whisky a Go Go as well as two impromptu acoustic dates at a Borders bookstore.

The band came to Breaking Records’ attention after a friend at Sony Music Publishing, aware of Treehouse from its L.A. trip, sent Caldwell the band’s tape. A quick jaunt to England confirmed what the advance promised: Treehouse was a band with good, catchy alterna-rock songs made even better by the group’s energetic live performances. Its sound is much more akin to a Gin Blossoms or Del Amitri than its new bosses, Hootie & the Blowfish.

“As much as I respect Hootie, we don’t sound anything like them,” says Riley. “We’re much harder as a live band. The public is intelligent and will see Treehouse for what they are. This is not Hootie or Cravin’ Melon.”

As Atlantic Records director of product development Pat Creed notes, it was never Hootie & the Blowfish’s intention to ink bands in its own image. “They signed them because they like them, not because

they sound like them. It’s like asking Alanis Morissette if she’s like [Maverick Records founder] Madonna.”

While Treehouse might not sound much like Hootie & the Blowfish, the band has taken a page from Hootie’s successful playbook: hitting the road hard. Even though “Nobody’s Monkey” doesn’t come out for several weeks, Treehouse has been playing clubs in the Southeast, where it has relocated, since January.

Riley understands the reasoning but still finds it strange to play with no album to sell. “I find it totally weird, because after people see the band, people want the album, and it’s like, ‘Uh, why are we doing this?’ But I think there’s a method in the madness. They want to get the band some exposure, and we’ve already got a mailing list of 1,000 people just for



TREEHOUSE

the U.S.”

“We want to have them build up a live following,” says Creed. “When you’re trying to introduce a band that doesn’t have a following anywhere, your options are fairly limited. You can’t just go to radio and say, ‘Play these guys.’ There has to be a spark from somewhere. We didn’t want to be in a position of just releasing a record and saying, ‘This is a great record, play it.’”

The touring is where Hootie & the Blowfish’s connection has really come into play. Through the band’s many, many years of Southeastern club touring before it was signed to Atlantic, it has built up an unparalleled nest of connections.

“As an organization, Hootie & the Blowfish have built up a lot of goodwill in the Southeast,” says Caldwell. “We plan on taking advantage of the relationships we have. We have them in clubs they need to be in. We have them opening for established acts.”

Treehouse is booked by Metro Talent.

The idea is that by the time the first single, “Daddy Inside,” comes out in a few weeks, the band will mean something to a number of radio programmers. The single will go to commercial alternative, rock, triple-A, and college stations.

“College figures very strongly into our plans,” Creed says. “The Southeast has a tremendous amount of colleges, and while the college radio charts have a lot of alternative acts on them, your average college student is often a mainstream music fan. We’re going to drag them over to any college that they’re near and maybe do a show in the union, go down to the local record store. We told them, ‘Don’t plan on getting a good night’s rest for at least another year.’”

## EPIC'S TUATARA BREAKS BOUNDARIES

(Continued from preceding page)

there is a slam-dunk superstar group,” he says. “The credibility is absolutely incredible at the college/alternative level.”

Yet the actual sound of Tuatara can reach far beyond the band members’ usual radio core. Masocco says, “It certainly will have enormous impact at the alternative and college alternative level, but it certainly can fit into the NAC and triple-A formats very easily.”

Epic plans to service radio with the entire album about a week prior to street date, concentrating on those four formats as well as specialty shows.

At least one modern rock jock is anxiously awaiting the album’s release. Jason Hughes, who handles overnights and hosts the local music specialty show “The Young And The Restless” on modern rock KNDD (The End) Seattle, caught one of the band’s first performances at the Crocodile Cafe in

Seattle. “They’re really great and have a very ethereal sound,” Hughes says.

He plans to play Tuatara on his show, noting that each of the players has a following. “Skerik is huge, Peter is now a Seattle mainstay, and Barrett is pretty popular,” he says.

In an attempt to capitalize upon the names of the band’s members, Epic plans to affix a sticker to the album listing the group’s lineup.

Tuatara is also bound to get exposure from a unique tour, booked by Artist Direct, beginning in May with former American Music Club front man Mark Eitzel and McCaughey’s Minus 5.

Since Skerik, Martin, and Buck played on Eitzel’s “West,” due May 6 on Warner Bros., they will also back the singer live. Buck and Martin also play on the Minus 5 album, tentatively titled “The Lonesome Death Of

Buck McCoy.” The set is due May 6 from McCaughey’s new Hollywood Records-distributed Malt label.

“It is going to be sort of a double-headliner tour that is going to be a seamless night of music,” Martin says. “We will do some Tuatara music, then Mark will come out and we will do some of his music, and Scott will come out and do some of his songs . . . It will be a revolving night of music.”

“We are all really excited about this, because none of us have ever done anything like this, and we’ve never seen anything like this,” Martin adds. “It’s not a standard kind of tour with an opening band and a headline band. It’s just going to be seven guys, playing different instruments, different forms of music, in a very different sort of atmosphere. It won’t be the typical bombastic, loud, rock’n’roll scenario.”



**Category 70**  
Best Recording Package

**1. SET THE TWILIGHT REELING**

**Stefan Sagmeister**, art director  
(Lou Reed) [Warner Bros. Records]

**2. ULTRA-LOUNGE (LEOPARD SKIN SAMPLER)**

**Andy Engel & Tommy Steele**,  
art directors (Various Artists) [Capitol  
Records]

**3. AENIMA**

**Adam Jones & Kevin Willis**,  
art directors (Tool) [Zoo Entertainment/  
Volcano Entertainment]

**4. MIRACLE OF SCIENCE**

**Stefan Sagmeister**, art director  
(Marshall Crenshaw) [Razor & Tie  
Entertainment]

**5. EAST OF THE SUN: THE WEST  
COAST SESSIONS**

**Chika Azuma & Patricia Lie**, art  
directors (Stan Getz) [Verve Records]

**Category 71**

Best Recording Package - Boxed

**6. THE COMPLETE REPRISE STUDIO  
RECORDINGS**

**JoDee Stringham & Jim Ladwig**,  
art directors (Frank Sinatra) [Reprise  
Records]

**7. BLUES, BOOGIE, & BOP: THE 1940S  
MERCURY SESSIONS**

**Michael Lang, David Lau & Giulio Turturro**, art direc-  
tors (Various Artists) [PolyGram Records]

**8. THE MAN FROM IPANEMA**

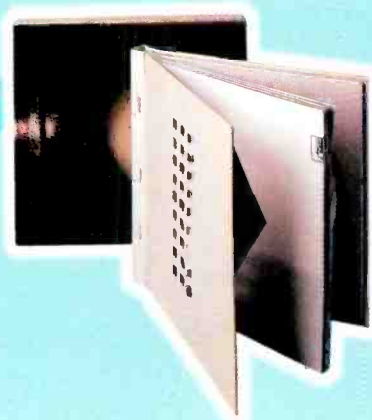
**Giulio Turturro**, art director (Antonio  
Carlos Jobim) [Verve Records]

**9. THE COMPLETE COLUMBIA STUDIO  
RECORDINGS**

**Chika Azuma & Arnold Levine**,  
art directors (Miles Davis & Gil Evans)  
[Columbia Records]

**10. NEW ADVENTURES IN HI-FI**

**Chris Bilheimer & Michael Stipe**, art  
directors (R.E.M.) [Warner Bros. Records]



# BILLBOARD'S HEATSEEKERS ALBUM CHART

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

MARCH 1, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	2	19	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
2	1	14	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
3	4	31	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
4	—	1	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98)	POLITICS & BULLSH*T
5	3	15	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
6	9	11	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
7	6	3	JONNY LANG A&M 540640 (8.98/10.98)	LIE TO ME
8	18	4	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN
9	—	2	GIOVANNI NEW CASTLE 5527 (10.98/15.98)	ROMANCE
10	22	20	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
11	5	11	TRICKY ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
12	7	21	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
13	8	28	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
14	14	6	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.98/14.98)	HOT
15	15	5	PRODIGY MUTE 9003/XL (10.98/15.98)	MUSIC FOR THE JILTED GENERATION
16	11	19	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
17	12	21	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
18	10	26	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
19	20	31	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
20	17	36	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
21	26	3	SPACE GUT REACTION 53028/UNIVERSAL (10.98/15.98)	SPIDERS
22	13	23	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
23	23	16	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
24	16	24	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
25	—	1	NUNO A&M 540593 (10.98/16.98)	SCHIZOPHONIC

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	19	25	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
27	33	6	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
28	24	7	ASHLEY MACISAAC A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
29	25	6	THE CHEMICAL BROTHERS ASTRALWERKS 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST
30	21	11	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
31	—	1	MOBY ELEKTRA 62031/EEG (10.98/16.98)	ANIMAL RIGHTS
32	—	1	SICK OF IT ALL ELEKTRA 62008/EEG (10.98/16.98)	BUILT TO LAST
33	31	28	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
34	29	6	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
35	40	30	RAY BOLTZ WORD 67304/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
36	41	24	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
37	28	11	KEIKO MATSUI COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
38	27	25	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
39	36	17	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
40	32	31	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
41	35	7	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
42	—	16	SUSAN ASHTON SPARROW 51458 (9.98/15.98)	A DISTANT CALL
43	30	21	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
44	37	16	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
45	44	28	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
46	—	7	GRUPO LIMITE POLYGRAM LATINO 33302 (7.98/12.98)	PARTIENDOME EL ALMA
47	—	5	AVALON SPARROW 51485 (10.98/15.98)	AVALON
48	—	1	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
49	34	35	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
50	—	4	PEDRO FERNANDEZ POLYGRAM LATINO 534120 (9.98/16.98)	DESEOS Y DELIRIOS

## POPULAR UPRIISINGS

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

**LEE ANN II:** Word in Nashville is that the self-titled Decca Records debut by Lee Ann Womack is destined for great things. The album, whose release date was pushed up a month to May 13, is already generating strong



**Hothouse Flowers.** The self-titled debut album from Wild Orchid bows March 25 on RCA Records. The act has been featured on "Access Hollywood," "Soul Train," and MTV's "Singled Out" and will be highlighted in a forthcoming CNN "Showbiz Today" segment. The duo's second single, "Talk To Me," was serviced Feb. 10 to top 40 radio.

interest from country radio programmers, a few of whom are spinning "Never Again, Again," even though the impact date for the song is officially March 10.

WKIX Raleigh, N.C., WUBE Cincinnati, and KKBQ Houston are among the stations that are early on the track.

"The singing is extraordinary, the material is extraordinary, and Mark Wright has produced the album of his life," says KKBQ PD Dene Hallam. "I would be surprised if this album doesn't go triple-platinum."

KKBQ has also been spinning "The Fool" and "Buckaroo," as well as breaking a station rule by putting the artist on-air to perform before KKBQ was playing her music.

Womack is managed by Erv Woolsey.

**FROM 0 TO 1 MILLION?** Over the last few years, Dallas-based indie Rhythmic Records has been quietly and consistently priming its acts for major-label deals by helping them develop solid fan bases.

Such artists as Rising Tide's Jack Ingram, Arista's Sister 7, and A&M's Jackopierce have all benefited from the label's simple, effective grass-roots efforts, which focus on band strongholds and college circuits.

Its latest project is Vertical Horizon's "Live Stages," which has sold 2,000 units since its Jan. 10 release, according to SoundScan.

The James Taylor-esque rock band started out as a collaboration between two



Germano, was serviced Jan. 28 to college radio and specialty shows.

**A New Drug.** Giant Sand members Howe Gelb, John Convertino, and Joey Burns' newest collaboration comes out Tuesday (25) on Thirsty Ear Recordings under the name OP8. The album, which features several tracks with the haunting vocals of Lisa

Georgetown students and has developed into a foursome that regularly sells out venues in Boston, Washington, D.C., and Chapel Hill, N.C.

Label GM Scott Robinson says that 60%-70% of the acts' fan bases are generated in college towns.

Former Rhythmic artist Ingram, whose Rising Tide debut, "Livin' Or Dyin'," bows March 25, plans on going back to his college roots to build sales (Billboard, Feb. 8). Still,

the singer/songwriter says, these tours of duty have been invaluable in building a live show that he feels will translate well with mainstream audiences.

"When it comes right down to it, a lot of [young artists] are being thrust out in front of 25,000 people at fairs, and for God's sake, it might be their first gig," says Ingram. "That's why you see so many copycats. Bands

don't have the time anymore to find out what works for them and what doesn't."

Robinson, who also operates RobinsonWood Management with partner Brady Wood, says that Rhythmic evolved as a means of pressing albums that its bands could sell at shows.

In fact, Robinson says, tour-

ing takes precedence over many activities commonly handled by management companies and labels.

"We don't shop our bands to radio or the industry," he says. "We build from the street and hope that people will hear about them."

"It gives the artist value, because when it comes time to do a deal, it minimizes the guesswork for the majors," he adds. "We like to say we take

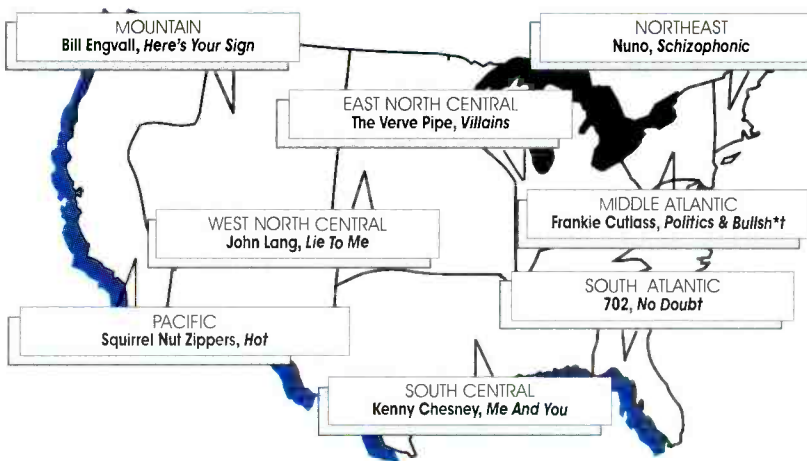


### Odds And Ends.

"Someone Who's Cool," the first single from the Odds' Elektra debut, "Nest," is receiving regular spins at such modern rock stations as KPNT St. Louis, KZON Phoenix, and WCYY Portland, Maine. The Odds open for the Connells this month at several Northeast dates. "Nest," the band's fourth album, was released Jan. 28.

the bands from zero to 50,000 records, and the majors take them from 100,000 to a million."

### REGIONAL HEATSEEKERS NO 1s



### THE REGIONAL ROUNDUP

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

- EAST NORTH CENTRAL**
1. The Verve Pipe Villains
  2. 702 No Doubt
  3. No Mercy No Mercy
  4. Duncan Sheik Duncan Sheik
  5. Paula Cole This Fire
  6. Local H As Good As Dead
  7. Kenny Chesney Me And You
  8. Merrill Bainbridge The Garden
  9. Giovanni Romance
  10. Republica Republica

- SOUTH ATLANTIC**
1. 702 No Doubt
  2. Frankie Cutlass Politics & Bullsh\*t
  3. Ann Nesby I'm Here For You
  4. Cravin' Melon Red Clay Harvest
  5. No Mercy No Mercy
  6. Kenny Chesney Me And You
  7. Akinyele Put It In Your Mouth (EP)
  8. Bill Engvall Here's Your Sign
  9. Duncan Sheik Duncan Sheik
  10. Sweetback Sweetback



Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top 50 songs like 'ON & ON' by Erykah Badu and 'I Believe I Can Fly' by R. Kelly.

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

HOT R&B RECURRENT AIRPLAY

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

Recurrents 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

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

Table with columns: RANK, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists R&B singles A-Z, including 'Ain't Nobody' by Beavis and Butt-Head and 'I Believe I Can Fly' by R. Kelly.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists top 100 R&B singles sales, including 'T.O.N.Y. (Top of New York)' by Capone-N-Noreaga and 'I Believe I Can Fly' by R. Kelly.

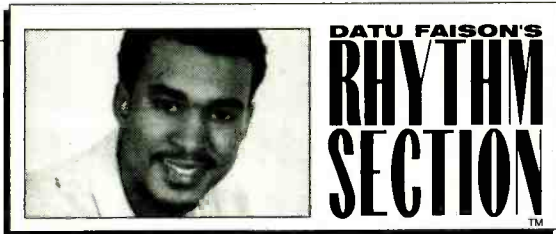
Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.

Table with columns: RANK, TITLE, ARTIST (LABEL/PROMOTION LABEL). Continuation of R&B singles A-Z list from the previous page.



Hot Rap Singles™

Table with columns: This Week, Last Week, 2 Wks Ago, Wks. On Chart, Title, Label & Number/Distributing Label, Artist. Includes songs like 'Can't Nobody Hold Me Down', 'Cold Rock A Party', 'Whateva Man', etc.



DATU FAISON'S RHYTHM SECTION™

CHART-TOPPERS: After suffering from a particularly slow retail climate in which Top R&B Albums has seen few titles debut, the chart gets a much-needed dose of new life as three albums bow in the top three positions.

Making the largest contribution to this revitalization is the chart-topping debut by Erykah Badu, "Baduizm" (Kedar/Universal), which rang in more than 159,000 units at all SoundScan stores during its first week at retail.

The album's first single, "On & On," rose to No. 1 on Hot R&B Singles in three short weeks, a position it held for a second week. "From the very beginning, I knew this project was something special," says Gregg Diggs, director of programming at BET, one of the artist's earliest supporters.

STILL GOING: Just when you thought its sales couldn't get any stronger, "Can't Nobody Hold Me Down" by Puff Daddy Featuring Mase (Bad Boy/Arista) gets another 20% lift at retail, bringing the weekly total to more than 146,000 units at the full SoundScan panel.

KEEP MACKING: "Return Of The Mack" (Atlantic) by U.K. singer Mark Morrison rockets 52-35 on Hot R&B Singles because Atlantic satisfied consumer appetite with new configurations. The song had been available only on 12-inch vinyl.

FULL DECK: LaTanya's "If You Play Your Cards Right" (Blunt/TVT) is the first R&B female solo offering from hip-hop-based Blunt Recordings. The track, which debuts at No. 60, is a remake of a tune originally recorded by Alicia Myers.

POWER JAM 8

(Continued from page 21)

in Chicago.

Artist manager Byron Phillips said setting up records has become a lost art. "The labels who are successful have fewer acts on their roster and can take more time developing the acts that they do have," he said.

On the technology front, Chicago-based Interep urban marketing director Sherman Kizart said radio needs to develop its technological base in programming and marketing.

Rhino urban marketing and sales national director Ron Wiggins said that while high-tech mechanisms can aid in marketing, industry professionals should not overlook elementary methods of broadening market share.

"Most retailers have 'Enter to Win' contests, which offer great opportunities to increase their customer data base by 500 or so at a pop," said Wiggins. "The entry blank could include all sorts of research-oriented questions on it to determine buyer habits and profiles."

THE RHYTHM & THE BLUES

(Continued from page 21)

try experience as a lawyer and will continue his association with Sales Goodloe & Golden in Atlanta, where IMS maintains offices, along with New York.

ONE WORLD: Harry Belafonte has signed a recording deal with Island Records. The veteran artist, who scored two top 10 R&B singles in 1957 with "Banana Boat (Day-O)" and "Mama Look At Bub," was signed by Island founder/CEO Chris Blackwell.

The world music artist's first album for the label will be a collection of songs performed during the PBS special "An Evening With Harry Belafonte And Friends," which debuts Saturday (1) and will air throughout the month. The album is slated for release in April.



To The Limit. Shown taking a break during a recording session, from left, are rappers WC, Master P, and Mack 10, who were recording the single "Bangin'" for the No Limit compilation "Master P Presents... West Coast Bad Boy II." The set debuted at No. 2 on last issue's Top R&B Albums chart. It was executive-produced by Master P.

BUBBLING UNDER HOT R&B SINGLES

Table with columns: This Week, Last Week, Weeks On, Title, Artist (Label/Promotion Label). Lists songs like 'Move It In Move It Out', 'Listen 2 Mi Flow', 'Knock Knock', etc.

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

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

## Barry Manilow's Giddy, Fitting Club Reincarnation

FROM THE OUTSET of recording his current Arista collection, "Summer Of '78," Barry Manilow says that he envisioned covering "I'd Really Love To See You Tonight" as a club anthem.

"Even way back when the song was first released, I would always hear it in my head with an exciting groove," the enduring performer says of the '70s pop chestnut. "But I had a hard time communicating the idea to my co-producer Michael Omartian and Clive [Davis, president of Arista] at first. They thought I was going insane."

Although the version that made it onto "Summer Of '78" was fondly faithful to the original England Dan & John Ford Coley recording, Manilow continued pursuing his idea of reinventing the ballad and eventually went into the studio to lay down what he describes as a "crude and very basic demo" of a dance track. "I sent it to Clive, and he said, 'Oh, now



by Larry Flick

he says. "I hope that people will accept this for what it is, but I'm not sure they will."

Actually, "I'd Really Love To See You Tonight" is not Manilow's first foray onto the dancefloor. The mid-'80s saw him successfully twirling on hi-NRG ground with such credible jams as "I'm Your Man," "Searching For Love," and "You're Lookin' Hot Tonight." And, of course, who could forget Trevor Horn's sweeping uptempo 1993 interpretation of "Could It Be Magic" or the 1978 classic "Copacabana (At The Copa)"? Perhaps we're not being overly optimistic about the future of this festive little ditty after all. In fact, we're warmed by the fact that nearly every "hip" club citizen to whom we've recently mentioned this record has quipped, "Oh, God, I love him." Will they own up to it in public? Manilow smiles at the prospect.

"Well, it sure would be nice," he says with a modest laugh. "I'd love to walk into a club and hear one of my records. It would be a real kick."

**STRINGS ATTACHED:** One of the more frustrating aspects of a gig like ours is watching noteworthy records go unnoticed—especially given the questionable jams that often wind up grabbing active airplay and big consumer bucks. Last year, we were particularly disheartened by the oversight of "Sleepy Maggie," a refreshingly quirky anthem by A&M fiddler Ashley MacIsaac. With so many DJs claiming that they're starved for unique, yet accessible new music, we thought this was a can't-miss hit.

In its original incarnation, "Sleepy Maggie" craftily melted his fluid, Celtic-influenced fiddling and Gaelic vocals by Mary Jane Leonard into a jeep-savvy pop/funk beat, while househeads were handed hearty, trance-spiced remixes by B.K.S. Perhaps the combination of too many other releases, the lack of a "big name" remixer's input, and the absence of a proper dance department at A&M was too great an obstacle to overcome for this wonderfully satisfying record. Or maybe folks are really just fibbing when they rant about wanting fresh sounds.

In any case, it's not too late for jocks to give "Sleepy Maggie" a little turntable love. The label is continuing to work the track and the album "Hi! How Are You Today?" to a variety of formats (including clubs), as he embarks on yet another leg of his seemingly endless concert tour of the States and his native Canada. This time, he'll be playing clubs and mid-sized theaters through early June, when he'll begin a European summer jaunt.

As much as he's enjoying the activity, MacIsaac is hankering to get back into the studio and hammer out some new material, which he says will be more deeply immersed in the dance music culture. "The original idea was for the first album to be purely dance," he says, noting that the initial industrial dance tracks laid down for the set gave way to more varied, rock-leaning sounds. "I'm still strongly committed to the concept of a dance-oriented album, and I'm starting to connect with a couple of underground producers to start putting some new songs together. I'd also love to do a duet with RuPaul. I think I have the perfect song for us."

In the meantime, he's feeding his hankering for dance music by performing disco ditties like "Stayin' Alive" in concert, replete with suggestive hip-swaying moves and gnashing Celtic fiddle riffs. In fact, you haven't lived until you've witnessed the charismatic and wildly unpredictable Nova Scotia native onstage. Imagine a decadent pied piper, maniacally stomping about in a kilt (underpants optional) as he tears into his electric violin.

"The key to my music is intense energy and excitement," he says, adding with a devilish giggle, "actually, that's the key to everything I do in life."

**IN THE MIX:** King Britt, who is earning much-deserved DJ props for the gritty funk vibe of his Sylk 130 single "Gettin' Into It," has just completed an EP under the name Scuba. Available only on white-label vinyl, the house-leaning record carries no



**A New Deal.** Simitar Entertainment has inked a worldwide production and distribution agreement with Chicago's Escape Records. Minneapolis-based Simitar also owns the dance-oriented pop indie Beast Records. The deal was sparked by the breakout success of Escapadel's "I Don't Know," a club hit on Escape that has been gathering mix-show airplay in recent weeks. The track will be featured on the forthcoming Beast multiact compilation "DJ Mix '97," as will the new Escape 12-incher "Bang Bump" by the Pump House Gang. Pictured in Simitar's office, from left, are Mark Elfenbein, label manager of Beast; Bill Kanatas, Larry Sturm, and David Bloom, the principals of Escape; and Mickey Elfenbein, CEO of Simitar.

track listing or label affiliation. Britt has simply pressed a few hundred copies of the record on his own and sent 'em directly to indie dance outlets. With so many others getting lost in the whole star trip of life in major-label-ville, it warms the heart to see Britt remain true and fully available to his underground audience. Talk about generating good karma.

By the by, Britt's first Sylk 130 album, "When The Funk Hits The Fan," is due in early May on Ovum/Ruffhouse/Columbia. We can hardly wait.

The recent success of the fab "No One Can Love You More Than Me" by Hannah Jones marks the start of a highly visible new career phase for producer/remixer Stonebridge. Happily hooked into new stateside management with the powerful Gary Salzman, the Swedish hitmaker has completed cuts for imminent release by Robin S., Wild Orchid, Shay Jones, and Rebbie Jackson. As his star rises to greater heights, perhaps clubland will eventually get to hear those few songs he did with Kristine W. that didn't make it onto her RCA/Champion disc, "Land Of The Living."

We're glad to report that Popular Records has reactivated its distribution agreement with the U.K.'s festive Pulse-8 Records. Now ya don't have to pay hefty import prices for releases by Urban Cookie Collective (now fronted by former Loveland belter Rachel McFarland), Kym Sims, and Pizzaman—all of whom have new albums in the works. The deal also includes groovy Pulse-8 subsidiary Cowboy Records and recent label signing Sunscreen. Fierce, eh?

Speaking of Popular, the label is adding fire to its campaign behind France Joli's comeback single, "Touch," by issuing solid new remixes by Darren Friedman, Tony Green (the song's original producer/composer), Dave "Doc" Feliciano, and Jurgen Korduletsch. With every possible vibe and sound

now nicely covered, there's no further excuse for fence-sitters to not support this worthy jam.

Also on sauntering down the comeback trail is Kurtis Mantronik, who ends a four-year break from recording with several strong new jams for New York's Kult Records. First up is "Disco '97," an EP that happily blends '70s-styled froth with '90s-fashioned house vigor. "Let It Go" is a standout cut, with its shoulder-shaking percussion and plush keyboards. Clubland vets will be able to easily trace the evolutionary steps Mantronik has taken between his late-'80s breakthrough hit, "Fresh Is The Word," and now.

The producer has also reconnected with musician/engineer Richard Bush (who played on a number of his early hits) to form the Players Club, an act with feasible prospects in the pop arena. The group's first single, "Touch Me Right," is due in the

(Continued on next page)



BARRY MANILOW

I get what you were thinking,' " he says with a laugh.

Enter omnipresent producer/remixer Tony Moran, who was tapped to tweak the tune to match Manilow's vision. "The man is a maniac and a total genius," Manilow says. "It was like he climbed inside my head and saw precisely what I was thinking. It's a real jaw-dropper of a record."

Indeed, it is. Moran has woven an insinuating rhythm base that is forceful enough to pass muster with serious househeads, with a meticulously layered coating of the bright and fluffy keyboards that mainstream punters avidly subscribe to. The icing on the cake is Manilow's performance, which bursts with infectious glee. In an industry without prejudice, this would be an out-of-the-box smash. It is truly that strong an offering. But even the artist himself acknowledges that the road ahead for the single is potentially rocky.

"There are a lot of people who hear my name and can't get past ballads like 'Mandy'—which are a wonderful part of my history, but far from the whole picture of who I am,"



**In The Key Of 'D.'** Pianist Danilo Perez plunks out a few lines from "Hot Bean Strut," the first single from his fine new Impulse!/GRP album, "Pana-Monk." A leader of the new, more experimental generation of jazz musicians, Perez is branching out into the club arena with remixes that effectively court acid-jazz and trip-hop audiences. Jazzy Nice and Mitch Moses, who have previously worked on dance hits by Vanessa Daou and Brooklyn Funk Essentials, deftly handled post-production on "Hot Bean Strut." They tweaked it with wriggling, often edgy rhythms that wisely do not overshadow the complex, yet contagious nature of Perez's melody. A 12-inch pressing of the track will be serviced to DJs later this month.

### Billboard. Dance Breakouts

MARCH 1, 1997

#### CLUB PLAY

1. STAR PEOPLE GEORGE MICHAEL DREAMWORKS
2. NEVER FELT THIS WAY FAST FORWARD FEAT. BEVERLY JELLYBEAN
3. FUNK LIKE DAT BARRY HARRIS INTERHIT
4. I LIKE IT THE BLACKOUT ALLSTARS COLUMBIA
5. MAGIC ALL-STAR MADNESS HENRY STREET

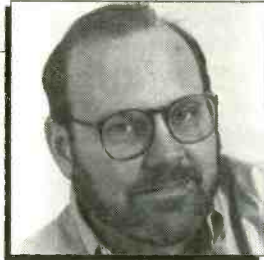
#### MAXI-SINGLES SALES

1. HAVANA KENNY G ARISTA
2. BIG DADDY HEAVY D UPTOWN
3. WHAT'S ON TONIGHT MONTELL JORDAN DEF JAM
4. LOCK DOWN SAM "THE BEAST" CLR
5. GANGSTAS MAKE THE WORLD GO ROUND WESTSIDE CONNECTION LENCH MOB

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



## Latin Notas



by John Lannert

**LATIN MUSIC CONFERENCE ON TRACK:** Billboard's eighth annual International Latin Music Conference is scheduled to take place April 28-30 at the Hoster Inter-Continental in Miami.

This year's keynote speaker is **McHenry Tichenor Jr.**, chairman/president/CEO of The New Heftel, the largest network of Spanish-language stations in the U.S.

Tichenor's address is expected to focus on the radio environment in the U.S. that has emerged in the wake of the mergers and acquisitions that have taken place in the past year.

The conference will include four panels, two evening showcases, and one songwriter's showcase. The confab will close with Billboard's fourth annual Latin Music Awards. Awards will be based on performances on Hot Latin Tracks and The Billboard Latin 50. **Herb Alpert**, co-founder of A&M Records and Almo Music, is this year's recipient of Billboard's Lifetime Achievement Award.

The four panels will examine Latin dance, Latin rock, Anglo retail and the Latin music industry, and radio. Confirmed panelists for the retail panel are **Mark Woodard**, Latin buyer, Spec's; **Ish Cuevas**, Latin, world music, dance, and CD5 buyer, Trans World Entertainment; **Debra Villalobos**, buyer, Camelot Music; **Robert W. Smith**, buyer/merchandise, Borders Books & Music; and **Randi Mayrent**,

buyer, Handelman.

Scheduled participants for the Latin dance panel are **Mark Walker**, VP, Max Music; **Marvin Howell**, GM, Ariola Dance/BMG; and **Tuti Gianakis**, president, Oid Mortales. Slated to appear at the Latin rock panel is **Kike Posada**, editor of Boom magazine and host of a Latin rock program on WRTO Miami.

The April 28 showcase is being sponsored by AmeriDisc. The April 29 showcase will focus on Latin dance acts. For the second consecutive year, Warner/Chappell Music will sponsor the second "Writers In The Round," slated to take place April 29. Among the labels set to showcase artists are BMG and Arista/Latin.

**SAMBA SPAWNS COMEBACK:** As samba kept booming in Brazil in 1996, the pleasant by-product of its prosperity was the comeback of two veteran acts: **Martinho da Vila** and **Paulinho da Viola**. Da Vila sold more than 1.2 million units of his Sony album "Tá Delícia, Tá Gostoso," according to the label. In addition, da Vila was flattered with **Simone's** latest album, "Café Com Leite," a lovely samba-rooted disc on which every track was composed by da Vila.

Meantime, da Viola had all 11 of his albums released on CD by EMI, even as his current label, BMG, was putting out "Bebadosamba." That album received the Great Prize from the Critic's Assn. of São Paulo.

Yet another sambista, **Zeca Pagodinho**, returned to the big time last year with his 1995 set "Samba Pras Moças." That infectious record reached platinum status by selling more than 250,000 units, according to PolyGram Brasil. His January release, "Deixa Clarear," was piloted by renowned samba producer **Rildo Hora**.

Finally, after several years with BMG, durable sam-

(Continued on next page)

# Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
				<b>★★★ No. 1 ★★★</b>	
1	1	1	5	<b>ENRIQUE IGLESIAS</b> FONOVISIA	<b>ENAMORADO POR PRIMERA VEZ</b> R. PEREZ-BOTIA (E. IGLESIAS)
2	5	4	6	<b>GRUPO LIMITE</b> POLYGRAM LATINO	<b>JUGUETE</b> J. CARRILLO (MASSIAS)
3	2	2	13	<b>MARCO ANTONIO SOLIS</b> FONOVISIA	<b>ASI COMO TE CONOCI</b> M.A. SOLIS (M.A. SOLIS)
4	4	6	12	<b>GRUPO MOJADO</b> FONOVISIA	<b>PIENSA EN MI</b> L. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
5	3	3	16	<b>LOS TIGRES DEL NORTE</b> FONOVISIA	<b>NO PUDE ENAMORARME MAS</b> E. HERNANDEZ (T. BELLO)
6	6	9	6	<b>LUIS MIGUEL</b> WEA LATINA	<b>QUE TU TE VAS</b> L. MIGUEL, K. CIBRIAN (F. CESPEDES)
7	10	13	6	<b>RICKY MARTIN</b> SONY	<b>VOLVERAS</b> K.C. PORTER, I. BLAKE (I. BLAKE, K.C. PORTER, L. GOMEZ ESCOLAR)
8	12	10	10	<b>JOE LUCIANO</b> FONOVISIA	<b>EL BAILE DE LA BOTELLA</b> J. TARODO, J. ALVAREZ (E. SACRAMENTO, WILLYS)
9	7	8	10	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	<b>COMO TE VOY A OLVIDAR</b> NOT LISTED (J. MEJIA AVANTE)
10	11	12	4	<b>LOS MISMOS</b> EMI LATIN	<b>SE FUE MI PALOMA</b> LOS MISMOS (M.E. CASTRO)
11	8	7	6	<b>LOS TEMERARIOS</b> FONOVISIA	<b>MI ALMA RECLAMA</b> A. ANGEL ALBA (A. ANGEL ALBA)
12	15	17	5	<b>AMANDA MIGUEL</b> KAREN/POLYGRAM LATINO	<b>MEDIA HORA</b> D. VERBAQUER (O. SAVATORI, F. BUFFAT, A. PIGNATTI ANAHU)
				<b>★★★ AIRPOWER ★★★</b>	
13	<b>NEW ▶</b>		1	<b>BRONCO</b> FONOVISIA	<b>QUIEN PIERDE MAS</b> BRONCO (J. GUADALUPE ESPARZA)
				<b>★★★ AIRPOWER ★★★</b>	
14		20	37	<b>CHAYANNE</b> SONY	<b>VOLVER A NACER</b> ESTEFANO (ESTEFANO, X. ZAPATA)
15	13	18	5	<b>FITO OLIVARES</b> EMI LATIN	<b>WINNONA</b> R. OLIVARES (R. OLIVARES)
16	9	11	17	<b>MICHAEL SALGADO</b> JOEY	<b>PALOMITA BLANCA</b> J.S. LOPEZ (VALENZI)
17	18	26	3	<b>EMMANUEL</b> POLYGRAM LATINO	<b>MI MUJER</b> M. ALEJANDRO (M. ALEJANDRO)
18	14	15	3	<b>GILBERTO SANTA ROSA</b> SONY	<b>YO NO TE PIDO</b> J. LUGO, G. SANTA ROSA (J. L. PILOTO)
19	19	21	9	<b>BOBBY PULIDO</b> EMI LATIN	<b>SE MURIO DE AMOR</b> E. ELIZONDO (H. RAMON)
20	<b>NEW ▶</b>		1	<b>LUIS DAMON</b> WEA LATINA	<b>VIVIR LA VIDA</b> E. GARCIA (E. GARCIA, G. CABRERA)
21	17	16	6	<b>SELENA</b> EMI LATIN	<b>COSTUMBRES</b> A. B. QUINTANILLA III (J. GABRIEL)
22	21	34	3	<b>BANDA MAGUEY</b> FONOVISIA	<b>LLORAR POR TI</b> E. SOLANO (E. SOLANO)
23	16	5	6	<b>BRONCO</b> FONOVISIA	<b>DEJENME SI ESTOY LLORANDO</b> BRONCO, M.A. SANCHEZ (A. TITE CURRETN, MAD)
24	24	19	11	<b>BANDA EL RECODO</b> FONOVISIA	<b>COSTUMBRES</b> G. LIZARRAGA (J. GABRIEL)
25	26	30	5	<b>GISSELLE</b> RCA/BMG	<b>ME PASA LO MISMO</b> B. CEPEDA (R. VASQUEZ)
26	<b>RE-ENTRY</b>		10	<b>PEDRO FERNANDEZ</b> POLYGRAM LATINO	<b>LOS HOMBRES NO DEBEN LLORAR</b> H. PATRON (M. ZAN, D. PALMEIRA)
27	31	28	5	<b>GRACIELA BELTRAN</b> EMI LATIN	<b>MI CORAZON ES TUYO</b> R. GUADARRAMA (M.A. CASTRO)
28	36	—	2	<b>LADRON</b> DISA/EMI LATIN	<b>VENGO A PEDIR TU MANO</b> D. L. CHAVEZ MORENO (S. VILLAREAL)
29	23	23	7	<b>GRUPO TENTACION</b> LUNA/FONOVISIA	<b>SOLO UN SUEÑO</b> A. DE LUNA (J. CLANTON)
30	22	25	5	<b>EDNITA NAZARIO</b> EMI LATIN	<b>DESEARIA</b> E. NAZARIO, K.C. PORTER (M. FLORES)
31	<b>NEW ▶</b>		1	<b>LOS TIRANOS DEL NORTE</b> SONY	<b>CHAROLA DE PLATA</b> J. MARTINEZ (L. PEREZ)
32	28	32	5	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	<b>LA CHONA</b> NOT LISTED (M. QUINTERO LARA)
33	29	20	11	<b>PACO BARRON Y SUS NORTENOS CLAN</b> DISA/EMI LATIN	<b>POTPOURRI DE QUIQUE</b> NOT LISTED (E. IGLESIAS, R. MORALES, C. GARCIA ALONSO)
34	33	—	2	<b>INDUSTRIA DEL AMOR</b> UNICO/FONOVISIA	<b>SUSPIRAR</b> INDUSTRIA DEL AMOR (R. VERDUZCO, A. RAMIREZ)
35	30	—	4	<b>LIBERACION</b> FONOVISIA	<b>CON MARIACHI</b> V. CANALES (E. PINA)
36	35	33	3	<b>ANA BARBARA</b> FONOVISIA	<b>AY, AMOR</b> J. AVENDANO LUHRS (J. AVENDANO LUHRS)
37	34	24	10	<b>ALEJANDRO FERNANDEZ</b> SONY	<b>MONO NEGRO</b> PRAMIREZ (M. MONTERROSAS)
38	27	22	6	<b>DIEGO TORRES</b> RCA/BMG	<b>NO LO SONE</b> C. VALLI (D. TORRES, D. THOMAS, M. WENGOVSKI)
39	40	36	4	<b>LOS RIELEROS DEL NORTE</b> FONOVISIA	<b>NOCHES ETERNAS</b> NOT LISTED (F. VALDES LEAL)
40	37	29	4	<b>VICTOR MANUELLE</b> SONY	<b>COMO UNA ESTRELLA</b> S. GEORGE (A. JAEN)

POP		TROPICAL/SALSA		REGIONAL MEXICAN	
27 STATIONS		17 STATIONS		57 STATIONS	
1	ENRIQUE IGLESIAS FONO-VISA ENAMORADO POR...	1	GILBERTO SANTA ROSA SONY YO NO TE PIDO	1	GRUPO LIMITE POLYGRAM LATINO JUGUETE
2	RICKY MARTIN SONY VOLVERAS	2	LUIS DAMON WEA LATINA VIVIR LA VIDA	2	ENRIQUE IGLESIAS FONO-VISA ENAMORADO POR...
3	CHAYANNE SONY VOLVER A NACER	3	JERRY RIVERA SONY LLORARE	3	GRUPO MOJADO FONOVISIA PIENSA EN MI
4	AMANDA MIGUEL KAREN/POLY-GRAM LATINO MEDIA HORA	4	GRUPO MANIA SONY A QUE TE PEGO MI MANIA	4	MARCO ANTONIO SOLIS FONOVISIA ASI COMO TE...
5	EDNITA NAZARIO EMI LATIN DESEARIA	5	GISSELLE RCA/BMG ME PASA LO MISMO	5	LOS TIGRES DEL NORTE FONOVISIA NO PUDE...
6	LUIS MIGUEL WEA LATINA QUE TU TE VAS	6	TITO ROJAS M.P. ESTOY DE TU PARTE	6	LOS ANGELES AZULES DISA/EMI LATIN COMO TE...
7	DIEGO TORRES RCA/BMG NO LO SONE	7	VICTOR MANUELLE SONY COMO UNA ESTRELLA	7	LOS MISMOS EMI LATIN SE FUE MI PALOMA
8	EMMANUEL POLYGRAM LATI-NO MI MUJER	8	DOMINGO QUINONES RMM LO RECONOZCO	8	LOS TEMERARIOS FONOVISIA MI ALMA RECLAMA
9	CHRISTIAN PUGA Y LOS LADRONES SUELTOS FONOVISIA RUGE UGE	9	RAMON ORLANDO KAREN/POLY-GRAM LATINO NO VOY...	9	MICHAEL SALGADO JOEY PALOMITA BLANCA
10	GILBERTO SANTA ROSA SONY YO NO TE PIDO	10	ENRIQUE IGLESIAS FONO-VISA ENAMORADO POR...	10	BRONCO FONOVISIA QUIEN PIERDE MAS
11	LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	11	LALO RODRIGUEZ EMI LATIN NI UN DIA MAS	11	FITO OLIVARES EMI LATIN WINNONA
12	GISSELLE RCA/BMG ME PASA LO MISMO	12	MICHAEL STUART RMM AMOR A PRIMERA VISTA	12	BOBBY PULIDO EMI LATIN SE MURIO DE AMOR
13	JOE LUCIANO FONOVISIA EL BAILE DE LA BOTELLA	13	BRENDA K. STARR SONY HERIDA	13	BRONCO FONOVISIA DEJENME SI ESTOY...
14	SPICE GIRLS VIRGIN WANNABE	14	SANED EMI LATIN CUANDO TU TE FUISTE	14	BANDA MAGUEY FONOVISIA LLORAR POR TI
15	ROXETTE EMI LATIN UN DIA SIN TI	15	LA MAKINA J&N/SONY CORAZON DE OTRO	15	GRACIELA BELTRAN EMI LATIN MI CORAZON ES...

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 detections, 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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## Barrio Boyzz Ven A Mi



SEL. # 53580

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# Artists & Music

## NOTAS

(Continued from preceding page)

bista Beth Carvalho has returned to PolyGram. Her latest album, "Brasileira Da Gema," features material from famous samba composers, including Aldir Blanc and Nelson Cavaquinho.

**RAPHAEL TURNS 35:** Sony's Spanish singing star Raphael, who just concluded a December tour in Mexico, is gearing up to celebrate his 35th anniversary of his musical career in 1997. In March, Sony is dropping his new album, "Madre Tierra." That same month, a Spanish TV channel will kick off a six-week series titled "Rafe Raphael Por Siempre." The weekly one-hour program, which documents his life story, was directed and produced by his son Jacobo. Later this year, Raphael is scheduled to host his own TV show in Spain. Confirmed guests, so far, are Lucha Villa and José José.

**U.S. RELEASE UPDATE:** On March 11, H.O.L.A./PolyGram Latino is set to drop "Silencio = Muerte: Red Hot + Latin." The multi-artist package, the sales of which benefit AIDS awareness group the Red Hot Organization, features appearances by Café Tacuba, Rubén Blades, Pericos, David Byrne, and Melissa Etheridge.

Also set to ship March 11 on Warner Bros. is Milton Nascimento's "Nascimento." The album was helmed by heavyweight producer Russ Titelman (Eric Clapton, Steve Winwood, Paul Simon). Two of the album's tracks are in Spanish. Incidentally, speculation abounds in Brazil that Nascimento, who looks noticeably thinner nowadays, has contracted AIDS. However, the Minas Gerais native denies that, saying his weight loss is due to complications related to diabetes.

**ARGENTINA NOTAS:** Fernando de la Rúa, who was recently elected mayor of Buenos Aires, and the city's secretary of culture, Darío Lopérfido, have hit it big with rock fans via "Buenos Aires Vivo," a series of open-air, free concerts featuring the most popular Argentine rock acts. Since the series' launch Jan. 4, at least 30,000 concertgoers have attended the shows, which take place every Friday and Saturday. Luis Alberto Spinetta and Divididos played for 70,000 fans. Among the other participants have been Illya Kuryaki & the Valderamas, Ratonés Paranoicos, Los Visitantes, Diego Frenkel, Celeste Carballo, Man Ray, and La Zimbabwe. Co-sponsoring the series, slated to run until mid-March, are Coto Supermarkets and

Coca-Cola.

Los Visitantes have released their MCA label debut and their fourth album overall, "Maderita." On the album, front man and primary composer Palo Pandolfo merged his poetic lyrics with rock, Argentinian folk, and tango. Special guests include Miami saxophonist Ed Calle, singer León Gieco, tango bandoneón player Ernesto Baffa, jazz fusion pianist Lito Vitale, and Los Fabulosos Cadillacs percussionist Toto Rotblat. In addition, MCA has reissued two CDs of Pandolfo's former band Cornelio, each with bonus tracks.

DBN has dropped "Rituales," the new album by Las Blacanblus, a stunning quartet of blues singers who were named best new artist of the year in 1995 by ACE, an association of music critics. The album was produced by Alfredo Toth... Argentinian record association CAPIF reports that anti-piracy investigations in late 1996 uncovered more than \$2 million of pirated CDs and videos. CAPIF is now implementing a hologram initiative to check the flow of counterfeit product.

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

# THE Billboard Latin 50™

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

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★		
1	1	3	ENRIQUE IGLESIAS	FONOVISIA 0001 3 weeks at No. 1	VIVIR
			★★★ GREATEST GAINER ★★★		
2	2	13	JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO
3	3	99	GIpsy KINGS	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
4	4	68	ENRIQUE IGLESIAS	FONOVISIA 0506 HS	ENRIQUE IGLESIAS
5	5	18	GRUPO LIMITE	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA
6	7	12	PEDRO FERNANDEZ	POLYGRAM LATINO 534120 HS	DESEOS Y DELIRIOS
7	8	27	LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL...
8	6	15	SELENA	EMI LATIN 53585	SIEMPRE SELENA
9	10	50	SHAKIRA	SONY 81795 HS	PIES DESCALZOS
10	9	35	LOS DEL RIO	ARIOLA 37587/BMG HS	MACARENA NON STOP
11	13	83	SELENA	EMI 34123/EMI LATIN	DREAMING OF YOU
12	12	16	MICHAEL SALGADO	JOEY 8558 HS	DE BUENAS RAICES
13	16	41	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
14	11	3	LA TROPA F	EMI LATIN 53588	MUSICA SIN FRONTERA
15	19	43	LOS TIGRES DEL NORTE	FONOVISIA 6049 HS	UNIDOS PARA SIEMPRE
16	17	22	LOS MISMOS	EMI LATIN 53581 HS	JUNTOS PARA SIEMPRE
17	15	5	SPARX Y LORENZO ANTONIO	FONOVISIA 9487	CANTAN CORRIDOS
18	14	22	BOBBY PULIDO	EMI LATIN 38229	ENSENAME
19	24	8	ALEJANDRO FERNANDEZ	SONY 82080	MUY DENTRO DE MI CORAZON
20	25	13	GILBERTO SANTA ROSA	SONY 82020	ESENCIA
21	22	21	LAURA PAUSINI	WEA LATINA 15726	LAS COSAS QUE VIVES
22	40	5	MARCO ANTONIO SOLIS Y LOS BUKIS	FONOVISIA 0703	20 ANIVERSARIO
23	23	73	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
24	18	85	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
25	37	24	RICARDO ARJONA	SONY 82011	SI EL NORTE FUERA EL SUR
26	21	74	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
27	26	79	MARC ANTHONY	RMM 81582 HS	TODO A SU TIEMPO
28	27	30	MARCO ANTONIO SOLIS	FONOVISIA 0512 HS	EN PLENO VUELO
			★★★ HOT SHOT DEBUT ★★★		
29	NEW		EMMANUEL	POLYGRAM LATINO 534063	AMOR TOTAL
30	33	45	OLGA TANON	WEA LATINA 13667 HS	NUEVOS SENDEROS
31	NEW		THE BARRIO BOYZZ	EMI LATIN 53580	VEN A MI
32	50	11	AMANDA MIGUEL	POLYGRAM LATINO 0184	AMAME UNA VEZ MAS
33	34	11	GRUPO MANIA	SONY 82109	ESTA DE MODA
34	28	21	BRONCO	FONOVISIA 6052	HOMENAJE A LOS GRANDES GRUPOS
35	NEW		MICHAEL SALGADO	JOEY 8560	RECUERDO ESPECIAL
36	30	49	GIpsy KINGS	NONESUCH 79399/AG	TIERRA GITANA
37	29	3	LOS TUCANES DE TIJUANA	EMI LATIN 55699	15 KILATES DE AMOR...
38	NEW		LIBERACION	FONOVISIA 6058	MI GUSTO ES... EL MARIACHI
39	43	42	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
40	44	86	JULIO IGLESIAS	SONY 81604	LA CARRETERA
41	31	42	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
42	20	6	GRUPO MOJADO	FONOVISIA 9477	SUENO Y REALIDAD
43	32	17	VARIOUS ARTISTS	MAX 2027	LATINOS IN DA HOUSE
44	NEW		BANDA EL RECODO	FONOVISIA 9515	CANTA A JUAN GABRIEL
45	36	10	JAY PEREZ	SONY 82083	NO LIMITS
46	46	16	MANNY MANUEL	MERENGASO 82034/RMM HS	AUTENTICO
47	42	12	VARIOUS ARTISTS	J&N 54726/EMI LATIN	MERENHITS '97
48	35	70	THALIA	EMI LATIN 36850	EN EXTASIS
49	41	7	INDIA	RMM 82041	MEGA MIX
50	49	57	LUIS MIGUEL	WEA LATINA 11212	EL CONCIERTO

POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 ENRIQUE IGLESIAS FONOVISIA VIVIR	1 GILBERTO SANTA ROSA SONY ESENCIA	1 GRUPO LIMITE POLYGRAM LATINO PARTIENDOME EL ALMA
2 JULIO IGLESIAS COLUMBIA/SONY TANGO	2 GLORIA ESTEFAN EPIC/SONY ABRIENDO PUERTAS	2 PEDRO FERNANDEZ POLYGRAM LATINO DESEOS Y DELIRIOS
3 GIPSY KINGS NONESUCH/AG THE BEST OF GIPSY KINGS	3 MARC ANTHONY RMM TODO A SU TIEMPO	3 SELENA EMI LATIN SIEMPRE SELENA
4 ENRIQUE IGLESIAS FONOVISIA ENRIQUE IGLESIAS	4 GRUPO MANIA SONY ESTA DE MODA	4 MICHAEL SALGADO JOEY DE BUENAS RAICES
5 LUIS MIGUEL WEA LATINA NADA ES IGUAL...	5 MANNY MANUEL MERENGASO/RMM AUTENTICO	5 GRUPO LIMITE POLYGRAM LATINO POR PURO AMOR
6 SHAKIRA SONY PIES DESCALZOS	6 VARIOUS ARTISTS J&N/EMI LATIN MERENHITS '97	6 LA TROPA F EMI LATIN MUSICA SIN FRONTERA
7 LOS DEL RIO ARIOLA/BMG MACARENA NON STOP	7 INDIA RMM MEGA MIX	7 LOS TIGRES DEL NORTE FONOVISIA UNIDOS PARA SIEMPRE
8 SELENA EMI/EMI LATIN DREAMING OF YOU	8 JERRY RIVERA SONY FRESCO	8 LOS MISMOS EMI LATIN JUNTOS PARA SIEMPRE
9 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	9 VARIOUS ARTISTS WEA LATINA SALSAMANIA	9 SPARX Y LORENZO ANTONIO FONOVISIA CANTAN CORRIDOS
10 MARCO ANTONIO SOLIS Y LOS BUKIS FONOVISIA 20 ANIVERSARIO	10 ALBITA CRESCENT MOON/EPIC DICEN QUE...	10 BOBBY PULIDO EMI LATIN ENSENAME
11 VARIOUS ARTISTS ARIOLA/BMG MACARENA MIX	11 TITO ROJAS M.P. HUMILDEMENTE	11 ALEJANDRO FERNANDEZ SONY MUY DENTRO DE MI CORAZON
12 RICARDO ARJONA SONY SI EL NORTE FUERA EL SUR	12 GISSELLE RCA/BMG A QUE VUELVE	12 BRONCO FONOVISIA HOMENAJE A LOS GRANDES GRUPOS
13 RICKY MARTIN SONY A MEDIO VIVIR	13 JUAN LUIS GUERRA 440 KAREN/POLYGRAM LATINO GRANDES EXITOS	13 MICHAEL SALGADO JOEY RECUERDO ESPECIAL
14 MARCO ANTONIO SOLIS FONOVISIA EN PLENO VUELO	14 LA MAKINA J&N/SONY LA MAKINA...A MIL	14 LOS TUCANES DE TIJUANA EMI LATIN 15 KILATES DE AMOR...
15 EMMANUEL POLYGRAM LATINO AMOR TOTAL	15 VICTOR MANUEL SONY VICTOR MANUELLE	15 LIBERACION FONOVISIA MI GUSTO ES... EL MARIACHI

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## LATIN TRACKS A-Z

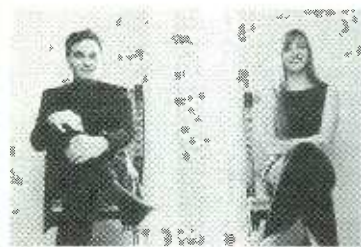
- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 3 ASI COMO TE CONOCI (Crisma, SESAC)
  - 36 AY, AMOR (EMI April, ASCAP/Fonometric, SESAC)
  - 31 CHAROLA DE PLATA (De Luna, BMI)
  - 9 COMO TE VOY A OLVIDAR (Copyright Control)
  - 40 COMO UNA ESTRELLA (Super Pegasus, BMI)
  - 35 CON MARIACHI (Edimonsa, ASCAP)
  - 24 COSTUMBRES (BMG Songs, ASCAP)
  - 21 COSTUMBRES (BMG Songs, ASCAP)
  - 23 DEJENME SI ESTOY LLORANDO (Irmãos Vitale, BMI)
  - 30 DESEARIA (Insignia-Famous)
  - 8 EL BAILE DE LA BOTELLA (NA BOQUINHA DA GARAFIA) (Copyright Control)
  - 1 ENAMORADO POR PRIMERA VEZ (Fonometric, SESAC)
  - 2 JUGUETE (Copyright Control)
  - 32 LA CHONA (Copyright Control)
  - 22 LLORAR POR TI (Albersan)
  - 26 LOS HOMBRES NO DEBEN LLORAR (Fermata, ASCAP)
  - 12 MEDIA HORA (ORA E POI) (Karen/Anahi Magic, ASCAP)
  - 25 ME PASA LO MISMO (Copyright Control)
  - 11 MI ALMA RECLAMA (ADG, SESAC)
  - 27 MI CORAZON ES TUYO (Copyright Control)
  - 17 MI MUJER (Copyright Control)
  - 37 MONO NEGRO (Copyright Control)
  - 39 NOCHES ETERNAS (Peermusic, BMI)
  - 38 NO LO SONE (Copyright Control)
  - 5 NO PUDE ENAMORARME MAS (TN Ediciones, BMI)
  - 16 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)
  - 4 PIENSA EN MI (Copyright Control)
  - 33 POTPOURRI DE QUIQUE (Unimusic, ASCAP/Fonometric, SESAC)
  - 6 QUE TU TE VAS (Copyright Control)
  - 13 QUIEN PIERDE MAS (Vander, ASCAP)
  - 10 SE FUE MI PALOMA (Copyright Control)
  - 1 SE MURIO DE AMOR (Copyright Control)
  - 29 SOLO UN SUENO (JUST A DREAM) (Embassy, BMI)
  - 34 SUSPIRAR (Solmar)
  - 28 VENGO A PEDIR TU MANO (Copyright Control)
  - 20 VIVIR LA VIDA (Balsa Sound)
  - 14 VOLVER A NACER (FIPP, BMI/Mercurio Songs)
  - 7 VOLVERAS (Copyright Control)
  - 15 WINNONA (Sabrosura)
  - 18 YO NO TE PIDO (Copyright Control)

## Classical KEEPING SCORE



by Heidi Waleson

**SIBS ON TOUR:** Deutsche Grammophon has a new family act: **Gil Shaham** has teamed with his sister, pianist **Orli Shaham**, 21, for a charming disc of **Dvořák** works for violin and piano, appropriately dubbed "Dvořák For Two" (released Feb. 11). The duo played for an audience of 170 radio folk Feb. 9 at the Music Personnel Conference



Gil and Orli Shaham

in Atlanta and is now embarking on a 12-city concert tour that begins in Fairbanks, Ala., on Saturday (22) and ends up in New York at the 92nd Street Y on March 12. This marks a change for Shaham, who usually trav-

els the concert circuit alone.

How is family collaboration? "It's so refreshing to work with Orli," says the violinist. "There's no time wasted on diplomatic suggestions. We just cut to the chase—'It's too fast, it's too loud.'"

Dvořák wrote his Sonatina in G minor, which appears on the album, for his son and daughter to play, so there's another family connection. The duo plans in-store appearances at Borders in Seattle, Washington, D.C., New York, Los Angeles, and San Francisco and will be the subject of an hourlong program on NPR.

Meanwhile, Shaham continues the solo circuit, most notably with a televised appearance on the Grammy Awards, where he will play the scherzo from Prokofiev's Concerto for Violin and Orchestra No. 1, aided and abetted by conductor Charles Dutoit. (That runs three minutes, 52 seconds on his recording, which is nominated for best classical album, and maybe like last year's Maxim Vengerov appearance, it will be the best four minutes of the show.) Shaham is continuing his "for two" recording series: Next up are opera transcriptions with pianist Akira Aguchi, due in the fall, and an American music album with André Previn.

**NEW SOUNDS:** It's not just record companies that are

looking to inject new life into their musicmaking with unusual repertoire: the **New York City Opera**, which announced its '97-98 season, has scheduled four contemporary operas, three of which have already had success in the U.S. To be presented are **Tobias Picker's** "Emmeline" (from the **Santa Fe Opera**) and **Benjamin Britten's** "Paul Bunyan" (from **Glimmerglass Opera**), both of which garnered rave reviews, and **Hugo Weisgall's** "Esther," which had great success in City Opera's American opera festival of 1993. The company will also present an important U.S. premiere, "The Voyage Of Marco Polo" by **Tan Dun**, which was seen at the Munich Biennale and the Holland Festival in 1996, plays at the Hong Kong Festival this month, and has been recorded by Sony Classical for release Sept. 9. At a time when most new operas get one production and then sink without a trace, this interest in giving life beyond the premiere is a healthy sign. The company also plans to revive other works that premiered at City Opera throughout its history.

**VIVALDI (AND BACH) WITH A SWING:** Telarc has issued a new take on Vivaldi's venerable "Four Seasons." Pianist **Jacques Loussier** and his trio (**Vincent Charbonnier**, bass, and **André Arpino**, drums) have recorded Loussier's imaginative jazz arrangements of the violin concerti, which give the music a newly laid-back feeling. The disc comes out Saturday (1); the trio will play New York's Weill Recital Hall March 16.

Loussier made his name with his jazz arrangements of Bach, performed and recorded by his **Play Bach** trio, in the 1960s. He gave up performing for composition in the 1970s and has not appeared in New York for 25 years. But now he's back, and his new trio will also be featured at the new Bach at the Beacon festival, scheduled for April 5-6 at New York's Beacon Theatre.

The festival, produced by **Ettore Stratta** and **Pat Philips**, intends to present some different looks at Bach. There's orthodoxy, embodied by harpsichordist and conductor **Anthony Newman** leading the **Brandenburg Collegium Ensemble**, violinist **Sergiu Luca**, recorder virtuoso **Marion Verbruggen**, and the **Bach Aria Group**. Loussier and his trio and clarinetist **Richard Stolzman** will take a different slant on the master.

But the biggest blast from the past is to be **Wendy Carlos**, whose 1968 "Switched On Bach" is one of the best-selling classical records of all time, making her first-ever stage appearance, accompanied by six synthesizers. The festival, which is sponsored by the Robert Mondavi Winery, will also feature a lecture, titled "Bach And Bacchus," by the winery's historian. It will explore "wine's rich history and its integral role in all the arts." No mention of intermission tastings, however.

## LAUPER'S ARTISTIC ASPECT EMPHASIZED ON EPIC SET

(Continued from page 15)

will initially write this album off without listening. But it's a good-enough record to change a lot of those minds. If the label stays committed to the record for longer than a couple of months, I think they will."

Ironically, Lauper doesn't view "Sisters Of Avalon" as such a dramatic departure. "To me, this album is a natural progression from the songs on 'Hat Full Of Stars,'" she says, referring to her 1993 album, which showed her dabbling in more textured, experimental rhythms and weightier lyrics.

If there is a difference between "Sisters" and the albums from her '80s heyday, Lauper says, it's in the way these tunes were assembled.

"While I was on tour for 'Hat Full Of Stars,' I found myself fortunate to be working with musicians I felt I could record with," she says. "Remember, I started out as a singer/songwriter in a band called Blue Angel. Those are my roots. It's always been strange to go into the studio with one set of people, and then go on the road with an entire-

ly different group of people. I was longing to have a more cohesive experience."

It was during the worldwide tours supporting "Hat Full Of Stars" and the 1995 greatest-hits collection "12 Deadly Cyns And Then Some" that some of the songs for "Sisters Of Avalon" started to take shape. "I cannot begin to explain what a fabulous experience it was for all of us to be jammed into my hotel room every night, spontaneously putting our ideas together," she says. "It was exciting because everyone comes from such different backgrounds and perspectives."

Among the band members with whom she most closely connected was Pulsford, a keyboardist who first tweaked Lauper's interest with a tape of a world beat/funk groove that would eventually evolve into the song "Searching." "It was while I started putting words to that piece of music that I started to understand that we were on a special journey that felt so right," the singer says. "Jan and I are extremely

compatible collaborators, because she is so well-studied and I approach music in a real primal manner. We complement each other perfectly."

Once the tours ended, Lauper and Pulsford recruited Saunders and began seeking an ideal setting in which to assemble the various ideas accumulated on the road. Their search led them to a mansion in Connecticut that they renovated into a studio.

"It was ideal in that we were able to make it as technically proficient as we needed it to be, but it also provided a warm and homey space that fed our souls," Lauper says. "It was so beautiful to be working on a vocal and smell lilacs."

With the experience of recording "Sisters Of Avalon" a pleasant memory, Lauper says, she is itchy to get out on the road again. "I've never been more proud of a group of songs," she says. "It will be interesting to see the shape they take onstage. I can't wait to find out."

# Top Contemporary Christian™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	42	<b>KIRK FRANKLIN AND THE FAMILY</b> ● GOSPO CENTRIC 212/CHORDANT	WHATCHA LOOKIN' 4
2	2	16	<b>VARIOUS ARTISTS</b> ● SPARROW 1552/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
3	5	24	<b>STEVEN CURTIS CHAPMAN</b> ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
4	3	90	<b>JARS OF CLAY</b> ▲ ESSENTIAL 5573/BRENTWOOD	JARS OF CLAY
5	4	65	<b>DC TALK</b> ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
6	6	23	<b>POINT OF GRACE</b> WORD 9694	LIFE LOVE & OTHER MYSTERIES
7	7	52	<b>NEWSBOYS</b> ● STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
8	10	80	<b>RAY BOLTZ</b> WORD 9641	THE CONCERT OF A LIFETIME
9	8	20	<b>CRYSTAL LEWIS</b> MYRRH 5036/WORD	BEAUTY FOR ASHES
10	15	20	<b>SUSAN ASHTON</b> SPARROW 1458/CHORDANT	A DISTANT CALL
11	13	39	<b>JACI VELASQUEZ</b> MYRRH 6995/WORD	HEAVENLY PLACE
12	9	46	<b>ANDY GRIFFITH</b> ● SPARROW 1440/CHORDANT	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
13	17	8	<b>AVALON</b> SPARROW 1485/CHORDANT	AVALON
14	16	80	<b>VARIOUS ARTISTS</b> WORD 9620	MY UTMOST FOR HIS HIGHEST
15	18	19	<b>RAY BOLTZ</b> WORD 9937	NO GREATER SACRIFICE
16	23	7	<b>BRYAN DUNCAN</b> MYRRH 7009/WORD	BLUE SKIES
17	11	17	<b>ANOINTED</b> MYRRH 7006/WORD	UNDER THE INFLUENCE
18	20	52	<b>AUDIO ADRENALINE</b> FOREFRONT 5144/CHORDANT	BLOOM
19	12	16	<b>BEBE &amp; CECE WINANS</b> SPARROW 7048/CHORDANT	GREATEST HITS
20	24	34	<b>BOB CARLISLE</b> DIADEM 9691/BENSON	SHADES OF GRACE
21	34	34	<b>4HIM</b> BENSON 4321	THE MESSAGE
22	21	11	<b>DONNIE MCCLURKIN</b> WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
23	27	44	<b>TWILA PARIS</b> SPARROW 1518/CHORDANT	WHERE I STAND
24	19	16	<b>RON KENOLY</b> INTEGRITY 10812/WORD	WELCOME HOME
25	33	2	<b>NEW SONG</b> BENSON 4373	LOVE REVOLUTION
26	22	68	<b>CARMAN</b> ● SPARROW 1422/CHORDANT	R.I.O.T.
27	14	11	<b>OUT OF EDEN</b> GOTEE 3826/WORD	MORE THAN YOU KNOW
28	25	12	<b>VARIOUS ARTISTS</b> HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
29	29	50	<b>THIRD DAY</b> REUNION 0117/WORD	THIRD DAY
30	31	63	<b>VARIOUS ARTISTS</b> ● SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
31	36	18	<b>VARIOUS ARTISTS</b> WARNER ALLIANCE 46224/WCD	TRIBUTE - THE SONGS OF ANDRAE CROUCH
32	26	34	<b>REBECCA ST. JAMES</b> FOREFRONT 5141/CHORDANT	GOD
33	37	27	<b>RICH MULLINS</b> REUNION 0116/WORD	SONGS
34	RE-ENTRY		<b>MICHAEL W. SMITH</b> ● REUNION 0106/WORD	I'LL LEAD YOU HOME
35	RE-ENTRY		<b>KATHY TROCCOLI</b> REUNION 0110/WORD	SOUNDS OF HEAVEN
36	32	5	<b>TONY VINCENT</b> STARSONG 0099/CHORDANT	ONE DEED
37	30	13	<b>THE BROOKLYN TABERNACLE CHOIR</b> WARNER ALLIANCE 46392/WCD	FAVORITE SONG OF ALL
38	38	13	<b>MXPX</b> TOOTH & NAIL 1060/DIAMANTE	LIFE IN GENERAL
39	39	10	<b>THE KRY</b> FREEDOM 3405/MALACO	WHAT ABOUT NOW
40	35	13	<b>TAKE 6</b> WARNER ALLIANCE 46447/WCD	BROTHERS

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

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## HIGHER GROUND



by Deborah Evans Price

**SPIRITFEST '97 SHOWCASES SOUTHERN GOSPEL:** The Southern Gospel Music Guild is gearing up for its third annual SpiritFest, to be held March 3-6 at Trinity Music City USA in Hendersonville, Tenn., just outside Nashville. Registrants for the event will be able to participate in a variety of seminars, concerts, and praise gatherings featuring key executives and performers from the gospel music industry.

SpiritFest activities will include the Hearts Aflame Awards on March 6. Voted on by the members of the Guild, the awards will be broadcast on various cable channels. A list of the nominees follows.

**Heritage Award:** Wendy Bagwell, Les Beasley, Eddie Crook, Eldridge Fox, J.G. Whitfield.

**Artist of the year:** the Cathedrals, Dixie Melody Boys, Gold City, the Hoppers, the Martins.

**Female vocalist:** Sheri Easter, Kim Hopper, Amy Lambert, Karen Peck, Gina Vera.

**Male vocalist:** Tony Gore, Glen Payne, Carroll Roberson, Kirk Talley, George Younce.

**New artist:** the Arnolds, the Booth Brothers, the Crabb Family, Crossmen Quartet, Men Of Music, the Merediths, the Ruppes.

**Male quartet:** the Bishops, the Cathedrals, Brian Free & Assurance, Gold City, Tony Gore & Majesty, the Palmetto State Quartet.

**Mixed group:** the Hoppers, the Lesters, the Martins, Karen Peck & New River, the Perrys, the Pfeifers.

**Instrumentalist:** Roger Bennett, Anthony Burger, Steve "Rabbit" Easter, John Pfeifer, Jeff Stice.

**Soloist:** Walt Mills, Ivan Parker, Squire Parsons, Carroll Roberson, Kirk Talley.

**Session musician:** Bobby All, Steve "Rabbit" Easter,

Gary Prim, Bruce Watkins, Kevin Williams.

**Concept video:** "Jesus Is The Reason," recorded by the Chandlers; "Stand Up & Be Strong," by the Martins; "Mountain Railroad," by the Southern Brothers.

**Performance video:** "4 God So Loved," by Brian Free & Assurance; "Today," by Gold City; "The Walls Came Down," by the Greens; "Perfecting The Crown," by the Kingsmen Reunion; "Center Stage—LIVE," by the Perrys; "75th Diamond Jubilee," by the Speer Family.

**Producer:** Eddie Crook, Eldridge Fox, Kevin McManus, Michael Sykes, Mark Trammel.

**Marketing campaign:** Daywind Records, football campaign (Everybody Loves a Winner); Spring Hill Records, the Martins' "Wherever You Are" (album/tour); Men Of Music, act's campaign for "Men Of Music"; Morningstar Records, Carroll Roberson's "A Wonderful Life"; Homeland Records, the Speer Family's 75th Diamond Jubilee; Helping Hands tour (Morningstar Records, the Pfeifers; Daywind Records, Amy Lambert; Sonlight Records, Phil Cross & Poet Voices; Horizon Records, Karen Peck & New River).

**Album:** "You Can't Ask Too Much Of My God," the Bishops; "Radio Days," the Cathedrals; "Still Holdin' On, the Crabb Family; "Preparing The Way," Gold City; "Center Stage Live," the Perrys.

**Song of the year:** "Anchor To The Power Of The Cross," the Hoppers; "God Sent Angels," the Perrys; "Homecoming," the McGruders; "He'll Only Need It For The Weekend," the Lesters; "He's Still On The Throne," Gold City; "Hello In Heaven," the Freemans; "Meanwhile In The Garden," Tony Gore & Majesty; "Oasis," the New Hinsons; "Still Drinking Water From The Well," the Cathedrals; "The Blood Is Still There," the Kevin Spencer Family; "Tower Of Power," Common Bond; "Under His Wings," the Ruppes; "Where We'll Never Die," the Crabb Family; "You Can't Ask Too Much Of My God," the Bishops.

**Radio station:** KNEA Jonesboro, Ark.; WCGW Nicholasville, Ky.; WCNW Lexington, Ky.; WJBZ Knoxville, Tenn.; WJSG Rockingham, N.C.; WRWH Cleveland, Ga.; WVRV Nashville.

**Radio personality:** John Campbell, Chris Champion, Paul Heil, Dennis Jolly, Greg Laha.

The Guild's Impact Award will also be presented, as well as additional awards for radio promoter of the year and concert promoter.

## In the SPIRIT



by Lisa Collins

**MIRACLE IN DETROIT:** The gospel community is rejoicing in Detroit. That's because for a time things looked pretty grim for **Ron Winans**, co-founding member of the famed **Winans**. Earlier this month, Winans was on life support at the University of Michigan at Ann Arbor Medical Facility. Doctors predicted that there was little chance he would survive the life-threatening operation needed to correct his failing heart. Apparently, he had suffered a massive heart attack in September without knowing it; gone undetected, it had caused his heart and some other key organs to start deteriorating. Family members camped out at the hospital and at brother Marvin Winans' Perfecting Church.

Fortunately, midway through the 14-hour reconstructive surgery, things began to turn around. At press time, Ron's condition was stable, the surgery had been deemed successful, and doctors expected him to recover. Needless to say, it's being called nothing short of a miracle. And while business is likely the last thing on the minds of family members, a Winans greatest-hits package is expected to ship to retail in late April.

**ONWARD CHRISTIAN SOLDIERS:** If Star Song was looking to battle its way up the charts with "Soldiers Of The Faith," it couldn't have picked a more formidable front line than with **John P. Kee**, **Daryl Coley**,

**Marvin Winans**, **Richard Smallwood**, **Donald Lawrence**, **Andraé Crouch**, **Ricky Dillard**, **Hezekiah Walker**, **Keith Dobbins**, and **BeBe Winans**. They're all part of the compilation, expected later this month. Featured cuts on the project, which showcases the unique delivery and trademark style of each artist, include "Beyond The Veil," "Stand," "Worked It Out," and "99½."

**AZUSA REVISTED:** Pleased with the success of his 1995 sophomore release, "Live At Azusa," **Carlton Pearson** is back with "Live At Azusa: Precious Memories." Attributing the sales of the former to the overwhelming popularity of the track "Old Songs Medley," **Demetrius Alexander**, VP of Warner Alliance's gospel division, says that the label sought to build upon that success with "Precious Memories."

"What Carlton seems to have done with the 'Old Songs Medley,'" Alexander reports, "was to carve out a niche for himself in revisiting classic gospel and church oldies."

"Precious Memories"—which shipped Feb. 11—features guest vocals from **Dorinda Clark**, **Pop Winans**, **Donnie McClurkin**, **Beverly Crawford**, and **Bishop Paul Morton**. On one of his personal favorites, "In The Morning When I Rise," Pearson is joined on vocals by his mom and sister.

**BRIEFLY:** Gospo Centric has announced the recent signing of BET host **Bobby Jones**. A forthcoming release from the artist will feature **Donald Lawrence**, **Vanessa Bell-Armstrong**, a reading from **Maya Angelou**, and a Nashville "super-choir" featuring some of the city's top session singers. In the meantime, sister label B-Rite Records has announced the signing of the **Gospel Gangstas**; an album is being scheduled for release later this year.

# Top Gospel Albums

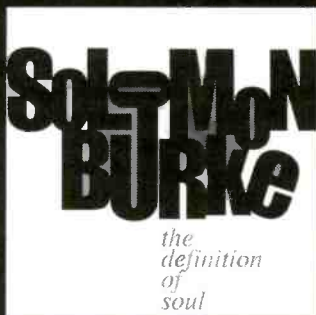
THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by		SoundScan®
			ARTIST	TITLE	
			LABEL & NUMBER/DISTRIBUTING LABEL		
★ ★ NO. 1 ★ ★					
1	1	12	<b>SOUNDTRACK</b> ARISTA 18951	12 weeks at No. 1	THE PREACHER'S WIFE
2	2	43	<b>KIRK FRANKLIN AND THE FAMILY</b> ●	GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	3	38	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4320 [RS]		THE SPIRIT OF DAVID
4	4	16	<b>ANOINTED</b>	WORD 67804/EPIC	UNDER THE INFLUENCE
5	5	16	<b>BEBE &amp; CECE WINANS</b>	SPARROW 37048/EMI	GREATEST HITS
6	7	2	<b>VARIOUS ARTISTS</b>	TRIBUTE 1087/DIADEM	CELEBRATE GOSPEL 3
7	6	16	<b>DONNIE MCCLURKIN</b>	WARNER ALLIANCE 46297	DONNIE MCCLURKIN
8	NEW ▶		<b>CARLTON PEARSON</b> WARNER ALLIANCE 46354		LIVE AT AZUSA 2 PRECIOUS MEMORIES
9	8	33	<b>YOLANDA ADAMS</b>	TRIBUTE 1000/DIADEM	YOLANDA LIVE IN WASHINGTON
10	10	11	<b>THE GEORGIA MASS CHOIR</b>	SAVOY 7123	GREATEST HITS
11	11	71	<b>CECE WINANS</b>	SPARROW 51441	ALONE IN HIS PRESENCE
12	12	13	<b>MIGHTY CLOUDS OF JOY</b>	INTERSOUND 9226	LIVE IN CHARLESTON
13	9	38	<b>MISSISSIPPI MASS CHOIR</b> MALACO 6022 [RS]		I'LL SEE YOU IN THE RAPTURE
14	14	42	<b>RICHARD SMALLWOOD WITH VISION</b> VERITY 43015		ADORATION: LIVE IN ATLANTA
15	13	19	<b>HELEN BAYLOR</b>	WORD 67803/EPIC	LOVE BROUGHT ME BACK
16	22	50	<b>REV. CLAY EVANS</b>	MEEK 3995	I'VE GOT A TESTIMONY
17	NEW ▶		<b>T.D. JAKES</b> INTEGRITYWORD 67931/EPIC		T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSED!
18	15	52	<b>V.I.P. MUSIC &amp; ARTS SEMINAR MASS CHOIR</b>	VERITY 43014 [RS]	STAND!
19	16	101	<b>FRED HAMMOND &amp; RADICAL FOR CHRIST</b> BENSON 4008		THE INNER COURT
20	20	88	<b>ANOINTED</b>	WORD 67051/EPIC [RS]	THE CALL
21	25	85	<b>YOLANDA ADAMS</b>	TRIBUTE 1359/DIADEM [RS]	MORE THAN A MELODY
22	19	36	<b>RON WINANS PRESENTS FAMILY &amp; FRIENDS</b> SELAH 33205		FAMILY & FRIENDS IV
23	30	25	<b>THE FLORIDA A&amp;M UNIVERSITY GOSPEL CHOIR</b> CRYSTAL ROSE 20127/STARSONG		TWINKIE CLARK-TERRILL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR
24	24	18	<b>RICKY DILLARD'S NEW GENERATION CHORALE</b> CRYSTAL ROSE 20129/STARSONG		WORKED IT OUT
25	23	39	<b>COMMISSIONED</b>	BENSON 4184 [RS]	IRREPLACEABLE LOVE
26	18	8	<b>COLORADO MASS CHOIR</b>	BENSON 4365	WATCH GOD MOVE
27	26	86	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> BENSON 4168 [RS]		LIVE IN NEW YORK BY ANY MEANS...
28	17	3	<b>NATIONAL BAPTIST CONVENTION MASS CHOIR</b> CGI 161240		LET'S GO TO CHURCH
29	28	29	<b>SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR</b> WORD 67687/EPIC		JUST A WORD
30	33	30	<b>BRODERICK RICE</b> BORN AGAIN 1010		TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE
31	21	34	<b>DOUG WILLIAMS</b>	BLACKBERRY 1612/MALACO	HEARTSONGS
32	32	44	<b>VARIOUS ARTISTS</b> BENSON 4272		SHAKIN' THE HOUSE...LIVE IN L.A.
33	38	84	<b>DONALD LAWRENCE AND THE TRI-CITY SINGERS</b> CRYSTAL ROSE 51480/SPARROW [RS]		BIBLE STORIES
34	29	61	<b>DOROTHY NORWOOD</b>	MALACO 4476	SHAKE THE DEVIL OFF
35	31	70	<b>SHIRLEY CAESAR</b> WORD 67301/EPIC [RS]		SHIRLEY CAESAR LIVE...HE WILL COME
36	36	29	<b>DOTTIE PEOPLES &amp; THE PEOPLES CHOICE CHORALE</b> AIR 10221/ATLANTA INT'L		COUNT ON GOD
37	40	69	<b>THE CANTON SPIRITUALS</b>	BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
38	RE-ENTRY		<b>WALT WHITMAN AND THE SOUL CHILDREN OF CHICAGO</b> CGI 161203		GROWING UP
39	RE-ENTRY		<b>THE WINANS</b>	QWEST 45888/WARNER BROS.	HEART & SOUL
40	34	3	<b>BISHOP RONALD E. BROWN</b> SUMG GOSPEL 9600		LIVE! HAVING GOOD OLD FASHIONED CHURCH

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

Lillian Lilly, gospel artist extraordinary, from the world's #1 choir; The Mississippi Mass Choir, in her debut solo album "Gotta Have Faith". A virtuoso lesson in faith that's available now from:

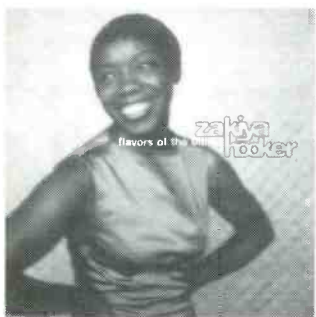
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Musician.  
Mortician.  
Father of 21 children.  
Soul icon.**



Soul music pioneer Solomon Burke has earned four gospel Grammy nominations and some 17-million selling record sales to date.

His new album celebrates the range of rock'n'soul, with a guest appearance by Little Richard.



**Zakiya Hooker  
Flavors Of The Blues**

She was born for the blues; her father is the legendary John Lee Hooker. But Zakiya Hooker has developed her own musical approach.

The supple blues and smooth, jazz-infected vibe of her new album shows her other musical influences—the sultry stylings of Sarah Vaughan, Dinah Washington, Ella Fitzgerald and Johnny Mathis. John Lee Hooker does appear on the album's closing track "Bit By Love (Hard Times)."

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**TOP BLUES ALBUMS™**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★ Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
1	1	14	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS [CS]	PEGGY SCOTT-ADAMS 5 weeks at No. 1
2	2	3	LIE TO ME A&M 540640 [CS]	JONNY LANG
3	3	68	GREATEST HITS ▲ EPIC 66217*	STEVIE RAY VAUGHAN & DOUBLE TROUBLE
4	4	38	GOOD LOVE! MALACO 7480	JOHNNIE TAYLOR
5	5	67	LEDBETTER HEIGHTS ● GIANT 24621/WARNER BROS. [CS]	KENNY WAYNE SHEPHERD
6	6	35	JUST LIKE YOU OKEH 67316/EPIC [CS]	KEB' MO'
7	7	29	BLUE DROPS OF RAIN EUREKA 77053/DISCOVERY	COREY STEVENS
8	8	28	A TRIBUTE TO STEVIE RAY VAUGHAN EPIC 67599	VARIOUS ARTISTS
9	9	5	UNDER ONE ROOF BULLSEYE BLUES 9569/ROUNDER	ROOMFUL OF BLUES
10	10	31	A PIECE OF YOUR SOUL CODE BLUE 82921/AG	STORYVILLE
11	11	4	SIMPLY MALACO 7483	TYRONE DAVIS
12	13	51	PHANTOM BLUES PRIVATE MUSIC 82139/WINDHAM HILL	TAJ MAHAL
13	12	46	THE ALLIGATOR RECORDS 25TH ANNIV. COL. ALLIGATOR 110/111	VARIOUS ARTISTS
14	14	2	ESSENTIAL WOMEN IN BLUES HOUSE OF BLUES 161257/POLYGRAM	VARIOUS ARTISTS
15	15	44	LIVE! THE REAL DEAL SILVERTONE 41543/JIVE [CS]	BUDDY GUY (WITH G.E. SMITH AND THE SNL BAND)

**TOP REGGAE ALBUMS™**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	91	NATURAL MYSTIC TUFF GONG 524103*/ISLAND	BOB MARLEY & THE WAILERS 14 weeks at No. 1
2	2	23	MY XPERIENCE BLUNT/VP 1461*/TVT [CS]	BOUNTY KILLER
3	3	84	BOOMBASTIC ▲ VIRGIN 40158*	SHAGGY
4	4	66	THE BEST OF-VOLUME ONE VIRGIN 41009	UB40
5	6	67	THE BEST OF-VOLUME TWO VIRGIN 41010	UB40
6	8	32	MAN WITH THE FUN VIRGIN 41612	MAXI PRIEST
7	7	9	MAESTRO VP 1486*	BEENIE MAN
8	5	15	STRICTLY THE BEST SEVENTEEN VP 1489*	VARIOUS ARTISTS
9	10	39	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001	BOB MARLEY
10	9	83	'TIL SHILOH LOOSE CANNON 524119*/ISLAND [CS]	BUJU BANTON
11	12	38	REGGAE GOLD 1996 VP 1479*	VARIOUS ARTISTS
12	13	15	STRICTLY THE BEST EIGHTEEN VP 1490*	VARIOUS ARTISTS
13	15	4	JUSTUSS EASTWEST 62004/EEG	SNOW
14	14	41	FIRE ON THE MOUNTAIN POW WOW 7462	VARIOUS ARTISTS
15	11	8	JOYRIDE VP 3103*	VARIOUS ARTISTS

**TOP WORLD MUSIC ALBUMS™**

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			★★ NO. 1 ★★	
1	1	36	RIVERDANCE CELTIC HEARTBEAT 82816/AG [CS]	BILL WHELAN 10 weeks at No. 1
2	2	99	THE BEST OF THE GIPSY KINGS ● NONESUCH 79358/AG	GIPSY KINGS
3	3	18	RED HOT + RIO ANTILLES 533183/VERVE	VARIOUS ARTISTS
4	4	3	ROGHA: THE BEST OF CLANNAD RCA 66978	CLANNAD
5	5	5	QUIDAM RCA VICTOR 68601	CIRQUE DU SOLEIL
6	7	20	SANTIAGO RCA VICTOR 68602	THE CHIEFTAINS
7	6	5	L'AMOUR OU LA FOLIE RHINO 72622	BEAUSOLEIL
8	12	5	N DIS LIFE BIG BOY 5903	ISRAEL KAMAKAWIWO'OLE
9	9	21	CELTIC SPIRIT NARADA 63929	VARIOUS ARTISTS
10	10	49	TIERRA GITANA NONESUCH 79399/AG	GIPSY KINGS
11	NEW		ISLANDS PUTUMAYO 129	VARIOUS ARTISTS
12	RE-ENTRY		THE BROTHERS MCMULLEN ARISTA 18803	SOUNDTRACK
13	11	28	SPIRITCHASER 4AD 46230/WARNER BROS.	DEAD CAN DANCE
14	15	5	A CELTIC TALE HEARTS OF SPACE 11063	MYCHAEL DANNA & JEFF DANNA
15	14	65	CESARIA EVORA NONESUCH 79379/AG [CS]	CESARIA EVORA

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**Artists & Music**

**Altman Jazzes It Up; Buzz Around The Yellowjackets**

**ALTMAN 'AFTERGLOW':** With his last film, director Robert Altman brought an immense amount of visibility to the Kansas City style of stomping, and there's more jazz due on the soundtrack to the next Altman-related project. The famed director produced "Afterglow," which stars Nick Nolte and features the music of Charles Lloyd, Gary Burton, Geri Allen, Billy Higgins, and Tom Waits. Mark Isham scores the film, and a September release for the soundtrack is scheduled,

with a label yet to be determined. Isham has also begun work on the music for Paramount/ Touchstone's film "Face Off," starring John Travolta and Nicholas Cage.

Reed. Included will be footage of Art Tatum, Early Hines, Mary Lou Williams, Erroll Garner, Thelonious Monk, and Duke Ellington... Joe Lovano and Gunther Schuller worked together on Lovano's 1995 "Rush Hour" set for Blue Note. Now they've teamed up again for a film score to "Face Down," a Showtime piece that features Joe Mantegna.



by Jim Macnie

with a label yet to be determined. Isham has also begun work on the music for Paramount/ Touchstone's film "Face Off," starring John Travolta and Nicholas Cage.

"The Sign And The Seal," Steve Coleman's encounter with Cuban percussion ensemble AfroCuba De Mantanzas, was released Jan. 28 on RCA Victor. Saxophonist Don Braden, who is currently the musical supervisor of Bill Cosby's TV show, has signed with the label as well. He previously recorded for Criss Cross, Landmark, Mons, and Epicure. Vocalist/composer Dominique Eade is set to tribute Chris Conner in a New York studio for RCA at the end of February. Her last record on the Accurate label, "My Resistance Is Low," was one of 1995's ear-openers. Ben Sidran, whose own new "Mr. P's Shuffle" has just come out on Mobile Fidelity, is slated to produce.

Bassist/composer Cecil McBee finished his debut disc, "Unspoken," for the Palmetto label around Thanksgiving '96, and it's scheduled for a March 10 release. An educator at the New England Conservatory in Boston, McBee always has time for gigs. He took drummer Matt Wilson, pianist David Berkman, trumpeter James Zollar, and saxophonist Randy Conners to New York's Sweet Basil in mid-January. Actually, the McBee section of the jazz racks will offer space to another title as well. India Navigation has just released the bassist's "Alternate Spaces" on CD for the first time. From 1977, it, too, is a jewel.

vention in Chicago. The live show was the first of a tour that's wrapped around the release of their Warner Bros. disc, "Blue Hats." The album streeted Feb. 11 and debuts on Top Contemporary Jazz Albums at No. 9. There's a theory that the group's longevity is due not only to a shifting personnel (à la Weather Report), but to its pliability as well. They've not only interpreted Brazilian rhythms, but also worked with ECM producer Jon Erik Kongshaug and the Dutch Metropole Orchestra. "Blue Hats" is one of fusion's more thoughtful outings, and, to sell it to their fans, the 'Jackets will stay on the road a couple of months. Wednesday (26) finds them at Yoshi's in Oakland, March 11 it's Catalina's in L.A., and April 8 it's Capper's in Raleigh, N.C.

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ASIAN BREAKTHROUGH

## Dreams Come True Gets Asia To Perk Up Its Ears To Japanese Pop

(This report was prepared by Geoff Burpee in Hong Kong, Steve McClure in Japan, Alexandra Nuvich in Malaysia, Philip Cheah in Singapore and Marc Gorospe in the Philippines. It was written by Geoff Burpee.)

As the recording industry sees it, Japan has never really been part of "Asia." Although it is the world's second-largest record market, the island nation has always been viewed as a self-contained, at times confoundingly insular entity. Even in recent years, differences of language, culture and sheer scale (Japan's \$5 billion-plus annual music market dwarfs those of its neighbors) have kept Japanese music distant from the emerging Asian "tigers" next door.

Asia, likewise, largely has turned a deaf ear to Japanese pop, with a few notable exceptions. Although Japanese songwriters have had their wares plundered for Asian (mostly Chinese) cover versions as relentlessly as composers from America or the U.K., Japanese recordings have pretty much acknowledged the limits imposed by the industry: Japan is Japan, Asia is Asia, and ne'er the twain shall meet.

But that's changing. One reason is that Japan, having tried and largely failed to reach the Holy Grail of America, is looking closer to home for new markets to explore. Today, in at least one market—Taiwan—a combination of proximity, prosperity and a receptive pop culture has created opportunities for Japanese music. One act, among others, to have made the leap is Japanese pop act Dreams Come True. In October, Sony Taiwan received certification from an independent auditor that the group's album "Love Unlimited" had



gone double-platinum with sales of 100,000 units. The label reaffirmed its commitment to the band and the album.

"It's definitely a breakthrough," says Matthew Allison, Sony Taiwan VP, greater China region. "Dreams Come True has been able to succeed on their own terms. For the band to sell 100,000 units, and now to be able to support their popularity in Japan with this new market, is outstanding. This is definitely a growing trend; you'll see more of it for years to come."

Allison says the band's albums also have been released in Hong Kong, Korea and in China, through Shanghai Audio & Visual.

### NO CANTONESE COVER VERSIONS

"The Japanese thing is starting to happen here," says David Loiterton, regional VP of BMG Music Publishing in Hong Kong, who since July has had his duties expanded to include Japan.

"This market is opening up to them." In September, Loiterton signed a publishing deal with Dreams Come True. "It's a deliberate strategy on our part to include the Japanese acts in the Asian market," he says. Loiterton acknowledges

Continued on page APQ-2

ASIAN TREND WATCH

## Sticky Contracts And Slim Margins Complicate Labels' Star-Search Inside The World's Biggest Market

"I certainly do not envisage our industry unleashing on China a flood of only Western music, which is not our intention. Rather, our companies seek primarily to meet the vast potential demand for local and regional Chinese music, thereby promoting a healthy indigenous culture, not undermining it. Where there are local censorship rules, as there are in many of our international markets, we will respect them. We also seek to bring China's rich music heritage to the rest of the world, using our commercial experience to export Chinese music in international markets, particularly in Southeast Asia."—Rupert Perry, president of EMI Music Europe, speaking on behalf of the IFPI at the EU business mission to China last November.

By Geoff Burpee and Paul Mooney

HONG KONG—The multinational major labels have been buying for access to China for as long as they've sold records in Asia. But even if the doors are flung wide open tomorrow, just what would they do once inside? Burned by piracy at one end and government censorship at the other, the majors this time around are taking a different tack. Their strategy now: sniffing out fresh Chinese talent for the next millennium.

Plans to exploit talent within and without China's borders are taking shape with increasing frequency. As 1996 saw record companies again given the green light to enter China—in theory, if to a limited extent in practice—majors are testing the waters with bolder forays into repertoire signings. Thus, for American, European, Taiwanese, even Thai and other companies entering the fray, here comes the first, tenuous stage of doing real business in China—the talent search.

As Norman Cheng, president of PolyGram Far East, told an IFPI press conference in Beijing, "We feel we can collaborate with China to develop music, which is so rich in this country. We want to devel-

Continued on page APQ-4



Zheng Jun

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# Rock Goes Mute, And Punk Perks Up Seoul



**BMG CANTOPOP LEGEND** Andy Lau will record an as-yet-untitled album early this year as a gesture to mark the reunification of Hong Kong with mainland China and to celebrate all things Chinese, says Landow Lee, BMG VP pan China. Producers, songwriters, musicians and everyone involved with the project will be brought to Hong Kong from throughout the Chinese-speaking world to work on the album, Lee says.

**ROCK RECORDS** has struck a multi-national licensing deal with British indie label Mute Records, effective as of February. Ronny Lau, marketing director of international at Rock Hong Kong, says the biggest priorities in the deal—which includes Taiwan, Hong Kong and other markets—are Depeche Mode, Erasure and Nick Cave And The Bad Seeds, plus Mute's sub-labels, including the dance line Novamute. "The policy of Mute is changing," Lau says. "Before, Mute had been quite alternative. Now there are some pop acts, like new signing Peach."

**A CHINESE MOTOWN ARTIST?** PolyGram Far East brought R&B singer-songwriter Terry Lin out for a promo tour recently to plug his first album on the Motown label, "Feels Like The First Time."



Gettin' ready: Terry Lin

The American-born Chinese artist has a video for his first single, a cover of Van Morrison's "Crazy Love," in rotation on Channel V and MTV Asia. Lin is the first Asian signed to Motown after a demo sent to former Motown head Jheryl Bushy produced a contract. "I try not to think about that stuff too much," says Lin. "I'm just pleased that PolyGram feels like working so hard for me out here in Asia."

**KOREAN PUNK?** Decades after the Ramones, the New York Dolls and the Sex Pistols unleashed the genre on the world, Korea's burgeoning pub and rock-club scene may be set for a dalliance with the dirtier side of rock 'n' roll. It started with the opening of a

club named Drug in the Hongik University area, a popular youth haunt. The bands that appear there are made up of young high-school students, some from foreign schools mingled with veteran club rockers. With up to three bands playing each Friday and Saturday night, the club has been packing them in to hear the low-fi vibe. Still, Korean record companies have been slow on the uptake as dance music continues to reign supreme on the charts. The owner of Drug took the matter into his own hands late last year, producing an indie release entitled "Our Nation." The album brings together Seoul's representative punk bands, including Crying Nut, Yellow Kitchen and Crash. The CD has not been a big seller as yet, but it has brought punk to the notice of a broader audience, and the folks at Drug have high hopes.

**THAILAND'S BAKERY MUSIC** continues to take risks with its local A&R development, not the least of which is an album 18 months in development from 22-year-old female singer Rick, who got her start in a Bangkok nightclub. The as-yet-untitled album will bring a new dimension to Thai pop music with an instrumental approach to vocal phrasings, similar to those responsible for catapulting Tibetan Chinese artist Dadawa onto the world stage. "The music is new to the Thai market," says Bakery label rep Pongson. "The lyrics are kind of like chanting."

**BMG PHILIPPINES** pop-rock act Eraserheads pulled a December coup with a



Christmas "Fruitcake": Eraserheads

fast-out-of-the-gate English-language Christmas album, "Fruitcake." BMG says 20,000 units were sold in its first day of release, good enough for gold certification; Day 2 alone was good enough for platinum, with 40,000 units moved. BMG managing director Rudy Ty says, "People were skeptical about the follow-up to the E-heads' [top-selling] 'Cutterpillow' because of its enormous success; 'Fruitcake' is far from disappointing."

**POLYGRAM THAILAND** is overjoyed by the rapid sales pace accomplished by Sirilak "Joy" Pongchocke, who is living up to her middle name with 150,000-unit sales of "Take One" sold in its first two weeks of release. "For a debut album, we are very happy," says PolyGram MD Jerry Sim, adding that the release of Pongchocke's second album will be moved up to capture demand from mid-year to early spring. "Joy" was already well-known to Thais from the popular television show "The Shining Moon" and the local film hit "Who Comes Home."

**SPEARHEADED BY THE SUCCESS** of Malaysian English-language indie-pop releases by groups like Old Automatic Garbage (Positive Tone) and Saturnine (Life Records), several new alternative



Fueling alternative fires: Nirvana

releases have hit the market: Butterfingers (EMI), the Beads (Pony Canyon), Happy Nightmare (Life Records) and a compilation of old and new artists on Positive Tone for the hip Malay fan. Bahasa-singing versions include BMG's All Excess and Sony's female vocalist Abot. Sony MD Darren Choy reckoned the enduring "explosion of international repertoire like Nirvana and Pearl Jam" is fuelling the country's alternative scene. ■

The band's management recently staged a promotion tour to introduce Dreams Come True to audiences in Hong Kong and Taiwan. "Taiwan is the most important market in Asia except for Japan," says Ken Watanabe, international business manager for Dreams Come True's management company, MS Artists. Watanabe says he hopes to achieve sales of 200,000 in Taiwan. "The feeling here [in Taiwan] about Dreams Come True is very good," he says.

The band's soundtrack for the movie "Seventh Of July—Sunny Day," which received wide release in Taiwan, helped nudge sales of "Love Unlimited" further, as did a one-hour special on the band that aired on Taiwan TV network CTS. The very existence of these invaluable marketing tools highlights another factor in Taiwan's renewed interest in Japan: the relaxation of post-occupation censorship of Japanese culture.

## LIFTING CULTURAL RESTRICTIONS

Japan took control of Taiwan in 1895 in the wake of the first Sino-Japanese War, occupying and exploiting the Chinese island until the end of World War II. As a result, until a few years ago, Japanese music, movies, radio and television were heavily censored or banned on Taiwanese television and radio. With the lifting of these restrictions, record companies are renewing efforts to tweak the Taiwanese taste for Japanese pop. (More stringent restrictions still exist in Korea, where a ban on many Japanese cultural influences still stands.)

"Before, it was difficult to get major artists to come to Taiwan; restrictions on Japanese songs on radio and television meant you had to find other ways to market your artists," says Sony's Allison. "Most of the restrictions have been lifted, which is why you're seeing a difference in the type of promotion."

Other Japanese pop success stories in Asia include acts from dance-oriented indie label Avex, such as TRF, whose album "Dance To Positive" has surpassed platinum status, selling some 27,000 units in Hong Kong since its release in October 1995. The group's 1996 album, "Billionaire," has sold 37,000 units in Hong Kong, and TRF albums are now released under license in Taiwan and Singapore by Rock Records, in Thailand on Red Beat and in Indonesia by P.T. Indo Semar Sakti. The band did a showcase at MIDEM Asia last year, but no Avex artist has done a proper tour of Southeast Asia yet.

"We feel these acts have potential not only in Japan but in Southeast Asia," says Avex spokesperson Daniel Inoue. "We want to entertain people not only in Japan but also in Southeast Asia." Inoue also says that Avex act Naime Amuro—and the track "Body Feels Exit"—is currently getting good reaction from Hong Kong DJs.

## MR. CHILDREN'S UNDERWATER NICHE

While some success is encouraging, old habits die hard, and affinity for Japanese-language pop is not exactly universal with Asian listeners. The repertoire is still having a hard time meeting the mark in Malaysia, for instance, where buyers responded underwhelmingly to Dreams Come True. "Love Unlimited" moved 3,000 units, despite a relatively vibrant market there for Chinese pop from Hong Kong and Taiwan.

Japan's mega-selling group Mr. Children, on Toy's Factory in Japan, gained release in Hong Kong, Taiwan and Singapore via PolyGram Far East's Musician label in December 1995, after the band's producer, Takeshi Kobayashi, brought the group to Taiwan for an Asian-wide Act Against AIDS (AAA) campaign. The showcase led to a deal with Alex Chan, who is PolyGram VP for marketing of regional pop and head of the Musician label.

However, Mr. Children's latest album, released in October, turned out to be problematic for its new market: largely instrumental and shot through with dark themes and experimental arrangements, "The Deep Sea" was a niche prospect at best. A limited-edition release on the smaller Musician label stirred up interest, says Chan, and the next time around the group will build on that interest. Chan's view is that Japanese acts can function within a limited niche in the Asian market, but will probably have a hard time carving a breach into the mainstream. "Unless it is an idol," he says. "Bands generally stand less of a chance for mainstream success."

## HIGH-PROFILE DIPLOMATIC CLASH

Elsewhere, PolyGram has attempted to combine Japanese "cool" with Chinese pop idols, such as the move to have the successful Japan band Spitz record tracks with hot Hong Kong Cantopop property Kelly Chan for her latest album.

The marketing strategy ironically was overtaken by wider events. The project coincided with a renewal of the decades-old dispute between China and Japan over ownership of the Diaoyu Islands, a high-profile diplomatic clash that sparked protests in Hong Kong and Taiwan, taking the wind out of the album's promotional sails. Sometimes, history can repeat itself all too easily.

In other markets, such as Singapore, indies have taken the lead with Japanese music. Pony Canyon and Rock Records have released most of the Japanese pop on shelves there. Pony Canyon released more than 100 titles in Singapore last year, while Rock has put out over 50

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## DREAMS COME TRUE

*Continued from page APQ-1*

that, unlike that of other Japanese writers, the repertoire of Dreams Come True singer/songwriter Miwa Yoshida will not be exploited via the usual route of Cantonese or Mandarin cover versions.

"I feel very strongly about people hearing my songs in my own language," says Yoshida. "I don't want to have them covered by local Asian artists. For now, Japanese is the only language I can sing. In the future, if I can sing in Mandarin or Cantonese, that would be a good thing too."

"I think it would be best if our music—and Japanese music itself—was accepted across the board, in the same way that in Japan we listen to international music sung in its own respective language," Yoshida says.

## CREDITS

Billboard's Asia Pacific Quarterly was written by Far East Bureau Chief Geoff Burpee in Hong Kong with reporting and contributions from Japan Bureau Chief Steve McClure, Marc Gorospe in the Philippines, Alexandra Nuvich in Malaysia, Cho Yoon-Jung in South Korea, Mick Elmore in Thailand, Philip Cheah in Singapore and Paul Mooney in Beijing.

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# Ballads And Back Catalog Go Boom While Tower Takes The Fourth

**EMI SINGAPORE HAS** released 20 CDs of classic Singapore and international acts called "Timeless Pieces," with an eye to inventing a local reissue market. EMI managing director Peter Lau says, "These were all big local sellers during the vinyl days and haven't been available on CD." With HMV opening in Singapore, Lau says, such back catalog is going to be in demand from the comprehensive retailer. Among the reissues of classic Singapore pop albums are "Sakura Goes Boom Boom" by Sakura And The Quests (the leading Singapore group of the '60s), Anita Sarawak's "Love Me," Tracy Huang's "Feelings" (a huge EMI seller in the '70s) and the Western Union Band. Reissues of hit international product locally include such acts as Suzi Quatro and the Ventures. Lau, who personally supervised the reissues, says they will be unrolled as an ongoing series, with six new releases bi-monthly at a retail price of \$14.99.

**TOWER RECORDS HAS** opened its fourth Bangkok store, a 5,500-square-foot outlet located in the Central Mall, Pinklao. This comes shortly after the re-opening of the Siam Center location, which was destroyed by fire in November 1995 and re-opened a year later.

**EMI'S LATEST FORAY** into the international-repertoire compilation stakes finds the label going alone, with only one artist (PolyGram's Backstreet Boys) on the new "Megahits 8" compilation coming from another label. The single-label approach bucks the path taken by competitors Warner, BMG and Sony, who will collaborate to bring together a "Max 2" compilation for a March release. "Megahits 8" includes high-charting international pop from

## MERCHANTS & MARKETING

the likes of Michael Learns To Rock, Spice Girls, Fool's Garden, George Michael and Vanessa Mae. EMI Asia VP John Possman views his company's strategy as quite sound.



"You don't want to stretch too far with these things," he says. "Branding is everything." The staggered schedule of the releases, at least six or seven weeks apart, may be an indication of wounds suffered earlier this year when the EMI/PolyGram effort, "Now2," faced off against the BMG/Warner offering, "Max." The virtually simultaneous releases resulted in sales that were comparatively lackluster in the compilation field. Such discs are now one of the more lucrative marketing phenomena in the region, however, with several million sellers in the category.

**POLYGRAM PHILIPPINE JOINT-VENTURE** partner PolyCosmic is now known as PolyGram Philippines, effective January. The name change was reportedly made to allow the local company to be seen as a more integrated part of the multinational record operation.

**PHILIPPINE MARKET TASTES** are undergoing a sea change that will influence at least one major's marketing strategy

for 1997. Sony Philippine managing director Wally Chamsay says he plans to trim back signings to ward off saturation—following a peak in rock and alternative at the retail level—and will concentrate on resurgent mainstream pop and more conservative repertoire this year.

**POLYGRAM FAR EAST** is planning its largest ever initial ship-out within mainland China—500,000 copies—for Chinese artist Zheng Jun, according to VP, Pan China pop, Alex Chan.



Mainland shipping magnate: Jun Zheng

"Acts like [PolyGram superstar] Jacky Cheung don't ship out initially anywhere near as big," says Chan, largely because of the threat of international piracy—not as big a concern with an artist who will be a PolyGram priority within China's borders. The album is the first by Zheng under PolyGram; plans are to ship those half million units in February, with an eye to growing the artist's fan base before taking the show outside China.

**VIDEOS ARE THE** new marketing darling of choice in the Philippines, where—despite a slow start for the medium—production has accelerated recently. The presence of Channel V and MTV Asia has now reached a critical mass, leading to a slew of new videos from bands like Channel V, Asian Viewer's Choice nominee Put3Ska, pop band True Faith and R&B group Kulay. All three are signed to BMG licensee Octoarts. ■

# Goodbye Lip-Synch, Hello Request-Karaoke

**RECORDING INDUSTRY MALAYSIA'S RIM-ASTRO** chart show, which debuted in September, is getting a mixed reception, although viewership is "encouraging" at the 700,000 mark, sources say. The show is a collaborative effort between RIM, ASTRO (the MEASAT—Malaysia East-Asia Satellite—satellite service brand name) and MTV Asia. Danny Ang, general manager of RIM, says, "This project is still in its infancy; we will nurture it to become one of the most outstanding shows in the region." Word is that RIM is planning to further involve MTV Asia in the role of revamping and developing alluring "eye candy" for Malaysia viewers.



## PROGRAMMING

from its "live" music programs. In what can only be called a strategy to shame artists into greater professionalism, the appearance of lip-synching acts will be accompanied by a subtitle stating that fact. Lip-synching has been the rule rather than the exception, particularly with the current predominance of young dance acts, who find it difficult to sing and dance at the same time. KBS has made a controversial decision to limit, if not ban, teen bands from TV, with the reported rationale that teen bands are having a bad effect on young fans and keeping them from their studies.

**THE KARAOKE SATELLITE TELEVISION** channel now takes requests. A new program titled "KTV: Live And Interactive" [sic] now allows viewers to call in their requests to the channel's main studios in Singapore, "as they would in a karaoke bar," says Francis Martindale, senior VP of programming and production. Calls and faxes are read out or received live on the air, two hours a day, six nights a week, when efforts are made to accommodate Asia's living-room crooners.

**BBC RADIO ONE FM** disc jockey John Peel, one of the veteran tastemakers of the British music scene, recently gave airtime to Singapore indie artist Force Vomit's CD single "Spaceman Over Malaysia," released in November by Singapore indie music magazine *Big O*. ■

## STICKY CONTRACTS

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op talent not only in the domestic market, but to bring these Chinese artists overseas.

"What we are really trying to say to [the mainland Chinese government] is that we are not coming here as foreign companies to take over their market," Cheng continued. "We are more interested in coming here to work with them to develop the market—and the main focus will be on Chinese music."

"We are not coming here to sell them Western music. Most urgent is [the need] to help the industry here become legitimate. We are confident this will bring really substantial foreign income to China."

An example for this strategy, says Cheng, is Hong Kong, where companies like PolyGram have spent 10 years helping the development of a legitimate music industry. He says they succeeded in 1984. Now, Cheng says, "Hong Kong artists are the biggest in the Chinese-speaking world."

## FAT SALES, SLIM PROFIT

Cheng is not alone in viewing China as a deep pool from which to draw. Despite the difficulties of doing business in the market, China has its own share of large-scale successes. Sales of several hundred thousand and even millions of legitimate albums do occur. Still, those with experience of the market say that, in a cassette-driven market with price-per-dealer margins as low as a dollar per copy coming back to the record company, little or no profit results from those sales. For Chinese artists, of course, this makes major-label deals with international distribution and U.S. dollar advances an alluring prospect.

And regardless of what they think they can get out of China, foreign record companies are pretty sure they've got something to offer. The VP responsible for China at one major doesn't pull his punches on the subject: "Local musicians are getting ripped off because the local companies are paying shit. Artists are signing with local companies and getting shit for their efforts. The more interest that is paid to Chinese artists by international record companies, the more legal issues involving bad contracts and misrepresentation are going to come to the surface, and the more the market will develop as a result of confronting those issues."

Mainland Chinese singer-songwriter Zhou Feng left China for London in 1989. In his recording career to date, Zhou has released four solo albums in China, with combined sales of a reported 3 million cassette units. His output, which has also included several contributions to compilation albums, has covered a sprawling range of label affiliations, including Shanghai Records, Man Chi Music Records, CCTV Records, Beijing Records, China Records and Lu You Records.

Greg Rogers is Universal's former senior VP for the region. "We were approached by his managers [Hong Kong-based MediaBank, under managing director Anders Nelsson]. We heard some demos and thought they were very good. Zhou was obviously dedicated to making a superb album, not just in terms of repertoire but in terms of sound. He wanted a high degree of artistic freedom, which we were prepared to give him. We were only one of the companies in contention, but we said, 'Let's do this,' and it happened." At press time, the album was set for a late-winter release.

The U.K.-based Zhou was contractually unbound at the time he entered into his relationship with Universal. However, Rogers says, "We've been looking at some deals [with other artists] where that wasn't true. I think there is a basic misunderstanding within mainland China about what we want there, with regard to exclusivity."

Slightly more complicated is the tale of major mainland pop artist Zheng Jun, who has sold a reported 600,000 units of his 1994 album "Chi Luo" on Hong Kong-mainland joint-venture label Red Star.

Last year, when PolyGram's Alex Chan, VP of regional pop, launched his alternative label, Musician, he says he leapt to sign the artist. Problems arose when Red Star was highly reluctant to part with its biggest act.

## CONTRACTS GET NO RESPECT

Red Star is owned and operated by Leslie Chan, a Hong Kong resident whose brother handles the Beijing side of the mainland label. Leslie Chan has previously managed Beijing-born Chinese alternative diva Faye Wong and Hong Kong rock stars Beyond. He started the Red Star label in late 1993, specializing in producing Chinese rock music. There are currently 10 artists on Red Star.

"Zheng Jun was the first act we signed up in 1993, and the first product on our label," says Red Star's Chan. "Almost immediately, he was very successful. Unfortunately, they don't have much respect for contracts in China. After the guy became popular, he started to look for other record companies in China."

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## DREAMS COME TRUE

Continued from page APQ-2

albums since it acquired the Avex label in 1995. PC's best-selling Japanese artist in Singapore is the legendary pop duo Chage & Aska. Two of the act's albums, "Best" and "Codename One," have together sold a total of 2 million units in Taiwan, Hong Kong, Singapore and Malaysia, as well as a reported 500,000 legitimate units in mainland China.

Singapore's potential as a market for Japanese pop extends beyond the more than 30,000 Japanese who make their home there. "Besides the big expatriate population, there is a deep-rooted Japanese cultural influence," says Jimmy Wee, Pony Canyon MD for Singapore. "Japanese music arrangements appeal more to the Asian ear [than other international repertoire]."

So how far can Japanese pop go in Asia? Sony's Allison says the answer will be directly related to how much time acts can spend in the region. "Japanese acts can appeal to as many people as any other international repertoire," says Allison. Musically and culturally, however, he says the similarities run deeper, which—combined with simply being in the neighborhood—could spur Japanese acts to even greater success. "The melodies are very similar, the culture is hugely influential—there is a very clear linkage." ■

## STICKY CONTRACTS

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Alex Chan at PolyGram explains, "The album 'Naked' became very big in China. Our strategy with him was that we might ride that success within China first, and then build on that success outside. China is a big market; we really have to put the flag up. Of course, normally I would rather sign an artist who is contractually very clean. But with someone of Zhang's stature, it's different."

Equally loathe to part with Jun Zheng is the company which has invested in the artist's development. Late last year, consequently, Red Star launched an investigation in a mainland Chinese court to determine Zheng Jun's contractual status. In January, the sum of the investigation favored PolyGram's label, and Zheng Jun's latest album is now selling very well in China; the company estimates cassette sales

## asia pacific Quarterly

of his major-label debut, "The Third Eye," at over half a million units in its first couple of months.

Red Star's experience highlights the sticky nature of mainland contracts. "According to the contract, Zheng Jun was obligated to make two albums, with our option to have two more," says Red Star's Leslie Chan. "Normally, if we talk about an option in the record business anywhere, it means the record company has that option. But I discovered that, in China, both sides must agree for that option to be exercised."

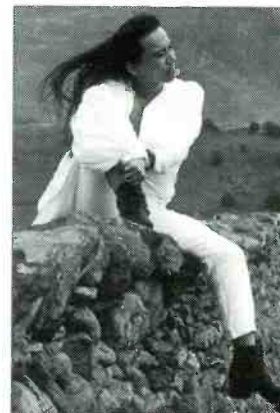
When Alex Chan at PolyGram phoned Red Star and said he wanted to sign Zheng Jun to the Musician label, another element entered into it. "We have been friends for many years," says Red Star's Leslie Chan. "As long as compensation is arranged, everything was OK. Now, PolyGram have made a recording, but nothing has come out, so my hands are tied, legally. But my philosophy is that record companies should have industry morals. If one label wants to sign another act, it should be clearcut. We had a huge investment on Zheng Jun. This is a big problem in China."

"Sometimes a contract in China means nothing," adds Leslie Chan. It means a lot when you have to pay your artist—but they can just walk away. I see now that to do business in China as a record company is tragic. Lots of guys don't stick to their contracts, and the piracy problem is huge, and the distribution is very bad. There are a bunch of negative factors. It's really quite difficult. At this time, I don't think any companies are making big money in China.

"Now majors pay huge money, and set the example, then everybody wants big money, and it's impossible to do business. It will be a confusing time if the big companies can enter the China market," concludes Red Star's Chan.



PolyGram's Alex Chan



Sprawling output: Zhou Feng

## MULTATIONALS' MULTITUDE OF PROBLEMS

Just being a major multinational doesn't solve anything. MCA's Rogers admits negotiations in the underdeveloped market are frustrating also. "What all mainland Chinese artists want is exposure outside mainland China," he says. "They are quite amazed when they say we want the rights for mainland China as well. Of course, that's what we do. There is a lack of understanding of Western contracts and the exclusivity of which we require to develop our strategies for that artist."

As more artists are signed by multinational labels within mainland China, their expectations for promotion and exposure in other markets will grow—along with the financial risks involved, says Rogers. "The plays that are being made in China right now aren't so big, so there haven't been huge consequences. As that changes, the consequences will begin to mount," he explains.

Landow Lee, VP Pan China for BMG, says that while mainland Chinese artists are a growing priority for his company as much as any other, it is interesting to note that, ultimately, the relationship is technically illegal and not binding within China's borders.

"If we sign a contract with a mainland artist, it's as though we agree and they agree verbally to honor an agreement," says Lee. "Basically, the market is more open than the government. Legally, it is not binding, so the artist's contractual situation in China is what you have to find out before you get involved."

The first such involvement for BMG will be in the form of popular Shanghai-based screen actress Ning Jing, Lee says. Ning's first album will be released in early spring. Next to celebrated actress Gong Li, Lee says Ning is perhaps the most widely recognized actress in the country.

"Pop music is a big business," PolyGram's Norman Cheng told his Beijing audience. "We are trying to explain to the Chinese what we could do together. Faye Wong is actually from Beijing. Today, she is the biggest female Chinese artist in Southeast Asia, huge in Taiwan—and she's from Beijing. We are saying to the Chinese, 'These are your talents.'" ■

### National Music Publishers' Association & The Harry Fox Agency, Inc.

711 Third Avenue, New York, NY 10017

Phone: 212-370-5330

Fax: 212-953-2384

<http://www.nmpa.org>

### Fox Agency Singapore

10 Anson Road, #17-24 International Plaza  
Singapore 079908

Phone: (65)222-6988

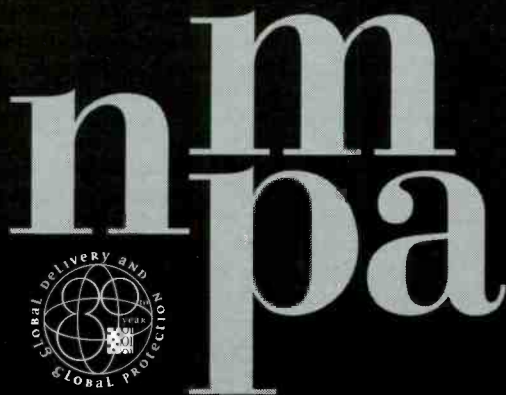
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# Studio Action

ARTISTS & MUSIC

## Après Midi Thrives Amid Malls N.J. Studio Offers State Of The Art

BY PAUL VERNA

PARAMUS, N.J.—New Yorkers are so accustomed to getting everything they need on the tiny island of Manhattan that they often forget what wonders lie beyond the geographic boundaries carved out by the Hudson and East Rivers. However, those with broad horizons know to look elsewhere, and lately some have been turning their eyes toward the unlikely locale of Paramus, N.J.

A sprawl of shopping malls and criss-crossing highways, Paramus is hardly a haven of creativity. (The town's biggest claim to fame was the short-lived hard rock band Trixter.) However, the folks at multimedia recording/mixing/mastering facility Après Midi have been attracting a diverse clientele on the strength of state-of-the-art services at prices that are somewhat more user-friendly than those across the river.

Owned and operated by longtime musicians Ron Mannino and Joe Pizza, Après Midi opened its doors to the public in April 1995 after serving as an ad production shop for the partners' nonmusic business, a pharmaceutical

brokerage firm called Interchem Corp.

"They originally opened it just for themselves, but they went further than they intended to, and they did such a beautiful job [that] they decided to make it a commercial studio," says Irene Conrad, Après Midi studio manager and a three-decade veteran of the studio industry who spent the bulk of her career managing the storied House of Music facility in nearby West Orange, N.J.

Conrad adds, "I managed House of Music for all the 27 years that it was open, and when it closed in March 1995, I started here a month later thinking I was just going to bring some of my clients here, but as soon as I was here a couple of weeks, it became a job where I felt I was part of the facility, and it's grown from there. It was quiet then, and it's just gotten busier and busier."

The studio opened with its recording room, which features a Euphonix CS2000 console with full dynamics and automation. In addition, the room offers all manner of recording media, including a Sony 3324 digital multitrack, Otari MX-80 and MTR-10 machines, an Akai DD1000 disc

recorder, a Tascam DA-60 timecode DAT unit, Tascam DA-88s, and more. Direct-to-hard-drive formats include Digidesign ProTools and Avid Audio-Vison, plus Digital Performer, Sound Designer, Professional Composer, and Universal Librarian.

The studio's outboard gear covers the spectrum from vintage state-of-the-art to modern state-of-the-art, and its microphone cabinet contains the requisite Neumann, AKG, Sennheiser, Electro-Voice, Shure, and Beyer models, including Neumann U-87s. Furthermore, the room is equipped with an impressive array of computers, video monitors, synchronizers, keyboard/sound modules, samplers, guitar amps and effects, drums, drum machines, and video recorders. Its monitor setup includes KRK 7000, Genelec 1032A, Yamaha NS-10, and JBL 4408 speakers powered by Hafler amps.

Encouraged by the success of the studio's Euphonix console and video editing capabilities, the owners decided to open a dedicated video editing suite equipped with an Avid Media Composer workstation and a host of

(Continued on next page)



**A Squire And A Viscount In A Royal Setting.** Former Stone Roses guitarist John Squire's new band, the Seahorses, has been recording and mixing its debut album at Royaltone Studios in North Hollywood, Calif., with noted producer Tony Visconti, whose credits include David Bowie, T. Rex, and Thin Lizzy. Shown in Royaltone's Neve tracking room, from left, are engineer Rob Jacobs, assistant engineer Jeff Thomas, Squire, Royaltone studio manager Jane Scobie, Seahorses drummer Andy Watts, vocalist Chris Helme, bassist Stuart Fletcher, Visconti, and Seahorses guitar technician Martin Herbert. The group's album is due this year on Geffen Records.

## Zero Hour's SoHo Studio Rises From Ground Zero

NEW YORK—Having the luxury of being able to build a state-of-the-art mastering studio from scratch, Zero Hour Records owner Ray McKenzie and studio consultant Jimmy Biondolillo decided to tailor the room to the personal tastes of the label's staff engineer, Joe Lambert.

The result of their efforts is Ground Zero, a \$300,000 mastering studio that will serve as the flagship room in what is envisioned as a multiroom complex in the SoHo district of Manhattan here. More than an in-house studio for Zero Hour's clients, Ground Zero aims to cater to the full range of major and independent labels in New York.

"Mastering is a unique scenario because you can build around an artist in residence, which is the way old recording studios used to be," says Biondolillo, who assembled a team that includes studio industry veteran Tony Bongiovi and designer Michael Abate.

McKenzie says, "The goal is to see the studio complex perform all the functions required by our artists. This will afford us room to be competitive. Mastering is a great way to begin, and Tony Bongiovi designed a room that people are going to want to use."

"I knew that if I got Tony to

design the acoustics I'd love the way it sounded, and if I got Mike to design the room I'd love the way it looked," says Biondolillo.

Bongiovi says, "The room has a terrific sound—flat, with great bass response. We made a special point of eliminating leakage. To give Joe Lambert the flexibility to change the room and fine-tune it to his own tastes, we installed the final absorption and other acoustic treatments after running a series of test sessions."

Since it opened in January, Ground Zero has mastered projects for such Zero Hour artists as Varnaline and Space Needle and major outside clients like Arista Records. Eventually, Ground Zero intends to do up to 90% outside projects, according to Biondolillo.

Lambert—who joined Zero Hour when the label operated an overdub/editing suite adjacent to its former offices in Times Square—says, "With the new room, we have the ability to go after more people. When we first started we got into it to take care of Ray's needs. But eventually, people who produced records for Ray went out and produced for other labels, and they eventually brought stuff to us, so

(Continued on next page)

## Intensity, Sensitivity The Keys For GvsB, Shudder Producer Niceley

BY BRADLEY BAMBARGER

NEW YORK—"It's easy when recording to obliterate everything that's unique and good about a band," explains producer Ted Niceley. "A lot of the musicians I work with will say, 'I want that sound you got on "Venus Luxe" ' or 'Give me that "Pony Express" thing.' But, you know, I don't record the drums with Girls Against Boys any differently than I do with Shudder To Think. The band is the sound, and performance is everything."

Intensity of product and sensitivity of process: That rare combination has indeed marked Niceley's pace-setting productions of Girls

Against Boys and Shudder To Think, each signal examples of state-of-the-art rock. But by never sacrificing psychology to methodology, he has been able to make the most of varying musical scenarios—from a series of classic works by straightedge heroes Fugazi to a set of platinum albums by French rockers Noir Désir, from Jawbox's "For Your Own Special Sweetheart" to Tripping Daisy's modern rock hit "I Am An Elastic Firecracker."

"What I always try to impart to music is an intense feeling, whether

it's on the mellow end or something really heavy," Niceley says. "Bringing out the elements of the band that are being overlooked, maximizing the sounds and feelings that are already there in a piece of music but may be hidden—that's what I can do."

It has been Niceley's ability to accentuate the positive that has made



Producer Ted Niceley, right, is pictured at the board in Hoboken, N.J.'s Water Music with Girls Against Boys bassist/keyboardist Eli Janney, who helped Niceley track the band's latest Touch And Go album, "House Of GvsB."

his most influential associations long-term. He helmed Girls Against Boys' '93 touchstone "Venus Luxure No. 1 Baby" and '94 opus "Cruise Yourself" as well as "House Of GvsB," the band's indie *sayonara*

from last year. Since shepherding Shudder To Think's classic essay in postpunk art rock, '94's "Pony Express Record," he has produced the ace debut album by Shudder guitarist Nathan Larson's side project, Mind Science Of The Mind, as well as Shudder's new Epic album, "50,000 B.C." (see story, page 1).

Larson points out that Shudder To Think's metallic glam and Girls Against Boys' industrial-strength sex rock are "poles apart sonically," which helps show that Niceley "doesn't have an aesthetic program so much as an organizational genius," Larson says. "He made us address each and every part of a song and why it was there." More subjectively, Shudder vocalist Craig Wedren adds, "Ted's kind of creative energy can be a wonderful thing. He's a nut and a freak, and we like that."

Niceley, with engineers Andy Baker and Carl Glanville, recorded basic tracks for "50,000 B.C." at New York's Magic Shop, with overdubs and vocals cut at Electric Lady and Soundtrack Studios in New York. He mixed the album at Chung King Studios in New York with Glanville. The experience at Magic Shop helped reinforce the fact it's "my favorite New York studio," he says. "They have a great Neve console, and the people don't act like you should feel privileged to be paying them to be there."

(Continued on next page)



Shown in Ground Zero's mastering suite, from left, are mastering engineer Joe Lambert, studio manager Shawn Quinn, and studio consultant Jimmy Biondolillo. (Photo: Robert Wolsch)

### N.J. STUDIO ON THE RIGHT TRACK

(Continued from preceding page)

high-end gear. Soon thereafter, Après Midi opened a second video editing room, also centered around a Media Composer setup.

Après Midi also opened a mastering room with a 24-input Soundtracs console, an Akai DR 1200 12-track digital recorder, analog and digital 2-track recorders, Digidesign ProTools software, and CD-recording capabilities.

In transforming itself from a creative outlet for two local entrepreneurs to a multimedia facility, Après Midi's goal was to provide a full service to the local entertainment community.

"If a band wanted to come in here and do a whole project, we could do it," says Conrad. "If a label wanted to book us to do just vocals or guitars or a whole album or mixing, we could do that. Or if you wanted to use the facility to just edit, we can do that. We also do live shoots, location shoots, talent scouting, voice-overs, or any part of the commercial process."

Conrad says her greatest challenge is luring business from the city. To that end, the studio offers such amenities as free transportation to and from New York, free tape delivery and pickup, and office services for clients. However, Conrad admits that if clients want to stay in the city, "nothing I can do will make them come out to New Jersey, but if they're looking for an excellent product for a better rate, then I have a strong chance of getting someone out here."

Conrad says clients are most attracted to such features as the studio's

extensive video editing capacities, its Euphonix board, and its location—a short drive from the George Washington Bridge or the Lincoln Tunnel. "The only people who might not be interested in coming are people who are sworn to only using Neve or SSL consoles," says Conrad.

Among Après Midi's major clients are the Fugees, who edited their video "Killing Me Softly" there; the National Basketball Assn.; RCA Records group Elements Of Life (formerly Sage); the Georgia Mass Choir, which was featured on "The Preacher's Wife" soundtrack; EMI's Children Of Funk; and renowned producer Jack Douglas, who has been working on spec projects at the studio.

The studio also operates a production company called 4 PM, which specializes in finding, recording, and placing local talent. Last year, Après Midi held a successful, weeklong open talent call for local musicians. Although by all accounts it was an exhausting process, Conrad says it yielded a couple of opportunities for 4 PM to pursue.

Besides Mannino, Pizza, and Conrad, Après Midi's staff includes Roy McDonald, chief engineer and head of the creative staff; staff mixer/engineer Mike Goldberg, formerly from House of Music; audio and audio post engineer Jodie Zalewski; second assistant Rob Polanco; technical support staffer Vince Mosdar; chief editor Will Lucas; editor Frank Bido; and Nelson Ayers, who performs A&R functions for 4 PM.

### ZERO HOUR'S SOHO STUDIO RISES FROM GROUND ZERO

(Continued from preceding page)

that's how we got rolling."

He adds, "Of course, we'd like to get major label work, but we're also very aggressive with smaller labels and build relationships with them. People who are on independent labels today might sell 3 million records two years from now. The bottom line is you have to do good work."

Initially, Zero Hour's studio had a modest setup centered around a Macintosh computer equipped with Sonic Solutions digital editing software and some high-quality EQs and compressors. Today, Ground Zero is equipped with an upgraded Sonic Solutions workstation, a Muth CM2040 custom mastering console, Genelec 1031A and B&W 801 monitors, McCormick DNA-1 amplifiers, a TC Electronics M5000 digital audio mainframe, Z Systems digital patch bay and mastering EQs, a Sony CD recorder, Apogee converters, and Focusrite EQs, compressors, and limiters.

A Full Sail Academy graduate and former hi-fi retail employee, Lambert brought a combination of pro audio chops and an audiophile sensibility to the room. "Having come from an audiophile background, where part of my job was to listen to speakers and be analytical, mastering was right up my alley," says Lambert.

A veteran of legendary New York studio Media Sound—which served as a breeding ground for the likes of Bob Clearmountain, Michael Barbi-

ero, Ed Stasium, Michael Brauer, and Bongiovi—Biondolillo is trying to create a similarly intense atmosphere at Ground Zero.

"Media Sound was the type of place where producers and engineers would come to the studio before checking into the hotel, just to see what was going on. It was a great place with a good vibe," he recalls.

If the mastering room takes off, Ground Zero is prepared to add video post, audio for video, tape duplication, audio mixing, tracking, and additional mastering rooms, according to Biondolillo. The studio has available floor space of 5,200

square feet.

"It was my choice to go into the mastering business first. I know enough about the business to know that recording studios are break-even scenarios, not money-making scenarios. The only way you can make money [from recording] is if you have many, many rooms," says Biondolillo, adding that the mastering business offers greater profit potential for start-up operations.

In addition to Biondolillo and Lambert, the studio is staffed by 22-year-old studio manager Shawn Quinn, formerly Zero Hour's operations director.

PAUL VERNA



"Rapture" At Pachyderm. Keyboardist/composer Bradley Joseph worked on his Narada Records debut, "Rapture," at Pachyderm Studios in Cannon Falls, Minn. Shown, from left, are manager Dan Jensen, Joseph, and engineer Bob DeMaa.

### SHUDDER PRODUCER NICELEY

(Continued from preceding page)

For Niceley, record making is more ear than gear (although he swears by his sampler-equipped Eventide Harmonizer), and he has only one true bylaw of technique: Always have the red light on. He says, "Guys always go, 'You weren't recording that, were you?' And I always reply, 'Hell, yes, and you'll be glad I did.'" The corollary to that is his desire to save everything possible: "You never, ever want to say, 'I wish I would have saved that earlier take. It really was better.'"

Although he describes himself as a "geezer," the 42-year-old Niceley says the advantage of having come of age in the '60s is his experience of several generations of music: from the British Invasion and psychedelia to Aerosmith and Cheap Trick, from punk rock and new wave to Nirvana and the alternative revolution. "I'm a big believer in sound as reference," he says. "Sounds set me off, inspire me. More than anything, the radio of the '60s and '70s—where you could hear some classic R&B tune back to back with T-Rex or Led Zeppelin—was a big influence on me. Whenever I hear something cool, I always say, 'I can hear that on the radio.'"

"On '50,000 B.C.," it went from wanting to get that real in-your-face sound of a Les Paul through a Marshall for 'Kisses Smack Of Past Action' like Mick Ronson got on 'Hunky Dory' to combining a six-string bass and a Gretsch on the solo of 'The Saddest Day Of My Life' to get a composite of 'Galveston' and an old Roy Orbison single. I'm old enough to remember how great that stuff

sounded."

Niceley's current key inspiration has been the sonic ingenuity of the past three U2 albums, with special props to producer/engineer Flood. "Every time I hear 'Even Better Than The Real Thing,' I think, 'If I only get a chance to work on a record that cool,'" he says. "U2 is really the first band since the Beatles where you see them practically living in the studio. They always put their music through so much work—work that we'll never know."

"When bands are having trouble getting a track together, I always try to point out to them that most of their favorite records went exactly the same way. Regardless of what a lot of people think, making records is hard work. And they turn out better when the people involved sweat a little bit. Me included."

Examples of Niceley's work can be found on an upcoming sampler CD, a "highlight reel" to be distributed to A&R reps via his management, the Philadelphia-based Raw Ltd. Designed to demonstrate his range "beyond the hard stuff," Niceley says, the compilation will feature Tracy Bonham's cover of Iggy Pop's "Lust For Life" (featuring Larson on guitar and originally intended for the "Basquiat" soundtrack), as well as a couple of the more tender tracks from the new Shudder To Think album and cuts by Ruth Ruth, Girls Against Boys, Mind Science, and Tripping Daisy. Also, the disc will include Niceley's recent remix and post-production work on songs by Frente and the Swedish band Cinnamon.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 22, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	RAP
TITLE Artist/ Producer (Label)	WANNABE Spice Girls/ Richard Stannard, Matt Rowe (Virgin)	IN MY BED Dru Hill/ Daryl Simmons (Island)	A MAN THIS LONELY Brooks & Dunn/ Don Cook, Kix Brooks, Ronnie Dunn (Arista)	DON'T SPEAK No Doubt/ Matthew Wilder (Trauma/Interscope)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Featuring Mase) Carlos Broady, Nasheem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)
RECORDING STUDIO(S) Engineer(s)	STRONG ROOM STUDIOS (Shoreditch, London, U.K.) Adrian Bushby	SILENT SOUND STUDIOS (Atlanta, GA) Thom "TK" Kidd	SOUNDSHOP (Nashville, TN) Mike Bradley	GRANDMASTER RECORDERS (Hollywood, CA) Phil Kaffel	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven
RECORDING CONSOLE(S)	Neve VR 60	SSL 4064G	Trident Vector 432	Neve 8028	SSL G Series
RECORDER(S)	Otari MTR 90	Studer A820/A827	Sony 3348	Studer A827	JV 1080
MASTER TAPE	Ampex 499	3M 996	Sony Digital	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	OLYMPIC STUDIOS (Barnes, London, U.K.) Mark "Spike" Stent	SILENT SOUND STUDIOS (Atlanta, GA) Jon Gass	SOUNDSHOP (Nashville, TN) Mike Bradley	CACTUS STUDIOS (Hollywood, CA) David Holman, Paul Palmer	DADDY'S HOUSE (New York, NY) Lane Craven
CONSOLE(S)	SSL G Series	SSL 4064G	Trident Vector 432	Custom	SSL G Series
RECORDER(S)	Studer A820	Studer A820/A827	Studer A80	Stephens 821B	JV 1080
MASTER TAPE	Ampex 499	3M 996	Ampex 499	3M 996	Ampex 499
MASTERING Engineer	TOWN HOUSE Geoff Pesche	HIT FACTORY Chris Gehringer	MASTERMIX Hank Williams	CMS DIGITAL Robert Vosgien	HIT FACTORY Carlton Batts
CD/CASSETTE MANUFACTURER	EMI-LTD	PDO-HTM	BMG	UNI	BMG

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# Don Was

20 YEARS OF MAKING MUSIC



THE BILLBOARD TRIBUTE

PHOTOGRAPH BY CAROLINE GREYSHOCK

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# THE WAY IT WAS

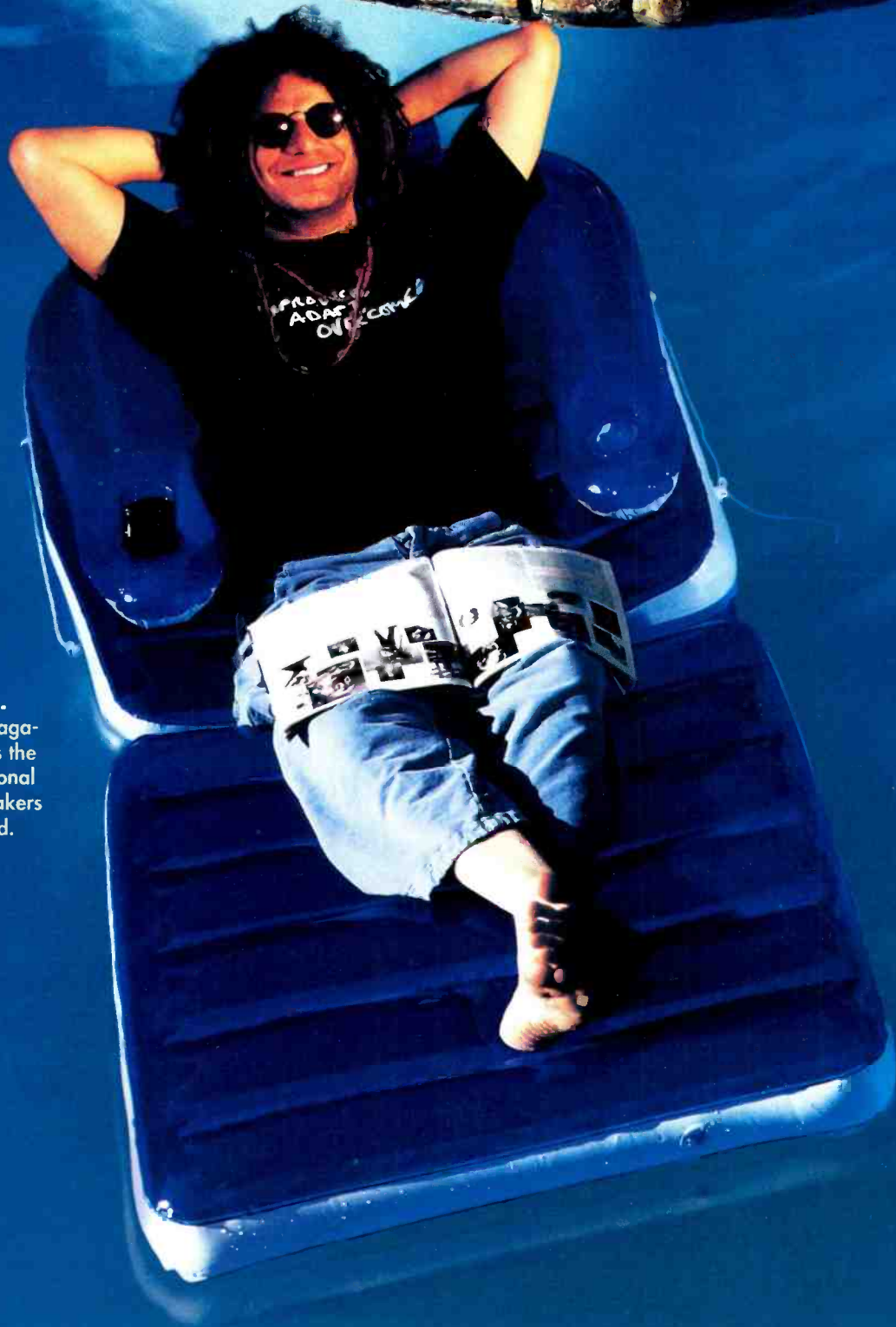
FROM POP TO COUNTRY TO LATIN, PRODUCER DON WAS HAS SPENT TWO DECADES MAKING MUSIC—HIS OWN AND OTHERS'

BY MELINDA NEWMAN

**T**he other night, Don Was had the strangest dream. "I dreamed that I died, and Sam Cooke, who's from Detroit like me, was the guy who came to get me," Was recalls. "And he said—this was so bizarre—'O'mon, man, John Lennon's waiting for us.' It was like we were running buddies. It was a feeling like if you took three cars to drive from San Francisco to Los Angeles and one guy's driving a little earlier, and he pulls over at the truck stop for a cup of coffee to wait. It's as if the three of us were going somewhere and I got there last, and they were like, 'Hey, where you been, man?' Although Was may have to wait until he ventures into the great beyond before working with the legendary Cooke and Lennon, there are precious few other artists with whom he hasn't walked while roaming the earth. Unlike many producers who excel at only one genre, Was has produced hits for artists from virtually every corner of the music world. His work has spanned

*Continued on page DW-6*

AH, THE LIFE OF WAS.



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# DON WAS

Who is Don Was? The Prince of Possibilities. His gift is a unique ability to inspire and enhance the creative process with profound respect for—and an understanding of—the art form. Balanced with a good sense of humor and the freedom of an absolutely open mind, he works his modest way toward that special Heaven reserved for the bright souls who use their fire to ignite the spirits around them. It is a generous, happy life, and it truly lightens the darkness. In another age, such a person was known to be an angel.

—Kris Kristofferson

## BILLBOARD INTERVIEW

*Continued from page DW-10*

the time. You had to dance to it, but there was definitely something weird going on. It had this other sensibility going on, and it was entertaining to R&B fans.

### Did you have your own studio at the time?

We got studio time. There was a place called Sounds Suite in Detroit that was a cool studio. Why they entrusted us with this free time, I don't know. Basically, I was able to go in after midnight any night; I had my own key. I'd play gigs, and then show up at 2 in the morning and then stay up all night and make records. Because I was gigging, I knew a lot of musicians. Most of the guys who are in Was

(Not Was) and who are still playing with me—playing on my sessions and on my new record—are guys who I gigged with in the early '70s.

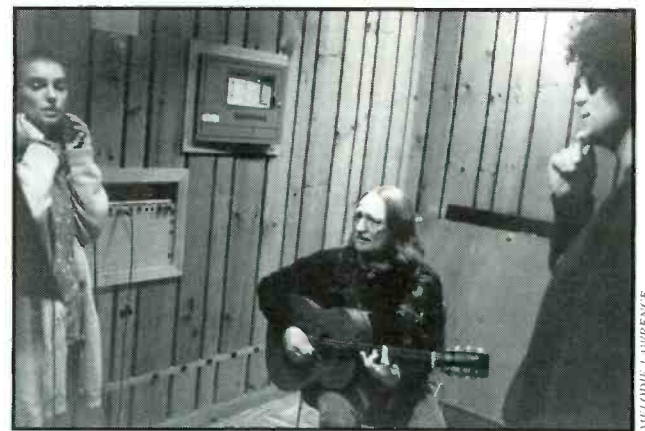
### When you were making the Was (Not Was) records, you had a sort of laboratory situation. Did you continue to make the records the same way over the years?

No. We started in this overdub situation, so on the first Was (Not Was) album, most of the guys never met each other. They were never in the studio at the same time. It was always one-on-one, one musician sitting next to me at the console. We'd build up from there.

Really, the B-52's' "Love Shack" record and Bonnie Raitt's "Nick Of Time" album were my first experiences with having a room full of eight people playing at once. It was amazing, and the energy was phenomenal. You have to retool your ears a little bit, because when you're overdubbing, you focus on the details of each part, you try to get each part right. When everybody's playing, you can't possibly do that—you can't focus in on everybody, so you have to learn to listen to the whole, which is a completely different aesthetic. It's actually risky. To listen to how the whole feels, and to take that risk with people and trust everybody and open up and go with the moment—man, that's frightening.

How do you know when it's a good take? How do you know when to say, "OK, we got it. Let's move on."? I was looking too close at it, and then it just occurred to me—somewhere during those two albums—oh, lean back and get the big picture. Then it really becomes clear.

I was talking to somebody yesterday about making records with Willie Nelson. With Willie, when he sings it great, that's the take. I just listen to his vocal, because if he's singing great, that means everybody's playing the right thing and inspiring him. It seems like a pretty weird way to make records, but that's the way people always made records. With Sinatra records, they weren't listening to what the second trombone player was doing.



With Sinead O'Connor and Willie Nelson for "Don't Give Up" in 1993

### So you came to what might be considered an aesthetic breakthrough after you had already produced several records. When you made that B-52's record, did you think that perhaps this was the route to go?

You know what was really weird? I'd been trying really hard to have hits and get over, and I couldn't really figure out how to do it. I was working really hard. I thought they were good records. I was having some success in Europe, but I never really had an American hit. And it was frustrating, and I was baffled by it, and just disgusted with it, really. I took two records back-to-back, which were the B-52's and Bonnie Raitt, and I viewed it as a vacation. I said, "OK, you know these aren't going to sell records—this is just for me. I'm just going to clear my head and do something I like doing, instead of trying to imitate this crap that's on the radio." And those were the things that sold. When I did something because I loved it and I dug it and it felt good, that was the most commercial move I could make.

### In a 1996 interview with Billboard, Phil Ramone said that you're not the kind of producer who leaves his stamp all over a record, who asserts his own personality or has a "house sound." If you don't have an identifiable sound or sonic palette, how do you approach record-making?

First of all, you have to choose good artists. You can't really go in with someone who has no point of view and say, "OK, tell me who you are." You have to find someone who's strong. If you're imposing the point of view and the vision on somebody, you really become the artist at that point. The director of the film is the artist on the film, not the actors on the film, not the writer, but it's the director. It's his vision. There are plenty of producers who do that—Babyface, Jimmy Jam and Terry Lewis—but they're the artists. They write those songs, they do all the tracks, and

*Continued on page DW-14*

# Congratulations

## Your Pal, Willie Nelson

**D O N**

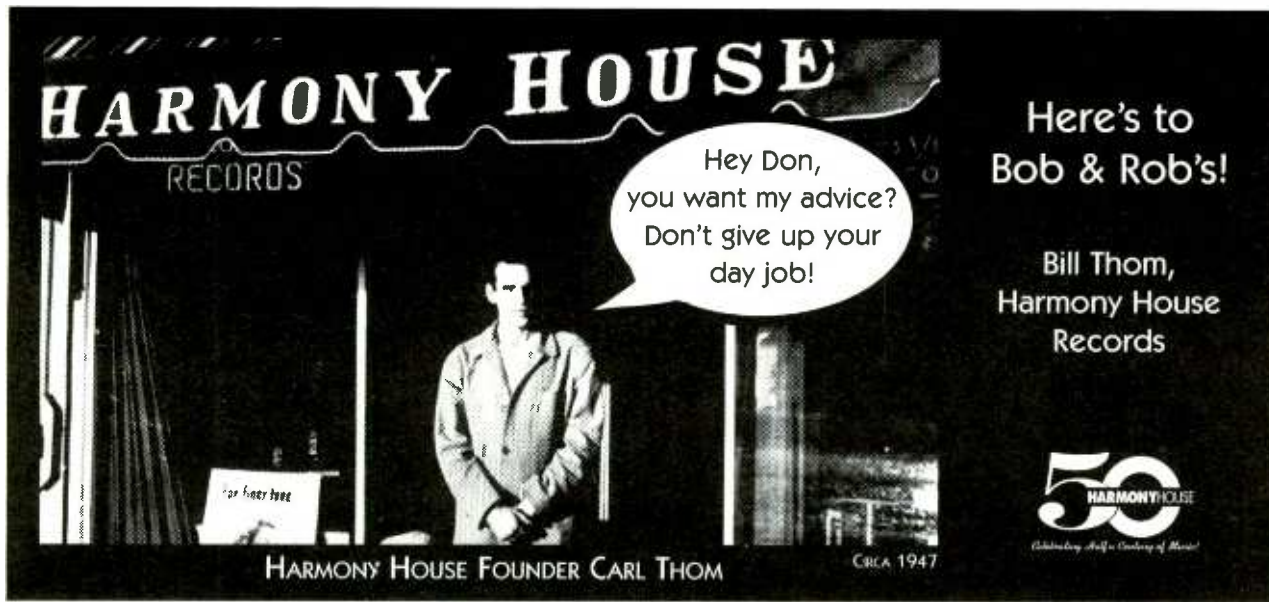
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# DON WAS

## BILLBOARD INTERVIEW Continued from page DW-12

they tell everybody how to phrase. That's a perfectly legitimate way of making records, there's nothing wrong with that, but they're the artists. And you don't really want to do that to someone who's a strong artist, because it would be disrespectful, it really would be. I can't imagine the arrogance of sitting there and saying, "Oh yeah, Bob Dylan, I made him do this." That's disgusting, man. It's more than discourteous. It's arrogant, it's horrible.

I'm just there to help. In any suggestion you make, you're really just an extension. For me, to be able to work with people like Dylan or Keith Richards or Bonnie Raitt or Willie Nelson, and to have the opportunity to get to know them and how they think well enough, and to see how they work, so that I can be of service to them and remind them of how they would solve that problem if they were objective at that moment—that's the great thrill of my life.



With Vernon White, Kris Kristofferson and Ed Cherney



With Waylon Jennings and Johnny Cash for The Highwaymen's "The Road Goes On Forever" in 1994

**Do you have any orphaned children—any records that you made that you loved, that the artist may have loved, that didn't attain the kind of success they deserved?**

The record that I did with Willie Nelson, "Across The Borderline," I love that record. That's one of the few records that I play to make myself feel good. I've never felt that that got the proper response. Critics liked it, but it never really caught on with the public. I thought that the Kris Kristofferson record that I did in the same period of time was the best record he'd made in 20 years, but for whatever reason, the public wasn't ready to go with him at that moment.

**You've worked with a lot of country artists. I've always associated you with urban styles—jazz, funk, rock 'n' roll. But a lot of the best, most interesting, and some of the most popular records you've made are country records.**

It comes from Detroit, man. Detroit was the next stop up the highway from Chicago for all these migrant Southern workers who came to Detroit to work on auto assembly lines. There were always incredible country shows, man. I remember tucking my hair in a cowboy hat to see Merle

Continued on page DW-18

Donnie,

It has been a privilege over  
the last ten years to work  
with you and an honor to  
call you our friend.

David Passick  
Jack Leitenberg

david passick entertainment

i love  
what you do!  
here's to the  
next 100 years!

love and mercy,

Bruce Wilson

# DON WAS

## Keeping Track Of The Scores

The Artist's Vision Applies To Film As Well As Music

BY RICHARD HENDERSON

**T**hough Don Was has reaped much deserved acclaim for directing the Brian Wilson documentary "I Just Wasn't Made For These Times," his involvement with film, specifically with film scoring, stretches back to his work with Was (Not Was). Of his past film experiences, Was breaks the work into two categories, one obviously being the specific writing of cues to match picture and the other involving, in his words, "sticking songs in soundtracks that could have little or nothing to do with the movie."

Producing end-title songs for film in itself has enabled Was to work with a diverse and stellar cast of musicians: Stevie Nicks, Lyle Lovett, Jewel, The B-52's (Who could forget Fred Schneider singing "Meet The Flintstones?"), Glen Frey, George Clinton (who covered "Walk The Dinosaur," which had been a Was (Not Was) single, for the "Super Mario Bros." soundtrack), and duets on the order of k.d. lang with Roy Orbison, and Aaron Neville with Robbie Robertson. All have recorded soundtrack songs with Was at the helm.

There's often little reason to involve the film's director in this kind of work, but Was notes, "I just did something for 'Jungle To Jungle,' the new Tim Allen movie. It's the end-title song, sung by Maxi Priest, but the director was at all the sessions and the mix."

Was produced Randy Newman singing "Make Up Your



Mind" for the Ron Howard film "The Paper" and worked with Newman again on the title song for "Toy Story," a duet with Lyle Lovett. Of his work with Newman, Don describes his function as "a thrilled fan as much as producer." More recently, he has produced a couple of songs

After making two albums with Don, looking back, they were both so much fun to make. He was so intelligent and reflective. If only he would buy himself some shoes!

—Nick Jagger

Don, Don he's the man.  
If he can't do it, no one can.  
He almost had a hit with me  
Thereby going down in history.

I love working with him, we have a great time.

—Randy Newman

for Newman's "Faust" musical, as yet to be filmed.

Was describes "Backbeat" as "the one film that I really scored—composed the entire score—plus there's a lot of performance for the Beatles' footage. When I first got the call to work on it, I called Ringo, who I'd worked with and who's a friend of mine, to see if he had any objection to my working on the music. He said, 'Well, I wasn't in the band then, so I don't care.' He did warn me, though, against getting a bunch of session guys to go in and try to sound like the Beatle records, 'cause when they were in Hamburg, the Beatles were like a punk band, amphetamine-driven and sloppy, but with tremendous energy. So I drew from the energy quarter of rock 'n' roll, and put together this cool little band: Thurston Moore from Sonic Youth, Dave Grohl from Nirvana, Mike Mills from R.E.M., Don Fleming from Gumball, with Greg Dooley from Afghan Whigs and Dave Pirner from Soul Asylum as vocalists. There are two albums of material there, an actual instrumental film score that I composed and the old rock 'n' roll covers."

### MUSICAL DIRECTOR

His latest film work dovetails neatly with the new Orquestra Was album, "Forever Is A Long, Long Time," comprising a series of jazz reworkings of Hank Williams songs, chosen to illustrate a film directed by Was and produced by Francis Ford Coppola, included on the Enhanced CD. Was describes it as "my attempt to expand on the nature of the music video, to have the visuals and music influence each other. The story was being developed at the same time the songs were developed, and the look of the film in turn influenced the sound of the music. The story was shaped by the content of Williams' songs. The idea was to leave a hole in the dialogue so that the music became part of the narrative."

In the film, as Was explains, "Sweet Pea Atkinson, [Was (Not Was) vocalist] portrays a bowling gambler from Detroit who messes up and is visited by an apparition, played by Kris Kristofferson, who could be the ghost of Hank Williams. The ghost sings the gambler Hank Williams songs and sets him straight. Not to over-glamorize the idea, it's simply what I feel a music video should be, in terms of image relating to music, rather than making an album and having some stranger come in at the 11th hour and try to visualize the music."

Isolating the qualities that Was brings to film music, he is emphatic about one in particular. "Because I've directed movies," he says, "I bring a tremendous sympathy for the director. Oftentimes, composers and directors find themselves in adversarial relationships, with the directors accused of trivializing the music and mixing it too low. The reality of it is that you're obliged to do whatever is appropriate to make the movie better. You're working for the director, after all. You're there to serve the director's vision. Even for the film I made for my upcoming record, I found myself mixing the music lower and lower so the dialogue wouldn't be drowned out."

There is synergy in how Was' production career has opened up film opportunities, but it works the other way as well. "The Freshman" featured Bert Parks performing a series of incongruous cover songs (with Was onscreen as a member of the back-up band), one of which was a Bob Dylan favorite. "After we had pre-recorded the Bert Parks songs, Matthew Broderick and I went to Bob's show. As a goodwill gesture, we went backstage afterward and brought him a tape of Bert Parks singing 'Maggie's Farm'. That's how I met Bob, and I guess we got off on the right foot, because he called a couple of months later and wanted to do an album." ■

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Don,

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The music you've scored. The awards that you've won.

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have made you the winning-est winner of all.

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and the whole wide world watched you win on TV!!

*(inspired by "Oh, the Places You'll Go" by Dr. Suess)*

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Allen & Mario

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had a lot in common. Did things just click?

Everything clicked. It was one of the easiest records to make. It was painless. Logistically, it was a nightmare. But I didn't have to handle that.



With Joe Cocker and Gemma Corfield (Mrs. Was) in 1996 for Cocker's "Organic"

At first, we played it very safe. The very first thing that we cut was the Gladys Knight-Vince Gill song, "Ain't Nothing Like The Real Thing." And the minute they started singing, they blended just fine, because you had two people who have deep feeling for music and a keen sense of communication and vocal artistry. So of course they blended. It really became clear that these formats, these categories that are applied to music really don't emanate from the artists at all.

When it was obvious it was gonna work, we became more adventurous. Towards the end, you got the Lyle Lovett-Al Green duet ["Funny How Time Slips Away"] and the Trisha Yearwood-Aaron Neville song ["I Fall To Pieces"], which represented pretty radical reworkings of the original songs. At that point, I knew the vocals were gonna work, so I thought, let's match the arrangements to the uniqueness of the pairings here and try to take more liberties. So I became more confident as we went on.

There was never a sticky moment. And everything was being filmed, and, man, if you ever want to get great performances out of people, just turn the camera on. No one wants to hit a bad note, no one wants to be a jerk with the cameras running. I should just bring 'em in all the time, even if there's no film in the camera.

**You've worked with some incredibly heavy artists—some of whom you were listening to when you were a teenager. Were there artists who almost gave you pause until you started working with them?**

The older I get, the easier it is to overcome that. I've become pretty matter-of-fact that they're hiring you to do a service for them, and when you accept that responsibility,

Before working on "The Restless Kind," I worked with Don on "Rhythm, Country & Blues." Before Don, I knew one way of record-making. There was a distinction between the artist and the producer. Most of the "producer decisions" were out of my hands even though I've always wanted to have more involvement. I don't know where the courage came from, but when I walked into the studio to begin recording "The Restless Kind," I told him how I saw this album being recorded. I offered some ideas about what I thought it should sound like. Not only did he listen to my suggestions, but he used practically every one of them. That was the first time I was ever in that type of situation. He's very willing to step aside and let the music take control. I've seen some producers who tend to be a little heavy-handed. Don was is exactly the opposite of that.

Don was is versatile, and he loves music. He has a broad understanding of music gained by listening and enjoying many different styles of music over the years. For a producer, that's a very important trait—and one that is difficult to find in Nashville. To be so monumentally successful and to still be so unassuming is another rarity these days. There are a lot of chest beaters out there, but Don is not one of them. He's always more than willing to give credit to everyone but himself. For the first time in a long time, I really enjoyed recording an album.

—Travis Tritt

**BILLBOARD INTERVIEW**  
Continued from page DW-14

Haggard at Cobo Hall in the '60s. A lot of it came from Canada. There was the Porter Wagoner show, and Bill Anderson had a TV show that came into Detroit from Windsor. And my dad loved it. My dad was a big Hank Williams fan. That's what spoke to him. There was a wealth of that, and good country stations, in Detroit.

**"Rhythm, Country & Blues" is unique in your work as a producer. When you were approaching that project, did you find that tuning the chemistry was sometimes maddening? On the surface, a lot of the artists may not have**

you have to live up to it, and that doesn't leave a lot of room for being starstruck or gushy. You better get in there and do the job.

The real turning point for me, I think, came when I was working with Dylan. We had George Harrison come in to play a solo one day on the title song, "Under The Red Sky." They were sitting as close to me as you are. I kept thinking, "Whew, it's the Concert For Bangladesh in my lap." And George played this solo, and he was a little out of tune. They stopped the tape, and they both looked at me and said, "What do you think, Don?" Oh, man! What do I do here? And I took a deep breath and I thought, "OK, he's paying me. I'm working. This isn't about flattering your heroes." So I said, "I think you can play it better." And we went back and played it again, and it was much better, and that's the solo that's on the record.



With Benmont Tench, Lyle Lovett and Al Green at the "Rhythm, Country & Blues" sessions

**Dylan has a reputation for being very much a first-take guy. Was that your experience with him, or is that a long-standing myth?**

I would say that he's a feel-oriented musician in the tradition of, say, Muddy Waters or Gary Davis or Robert Johnson. In general—not just in music, in anything—the feel's gonna be better the less you think about it. The more self-conscious you become, the more stilted any experience is going to be. In that sense, a guy who's feel-oriented is going to do his best work in the first few takes. That doesn't mean he's haphazard. He has no qualms about going back and doing it better. But he puts a premium on feel, where others might go for correctness. It's what allows someone

Continued on page DW-20

Me and Don, ve vork in mine,  
holy sh\*t!! ve have great time,  
vonce a veek, ve get our pay,  
holy sh\*t, no vork next day.

- Vonnegut

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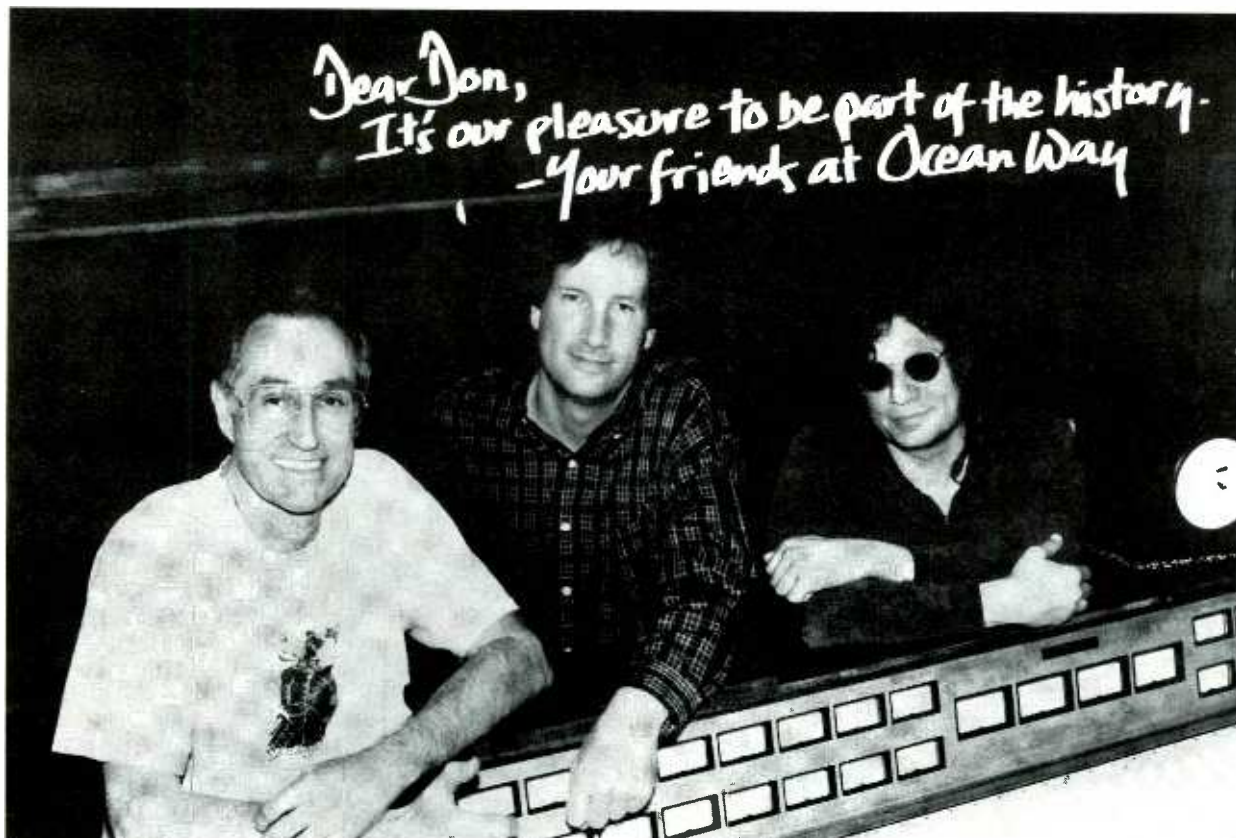


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# DON WAS



Rik Pekkonen, Allen Sides, Don Was; Studio B

Don is the best producer around, and that covers any kind of music.

**-Willie Nelson**

Don loves music and putting it on tape. So do I, and we will do it again! Congratulations!

**-Keith Richards**

Don was truly has an artist's temperament, an intuitive gift. He also has a primary pragmatic side that allows him to be effective in terms of the end product. Musicians absolutely accept him as an artist. He radiates enthusiasm and love for the people he works with and can make others think they thought of everything, even though it's really his idea. With Don, an atmosphere of confidence is created that really brings out the best in people.

**-Danny Goldberg**

president and CEO, Mercury Records

## BILLBOARD INTERVIEW

Continued from page DW-18

like that to have a career that spans 35 years and to be one of the most respected artists in the world.

I think of him as a jazz artist, really. If you go to his shows and listen to how he phrases his songs differently every night, that's like Miles Davis, really. He's trying to find some new angle to bring some freshness to it. What does he play—150, 200 shows a year? How do you go out and sing "Like A Rolling Stone" for 30 years and keep yourself interested and give people something fresh, except by trying to find some new way of singing it every night? He gets pounded for not doing his songs the way people know them, but, in fact, I think it's an admirable quality. It allows you to be real every night on stage. I think it takes a great deal of courage to go out there and take a risk every night. He goes out there on a limb at every show. You never know where the thing is gonna land. Some of Miles Davis' best licks were played when he made mistakes and he had to recover, and he was one of the best recovery artists. That's when the rug gets pulled out from under you. That's when you show what you got.



With Little Richard and Tanya Tucker for "RC&B"

When we spoke some time ago, before you produced the Stones' "Voodoo Lounge," it struck me that you were somewhat cowed about the prospect of working with the group.

I think at that point I was less daunted by the cult of personality surrounding them. The thing that I was in awe of was how good they were. That was really the thing. Jagger's got this incredible gift—he leaps out of the speaker. The visual equivalent is being extremely photogenic.

Continued on page DW-22

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# WHAT WAS ON THE CHARTS

As a producer, Don Was has earned an impressive number of credits on the Hot 100, helming projects for a variety of artists. While his most successful chart single is by the B-52's, his steadiest client has been Bonnie Raitt, who accounts for nine of the producer's top 20 hits.

1. "Love Shack," The B-52's (Reprise) 1989
2. "Something To Talk About," Bonnie Raitt (Capitol) 1991
3. "Walk The Dinosaur," Was (Not Was) (Chrysalis) 1989
4. "Spy In The House Of Love," Was (Not Was) (Chrysalis) 1988
5. "Love Sneakin' Up On You," Bonnie Raitt (Capitol) 1994
6. "I Can't Make You Love Me," Bonnie Raitt (Capitol) 1992
7. "Good Stuff," The B-52's (Reprise) 1992
8. "The Real Love," Bob Seger & The Silver Bullet Band (Capitol) 1991
9. "Candy," Iggy Pop (Virgin) 1991
10. "You Got It," Bonnie Raitt (Arista) 1995
11. "Not The Only One," Bonnie Raitt (Capitol) 1992
12. "You Gotta Love Someone," Elton John (MCA) 1991

13. "Part Of Me, Part Of You," Glenn Frey (MCA) 1991
14. "Out Of Tears," The Rolling Stones (Virgin) 1994
15. "(Meet) The Flintstones," The B.C.-52's (MCA) 1994
16. "Have A Heart," Bonnie Raitt (Capitol) 1990
17. "Rock Steady," Bonnie Raitt & Bryan Adams (Capitol) 1995
18. "You," Bonnie Raitt (Capitol) 1994
19. "Love Is Strong," The Rolling Stones (Virgin) 1994
20. "Nick Of Time," Bonnie Raitt (Capitol) 1992

The Don Was Top 20 was compiled by Chart Beat columnist Fred Brunson based on a print system developed for his book "Billboard's Hottest Hot 100 Hits" ■



Ed Cherney, Bonnie Raitt and Don Was at the 1995 Grammy Awards

Don Was is a truly gifted producer and an asset to any artist because of his own great musicianship. He brings to a session a sense of calm, order and cohesion which is tremendously beneficial. He is also a superb human being.

-Elton John

Don Was, is.

-Ringo Starr

It is difficult in a few sentences to say what Don Was is. But I'll try. Don is a brilliant producer. He is a wonderful writer. He is an extremely gifted artist. He is an innovator. Don Was is deserving of tributes and honors bestowed upon him. We, at ASCAP, join Billboard in celebrating him.

-Marilyn Bergman

president and chairman of the board, ASCAP

## BILLBOARD INTERVIEW

Continued from page DW-20

where Claudia Schiffer jumps off a page. You barely bring the fader up, and he's out front. It's just a phenomenal gift he's got, which we discussed. I said, "You know about this?" He said, "Yeah, I don't know why it happens, but I know it happens. That's why I am who I am. I get it."

Keith is a real hero, man. He's everything a musician should be. It was so shocking to discover that this image he's got of being the penultimate drug casualty is so far from who he is, which isn't to say he's leading AA seminars every night. He's got the quickest mind of anyone I've ever met, and that alertness carries over into music. He hears some sort of musical stimuli and can react in a split second to it.

I'll give you the analogy of a baseball infield, when they toss 10 balls around before the game. Some musicians, if they were really obnoxious and not listening to anybody and just hogging everything—the equivalent would be throwing the ball up in the air and catching it yourself. You're not gonna share it with anybody else. Keith just lobs this perfect arc right into your glove, where it lands softly. He feeds everybody these great things to play off of, and that's his joy.

He's not hogging the thing. He's not some guy who has to play in every crack in the song. He's like a great actor who will carry everybody else around him and make the scene happen, as opposed to hogging the scene. It's such a generous spirit that I started looking at him in a different light after that. He's just cool and relaxed and alert and responsive and generous, man. Those are your idealized qualities for a musician, but not everybody can achieve that.

We did the live album, "Stripped," and I'd take the tapes home at night and listen to them, and he'd play "Brown Sugar" differently every night—just like what we were talking about with Dylan. The guy goes in with what Zen Buddhists call "beginner's mind"—he clears his head of any preconception, goes in, and just feels and plays. And if he

Continued on page DW-24

Don,

*Working with you was one of the most pleasurable experiences I have ever had recording music.*

*Here's to 20 more years of bringing out the best in the artists you work with.*

Your friend,



With assistant engineer Raffa Sardina (left), engineer Ed Cherney (center) and Jaguares in 1996

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Don Was

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DON WAS

I met Don in L.A. when I was about to start a Kelly Willis album. He was so friendly that I said, "Why don't you come to Nashville and co-produce Kelly Willis with me?" He asked, "When are you starting?" and I said "in a couple of weeks." He said, "If I weren't busy, I'd do it," and we left it at that. Then he called me a week later and said, "Hey, I can do it." I said, "I'm not sure if I can afford you," and he said, "I'm coming anyway." That pretty much says what Don was is all about.

Don was has a good bedside manner in the studio. He pulls the best out of a musician in a soft-spoken manner, and he's the only producer I know who sits in the middle of the playing room. I learned a lot working with him. I've found myself subconsciously doing things I learned from him. Not everybody can communicate with every kind of artist. But he worked with George Jones and Little Richard on one album.

I'm a big fan of Don Was, and he's also one of my best friends.

—Tony Brown

president, MCA Records Nashville

**BILLBOARD INTERVIEW**  
*Continued from page DW-22*

takes a risk and fucks up, he'll recover with something brilliant. Or he won't recover, but he won't be daunted by that and play it safe. He keeps pushing it—and defines something new in "Brown Sugar" after, what is it, 25 years. That's pretty cool.

Willie Nelson's another guy who's just like that. The way he phrases—he's a fucking genius, man. That's what really got me with Willie. I knew his records, and I knew there was a warmth to him, but when I saw him live and heard what he did with the phrases—it's like Jimmy Scott. Willie does the same thing. He staggers the phrase just so far back and yet pulls it out at just the right spot.

**Is there anybody you haven't worked with yet that you want to work with, as a producer or a musician?**

There are millions of 'em. There are all kinds of people I'd be thrilled to work with, but I'm more excited about being around a guy like Francis Coppola. I'm just trying to broaden the palette a little bit. It's the same creative experience, but it's a different vocabulary I'm trying to learn, as I sharpen the visual skills to match the audio.

There's such a commonality between filmmaking and the experience of making records. Because of making records, I've got some insight into the process, but yet there are so many new elements, there are so many new colors to paint with. It's like learning a new language, really.

**You directed "I Just Wasn't Made For These Times," the Brian Wilson film, and now you're going to be undertaking a dramatic picture. Is this step an intimidating one?**

I think you get to a certain age, you get a little more fearless. That's kind of how I feel now. You never know what you're gonna do. The session I'm doing tomorrow—I don't know what I'm gonna do when I get there. I just know the song's good and the artist's good, and I've got good musicians, and something's gonna happen. I'll worry about it when I get there. While you could have this sinking feeling about it, I've done it enough that I know how to cook something up. The same with film. I think I know enough about the process now to know that it can be done. It used to seem utterly impossible.

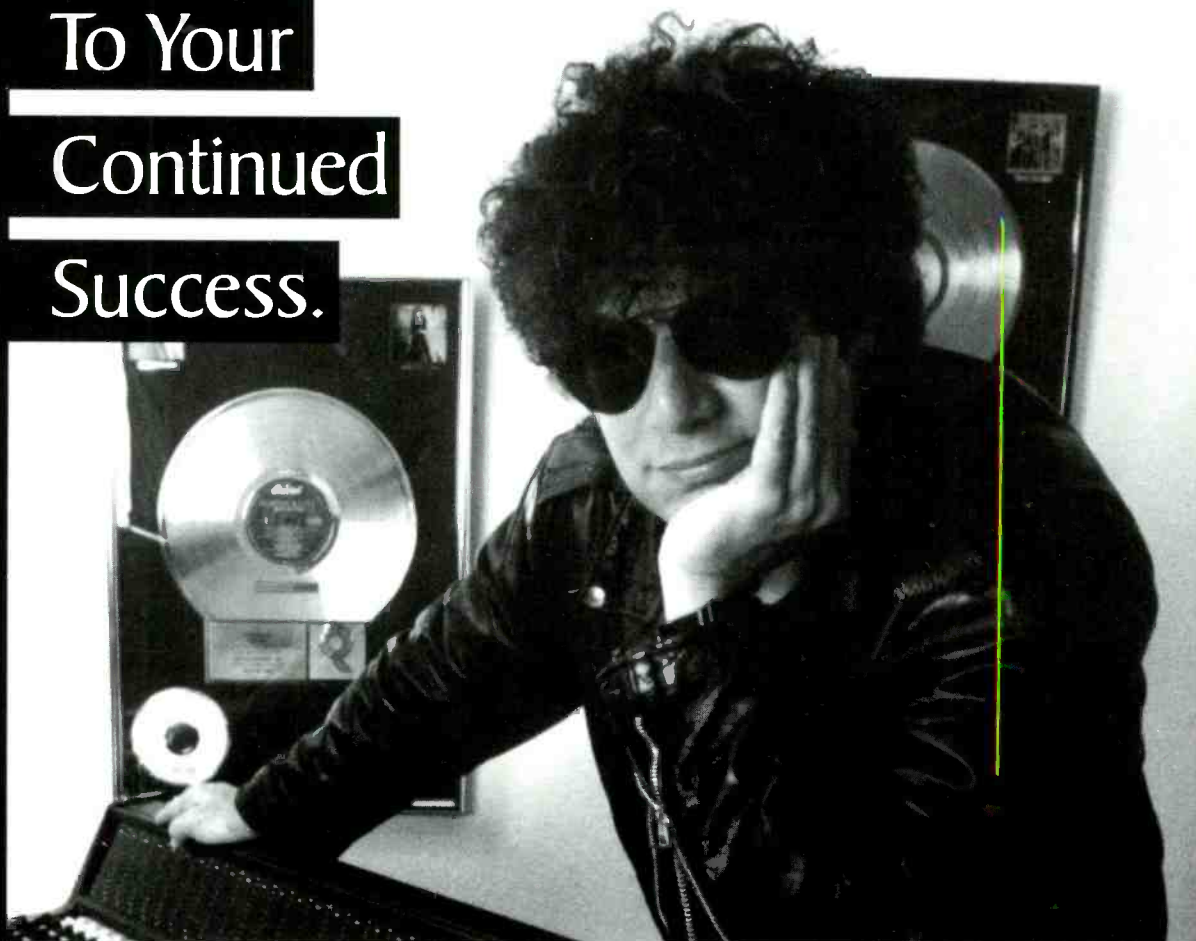
I've been really fortunate to kind of study under some masters, like Francis Coppola. He's making this movie now called "The Rainmaker," the John Grisham book, and I'm going to be doing the score for that movie. Because he knows that I'm trying to learn directing, he's been just incredibly generous. He's kind of taken me under his wing. He invited me down to Memphis when they were shooting,



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**PEAVEY**

*Don Was and Peavey, a Great Association Since 1989.*

sat me down on the set with my own monitor and said, "Watch what's going on." I'm sitting there pretending that I'm directing the movie, and there's Danny DeVito and Mickey Rourke doing their scene, and I'm thinking, "All right, what would I do if this is what I had on film? What would I go for next? What did I see in here." And when I know what I would do, I'd get to look up, and there's Francis Coppola. It's like an interactive directing school with Francis Coppola.

**What are your plans for your next film?**

There's a Harry Crews book called "The Knockout Artist." I've been a big fan and read many of his books, but this is probably the most cinematic of all of his novels. The beauty of it is it's as dark and twisted and quirky and kinky a story as you could possibly imagine, and yet the lead guy is the archetypal Joseph Campbell hero, and it's a really uplifting heroic story, but set in the seamy underbelly of New Orleans. You get to be twisted, but with redemption, and that's really all you could ask. We've now made a deal

with Lakeshore Films. The partners both have a keen understanding of music in film, and they're willing to trust a neophyte such as myself. It's a fabulous opportunity.

**You've just released a new album on Verve, "Forever's A Long, Long Time." Is this the first record under your own name since the last Was (Not Was) album?**

Yeah. The band's now called Orquestra Was, in the Cuban tradition. It came about because of conversations I was having with Coppola and Anne Marie McKay of Palomar Pictures, who was one of the producers on the Brian Wilson movie. They were doing a series for VH1, trying to extend the music video a little bit. They were making longer 20-minute films that were based on the entire musical content of albums. They did one for Joe Jackson, one for Van Morrison. Francis showed me the stuff, and I said, "You know, it would be great if the artist knew in advance that you were gonna make a film like this, because I'm sure they'd do something different with the album." He said, "Well, that's the next step." I said, "Well, let me do one."

We basically developed the story of the little film at the same time we were selecting the music for the album. The album is kind of an extension of "Rhythm, Country & Blues," but much more radical. We took Hank Williams songs and turned them completely inside-out, and at the same time developed the story for this little film that stars Sweet Pea Atkinson, who also sings the songs. Knowing what the story line was, we went back into the Hank Williams catalog of 170 songs and chose songs that would advance the narrative of the film, and tried to leave holes to let the music tell part of the story. Then I recorded the music, thinking about what I had in mind for the film; the script had been written at that point. Yet when I made the film, I was thinking about the emotional content of the music and the texture of the music. Really, the whole thing is one piece, and it's an [Enhanced] CD.

It's pretty wacky music. It's Hank Williams' songs—pretty much by design, they're not his best-known songs, and I dare say, it'd take Hank about five minutes to realize what song the band was doing.

Don's perfect for our advertising campaign. He's talented beyond measure, he's respected by a celestial group of peers, he's got loads of integrity, and he's a genuinely nice guy. Just the kind of person we like working with.

**-Gina Harman**

Harman International

Don Was is an ideal producer. He's got this gift of wisdom and inspiration. He has a manner like no one else I've ever worked with. Everybody's so comfortable with him. Each project he works on does not have to have a Don Was stamp; he honors each artist he works with. He has a very subtle way of learning an artist's unique points and bringing those traits to the surface. In a very nonthreatening way, he pushes an artist to get the most out of them. I wish there were more Don Was's. There is a short list of producers that have that talent. He is just a joy to work with and one of my favorite people in this world.

**-Jordan Harris**

president, The Work Group

I really want to start making an album a year, and play. I want to go out every year. That's another thing I've learned from the artists I've worked with: Willie Nelson, any time he feels like playing, he can always put 5,000 people in a place just to justify the expense of getting there. It's a really valuable thing. It's just a good experience for everybody. It's going to be a greater priority for me. ■



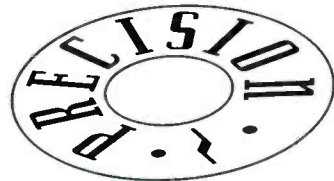
With Brian Wilson at the filming of "I Just Wasn't Made For These Times" in 1995

# Don You're Swell

Dear Don,

Thanks for bringing all that great music our way. Your talent is limitless. We congratulate you on 26 amazing years and look forward to many more!

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ROLLING STONES / Voodoo Lounge    THE ELVIS TRIBUTE / It's Now Or Never  
 THE HIGHWAYMEN / The Road Goes On Forever    ORQUESTRA WAS / Orquestra Was  
 JOE COCKER / Organic    JAGUARES / El Equilibrio De Los Jaguares  
 ROLLING STONES / Stripped    TRAVIS TRITT / The Restless Kind    CHEB KHALED / Cheb Khaled

# GIVING CREDIT

*An Impressive Résumé Of Discs*

**1982**

**SWEET PEA ATKINSON**, Don't Walk Away (Island)

**1983**

**BROTHER BEYOND**, I Should've Lied (EMI)  
**MARSHALL CRENSHAW**, Lesson #1 (Warner Bros.)  
**FLOY JOY**, Into The Hot (Virgin); Weak In The Presence Of Beauty (Virgin)  
**DAVID LASLEY**, Raindance (EMI)  
**MITCH RYDER**, "Like A Rolling Stone" (Personal)  
**JULES SHEAR**, "When Love Surges" (EMI)  
**CARLY SIMON**, Come Back Home (Epic)  
**HELEN TERRY**, Blue Notes (Virgin)  
**WAS (NOT WAS)**, Was (Not Was) (Island); Born To Laugh At Tornadoes (Geffen)

**1984**

**CHRISTINA**, Sleep It Off (Mercury)

**1988**

**K.D. LANG & ROY ORBISON**, "Crying" [from the film "Hiding Out"] (Virgin)—won Best Country Duet Grammy  
**WAS (NOT WAS)**, What Up, Dog? (Chrysalis)—top 10 hits include "Walk The Dinosaur" and "Spy In The House Of Love"

**1989**

**THE B-52'S**, Cosmic Thing (top 10 hit "Love Shack,"

Grammy-nominated) (Reprise)  
**ANDREW DICE CLAY**, "I Ain't Got You" [from the film "Ford Fairlane"] (20th Century Fox)  
**DION**, "Sea Cruise" [from the film "Ford Fairlane"] (20th Century Fox)  
**"Earth Girls Are Easy"** soundtrack (Vestron Pictures)  
**MICHAEL McDONALD**, Take It To Heart (Warner Bros.)  
**BERT PARKS**, songs for the film "The Freshman" (Paramount Pictures)  
**IGGY POP**, "Living On The Edge Of The Night" [from the film "Black Rain"] (Paramount Pictures)  
**BONNIE RAITT**, Nick Of Time (Capitol)—won four Grammys, including Album of the Year  
**THE ROLLING STONES**, "Rock And A Hard Place" (remix) (Columbia)  
**VOICE OF THE BEEHIVE**, "I Think I Love You" (Polydor Records)

**1990**

**PAULA ABDUL**, Spellbound (Virgin)  
**NEIL DIAMOND**, Lovescape (CBS)  
**BOB DYLAN**, Under The Red Sky (Columbia)  
**GLEN FREY**, "Part Of Me, Part Of You" [from the film "Thelma And Louise"] (MCA)  
**ELTON JOHN**, To Be Continued... (including single "You Gotta Love Somebody") (MCA)  
**THE KNACK**, Serious Fun (Charisma)  
**LYLE LOVETT**, "You Can't Resist It" [from the film "Switch"] (MCA)  
**IGGY POP**, Brick By Brick (including hit single "Candy") (Virgin)  
**BONNIE RAITT**, Luck Of The Draw (Capitol)—including top 10 singles: "Something To Talk About" and "I Can't Make You Love Me," won three Grammys  
**BONNIE RAITT & B.B. KING**, "Right Place At The Wrong Time" [from the film "Air America"] (Pictures)  
**BOB SEGER**, The File Inside (Capitol)—including "The Real Love," Grammy-nominated for Best Rock Vocal  
**WAS (NOT WAS)**, Are You Okay? (Chrysalis)—including "Papa Was A Rolling Stone" Grammy-nominated single

**1992**

**B-52'S**, Good Stuff (Reprise)—Grammy-nominated  
**LISA FISCHER**, "Ruler Of My Heart" (Elektra)  
**OFRA HAZA**, Kirya 1992 (East/West)—Grammy-nominated  
**CHEB KHALED**, Khaled (Cohiba)  
**KRIS KRISTOFFERSON**, "Paper Heart" [from the film "Paper Heart"]  
**DELBERT McCLINTON**, Never Been Rocked Enough (Curb); "The Wanderer" (Elektra)  
**1,000 POINTS OF NIGHT**, "Read My Lips" (Polydor)  
**ROY ORBISON**, King Of Hearts (Virgin)  
**VONDA SHEPARD**, The Radical Light (Warner Bros.)  
**MICHELLE SHOCKED**, "Come A Long Way" (Mercury)—Grammy-nominated  
**RINGO STARR**, Time Takes Time (Private Music)  
**WAS (NOT WAS)**, Hello Dad...I'm In Jail (Phonogram)

**1993**

**"Backbeat"** film soundtrack and score (Virgin)—won Best Original Score Award, British Academy of Film and Television  
**JACKSON BROWNE**, I'm Alive (Elektra)  
**JOHNNY CLEGG**, "These Days" (Capitol)—Grammy-nominated  
**GEORGE CLINTON**, "Super Mario Bros." soundtrack (Capitol)  
**DAVID CROSBY**, Thousand Roads (Atlantic)  
**CHEB KHALED**, Serbi Serbi (Cohiba)  
**WILLIE NELSON**, Across The Borderline (CBS)  
**"Willie Nelson - The Big Six-0"** Musical Director (CBS Television)  
**"Willie Nelson Hosts Nashville Now"** Musical Director (Nashville Network)

**"Rock & Roll Hall Of Fame Awards Ceremony"** in Los Angeles—Musical Director  
**"Tribute To Roy Orbison"** Universal Amphitheater—Musical Director (Showtime)  
**KELLY WILLIS**, Kelly Willis (MCA)  
**BRIAN AND CARRIE WILSON WITH ROB WASSERMAN**, "Bells Of Madness" (GRP/MCA)  
**PAUL YOUNG**, The Crossing (Sony UK)

**1994**

**"As Times Goes By"** Director (TV commercial)  
**THE B-52'S**, "Meet The Flintstones" [from the film "The Flintstones"] (MCA)  
**FELIX CAVALIERE**, Dreams In Motion (Karambolage/MCA)  
**"Elvis Presley: The Tribute"** Musical Director (ABC Television)  
**MARIANNE FAITHFULL**, "Ghost Dance" (Island Records)  
**THE HIGHWAYMEN**, The Road Goes On Forever (Liberty Records)  
**WAYLON JENNINGS**, Waymore's Blues Part Two (RCA)  
**ELTON JOHN WITH BONNIE RAITT**, "Love Letter Straight From My Heart" (MCA)  
**JONELL MOSSER**, "Crossroads" [from the film "Boys On The Side"] (Arista)  
**RANDY NEWMAN**, Faust (Warner Bros.); "Make up Your Mind" [from the film "The Paper"] (Warner Bros.)—Academy Award-nominated for Best Song  
**STEVIE NICKS**, "Won't Somebody Stand By Me" [from the film "Boys On The Side"] (Arista)  
**BONNIE RAITT**, Longing In Their Hearts (Capitol)—won Grammy Award for Best Pop Album; "You Got It" [from the film "Boys On The Side"] (Arista)—Grammy-nominated for Best Female Vocal  
**THE ROLLING STONES**, Voodoo Lounge (Virgin)—won Grammy Award for Best Rock Album  
**PATTY SMYTH**, "You Hung The Moon" [from the film "8 Seconds"] (MCA)  
**VARIOUS ARTISTS**, Rhythm, Country & Blues (MCA)—won two Grammy Awards; It's Now Or Never: Tribute To Elvis (Mercury Records)

**1995**

**"Brian Wilson: I Just Wasn't Made For These Times"** Director (BBC/Disney Channel)—won Golden Gate Award, San Francisco Film Festival; nominated for Cable Ace Awards, Best Documentary  
**KRIS KRISTOFFERSON**, A Moment Of Forever (Justice Records)  
**LYLE LOVETT/RANDY NEWMAN**, theme from "Toy Story" (Touchstone)—Academy Award-nominated for Best Song  
**BONNIE RAITT**, Road Tested (Capitol)—Grammy-nominated for Best Rock Album  
**THE ROLLING STONES**, Stripped (Virgin)  
**BRIAN WILSON**, I Just Wasn't Made For These Times (Karambolage/MCA)  
**Grammy Award for Producer Of The Year**

**1996**

**JOE COCKER**, Organic (Chrysalis)  
**JAGUARES**, El Equilibrio De Los Jaguares (BMG Mexico)—directed award-winning video of single "Detras De Los Cerros"  
**JEWEL**, "Have A Little Faith" [from the film "Phenomenon"] (Warner Bros.)  
**AMANDA MARSHALL**, "This Could Be The Night" [from the film "Tin Cup"] (Epic)  
**AARON NEVILLE/ROBBIE ROBERTSON**, "Crazy Love" [from the film "Phenomenon"] (Warner Bros.)  
**TRAVIS TRITT**, The Restless Kind (Warner Bros.)

**1997**

**KRIS KRISTOFFERSON**, new album  
**MAXI PRIEST**, "It Starts In The Heart" [from the film "Jungle 2 Jungle"] (Disney)  
**THE MOMMYHEADS**, new album (Geffen)  
**WILLIE NELSON**, reggae album (Island)  
**ORQUESTRA WAS**, Forever's A Long, Long Time (Verve)—featuring a short film directed by Don Was, produced by Francis Ford Coppola  
**RICHIE SAMBORA**, new album (Mercury)  
**Grammy nominee for Producer Of The Year**

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**A S C A P**

American Society of Composers, Authors and Publishers

Marilyn Bergman  
President & Chairman of the Board

"True superstition is ignorant honesty and this is  
beloved of God and man."

-William Blake, 1788



Deepest gratitude to the many friends who've  
generously helped me avoid serious, manual  
labor for the last 20 years.

Special thanks to my mom, dad, wife and kids,  
who've gracefully indulged my whims and tolerated  
a recurring motif of erratic behavior.

And to those who found themselves pinned to the  
ropes by Billboard's crackerjack sales ninjas  
and unable to resist popping for one of these  
pricey ads, I say: "may God remember this  
kindness and never forsake you. . . regardless  
of how depraved a lifestyle you may have  
otherwise chosen".

Tu amigo,

**Don Was**

# Songwriters & Publishers

ARTISTS & MUSIC

## Singer Makes Jewish Music Her Own Friedman Draws Inspiration From Religious Themes

BY IRV LICHTMAN

NEW YORK—For Debbie Friedman, you've got to be Jewish to write her songs, but you don't have to be Jewish to get their message of universal understanding.

The writer/artist, using a decidedly folk style that has been influenced by the likes of Peter, Paul & Mary, Joan Baez, Judy Collins, and Melissa Manchester, has been winning audiences for her catalog of 14 albums released by San Diego-based Sounds Write Records, which put out her first recording in 1989 after several were released by Friedman herself starting in 1972. The label, according to owner Randeefriedman, releases, with few exceptions, artists who do what she calls "North American contemporary Jewish music." It is also a distributor of 90 contemporary Jewish artists.

Friedman's live performances are drawing a strong response, and she has made many appearances in the U.S., Canada, Europe, and Israel. In fact, Sounds Write has just marketed a two-CD album of a Carnegie Hall concert from Jan. 7, 1996, and another appearance there is in the works. Also, a CD of 24 songs performed at the Passover Seder, called "The Journey Continues," is due in time for the holiday in April.

Sales of her albums, which total well above 100,000, are largely confined to mail order and Judaica stores. But sources say that a deal might bring her Sounds Write product into the orbit of a major label, which could provide much wider domestic and international distribution. Friedman owns the publishing for her song catalog, which is administered as an ASCAP-cleared company called Sounds Write Productions.



FRIEDMAN

According to Maurice Rosenfeld of Golden Land Connections Inc., which books her concerts and also provides managerial advice, the Carnegie Hall concert was well on "the verge of being a sellout" when a major snowstorm kept 500 tickets from being sold.

Friedman is also a best-selling folio seller for Owings Mills, Md.-based Tara Publications, a publisher for the Jewish market that has put out seven songbooks of hers, including five with CDs. Among them are "Renewal Of Spirit," her 14th album, which was released just before the Carnegie Hall concert.

"Her music and spiritual messages

cross over. Even the nonreligious are affected deeply," says Rosenfeld. "She strongly believes in self-healing. She even wrote a song, 'Save A Life,' which is on the Carnegie Hall album, whose theme is the assassination of Israeli Prime Minister Yitzhak Rabin, dealing with healing one's own internal wounds through Jewish religious identity."

Friedman, who lives in New York, believes that a career dedicated to Jewish themes, mostly adapted from the Hebrew Bible, Jewish prayers, and other sources, could be traced to her reclaiming her Jewish identity following her family's relocation from Utica, N.Y., to St. Paul, Minn.

"My father was a Conservative Jew who was a kosher butcher," she says. "When we moved, they kind of dropped traditions. I missed them, as I did my grandparents, who lived upstairs from us. I know now that some of what I'm doing is to reclaim what was taken away from me."

For Jews, Friedman says, she provides a means of access to their Jewish identity, while for others, her works are a part of their own religious backgrounds. Besides the use of her music in Reform synagogues, Friedman says her works, which are taken solely from Jewish sources, are performed in Christian settings as well.

Her own religious affiliation has included a role as cantor for three years at a Reform Congregation in Los Angeles and directing music and singing programs at the University of Judaism in Los Angeles, the University of California at Santa Cruz, and Brandeis University in Waltham, Mass.

"I write from the heart and soul, not in response to [non-Jewish religious performers] nor in any way to manipulate people," she says. "While sharing texts, it doesn't mean that [non-Jews] have to adapt to a Jewish sensibility. I offer a marker that says this is a value we share as a community. [For the non-religious] who are resistant to what they view as the authoritarian aspects of religion, I can extrapolate values [to them] without shoving it down their throats."

Writing for children, Friedman has a lighter side, such as that noted by Rosenfeld. "Her song 'I Am A Latke' has been performed on the Barney TV show. A recent children's release is "Shanah Tovah—A Good Year."

Before her friend Randeefriedman (no relation) came on the scene with her Sounds Write Records, Friedman admits she was lax in taking care of the business side of being a performer and songwriter. "I'm not a businesswoman. Randeefriedman couldn't stand it," she says.

Sounds Write's Friedman says Debbie Friedman had put out five albums on her own when the label started releasing her catalog, beginning with 1989's "And You Shall Be A Blessing," which is currently the artist's best-selling album, at almost 20,000 copies to date, followed by 1990's "Live At The Dell," which has sold 17,000.

In the coming months, Sounds Write expects to rerelease 1985's "Home Start" on a CD with bonus tracks, along with "Hebrew And Heritage," a 1981 album that will make its CD debut.

## Rerelease Is The Word: 'Grease' Coming Back To Movie Screens

NEW YORK—The big success of the movie version of "Evita" is said to have Hollywood thinking of giving musicals a new lease on life. But it's a powerful oldie that's in the news right now.

"Grease" is coming to a movie house near you, as plans are under way to present a 1998 20th-anniversary theatrical rerelease of the blockbuster film version of the classic stage show. The movie's soundtrack album, originally released on two LPs, has sold some 28 million copies in the past 19 years.

Producer Allan Carr, who co-produced the Paramount film with Robert

Stigwood, says that "serious discussions" are taking place to bring the musical back to movie houses. The film starred John Travolta and Olivia Newton-John.

Beyond interest stimulated by the current theatrical success of another '70s film, "Star Wars," other considerations are fueling plans for a new theatrical showing of "Grease," Carr says. The show always seems to be around in one form or another.

Carr points to the recent success of "The Grease Mega-Mix," which peaked at No. 25 on Billboard's Hot 100 Airplay chart. In Billboard sister publication Top 40 Airplay Monitor, the track peaked at No. 12 on the Top 40 Airplay/Mainstream chart.

Perhaps stimulated by this airplay, the soundtrack, originally released on RSO Records, Stigwood's label, is No. 1 on Billboard's Top Pop Catalog Albums chart.

"Grease" has also been back on Broadway for several years and may get a reprieve from a recent closing notice. It is far and away the most successful revival of a musical ever. An original-cast album was released on RCA Victor. The original production ran 3,388 performances, starting in 1972.

In addition to the original songs by Jim Jacobs and Warren Casey, the movie has material from such songwriters as Barry Gibb, Leiber and Stoller, John Farrar, Rodgers and Hart, Paul Francis Webster, and Sammy Fain.

IRV LICHTMAN



**A Buyout.** Warner Bros. Publications has acquired the New Jersey-based New School for Music Study Press from its founders, Frances Clark and Louise Goss. Previously, Warner distributed all 28 titles in the company's Frances Clark Library for Piano Students series, which also includes the Music Tree piano method. The New School for Music Study Press consists mostly of keyboard supplemental publications. Shown, from left, are Sandy Feldstein, president/COO of Warner Bros. Publications; Clark; and Goss.

### NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
WANNABE	Spice Girls, Stannard, Rowe	Full Keel/ASCAP, Windswept Pacific/ASCAP, Polygram Int'l/ASCAP
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
RUNNING OUT OF REASONS TO RUN	George Teren, Bob Regan	Zomba/BMI, AMR/ASCAP Sierra Home/ASCAP
<b>HOT R&amp;B SINGLES</b>		
IN MY BED	R. Brown, Ralph B. Stacy, Daryl Simmons	Brown Lace/BMI, Zomba/BMI, Stacegoo/BMI, Warner-Tamerlane/BMI, Boobie-Loo/BMI
<b>HOT RAP SINGLES</b>		
CAN'T NOBODY HOLD ME DOWN	Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashlem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson	Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP
<b>HOT LATIN TRACKS</b>		
ENAMORADO POR PRIMERA VEZ	Enrique Iglesias	Fonometric/SESAC

## New EMI Unit Covers Both Coasts; Old Songs, Old Shows Live On

**BICOASTAL COVERS:** EMI Music Resources, a unit of EMI Music Publishing that seeks covers of catalog material in all media, has been established with a bicoastal presence.

In Los Angeles, Alan Warner, who has assembled many CD-promo packages for publishers, most recently Warner/Chappell, has been made a VP of the division (Words & Music, Billboard, Feb. 15). Sharon Ambrose will head the unit in New York as VP. She was promoted from director of music services, special projects division.

EMI Music Resources is a division of the publisher's Music Services unit. Joanne Boris, executive VP of Music Services, says, "The role of our classic standards and contemporary music can be expanded across the board."

### BACK AGAIN:

MCA Records is adding the 1954 revival of Rodgers and Hart's "On Your Toes" and Harold Rome's 1959 version of "Destry Rides Again" to its recently revived cast-album catalog. In addition, MCA has marketed a single-disc version, 16 tracks in all, of its CD boxed set "The Best Of Front Row Center."

Max Preeo, who has been helping to put the new series together, provides updated liner notes along with the original liners for "On Your Toes" and "Destry Rides Again."

Also catching up with the past is an upcoming four-CD boxed set from the Smithsonian Collection of Recordings, containing 81 tracks from Broadway and Hollywood sources. It's a complement to the company's 1989 boxed set, "American Musical Theatre."

Cited as rarities in the new set are two never-released songs from Judy Garland's first feature-length film, "Pigskin Parade," and a radio spot by Bing Crosby for his 1933 film "Too Much Harmony," featuring two songs, Sam Coslow and Arthur Johnston's "Thanks" and "Buckin' The Wind."

**TWO SIDES TO A SONG:** The lyric-writing team of Alan and Marilyn Bergman are the subject of an upcoming CD titled "The Music Never Ends." The Bergmans are

showcased by vocalist Maureen McGovern singing melodies by Michel Legrand, Dave Grusin, Marvin Hamlisch, and David Shire. The producer is Ettore Stratta, who also conducts the London Studio Orchestra, featuring instrumentalists Gary Burton, Tom Scott, Dori Caymmi, and John Patitucci. Mike Renzi wrote the arrangements and plays piano solos. New York-based Sterling Records is releasing the album this month. Besides her continuing career as a writer, Bergman is president/chairman of performing right group ASCAP.

In something of a turnaround, pianist/composer Grusin will offer "Two For The Road," a tribute to the late composer Henry Mancini produced by GRP Records president Tommy Lipuma. The album, featuring guest vocalist Diana Krall, who

appears on the GRP/Impulse! label, is Grusin's first new release since 1993, when he paid tribute to Duke Ellington in "Homage To Duke."

In 1991, Grusin earned a Grammy for another composer salute, "The Gershwin Connection," also on GRP. The Mancini set is due April 22.

**GETTING THE HANG OF IT:** The BMI-Lehman Engel Musical Theatre Workshop, a New York fixture since 1961 that was set up to provide hands-on opportunities for theater composers and lyricists, is now accepting applications. The "First Year Musical Theatre" class will be directed by Skip Kennon, a composer/lyricist. The workshops are scheduled to begin in mid-September. Applications are being accepted through Aug. 1. For more information, contact Norma Grossman at BMI's headquarters in New York.

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

1. Metallica, "Load."
2. Dave Matthews Band, "Crash."
3. Bush, "Sixteen Stone."
4. Bonnie Raitt, "The Bonnie Raitt Collection."
5. Soundgarden, "Down On The Upside."



by Irv Lichtman

## Ghana Faces More Hurdles In Its Piracy Battle

BY KWAKU

ACCRA, Ghana—That Ghana has made great strides in cleaning up its act when it comes to copyright awareness and the fight against piracy is undeniable. But there is evidently still more work to be done, and continual vigilance is required if the country is not to slide into the uncontrolled dark ages of less than a decade ago.

Walk past any of the street hawkers, stalls, or shops selling prerecorded cassettes—virtually the only music format—and a badge of respectability is prominent on the products. Each carries an official banderole sticker, ostensibly making pirate product easily recognizable, as it is illegal to sell prerecorded material without banderoles.

The introduction of the banderole system has, according to the International Federation of the Phonographic Industry, helped Ghana reduce piracy rates to 2% of sales in 1995, the last year for which figures are available.

Cassette importers and distributors must register their product and buy banderoles from the Copyright Office's Copyright Society of Ghana (COSGA) department, before offering product for sale. Approximately 5 million banderoles were sold in 1996, according to COSGA's acting director and copyright administrator at the Copyright Office, Betty Mould-Idrissu. At 4 cents each, banderole sales produced royalties of about \$200,000, to be divided between the government and composers, plus funding for COSGA's copyright education and anti-piracy fight.

However, a closer look at the product on sale in the streets reveals something amiss with the versions of the many popular Anglo-American albums here, even many of those carrying banderoles.

Unlike in Western countries, it is not the usually poor sleeve reproduction that indicates pirate product—many legitimate local products have equally poor sleeve reproduction. Rather, the pirate product, which comes mainly from the Far East or neighboring Togo, invariably does not carry a company logo or address, and when pirates do reproduce parts of a sleeve with the original record company's logo, it is not printed on the cassette itself.

Two years ago, Mould-Idrissu told Billboard that while local repertoire piracy was contained at a level of no more than 10%-15%, seemingly legal importation of these glaring pirate products was "very difficult for us to control." Clearly, nothing much has changed since then.

Part of the reason for these imported pirate products might be the fact that major-label involvement in Ghana is marginal. Only BMG, Warner Music International, and Sony Music Entertainment have a local licensee—Citirock-Serengeti Music.

In a market where cassettes wholesale for around \$1.60 (retailing for around \$2.20), a local licensee has to be selective about what it releases. Hence, next to legitimately released Sony products, such as Luther Vandross' "Your Secret Love," can be found a pirate import of the Fugees' "The Score," which has not been locally released.

CDs, which currently account for a

tiny market share, consist wholly of legitimate products, much of which are secondhand imports with a smattering of local repertoire manufactured overseas. However, the premium-priced CDs are subject to the same banderole fee as cassettes. "We're trying to work out the commercial dynamics for CDs," says Mould-Idrissu.

COSGA has been raising copyright awareness by running public service announcements on radio and TV informing venue owners to re-apply for public performance licenses as their 1996 permits lapsed at the end of February. The copyright administrator says that her office will begin prosecuting defaulters in the beginning of April. Fees depend on venue size and type. Without revealing details, Mould-Idrissu indicates that a popular nightclub—such as Balm Tavern in Accra, which regularly features live and recorded music—might pay an annual fee of upwards of \$280.

In addition to the campaign aimed at club owners, advertisers and adver-

tising agencies are continually being reminded of the fact that it is an offense to use copyrighted material in commercials without the appropriate clearances.

It is not unusual to hear songs by such superstars as Whitney Houston used as background in commercials. Ironically, some of the spots are for products marketed by international companies.

"We want them to come and clear them," says Mould-Idrissu. "Our systems are in place."

This, though, is a tricky issue, for while COSGA is expected by copyright owners to collect public performance fees and mechanical royalties on their behalf, it is unclear whether it has the legal right to clear music repertoire for advertising—particularly as it has no direct links with writers and artists, who often have a right to veto the use of their material in ads.

There is another sour note that could blight the work being done by COSGA. In January, the president of the Musicians Assn. of Ghana (MUSI-

GA), Joe Mensah, called for a commission of inquiry into the administration of copyright revenue and accused the copyright administrator of misappropriating funds.

Mould-Idrissu denies the allegations and says that she welcomes the inquiry. In response, she has made public documentation that appears to show the funds at the center of the dispute being distributed to the customs service, COSGA, record producers, and the Music Industry Fund.

MUSIGA and the Assn. of Ghana Recording Industries are also asking that the administration of the banderole system be handed over to them. However, Mould-Idrissu counters, "The banderole system is for government, and it is not the responsibility of a group or individuals to fight piracy in accordance with the country's international obligation."

A committee has been set up at cabinet level, headed by two ministers and the chairman of the National Commission on Culture, to investigate the dispute.

## Intercord Finds Large Audience In Asia

### E-Rotic, Other Dance Acts Score For EMI-Owned Label

BY WOLFGANG SPAHR

HAMBURG—The German city of Stuttgart, famous for producing world-renowned Mercedes and Porsches, is home to another potent German export.

Intercord, acquired by EMI in 1995, has been notching top 10 hits in Asia for the past two years and now has a claimed market share in the region of 6%. The label's success is based on such acts as Fool's Garden, E-Rotic, and Nina, which have each been selling by the million in Japan, Thailand, Taiwan, Hong Kong, Malaysia, and Indonesia.

Intercord's managing director, Herbert Kollisch, says, "What we lose in the German record market from flat sales, we can perhaps recoup in Asia. It is high time that German music makers paid greater attention to the Asian market."

EMI's takeover of Intercord has given the label the marketing power of a major in the region and has produced remarkable results, with Kollisch projecting even greater success this year in Japan, Taiwan, and Thailand.

Intercord's head of marketing, Joerg Hellwig, argues that the key to the label's success in Europe and Asia has been sensitivity and patience. Its most notable success has been the Stuttgart-based Fool's Garden, with its melodic, hummable songs. Fool's Garden was established in 1991 by Peter Freudenthaler (vocals), Volker Hinkel (guitar, vocals), Thomas Mangold (bass), Roland Rohl (keyboards), and Ralf Wochele (drums).

Says Hellwig, "Fool's Garden's songs form a genuine lyrical and musical union. What the public ultimately hears is colorful guitar pop with a British touch and clear references to this genre's great tradition, which was perfected by the Beatles and has never been surpassed."

Mangold says that the group's success is based on the fact that "you can play all our songs on the acoustic guitar. This is a sure sign of strong songs that work without any gimmicks or effects."

The album "Dish Of The Day" was a



FOOL'S GARDEN

hit from day one in Germany and Europe, selling more than 600,000 units, according to Intercord. Sales of the album in Asia have also been in the six-digit region, it says.

Kollisch comments, "The biggest advantage for Fool's Garden might be the fact that they are a real band and not just a 'project.'"

Intercord dance act E-Rotic is a No. 1 seller in Japan and other Asian countries, although not in Singapore, where their music is often prohibited by the country's stringent laws. Songs such as "Max Don't Have Sex With Your Ex" and "Fred Come To Bed" have fallen afoul of religious sensibilities in some parts of Asia.

However, in Japan, Taiwan and other countries, the band has topped the charts. Although E-Rotic's latest single, "Fritz Loves My Tits," has sparked some protest in Asia, it has gained a cult following with young people.

E-Rotic owes its particular brand of success to lead singer Jeanette Christensen and rapper Che Juaner. Producer David Brandes is trying to create further hits with the act's current album, "The Power Of Sex," and such singles as "Love And Sex Are Free" and "Gimme Good Sex."

The third of Intercord's German acts selling strongly in Asia is Nina, whose records are produced by noted dance specialists Nosie Katzmann and Dieter Falk. Nina, formerly with the internationally successful band Captain Hollywood, has achieved a major breakthrough in Asia with "The Reason Is

You."

Intercord's Hellwig says that the album "is an exciting mixture of dance-floor techniques, pop, and classical elements from jazz, gospel, and blues that Dieter Falk has blended to form a hit."

A number of other German labels are also active in Japan, breaking such acts as Scorpions (EastWest), Fun Factory (edel), and Mr. President (WEA).

In Asia, Jeff Murray, director of music and artist relations at Hong Kong-based satellite music TV station Channel V, sums up the potential for German labels like Intercord by saying, "Generally speaking, German pop and German dance, and even more generally European pop and dance, have great crossover potential for Asia."

"I think the Asian market and the Asian consumer is probably more receptive to the German/European dance pop than American alternative music."

Asked what makes the German productions so attractive to Asian listeners, Murray adds, "The melodies tend to be more palatable for Asians; great evidence of that can be seen with Tarcy Su's cover of [Fool's Garden's] 'Lemon Tree.' The rhythms are friendlier, too."

Murray also argues that there is a refreshing willingness to acknowledge Asia among German artists and labels. "The whole world tends to revolve around America," he comments. "With European and German acts, they are much more ready to get on a plane and come on out to work the market. There is a high awareness of Asia on behalf of European record companies."

John Possman, VP of international at EMI Asia, says of the German bands' success, "It really isn't so much about being German pop as much as [having] a good pop song. At no time during the marketing of the music did we say 'Hey guess what, we've got German music for you.' I don't think that the nationality of the musicians is important."

Assistance in preparing this story was provided by Geoff Burpee in Hong Kong.

INTERNATIONAL EDITOR-IN-CHIEF  
Adam White

INTERNATIONAL DEPUTY EDITOR  
Thom Duffy

INTERNATIONAL MUSIC EDITOR  
Dominic Pride

INTERNATIONAL NEWS EDITOR  
Jeff Clark-Meads

Billboard London, 23 Ridgmount Street,  
London WC1E 7AH, England; Phone: 44 171 323 6686;  
Fax: 44 171 323 2314/2316.

GERMAN BUREAU CHIEF  
Wolfgang Spahr, P.O. Box 1150, Keltlingstrasse 18,  
23795 Bad Segeberg, Germany; Phone: 49 4551 81428;  
Fax: 49 4551 88 95 99.

JAPAN BUREAU CHIEF  
Steve McClure, 5-12-13 Higashi Ozumi, Nerima-Ku  
Tokyo 178; Phone: 813 3867 0617; Fax: 813 3867  
0216.

FAR EAST BUREAU CHIEF  
Geoff Burpee, No. 1 Princes Terrace, 4th Floor, Midlevels,  
Hong Kong; Phone: 852-2526 9550; Fax: 852-2522-  
3595.

INTERNATIONAL CORRESPONDENTS

AUSTRALIA - Glenn A. Baker, P.O. Box 166, Kenthurst,  
New South Wales 2156; Phone: 61 2 654 1999; Fax:  
61 2 654 1899. Christie Eliezer, Ace Media Int'l, 160  
The Boulevard, East Ivanhoe, Victoria 3079; Phone: 61  
3 9499 6017; Fax: 61 3 9499 7786.

AUSTRIA - Manfred Schreiber, Neuwaldegger Str 38A,  
1170 Wien; Phone: 43 1450 1775.

BELGIUM - Marc Maes, Kapelstratt 41, 2041 Antwerp;  
Phone: 32 3 568 8082.

BULGARIA - Chavdar Chendov, Lulin Complex, Block 210,  
vh. A, 1343 Sofia; Phone: 359 2 240 786.

CANADA - Larry LeBlanc, 15 Independence Drive, Scarborough,  
Ontario, M1K 3R7; Phone: 1 416 265 3277; Fax: 1  
416 265 3280.

DENMARK - Charles Ferro, Hardangergade 4, 1th, DK-2100,  
Copenhagen; Phone: 45 3139 5022/45 3142 0635; Fax:  
45 3139 5088

FINLAND - Antti Isokangas, P.O. Box 190, 00251, Helsinki;  
Phone/Fax: 358 0 498 908

GERMANY - Ellie Weinert, Wilhelm-Dull Str. 9, 80638  
Munich; Phone: 49 89 157 3250; Fax: 49 89 157 5036.

IRELAND - Ken Stewart, 5 Sydney Gate, Sydney Parade  
Avenue, Dublin 4; Phone: 353 1 283 7695.

ITALY - Mark Dezzani, Via Matteotti 7, Vallebona 18012  
(IM), Sanremo; Phone: 39 184 29 28 24; Fax: 39 184 29  
28 42.

JAMAICA - Elena Oumano, 51 Macdougall St. Suite 180,  
New York, N.Y., USA; Fax: 1 212 533 3862.

MALAYSIA - Alexandra Nuvich, No. 7, Jalan SSS/26, 47300  
Petaling Jaya, Selangor; Phone: 603 776 9416.

NETHERLANDS - Robbert Tili, PC Hoofstraat 140, 1071 CE,  
Amsterdam; Phone/Fax: 31 20 67 22 566

NEW ZEALAND - Graham Reid, 19 Stott Avenue, Birkdale,  
Auckland 10; Phone: 64 9 79 5050; Fax: 64 936 61568.

POLAND - Rick Richardson, 01-119 Warsaw, Nowolipki  
14/7; Phone/Fax: 48 22 38 21 18.

PORTUGAL - Fernando Tenente, Rua Santa Helena, 122  
RC/OTO, 4000 Oporto; Phone: 351 2 527 465.

ROMANIA - Octavian Ursulescu, Str. Radu De La Afumati,  
Nr. 57-B, Sector 2, Bucharest.

RUSSIA - Vadim D. Yurchenkov, P.O. Box 110, 195268 St.  
Petersburg; Phone: 7 812 225 3588/231 7874; Fax: 7  
812 545 0662. Erkin Touzmohammed, Apt. 317,  
Tsandera 7, 129 075 Moscow; Phone: 7 095 215 8286.

SERBIA - Peter Janjatovic, Hadzi Milentijeva 53, 11000,  
Belgrade.

SINGAPORE - Philip Cheah, Big O, P.O. Box 748 Marine  
Parade, Singapore 9144; Phone: 65 348 4007; Fax: 65  
348 0362.

SPAIN - Howell Llewellyn, Modesto Lafuente 6, Quinta  
Planta-A, 28010 Madrid; Phone: 34 1 593 2429.

SOUTH AFRICA - Arthur Goldstuck, P.O. Box 752, Pine-  
gowrie 2123; Phone/Fax: 27 11 886 1426.

SOUTH KOREA - Cho Yoon-Jung, c/o Korea Herald, Culture  
Desk, CPO Box 6479, Seoul; Phone: 822 727 0248; Fax:  
822 727 0619.

TURKEY - Adrian Higgs, Asim Us Sok 16/1, Kiziltoprak-  
Kadikoy, 81300 Istanbul; Phone/Fax: 90 216 345 0118.

## U.K.'s The Beautiful South Carries On Up The Charts

**T**HE BEAUTIFUL SOUTH is a band that has finally earned recognition in the past two years as one of the treasures of the British music scene.

Despite a string of hit singles since the act's debut in 1989, it was not until the 1995 release of "Carry On Up The Charts" (Go! Discs/PolyGram) that the cumulative commercial effect of **Paul Heaton** and **Dave Rotheray's** memorably melodic songwriting struck home.

That greatest-hits album spent weeks at No. 1 on the U.K. albums chart and to date has sold more than 3.6 million copies in the U.K., ranking as one of Britain's top 20 best-selling albums in history.

"Blue Is The Colour," the band's sixth album, was released last October and has topped 2.4 million in U.K. sales. Its latest single, "Don't Marry Her," has been in the top 40 on the British singles chart for the past two months.

The wonder of the Beautiful South lays in the group's ability to wrap the sharpest of emotions in the most disarming and gorgeous vocal harmonies heard this side of Hull, its home base in the north of England. (The group's name itself is a wry reference by these Northerners to the supposedly more posh South of England.)

Yet with its low-key British style and lyrical wordplay, the Beautiful South has never found a sizable audience in the U.S., although its early albums have been released there through Elektra Entertainment. Remarkably, "Blue Is The Colour" does not have a U.S. release commitment, says **Ian Dickson**, head of international for A&M Records U.K., which is now handling Go! Discs repertoire.

While that situation may not change soon, the group can count on two respected American musicians to help spread the word. Veteran soul artist **Sam Moore** and singer/songwriter **Iris DeMent** were among the Beautiful South's guests on a recently taped edition of television show "Later With Jools Holland," which will be broadcast in the U.K. late this month on BBC 2. The presence onstage of **James Dean Bradfield** of the **Manic Street Preachers** was further evidence that the Beautiful South's critical credibility in Britain has kept pace with its commercial clout.

A longform video of the performance is planned for U.K. release, and Dickson believes a sampler, including the duets with Moore and DeMent, could help international marketing efforts. With "Don't Marry Her" gaining pop airplay in Europe, Dickson remains optimistic about the international prospects for the understated delights of the Beau-

tiful South. "They're not 'sexy,'" he says, "but they've got massive potential."

**T**HE ENTRANCING VOCAL sound of "Le Mystère Des Voix Bulgares," the three-volume collection of music by Eastern European choirs that was produced between 1979 and 1989 by **Marcel Cellier**, has found a new setting for the '90s.

"Innocent Voices," an album credited to **Muse**, with **Le Mystère Des Voix Bulgares**, marks the first time Cellier has allowed sampling of his original recordings in a cutting-edge dance production. The new set, which was showcased last month at MIDEEM, is the creation of the German techno production team **Madhaus** and is released throughout Europe Wednesday (26) by CNR Music International.

**W**ITH AN ENERGY and immediacy that is undeniable, **This Perfect Day** from Sweden has returned with a new collection of raw, pure pop on "C-60," released Monday (24) on Soap Records through the MNW Records Group. The cheeky title of the group's 1991 debut album, "Rubber Soul," made it clear that **This Perfect Day** find its inspiration in the direct pop style of the '60s. The impressive thing about "C-60," judging from an advance sampler of the self-produced disc, is how the band has captured both the simplicity and power of '60s rock in its arrangements of fresh material. In support of three previous albums, **This Perfect Day** has toured throughout Southeast Asia, Japan, and China. Discussions for a U.S. release are under way . . . The power-pop trio **Melony**, which is also released by Soap/MNW in Sweden, has been signed by Minty Fresh Records in the U.S., which previously introduced the **Cardigans** there. MNW, meanwhile, has cut a licensing deal for its repertoire with Stallions Records for territories in the Middle East.

**B**ORDER CROSSINGS: In a lovely arrangement of acoustic guitar, strings, and harmonica, Senegal's **Ismäel Lo** and Britain's **Marianne Faithfull** perform a heartfelt duet in French and English on "Without Blame," the single from Lo's new album, "Jammu Africa," which is scheduled for U.S. release in April on Triloka Records.

*Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.*

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### HOME & ABROAD



by Thom Duffy

## BDS Data Show CanCon Suffers Indies Seek More Tracking Of Secondary Markets

BY LARRY LeBLANC

**TORONTO**—The long-debated discrepancies in rotation for Canadian and international artists were verified a month after charts based on Broadcast Data Systems (BDS) airplay information began appearing in Canadian trade weekly *The Record*.

Broadcasters' use of separate and unequal rotation categories for current international and Canadian Content (CanCon) releases has been widespread, and BDS monitoring shows that broadcasters tend to unload Canadian records in weaker time slots.

"The reality of Canadian music ghettoization [by Canadian radio] has been verified by BDS," says Peter Diemer, VP of national promotion at EMI Music Canada.

On a national average, current international records in heavy rotation received 32-44 plays weekly; a Canadian "heavy" will receive 18-24 spins. An international medium-rotation track receives a minimum of 18 plays a week, but a Canadian "medium" track receives nine spins. Both Canadian and international light-rotation records receive about five spins a week.

Under Canadian Radio-television and Telecommunications Commission (CRTC) regulations, most Canadian AM and FM broadcasters are required to play 30% Canadian content throughout the broadcast week, with 25% to be reasonably distributed between 6 a.m.-7 p.m., Monday-Friday. The CRTC also called for a "significant presence" of Canadian music in high-audience periods.

With generally fewer spins, Canadian records have fared poorly on the BDS charts. "When BDS [charts] were introduced, there was suddenly a wall [for Canadian records] between No. 10 and No. 11," says Ken Ashdown, VP of promotion and publicity at Mercury/Polydor. "It's been difficult to get any track of any format into the top 10. So many of them seem to languish in the No. 11 to No. 20 spots."

The *Record* began using BDS-computed information for its top 40, album, adult contemporary, and country charts on Jan. 13. BDS data replaced the publication's own Digital Audio/Video Industry Data Base Inc. (DAVID) system, which had been in use since September 1995.

Unlike BDS, which electronically monitors airplay on 80 Canadian radio stations in 14 markets, DAVID used computerized information provided to it by 110 stations. Many of its reporting stations included those in secondary radio markets that are not yet monitored by BDS. Therefore, a number of stations that had reported to DAVID are not monitored by BDS, while others have been added.

BDS, based in Kansas City, Mo., is a subsidiary of BPI Communications, parent company of *Billboard*. BDS tracks airplay by storing a unique digital "fingerprint" of each song in a vast computer database. When a song is played by a given station, an unmanned monitor in the station's listening area can detect the airplay by recognizing the fingerprint.

Before BDS or DAVID, Canada's music industry had chiefly relied on *The Record's* in-house charting system, which used rotation information from

stations.

BDS data has been available by subscription in Canada since February 1995 but was not available in a published chart form until *The Record* began using the information. BDS data provides the Canadian music industry with its first-ever access to an electronic data service that details radio station plays and playlists by format. BDS debuted in Canada with seven markets and has since doubled the number of markets it covers.

Unlike DAVID, BDS monitors stations 24 hours a day. Since overnight play is included in the chart tabulations, Canadian recordings are further handicapped: Canadian stations are only required to play Canadian music between 6 a.m. and midnight.

"BDS helps international [records] because they now pick up overnight spins, and most stations won't play

much CanCon overnight," says Vel Omazic, director of national promotion at Sony Music Entertainment (Canada). "Getting a Canadian record into the top 10 is now going to be quite the challenge, unless it's on the level of Celine Dion or Alanis Morissette."

### INDIE COMPLAINTS

While most multinational labels and major radio stations are generally satisfied with the BDS-based charts, major independent labels, independent promoters, and local stations feel that BDS data does not accurately account for their share of airplay.

Joe Wallace, VP/GM of the BDS Music Group in New York, says that despite some start-up glitches and criticism of the number of markets being monitored, BDS' Canadian launch has been smooth.

"The acceptance in Canada [of BDS] happened, and will keep happening, much quicker than it did in the United States six years ago," Wallace says. "Prior to BDS coming to Canada, there had been a real awareness in Canada of the [6-year-old] American model. There had been a fair amount of exchange of information from the U.S. labels to their Canadian affiliates."

EMI's Diemer agrees, saying, "We've worked with the system for 18 months, and it's been extremely accurate in tracking records on an ongoing basis."

While several Canadian broadcasters that reported to the DAVID system are disappointed that they are not being monitored by BDS, others are enthusiastic about the change.

"BDS is more accurate than what we've had. We feel better now knowing the [reporting] information is credible," says Wayne Webster, music director of AC CKFM Toronto.

Phil Kallsen, music director of country CKRY Calgary, Alberta, says, "We use the [BDS] chart, but it's not gospel for us because we go on records so soon. What's interesting about BDS is seeing other stations' spins. It's neat that you can pull up some other station in town and see what their rotations are."

Not all industry observers agree. Jay Hitchen, PD at country CHAT Medi-

cine Hat, Alberta, one of the stations dropped in *The Record's* switch to BDS, says, "It was obvious there wasn't a concern of what radio thought about a [BDS] chart."

The independent promotion sector has claimed BDS data are too costly—at \$100 per title weekly—and too centered on the major markets, lacking meaningful secondary- and tertiary-market representation.

Greg Simpson, president of Mindbenders in London, Ontario, says, "I can't pass \$100 per track on to my clients. Nor can I absorb it."

Wallace acknowledges that the cost of subscribing to BDS is out of reach for most independent labels and acts handled by independent promoters. While all the multinationals are BDS subscribers, the only independent labels subscribing are Attic and Nettwerk. Yet independent labels dominate the grassroots alternative, AC, and country genres in Canada.

"We're trying to address the problem of cost," says Wallace. "I'm not sure what the answer is, but we're exploring a number of alternatives."

Paul Tuch, music group representative for BDS Canada in Toronto, agrees that BDS is not yet "covering a lot of the stations which might go earlier on records or those that give chances to [independently released] records."

Mira Laufer of Mira Laufer Inc. in Toronto cites Damhnait Doyle's Latitude Records single "Jumping The Shadows" as an example of a title that fell off the AC chart even though "she had plenty of airplay" after *The Record* began printing BDS-based charts in January. Laufer says that most of Doyle's airplay is on the East Coast, but that radio stations in Charlottetown, Prince Edward Island, and St. John, New Brunswick, are not being monitored by BDS.

Tracey Hooper, VP of Anya Wilson Promotion and Publicity in Toronto, says further expansion of BDS-monitored stations is essential. "We now have only two BDS-monitored country stations on the East Coast, and they're both in Halifax."

Hooper says that with *The Record's* switch to BDS information, East Coast radio stations in Cape Breton and Prince Edward Island were dropped, as well as "real powerful" country stations such as CJGX Yorkton, Saskatchewan; CFJC Kamloops, British Columbia; CHAT; and CJRW Prince Edward Island.

Wallace says BDS is seeking to cover more secondary markets in the coming months. "We've been looking around Kelowna [British Columbia] and Kamloops, trying to find a place to put a monitor, but the [Rocky Mountains] have been an obstacle. We're also looking at St. John's [Newfoundland], the Toronto cottage country, and the Belleville-Kingston-Peterborough corridor."

Wallace says that no more than these three markets are now being considered, due to cost. "Unless you can get some critical mass of stations to monitor, it doesn't make sense," he says.

Sony's Omazic says, "When BDS kicked in, certain bands gained from it, but a lot of the domestic bands with secondary support lost out because those spins weren't being accounted for . . . [But] all the major-market acts are going to do fine."

# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 02/24/97				GERMANY (Media Control) 02/18/97				U.K. (Chart-Track) 02/17/97				FRANCE (SNEP/IFOP/Tite-Live) 02/15/97			
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	EVERYTHING (IT'S YOU) MR. CHILDREN TOY'S FACTORY		1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST		1	19	DON'T SPEAK NO DOUBT INTERSCOPE/MCA		1	1	DON'T CRY FOR ME ARGENTINA MADONNA WEA	
2	2	FACE GLOBE AVEV TRAX		2	2	DON'T SPEAK NO DOUBT MCA		2	1	WHERE DO YOU GO NO MERCY MCI/ARISTA		2	2	LET A BOY CRY GALA SCORPIO	
3	NEW	A.S.A.P. LITTLE KISS PONY CANYON		3	4	DON'T LET GO (LOVE) EN VOGUE EASTWEST		3	2	DISCOTHEQUE U2 ISLAND		3	3	BAILA ALLIAGE BAX DANCE	
4	NEW	TROUBLEMAKER NANASE AIKAWA CUTTING EDGE		4	5	SO STRUNG OUT C-BLOCK WEA		4	NEW	THE DAY WE FIND LOVE 911 VIRGIN		4	16	CON TE PARTIRO ANDREA BOCELLI POLYDOR	
5	5	RED ANGEL POCKET BISCUITS TOSHIBA-EMI		5	6	UN-BREAK MY HEART TONI BRAXTON ARISTA		5	6	REMEMBER ME THE BLUE BOY PHARM		5	10	DON'T SPEAK NO DOUBT MCA	
6	3	SHIROI KUMONO YOUNI SARUGANSEKI COLUMBIA		6	7	I HAVE A DREAM DJ QUICKSILVER ARCADE		6	11	DON'T LET GO (LOVE) EN VOGUE EASTWEST AMERICA		6	6	BAILANDO PARADISIO CNR	
7	6	SCARLET SPITZ POLYDOR		7	8	WHEN I DIE NO MERCY ARIOLA		7	3	AIN'T NOBODY LL COOL J GEFEN/MCA		7	5	PARTIR UN JOUR 2 BE 3 EMI	
8	NEW	FURARETE GENKI TOKIO SONY		8	13	DON'T LET GO (LOVE) EN VOGUE EASTWEST		8	NEW	SHE'S A STAR JAMES FONTANA/MERCURY		8	11	UN-BREAK MY HEART TONI BRAXTON ARISTA	
9	14	THE OTHER SIDE OF LOVE RYUICHI SAKAMOTO FEATURING SISTER M FOR LIFE		9	10	STEP BY STEP WHITNEY HOUSTON ARISTA		9	NEW	LET ME CLEAR MY THROAT DJ KOOL AMERICAN RECORDINGS		9	7	I NEED YOU 3T EPIC	
10	NEW	YAH! YAH! YAH! LINDBERG TMC		10	NEW	TEARING UP MY HEART 'N SYNC ARIOLA		10	12	I SHOT THE SHERIFF WARREN G DEF JAM/MERCURY		10	8	TOUJOURS LA POUR TOI 2 BE 3 EMI	
11	7	YOU ARE THE ONE TK PRESENTS KONETTO AVEV TRAX		11	12	DARKMAN NANA MOTOR MUSIC		11	16	LET ME IN OTT EPIC		11	4	AFFIRMATIVE ACTION (SAINT-DENIS STYLE REMIX) NAS & SUPREME N.T.M. COLUMBIA	
12	10	DEAR MY FRIEND EVERY LITTLE THING AVEV TRAX		12	3	BARREL OF A GUN DEPECHE MODE INTERCORD		12	8	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY STEALTH SONIC/EPIC		12	18	INSOMNIA FAITHLESS HAPPY MUSIC	
13	9	LOVE SOMEBODY YUJI ODA WITH MAXI PRIEST MERCURY		13	15	I LOVE YOU... STOP! RED 5 ZYX		13	10	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS		13	13	JE SERAI LA TERI MOISE SOURCE/VIRGIN	
14	8	AI NANDA V6 AVEV TRAX		14	14	VERPISS DICH TIC TAC TOE RCA		14	14	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M		14	17	VISION OF LIFE DOWN LOW MASCOTTE	
15	4	ID ASKA TOSHIBA-EMI		15	16	DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA		15	4	PASSION AMEN UK FEVERPITCH		15	15	BOHEMIAN RHAPSODY THE BRAIDS EASTWEST	
16	15	ONE MORE TIME, ONE MORE CHANCE MASAYOSHI YAMAZAKI POLYDOR		16	18	COLD ROCK A PARTY MC LYTE EASTWEST		16	NEW	ENCORE UNE FOIS SASH! MULTIPLY		16	20	AUCUNE FILLE AU MONDE G. SQUAD ARIOLA	
17	11	HAI! HAI! HAI! HAI! FUNK THE PEANUTS EPIC SONY		17	NEW	HIT 'EM HIGH MONSTARS OF SPACE JAM EASTWEST		17	9	DO YOU KNOW MICHELLE GAYLE 1ST AVENUE/RCA		17	RE	FLASH B.B.E. LABELS/VIRGIN	
18	12	DON'T YOU SEE! ZARD B-GRAM		18	11	FLASH B.B.E. MOTOR MUSIC		18	NEW	NOVOCAINE FOR THE SOUL EELS DREAMWORKS		18	14	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	
19	NEW	ARIGATOU YOSUI INOUE/TAMIO OKUDA FOR LIFE		19	17	BREATHE PRODIGY INTERCORD		19	NEW	ALBUMS		19	12	DISCOTHEQUE U2 ISLAND	
20	NEW	MAGOKORONO HASHI AURORA TERUKO (MICHIKO KAWAI) COLUMBIA		20	19	2 BECOME 1 SPICE GIRLS VIRGIN		20	1	BLUR BLUR FOOD/PARLOPHONE		20	NEW	HOW BIZARRE OMC POLYDOR	
		<b>ALBUMS</b>				<b>ALBUMS</b>			2	VARIOUS ARTISTS SIMPLY THE BEST LOVE SONGS WARNER-ESP				<b>ALBUMS</b>	
1	1	KOHSHI INABA MAGMA ROOMS		1	1	ANDREA BOCELLI BOCELLI POLYDOR		1	3	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND		1	1	ANDREA BOCELLI ROMANZA POLYDOR	
2	2	KOHMI HIROSE WELCOME-MUZIK VICTOR		2	2	NO DOUBT TRAGIC KINGDOM MCA		2	7	SPICE GIRLS SPICE VIRGIN		2	17	PASCAL OBISPO SUPERFLU EPIC	
3	3	THE YELLOW MONKEY SICKS FUN HOUSE		3	3	SOUNDTRACK EVITA WEA		3	10	REEF GLOW SONY S2		3	NEW	LES ENFOIRES LA SOIREE DES ENFOIRES 96 WEA	
4	5	L'ARC-EN-CIEL TRUE KIDON SONY		4	4	TONI BRAXTON SECRETS ARISTA		4	2	THE SMURFS HITS '97 VOLUME 1 EMI TV		4	9	EDDY MITCHELL MR. EDDY POLYDOR	
5	8	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY		5	6	TIC TAC TOE TIC TAC TOE RCA		5	NEW	VARIOUS ARTISTS AMOUR—THE ULTIMATE LOVE COLLECTION POLYGRAM TV		5	4	3T BROTHERHOOD EPIC	
6	6	SHOGO HAMADA IN EARLY SUMMER SONY		6	5	DUNE FOREVER VIRGIN		6	16	TEXAS WHITE ON BLONDE MERCURY		6	2	TEXAS WHITE ON BLONDE MERCURY	
7	4	FAVORITE BLUE DREAM & MEMORIES AVEV TRAX		7	10	TONI BRAXTON TONI BRAXTON ARISTA		7	1	VARIOUS ARTISTS THE SOUL ALBUM VIRGIN		7	5	JULIO IGLESIAS TANGO COLUMBIA	
8	10	HIDEKI KAJI MINI SKIRT POLYSTAR		8	7	SPICE GIRLS SPICE VIRGIN		8	18	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS		8	8	NOIR DESIR 6666.7 CLUB BARCLAY	
9	9	BEN FOLDS FIVE WHATEVER AND EVER AMEN EPIC SONY		9	8	ANDRE RIEU STRAUSS & CO. POLYDOR		9	14	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS		9	10	MYLENE FARMER ANAMORPHOSE POLYDOR	
10	NEW	SOUNDTRACK FINAL FANTASY VII DIGICUBE		10	12	NO MERCY MY PROMISE ARIOLA		10	NEW	MANSUN ATTACK OF THE GREY LANTERN PARLOPHONE		10	6	2 BE 3 PARTIR UN JOUR EMI	
11	7	KEIZO NAKANISHI SPINNING PIONEER LDC		11	NEW	ANDREA BOCELLI ROMANZA POLYDOR		11	8	PLACEBO PLACEBO ELEVATOR MUSIC		11	7	SOUNDTRACK EVITA WEA	
12	18	GLAY BELOVED PLATINUM		12	14	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE		12	NEW	VARIOUS ARTISTS CRUSH POLYGRAM TV		12	NEW	BLUR BLUR EMI	
13	11	THE YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA		13	13	WOLFGANG PETRY ALLES ARIOLA		13	12	SOUNDTRACK EVITA WARNER BROS./WEA		13	13	CELINE DION LIVE À PARIS COLUMBIA	
14	20	SOUNDTRACK EVITA WEA JAPAN		14	RE	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR		14	5	VARIOUS ARTISTS IN THE MIX 97 VIRGIN		14	12	SPICE GIRLS SPICE VIRGIN	
15	14	MAX MAXIMUM AVEV TRAX		15	NEW	SOUNDTRACK SPACE JAM EASTWEST		15	20	CELINE DION FALLING INTO YOU EPIC		15	RE	TERI MOISE TERI MOISE SOURCE/VIRGIN	
16	NEW	SOUNDTRACK FINAL FANTASY VII (LIMITED EDITION) DIGICUBE		16	16	SOUNDTRACK THE PREACHER'S WIFE ARISTA		16	19	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS./WEA		16	11	JAMIROQUAI TRAVELLING WITHOUT MOVING S.M.A.L.L.	
17	15	BLUR BLUR TOSHIBA-EMI		17	17	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC		17	11	SKUNK ANANSIE STOOSH ONE LITTLE INDIAN		17	RE	DOC GYNECO PREMIERE CONSULTATION VIRGIN	
18	17	GLOBE GLOBE AVEV TRAX		18	18	CELINE DION FALLING INTO YOU COLUMBIA		18	17	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA		18	RE	ZAZIE ZEN MERCURY	
19	13	ERIC CLAPTON CHANGE THE WORLD WEA JAPAN		19	9	PETER MAFFAY MAFFAY '96 LIVE ARIOLA		19	4	DAVID BOWIE EARTHLYNG RCA		19	3	THE OFFSPRING IXNAY ON THE HOMBRE PIAS	
20	RE	STEVIE WONDER GREATEST HITS MOTOWN/POLYDOR		20	19	SOUNDTRACK JENSEITS DER STILLE VIRGIN		20	NEW			20	15	WORLDS APART EVERYBODY DLA	
		<b>ALBUMS</b>				<b>ALBUMS</b>								<b>ALBUMS</b>	
1	1	KOHSHI INABA MAGMA ROOMS		1	1	ANDREA BOCELLI BOCELLI POLYDOR		1	1	BLUR BLUR FOOD/PARLOPHONE		1	1	ANDREA BOCELLI ROMANZA POLYDOR	
2	2	KOHMI HIROSE WELCOME-MUZIK VICTOR		2	2	NO DOUBT TRAGIC KINGDOM MCA		2	NEW	VARIOUS ARTISTS SIMPLY THE BEST LOVE SONGS WARNER-ESP		2	17	PASCAL OBISPO SUPERFLU EPIC	
3	3	THE YELLOW MONKEY SICKS FUN HOUSE		3	3	SOUNDTRACK EVITA WEA		3	7	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND		3	NEW	LES ENFOIRES LA SOIREE DES ENFOIRES 96 WEA	
4	5	L'ARC-EN-CIEL TRUE KIDON SONY		4	4	TONI BRAXTON SECRETS ARISTA		4	10	SPICE GIRLS SPICE VIRGIN		4	9	EDDY MITCHELL MR. EDDY POLYDOR	
5	8	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY		5	6	TIC TAC TOE TIC TAC TOE RCA		5	2	REEF GLOW SONY S2		5	4	3T BROTHERHOOD EPIC	
6	6	SHOGO HAMADA IN EARLY SUMMER SONY		6	5	DUNE FOREVER VIRGIN		6	NEW	THE SMURFS HITS '97 VOLUME 1 EMI TV		6	2	TEXAS WHITE ON BLONDE MERCURY	
7	4	FAVORITE BLUE DREAM & MEMORIES AVEV TRAX		7	10	TONI BRAXTON TONI BRAXTON ARISTA		7	16	VARIOUS ARTISTS AMOUR—THE ULTIMATE LOVE COLLECTION POLYGRAM TV		7	5	JULIO IGLESIAS TANGO COLUMBIA	
8	10	HIDEKI KAJI MINI SKIRT POLYSTAR		8	7	SPICE GIRLS SPICE VIRGIN		8	1	TEXAS WHITE ON BLONDE MERCURY		8	8	NOIR DESIR 6666.7 CLUB BARCLAY	
9	9	BEN FOLDS FIVE WHATEVER AND EVER AMEN EPIC SONY		9	8	ANDRE RIEU STRAUSS & CO. POLYDOR		9	18	VARIOUS ARTISTS THE SOUL ALBUM VIRGIN		9	10	MYLENE FARMER ANAMORPHOSE POLYDOR	
10	NEW	SOUNDTRACK FINAL FANTASY VII DIGICUBE		10	12	NO MERCY MY PROMISE ARIOLA		10	14	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS		10	6	2 BE 3 PARTIR UN JOUR EMI	
11	7	KEIZO NAKANISHI SPINNING PIONEER LDC		11	NEW	ANDREA BOCELLI ROMANZA POLYDOR		11	NEW	MANSUN ATTACK OF THE GREY LANTERN PARLOPHONE		11	7	SOUNDTRACK EVITA WEA	
12	18	GLAY BELOVED PLATINUM		12	14	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE		12	8	PLACEBO PLACEBO ELEVATOR MUSIC		12	NEW	BLUR BLUR EMI	
13	11	THE YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA		13	13	WOLFGANG PETRY ALLES ARIOLA		12	NEW	VARIOUS ARTISTS CRUSH POLYGRAM TV		13	13	CELINE DION LIVE À PARIS COLUMBIA	
14	20	SOUNDTRACK EVITA WEA JAPAN		14	RE	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR		13	12	SOUNDTRACK EVITA WARNER BROS./WEA		14	12	SPICE GIRLS SPICE VIRGIN	
15	14	MAX MAXIMUM AVEV TRAX		15	NEW	SOUNDTRACK SPACE JAM EASTWEST		14	5	VARIOUS ARTISTS IN THE MIX 97 VIRGIN		15	RE	TERI MOISE TERI MOISE SOURCE/VIRGIN	
16	NEW	SOUNDTRACK FINAL FANTASY VII (LIMITED EDITION) DIGICUBE		16	16	SOUNDTRACK THE PREACHER'S WIFE ARISTA		15	20	CELINE DION FALLING INTO YOU EPIC		16	11	JAMIROQUAI TRAVELLING WITHOUT MOVING S.M.A.L.L.	
17	15	BLUR BLUR TOSHIBA-EMI		17	17	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC		16	19	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS./WEA		17	RE	DOC GYNECO PREMIERE CONSULTATION VIRGIN	
18	17	GLOBE GLOBE AVEV TRAX		17	18	CELINE DION FALLING INTO YOU COLUMBIA		17	11	SKUNK ANANSIE STOOSH ONE LITTLE INDIAN		18	RE	ZAZIE ZEN MERCURY	
19	13	ERIC CLAPTON CHANGE THE WORLD WEA JAPAN		18	18	CELINE DION FALLING INTO YOU COLUMBIA		18	17	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA		18	3	THE OFFSPRING IXNAY ON THE HOMBRE PIAS	
20	RE	STEVIE WONDER GREATEST HITS MOTOWN/POLYDOR		19	9	PETER MAFFAY MAFFAY '96 LIVE ARIOLA		19	4	DAVID BOWIE EARTHLYNG RCA		19	15	WORLDS APART EVERYBODY DLA	
		<b>ALBUMS</b>		20	19	SOUNDTRACK JENSEITS DER STILLE VIRGIN		20	NEW			20	15	WORLDS APART EVERYBODY DLA	
		<b>ALBUMS</b>				<b>ALBUMS</b>								<b>ALBUMS</b>	
1	1	KOHSHI INABA MAGMA ROOMS		1	1	ANDREA BOCELLI BOCELLI POLYDOR		1	1	BLUR BLUR FOOD/PARLOPHONE		1	1	ANDREA BOCELLI ROMANZA POLYDOR	
2	2	KOHMI HIROSE WELCOME-MUZIK VICTOR		2	2	NO DOUBT TRAGIC KINGDOM MCA		2	NEW	VARIOUS ARTISTS SIMPLY THE BEST LOVE SONGS WARNER-ESP		2	17	PASCAL OBISPO SUPERFLU EPIC	
3	3	THE YELLOW MONKEY SICKS FUN HOUSE		3	3	SOUNDTRACK EVITA WEA		3	7	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND		3	NEW	LES ENFOIRES LA SOIREE DES ENFOIRES 96 WEA	
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5	8	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY		5	6	TIC TAC TOE TIC TAC TOE RCA		5	2	REEF GLOW SONY S2		5	4	3T BROTHERHOOD EPIC	
6	6	SHOGO HAMADA IN EARLY SUMMER SONY		6	5	DUNE FOREVER VIRGIN		6	NEW	THE SMURFS HITS '97 VOLUME 1 EMI TV		6	2	TEXAS WHITE ON BLONDE MERCURY	
7	4	FAVORITE BLUE DREAM & MEMORIES AVEV TRAX		7	10	TONI BRAXTON TONI BRAXTON ARISTA		7	16	VARIOUS ARTISTS AMOUR—THE ULTIMATE LOVE COLLECTION POLYGRAM TV		7	5	JULIO IGLESIAS TANGO COLUMBIA	
8	10	HIDEKI KAJI MINI SKIRT POLYSTAR		8	7	SPICE GIRLS SPICE VIRGIN		8	1	TEXAS WHITE ON BLONDE MERCURY		8	8	NOIR DESIR 6666.7 CLUB BARCLAY	
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10	NEW	SOUNDTRACK FINAL FANTASY VII DIGICUBE		10	12	NO MERCY MY PROMISE ARIOLA		10	14	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS		10	6	2 BE 3 PARTIR UN JOUR EMI	
11	7	KEIZO NAKANISHI SPINNING PIONEER LDC		11	NEW	ANDREA BOCELLI ROMANZA POLYDOR		11	NEW	MANSUN ATTACK OF THE GREY LANTERN PARLOPHONE		11	7	SOUNDTRACK EVITA WEA	
12	18	GLAY BELOVED PLATINUM		12	14	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE		12	8	PLACEBO PLACEBO ELEVATOR MUSIC		12	NEW	BLUR BLUR EMI	
13	11	THE YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA		13	13	WOLFGANG PETRY ALLES ARIOLA		12	NEW	VARIOUS ARTISTS CRUSH POLYGRAM TV		13	13	CELINE DION LIVE À PARIS COLUMBIA	

# HITS OF THE WORLD

C O N T I N U E D

EUROCHART (02/20/97)			MUSIC & MEDIA			SPAIN (TVE/AFYVE) 02/08/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/MCA	1	NEW	DISCOTHÈQUE U2 ISLAND	1	1	SPICE GIRLS SPICE VIRGIN
2	2	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.	2	1	BREATHE PRODIGY CAROLINE	2	2	ROSANA LUNAS ROTAS MCA
3	3	DISCOTHÈQUE U2 ISLAND	3	2	YOU & YOU NATASHA HAGEN BLANCO Y NEGRO	3	9	ENRIQUE IGLESIAS VIVIR BAT DISCOS
4	4	UN-BREAK MY HEART TONI BRAXTON	4	9	DON'T SPEAK ZOMBIE MAX MUSIC	4	NEW	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH/ZERO
5	6	LAFACE/ARISTA	5	4	BELLISIMA—I HAVE A DREAM DJ QUICKSILVER CNR ARCADE	5	3	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX
6	NEW	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	6	6	FLESH FAST FORWARD MAX MUSIC	6	5	JULIO IGLESIAS TANGO CBS/SONY
7	5	DON'T LET GO (LOVE) EN VOGUE EASTWEST AMERICA	7	3	ANONIM CYBERIA MAX MUSIC	7	NEW	TEXAS WHITE ON BLONDE MERCURY
8	8	BARREL OF A GUN DEPECHE MODE MUTE	8	10	THIS GROVE FREE MAX MUSIC	8	NEW	PEDRO GUERRA TAN CERCA DE MI ARIOLA
9	9	WHEN I DIE NO MERCY MCI/ARISTA	9	NEW	HAPPY BOY J&J DJ'S GINGER MUSIC	9	4	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CROWDED HOUSE HISPAVOX
10	7	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO	10	8	ALARM ALARM BIT MUSIC	10	8	ANA, MIGUEL, VICTOR & SERRAT EL GUSTO ES NUESTRO ARIOLA
		ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX			ALBUMS			
1	1	SOUNDTRACK EVITA WARNER BROS.	1	1	SPICE GIRLS SPICE VIRGIN			
2	2	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA	2	2	ROSANA LUNAS ROTAS MCA			
3	3	SPICE GIRLS SPICE VIRGIN	3	9	ENRIQUE IGLESIAS VIVIR BAT DISCOS			
4	4	TONI BRAXTON SECRETS LAFACE/ARISTA	4	NEW	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH/ZERO			
5	NEW	BLUR BLUR FOOD/PARLOPHONE	5	3	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX			
6	6	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH/SONY	6	5	JULIO IGLESIAS TANGO CBS/SONY			
7	9	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	7	NEW	TEXAS WHITE ON BLONDE MERCURY			
8	8	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR	8	NEW	PEDRO GUERRA TAN CERCA DE MI ARIOLA			
9	10	CELINE DION FALLING INTO YOU EPIC/COLUMBIA	9	4	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CROWDED HOUSE HISPAVOX			
10	7	DAVID BOWIE EARTHLING RCA	10	8	ANA, MIGUEL, VICTOR & SERRAT EL GUSTO ES NUESTRO ARIOLA			

MALAYSIA (RIM) 02/18/97			PORTUGAL (Portugal/AFP) 02/19/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MEGAHIT 8 EMI	1	1	VAYA CON DIOS THE BEST OF VAYA CON DIOS BMG
2	2	VARIOUS ARTISTS THE POWER OF LOVE WARNER	2	2	ENRIQUE IGLESIAS VIVIR STRAUSS
3	4	VARIOUS ARTISTS ROMANCE EMI	3	4	DELFIN SABER A MAR BMG
4	3	JACKY CHEUNG THE NEVER OLD LEGEND POLYGRAM	4	5	TONI BRAXTON SECRETS BMG
5	7	SUDIRMAN DWIDEKAD EMI	5	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
6	10	NO DOUBT TRAGIC KINGDOM MCA	6	8	RIO GRANDE RIO GRANDE EMI
7	5	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI	7	7	PEDRO ABRUNHOSA & BANDEM TEMPO POLYDOR
8	6	VARIOUS ARTISTS 4 ZAI BI DE EMI	8	RE	FREE THE SPIRIT PAN PIPE MOODS 2 POLYDOR
9	NEW	RAIHAN PUJI-PUJIAN WARNER	9	10	JULIO IGLESIAS TANGO SONY
10	9	SHARIFAH AINI PILIHAN KLASIK AIDILFITRI EMI	10	RE	SPICE GIRLS SPICE VIRGIN

SWEDEN (GLF) 02/14/97			DENMARK (IFPI/Nielsen Marketing Research) 02/13/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	BARREL OF A GUN DEPECHE MODE MNW	1	3	RING-A-LING TIGGY FLEX/EMI
2	NEW	DISCOTHÈQUE U2 ISLAND	2	1	DON'T SPEAK NO DOUBT UNIVERSAL
3	1	UN-BREAK MY HEART TONI BRAXTON BMG	3	NEW	MY OH MY AQUA UNIVERSAL
4	2	I BREATHE VACUUM STOCKHOLM	4	10	DISCOTHÈQUE U2 POLYGRAM
5	4	BREATHE PRODIGY MNW	5	2	ROSES ARE RED AQUA UNIVERSAL
6	3	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG	6	9	BARREL OF A GUN DEPECHE MODE MUTE/MO
7	6	DON'T LET GO (LOVE) EN VOGUE WARNER	7	7	DON'T LET GO (LOVE) EN VOGUE WARNER
8	NEW	VANNER TOGETHER POLYGRAM	8	4	BREATHE PRODIGY XL RECORDINGS/SM
9	9	DON'T SPEAK NO DOUBT MCA	9	5	UN-BREAK MY HEART TONI BRAXTON BMG
10	8	COLD ROCK A PARTY MC LYTE WARNER	10	8	DON'T CRY FOR ME ARGENTINA MADONNA WARNER
		ALBUMS			ALBUMS
1	3	NIKLAS STROMSTEDT LANGT LIV I LYCKA METRONOME	1	2	NO DOUBT TRAGIC KINGDOM UNIVERSAL
2	2	TONI BRAXTON SECRETS BMG	2	1	TONI BRAXTON SECRETS BMG
3	1	BARBRA STREISAND A COLLECTION—GREATEST HITS... AND MORE SONY	3	4	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER
4	NEW	THE OFFSPRING IXNAY ON THE HOMBRE SONY	4	3	MR. PRESIDENT WE SEE THE SAME SUN WARNER
5	NEW	DAVID BOWIE EARTHLING BMG	5	5	SOUNDTRACK EVITA WARNER
6	7	NO DOUBT TRAGIC KINGDOM MCA	6	8	OSTKYST HUSTLERS FULD AF LOGN SONY
7	4	SMURFARNA SMURFHITS 1 CNR	7	NEW	GASOLIN A FOREIGN AFFAIR SONY
8	6	ORIGINAL CAST KRISTINA FRAN DUVEMALA MONO MUSIC	8	9	SUEDE COMING UP SONY
9	5	SPICE GIRLS SPICE VIRGIN	9	7	THOMAS HELMIG GROOVY DAY BMG
10	8	JUMPER JUMPER METRONOME	10	RE	LENE SIEL MINE FAVORITTER CMC

NORWAY (Verdens Gang Norway) 02/18/97			FINLAND (Seura/IFPI Finland) 02/16/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	DON'T SPEAK NO DOUBT UNIVERSAL	1	2	DISCOTHÈQUE U2 POLYGRAM
2	5	DON'T LET GO (LOVE) EN VOGUE WARNER	2	1	BREATHE PRODIGY XL RECORDINGS/SM
3	1	DISCOTHÈQUE U2 POLYGRAM	3	5	BARREL OF A GUN DEPECHE MODE MUTE/SM
4	3	UN-BREAK MY HEART TONI BRAXTON BMG	4	3	ANNA MÜLLE PIISKAA APULANTA LEVY-YHTIO
5	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG	5	4	DON'T SPEAK NO DOUBT INTERSCOPE/MCA
6	NEW	ALL I WANT THE OFFSPRING SONY	6	NEW	I SHOT THE SHERIFF WARREN G POLYGRAM
7	7	WHEN YOU'RE GONE THE CRANBERRIES POLYGRAM	7	NEW	TEMPLE OF LOVE PHARAO SONY
8	10	2 BECOME 1 SPICE GIRLS VIRGIN	8	6	UN-BREAK MY HEART TONI BRAXTON BMG
9	RE	UP TO NO GOOD THE PORN KINGS AATW	9	7	BEETLEBUM BLUR FOOD/EMI
10	9	DON'T CRY FOR ME ARGENTINA MADONNA WARNER	10	NEW	ANYTHING (JUST 4 U) @TAK SONY
		ALBUMS			ALBUMS
1	1	NO DOUBT TRAGIC KINGDOM UNIVERSAL	1	1	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
2	3	TONI BRAXTON SECRETS BMG	2	2	THE OFFSPRING IXNAY ON THE HOMBRE SONY
3	6	SOUNDTRACK EVITA WARNER	3	3	SMURFFIT TANSHIHITIT VOL. 1 EMI
4	2	JAN EGGUM DINGLI BANG NORSKE GRAM	4	4	TONI BRAXTON SECRETS BMG
5	7	THE CRANBERRIES TO THE FAITHFUL DEPARTED POLYGRAM	5	5	JUICE LESKINEN KAUTTA AIKAIN GRAND SLAM/MEGA-MANIA
6	NEW	BLUR BLUR EMI	6	7	EPPU NORMAALI REPULLINEN HITTEJA POKO
7	4	SANTANA SUMMER DREAMS—THE BEST BALLADS SONY	7	6	PANDORA CHANGES MCA
8	9	SPICE GIRLS SPICE VIRGIN	8	NEW	BLUR BLUR FOOD/EMI
9	10	THE OFFSPRING IXNAY ON THE HOMBRE SONY	9	8	SPICE GIRLS SPICE EMI
10	8	PAVAROTTI & FRIENDS PAVAROTTI & FRIENDS FOR WAR CHILD POLYGRAM	10	RE	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**AUSTRALIA:** "Body and soul, I'm a freak, I'm a freak... if only I could be as cool as you!" The title track of Silverchair's second album, "Freak Show" (Murmur/Sony), lifted as the first single, debuted on the ARIA Top 100 at top spot. Then it was the turn of the paranoid, abused, and lonely characters who inhabit the songs on the CD to mix with the real thing at the album's launch. Hired professional freaks, such as Mr. Tattoo, wandered through the 1,000-strong, invite-only crowd of retail, media, and fan club members who were gathered for the occasion under a circus top in Sydney. The opening act was a sword swallower and fire breather, after which the band, led by 17-year-old guitarist Daniel Johns, in a T-shirt bearing the legend "Nobody Knows I'm A Lesbian," played an hourlong set. Despite their huge success, the three members of Silverchair are still in their final year of high school and still live at home with their parents. When not making chart-topping records, they surf, hang out, and pore over magazines about panel vans. On evidence of the new album, they have also been listening to a lot of records by 1960s power trios. The influence was especially obvious at the end of the big top show, when Johns dragged his guitar along the floor, rolled over it, crashed into the amps, and then departed the stage, leaving his axe lying on the floor, feeding back in pain. Jimi Hendrix would have been proud of him. CHRISTIE ELIEZER

**JAPAN:** One topic has dominated the media here for the past few weeks: the announcement that pop idol Seiko Matsuda and actor-husband Masaki Kanda are seeking to divorce. Ironically, one of the biggest stories in Japanese pop has very little to do with music itself. But that is par for the course with Matsuda, a performer who has long been famous primarily for being famous. Meanwhile, although some people in the Japanese media have given the impression that she is making a big splash in America, Matsuda's A&M album debut, the curiously titled "Was It The Future," has not had much impact since it was released there last year. The single, "Let's Talk About It," made it to No. 16 on Billboard's Bubbling Under Hot R&B chart last summer, while, more recently, another track, "Good For You," clocked in at No. 41 on Billboard's Hot Dance Music/Club Play chart for the week of Feb. 15. While it is hardly an achievement to justify the current hype, you have to admire Matsuda's spirit of *gambaru* (perseverance) in trying once again to make it big in America, having conspicuously failed to do so on her first attempt back in 1990. STEVE MCCLURE



**SOUTH AFRICA:** The third anniversary of Nelson Mandela's presidency is marked by the international release of a theatrical film, soundtrack album, and sell-through video, "Mandela: Son Of Africa, Father Of A Nation." Produced by Jonathan Demme and Edward Saxon and funded by Island Pictures, the candid two-hour documentary film of the president's life is the work of South African directors Jo Menell and Angus Gibson. The movie documents the trials and achievements of Mandela, who gave the filmmakers unrestricted access to his daily life for seven months. It includes many personal insights, including the breakdown of his marriage, as well as a historical overview that does not gloss over some of the more violent episodes that accompanied the anti-apartheid struggle. The album, which is released in the U.S. on Mango (Reviews & Previews, Billboard, Feb. 1), is slated for release in the U.K. and elsewhere April 11, which is also when the movie goes on general release, followed by the video April 28. KWAKU

**GERMANY:** Guitarist Mehmet Ergin has been nominated for the German music industry's Echo Awards, scheduled for March 6, in the category of Best Jazz Album, for his debut "Beyond The Seven Hills" (MCA/Universal). Born in Istanbul, Turkey, and raised in Hamburg, Ergin has performed with such jazz luminaries as Albert Mangelsdorff, Joachim Kühn, and Stu Goldberg. The new album combines Ergin's ancestral roots with modern Western influences, interweaving his classical acoustic guitar playing with hand-drum percussion, high-pitched (sing-song) oriental violins, and an oriental string instrument called the baglama. "I consider myself to be a musical storyteller," Ergin explains. "My compositions have short and long phrases in them, and the melody tells a story just as if I was talking to someone." The numbers, all written by Ergin, include "Nine Faces," about nine basic characteristics of human beings; "Sema," which means "music" in Arabic and "sky" in Turkish; and "Two Parts," a lighthearted dance track that combines complex folk rhythms from East Anatolia and North Western Turkey. Ergin calls it "handmade ethnic music." "Beyond The Seven Hills" has been released in Turkey, Austria, Switzerland, and the U.K. and is scheduled for release in Italy, Spain, and Japan. In America the album is slated for a May release on the GRP label. ELLIE WEINERT



**IRELAND:** Although Eleanor McEvoy wrote and recorded (with Mary Black) "Only A Woman's Heart," the most popular track on Ireland's best-selling album ever, "A Woman's Heart," and has played violin with the National Symphony Orchestra, she derives less inspiration from Celtic and classical sources than she does from such artists as Bob Dylan and Leonard Cohen. That much is evident from her second album, "What's Following Me?" (Columbia), which fuses rock and classical influences in the course of songs about life's pains and frustrations. "A fun day isn't going to compel me to write a song," she says. "When I'm devastated by something, that's when I like to write. I think music is a very important part of the healing process. Hopefully, people can hear something in my songs that they can relate to and will make them feel better about whatever their personal situation is." The album's title, "What's Following Me?," is a phrase from "Where Is The Healing?," a song about how people reach out for various remedies for suffering. "A great record is like a good friend," she adds. "It's like somebody you can talk to, who understands you when you're down. Maybe that 'friend' is Loudon Wainwright III, Edith Piaf, or R.E.M. But it's someone who can heal the hurt, and that's important." Columbia U.S. has recently promoted "Whisper A Prayer To The Moon" from the album to AC stations. KEN STEWART

# Merchants & Marketing

## RETAIL TRACK

(Continued from page 50)

per advertisement it ran in a Boston newspaper for its Lechmere outlets. That ad, which touted the stores as the place to buy new age, jazz, and classical music, offered 20% off thousands of titles from those genres. Needless to say, in

## CHILD'S PLAY

(Continued from page 49)

their listening posts as well." He adds that Star Gazer is encouraging retailers to "contact us directly."

"It's a tough business," says Roth of the children's music industry, "but I've been able to keep going strong. I'm grateful that people have continued to want to hear my music."

**KIDBITS:** Walt Disney Records' upcoming "Mother Goose Sing-Along," which includes a color lyric book featuring Disney characters in nursery-rhyme roles, will be out March 11... A new sing-along from Kid Rhino, "Cave Kids Sing-Along," comprises music based on the recently-debuted Hanna-Barbera series "Cave Kids," which features "Flintstones" favorites Pebbles, Bamm-Bamm, and Dino. A full-color lyric book is included... RCA Victor has released new collectors' edition recordings of the soundtracks from the "Star Wars" trilogy: "1997 Star Wars: A New Hope," "1997 The Empire Strikes Back," and "1997 Return Of The Jedi" all contain previously unreleased music... Those boffo Broadway Kids are back with a new album, "The Broadway Kids At The Movies" (Lightyear Entertainment of New York). Featuring songs from films like "Toy Story," "The Wizard Of Oz," "Dr. Doolittle," and "Newsies," the album is performed by ultra-talented juvenile actor/singers.

small print, product from all six majors—PolyGram Group Distribution, EMI Music Distribution, BMG, WEA, Sony, and Universal—is excluded from the offer, even though many of the albums pictured in the ad are distributed by one of the above companies.

**AMUZED:** Muze has completed the rollout of 300 kiosks for music and 63 kiosks for video to Trans World Entertainment Corp, giving the chain a total of 483 Muze kiosks, according to a company press release. New York-based Muze says that this year it will place 40-50 more kiosks in Trans World outlets, as the chain opens stores.

**RECENTLY, THE FATE** of the Musicland Group has occupied the minds of most industry players, and as such I have spent a lot of time writing about the company. Even though Musicland management refuses to admit it, the chain has been on the verge of Chapter 11 since October. It is through the sheer willpower of chairman Jack Eugster that the chain has managed to keep afloat. Eugster has fought valiantly to implement an out-of-court restructuring, even while Musicland tries to bring a new equity player into the company. It is still unknown whether it will be successful in that gambit, but the other options facing the chain, if the out-of-court restructuring fails, are to file for Chapter 11 protection or do what is known as a prepackage Chapter 11.

Which brings me to a question that I have been frequently asked by my readers. What is a prepackaged Chapter 11 filing, and how is

it different from a Chapter 11 filing? The main difference is time.

One lawyer explains it this way: "In a prepackaged plan, the goal of the company is to reach agreement with all the significant creditor constituencies on the terms of the plan, the restructure of the company's obligation, and the proposed distributions to each of the various creditor constituencies."

In other words, at the time of the filing, the company already has its reorganization plan in hand, thereby shortening its stay in bankrupt-

## INDEPENDENTS

(Continued from preceding page)

former Flag Wavers the Oblivians in Columbia before they even had a full lineup.

Says Schooley, "[Jeremiah's] only talent was calling attention to himself. But I said, 'You will be the lead singer.'" The pair enlisted Mark after hearing about him from the owner of a local record store.

"We had two weeks to find additional members," Schooley says. "Originally we thought we'd look for another guitar player or bass player, but it clicked. We weren't bad, and that was a great shock to many. We stopped looking for a bass or guitar player."

For "We Told You..." the Revelators penned some hard-edged original songs with a tough Midwestern realist perspective. "These Calloused Hands" is a seething number about the plight of the American farmer (a natural subject, since Schooley and Jeremiah both grew up in small Missouri farm towns), while minimum-wage labor is surveyed with a jaundiced eye on "Coming Unwound" and neighborhood gentrification is savaged in "Riverplace Courtyard On The Square."

But suggest that the Revelators' work might be considered political, and you draw guffaws from the band members.

"We're still angry," Jeremiah explains. "We like to write about what's right, in our narrow field of vision."

"When I think of political songs, I think of bands I don't like, like the Dead Kennedys," Schooley says.

Chalk some of it up to sheer youthful irreverence. Schooley adds, "We've got a song on our next 7-inch, 'Pot-Smoking Pussy,' that makes fun of hippies." Jeremiah says, "Yeah, no one wants to put it out."

Europe will get a good look at the Revelators before America will: The band is embarking March 10 on a seven-week overseas tour: "It's the most we've ever played," Schooley says. "We just do a couple of shows a month, because there aren't many places to play [in Columbia]." A U.S. jaunt may follow in July.

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cy and enhancing the value of the company. It also cuts down on legal and administrative fees for all parties. In a prepackage, a company can emerge from Chapter 11 protection within 30 days.

**OPS:** John Manes was incorrectly identified in the Feb. 22 edition of this column. He is a buyer and principal for Dayton, Ohio-based CD Connection.

**GOOD WORK:** Navarre Corp. has received an award from the Minnesota Vocational Assn. of Special Needs Personnel. The award was in recognition of the company's work in that area. According to a press release, more than 100 people with

physical or mental disabilities have had on-the-job training opportunities at the New Hope, Minn.-based company.

**MAKING TRACKS:** Ira Kessler, director of purchasing at Independent National Distributors Inc., has left the company and is seeking opportunities. He can be reached at 203-744-3577... Gregg Miller, director of regional sales for Broadcast Data Systems Music Group, has left the company and is seeking opportunities. He can be reached at 201-447-2497.

Assistance in preparing this column was provided by Irv Lichtman.

Billboard®

MARCH 1, 1997

## Top Kid Audio™

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
1	1	78	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	★ ★ ★ No. 1 ★ ★ ★
2	5	33	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
3	3	78	BARNEY ▲ <sup>2</sup> BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
4	2	17	READ-ALONG 101 DALMATIANS (LIVE ACTION) WALT DISNEY 60272 (6.98 Cassette)	
5	4	78	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
6	6	56	SING-ALONG WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)	
7	8	59	VARIOUS ARTISTS ▲ <sup>3</sup> DISNEY CHILDREN'S FAVORITE SONGS VOLUME I WALT DISNEY 60605 (6.98/13.98)	
8	10	67	READ-ALONG ▲ TOY STORY WALT DISNEY 60265 (6.98 Cassette)	
9	9	12	SING-ALONG 101 DALMATIANS (LIVE ACTION) WALT DISNEY 60910 (10.98 Cassette)	
10	12	12	VARIOUS ARTISTS MOUSE HOUSE WALT DISNEY 60914 (9.98/15.98)	
11	11	45	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	
12	14	20	VARIOUS ARTISTS FOR OUR CHILDREN TOO! KID RHINO 72494/RHINO (9.98/15.98)	
13	16	69	KENNY LOGGINS ▲ RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
14	7	24	LINDA RONSTADT DEDICATED TO THE ONE I LOVE ELEKTRA 61916/EEG (10.98/16.98)	
15	15	20	VARIOUS ARTISTS DISNEY'S MUSIC FROM THE PARK WALT DISNEY 60915 (10.98/16.98)	
16	23	16	MICHAEL JORDAN SPACE JAM: AN AUDIO ACTION-ADVENTURE KID RHINO 72497/RHINO (9.98 Cassette)	
17	13	18	ALVIN & THE CHIPMUNKS CLUB CHIPMUNK-THE DANCE MIXES SONY WONDER 63392/EPIC (9.98/13.98)	
18	19	63	BARNEY ● BARNEY'S FAVORITES VOLUME 2 BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	
19	17	15	SING-ALONG TOY STORY WALT DISNEY 60922 (10.98 Cassette)	
20	22	38	SING-ALONG MICKEY'S FAVORITES WALT DISNEY 60891 (10.98 Cassette)	
21	18	38	READ-ALONG THE HUNCHBACK OF NOTRE DAME WALT DISNEY 60268 (6.98 Cassette)	
22	RE-ENTRY		VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)	
23	21	60	CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS BENSON 217 (3.98/6.98)	
24	20	19	READ-ALONG 101 DALMATIANS WALT DISNEY 50217 (6.98 Cassette)	
25	RE-ENTRY		VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	

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

# KID NOTES

## Kids Haven't Had It This Good In A Million Years!

The new series *Cove Kids Adventures* features those prehistoric preschoolers, Pebbles and Bamm-Bamm, and their nonny, Dino. Aimed at preschool viewers, the series delivers messages of friendship, loyalty, sharing, and teamwork through everyday fun and games!

Eight episodes of *Cove Kids* will air on public television stations in 65 percent of the country, including all Top 10 markets. Half the stations began airing the series in October and others will begin in January; the Cartoon Network will start airing episodes after that.

*Cave Kids Sing-Along* is the accompanying music piece to the series with seven songs, including five featured in the series via kiddie music videos! The Kid Rhino "soundtrack" tag is included at the end of every episode! The package features a colorful booklet with lyrics to all the songs at a price point parents will love!

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**KID RHINO**



# Home Video

MERCHANTS & MARKETING



**Under Western Eyes.** West Coast Entertainment showed off its store of the future in Huntington Valley, Pa., a few weeks ago. The 7,000-square-foot prototype places heavy emphasis on sell-through, offering a selection of under-\$10 movies plus children's titles. Liking what they see, from left, are Peter Sauer, West Coast movie management director; Susan Margolin, New Video COO; and New Video president Steve Savage.

## Show: Special Interest Reality Check Vendors Face More Elusive Niche At Retail

■ BY SETH GOLDSTEIN

NEW YORK—Discovery '97, a one-day seminar on the special-interest market held Feb. 11 here, was another chapter in the saga of the home video haves and have-nots. A panel of suppliers at the top of the heap, including PolyGram Video, BMG Video, and Sony Wonder, described recent experiences in terms that must have left members of the audience speechless.

The panelists alluded to sales and projections in the hundreds of thousands of units. They debated the value of TV exposure for series they're introducing, theorized that the marketing

pendulum had swung in favor of a joint direct-response and retail campaign, maintained that retailers were too quick to pull fitness cassettes off the shelves, and agreed that bottom-line pressures forced them to make decisions quicker than they might otherwise.

Attendees, some of them video wannabes trying to locate their first bottom line, found it hard to relate. With many movies selling for less than \$10, "retail is tougher than ever," said Al Cattabiani, president of Wellspring Media, which is placing more emphasis these days on its catalog. Even so, it's harder for special-interest producers

to get their titles listed. Wellspring accepts approximately 300 of 2,000 submissions, a percentage that's good only in comparison to the small quantities that stores purchase.

Veterans like Cattabiani were more in evidence at Discovery '97 than at meetings of the now-defunct Special Interest Video Assn. (SIVA), according to organizer Paul Caravatt. "I think the naive independent producer has disappeared or is disappearing. People are much savvier these days," he says.

That hasn't made entry any easier. Demand for documentaries, instructional videos, and the like grew 17% in  
*(Continued on page 56)*

## Dave's Customers Want Their DVD; 'Das Boot' Hikes Back To Theaters

HERE, AND SELLING: Dave's Video, The Laser Place, a Los Angeles-area laserdisc retailer, is performing the DVD equivalent of walking on water. Without software of any kind, the store has moved its entire complement of DVD players from Pioneer Electronics, among the first manufacturers to ship machines.

In two hours during Presidents Day weekend, Dave's sold 11 units of Pioneer's top-of-the-line model, the Elite DVL-90, and took orders for another 19. "They're out of everything," says Pioneer spokeswoman Joni Saphir, one of several company executives who witnessed the feeding frenzy. "They're done." Buyers shelled out \$1,599 for a player, Pioneer's minimum advertised price (going lower jeopardizes a retailer's co-op allowance). The suggested list for the DVL-90 is \$1,750.

Now the proud owners can slip dust covers on their purchases, kick back, and await arrival of DVD releases. The initial batch of movies, from Warner Home Video, MGM/UA Home Entertainment, and a few other suppliers, won't reach retail until late March, and then only in selected markets. As to what the early adopters can watch in the meantime, "your guess is as good as mine," Saphir says. All that Pioneer provided Dave's was a three-clip demo disc used to illustrate DVD features.

But there's a method to the buying madness. The DVL-90 also plays laserdiscs and CDs, so Dave's regular customers can dip into their libraries for stop-gap entertainment. Of course, that's not the chief reason for the purchases. Saphir is probably right when she noted, "These people are so hot on technology, they'll wait [for titles]."

Dave's is one of 26 Pioneer dealers in the U.S. to get delivery, most of whom began selling the DVL-90 Feb. 19. Two additional models, the DVD-500 and the DVL-700, will follow shortly.

ONE MORE TIME: "Star Wars," anniversaries, and the mania for director's cuts should bring another influx of high-profile sell-through releases to retail. Movies like "Das Boot," first released on video in the early '80s, are more than just another catalog entry bundled off to stores as part of a budget package.

The titles, instead, will get a theatrical showcase and the opportunity to reignite consumer interest. Scheduled for big-screen return engagements are "The Godfather," "Grease," and "Saturday Night Fever" from Paramount and "Close Encounters Of The Third Kind" and "Das Boot" from Columbia.

"Das Boot" is a good example of the rerelease trend. The 1981 German-language feature, about a U-boat patrol in

the early days of World War II, has been lengthened to include another hour of the 5½ filmed for the original versions for theaters and TV. It opens April 4 in 20 cities.

Columbia TriStar Home Video hasn't set a release date, but the studio expects a strong retail response. First, "Das Boot" director Wolfgang Petersen has helmed several big Hollywood features, including "In The Line Of Fire" and "Outbreak." Second, "Das Boot" performed well at the box office and, in a dubbed version, for video retailers when the business was young and a lot smaller.

In fact, the movie was a consistent winner for Columbia, which took the Video Software Dealers Assn.'s foreign film rental trophy three years in a row. Its sell-through potential has never really been tapped.

By the way, 20th Century Fox Home Entertainment still has no plans to take advantage of the "Star Wars" excitement and remarket the trilogy. The studio's next opportunity: after George Lucas finishes his "prequels,"



by Seth Goldstein

due on the cusp of the millennium.

CYBER-ANIME: Japanimation has arrived—on the Internet. Beginning March 1, a new venture called Binary Media Works activates its Japanimation Station site on America Online's International Channel. Binary Media, a subsidiary of anime pioneer Central Park Media, is offering links to retailer Web pages and will tag dealers selling Japanese cartoons.

"As far as we know, this is the first time a video publisher has launched a site on AOL," says Binary Media president Lewis Gersh. "We'll have a full storefront" with release schedules, a catalog, and the ability to download digitized images available to any anime supplier. Central Park has signed, providing 450 items, including videos, CD-ROMs, and comics. Binary Media has also developed a site for Software Sculptors, another Japanimation supplier and a likely cross-promotional partner.

Meanwhile, New Market Sales in Wilmington, N.C., which distributes the AnimEigo Japanimation line, is trying its hand in cyberspace. One Internet site handles mail-order sales of special-interest videos, including martial arts and the "Great Chef" series and TV oldies like "Make Room For Daddy" and "I Married Joan." A second is for kitchen buffs who can track down retailers of a pair of "Famous Kids Concoctions" videos. Each sells for \$19.95.

VIDBITS: The East Coast Video Show (ECVS) has 200,000 square feet of exhibit space for its Oct. 7-9 event at the brand-new Atlantic City Convention Center. Last year, ECVS drew 8,329 attendees, an 18% gain over 1995.

## Creativity, Branding Deals Keep Rhino Home Video On Its Toes

■ BY ANNE SHERBER

NEW YORK—With VCRs in most television homes, program suppliers can march to the beat of a different drummer. Rhino Home Video feasts on the chance to be different. "There's no accounting for people's taste," says VP Arny Schorr. "There's a market for everything."

Rhino Entertainment, the parent company of Rhino Home Video, which calls itself the world's leading pop-culture archivist, has built a tidy business proving that sentiment. And Schorr has led his division to success using that notion as his guide.

Schorr, an industry veteran who joined the 12-year-old home video unit almost 10 years ago after stints at

Video Gems and Media, heads a five-person staff. Best known for its release of "The Monkees," the catalog runs the gamut from music video, classic, and not-so-classic TV to campy, low-budget horror films, all acquired and marketed by the Santa Monica, Calif., staff.

"We have two salespeople, a sales and marketing administrator, and a creative services person," says Schorr. "We're very efficient."

Low overhead is not the only thing that has kept Rhino Home Video afloat during a period when independents have become an endangered species. Schorr has responded to the shifting landscape in various ways. "Creating brand identity for our lines is important," he says.

*(Continued on page 56)*

## DANGEROUS CURVES AHEAD.



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### PolyGram Out Of The Gate Selling 'Fargo' Oscar Nods

**'FARGO' JACKPOT:** Critics awards are dandy, but it took the seven Oscar nominations for "Fargo" to put PolyGram Video in high gear for the dark comedy's sell-through release March 4.

Although the movie has already picked up more than 50 citations, nothing bumps orders quite like Academy Award potential. "Fargo" also has the advantage of being the only best picture nominee to be on sale in stores weeks before the March 24 telecast in Los Angeles.

Universal Studios Home Video had 1995 best picture nominee "Babe" in stores just a few days prior to the 1996 show, and Warner Home Video advanced the release of "The Fugitive" by a week to take advantage of its best picture nomination in 1993.

In 1995, PolyGram repriced its best picture nominee, "Four Weddings And A Funeral," around Oscar time, but held back shipments until after the awards show, during which it lost to "Forrest Gump." For "Fargo," though, the supplier has had plenty of time to plan.

"We saw this happening with 'Fargo' and were prepared for it," says PolyGram VP of marketing David Kosse. "We didn't see seven nominations, but we knew we had a shot at sweeping the major awards." In addition to best picture, "Fargo" picked up nominations for best actress (Frances McDormand), best supporting actor (William H. Macy), cinematography, directing, film editing, and original screenplay.

Kosse says that his sales force "has been attacking" the Oscars since the announcements were made Feb. 11. When "Four Weddings" got the nod, orders for the title increased by 50%-60%. The response for "Fargo" has been even stronger, he adds.

In addition to burning up the phone lines to alert dealers, PolyGram will increase its national TV and cable advertising for the title. The Sundance Channel will air more than 100 spots for "Fargo" through mid-March, and it's sponsoring a sweepstakes that will award a trip for two to the 1998 Sundance Film Festival.

TV spots will tag the contest, and the cassette box will alert consumers. Entry forms can be found inside each "Fargo" cassette.

Kosse says that PolyGram has doubled its order of "Fargo" snowglobes, featured as promotion gimmick of the week in Entertainment Weekly; they are included in the \$34.95 widescreen collector's edition. On-pack star bursts highlighting the nominations will be affixed to each cassette.

"We're doing everything we can to support retail because 'Fargo' is the only best picture film in stores right now," says Kosse. "We don't know how well we'll do at the end of March. But retailers can win with the title right now." It has been on the rental

shelf since October.

**THANKS, BUT NO THANKS:** Not only has Blockbuster Entertainment chairman Bill Fields moved the company from the beaches of Fort Lauderdale, Fla., to the dusty plains of Dallas, but he's implementing a "no gifts" policy for all employees, according to retail sources.

It's standard Hollywood practice to send retail buyers and executives a crateful of spiffs to promote the latest video releases. However, effective immediately, suppliers can purge all Blockbuster employees from the list of those receiving product freebies

and invitations to junkets and business meetings at four-star restaurants. Or even a burger and fries at McDonald's, for that matter.

Most industry observers say the no-gifts policy isn't unexpected. Fields did exactly the same thing at Wal-Mart. "It's not necessarily a bad thing," says one retailer, "because it eliminates any potential for conflict from the start."

**FOX GETS RELIGIOUS:** The 1966 star-studded spectacle "The Bible" will headline 20th Century Fox Home Entertainment's Easter promotion. It's due March 11 at \$19.98.

The all-star cast includes George C. Scott, Ava Gardner, and Peter O'Toole. John Huston, who also plays Noah, directed the movie, which depicts the first 22 chapters of the book of Genesis and runs almost three hours.

Fox will package the video with a coupon worth up to \$12 off the New International Version Study Bible, Book of God, or Book of Genesis. The studio will also advertise the title and Bible offer in a coupon insert scheduled to appear in Sunday newspaper editions prior to Easter.

**DVD AT NARM:** The National Assn. of Recording Merchandisers will hold a DVD seminar at its annual convention in Orlando, Fla., March 8-11, two weeks before Warner Home Video rolls out the first titles March 24 in six cities (Billboard, Feb. 8).

Best Buy video merchandise manager Joe Pagano and Warehouse Entertainment senior VP Steve Brown, whose companies are two of the 20 retailers selected for the test, are scheduled to participate on the panel. Pagano will moderate the session, scheduled for the morning of March 10.

Other panelists include MGM/UA Home Video executive VP David Bishop, Image Entertainment senior VP David Borshell, Universal Studios Home Video president Louis Feola, Sony Corp. VP Bud O'Shea, Warner director of DVD John Powers, Recording Industry Assn. of America executive VP David Leibowitz, and PolyGram Video president Bill Sondheim.

### SHELF TALK

by Eileen Fitzpatrick



## Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

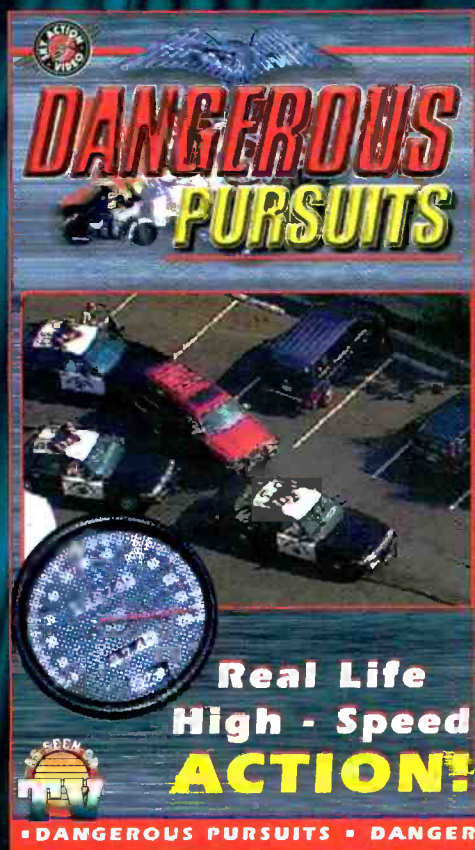
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
<b>★★★ No. 1 ★★★</b>								
1	18	71	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
2	2	38	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
3	1	12	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
4	6	2	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
5	9	3	D3: THE MIGHTY DUCKS	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez	1996	PG	22.99
6	4	4	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.95
7	7	2	12 MONKEYS ◇	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt	1995	R	19.98
8	5	16	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
9	10	7	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
10	3	14	THE NUTTY PROFESSOR ◇	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
11	8	14	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
12	11	12	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
13	16	3	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	19.98
14	<b>NEW ▶</b>		SHOWGIRLS	MGM/UA Home Video Warner Home Video 905525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	19.98
15	12	20	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
16	13	3	ALASKA	Columbia TriStar Home Video 80200	Charlton Heston	1996	PG	14.95
17	17	55	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
18	15	14	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
19	20	3	BROKEN ARROW	FoxVideo 8963	John Travolta Christian Slater	1996	R	19.98
20	<b>NEW ▶</b>		KIDS	Vidmark Entertainment 6311	Not Listed	1995	NR	19.98
21	32	63	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
22	14	25	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
23	21	18	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
24	26	30	COPS: TOO HOT FOR TV! ◇	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
25	19	8	THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
26	24	8	PLAYBOY: 21 PLAYMATES VOLUME II	Playboy Home Video Uni Dist. Corp. PBV0808	Various Artists	1996	NR	19.98
27	<b>NEW ▶</b>		THE TRUTH ABOUT CATS AND DOGS	FoxVideo 0899585	Uma Thurman Janeane Garofalo	1995	PG-13	19.99
28	<b>NEW ▶</b>		BED OF ROSES	New Line Home Video Turner Home Entertainment N4409	Christian Slater Mary Stuart Masterson	1995	PG	14.98
29	23	89	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
30	25	19	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
31	<b>NEW ▶</b>		FLY AWAY HOME	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.98
32	22	21	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
33	27	17	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
34	28	202	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
35	35	14	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
36	<b>NEW ▶</b>		AC/DC: NO BULL	Elektra Entertainment 40192	AC/DC	1996	NR	19.95
37	<b>NEW ▶</b>		MURIEL'S WEDDING	Miramax Home Entertainment Buena Vista Home Video 4701	Toni Collette Bill Hunter	1995	R	19.99
38	39	16	FLIPPER ◇	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
39	37	14	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
40	40	19	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

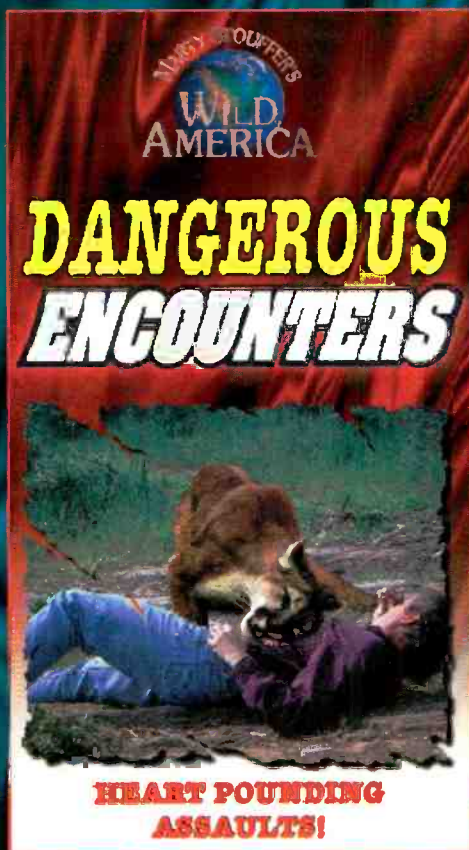
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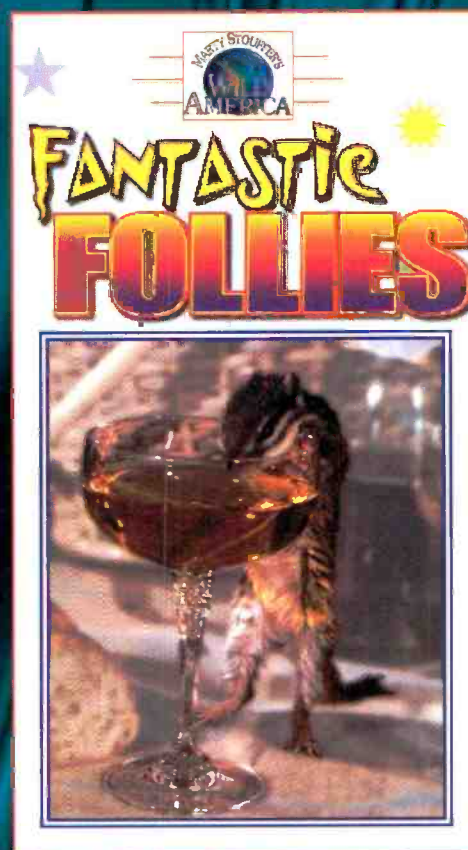
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### SHOW: SPECIAL INTEREST REALITY CHECK

(Continued from page 53)

1996, consultant Dick Kelly told a Discovery '97 audience of about 150, but few suppliers benefit.

Kelly, president of Cambridge Associates in Stamford, Conn., said that the top five vendors last year accounted for \$500 million of special-interest sales of \$853 million, up from \$731 million in 1995. The following 10 vendors scooped up about \$265 million. In all, 15 companies controlled 89% of the market, many of which were aided by "some form of relationship" with the home video majors that have distribution clout, he added.

At the same time, those relationships are beginning to fray. Bill Sondheim, president of PolyGram Video, said that he's producing more releases and buying fewer—a trend seconded by BMG video president Joe Shults and Sony Wonder GM Ted Green.

That represents yet another barrier for outsiders who, at SIVA seminars a couple of years ago, were told that they had to have a fully made series to be considered for distribution. Before then, a single title often was sufficient.

Raising the retail minimum serves to keep producers in direct mail, which promises easier access to consumers. Of the six special-interest categories, only two—exercise and sports—are stronger at retail than in catalogs, said Kelly. Sales of the other four—documentaries, travel, classic TV, and other—are predominately direct. In the case of documentaries, only one cassette in 10 was sold over the counter last year.

Not surprisingly, Kelly described video stores as a "great opportunity" for program suppliers, but, for some reason, an unrealized one.

PolyGram, BMG, and Sony Wonder are busy trying to realize that opportunity. One reason they prefer original productions is that "you can control branding yourself," said Shults. Branding, the three reminded the audience, can make or break a product.

Discovery '97 was held during Toy Fair, where BMG, PolyGram, and Sony Wonder executives spent considerable time scouting for product with cross-promotional potential. More than in years past, the companies have done their homework, and they can ignore the temptation to play catch-up with toymakers.

"By the time [Toy Fair] arrived, I don't think there was any property we hadn't seen," said Shults. There's less reliance on toys to clear a retail path for videos. Sony Wonder, Green noted, sold more than 600,000 copies of "Elmo Saves Christmas" without the help of any "Sesame Street" playthings. "We've changed," he commented.

In fact, the three panelists questioned the power of TV to move cassettes. It used to be an article of faith that "Sesame Street" on PBS paved the way for the series at retail. Now Sondheim isn't sure: "A lot of those formulas have been proven wrong. They're no longer a guarantee of success on video."

Green noted that a stellar PBS show, "Puzzle Palace," has been a "really

tough sell. Its performance has been mediocre." On the other hand, Sony Wonder's Bible series for children is doing well despite—or perhaps because of—the lack of broadcast exposure.

As much as he appreciates kid-vid sales, Green is careful to avoid the age demo least likely to buy cassettes—the 6- to 11-year-old 'tweeners. "We're kind of skipping them," he said. "They're very fickle and very hard to reach. We've gone instead to both ends of the spectrum." BMG is focusing on

preschool, where TV "still means something," Shults adds.

Quick sales mean even more for Shults, who says that bottom-line pressure takes precedence over a three-year plan: "Success is gauged from fiscal year to fiscal year." Sondheim agreed: The patience shown in developing past hits "would be incredibly tough" now.

Happy with the turnout, Caravatt hopes to restage Discovery. He's ready for a second New York show in Novem-

ber and considers Chicago, in conjunction with a new trade association, and Los Angeles possible sites. The six duplicator sponsors "want to go on again," Caravatt claims. An added attraction could be workshops for independent producers trying to break into the market.

However, sounding very much like a chastened special-interest entrepreneur, Caravatt says of Discovery '97, "I made a few bucks, but not enough for something I want to do for a living."

### CREATIVITY, BRANDING DEALS KEEP RHINO HOME VIDEO ON ITS TOES

(Continued from page 53)

Last year, the company signed a long-term video distribution deal for all of Comedy Central's original programming, including series such as "Politically Incorrect," "Dr. Katz: Professional Therapist," and "Comics Only." "Now that 'Politically Incorrect' has moved to ABC, there's a lot of new and renewed interest," says Schorr.

To capitalize on the Comedy Central

brand, Rhino has also acquired product that is identified with the channel but not owned by it, including "Mystery Science Theater 3000" and "The Kids In The Hall." Both series have large, devoted followings.

"'Mystery Science Theater 3000' has 70,000 people in their fan club through Comedy Central," Schorr notes, all potential buyers of the videos. Comedy Central titles are linked

through similar packaging and use of the logo. Schorr says that Rhino is in the process of formulating point-of-purchase materials, including displays and signage, so retailers can create in-store Comedy Central displays.

A distribution deal with the Sci-Fi Channel will allow Rhino to expand its branding strategy. According to Schorr, "We will acquire the product (Continued on next page)

Billboard.

MARCH 1, 1997

## Top Special Interest Video Sales™

RECREATIONAL SPORTS™				HEALTH AND FITNESS™					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price	THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
★ ★ NO. 1 ★ ★				★ ★ NO. 1 ★ ★					
1	NEW ▶		NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98	1	7	17	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
2	2	41	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98	2	8	17	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
3	5	360	MICHAEL JORDAN: COME FLY WITH ME ♦ FoxVideo (CBS/Fox) 2173	19.98	3	1	43	THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122	14.98
4	1	13	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98	4	10	33	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
5	4	47	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733	19.95	5	5	13	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
6	10	7	PINSTRIPE DESTINY Orion Home Video 96012	19.98	6	4	19	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
7	3	191	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98	7	20	49	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
8	NEW ▶		NHL POWER PLAYERS FoxVideo (CBS/Fox) 8427	14.98	8	3	59	THE GRIND WORKOUT: FITNESS WITH FLAVA ♦ Sony Music Video 49796	12.98
9	12	49	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95	9	2	17	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
10	13	419	DORF GOES FISHING ◊ Victory	19.95	10	9	19	THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3	19.98
11	11	35	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343	14.98	11	11	87	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659	12.98
12	14	267	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98	12	RE-ENTRY		THE FIRM: UPPER BODY BMG Video 80118-3	14.98
13	9	27	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98	13	6	13	THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 49805	12.98
14	NEW ▶		CONNIE GOMPERT AND THE PACK PolyGram Video 4400541873	19.95	14	18	59	PAULA ABDUL'S GET UP AND DANCE! Live Home Video 0114	14.98
15	16	13	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98	15	NEW ▶		KATHY IRELAND'S ADVANCED SPORTS FITNESS UAV Entertainment	12.99
16	20	57	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98	16	NEW ▶		KATHY IRELAND'S ABSOLUTELY FIT UAV Entertainment	12.99
17	8	3	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372	69.99	17	13	3	KATHY SMITH: FUNCTIONALLY FIT-PEAK FAT BURNING WarnerVision Entertainment 50926-3	14.95
18	RE-ENTRY		SHAWN KEMP THE REIGNMAN FoxVideo (CBS/Fox) 8219	19.98	18	17	3	YOUR BEST BODY: ABS & MORE FoxVideo	14.98
19	RE-ENTRY		THE BROOKLYN DODGERS-GIFT BOX SET ESPN Home Video 44146	89.95	19	RE-ENTRY		THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
20	19	7	ICE HOT FoxVideo (CBS/Fox) 8426	14.98	20	14	3	KATHY SMITH: FUNCTIONALLY FIT-LOWER BODY FIRMING WarnerVision Entertainment 50925-3	14.95

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997. Billboard/BPI Communications.

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# Top Music Videos

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	20	★ ★ NO. 1 ★ ★ LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
2	2	13	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
3	3	15	ENLARGED TO SHOW DETAIL PolyGram Video 4400439253	311	LF	19.95
4	4	6	GET SERIOUS! MCA Music Video 11557	Ray Stevens	LF	19.98
5	6	13	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
6	11	24	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
7	5	16	VIDEO HITS: VOLUME 1 Warner Reprise Video 3-38428	Van Halen	LF	19.98
8	7	163	OUR FIRST VIDEO ▲ <sup>60</sup> Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
9	12	15	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
10	9	13	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
11	8	88	PULSE ▲ <sup>2</sup> Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
12	13	164	LIVE SHIT: BINGE & PURGE ▲ <sup>10</sup> Elektra Entertainment 5194	Metallica	LF	89.98
13	14	68	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
14	15	154	LIVE AT THE ACROPOLIS ▲ <sup>3</sup> Private Music BMG Video 82163	Yanni	LF	19.98
15	10	13	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
16	17	18	THE ROLLING STONES ROCK & ROLL CIRCUS ABKCO Video 3878110033	Various Artists	LF	24.98
17	16	121	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
18	18	83	VIDEO GREATEST HITS-HISTORY ▲ <sup>2</sup> Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
19	22	115	HELL FREEZES OVER ▲ <sup>2</sup> Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
20	19	37	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
21	RE-ENTRY		REMOТЕLY CONTROLLED ● Word Video 1695	Mark Lowry	LF	21.95
22	20	12	TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN PolyGram Video 4400452653	Nirvana	LF	19.95
23	24	15	CRANK IT UP Warner Reprise Video 3-38460	Jeff Foxworthy	SF	9.98
24	23	105	THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
25	RE-ENTRY		LITTLE EARTHQUAKE ● WarnerVision Entertainment 50335-3	Tori Amos	LF	16.98
26	21	53	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
27	37	113	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
28	27	65	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
29	25	28	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
30	RE-ENTRY		LIVE AT THE EL MOCAMBO ▲ Epic Music Video Sony Music Video 19 V-49111	Stevie Ray Vaughan	LF	19.98
31	RE-ENTRY		TICKET TO NEW YEAR'S ● Monterey Home Video 31988	Grateful Dead	LF	29.95
32	29	8	ELVIS ALOHA FROM HAWAII LightYear Ent. WarnerVision Entertainment 5042	Elvis Presley	LF	19.98
33	32	19	MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148	Alice In Chains	LF	19.98
34	35	2	33 1/3 REVOLUTIONS PER MONKEE Rhino Home Video 2186	The Monkees	LF	19.98
35	30	3	WE ARE WHAT WE ARE Roadrunner Video 91	Sepultura	LF	19.98
36	28	13	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	LF	19.98
37	33	46	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
38	26	4	SOMETHING BEAUTIFUL Chordant Dist. Group 4623	Gaither & Friends	LF	14.95
39	38	53	GRATEFUL TO GARCIA Channel One 39733	Various Artists	LF	9.95
40	NEW		HOMECOMING TEXAS STYLE Chordant Dist. Group 4626	Gaither & Friends	LF	29.95

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## CREATIVITY

(Continued from preceding page)

from producers and release it with the Sci-Fi Channel logo. It's exciting because a lot of this product wouldn't see the light of day otherwise." He expects the first releases from the new line this spring.

Another way of adjusting to market conditions is to follow the downward pricing spiral. Rhino's \$7.95 line is a mix of product. "We started last year with a group of 18 horror films," Schorr says. "In January we added 10 different classic TV shows" from the '50s and early '60s, featuring such performers as Angela Lansbury, Michael Landon, Charles Bronson, and Bette Davis.

The label is in contrast to Rhino's front-line product, which carries suggested retail prices ranging from \$12.95-\$19.95. "We needed to be a little bit more aggressive" with budget releases, says Schorr, in order to reach



"The Kids In The Hall" has been a top-selling series for Rhino Home Video, which dotes on the offbeat.

mass merchants, audio/video retailers, and video specialists. He adds: "We don't advertise [those titles] in distributor mailers because it's just not cost effective. So our penetration of mom-and-pop stores is probably not what it should be."

Rhino Home Video benefits little from Rhino Records' relationship with music retailers. "A lot of our success has to do with the relationships that we've established ourselves," Schorr says. He points to the Ed Wood collection of three of the camp director's best-known movies packaged together in a pink angora sleeve as the kind of videos that record stores can sell.

Schorr maintains that Rhino is well-situated for the shift from rental to sell-through. Some very brief forays into rental notwithstanding, sell-through has always been Rhino's specialty. His strategy is simple: "I don't buy product based on what I like or don't like. I don't overspend for acquisitions. And we're very creative in terms of merchandising. When you don't have enormous overhead and you make realistic deals, there's money to be made."

He expects the VCR to be around for a long time, which suits Rhino. "This is not a cutting-edge company in terms of technology," Schorr acknowledges. "We're the very tip of the tail. I can't wag the dog." DVD isn't in his future, nor does he believe video-on-demand (VOD) will be a serious threat any time soon. Schorr thinks only a small percentage of consumers will use VOD when and if it does become available.

In fact, unlike many independents, Schorr is optimistic about Rhino's future. "We have found a niche. We have developed it. We continue to develop it," he says. "What I can tell you is that we'll still be here when a lot of companies won't be."

# Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	1	4	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgewick
2	2	7	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
3	3	5	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
4	4	10	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
5	5	4	ESCAPE FROM L.A. (R)	Paramount Home Video 332493	Kurt Russell
6	11	2	THE FAN (R)	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes
7	6	6	FLED (R)	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
8	NEW		JACK (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
9	9	19	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
10	7	7	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
11	8	7	CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
12	12	3	EDDIE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8949	Whoopi Goldberg
13	14	2	IL POSTINO (PG)	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
14	10	7	THE ISLAND OF DR. MOREAU (PG-13)	New Line Home Video Turner Home Entertainment N4444	Marlon Brando Vai Klimer
15	16	2	SHE'S THE ONE (R)	FoxVideo 4119	Cameron Diaz Jennifer Aniston
16	13	14	THE NUTTY PROFESSOR ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
17	23	2	KANSAS CITY (R)	New Line Home Video Turner Home Entertainment N4510	Jennifer Jason Leigh Miranda Richardson
18	18	15	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
19	17	12	STRIPEASE (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
20	22	6	WELCOME TO THE DOLLHOUSE (R)	Columbia TriStar Home Video 82563	Heather Matarazzo
21	19	12	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
22	26	2	DEAD MAN (R)	Miramax Home Entertainment Buena Vista Home Video 8991	Johnny Depp
23	20	11	DRAGONHEART (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery
24	15	10	THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
25	36	7	A FAMILY THING (PG-13)	MGM/UA Home Video 905535	Robert Duvall James Earl Jones
26	31	2	THE TRIGGER EFFECT (R)	MCA/Universal Home Video Uni Dist. Corp. 82870	Elisabeth Shue Kyle MacLachlan
27	24	18	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
28	25	3	ALASKA (PG)	Columbia TriStar Home Video 80200	Charlton Heston
29	29	3	D3: THE MIGHTY DUCKS (PG)	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez
30	21	7	THE FRIGHTENERS (R)	MCA/Universal Home Video Uni Dist. Corp. 82830	Michael J. Fox
31	39	16	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
32	27	2	BULLET (R)	New Line Home Video Turner Home Entertainment N4415	Mickey Rourke Tupac Shakur
33	NEW		BOGUS (PG)	Warner Home Video 13634	Whoopi Goldberg Gerard Depardieu
34	NEW		TRAINSPOTTING (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
35	NEW		THE BIG SQUEEZE (R)	BMG Independents BMG Independants 80263	Lara Flynn Boyle Peter Dobson
36	32	16	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
37	37	15	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
38	28	14	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
39	38	15	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
40	NEW		CHUNGKING EXPRESS (PG-13)	Miramax Home Entertainment Buena Vista Home Video 8941	Takeshi Taneshiro Brigitte Lin Ching-

◆ 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.

# The Enter\*Active File

MERCHANTS & MARKETING

## ECDs Progress Toward The Foreground

BY BRETT ATWOOD

LOS ANGELES—An unprecedented number of enhanced CDs (ECDs) are scheduled to hit retail in the next year, as major labels and developers work out the technical glitches and lack of a standardized production model that prevented the first generation of ECDs from clicking with consumers and critics.

Unlike that first generation, the new wave of multimedia music discs link directly to the Internet, aiming to merge ECD-stored content with up-to-date information from the World Wide Web.

Many major labels, such as Epic, Columbia, and MCA, are increasing their commitment to the format and planning more ECD releases in 1997 than in 1996.

Sony Music, which brands its ECD releases as CD Extra, is preparing to unveil in the coming weeks "Connected" ECDs, which draw much of their content from the Internet.

MCA, which has so far released very few ECDs, is readying rock act Bobgoblin's "The Twelve-Point Master

Plan," which is its first of many Internet-linked discs due in '97.

Several other labels, including Loud and N2K Encoded Music, are planning to release all their forthcoming discs in the ECD format.

Though the ECD format does appear to be surviving, it still faces some key obstacles that prevent its acceptance by mainstream computer-owning music consumers.

The most notable problem has been computer owners' continued frustration with the Windows 95 operating system, which has not been able to play ECDs encoded in the "track one" format. However, that problem is expected to disappear as all ECD development shifts to the multisession technical format (Billboard, Sept. 21, 1996).

The remaining barrier is the lack of a uniform standard among ECD producers, which has caused many consumers to be confused by inconsistent installation procedures and differing user interfaces.

"Consumers expect a CD to simply play when it is placed in a CD player or a videocassette to play when you put it



BOBGoblin

in a VCR," says Albhy Galuten, VP of interactive programming for MCA Entertainment, adding that ECDs should also launch without complex installation procedures. "And, ultimately, the same disc should be able to work in several different playback devices, including computers and set-top Internet TV boxes."

Galuten is hoping that ECD developers and music labels will adopt his call for "plug-and-play" simplicity in all future ECDs.

"No broad-based acceptance of ECDs will be possible without some form of

uniform standard," says Galuten.

To simplify the ECD experience, Galuten is making available development specifications and tools that will enable the efficient creation of ECDs in a standardized format. To encourage other labels to use the tools, Galuten has made the software available free to developers at <http://www4.mca.com/newung>.

Among the standard specifications encouraged at the site is the use of a common ECD file to be created on the user's hard drive, so that there is one shared software file for all ECDs. In addition, the site contains a proposal for a standard interface to be used by all ECD makers.

The site also contains a downloadable program that enables developers to author ECDs that use a common cache file. This allows users to access red book audio and multimedia assets at the same time.

Galuten also suggests that labels and developers take advantage of the unused portion of a conventional audio CD by providing additional multimedia assets that may not be immediately accessible to the consumer. This stored content can then be selectively unlocked by the label at a later date and integrated into the act's Web site.

For example, there is often unused material—such as additional album artwork, band photos, studio outtakes, and music videos—that can be archived on the disc.

"ECDs can be created at the last minute," says Galuten. "If the assets are contained on the disc, the interface can be delivered over the Web after the CD is released."

However, integrating archived ECD content into a Web site is still problematic. The current generation of Web browsers has trouble accessing content from CDs, since there is no uniform disc access path from computer to computer.

However, that problem is already being addressed by Microsoft, which is aiming to integrate more Web-to-ECD cross-compatibility into the next version of its Internet Explorer Web browser, according to several industry sources.

## Crop Of Top Execs Flee Ripe-For-Layoffs Apple

**APPLE EXODUS:** Several top executives are exiting troubled computer maker Apple, which has announced plans to reduce its work force significantly in the coming months. Among the latest to leave are Satjiv Chahil, senior VP for worldwide corporate marketing; Marco Landi, executive VP of worldwide sales and support; Christopher Escher, VP of corporate communications; John Floisand, senior VP for worldwide sales; and Fred Forsyth, senior VP of the Power Macintosh development division.

**STERN AND DEES HIT THE WEB:** Radio personalities Howard Stern and Rick Dees have opened official Web sites. Visitors to Dees' site at <http://www.rick.com> can listen to soundbites from his KIIS-FM Los Angeles morning show, as well as celebrity interviews and other features. Stern's site (<http://www.private-parts.com>), which promotes his forthcoming film, "Private Parts," is considerably more revealing. Fans can participate in an interactive game that requires players to match women's breasts. The site also contains a live chat room and a boxing game.

**INTERNET MUSIC SELLS OUT:** Rykodisc Records recently sold-out its entire limited run of Throwing Muses' EP "Live To Tape," which was sold on its Web site at <http://www.rykodisc.com> and through the label's Earful mail order operation. The company sold 750 copies of the disc, which was promoted only on the Web site, in newsgroup postings, and through E-mail notifications to fans. About three-fourths of the orders were placed through E-mail, while the rest were handled over the phone, according to the label's Lars Murray. Rykodisc is also adding a different joke from comedian Bill Hicks on its site each day using RealAudio.

**BITS 'N BYTES:** The National Grammy Showcase, which features live performances from three unsigned rock acts, will be netcast Feb. 22 at <http://www.showcase.grammy.com>. The participating acts were chosen from more than 6,000 submissions at local showcases in 12 cities... Compuserve chief executive Robert Massey exits. The departure is only the latest in a series of troubling developments for Compuserve, which abandoned its consumer service, WOW!, only months after its launch last year. The pioneer online service is expected to name a replacement within the next month... Disney is taking a 30% investment in Seattle-based Starwave, creator of the Web sites ESPNet, Mr. Showbiz, and Outside Online. Starwave is preparing its first entry into "push" netcasting, known as Starwave Direct, which is due in March... Interplay is mailing out 100,000 video trailers direct to consumers for its forthcoming horror adventure game, "Realms Of The Haunting"... Discovery Channel Multimedia is readying its first DVD-ROM title, "Animal Planet," which will be bundled with Toshiba's DVD-ROM-equipped Infinia 7220 home computers... The Buttthole Surfers' King Coffey has launched a new daily Internet-only radio show at <http://www.monster-bit.com/brainwash>.

## Web Mix Show Gives DJs Global Exposure Netmix Site Also Lets Visitors Buy, Sample Dance Music

BY GINA VAN DER VLIET

LOS ANGELES—The dance music-themed site Netmix (<http://www.netmix.com>) is luring several of the world's top DJs to its biweekly Netmix Power Hour netcast, which will soon begin airing on some traditional radio stations.

The hourlong mix show spotlights DJs from all over the world, showcasing such talents as Armand Van Helden, Richard "Humpty" Vission, Laurent Garnier, Swedish Eagle, DJ Lars, Roger Sanchez, Bobby D'Ambrosio, and Bad Boy Bill.

In the coming weeks, DJ Jody will be featured on the show. He is a member of the deConstruction act Way Out West, whose "The Gift" is No. 41 on the Hot Dance Music/Club Play chart. "We let the DJs pretty much pick what they want to play and be really creative," says Netmix president Tony Zeoli. "We don't have to follow a format like radio stations do."

The guest DJs benefit from the global exposure offered by the site, which also lists information on how to contact each DJ.

Additional exposure will come from traditional radio stations KACD/KBCD (Groove Radio) Los Angeles and KZHT Salt Lake City, which plan to air some Netmix spin shows and will credit the Internet site on the air. Netmix also plans to bring mix shows supplied by the stations to its Internet audience.

Groove Radio will also be involved in simulcasting a March 25 Netmix party in South Beach, Fla., on the radio and over the Internet.

The music played on Netmix is licensed by ASCAP and uses RealAudio 3.0. There are plans to add a video-streaming technology, such as VDOLive or Real Video, in the near

future.

In addition to its programming, Netmix provides visitors to its World Wide Web site with a way to sample new dance music through the Netmix Artist's Cafe. The feature functions as an online listening station, accompanied by graphics and information about each artist.

A link to online retailer Upstairs Records (<http://www.upstairs-records.com>) allows listeners to buy music that they hear at the site. Netmix is planning to develop a Web site for New York-based indie retailer Vinyl Mania, which will soon be linked to the Netmix site, according to Zeoli.

Netmix was started as a one-man operation in Boston a little over a year ago by Zeoli, who has since shifted operations to New York. Zeoli, who has been a DJ for 18 years and also reported to the Hot Dance Music/Club Play chart for two years, credits Jason Male at Cambridge, Mass.-based Internet Technologies, Netmix's Web carrier, as one of the instrumental forces in the company's development.

In November of last year, Zeoli and company joined forces with Promotion president Brad LeBeau, who is also CEO of Netmix.

"I knew Tony from his days as a club DJ," says LeBeau. "We quickly developed a working relationship. When Tony came to me with the idea of starting Netmix, I told him he didn't need my help to realize that idea. All he needed was a computer, a modem, and a telephone line... When he came to see me in New York about a year later to tell me he had done what I suggested, he pulled out a statistics report that blew me away.

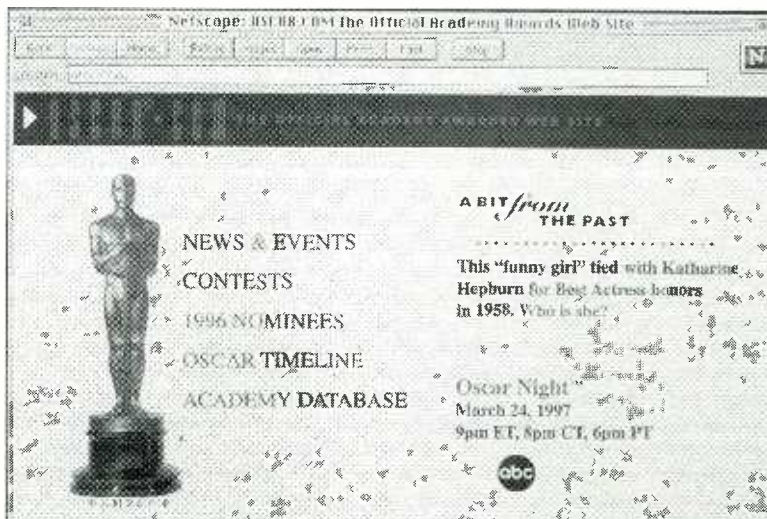
"The boy in a bedroom in Boston," as I called him, had done what he had

set out to do and managed to draw an unbelievable amount of traffic to his site. That's when I knew the time was right for us to align our companies."

Expansion plans include a partnership with Firefly Networks to establish a Netmix venue on the Firefly Web site (<http://www.firefly.com>).

Netmix has also created a Web site for New York's Twilo nightclub (<http://www.netmix.com/twilo>), which plans to include the Netmix Web site address on its club fliers. The Web site plans to feature some of the DJs that play at Twilo, says Zeoli.

Netmix will be promoted through upcoming appearances at the Winter Music Conference, which takes place March 22-26 in Miami, and at Billboard's Dance Music Summit, to be held July 16-18 in Chicago.



**Oscars.com.** The Academy of Motion Picture Arts and Sciences and ABC Online have teamed to produce Oscars.com, which is the official Web site of the 69th Annual Academy Awards. The site, <http://www.oscars.com>, contains complete news on this year's event, as well as archive data on previous winners.

# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► SILVERCHAIR

**Freak Show**  
 PRODUCER: Nick Launay  
 Epic 67905  
 Young Australian band's impressive Billboard 200 debut suggests that its fans are still prepared to buy into its adolescent grunge, heavily influenced by Nirvana and Soundgarden but lacking the brilliance of those Seattle bands. Case in point is first single "Abuse Me," which borrows its sound and lyrical theme from the "In Utero" opus "Rape Me," and "Lie To Me," which echoes "Nevermind." The group has, however, taken some steps forward in its approach, dousing some tunes with strings, tympani, and backward loops. One can only hope that more experience and maturity will bring about increased originality.

#### ► BIG HEAD TODD & THE MONSTERS

**Beautiful World**  
 PRODUCER: Jerry Harrison  
 Revolution 24661  
 Synonymous with the jam-band sound that propelled the likes of Blues Traveler and Phish to stardom, Colorado's Big Head Todd & the Monsters stick to their humble guns on their third major outing, playing straight-ahead rock originals with a bluesy bent. Slightly edgier than past efforts, the album finds front man Todd Park Mohr experimenting lyrically and musically, his guitar lines venturing into harsher and more dissonant realms than his fans have heard before. On the whole, though, the album is vintage Todd, and as such, it will neither turn heads nor disappoint longtime followers. Look for mainstream rock, college, and triple-A action.

#### ★ SEXPOD

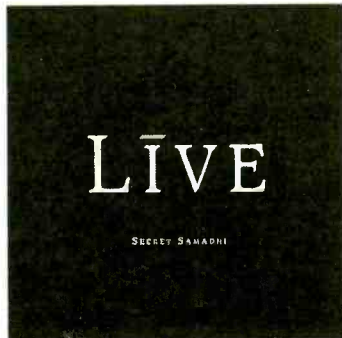
**Goddess Blues**  
 PRODUCER: Fred Maher  
 Slab/CMC International  
 Female hard rock trio from New York stands out from the pack of similarly styled bands on the strength of smart lyrics, inspired melodies, thoughtful arrangements, and performances that are as unrelentingly passionate as they are original. Furthermore, lead singer Karyn Kuhl cuts across the band's dense sound with the power of Courtney Love and the delicacy of Patti Smith. Highlights include the title cut, "Impenetrable," "Foot On The Gas," "Delicate Balance," and the shuffling "Pretty Thing." Ideal for hard rock, modern rock, and college outlets. Distributed by BMG.

### R & B

#### ERYKAH BADU

**Baduizm**  
 PRODUCER: Various  
 Universal 53027  
 Set perpetuates R&B's soul renaissance, as home-grown female vocalist delivers nourishing assortment of richly textured tracks that eloquently tap jazzy riffs, traditional African-rooted rhythms, and slinky secular beats. Although artist's vocal timbre is an acquired taste, sturdy emotional delivery and practiced phrasing elevate project well into the mainstream. Artist's

### SPOTLIGHT

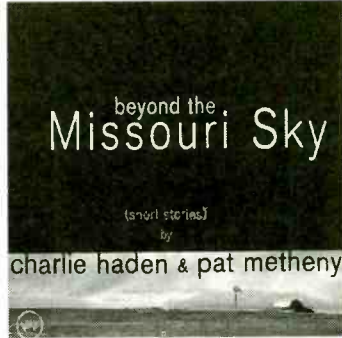


#### LIVE

**Secret Samadhi**  
 PRODUCERS: Jay Healy, Live  
 Radioactive/MCA 11590  
 Buoyed by the out-of-the-box success of the multifaceted single "Lakini's Juice," Live blasts back on the scene with its first album since its six-times platinum 1994 release "Throwing Copper." Fans will find moments of inspiration in the string-laden "Lakini's Juice," "Rattlesnake," and "Graze"—all of which promise to rival such smashes as "I Alone," "Lightning Crashes," and "Selling The Drama" from "Copper." From there, the album trails off somewhat in terms of hit potential, but remains consistent in its spirit of musical adventurism. The power chords of the Pennsylvania quartet's first two albums give way to such exotic touches as strings, shimmering background vocals, organ, and sitar. An album that fulfills the band's desire to seek new musical horizons while still providing plenty of fuel for modern and mainstream rock outlets and MTV.

deceptive casualness of style reflects an overall skill in performing. Swaying lead single "On & On" offers preview of vocalist's earthy nature. Metaphoric lyrical license is taken on several tracks, including the head-bobbing midtempo ditty "Apple Tree," while more literal messages prevail in other selections, like the soothing ballad "Next Lifetime."

### SPOTLIGHT



**CHARLIE HADEN & PAT METHENY**  
 Beyond The Missouri Sky (Short Stories)  
 PRODUCERS: Charlie Haden, Pat Metheny  
 Verve 314 537 130  
 All sunset hues and intimate lyrical invention, this gorgeous album of mostly acoustic duets between bass giant Charlie Haden and guitar star Pat Metheny is destined to be a classic—rising beyond the horizons of jazz to a more universal plane. Kindred spirits of different generations, Haden and Metheny are both Show Me State natives, and the narrative tone of "Beyond The Missouri Sky" traces their heartland roots while pointing to their travels afar: The repertoire mixes folk hymns and pop standards with off-beat material, as well as new and old favorites from the artists' songbooks. Highlights include Haden's "Our Spanish Love Song," Metheny's "Message To A Friend," Jimmy Webb's "The Moon Is A Harsh Mistress," the new Johnny Mandel tune "The Moon Song," a definitive reading of Ennio Morricone's "Cinema Paradiso," and "Spiritual," a song by Haden's son Josh.

tier-crossing artistry. Again produced by left-of-center Brazilianophile and former No Waver Arto Lindsay, this thoroughly modern Brazilian effort bears fresh, vibrant melodies and grooves, often incorporating unexpected elements. (Most unexpected may be the CD's booklet design, which is packed with images derived from pornographic comic books.) An 18-cut extravaganza.

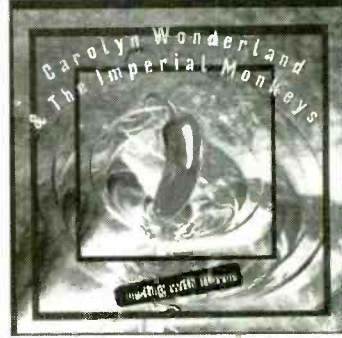
### WORLD MUSIC

► **MARISA MONTE**  
 A Great Noise  
 PRODUCERS: Arto Lindsay & Marisa Monte  
 Metro Blue 53353  
 This fourth album from Marisa Monte, one of Brazil's most innovative pop stars, is an exhilarating testament to her front-

of "Dibi Dibi Rek," and the glorious, anthemic choral cadences of a remixed "Souleymane." Guest star Marianne Faithfull duets with Lo on the bluesy, torchily soulful "Without Blame."

**PUCHO & THE LATIN SOUL BROTHERS**  
 The Best Of Pucho & The Latin Soul Brothers  
 PRODUCER: Henry "Pucho" Brown  
 Prestige 24175  
 This Harlem, N.Y.-born bandleader was a pivotal figure in Latin soul. His nine albums are aural snapshots of the hot'n'sweaty New York club scene at a time when boogaloo soul-funk, mambos, and *guaguanco* vamps were first cooked up in a *caliente* gumbo that still fuels generations of young acid-jazz groups. Brown was also hip-slick in his choice of musicians (bigger groups stole away such alumni as Chick Corea, Jerry Jemmott, and Steve Berrios). These remastered tracks, on Fantasy/Prestige's second Pucho collection, show that the sessions were also parties, with once-edited audi-

### SPOTLIGHT



**CAROLYN WONDERLAND & THE IMPERIAL MONKEYS**  
 Bursting With Flavor  
 PRODUCER: Randall Jamail  
 Justice 2401  
 Texas singer/songwriter Carolyn Wonderland and her Imperial Monkeys have built a strong regional following the old-fashioned way: by crisscrossing the state in a van, playing gig after gig wherever someone would have them. The road-worthiness of the band's sound is evident on its Justice debut—a collection of hard-rockin', no-frills originals that ranges from the Joplin-esque "Last Living Stranger" and "Jim & Jack" to the stompin' boogie of "Harmonica," from the irresistible shuffle of "Low-down" to the drivin' groove of "Silver Tongue." Produced with characteristic transparency by Justice president Randall Jamail, the album is a prime contender for blues, mainstream rock, triple-A, college, and adventurous country outlets. A band that's ready to build on an already impressive base.

ence shouts and applause now included. Put on your best pegged pants and roach boats and get down!

**BOOKER ERVIN & DON PATTERSON**  
 Legends Of Acid Jazz  
 REISSUE PRODUCER: Ozzie Cadena  
 Prestige 24718  
 During the late '50s and early '60s, when hard bop dug deep into the earthy blues, the late Booker Ervin was one of the most impassioned tenor sax players around, soaring as one of the Mingus band's major soloists and on his own (too few) dates, with a rare combination of playing rootsy and modern. The same can be also said of Patterson's approach, and this 1964 date shows that the two could lift a potentially clichéd organ/tenor session quite a few notches. A wonderful and exciting compilation of two often-overlooked, hard-driving stylists, the music here, especially on "S'bout Time," lets listeners know that the "Trane had arrived and it was time to get on board!"

ganza, this disc compiles what is sold in Brazil as separate studio and live albums. Highlights of seven outstanding studio tracks are the sweet vocal sonorities of "Arrepio," the breathless rhythms of "Magamalabares," and the hard-hitting R&B evocations of "Cerebro Eletronico." The remaining live cuts are studded with such infectious melodies as "Panis Et Circenses," "Ainda Lembro," and "Ao Meu Redor," along with the more traditional Brazil-pop of "A Menina Danca" and "O Xote Das Meninas." Also features a reasonably straight cover of George Harrison's "Give Me Love (Give Me Peace On Earth)."

### LATIN

**SANED**  
 Quiero Entregarme  
 PRODUCER: Ramón Sánchez  
 EMI Latin 53583  
 With no female salsa acts currently burning up the charts, the timing could not be more opportune for pretty younger sister of salsa notable Jerry Rivera to take a shot at a market now dominated only by India. Remarkably, Saned's high voice and measured range and delivery resemble her brother's on such potential hits as current single "Cuando Tú Te Fuiste" and "Primer Amor."

### NEW AGE

► **JOHN TESH**  
 Avalon  
 PRODUCER: John Tesh & Charlie Bisharat  
 GTSP 314 537 112  
 John Tesh returns with another high-energy, romantically tinged set based around his piano melodies. Inspired by performances in Italy, where his next PBS special was filmed, Tesh exudes a muscular, yet breezy, lite-jazz sound with some veteran players in the genre backing him up. Besides longtime associate Charlie Bisharat on violin, he's joined by guitarists Wayne Johnson and Grant Geissman, percussionist Luis Conte, and saxophonist Eric Marienthal. "Avalon Shores" and "The Inn At Mt. Ada" feature a full string orchestra, and Natasha Pearce gives a rollicking gospel vocal on "Destiny."

**STEVE ROACH & VIDNA OBMANA**  
 Cavern Of Sirens  
 PRODUCERS: Steve Roach & Vidna Obmana  
 Projekt 73  
 In another fruitful collaboration, synthesist Steve Roach teams up again with Belgian synthesist Vidna Obmana (aka Dirk Series). "Cavern Of Sirens" picks up where last year's "Well Of Souls" left off, this time moving percussion and trance grooves to the forefront, mixing electronic and acoustic sounds in an organic, sometimes hallucinogenic stew. Although they use technology with the best of them, Roach and Obmana make music that sounds like it's played, not programmed—music that comes from a collective immersion in the creative process and not a cut, paste, and compute session.

### FOR THE RECORD

A review in last week's issue of Chick Corea & Friends' "Remembering Bud Powell" gave an incorrect label affiliation. The correct credit should read as follows:  
 ► **CHICK COREA & FRIENDS**  
 Remembering Bud Powell  
 PRODUCER: Chick Corea  
 Stretch/Concord Jazz 9012

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks 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 Fiippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews

## SINGLES EDITED BY LARRY FLICK

### POP

#### ► TONI BRAXTON I Don't Want To (4:17)

PRODUCER: R. Kelly  
WRITER: R. Kelly  
PUBLISHERS: Kelly/Zomba Songs, BMI  
**LaFace 4533** (c/o Arista) (cassette single)  
The third single from Braxton's Grammy-nominated opus, "Secrets," is yet another mournful tale of heartbreak. The difference between this jam and the mega "Un-Break My Heart" lies within the groove, which is masterfully woven by R. Kelly. He smartly keeps the musical melodrama to a minimum, opting instead for a smooth and subtle jeop-soul setting that leaves plenty of room for La B to flex her rich vocal range. This finely crafted single should prove equally attractive to pure-popsters who never tire of sad songs and urbanites who like a tad more R&B juice in their ballads.

#### ► JOHN MELLENCAMP Just Another Day (3:28)

PRODUCER: Little Bastard  
WRITER: J. Mellencamp  
PUBLISHER: Full Keel, ASCAP  
**Mercury 169**  
The follow-up to the Grammy-nominated "Key West Intermezzo (I Saw You First)" from Mellencamp's much-praised "Mr. Happy Go Lucky" album is a richly atmospheric blend of acoustic rhythms and raw pop-rock power. Considering Mellencamp's sold-out spring theater tour, plus the tune's memorable melody and balmy-nights mood, this hit-bound winner could easily prove to be another vacation-days perennial à la 1987's "Cherry Bomb." Turn it up!

#### ★ EVERYTHING BUT THE GIRL Before Today (4:11)

PRODUCER: Ben Watt  
WRITER: B. Watt  
PUBLISHER: Sony, ASCAP  
REMIXERS: Adam F., Darren Emerson  
**Atlantic 7044** (cassette single)  
With the electronic/drum'n'bass music movement picking up steam in the States, the future looks bright for the third release from EBTG's rightly acclaimed album "Walking Wounded." It sure doesn't hurt that the cut is also featured on the soundtrack to "The Saint." At the core is an engaging pop song with smart lyrics and a torchy, empathetic vocal by Tracey Thorn. Partner Ben Watt—with the assistance of remixers Adam F., Dilinja, Chicane, and Darren Emerson—brings an adventurous spirit to the table, tweaking the melody with unusual beats and samples. Nourishing to the mind of the sophisticated listener, yet appealing to the kids who just want a single with a good beat and memorable hook.

### R & B

#### TEVIN CAMPBELL Could You Learn To Love (3:54)

PRODUCERS: The Boom Brothers, Tevin Campbell, Michael Stradford, Marc Kinchen, Big Baby  
WRITER: Babyface  
PUBLISHERS: Sony/ATV Songs/ECAF, BMI  
REMIXER: Marc Kinchen  
**Qwest 8345** (c/o Warner Bros.) (cassette single)  
Hungry for another shot at the top of the charts, Qwest Records has enlisted the ever-hot Babyface to reignite Campbell's star-struck flame with "Could You Learn To Love." On this midtempo charmer, Campbell's ability to portray boy-meets-girl innocence translates superbly. Expect a rush of puppy-love-stricken girls and ladies to answer Campbell's love call in stores and on radio request lines.

#### ELEMENTS OF LIFE Sweet Love (4:04)

PRODUCER: Michael J. Powell  
WRITER: A. Baker  
PUBLISHER: Jobete, BMI  
**RCA 64752** (c/o BMG) (cassette single)  
This Washington, D.C., male quartet makes a valiant attempt to transform Anita Baker's classic composition into a jeep-era hit. The song continues to thrill, and the act is more than capable of flexing the soul and harmonic range of Boyz II Men. But Baker's original recording proves to be a tough obstacle. Throughout this track, the listener is likely to be too deeply engaged in a game of comparison. And it's one that even a talented act like Elements Of Life will lose.

### COUNTRY

#### ► ALABAMA Sad Lookin' Moon (3:25)

PRODUCERS: Don Cook, Alabama  
WRITERS: R. Owen, T. Gentry, G. Fowler  
PUBLISHER: Maypop, ASCAP  
**RCA 64774** (c/o BMG) (7-inch single)  
The first single from Alabama's 18th album, "Dancin' On The Boulevard," demonstrates that there's still lots of creative juice flowing from country's most successful band. Teaming for the first time with red-hot Music Row producer Don Cook, the band delivers this single, which has all the elements radio has come to expect from Alabama—including solid lyrics and a strong melody, buoyed by Randy Owen's personality-packed vocal. Yet even though the single has all those warmly familiar ingredients, there's a freshness and infectious excitement that's nice to hear from a band that's been churning out hits for more than 15 years.

#### ► JOHN MICHAEL MONTGOMERY I Miss You A Little (4:12)

PRODUCER: Csaba Petocz  
WRITERS: M. Anthony, R. Fagan, J.M. Montgomery  
PUBLISHERS: Hot Hooks/J.M.M., BMI; Of Music, ASCAP  
**Atlantic 7057** (7-inch single)  
A classic-sounding country weeper, dripping in mournful steel guitar, this tune is steeped in country's best traditions. The heart-tugging lyric is accentuated by Csaba Petocz's skilled production. In addition, Montgomery's performance is right on target. His tone is quite vulnerable, and it works well on this heartbreak ballad.

#### ► RHETT AKINS Somebody Knew (3:07)

PRODUCER: Mark Wright  
WRITERS: D. Dillon, L. Bastian  
PUBLISHERS: Buttonwillow/Acuff-Rose, BMI  
**Decca 55322** (CD promo)  
This is one of those lyrics that has real life written all over it. As Akins sings, you can almost see the faces of friends trying to protect their buddy from the fact that his ex has moved on to someone new. The song is extremely well-written, but that's not much of a surprise considering it was penned by top tunesmiths Dean Dillon and Larry Bastian. Akins does justice to the material and turns in a believable country-boy performance.

#### ► BRADY SEALS Still Standing Tall (2:45)

PRODUCERS: Rodney Crowell, Brady Seals  
WRITERS: B. Seals, T. Barnes  
PUBLISHERS: Howlin' Hits/Square West/Hamstein Stroudavarious/Taguchi, ASCAP  
**Reprise 8663** (c/o Warner Bros.) (CD promo)  
The second single from Seals' solo debut is a revved-up tune reminiscent of co-producer Crowell's best uptempo work as an artist. The energy in Seals' vocal performance matches the fire and sass in the production note for note, and the result is an enjoyable little record that radio should love.

### DANCE

#### ► MAMA CASS Make Your Own Kind Of Music (9:48)

PRODUCER: Steve Barri  
WRITERS: Mann, Weil  
PUBLISHER: Screen Gems-EMI, ASCAP  
REMIXERS: Carmen Cacciatore, Louie "Balo" Guzman  
**MCA Soundtracks 3934** (c/o Uni) (12-inch single)  
This delicious oldie was destined for the dancefloor. The Cass-laden soundtrack to the film "Beautiful Thing" has triggered lots of deserved new interest in the late singer's catalog, as well as a demand from clubland for a suitable remix. Enter Carmen Cacciatore and Louie "Balo" Guzman, who brilliantly update the tune as a NRG-etic house anthem. They manage to nicely complement the sunny quality of her vocal, while laying a groove that is husky enough to make the underground grade. Bravo to MCA Soundtracks for heeding the call of DJs. Can the next step for this gem be pop radio? It absolutely should be.

#### ► DONNA SUMMER & GIORGIO MORODER Carry On (no timing listed)

PRODUCER: Giorgio Moroder  
WRITERS: G. Moroder, D. Summer  
PUBLISHER: not listed  
REMIXERS: Eric Kupper, Chris Cox, Outta Control  
**Interhit 10164** (12-inch single)  
The 1993 reunion of Summer and disco-era producer Moroder is dusted off and refreshed for domestic consumption. A biggie on European import, this rousing track could resuscitate Summer's life at pop radio, while giving her ever-loyal and patient disciples a batch of new remixes on which to feast. She is the picture of pure exuberance here, once again affirming why she remains an unmatched vocalist in the minds of anyone who has ever tripped the club fantastic. The new versions by Eric Kupper, Chris Cox, and Outta Control are all quite nice, though it's hard to move away from the original Moroder production, which is as bright as a sunny Sunday-afternoon tea dance. Contact: 213-463-4898.

#### ★ THUMP N' JOHNSON FEATURING ADA DYER Valley Of Love (7:45)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Logic 46432** (c/o BMG) (12-inch single)  
Midway though this percolating jam, you may find yourself double-checking the sleeve for the name of the singer. Dyer has a sassy sensibility reminiscent of Loleatta Holloway. The comparison between the two singers is aided by a musical arrangement that tempers its basic house foundation with Salsoul-esque keyboards and percussion. All of this adds up to a single ripe with crossover possibilities. The edit should be examined by radio programmers ASAP, while turntable jocks should get acquainted with Stonebridge's vibrant club version.

#### ★ CELEDA & THE HEAVY HITTERS Messin' With My Mind (6:02)

PRODUCER: Glamorous Wreck  
WRITERS: V. Sharpe, R. Coldington  
PUBLISHER: not listed  
**Twisted America 55259** (c/o Uni) (CD single)  
Need a little Chicago house flavor? Of course you do. This track brews a mouth-watering taste of the city's underground sound. It firmly reminds clubland that quality dance music is not exclusively from New York or London. The beat never lets go of the spine, while lead singer Victoria Sharpe is a diva not to be messed with. The gal has clearly been studying her Adeva records, as she vamps through this jam with a similarly assertive hand. Once you've noshed on this winner, spend some time with the additional cuts, "I Feel It" and "Get It Together." Both are highly spinable and leave the listener hungry for a full-length album.

### AC

#### ► MAXI PRIEST It Starts In The Heart (4:07)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Walt Disney 5410** (CD promo)  
The radio campaign supporting the "Jungle 2 Jungle" soundtrack is off to an excellent start with this appealing pop shuffler. Priest's voice seems to get more soulful with each recording, and he delivers an especially potent performance alongside this track's world-beat-kissed rhythms and hearty backing harmonies. By building from a quietly insinuating whisper to a vigorous, hand-clapping climax, the song becomes an anthem suitable for airplay on AC and top 40 radio.

#### FRANK GRIMALDI Here I Am (In Love With You) (5:09)

PRODUCERS: Frank Grimaldi, Larry Russell  
WRITER: F. Grimaldi  
PUBLISHER: Frank Grimaldi, BMI  
**Emphatic 01** (CD cut)  
With a voice that will have Anglophiles reaching for comparisons to Paul Weller, Grimaldi makes a wonderful first impression on this shimmering jazz/dance twirler. Our only quibble is with the fluttering flute fills, which are a tad too close to the "Love Boat" theme in tone. Fortunately, everything else works so well that anything can be forgiven. Grimaldi's romantic lyrical flair is his best asset. It's an enticement to investigate the rest of his noteworthy debut album, "Walking Backwards." Contact: 212-995-0497.

#### LAURA ALLAN Our Love (3:12)

PRODUCERS: L.A.B.  
WRITER: not listed  
PUBLISHER: not listed  
**Skyline Entertainment 003** (CD promo)  
Allan strikes an engaging pose on this acoustic-pop strummer. She has a lovely voice that is mildly reminiscent of Nicolette Larson and an easy-handed guitar style that enhances the melody of this fine song. AC stations that program the likes of Joni Mitchell and Natalie Merchant may want to make room for his charmer. Contact: 213-934-7765.

### ROCK TRACKS

#### ► ROLLINS BAND Starve (4:08)

PRODUCER: Steve Thompson  
WRITERS: Rollins Band  
PUBLISHERS: Rök Legend/Nineteenora, BMI  
**DreamWorks 5023** (c/o Geffen) (CD promo)  
At long last, here's a peek into "Come In And Burn," the long-anticipated DreamWorks debut of Henry Rollins and posse. As one might expect, the music blasts with guitar-driven urgency, though the undercurrent of funky drums is a cool surprise. Rollins' vocal here should be preserved as a study in nuance and shading. He is, by turns, intensely introspective and assaulting as he dissects and reassembles the song's complex verses and simple hook. This is the lead cut on a three-song sampler that programmers will be tripping over themselves to put on the air. A nice

appetizer to what should be an awesome album.

#### ► THE TENDER IDOLS International (3:22)

PRODUCERS: Rick Beato, the Tender Idols  
WRITERS: The Tender Idols  
PUBLISHER: Idolart, BMI  
**Symbiosis 042** (c/o M.S.) (cassette single)  
With college radio already goin' ga-ga over 'this U.S./U.K. hybrid, the time is right for mainstream rock radio to climb aboard and join the party. This single from the band's excellent eponymous album has a sharp guitar bite and a lively beat that immediately gets the toes tappin'. There's nothing going on here that will elevate or change the face of music. It's just a straight-ahead, fun track that you'll want to hear over and over again. If only more bands aimed for that simple goal. Contact: 312-489-8800.

#### ★ CHEAP TRICK Baby Talk (no timing listed)

PRODUCER: Steve Albini  
WRITER: not listed  
PUBLISHERS: CNPZ/Sony, BMI  
**Sub Pop 393** (7-inch single)  
An inspired meeting of not-so disparate Windy City sensibilities, "Baby Talk" is an addictive chunk of gutter candy featuring still-potent power-popsters Cheap Trick aligned with post-punk provocateur Steve Albini (notorious for his work with the Jesus Lizard, Nirvana, PJ Harvey, and Bush, among others). The track's edges may be serrated and the vocals blurred, but the attitude is sure and the hooks dig deep. The vinyl-only release is a boon to some and a bummer to others—although all can take heart that the B-side is a steamrolling cover of the Move's "Bron-tosaurus." Kudos to Sub Pop for this teaser, which precedes Cheap Trick's more polished, though equally fine full-length set, due in April on Red Ant.

#### ★ CAROLYN WONDERLAND & THE IMPERIAL MONKEYS Stuck In The Road (3:52)

PRODUCER: Randall Jamail  
WRITERS: C. Wonderland, K. Blanchet  
PUBLISHERS: Mirror Ball/WonderDane/Equity, ASCAP  
**Justice 2401** (CD promo)  
Wonderland and company serve up the kind of rock'n'roll that may struggle for radio attention, but will win the heart of anyone who has ever bonded with a posse of buddies over beers in a bar. This is no-frills, blues-injected music of the highest order. Wonderland wears the influence of vintage Bonnie Raitt and Bonnie Bramlett with pride, and she is backed by a trio of musicians who keep the rhythm tight and guitars slippery. Use this an excuse to check out the album "Bursting With Flavor." Contact: 713-525-4444.

### RAP

#### LOST TRYBE OF HIP-HOP Pressure (4:42)

PRODUCERS: Jean Mocombe, David Lawrence, Sean Wilkinson, Sarah Ethridge, Herman Green-Bey, Eric Brown, Kevin Lewis  
WRITERS: J. Mocombe, S. Wilkinson, D. Lawrence, M. Hale  
PUBLISHER: KETIA, BMI  
**Raging Bull 9024** (c/o A.L.D.) (cassette single)  
Production is the kicker for this indie track. Its fresh sound is likely to interest programmers in search of a positive rap song. Echoing the sentiments of A Tribe Called Quest's "Stressed Out," the verbally mundane "Pressure" won't reach stellar heights until the lyricists are ready to couple lyrical gymnastics with the tight production.

#### CAPONE-N-NOREAGA T.O.N.Y. (Top Of New York) (no timing listed)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Penalty 0192** (c/o Tommy Boy) (cassette single)  
Already enjoying airplay, Capone-N-Noreaga are working their style to the bone. Specializing in jugular-grabbing production and verbal skills, CNN's ghetto tale joins the ranks of fellow Queens, N.Y., acts Nas and Mobb Deep by successfully capturing inner-city drug culture on wax. Even listeners who tire of urban mire can't fight this single's heavy-hitting musical pull.

**SINGLES:** PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.).





## DRAMA

### JANE AUSTEN'S EMMA

A&E Home Video  
107 minutes, \$19.95  
Fans of A&E's "Pride And Prejudice" won't be disappointed in this follow-up from the same production team. Kate Beckinsale, in the title role, leads the charming and ever-proper British cast. Mark Strong is especially appealing as Mr. Knightly, whom Emma almost loses for herself because she's too busy matchmaking others. Unlike the six-tape "Pride," "Emma" has a more manageable running time without sacrificing quality. The lush country settings, costumes, and overall Laura Ashley look of this period piece don't get shortchanged despite the condensed viewing time. Non-Austen groupies, though, probably won't get through more than an hour since the adaptation lacks a modern updating like Emma Thompson's brilliant "Sense And Sensibility." Viewers also won't be able to resist comparing this to the better "Emma" film adaptations, "Clueless" and last year's version with Gwyneth Paltrow. All of those films proved that Austen characters and stories can catch contemporary audiences, but this strict adaptation weighs down the spirited tale.

## CHILDREN'S

### SECRET ADVENTURES: HONESTY IS THE BEST POLICY

Columbia TriStar Home Video  
30 minutes, \$12.95  
The Family Channel children's drama continues to succeed in integrating well-constructed plot lines, life lessons, and a good sense of humor in this latest migration to video. This live-action title, which boasts computer-generated images and cartoon animation, follows baby sitter extraordinaire Drea. In this adventure, she decides to run for seventh grade president against a popular, but attitudinal, classmate. After she slips into a less-than-scrupulous campaign, Drea discovers that honesty is the best policy and makes a decision that helps teach everyone a lesson. The story also features its trademark element of magic, as well as a cameo from John Tesh. Also new to the series are "Two Kids, One Dog And A Big Responsibility," "A Little Teamwork Goes A Long Way," "Believe In Yourself," "Perseverance Wins," and "There's No Place Like Home."

### JOE SCRUGGS: LIVE FROM DEEP IN THE JUNGLE; JOE TV

Lyrick Studios  
51 minutes and 31 minutes, respectively, \$14.95 each  
Following in the massive footsteps of Barney, kids' recording artist Scruggs jumps to the purple dinosaur's label for these two titles. Previously these videos were released under different names and distributed by ShadowPlay Records and Videos. "Jungle" is a concert-cum-variety show that homes in on the animal instinct in all of us with songs and sketches inspired by creatures of the wild. "Joe TV" is a videoclip compilation complete with such Scruggs favorites as "Belly Button," "What Do They Do With Children," and "Skateboard." Audio counterparts from Lyrick will hit retail simultaneously.

### THE BEST BIRTHDAY PARTY EVER

PolyGram Video  
22 minutes, \$9.95  
Not to be confused with the previously released "The Best Birthday Present Ever," this new tape continues the celebratory mood in Richard Scarry's animated "Busytown." Two birthday parties on the same day would really put a damper on the ability of friends and family to focus on either festivity. However, when Lowly and Huckle catch word that Kenny and Linnie are planning overlapping affairs, they put a

plan into action that brings everybody together with some surprising results. As with all of PolyGram's Scarry titles, the tape includes two additional mini-adventures, "Martha's First Book" and "Locked Out."

## DOCUMENTARY

### THE REAL LAS VEGAS

A&E Home Video  
200 minutes, \$59.95  
Las Vegas is the fastest-growing city in the U.S., but it's the city's notorious past that makes it such an intriguing part of American history. In the fine A&E tradition, this handsome four-tape boxed set provides exhaustive coverage of the desert oasis' rich story at a time when it is attempting to reinvent itself as a family entertainment center. The series, which was the channel's second-highest-rated special ever, details the Vegas dream in pieces. "Boomtown" documents the city's wild frontier days; "Gamble In The Desert" explains the Mafia's fixation with the town; "Tarnished Dream" tells the story of the '50s rift between the mob and the Teamsters; and "House Of Cards" highlights modern-day Vegas, which was shaped by the hand of casino entrepreneur Steve Wynn. Narrated by Richard Crenna, the tapes are filled with wonderful archival footage and interviews with a rainbow of people associated with Las Vegas. Cross-promotional opportunities abound, with the simultaneous debut of TV Books' "Lady Las Vegas" and the Rhino Records compilation "Jackpot: The Las Vegas Story."

### RODMAN WORLD TOUR

MTV Home Video/Sony Music Video  
50 minutes, \$14.98  
Dennis Rodman certainly isn't lacking for attention these days. If it isn't his brilliance with the basketball that's getting him noticed, it's his wild'n'crazy womanizing and recent run-in with a court-side cameraman. He's even got his own television show on MTV, from which this video is gleaned. The show is a meandering mishmash of Rodman and comedian David Alan Grier partying and hanging out during the summer of 1995. This best-of homage is, indeed, the world according to Rodman, who talks about himself plenty but also gives others a chance to chime in from time to time. Witness Dennis playing poker with actors Kelsey Grammer and Laura Leighton and Foo Fighter Pat Smear; palming around with Dr. Ruth; getting a nose pierced with Mötley Crüe guy Tommy Lee—you get the picture. The video also includes some never-before-seen footage that should send Rodman fans running to the nearest video store.

## ADULT

### GIRLS OF SPRING BREAK

Playboy Home Video  
55 minutes, \$19.98  
If your wife, finances, or rickety old bones won't allow you to hang with the Daytona Beach, Fla., crowd this spring, don't worry. Playboy, as usual, has you covered. "Girls Of Spring Break" is a playful, romping road trip from Mexico's Mazatlán to Daytona, with 13 beautiful

coeds highlighted in lush and elegant settings. Playboy maintains its reputation for extremely high production values and corniness, as illustrated by a segment where the girls skinny-dip in a swimming hole, much to the befuddlement of nearby redneck fishermen.



### SUBLIME (REALVIDEO)

MCA Records  
RealPlayer  
Ska rock act Sublime performs several bouncy tunes on this first music video longform to be netcast in its entirety in the RealVideo format. This 15-minute program mixes performance and behind-the-scenes footage of the band and can be accessed at the World Wide Web sites for L.A. Live (<http://www.lalive.com>) and MuCoMo (<http://www.mucomo.com>). Much of the content is from one of the last performances of front man Brad Novell, who died of a drug overdose last year. This portion of the longform was originally created in memory of Novell for the Enough Already benefit show, held Jan. 11 in Orange County, Calif.

## IN PRINT

### KINK: THE OUTRAGEOUS STORY OF MY WILD YEARS AS THE FOUNDER AND LEAD GUITARIST OF THE KINKS

by Dave Davies  
Hyperion, 280 pages, \$22.95

In his revealing autobiography, Kinks guitarist Dave Davies recounts a bizarre incident in 1966 involving David Watts, one that led to a song about the promoter. After a Kinks concert in Rutland, England, Watts invited the band back to his mansion for a party. Suddenly revealing himself as a flamboyant homosexual, Watts made a pass at Dave. Meanwhile, the author's older brother—singer/songwriter Ray Davies—apparently made a weird arrangement: He would trade Dave to Watts in exchange for the mansion.

Of course, this deal never materialized. However, "it was not the first time Ray had demonstrated his lack of regard for my feelings," Davies writes in "Kink."

In this shockingly candid and also poignant book, Davies gives his side of the story regarding his volatile, love/hate relationship with Ray. But this is only one aspect of "Kink."

Davies also delves into his band's extensive problems with managers and publishers, devoting much attention to music business matters in general. "It is crucial for a new act these days to understand the basic principles involved, as it is easy in the excitement of it all . . . to sign shitty deals and lose control over one's work," he writes. "The Kinks over the years have been deprived of revenue that is ethically and morally ours because of bad deals that our management negotiated."

"Kink" also sheds light on Davies' love affairs with many women, and

some men; his life as a husband and father; his out-of-control experiences with alcohol and drugs; his severe emotional problems; his experiences involving the Beatles, Rolling Stones, the Who, and other contemporaries, as well as with never-famous folks significant to his life; and his hard-to-believe interests in "psychic" spirituality and even UFOs.

But what Davies does best is detail the long, celebrated career of his band, offering insight into its tragicomic masterpieces. Optimism in the face of looming disappointment, he says, has always been a key theme in Kinks music, which, "with its characters that may seem quirky at times, or even sad or fragile, or sometimes weak and clumsy, is always hopeful."

Davies first recounts his wild childhood in North London, a time

when he would experience fun but also tragedy: His sister Rene died at age 31 on the dancefloor—the same day Ray turned 13 and received his first guitar.

In 1963, 16-year-old Dave and his older brother formed a band called the Ravens but were persuaded to change their name to the Kinks because "we wore 'kinky' leather jackets and capes." In 1964, the band's third single, "You Really Got Me," topped the British charts.

Throughout "Kink," Davies applauds the artists who inspired him. He appreciates, for instance, the Beach Boys' "sheer warmth" and how Frank Zappa made "fun of the whole business of celebrity, vanity, greed, and hypocrisy in show-biz." And he writes of the Kinks' song "See My Friends": "It reminds me of my joyful experiences listening to Buddy Holly records when the drummer sounded as if he was just hitting a shoe-box. Minimal. Beautiful."

Readers are bound to think of "Kink" and Ray Davies' 1994 autobiography, "X-Ray"—recently re-released by the Overlook Press—in the same breath. But the works are substantially different from one another. Ray Davies takes somewhat of a post-modern approach by narrating "X-Ray" through the voice of a nameless writer hired by a totalitarian entity. What we get from Dave Davies is an emotional and admirably shameless memoir. But in pouring his guts out so, he falls into a familiar autobiographer's trap: rambling on, especially about Ray and about his own "psychic" endeavors.

But overall, "Kink" is informative and very amusing.

JEFFREY L. PERLAH



### OBSIDIAN

SegaSoft  
Windows 95 CD-ROM  
SegaSoft has spared no expense with this high-budget adventure game, which looks like a multimedia-charged "Myst" on acid. Game play is fairly simple. Players must "click and find" their way through a surreal world in search of a lost traveling companion. A strange ambient soundtrack accompanies the quest, which gets weirder and weirder as the game continues. Of course, players must solve several puzzles along the way. Yep, this game clearly takes a cue from "Myst." But, unlike other clones, "Obsidian" makes no apologies about its inspiration. In fact, the game even spoofs that CD-ROM classic. At one point, one character screams in an over-dramatic voice: "Bring me the blue pages! The blue pages!" Shakespeare, this ain't. However, "Obsidian" does deliver the cutting-edge graphics and addicting story line that adventure gamers demand. Gamers who want to plug in to a cool, cruel world should take this trip.



### The Heart Of Parenting: Raising An Emotionally Intelligent Child

By John Gottman, Ph.D., with Joan De Claire

Read by John Gottman  
Audio Renaissance

3 hours (abridged), \$17.95  
This excellent, informative tape builds on the concept of "emotional intelligence" to guide parents in teaching their children to handle their emotions in healthy, appropriate ways. After years of research, Gottman has identified four ways that parents deal with children's negative emotions, such as anger and sadness. Being dismissive, disapproving, or laissez-faire isn't the best approach, according to Gottman. The best kind of parent, he says, is the "emotion coaching" parent. This parent empathizes with the child, validates the child's feelings, and then shows how to appropriately handle the situation. Gottman gives many useful, concrete examples of how to apply this technique to difficult situations. Included is a helpful booklet of questions that enable the parent to determine their parenting style and how to find the correct "emotional coaching" response.

### The Notebook

By Nicholas Sparks  
Read by Kate Nelligan and Campbell Scott

Time Warner AudioBooks  
3 hours (abridged), \$17  
Fans of the successful "Bridges Of Madison County" will likely flock to this audio with Kleenex in hand. It's a romance that spans a lifetime when teenagers Noah and Allie fall in love but are separated by her parents because of class differences. Fourteen years later, an engaged Allie feels compelled to see Noah again. The two realize they're still in love, and Allie has the tough choice of breaking her engagement or going through with the marriage and leaving her soul mate, Noah. Her choice is not revealed until late in the story. The story is told by an elderly Noah, reading the romantic tale to Allie, who is suffering from Alzheimer's disease and has no memory of her life or of Noah. His hope is that by hearing the story, it will awaken her memories. Nelligan's and Scott's readings are not restricted to just the male and female parts. Both actors deliver warm and expressive readings, and each tackles long stretches of text, playing both the male and female characters. As with many romances, "Bridges" included, the writing here is sentimental, repetitive, and often clichéd. But romance fans won't mind at all.

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**MARKETING COORDINATOR**

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# Update

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### FEBRUARY

Feb. 22-26, **National Assn. For Campus Activities Convention**, Pennsylvania Convention Center/Philadelphia Marriott. 803-732-6222.

Feb. 24, **Brit Awards**, Earl's Court, London. 44-171-287-4422.

Feb. 24, **A Tribute-Roast Honoring Stan Goman**, hosted by the American Jewish Committee's Music-Video Division, Copacabana, New York. 212-751-4000, ext. 338.

Feb. 24, **MusiCares Person Of The Year Dinner, Concert, And Silent Auction Honoring Phil Collins**, Waldorf-Astoria, New York. 310-392-3777.

Feb. 25, **4th Annual Patrick Lippert Awards**, honoring Sheryl Crow, LL Cool J, and Steve Young, among others, to benefit Rock the Vote, the Roxy, New York. 212-621-6027.

Feb. 26, **Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

### MARCH

March 5-8, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 6, **Echo Awards**, Congress Center, Hamburg, Germany. 49-40-581935.

March 6-9, **Canadian Music Week**, Crowne Plaza Hotel, Toronto. 416-695-9236.

March 7-9, **International Live Music Conference**, Inter-Continental Hotel, London. 44-

171-405-4001.

March 8, **How To Start & Grow Your Own Record Label**, the Holiday Inn, Brookline, Mass. 508-526-7983.

March 8-11, **National Assn. Of Recording Merchandisers Annual Convention (NARAS)**, Marriott Hotel, Orlando, Fla. 609-596-2221.

March 9, **Juno Awards**, Copps Coliseum, Hamilton, Ontario. 416-485-3135.

March 9, **Promoting & Marketing Music Toward The Year 2000**, the Holiday Inn, Brookline, Mass. 508-526-7983.

March 13-15, **Replitech Europe**, Montjuic 2, Barcelona, Spain. 914-328-9157.

March 14, **Deadline for entries in the 1997 International Print & Radio Advertising competition**, presented by the New York Festivals. 914-238-4481.

March 14-15, **Board Aid 4**, to benefit LIFEbeat, Bear Mountain Ski Resort, Big Bear, Calif. 619-722-7777.

March 18-April 29, **Songwriting Class**, Mira Costa High School, Manhattan Beach, Calif. 310-372-1213.

March 20, **"Music Industry & New Technologies"**, presented by the Country Music Assn., Cumberland Science Museum, Nashville. 615-244-2840.

March 22, **"9th Annual Bowling Bash"**, presented by the Los Angeles chapter of NARAS, Sports Center Bowl, Studio City, Calif. 310-392-3777.

March 22, **"How To Start & Run Your Own Record Label"**, New Yorker Hotel, New York. 212-688-3504.

March 22-25, **Audio Engineering Society Convention**, MOC Center, Munich, Germany.

212-661-8528.

March 22-26, **Winter Music Conference**, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 954-563-4444.

### APRIL

April 1, **"The Business Of Entertainment: The Big Picture"**, Pierre Hotel, New York. 212-492-6082.

April 5-10, **National Assn. Of Broadcasters Conference/MultiMedia World**, various locations, Las Vegas. 202-775-4970.

April 15-19, **Tin Pan South Festival**, various locations, Nashville. 615-256-3354.

April 16-17, **Music Radio '97**, BAFTA, London. 44-171-255-2010.

April 16-20, **Impact Super Summit Conference XI**, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 215-646-8001.

April 23, **32nd Annual Academy Of Country Music Awards**, Universal Amphitheater, Los Angeles. 213-462-2351.

April 26-May 2, **London Music Week**, Business Design Center, London. 44-171-359-3535.

April 28-30, **Billboard's International Latin Music Conference & Awards**, Hotel Inter-Continental, Miami. 212-536-5002.

April 29-May 1, **5th 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**, the Phoenician, Scottsdale, Ariz. 609-424-6800.

### MAY

May 21-23, **MIDEM Asia**, Hong Kong Convention & Exhibition Centre, Hong Kong. 212-689-4220.

## GOOD WORKS

**ROSE NARM SCHOLARSHIP:** The National Assn. of Recording Merchandisers (NARM) has reported the establishment of the Merrill Rose Scholarship endowment in memory of **Merrill Rose**, the veteran retailer most recently associated with Surplus Record & Tape who died Feb. 13 (see Retail Track, page 50). NARM notes that Rose was "a staunch supporter of the NARM Scholarship Foundation, both financially and as chairman emeritus of the scholarship committee." Tower Records, NARM says, has already pledged a \$1,000 contribution. Contributions can be made payable to the NARM Scholarship Foundation or by calling executive director **Pat Daly** at 609-596-2221.

**RAINING DOLLARS:** **Tori Amos** has helped raise more than \$300,000 for RAINN (the Rape, Abuse, and Incest National Network) as a result of her recent sold-out benefit concert at the Theater at Madison Square Garden in New York, presented by cK/Calvin Klein and Lifetime television. The campaign, called "Unlock The Silence," entails a yearlong commitment by cK/Calvin Klein to support and heighten awareness of RAINN, which operates a toll-free, 24-hour hotline (800-656-HOPE) for survivors of sexual assault. A portion of the \$300,000 collected for RAINN is from the sale of special "Unlock The Silence" T-shirts designed by cK/Calvin Klein.

**NARRATORS SOUGHT:** The Jew-

ish Braille Institute of America (JBI) is seeking narrators with experience in radio, TV, or acting to read contemporary fiction or nonfiction onto tape for the blind or visually impaired. Contact **Cantor Mindy J. Flielman**, director of audio production at JBI, at 212-889-2525.

**SURCHARGE FIGHTS AIDS:** New York nightclub Irving Plaza is adding a 25-cent surcharge per ticket to all tickets sold this year, with all additional monies being donated to LIFEbeat, the industry group that

fights AIDS, according to owners **Bill Brusca** and **Andrew Rasief**. Contact **Jody Miller** at 212-431-5227.

**CENTER HONORS LANG:** **k.d. Lang** will be honored by the Los Angeles Gay and Lesbian Center Saturday (1) at the Beverly Hilton Hotel. Also being honored that evening is **Dr. Susan Love**, the pioneer in breast cancer research. Performers will include **Kathy Najimy** and **Jennifer Holliday**. Last year's event raised \$150,000. Contact **Steve Levesque** and **Kay Gilmer** at 213-651-9300 or **Jim Key** at 213-860-7357.

## LIFELINES

### DEATHS

**Brian Connolly**, 52, of renal failure, Feb. 10 in Slough, England. He was lead singer for '70s hitmaker Sweet, whose career sales were estimated at 50 million worldwide. From its emergence in the U.K. in 1971, the group became a leader of the glam-pop scene with such fellow stars as Gary Glitter, Slade, and Alvin Stardust. Sweet had 10 U.K. top 10 hits, including the 1973 No. 1 "Blockbuster," most of which were penned by the era's all-powerful writer/producer team, Nicky Chinn and Mike Chapman. The band's four U.S. top 10 entries included gold singles "Little Willy" and "Fox On The Run," and it scored a gold album in the U.S. with 1975's "Desolation Boulevard." Connolly left the band in 1979 and suffered ill health for many

years, although he later fronted a new version of the group that played the club circuit. He is survived by his girlfriend, Jean; a son; and two daughters from a previous marriage.

## FOR THE RECORD

A story in the Feb. 15 Billboard on Santana's "Live At The Fillmore—1968" omitted the title's release date. The double album will appear March 11 on Legacy Recordings. In addition, the story misstated the title of Legacy VP of marketing and product development **Jeff Jones**.

# Programming

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## N/T Surges, AC Rebounds, Country Flat In Fall Arbitrons

This story was prepared by Sean Ross, editor of the Airplay Monitors.

President Clinton probably figured it out for himself on the night of his recent State of the Union address: O.J. Simpson is bigger news than he is, at least in terms of impact on radio ratings.

News/talk radio took the biggest jump of any format in Billboard and Airplay Monitor's exclusive national Arbitron numbers last fall, but while N/T was up 16.2-16.8 12-plus in the presidential-election book, it didn't get the same kind of boost this fall that it got from the first Simpson verdict in 1995, when the format was up 15.5-16.9. Still, that puts N/T within one-tenth of a share of its best number ever.

In other format highlights, AC rebounded from a devastating summer book and was up 14.3-14.5 in the fall, although that was less than some observers expected, judging from some of the strong AC numbers in

the first individual-market returns. R&B continued to cement its hold on third place, up 10.7-10.9, even with teens back in school, and again posted record numbers in many key demos and dayparts. Country continued to slip, off 10.6-10.5, but that figure is almost flat, suggesting that the format may be close to bottoming out. More important, that number suggests that the size of country's core audience has stabilized and will not continue to decline as the number of available stations decreases.

Top 40 was flat at an 8.6 share after two books of growth—not so bad when you consider that the format usually has a bad fall and that the number of stations coming into the format wasn't growing at the time. All three rock formats were off: album (7.4-7.2), modern (4.4-4.1), and classic (4.2-3.9), despite an abundance of superstar product in that format this fall. Oldies stations continued to slip, dropping 6.4-6.2, tying

them with the Spanish-language format, which posted its best-ever 12-plus number, up 6.1-6.2.

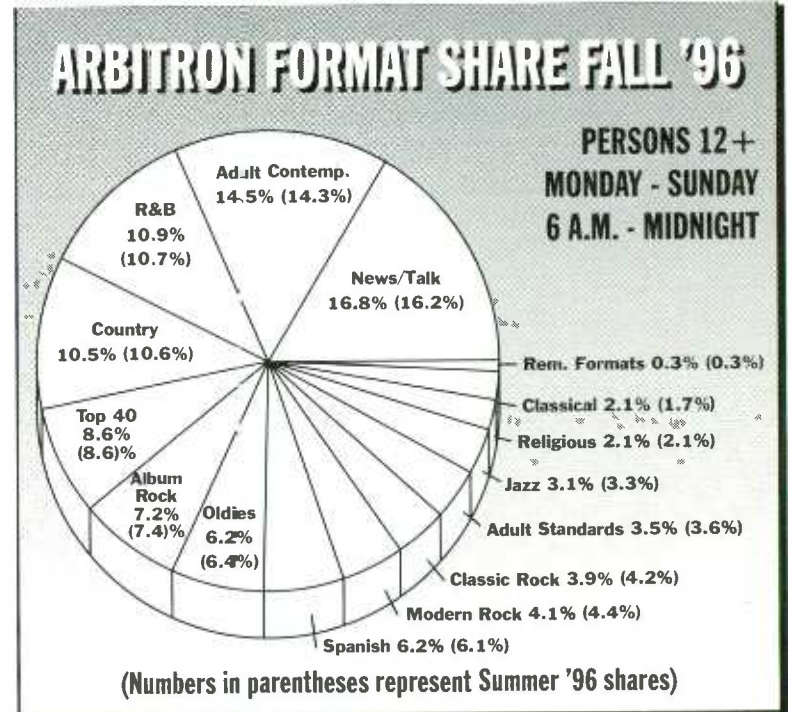
The national ratings reflect a combination of numbers in Arbitron's four-book-a-year continuous-measurement markets. With the release of the fall book, the ratings begin their eighth year in Billboard.

### TALK VOTE IS NO ROCK VOTE

Even with its customary post-baseball dropoff at night (15.0-13.2), N/T stations (including all-sports outlets) were up sharply in middays (16.3-17.6) and afternoons (14.7-15.3). The format was down in mornings, 20.6-20.2. The midday and afternoon spikes point toward some extra election-time attention for Rush Limbaugh and the groundswell of publicity around Dr. Laura Schlesinger's show this fall.

N/T's station count held steady during the fall at about 350 in the continuous-measurement markets. With a boom for sports and N/T stations again at year's end, the number of new outlets could start driving the format past the record 16.9 share it received last fall. The brutal fall and winter weather will probably be a plus for the format as well.

The success of N/T in the fall, particularly with men, probably had something to do with the continued sluggish numbers for all rock formats, despite a reasonably heavy



sluggish numbers for all rock formats, despite a reasonably heavy slate of superstar releases: Bush, Counting Crows, R.E.M., Pearl Jam, Sheryl Crow, and, at modern, the snowballing success of No Doubt.

Album rock was off one-tenth of a share almost across the board, except among teens, where it was off

7.4-7.0. Since album rock hasn't done much to solicit teens in the past 10 years or so, except picking them up by default when a market has no top 40, its drop in that demo probably reflects the availability of top 40 in more markets again. As for clas-

(Continued on next page)

## newsline...

**A WHOLE NEW FCC WORLD.** In an effort to return the Federal Communications Commission (FCC) to five seats from its current three, discussions have ensued about potential candidates. But last week, Sen. John McCain, R-Ariz., declined to pledge support for current commish Rachelle Chong. Now the National Assn. of Broadcasters (NAB) has come to her defense, citing her "remarkable capacity for grasping complex issues and translating them into pragmatic regulation." FCC Chairman Reed Hundt has often proved himself less than a hero to the NAB.

**ARBITRENDS.** In the first winter Arbitrends, top 40/rhythm WKTU New York is still No. 1, down 6.2-6.1 compared with R&B WQHT (Hot 97)'s 5.7-5.8. WRKS is up 4.3-4.4. Rival WBLS is up 3.0-3.1. In Los Angeles, KKBT (the Beat) (4.9-5.3) is No. 2 and widens its lead on the increasingly R&B-driven KPWR (Power 106), which is flat at a 4.6 share. In Chicago, WGCI-FM slips 6.5-6.1, while WVAZ (V103) is up 3.9-4.1. WEJM (106 Jamz) is off 2.5-2.3.

**TRAFFIC OLDIES?** The Montgomery County, Md., government has purchased WINX-AM Washington, D.C., for \$450,000, with plans to flip it to an all-traffic format, according to The Washington Post. Former owner Bill Paris had already moved his oldies format in the busy D.C. suburb to another frequency.

**PROFITABLE CROPS—TOBACCO AND RADIO.** With a growth rate of 18.2%, Raleigh, N.C., enjoyed the largest percentage of estimated revenue gains in 1996 among Arbitron-rated markets, according to a new study by BIA Research. The 10 markets following are Charlotte, N.C.; Portland, Ore.; Greenville, N.C.; New Orleans; San Francisco; Akron, Ohio; Orlando, Fla.; Miami; Salt Lake City; and Cincinnati.

**KID STUFF.** Fox Kids Network's "Fox Kids Countdown" has signed the 200th affiliate for its highest-rated program, which counts down the top 15 requests from its audience each week. The show has 90% clearance in the U.S.

**THERE'S GOLD IN SILVER.** Boston-based syndicator SupeRadio goes into the country overnight syndication business, launching the nightly "Silver Grill" show, featuring KPLX Dallas p.m. driver Cody Alan. The show will be fed nightly starting at 7 p.m., so affiliates have the option of using it in nights or overnights.

## Confab Keynote Cites Industry Shortcomings

### Programmers Pan Modern AC, Hail Top 40's Rebound

This story was prepared by Sean Ross, editor of the Airplay Monitors.

Some folks might have tried to put a brave face on the state of the music industry. Not Tower Records president Russ Solomon, keynote speaker at this year's annual Gavin Seminar, Feb. 13-15 in New Orleans.

"I think it sucks," said Solomon of the business that, he noted, has been flat since 1994. Like a number of other observers, Solomon attributed the slump to the industry's failure to court teen buyers, noting that retailers such as himself could no longer count on business to pick up during summer vacation or around school holidays. With sale-priced CDs retailing for \$12-\$14, Solomon said, younger consumers no longer have money to buy music on a regular basis, "so they get out of the habit of going into the store to buy records."

Solomon suggested a renewed emphasis on selling and promoting singles, rather than allowing the industry to continue to "mortgage its future" by "making a lot of money in a hurry" and selling only albums. The kids in his household, Solomon said, were listening to oldies, not current music. "They can't put their arms around new

music," he said.

Solomon also bemoaned the lack of recent teen idols, saying that there is "no music that makes little girls scream. They do a better job of that in England than we do over here." When asked about the success of Spice Girls, Solomon said that they were a "bright light," but that the industry would need a male teen idol to be revitalized.

Gavin's Feb. 14 top 40 session was marked by attacks on the modern AC format from several panelists. KKRZ (Z100) Portland, Ore., PD Ken Benson, now facing modern AC competition from KBBT (the Beat) (see story, page 69), dismissed the format as the "latest experimental format," adding that he wasn't interested in programming any station "that will never be No. 1 in the market." He also said that modern AC would suffer from a lack of available music. "I just don't think there are enough hits. I choose from all [genres] except country, and I still can't find enough music."

Brian Burns, PD of modern-leaning WDCG (G105) Raleigh, N.C., and a pioneer of the now passé "rock 40" in the late '80s, noted that consumers are able to keep track of only so many format "brands"—top 40, country, rock, N/T, etc.—and that the distinctions among

more narrowly drawn formats, such as modern AC, are probably lost on them.

Nassau Broadcasting VP of programming Michelle Stevens, whose flagship WPST Trenton, N.J., just segued back to mainstream top 40 after a year as a quasi-modern outlet, called on stations to be "as broad as the market will allow us to be."

She added that top 40 had been "smothering our listeners" with negative emotions, although Z100's Benson had noted earlier that his station's version of Bruce Springsteen's "Secret Garden," interspersed with dialogue from the movie "Jerry Maguire," in which that song appears, had been drawing numerous female calls. "A lot of women call up, and they're crying, and they're sad, but that's OK," Benson said.

Panelists were, by and large, optimistic about the state of top 40. Benson cited the success of Celine Dion's most recent album, "Falling Into You"—No. 2 for 1996 on The Billboard 200—and said that couldn't have happened two or three years ago. KHKS (Kiss 106.1) Dallas PD Ed Lambert said, "It's definitely the economy" that was to thank for the format's resurgence.

# Adult Contemporary

T. WK.	L. WK.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
***No. 1***				
1	1	20	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON 9 weeks at No. 1
2	3	4	I BELIEVE IN YOU AND ME ARISTA 13293	WHITNEY HOUSTON
3	2	3	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
4	4	2	I FINALLY FOUND SOMEONE COLUMBIA 78480	BARBRA STREISAND & BRYAN ADAMS
5	8	10	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
6	5	5	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	ROD STEWART
7	6	6	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
8	7	7	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
9	12	11	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS
10	10	8	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
11	9	9	I'M NOT GIVING YOU UP EPIC 78464	GLORIA ESTEFAN
12	13	15	IT'S IN YOUR EYES FACE VALUE 87016/ATLANTIC	PHIL COLLINS
13	11	12	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
14	15	24	ALL BY MYSELF 550 MUSIC ALBUM CUT	CELINE DION
15	16	14	THROUGH YOUR HANDS REVOLUTION ALBUM CUT	DON HENLEY
16	14	13	STILL IN LOVE MERCURY ALBUM CUT	LIONEL RICHIE
17	17	16	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
18	18	19	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
19	19	17	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
20	22	27	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
21	21	26	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809	MADONNA
22	20	18	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	ELTON JOHN
23	23	22	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
24	26	25	JUST ANOTHER DAY MERCURY 578816	JOHN MELLENCAMP
***HOT SHOT DEBUT***				
25	NEW	1	TOO LATE, TOO SOON SBK/EMI ALBUM CUT	JON SECADA

# Adult Top 40

T. WK.	L. WK.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
***No. 1***				
1	1	18	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT 10 weeks at No. 1
2	2	2	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
3	3	5	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
4	4	3	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
5	6	8	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
6	5	4	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
7	12	15	EVERYDAY IS A WINDING ROAD A&M ALBUM CUT	SHERYL CROW
8	9	11	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	COUNTING CROWS
9	8	7	IF IT MAKES YOU HAPPY A&M 581874	SHERYL CROW
10	7	6	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
11	10	9	COUNTING BLUE CARS A&M 581462	DISHWALLA
12	11	10	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
13	13	13	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
14	14	16	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809	MADONNA
15	16	14	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
***AIRPOWER***				
16	20	25	WHERE HAVE ALL THE COWBOYS GONE? IMAGO ALBUM CUT/WARNER BROS.	PAULA COLE
17	17	19	DON'T LET GO (LOVE) EASTWEST 64231/EEG	EN VOGUE
***AIRPOWER***				
18	23	31	I WANT YOU COLUMBIA 78503	SAVAGE GARDEN
***AIRPOWER***				
19	22	24	JUST ANOTHER DAY MERCURY 578816	JOHN MELLENCAMP
20	15	12	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
21	24	26	WHEN YOU'RE GONE ISLAND 854802	THE CRANBERRIES
22	28	35	ALL BY MYSELF 550 MUSIC ALBUM CUT	CELINE DION
23	25	21	WHERE DO YOU GO ARISTA 13225	NO MERCY
24	30	33	POSSESSION ARISTA ALBUM CUT	SARAH MCLACHLAN
25	27	23	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	SEAL

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 53 adult contemporary stations and 56 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### N/T SURGES, AC REBOUNDS, COUNTRY FLAT IN FALL ARBITRONS

(Continued from preceding page)

sic rock, which tends to seesaw from book to book, its 3.9 share is still ahead of the 3.4 it had last fall.

Modern rock's three-tenths drop was its first major downturn since the format's growth spurt began in winter '93. And this in a book in which the number of available stations in the format held steady, and a book in which the format should have profited by having more exclusive music, given top 40's lesser interest in modern crossovers.

Modern was down 4.0-3.4 in mid-days, something explained by teens going back to school and no longer controlling workplace or home listening, but it wasn't up significantly in other dayparts to compensate. It was down 5.0-4.8 with men and 2.8-2.4 with women, its lowest female number in nearly two years.

Modern might have been expected to look younger and more male this fall, given that format's increased emphasis on harder, noncrossover music (at least between the No Doubt hits). Surprise: Modern was off more at the younger end (11.2-10.9 teens; 7.9-7.6 18-34) than with upper demos (3.8-3.7 25-54; 1.8-1.7 35-64).

#### AC'S WARM FALL

AC is used to good fall books, and this was one. The format's 14.3-14.5 rise puts it ahead of last fall, when it was off 14.7-14.1. While AC formats continue to disappear, new modern AC stations are keeping the number of available stations constant. AC also had a great winter last year, when top 40 was clobbered, and it will be interesting to see whether the cold weather favors long stretches indoors with soft, relaxing favorites or long stretches on N/T radio.

AC was up sharply during middays (16.3-16.8), largely because teens were out of the picture. But it was also up nicely at night, 11.6-12.3.

As for top 40, it's possible to see some changes in male and adult numbers at a time when many of the format's stations were becoming less rock- and more rhythm-driven. But top 40 held flat in most places. The good news is that where it usually caves in the fall, when school reconvenes, top 40 held steady. It was off in middays as expected (7.9-7.0), but it was up in mornings (7.2-7.8) and

nights (11.3-12.2) to compensate, something it didn't do on the same scale last fall.

The biggest demo boost for top 40 in this book was teens, up 26.9-29.1. The format was off slightly 18-34 (13.3-13.2) and 25-54 (7.0-6.9), and flat in 35-64 (4.2). With women, it was up a hair (7.9-8.0), but with men, it was off 6.3-5.9, belying the format's more rhythmic, less rocking nature today.

We've suggested over the past year that part of R&B's boom was a function of top 40's refusal to play a significant amount of R&B crossovers. We'll have a better sense of that theory in the winter, since many of the R&B ballads that are quickly becoming a prevalent flavor in top 40 were only starting to cross at the end of the fall book. R. Kelly, Keith Sweat, Toni Braxton, BLACKstreet, and recent returnees New Edition and En Vogue, however, were definitely good to R&B, which had its best book ever—the second time in six months R&B shattered its own record 12-plus number.

R&B radio was down sharply in middays (9.7-8.4), but it was up 9.0-9.4 in mornings and 10.4-10.8 in afternoons, breaking its own records in those dayparts, too. Same for 18-34, in which it was up 13.4-13.9. The adult R&B format, were you to measure it separately, was flat at a 3.7 share 12-plus, although it still beat mainstream R&B in the 35-64 demo, 4.5 vs. 4.2.

#### COUNTRY'S LONG DECLINE SLOWS

Remember two years ago, before top 40's turnaround, when the only good news about the format was that it wasn't collapsing quite so quickly? If it seemed like a stretch then, top 40 did eventually reverse itself, albeit modestly, and country is indeed falling more slowly now. It's down one-tenth in some demos and dayparts, up a tenth or so in others.

The best news is that country held more or less steady despite the loss of more Arbitron-rated stations, from 285 to 267 in the fall. Initially, it looked like country stations were changing to other formats and taking their listeners with them. Now it looks like the size of the country core has leveled, and if one station goes away, another picks up the slack.

It's still the case that country is

worse off in 35-64 than it was before the boom started. It's down 12.2-12.0 there, well short of the 13.1 it had in spring '89, when we started measuring national ratings info. The same now goes for men, by the way. While women are up 11.4-11.5, men are off 10.1-9.9, the first time country has been below a 10 share with adult men since we started in '89. It'll be interesting to see if the new crop of gold-based country FMs does anything to turn that around.

There's also some noticeable continued erosion with teens. They're off 8.1-7.6, putting them about where they were in the summer of '92, just after Billy Ray Cyrus broke through.

## Braxton, LaFace Get Moving With 'Un-Break' Remix

BY CHUCK TAYLOR

While it's not uncommon these days for a top 40 song to garner radio airplay from both a ballad and a remixed dance version, seldom do the two intertwine.

But following Toni Braxton's live sway-cum-swirl version of her 11-week chart topper, "Un-Break My Heart," on the 1996 Billboard Awards Show, LaFace has released a promo-only "Diva Mix" fashioned after the innovative performance.

In the opening number of the awards show, which aired live on Fox Dec. 4, Braxton began her anguish-filled tale of breakup in its original ballad form, suggestively oozing back and forth while standing on a platform. But during the third chorus following the song's instrumental break, lights began flashing, dancers gamboled on-stage, and the number was suddenly refashioned into its ferocious high-energy club version.

"We thought the performance was killer on TV. It stunned everybody," says LaFace Records COO Mark Shimmel. Adds A&R manager Candy Tookes, "We got an overwhelming response on it from everywhere—consumers, radio, and DJs."

While only available on promo, the Diva Mix—reworked by Soul Solution and Hex Hector—may become available overseas, where "Un-Break" is still building. In fact, Tookes notes that 65% of overseas airplay has thus far come from the dance remixes. "We wanted to do something that would make Toni go over the top as far as the club scene is concerned," she says.

In addition to its Hot 100 success, the song recently peaked at No. 2 on Hot R&B Singles. The dance version, meanwhile, held the No. 1 spot for four weeks on the Dance Maxi-Singles Sales chart.



**Birthday Fund-raiser.** New York's No. 1-ranked station, WKTU, celebrated its first anniversary with a Valentine's Day dance music fund-raiser, Heartbeat for LIFEbeat. The bash raised \$20,000 for LIFEbeat, the "music industry fights AIDS organization." In December, WKTU's Three Divas concert raised \$120,000 for art, pediatric, and AIDS groups, and its May Last Dance brought in \$100,000 for the American Foundation for AIDS Research. Says WKTU PD Frankie Blue, "The listeners in this marketplace have supported 'KTU right from the start. We want to give back, not just on the airwaves, but in the community, and to keep in touch with what's going on on the streets in New York, New Jersey, and Connecticut."

Bands regularly show up on Mainstream Rock Tracks after debuting on the modern rock chart, but having dominated the left-hand list with four No. 1 hits off its previous two albums, Collective Soul now has the rare distinction of crossing over from Mainstream to Modern Rock Tracks.

Juxtaposing a very Aerosmith boogie riff in the verses with a pure populist air in the chorus, "Precious Declaration" is the first single from Collective Soul's upcoming Atlantic album, "Disciplined Breakdown." The song buoys a theme not only apt for the band's ability to flit from chart to chart but for its feeling of release after a burdensome year. "The 'Precious Declaration' can be a sheet of paper or something someone says to set you free," explains Collective Soul front man Ed Roland, alluding to the group's long legal dis-

pute and final split with its former manager.

"We had to go through a lot of things to gain the freedom to be the band we wanted to be—I know I aged more in the past year than I did in the previous 30," Roland says. "Writing the songs was therapy. I



"Even though I'm from the South, I've never been around cows much."  
—Ed Roland of Collective Soul

wrote all the lyrics for the album right around the time we settled it all, so they ended up having that feeling of letting the past go and moving forward."

The five members of Collective Soul are from Stockbridge, Ga., not far from Atlanta, and being Southerners, they are all a mite mellow—which has its good and bad points, Roland says. "We're all pretty laid-back, and in hanging out and playing music, that's a great way to be. But as we've learned, you have to be aggressive when it comes to business."

Collective Soul recorded most of "Disciplined Breakdown" in the very laid-back environs of a Georgia farm. But Roland wasn't entirely at home in the small cabin where the band worked and slept. "Even though I'm from the South, I've never been around cows much," he says. "I found out that they're as loud as foghorns. They kept me up at night, and we even had to stop a couple of takes so the mooing wouldn't end up on the record. But it was fun. And music should be enjoyed."

Billboard® MARCH 1, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
★★★ No. 1 ★★★				
1	1	15	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
2	2	5	LAKINI'S JUICE SECRET SAMAHDI	LIVE RADIOACTIVE/MCA
★★★ Airpower ★★★				
3	NEW	1	FALLING IN LOVE (IS HARD ON THE KNEES)	AEROSMITH COLUMBIA
4	3	12	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
5	4	6	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
6	5	10	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
7	6	8	KING NOTHING LOAD	METALLICA ELEKTRA/VEEG
8	8	6	DISCOTHEQUE POP	U2 ISLAND
9	12	5	CASUAL AFFAIR LEMON PARADE	TONIC POLYDOR/A&M
10	7	3	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
11	10	14	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
12	14	11	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/VEEG
13	9	7	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
14	13	10	HERO OF THE DAY LOAD	METALLICA ELEKTRA/VEEG
15	11	9	HAVE YOU SEEN MARY WAX ECSTATIC	SPONGE COLUMBIA
16	19	25	HOPE IN A HOPELESS WORLD BOMBS & BUTTERFLIES	WIDESPREAD PANIC CAPRICORN/MERCURY
17	22	28	RESIGNATION SUPERMAN BEAUTIFUL WORLD	BIG HEAD TODD & THE MONSTERS REVOLUTION
18	24	39	TUMBLE IN THE ROUGH TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
19	18	24	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
20	16	16	JUST ANOTHER DAY MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
21	15	13	LOOKING FOR STIR	STIR AWARE/CAPITOL
22	17	17	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
23	20	20	CHANGE THE LOCKS MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
24	31	—	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
25	26	31	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	NINE INCH NAILS NOTHING/INTERSCOPE
26	25	27	WHAT I GOT SUBLINE	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
27	NEW	1	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
28	23	22	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
29	21	18	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
30	40	—	THE FRESHMEN VILLAINS	THE VERVE PIPE RCA
31	30	33	TOURNIQUET ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
32	27	21	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
33	36	34	EVERYDAY IS A WINDING ROAD SHERYL CROW	SHERYL CROW A&M
34	39	—	H. AENIMA	TOOL ZOO/VOLCANO
35	33	36	CAN'T TAME THE LION TRIAL BY FIRE	JOURNEY COLUMBIA
36	28	23	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
37	38	38	WHEN THE ANGELS SING WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
38	34	30	WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
39	35	29	STINKFIST AENIMA	TOOL ZOO/VOLCANO
40	29	19	HALF THE WORLD TEST FOR ECHO	RUSH ANTHEM/ATLANTIC

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard® MARCH 1, 1997

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE	ARTIST
			ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
★★★ No. 1 ★★★				
1	2	2	LAKINI'S JUICE SECRET SAMAHDI	LIVE RADIOACTIVE/MCA
2	1	1	DISCOTHEQUE POP	U2 ISLAND
3	3	5	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
4	5	7	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
5	6	6	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
6	7	9	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
7	4	4	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
8	12	13	SANTERIA SUBLINE	SUBLIME GASOLINE ALLEY/MCA
9	11	15	CRASH INTO ME CRASH	DAVE MATTHEWS BAND RCA
10	9	10	LOVEFOOL FIRST BAND ON THE MOON	THE CARDIGANS TRAMPOLINE/STOCKHOLM/MERCURY
11	8	3	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	GARBAGE CAPITOL
12	10	8	ALL MIXED UP 311	311 CAPRICORN/MERCURY
13	13	11	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	NINE INCH NAILS NOTHING/INTERSCOPE
14	15	33	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
15	18	23	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
★★★ Airpower ★★★				
16	24	34	THE FRESHMAN VILLAINS	THE VERVE PIPE RCA
17	19	17	EVERYDAY IS A WINDING ROAD SHERYL CROW	SHERYL CROW A&M
18	16	16	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/VEEG
19	14	12	BARREL OF A GUN ULTRA	DEPECHE MODE MUTE/REPRISE
20	22	28	FEMALE OF THE SPECIES SPIDERS	SPACE GUT REACTION/UNIVERSAL
21	26	31	EXCUSE ME MR. TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
22	17	14	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
23	21	20	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
24	31	35	FIRESTARTER XL MUTE/MAJ/ERICK/WARNER BROS.	PRODIGY XL MUTE/MAJ/ERICK/WARNER BROS.
25	30	26	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
26	36	—	THE NEW POLLUTION ODELAY	BECK DGC/GEFFEN
27	25	21	LADY PICTURE SHOW TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
28	40	—	YOUR WOMAN WOMEN IN TECHNOLOGY	WHITE TOWN BRILLIANT/CHRYSALIS/EMI
29	23	19	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
30	32	—	HARD CHARGER HOWARD STERN PRIVATE PARTS: THE ALBUM	PG&R FOR PYROS WARNER BROS.
31	29	22	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
32	28	27	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
33	37	38	I WILL SURVIVE FASHION NUGGET	CAKE CAPRICORN/MERCURY
34	27	24	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
35	35	37	WHEN THE ANGELS SING WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
36	33	30	SUPER BON BON IRRESISTIBLE BLISS	SOUL COUGHING SLASH/WARNER BROS.
37	NEW	1	TO YOU I BESTOW JELLY LEGS	MUNDY EPIC
38	NEW	1	RESIGNATION SUPERMAN BEAUTIFUL WORLD	BIG HEAD TODD & THE MONSTERS REVOLUTION
39	NEW	1	HEY DUDE K	KULA SHAKER COLUMBIA
40	34	25	HELLO HELLO	POE MODERN/ATLANTIC



HITS!  
IN  
TOKIO

Week of February 9, 1996

- ① Cosmic Girl / Jamiroquai
- ② Discotheque / U2
- ③ 2 Become 1 / Spice Girls
- ④ Born Slippy / Underworld
- ⑤ Change The World / Eric Clapton
- ⑥ Higher / Gloria Estefan
- ⑦ Little Wonder / David Bowie
- ⑧ Beethoven / Blur
- ⑨ Don't Cry For Me Argentina (From "Evita") / Madonna
- ⑩ Whoever / Lewis Taylor
- ⑪ Every Time I Close My Eyes / Babyface
- ⑫ Featuring LL Cool J, H. Hewett, J. Watley & J. Daniels
- ⑬ You Can Do It (Baby) / Nuyorican Soul Featuring George Benson
- ⑭ Say... If You Feel Alright / Crystal Waters
- ⑮ Spiritual Thing / Eric Benet
- ⑯ Love Rollercoaster / Red Hot Chili Peppers
- ⑰ Arigatou / Yosui Inoue • Tamio Okuda
- ⑱ Beyond The Invisible / Enigma
- ⑲ I'm Still Here / Izit
- ⑳ Scarlett / Spitz
- ㉑ Everyday Is A Winding Road / Sheryl Crow
- ㉒ Love Is A Wonderful Thing / Fatima Rainey
- ㉓ Care About You / Najme Coleman
- ㉔ I Am, I Feel / Alisha's Attic
- ㉕ I Believe In You And Me / Whitney Houston
- ㉖ Volcano Girls / Veruca Salt
- ㉗ Let's Get Down / Tony Toni Tone
- ㉘ Don't Speak / No Doubt
- ㉙ That Thing You Do! / The Wonders
- ㉚ Best Love / Leila White
- ㉛ Alfie / Vanessa Williams
- ㉜ Betcha By Golly Wow! / †
- ㉝ Stay Together / Mr. Big
- ㉞ The Holy River / †
- ㉟ Runaway / Nuyorican Soul Featuring India
- ㊱ Lovefool / The Cardigans
- ㊲ No Woman, No Cry / Fugees
- ㊳ Song For The Dumped / Ben Folds Five
- ㊴ Fly Like An Eagle / Seal
- ㊵ Shiroi Coibito / Sunnyday Service
- ㊶ Don't Let Go (Love) (From "Set It Off") / En Vogue
- ㊷ Cantus-Song For Tears / Adiemus
- ㊸ Bohemian Rhapsody (From "High School High") / The Braids
- ㊹ Place Your Hands / Reef
- ㊺ Everything (It's You) / Mr. Children
- ㊻ Let's Sing And Dance / Cosa Nostra
- ㊼ Justify / Daryl Hall
- ㊽ Un-Break My Heart / Toni Braxton
- ㊾ Promise Me You'll Try / Diana Ross
- ㊿ Romance / Tomoyo Harada
- Virtual Insanity / Jamiroquai

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8th Annual

Billboard International

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April 28 - 30, 1997

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# Jon Secada Faces A Very Different Radio World With 1st Set In 3 Years

ON THE COVER OF THE CD-5 for Jon Secada's just-released single, "Too Late, Too Soon," is a solid white background with a singular large word printed in silver: SECADA.

There's no "Jon" alongside to reacquaint the masses, no stickered tag shouting the return of the Grammy-winning singer known for his impassioned vocal prowess. In as elegant a fashion as a jewel box might muster, this modestly adorned product asserts an image of confidence and renown.

Such simplicity in packaging is EMI's way of letting us know that Secada's first potential hit since 1994's heart stopper, "Mental Picture," represents a momentous step forward on the eve of the release of his third album, "Secada," in stores March 25.

"I really think this is going to be Jon Secada's year," says Peter Napolio, senior VP of promotion at EMI. "Without a shadow of a doubt, he's a proven artist with multi-platinum success."

Jon is a versatile singer/songwriter with a wonderful voice."

Early response from AC radio to the single, released Feb. 18, indeed seems to point toward the Cuban-born artist's continued stamina in the industry: "Too Late, Too Soon" rolls in at No. 25 this issue on the Adult Contemporary chart.

"It's a nice comeback record for him. Adult women are really reacting to it," says Jon Zellner, PD of hot AC KMXV Kansas City, Mo., which added the single out of the box. "The fact that Jon Secada is such a joy to work with definitely helps, too. He is notorious for holding excellent relationships with programmers and listeners."

Despite this, during the two years-plus that he has been absent from the charts, changes have abounded at mainstream radio, from modern rock's recently peaked trend as the new top 40, to the resurgence of rhythm-based material, to the dawning of the age of the female singer—none of which indicates an easy path for Secada's full re-emergence.

"It's true that many artists that had a lot of success during the '80s on top 40 radio are having a tough time with programmers today. They feel a lot of artists have been swallowed by adult contemporary. It's a situation where if a top 40 artist is targeted toward teens

or 18-24s, they're going to have a tough time," says Zellner, citing lackluster chart runs that have befallen Rod Stewart, Phil Collins, and Billy Joel. "It's a trendy format, and many of them do go away. It's possible to make it past the average shelf life, but it will be a tough ride."



by Chuck Taylor

But even if male pop singers are virtually overlooked in today's top 40 arena, Secada says he remains undaunted. "People want to hear good songs, and they want to hear good performances. As an artist and a songwriter, that makes me feel very good," he says. "I always aim to write straightforward songs with no gimmicks."

It couldn't hurt that Secada lined up producers Jimmy Jam and Terry Lewis to co-produce half the album this time around, assisting in the hip factor for "Too Late." The result, he says, is "hypnotic images" that he equates with his shuffling top five debut single, "Just Another Day" from 1992.

"I've always respected them and have been a big fan of Jimmy Jam and Terry Lewis for years. We work for the same publishing company, so I've known them for some time. I went to Minneapolis for a couple weeks, and you never know how it's going to be," he says. "This was really magical—they really caught on to my style and personality and writing. It clicked."

"They understood what I wanted to do," he adds. "Not an R&B record, just a mainstream, non-format-specific record. The result is fresh music with a lot of the flavor of the first album."

The single will be marketed simultaneously to AC, top 40, hot AC, R&B adult, and—because of Jam and Lewis' hand in the mix—R&B and top 40/rhythm, according to EMI's Napolio. "First and foremost, when we heard the single, we knew right away that it was not only a great record, but a multifaceted smash," he says.

To assist in its push toward a younger demographic—like many pop

records du jour—a high-energy dance mix of "Too Late" along the lines of recent hits by Madonna, Toni Braxton, and Gloria Estefan was serviced with the radio edit to young-leaning top 40 and rhythm-based outlets.

"We don't want him to be niched," says Napolio. "He's had a lot of ballad success at top 40, but everybody knows there's a ballad glut out there now. This leaves a nice window for us with big new stations like [dance] WKTU [New York] with its double-digit shares. We want that audience. They could be a core for us with tempo records."

In addition, as has become a tradition with Secada's projects, a Spanish-language version of "Too Late" is forthcoming, followed by a Spanish version of the album. The set's street date is scheduled to coincide with the release of the second English-language single. Says the artist, "It's always been my thing to play with both."

Secada's video for "Too Late" will feature the directorial debut for manager/producer Emilio Estefan, whose Gloria Estefan camp launched the artist in 1992. Napolio says that the clip will be worked at VH1 and MTV. "With the success of Celine Dion, who spearheaded them as well," he says.

Meanwhile, Napolio points to a massive marketing campaign to get the word out to every pocket of Secada's potential audience. "If he just picks up where he left off, we'll take it," he says, "but we are convinced that his incomparable talent can reach not only the upper demos, but young kids and young adults. He's still a young guy himself."

Foremost, Secada will embark upon a 10-city radio tour, including top 40, AC, and Spanish outlets. Scheduled stops include New York, Chicago, Philadelphia, Boston, Dallas, Detroit, Washington, D.C., and San Antonio, Texas.

He will also make the rounds on TV, from "The Tonight Show With Jay Leno" to "Live With Regis And Kathie Lee." "We're keeping all of our options open," says Napolio, including the Internet, in-stores; and consumer print, radio, and TV advertising.

"Jon has our commitment at every level to re-establish him as a living entity," he adds. "We're poised to break through to an even larger audience this time around by targeting his established fan base and following the vehicles to winning new fans. It's all systems go."

new calls and currently has no air staff.

KSON-AM San Diego returns to simulcasting its country FM in the wake of children's radio syndicator KidStar folding.

**SALES & SWAPS.** Chancellor and Evergreen merge, then gobble up Viacom Radio Group (see story, page 6). Susquehanna Radio swaps WGH-FM Norfolk and its duopoly partners to Heritage Media in exchange for jazz WVAE Cincinnati.

WWQM (Q106)/WHIT Madison, Wis., are sold by Enterprise Media Partners to Mid-West Family Broadcast Group for \$6.4 million.

# Newman Hones Modern AC Format At Portland's KBBT

I'LL BE HONEST: I was pretty leery about coming up here," says KBBT (the Beat) Portland, Ore., PD Michael Newman. "I wasn't sure about this format at the time. The market already had modern rock KNRK, and top 40 KKRZ [Z100] is huge. I didn't feel there was room for this format."

Apparently, Newman has managed to find some. He arrived in Portland in October after programming KDON Monterey, Calif., for almost six years, and his American Radio Systems (ARS)-owned modern AC has made its presence felt in its first book, up 1.3-3.3 12-plus and 1.5-7.1 18-34, while KNRK was off 5.1-2.8. KBBT came, which sat at 44,000 in August of last year, was up to 158,000 in the fall Arbitrons.

While on a fact-finding mission in Portland before accepting the job, Newman employed his own unique scientific methodology to aid his decision. "I walked into a Häagen-Dazs store and told my wife, Ellen, 'If the person behind the counter mentions the Beat, I'll take the job,'" he says. After telling the girl he was new in town, he asked her what radio station he should listen to. "I walked out, ice-cream cone in hand, and said, 'Honey, we're moving to Portland!'"

That's how Newman discovered the small but growing buzz on the Beat. Henry Broadcasting had sold album rock KUFO and the original modern rock KBBT-AM to ARS, which added a move-in from nearby Banks, Ore., at 107.5 FM.

As a Southern California native, Newman was aware, via KROQ Los Angeles, of the '80s product that helps power the modern AC format; his goal became familiarizing himself with the new stuff: Counting Crows, Sublime, the Cranberries, etc.

"I've now learned how to hear hit songs, regardless of format, and I know the sound of this station," he says. "This is a very musically aware market, with a very hip clientele. This may be an adult station, but it's a very active adult station like KHMV [Mix 96.5] Houston. Our audience responds to promotions like a top 40 audience. The people who come to our promotions are well-read, intelligent, professional."

As for whether modern AC is a viable long-term format, Newman says, "It's a format as long as you take the time to establish yourself in the market." While he employs top 40 methodology to deliver his product, he's careful to avoid the elements he was born and raised on—the bells and whistles, the overproduction, the hype, the loud voices, the cheese factor.

"This approach works well in this market because there aren't enough other outlets to dilute the product, the

way it's happened in other markets," says Newman. He believes that KBBT has grabbed listeners from such diverse outlets as KNRK, KKRZ, classic rock KGON, and local country stations. "Just because we target 25-54 adults doesn't mean we play ballads all the time."

Whether this thing will work in another market is a concern for other PDs eyeing the format. "It has to fit the city's mold," says Newman. "In this market, the heritage is rock/alternative, so there's a predisposition to that sound."

The format has given Newman a chance to "get closer to the music than ever before," he says. "It's a more album-oriented format that allows us to go three or four cuts deep. The best part of programming this format is, it's all about artists without attitudes. Sometimes this station acts like an AC; sometimes we use album rock thinking; sometimes we use

top 40 and alternative thinking when deciding a promotional strategy or what music to play. I'm able to pull elements from all formats—that's what makes this job interesting."

Rather than locking in specific song categories at preset points on the clock, Newman uses a floating music-log system that allows a better flow with less predictability. "Nobody listens to the radio like we think we do and expects to hear a power out of stopset, so I stopped overthinking it," he says.

Here's a recent free-flowing hour on the Beat: Naked Eyes, "Always Something There To Remind Me"; Dishwalla, "Counting Blue Cars"; 10,000 Maniacs, "These Are Days"; Dave Matthews Band, "Crash Into Me"; Alanis Morissette, "Hand In My Pocket"; Duran Duran, "Girls On Film"; Duncan Sheik, "Barely Breathing"; Des'ree, "You Gotta Be"; Wallflowers, "One Headlight"; Everclear, "Santa Monica"; John Mellencamp, "Just Another Day"; Lisa Loeb, "Do You Sleep"; Leah Andreone, "It's Alright, It's Ok"; and Plimsouls, "A Million Miles Away."

Newman says he's on the phone with consultant Randy Lane almost every day. "Randy has become a good friend, and we work together like friends. We can use each other's knowledge to draw conclusions and build a game plan for this station. Randy has this format wired."

Newman's wife, a former KDON salesperson, is in sales at rival hot AC/N-T combo KXL-AM-FM. "We try not to talk shop at home, although there's nothing I could say to her that would result in the death of this station and vice versa," he says. "She's there to make money for them, and I'm over here to get ratings for us."

KEVIN CARTER



## EXECUTIVE TURNTABLE

**UP THE LADDER.** R&B WRKS (Kiss FM) New York PD Vinnie Brown steps down to open a consultancy. Brown will maintain an office at Kiss, which will be his first client.

KSHE St. Louis VP/GM John Beck is upped to senior VP of Emmis Broadcasting.

WXKS-FM (Kiss 108) Boston night jock Ed McMann is the new voice of SupeRadio's syndicated AC overnight "Cafe Hollywood" show, replacing Gary Spears. SupeRadio is also launching a country overnight show.

Duff Lindsey, former PD of R&B WJHM (102 Jamz) Orlando, Fla., resurfaces as acting PD of sports outlet WQAM Miami, replacing Andrew

Ashwood.

After weeks of rumors, WBAB Long Island, N.Y., PD Jeff Levine is officially PD at modern AC WLIR/WLRI Long Island, succeeding Ted Taylor.

**FORMATS.** KXEB/KTCY Dallas, which have been running an all-Beats format for several months, flip to gospel as Joy 104.9 under a local marketing agreement with crosstown Christian AC KLTY.

Providence, R.I., becomes a market with three top 40s, as simulcast modern WDGF splits off to become gold-based rhythmic top 40 the Beat. Brent Peterson is PD. WDGF is applying for

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
 "NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

## RealVideo Gives Big Boost To Net-Delivered Music Vids

**REALVIDEO:** The mainstream potential of Internet-delivered music videos made a big leap forward in mid-February with the introduction of RealVideo, which enables instantaneous delivery of video content to computer users with 28.8-kbps-speed modems (Billboard, Feb. 22).

The software, which is available for free from Progressive Networks on the World Wide Web at <http://www.real.com>, is clearly one of the most significant developments in the music video industry this year.

More than 10 million Internet users have already downloaded RealAudio, which is the predecessor to the new technology. It is expected that most RealAudio users will upgrade to RealVideo in the coming months. In addition, RealVideo will be integrated into the next version of Microsoft's Internet Explorer Web browser.

While other companies, such as VDonet and Xing, have offered real-time Internet video in the past, none have managed to build strong content partnerships with the music industry. Significantly, RealVideo is being supported by almost every major label.

The music video community is already using the technology to net-cast entire music videos—many of which are not getting much airplay from conventional cable programmers such as MTV.

In addition, some labels are planning to offer complete and uncensored versions of their clips. For example, Elektra's Web site contains the "director's cut" version of Bjork's animated "I Miss You," which has been altered by many cable programmers.

Expect many labels to use the technology in other innovative ways, including the netcasting of electronic press kits and, in the not-too-distant future, interactive videos that contain branching story lines.

**CHANGES AT CMT/TNN:** Westinghouse/CBS' acquisition of TNN and CMT will result in "lots of synergy" between the country programmers and new sisters CBS and In-

finity Broadcasting, says Gaylord Communications Group president David Hall, who will join CBS Cable as president of TNN and CM (Nashville Scene, Billboard, Feb. 22).

Westinghouse/CBS announced Feb. 10 its intention to purchase the country channels from Gaylord Entertainment for \$1.55 billion in stock.

CBS already airs the annual Country Music Assn. awards show, and it is possible that the event will now be tied in with either TNN or CMT, which reach about 65 million and 38 million U.S. households, respectively. In addition, TNN is running reruns of "Dukes Of Hazard" and "Dallas," both of which originally ran on CBS.

CMT- and TNN-branded radio programming may emerge as a result of the deal, which is expected to be completed later this year pending FCC and shareholder approval.

Rumors of the acquisition first emerged in 1995 and escalated in November 1996, when Westinghouse said that it would spin off its industrial business to shareholders to focus on the TV and radio business. However, many in the industry had expected Gaylord to be sold in its entirety. Walt Disney Co., Universal Studios, and ITT Corp. were among the other suitors reportedly interested in Gaylord.

Since 1982, Westinghouse's Group W Satellite Communications (GWSC), now known as CBS Cable, and Gaylord have had an affiliation under which GWSC provided advertising and marketing. Westinghouse/CMT also holds a one-third interest in CMT International, which it will transfer back to Gaylord. Cable analysts say that the transaction provides a much-needed opportunity for CBS to grow in cable and direct broadcast satellite, which CBS has been slow to embrace.

Westinghouse/CBS recently bought Spanish-language news channel TeleNoticias and a regional sports channel and is readying the launch of cable service Eye on People, which is CBS' first in-house cable venture since an ill-fated attempt at establishing the CBS Cable channel in the late '70s.



by Brett Atwood

## PRODUCTION NOTES

### LOS ANGELES

The video for "A.D.I.D.A.S." by Korn was the work of director Joseph Kahn, who also directed photography for Bedford Falls. Peter Marcucci produced.

Martin Thomas directed the clip "Burn" by Tha Mexakinz. Maz Makhani produced while Michael Divic and Sundae produced for Fallout Films.

### NEW YORK

Capone-N- Noreaga's "Top Of New York" was directed by Nick Quested.

The video, which was shot at the New York City Criminal Court Building, was produced by Nicola Doring; Jake Clennel directed photography.

Mark Romanek was the eye behind Beck's "Devil's Haircut" video, which was produced by June Gutterman for Satellite Films.

### NASHVILLE

Bill Engvall's clip "Here's Your Sign (Get The Picture)" was the work of director Jim Yukich; Peter Zavadil produced for High Five Entertainment.



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

- 1 Puff Daddy, Can't Nobody Hold Me Down
- 2 Makaveli, To Live & Die In L.A.
- 3 Tony Toni Tone, Let's Get Down
- 4 Dru Hill, In My Bed
- 5 ♯; Somebody's Somebody
- 6 Whitney Houston, Step By Step
- 7 Lil' Kim, No Time
- 8 Aaliyah, One In A Million
- 9 Toni Braxton, Un-Break My Heart
- 10 New Edition, You Don't Have To Hurry In
- 11 Erykah Badu, On & On
- 12 Monica, For You I Will
- 13 Keith Sweat, Just A Touch
- 14 Mack 10 & The Dogg Pound, Nuthin' But...
- 15 Rahaan Patterson, Stop By
- 16 Zhane, Request Line
- 17 Fingers feat. A Tribe Called Quest, Rumble In...
- 18 Maxwell, Sumthin' Sumthin'
- 19 Mas, Street Dreams
- 20 Do Or Die, Playa Like Me And You
- 21 702, Get It Together
- 22 Alfonso Hunter, Weekend Thang
- 23 Da Brat, Ghetto Love
- 24 E-40, Things'll Never Change
- 25 Tracey Lee, Theme
- 26 Warren G, What We Go Through
- 27 Faith Evans, I Just Can't
- 28 Artifacts, The Ultimate
- 29 MC Lyte, Cold Rock A Party
- 30 Babyface, Everytime I Close My Eyes

### ★ ★ NEW ONS ★ ★

- Shawn, O.R. (Original Guy)  
 The Gabz, Shookie, Gimme Some...  
 AZ Yet, Hard To Say I'm Sorry  
 Tisha Campbell & Tichina Arnold, Don't Ask...  
 Mario Winans, Don't Know  
 Adriana Evans, Seein Is Believin  
 112, Cupid



Continuous programming  
 2806 Opryland Dr.,  
 Nashville, TN 37214

- 1 Brooks & Dunn, A Man This Lonely
- 2 Trace Adkins, (This Ain't) No Thinkin'...
- 3 Ty Herndon, She Wants To Be Wanted Again
- 4 Toby Keith, Me Too
- 5 Mindy McCready, Maybe He'll Notice Her Now
- 6 Rick Trevino, Running Out Of Reasons...
- 7 Travis Tritt, Where Corn Don't Grow
- 8 Daryle Singletary, Amen Kind Of Love
- 9 Deana Carter, We Danced Anyway
- 10 Tracy Lawrence, Better Man, Better Off
- 11 John Berry, She's Taken A Shine

- 12 Tracy Byrd, Don't Take Her She's All I Got
- 13 Sawyer Brown, Six Days On The Road
- 14 Clay Walker, Rumor Has It
- 15 Nikki Nelson, Too Little, Too Much
- 16 Kevin Sharp, She's Sure Taking It Well
- 17 Mark Chesnut, Let It Rain
- 18 Emilio, I'd Love You To Love Me
- 19 David Lee Murphy, Genuine Rednecks
- 20 Martina McBride, Cry On The Shoulder...
- 21 Terri Clark, Emotional Girl
- 22 Gary Allan, Forever And A Day
- 23 Caryn Mack Parker, One Night Stand
- 24 John Jennings, Everybody Loves Me
- 25 Bryan White, That's Another Song
- 26 Trisha Yearwood, Everybody Knows
- 27 Billy Ray Cyrus, Three Little Words
- 28 Tracy Lawrence, Is That A Tear
- 29 Lorie Morgan, Good As I Was To You
- 30 Jim Brickman, Valentine
- 31 Ricochet, Ease My Troubled Mind
- 32 The Mavericks, I Don't Care If You Love Me...
- 33 Bill Engvall, Here's Your Sign
- 34 Regina, More Than I Wanted To Know
- 35 Big House, Cold Outside
- 36 Patricia Conroy, I Don't Wanna Be The One
- 37 Brent Lamb, Love Lives On
- 38 Shania Twain, God Bless The Child
- 39 Sammy Kershaw, Politics, Religion And Her
- 40 Paul Brandt, I Meant To Do That
- 41 Jo De Messia, Do You Wanna Make Someth
- 42 Deryl Dodd, That's How I Got To Memphis
- 43 Twasher Shiver, Be Honest
- 44 Kathy Mattea, 455 Rocket
- 45 Noel Haggard, Once You Learn
- 46 Kippi Brannon, Daddy's Little Girl
- 47 Bryan Smith, Jack Of All Trades
- 48 Royal Wade Kimes, Another Man's Sky
- 49 Joe Nichols, I Hate The Way I Love You
- 50 James Bonamy, All I Do Is Love Her

### ★ ★ NEW ONS ★ ★

- Collin Raye, On The Verge  
 Jack Ingram, That's Not Me  
 Lee Ann Womack, Never Again, Again  
 Little Texas, Bad For Us  
 Milla Mason, Dark Horse



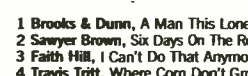
Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 The Cardigans, Lovefool
- 2 The Wallflowers, One Headlight
- 3 Nine Inch Nails, The Perfect Drug
- 4 Live, Lakin's Juice \*\*
- 5 Bush, Greedy Fly \*\*
- 6 No Doubt, Excuse Me Mr.
- 7 U2, Discotheque
- 8 Offspring, All I Want
- 9 Jewel, You Were Meant For Me
- 10 Metallica, King Nothing
- 11 Counting Crows, A Long December
- 12 Spice Girls, Wannabe
- 13 Babyface, Everytime I Close My Eyes
- 14 Marilyn Manson, Toumiquet
- 15 Snoop Doggy Dogg, Vapors

- 16 Aaliyah, One In A Million
- 17 John Mellencamp, Just Another Day
- 18 Sheryl Crow, Everyday Is A Winding Road
- 19 Silverchair, Abuse Me
- 20 Verve Pipe, The Freshmen
- 21 Dave Matthews Band, Crash Into Me
- 22 Luscious Jackson, Naked Eye
- 23 Erykah Badu, On & On
- 24 Veruca Salt, Volcano Girls
- 25 Sublime, Santeria
- 26 R.E.M., Electrolite
- 27 Bloodhound Gang, Fire Water Bum
- 28 Tony Toni Tone, Let's Get Down
- 29 Fun Lovin' Criminals, The Fun Lovin' Criminal
- 30 R. Kelly, I Believe I Can Fly
- 31 Whitney Houston, Step By Step
- 32 Cake, I Will Survive
- 33 Prodigy, Firestarter
- 34 Soul Coughing, Super Bon Bon
- 35 Blackstreet, Don't Leave Me
- 36 Puff Daddy, Can't Nobody Hold Me Down
- 37 2Pac & Snoop Doggy Dogg, Wanted Dead Or Alive
- 38 Duncan Sheik, Barely Breathing
- 39 Gina G, Ooh Ahh...Just A Little Bit
- 40 En Vogue, Don't Let Go (Love)
- 41 Monica, For You I Will
- 42 MC Lyte, Cold Rock A Party
- 43 Presidents Of The United State, Volcano
- 44 Republica, Drop Dead Gorgeous
- 45 Dr. Dre, Nuthin' But A "G" Thang
- 46 Aerosmith, Cryin'
- 47 Keith Sweat, Twisted
- 48 Keith Sweat, Just A Touch
- 49 Blackstreet, No Diggity
- 50 Korn, A.D.I.D.A.S.

### ★ ★ NEW ONS ★ ★

- Aerosmith, Falling In Love  
 Leah Andreone, It's Alright, It's OK



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

- 1 Brooks & Dunn, A Man This Lonely
- 2 Sawyer Brown, Six Days On The Road
- 3 Faith Hill, I Can't Do That Anymore
- 4 Travis Tritt, Where Corn Don't Grow
- 5 Sammy Kershaw, Politics, Religion And Her
- 6 Alison Krauss, Baby Mine
- 7 Daryle Singletary, Amen Kind Of Love
- 8 Mindy McCready, Maybe He'll Notice Her Now
- 9 BR5-49, Even If It's Wrong
- 10 John Berry, She's Taken A Shine
- 11 Deana Carter, We Danced Anyway
- 12 Terri Clark, Emotional Girl
- 13 Shania Twain, God Bless The Child
- 14 Toby Keith, Me Too
- 15 Rick Trevino, Running Out Of Reasons...
- 16 Ty Herndon, She Wants To Be Wanted Again
- 17 Deryl Dodd, That's How I Got To Memphis
- 18 Mark Chesnut, Let It Rain
- 19 Emilio, I'd Love You To Love Me
- 20 David Lee Murphy, Genuine Rednecks
- 21 Martina McBride, Cry On The Shoulder...

- 22 Billy Ray Cyrus, Three Little Words
- 23 Trace Adkins, (This Ain't) No Thinkin'...
- 24 Bill Engvall, Here's Your Sign
- 25 Tracy Byrd, Don't Take Her She's All I Got
- 26 Kathy Mattea, 455 Rocket
- 27 Clay Walker, Rumor Has It
- 28 James Bonamy, All I Do Is Love Her
- 29 Trisha Yearwood, Everybody Knows
- 30 Tracy Lawrence, Is That A Tear

### ★ ★ NEW ONS ★ ★

- Patricia Conroy, I Don't Wanna Be The One  
 Little Texas, Bad For Us  
 Charlie Major, This Crazy Heart Of Mine  
 Milla Mason, Dark Horse  
 Collin Raye, On The Verge  
 Mark Willis, Places I've Never Been



Continuous programming  
 1515 Broadway, NY, NY 10036

- 1 No Doubt, Don't Speak
- 2 Jewel, You Were Meant For Me
- 3 Toni Braxton, Un-Break My Heart
- 4 En Vogue, Don't Let Go (Love)
- 5 The Cardigans, Lovefool
- 6 Whitney Houston, Step By Step
- 7 Counting Crows, A Long December
- 8 John Mellencamp, Just Another Day
- 9 Celine Dion, All By Myself
- 10 Sheryl Crow, Everyday Is A Winding Road
- 11 Wallflowers, One Headlight
- 12 Paula Cole, Where Have All The Cowboys Gone?
- 13 U2, Discotheque
- 14 ♯; Somebody's Somebody
- 15 R. Kelly, I Believe I Can Fly
- 16 Eric Clapton, Change The World
- 17 Sheryl Crow, If It Makes You Happy
- 18 Babyface, Everytime I Close My Eyes
- 19 Dishwalla, Counting Blue Cars
- 20 Duncan Sheik, Barely Breathing
- 21 John Mellencamp, Key West Interzone (I Saw You First)
- 22 Seal, Fly Like An Eagle
- 23 David Bowie, Little Wonder
- 24 Tracy Chapman, Give Me One Reason
- 25 Donna Lewis, I Love You Always Forever
- 26 Toni Braxton, You're Makin' Me High
- 27 Erykah Badu, On & On
- 28 Journey, When You Love A Woman
- 29 B-52's, Love Shack
- 30 Rod Stewart, Infatuation

### ★ ★ NEW ONS ★ ★

- Jon Secada, Too Late, Too Soon

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MARCH 1, 1997.



Continuous programming  
 1221 Collins Ave  
 Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO  
 Dru Hill, In My Bed

- BOX TOPS  
 Spice Girls, Wannabe  
 Fingers feat. A Tribe Called Quest, Rumble In...  
 2 Pac & Snoop Doggy Dogg, Wanted Dead Or Alive  
 Aaliyah, One In A Million  
 Rahaan Patterson, Stop By  
 Zhane, Request Line  
 Westside Connection, Gargasia Make The World Go Round  
 Master P, Is There A Heaven For A Gargasia  
 Ginuwine, Tell Me Do U Wanna  
 Keith Sweat, Just A Touch  
 Mack 10 & The Dogg Pound, Nuthin' But The Cavi Hit  
 Tella, Sho Nuff  
 Monica, For You I Will  
 Tru, I Always Feel Like...  
 Billy Lawrence, C'mon  
 Alfonso Hunter, Weekend Thang  
 Puff Daddy, Can't Nobody Hold Me Down  
 R. Kelly, I Believe I Can Fly  
 Erykah Badu, On And On  
 Wild Orchid, Talk To Me  
 Makaveli, To Live And Die In L.A.  
 Ray J., Let It Go  
 Ice Cube, The World Is Mine  
 Richie Rich, Do G's Get To Go To Heaven  
 Mint Condition, You Don't Have To Hurt No More

- NEW  
 Az Yet, Hard To Say I'm Sorry  
 Foxy Brown Featuring Jay-Z, I'll Be  
 Heavy D, Big Daddy  
 Jon Secada, Too Late Too Soon  
 Levert, Tru Dat  
 Mario Winans, Don't Know  
 Moby, That's When I Reach For My Revolver  
 Robert Bradley's Blackwater Surprise, California  
 Rollins Band, Starve  
 Tisha Campbell & Tichina Arnold, Don't Ask My Neighbor  
 White Town, Your Woman  
 Mundy, To You I Bestow

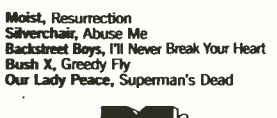


Continuous programming  
 3201 Dickerson Pike  
 Nashville, TN 37207

- Mariah Carey, Without You  
 Carly Simon, You Belong To Me  
 Carole King, You've Got A Friend  
 Roman Holiday, Stand By  
 Rod Stewart, Forever Young  
 Journey, Faithfully  
 Marty Robbins, El Paso  
 Johnny Cash, Folsom Prison Blues  
 Tammy Wynette, D-I-V-O-R-C-E  
 George Strait, Cross My Heart  
 George Jones, I Don't Need No Rocking Chair  
 Conway Twitty, It's Only Make Believe  
 Pink Floyd, Time  
 Black Sabbath, N.I.B.  
 Lynard Skynard, Saturday Night Special  
 KISS, C'mon & Love Me  
 Jimmy Buffett, Margaritaville  
 Led Zeppelin, Kashmir  
 Aerosmith, Dude Looks Like A Lady  
 Van Halen, Panama

- Continuous programming  
 299 Queen St West  
 Toronto, Ontario M5V2Z5

- Beck, The New Pollution (new)  
 Jacksoul, Unconditional (new)  
 Greg Kessler, White Marble Ganesh (new)  
 Westside Connection, Gargasia Make The World... (new)  
 Amanda Marshall, Dark Horse (new)  
 eels, Rags To Rags (new)  
 ♯; Somebody's Somebody (new)  
 Rush, Driven (new)  
 Spice Girls, Say You'll Be There  
 Spice Girls, Wannabe  
 Sheryl Crow, Everyday Is A Winding Road  
 U2, Discotheque  
 No Doubt, Excuse Me Mr.  
 The Wallflowers, One Headlight



Continuous programming  
 1111 Lincoln Rd  
 Miami Beach, FL 33139

- U2, Discotheque  
 Underworld, Born Slippy  
 Kula Shaker, Tattva  
 Sublime, What I Got  
 Sheryl Crow, Everyday Is A Winding Road  
 No Doubt, Don't Speak  
 Donna Lewis, Without Love  
 Red Hot Chili Peppers, Love Rollercoaster  
 Seal, Fly Like An Eagle  
 Leah Andreone, It's Alright, It's OK  
 Cafe Tacuba, Como Te Extraño Mi Amor  
 Azul Violeta, Tu Luz  
 Smashing Pumpkins, Thirty-Three  
 Cardigans, Lovefool  
 Malaria, Fe De Ciegos  
 Soda Stereo, Un Misti En Mi Placard (Unplugged)  
 Bloodhound Gang, Fire Water Bum  
 Spice Girls, Wannabe  
 Jamiroquai, Cosmic Girl  
 Shakira, Un Poco De Amor



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

- Steve Taylor, On The Fritz  
 Skillet, Gasoline  
 Holy Soldier, Why Don't You Look Into Jesus  
 Jars Of Clay, Flood (New Version)  
 Dakota Motor Co., Stand Up  
 Gina, Majesty  
 Michael W. Smith, Cry For Love  
 Carman, There Is A God  
 dc Talk, Just Between You And Me  
 John Schlitt, Can't Get Away



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

- U2, Discotheque  
 Veruca Salt, Volcano Girls  
 Soul Coughing, Super Bon-Bon  
 Jon Spencer Blues Explosion, Wait  
 Tori Amos, Silent All These Years  
 Depeche Mode, Barrel Of A Gun  
 Korn, A.D.I.D.A.S.  
 Bjork, I Miss You  
 Big Head Todd & The Monsters, Resignation  
 Sneaker Pimps, 6 Underground  
 Rees Shad, McPherson's Brook  
 Way Out West, The Gift  
 Journey, When You Love...  
 Sheryl Crow, Everyday Is A Winding Road  
 Merrill Jordan, What's On Tonight  
 Cake, I Will Survive  
 Nerf Herder, Van Halen  
 Celine Dion, All By Myself  
 Sublime, Santeria



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

- Makaveli, To Live And Die In L.A.  
 Dru Hill, In My Bed  
 Puff Daddy, Can't Nobody Hold Me Down  
 Aaliyah, One In A Million  
 Babyface, Everytime I Close My Eyes  
 Richie Rich, G's Go To Heaven  
 Immatue, Watch Me Do My Thang  
 Keith Sweat, Nobody  
 Maxwell, Sumthin' Sumthin'  
 Monica, For You I Will

## BLUES SEES MAJOR SHIFT IN MARKETPLACE

(Continued from page 1)

A wholly different approach to blues is being taken by Hooker's daughter, Zakiya, whose aptly titled Pointblank album, "Flavors Of The Blues," incorporates strains of jazz, pop, and R&B.

Zakiya says, "Even though I've gone in another direction from my father, I'm being true to me, which is what he did. He was true to him."

She recalls a conversation she once had with her father. "He said, 'You've never even seen a cotton field.' And he's right, I haven't. I've never had to work in a field. I've never had to do anything called hard labor. He's singing from his experiences, and I'm singing from mine."

Keb' Mo'—blues singer/guitarist Kevin Moore—is another performer enlivening the style with a modern touch. Moore notes, "You have to put some new life into it, new blood, new perspectives. You can't keep talking about mules, workin' on the levee."

As the music has metamorphosed, so too has the blues business. An explosion of interest in blues in the early '90s led to a rapid expansion of efforts in the genre by major and independent labels (Billboard, April 27, 1991). But, while most observers view the genre as generally healthy, they see a major adjustment taking place in the marketplace.

The boom led to an exponential increase in the number of blues titles emanating from majors and indies alike. But many now suggest that the majors are backing off on their commitment to the genre, and that indies, which were rocked by heavy returns and a constricted retail landscape in 1996 (Billboard, May 25, 1996), will have to re-evaluate their release schedules.

However, the majors continue to account for the introduction of high-profile new talent, while indies persist in developing the careers of veteran artists and newcomers. Breakout sales of acts catering to Southern blues consumers indicate the vitality of the music in the region that spawned it. And label executives note that blues remains a vital international business. If changes in the blues are widespread, they are hardly catastrophic.

### TOO MANY COOKS

One side effect of the blues boom noted by virtually every blues professional is the avalanche of blues product that has filled the market in recent years (Billboard Oct. 12, 1996). The sheer number of titles, all agree, is unprecedented.

"For the last two years, you'd look out there, and it'd seem like every guy that had ever hit a washtub was making a record," says Nauman Scott, who operates the New Orleans-based Black Top Records with his brother Hammond. "I mean, it was unbelievable."

Many cite the great incursion of the majors as the source of the glut.

Edward Chmielewski, a partner in indie blues label Blind Pig Records, says, "The major labels were all of sudden getting in on it and signing all these name acts. I kind of predicted at the time, well, they'll get into it, and they'll realize that there's not that much money in it, and then they'll lose interest. I think that's what's happening—I think the major labels are backing off on the blues thing."

Bruce Iglauer, who runs prominent Chicago blues label Alligator Records, believes that the majors have now begun to move out of the genre.

"You can make money in blues by selling quality records year in and year out, but you won't make big stacks of dollars overnight," Iglauer says. "So therefore, labels like [Verve's imprint]

Gitanes Blues have dropped a lot of their roster. Pointblank has dropped some of its roster. Code Blue is closed in the U.S., although it continues to be an independent in the U.K. House of Blues released six albums through Private Music/BMG and then dropped everyone except Cissy Houston, who they're selling as a gospel artist now. The majors haven't figured out much about how to market this music, and who its listeners are, and how to reach them.

"The market needs to shake down," Iglauer adds. "There are so many blues releases; there's no way that the consumers can support them all."

Mike Vernon, the London-based head of Code Blue—which was



KEB' MO'

dropped by its American distributor, Atlantic, in a belt-tightening move (Billboard, Oct. 19, 1996)—takes bitter comfort in the success of one Code Blue act, Storyville, whose album "A Piece Of Your Soul" sits at No. 10 on Billboard's Top Blues Albums chart this issue, in its 31st week there.

Vernon says, "There was a certain irony that at the very moment that the distribution setup with Atlantic was severed, Storyville started making great strides into the Billboard blues chart, started getting an enormous amount of airplay, started selling lots of records."

John Wooler, president of Virgin's Pointblank, suggests that the only way to keep a blues-oriented major developing is by maintaining a balanced roster.

Wooler says, "The way to keep building a label is to tackle it from two sides—try to keep the established artists producing records that are valid and are fresh, and keep their name out there and keep the sales up, but also to take the music somewhere else. To really develop it, you've got to have something new... You've got to have a two-pronged attack really, rather than just putting out one style of music."

Besides current releases by the elder and younger Hookers and soul vet Solomon Burke, Pointblank plans to release albums in April by blues harp star Charlie Musselwhite; the Boneshakers, a new blues-based band featuring Sweet Pea Atkinson and Randy Jacobs of Was (Not Was); and former Roomful Of Blues guitarist Duke Robillard.

### CATALOG STILL ROBUST

Though such majors as Columbia and Capitol have cut back their blues-reissue programs, others have stepped up their catalog schedules.

In February, RCA relaunched its long-dormant Bluebird Blues & Heritage Series with sets of recordings from the '30s and '40s by Chicago legends Tampa Red, Sonny Boy Williamson, and Big Maceo Merriweather. On Tuesday (25), the second wave of packages arrives. Bluebird series coordinator and producer Vince Caro expects to have 16-18 albums in the marketplace before the end of 1997.

Caro says, "I think that [RCA]

caught on to the fact that even when people are complaining when record sales are going down, catalog continues to sell. Even though it kind of dribbles along, it's a continuous little moneymaker, and if you can produce these things pretty cheaply and do a good job with the packaging and the sound, and word gets out there that you've got a nice little series going on, it's like found money."

MCA, which has extensively mined its classic Chess catalog, is undertaking a major project this year celebrating Chess' 50th anniversary. According to VP of catalog development Andy McKaie, more than 20 anniversary collections will be released. The series will be promoted at blues festivals and a couple of national chains and will be backed by a major publicity push.

McKaie says, "Part of the problem with the catalog explosion of the last six years is that everybody was doing it. Hence, it diminished the attention; it diminished shipment; it diminished everything. Now that people are starting to back off a little bit, maybe this is the time to reassert ourselves."

He adds, "There is a whole series of artists out there who have captured the imagination of different people in different areas of the country who are not necessarily tuned in to the older material."

### NEW TALENT BLOOMS

Young blues artists—many of whom combine the roots of the music with a pop-conscious sensibility—have indeed continued to fuel interest in the genre, and several have been developed by major labels.

Okeh/Epic's Keb' Mo' has been the most prominent and pop-savvy of several artists—including Corey Harris, Guy Davis, and Alvin Youngblood—who have reawakened a passion for acoustic-style blues.

He says, "I choose the blues idiom because I think it's something everybody can relate to, and I think music should be something that makes you think good... All I did was acknowledge the blues' proven power, acknowledge that it has lasted. I just chose to get on and add it to what I was already doing."

Keb' Mo's music will likely be exposed to an even wider audience in the coming months: He will open a dozen U.S. arena dates in March and April for Celine Dion, and he portrays blues legend Robert Johnson (to whom he bears an uncanny physical resemblance) in director Peter W. Meyer's "Can't You Hear The Wind Howl? The Life & Music Of Robert Johnson."

Says Alligator's Iglauer, "Keb' Mo' stands squarely in what I'd call the 'Taj Mahal' tradition, in that Taj is not an easily categorized artist who crosses a lot of lines and certainly expands the definition of blues."

But young blues/rock guitarists who are receiving a strong push from the majors remain the principal doorway into the blues for adolescent listeners. Kenny Wayne Shepherd, who turns 20 in June, scored a gold album with his 1995 Giant debut, "Ledbetter Heights." He has been succeeded by an even younger phenom, 16-year-old Minnesotan Jonny Lang. For the week ending Feb. 15, Lang's debut A&M release, "Lie To Me," entered Billboard's Heatseekers chart at No. 1, the Top Blues Albums chart at No. 2, and The Billboard 200 at No. 103.

Lang—who says he was inspired by yet another guitar prodigy, the late Stevie Ray Vaughan—views his goal as turning his peers on to the titans of the genre: "Hopefully me doing what I'm

doing will help other people listen to the really good ones like B.B. and Buddy Guy and all the guys who have been doing it for so many years. Hopefully I can get people to buy some of their records and kind of keep the original alive."

Singer/guitarist Coco Montoya, who won a Handy Award in 1996 as best new blues artist, sees nothing but good coming from the success of young guitar icons like Shepherd and Lang.

"I think everybody's going to benefit from that," Montoya says. "The past has always proven that to be true, with people like Clapton and Mike Bloomfield and Johnny Winter. We're talking about a repeat of these kinds of people



MONTOYA

... I think it's just going to be healthy for any blues artist. Kenny Wayne's gonna do a slow blues, and some kid's gonna go, 'I like that—where do I find more of that?'"

### INDIES FAN THE FIRE

In the midst of a hazardous 1996 business year, some independent labels looked to the more rock-friendly end of the blues spectrum for fiscal sustenance.

Blind Pig's Chmielewski says, "I think we were lucky enough to sign some good people and put out some good records—[singer/guitarists] Coco Montoya, Jimmy Thackery, Tommy Castro. Those guys saved our asses, basically. There's a rock'n'roll audience out there that can identify with this blues-based contemporary blues/rock stuff. They can relate to it."

Iglauer believes that the worst may have passed for indie blues labels: "Alligator did not have a good 1996, sales-wise. We're still looking at the numbers, but we may have had a negative year. But the first six weeks of 1997 are the best first six weeks of the year we've ever billed, and that's without a blockbuster major-name new release. I think that the returns cycle has bottomed out. I think that there wasn't as much overstock of blues records in the marketplace, and I think that the adult buyer is not going away."

One region where the adult blues buyer continues to fire sales is the South. Several observers pointed out that nonchain retail outlets have helped black-oriented albums attain enormous sales in the deep South.

Peggy Scott-Adams' Miss Butch/Mardi Gras Records album, "Help Yourself," No. 1 this issue on Top Blues Albums, developed out of the regional popularity of the song "Bill" (Billboard, Feb. 15). Johnnie Taylor's 1996 Malaco release, "Good Love!"—which trailed only albums by Vaughan and Shepherd on Billboard's list of top blues albums for the year—also burst out of the Southern market. Malaco has followed this hit with Tyrone Davis' "Simply," No. 11 on the Top Blues Albums chart last issue.

Malaco GM Tommy Couch Jr. finds such immense regional hits unsurprising: "If you're talking about blues,

where the hell else is it supposed to come from? Are we supposed to be gettin' blues out of California?"

Couch says records that blow up in the South—like "Good Love!," which he claims has shipped 350,000-400,000 units—fly under SoundScan's chain-based radar.

He adds that the Taylor album has enjoyed huge sales because it moved outside Malaco's principal market. "It was a blues album with an urban song on there or a song with some urban appeal," he says. "You're not going to sell 400,000 albums or CDs to 55- to 70-year-old black women. If you're sellin' black blues, that's everybody's primary market. Either that or you're selling to 20-year-old white kids that want to learn how to play the guitar."

Jean Chapman, who works in sales at Music Network, a one-stop in Atlanta, sells primarily to urban mom-and-pop stores. She says, "On the Tyrone Davis album, we sold thousands of it before it ever showed up on the Billboard charts."

Some majors are starting to pay attention. Pointblank's Wooler says, "I've just hired an independent down in the South to work the same stations and retail places that Malaco works. When we release a Solomon Burke record, we're missing a huge audience down there. We're pitching it high, we're aiming at that white, middle-class blues fan, and there's a great market down there."

"One of the guys down there said, 'It's as important to market to barber shops as it is to retail.'"

### THE INTERNATIONAL PICTURE

Beyond seeking new sources of sales at home, U.S. blues labels are looking at other countries to expand their bottom line.

"This year we're definitely putting a focus again on Europe and definitely trying to get more of our acts across there, because there's a healthy market over there," Wooler says. "It really is a world music, and different territories respond to different things."

"John Lee always does 100,000 units in France," he adds. "There are healthy sales over there. Secondly, the market's so huge in America, you pump millions of dollars into the market here, where you can have a very productive business in Europe and do very well, thank you very much."

Indies are looking to the international market as well. At MIDEM in January, Blind Pig met with distributors from Germany, the U.K., Belgium, the Netherlands, Scandinavia, Italy, Greece, Spain, Switzerland, and Portugal.

"We met with all those folks, and we may have even gotten some distribution for eastern Europe," Chmielewski says. "We met with distributors for Poland and Russia, and we actually got an order from the Russian distributor, so we're cracking the eastern European market now."

While few suggest that they've had an easy ride in the blues business' recent roller-coaster era, most believe that the music's durability will keep it alive in the marketplace for years to come.

Chmielewski says, "We've been in this business for 20 years, and I've seen the blues resurgence come and go several times. I think it's on the wane right now, and in another 10 years there'll be another blues boomlet, and that'll subside. To some extent, it becomes the flavor of the month and becomes fashionable, but there's still always a hard-core fan base for this kind of stuff, and it's an indigenous form of American music that's not gonna go away."

## SOLAR PLANS HOT REISSUES

(Continued from page 9)

Hewett. "Uptown," the act's 1977 debut set, was reissued Feb. 11. Shalamar's gold-certified "Big Fun," which was originally released in 1979, and 1982's "Friends," were reissued last August, while 1981's gold-certified "Three For Love" was rereleased Jan. 14.

Watley remembers her days with Shalamar fondly. "The camaraderie at the label and with the acts was so reassuring back then, because I was just starting out as an artist," she says. "They kept constantly touring, and, because we performed together so much, [Shalamar] and Lakeside had a friendly rivalry to see who could stir the crowd up the most onstage."

Other titles in the campaign include "Headlights," the 1978 album by the Whispers, which was rereleased Feb. 11. "Shot Of Love," Lakeside's 1979 debut, was rereleased Jan. 14.

Solar Records has its roots in Soul Train Records. Griffey, who was an artist manager and talent coordinator for the dance show "Soul Train," teamed with the show's founder and then-host Don Cornelius to form Soul Train Records.

However, after a few years, Cornelius had second thoughts about branching out from broadcasting. "He didn't want to be in the record business anymore because he wanted to concentrate on TV," says Griffey. "But I was totally convinced that there was success to be had, so I started Solar."

With Solar (The Sound of Los Angeles Records) in 1977, Griffey took a homegrown approach. "The whole foundation of Solar was around the development of its artists," he says. "And to do that, we created a stable of in-house songwriters and producers."

Among the writers and producers who worked with early Solar acts were Leon Sylvers, James "Jimmy Jam" Harris and Terry Lewis, Reggie and Vincent Calloway, and Reid and Edmonds.

"We did a lot of nurturing with our writers, producers, and artists," says Griffey. "Because we were a smaller shop, we didn't dismiss an act out of hand if they didn't make the chart."

## RUSSIA, PARAGUAY

(Continued from page 6)

copyright-enforcement policies.

In Russia, piracy levels of sound recordings is growing yearly and now stands at about 73%, according to industry figures. In past years, copyright enforcement was virtually nonexistent there, but the U.S. hopes to hold Russia to its new criminal-penalty enforcement measures, which became law earlier this year.

Paraguay, according to the two groups, is a major transshipper and exporter of pirated and counterfeited products, particularly CDs and CD-ROMs. Most of the pirate product originates in China and Taiwan—two countries already under Section 301 trade-law discipline.

The RIAA/IIPA submission to the Trade Representative names a total of 53 countries in which U.S. record companies face problems in conducting business.

Acting U.S. Trade Representative Charlene Barshefsky has until April 30 to identify problem countries under the Section 301 trade rules. If the cited countries do not show marked improvement and commitment in their copyright standards and enforcement, they would be subject to possible trade sanctions after a year.

BILL HOLLAND

Adds Edmonds, "Learning the art of writing melodies [during that time] has given me a longer-than-average run, and gives me more shots at doing more."

The Right Stuff began reissuing Solar catalog titles by the Whispers and Shalamar on CD last June and plans to continue the release campaign through the end of 1997.

"This series is going to please a whole lot of vintage R&B collectors and win over some younger fans as well," says the Right Stuff product development senior director Tom Cartwright. "We're already receiving a lot of interest from retail and plan to work closely with them in our efforts

## 'PETRA PRAISE 2' SET SHOWS WORD ACT'S STAYING POWER

(Continued from page 9)

of project would best serve them and church worship leaders. "They said, 'It's great that kids go to your concerts, have a great time, and praise the Lord. Then they go home and go to church the next day, and it's hard to compete with musicians for a song leader that doesn't know how to play guitar very well and sings real bad,'" Schlitt relates. "So we listened to that and put together a record people could sing along with."

As with the first praise project, the new CDs/cassettes will include sheet music for use by youth pastors and worship leaders—a key element in reaching that important market, the label says.

As Petra marks its 25th year, it does so with a slightly different lineup. The band currently consists of Schlitt on lead vocals, Louie Weaver on drums, Lonnie Chapin on bass guitar, Pete Orta on lead guitar, and Kevin Brandow on keyboards. Chapin, Orta, and Brandow joined the band late last year. Schlitt and Weaver have been with Petra for 11 and 15 years, respectively. (Schlitt also records and tours as a solo artist signed to Word.) Founding member Hartman retired from the road in 1995, but is still active as songwriter for the band and handles its business affairs.

Chapin joined the group after longtime bassist Ronny Cates left to pursue other interests. Orta and Brandow, who also perform in Schlitt's solo band, replaced keyboardist Jim Cooper and guitarist David Lichens when they departed over creative differences (Higher Ground, Billboard, Nov. 23, 1996). The new album was recorded in the midst of the personnel changes. Both Cooper and Lichens are featured on a few cuts, and Schlitt says they also had friends and guest musicians play on the project.

The new members made their debut in Korea when Petra toured there in January. They will make their U.S. debut March 14, when the band embarks on the northeast leg of its spring tour.

Hartman wrote three new songs for the record—"The Holiest Name," "Be Of Good Cheer," and "Lovely Lord." The first single, however, is "We Need Jesus," a song as familiar to Christian audiences as the Harvest Crusade anthem. The single features Schlitt singing with former Kansas member John Elefante and Foreigner vocalist Lou Gramm.

Schlitt, once a member of the mainstream band Head East, says that he, Gramm, and Elefante toured together while with their previous bands, but that this project marked the first time they sang together.

to reintroduce this product to the marketplace."

Violet Brown, urban music buyer for the 260-store, Torrance, Calif.-based Wherehouse Entertainment, says that catalog business has been picking up in the new year, and that compilations have played a significant part. "That stuff does really well for us; it's been selling off the racks without much of a push," she says.

To stimulate interest in Solar's catalog, the label is servicing a 14-track "best of" sampler CD to R&B radio and retail outlets. "Once we get their attention, we'll increase awareness with our print ad campaign, scheduled to begin around the same time," Cartwright says.

Mark Rider, network director of image and development for WYMN Nashville, says this record may garner Petra airplay on Christian AC as well as top 40 stations. He also says that Christian radio seems to be divided when it comes to Petra, noting that stations either play the act excessively or pass it over for new groups.

"I think these guys still have a lot of valid things to say," he says. "They've seen more road miles than the newer acts, and they're still relevant today."

To help the project along, Word has planned an extensive marketing

The campaign will continue with the late-summer release of "The Solar 20th Anniversary Collection," a three-CD boxed set that features music from such Solar acts as Midnight Star, Klymaxx, the Deele, the Whispers, and Shalamar.

The label is currently packaging a radio special that will be serviced to syndicators in June, which is Black Music Month. The program, which is slated to set up the boxed set, includes interviews with artists, biographical narratives, and catalog music by Solar acts.

Although old-school music is popular with consumers, high-priced boxed sets are a tough sell in today's consumer

campaign, according to the label's Elder. The push at retail will include a floor display stocked with sampler cassettes featuring portions of four songs from the new album, as well as Hartman reading two selections from a new Petra devotional book that will be released simultaneously.

Word will distribute 30,000 of the cassette samplers to the Parable Christian bookstore chain and plans special merchandising efforts with the Berean chain. "We've also struck a deal with Family Christian Stores," Elder says, "to give us the spotlight section in all their stores."

## COLUMBIA TO ROLL OUT DVD TITLES

(Continued from page 6)

Titles in the initial launch are "Fly Away Home," "In The Line Of Fire," "Jumanji," and "Legends Of The Fall."

The studio will follow up every six to eight weeks with another group of four titles and plans to release at least 20 titles over the next year.

Each title will be made available in jewel box packaging, as well as in the DVD-packaging standard recommended by the Video Software Dealers Assn. (VSDA). The VSDA standard calls for a package about the same size as a videocassette box, except thinner.

Unlike the Warner plan, which is targeting select retail chains in seven cities for its initial rollout (Billboard, Feb. 8), Columbia will make the titles available to all dealers through traditional video distributors.

"Everyone should have the opportunity to participate in the new format," says Culberg. "And we're looking to partner with retailers who are committed to the format."

Warner will release twice the number of titles at launch that Columbia will over the entire next year. Culberg says Columbia is more concerned about quality than with rushing out more product.

"The authoring process [the digital mastering of a film] is a delicate and stringent process, and the human factor in learning the hardware is important," he says. "We don't want them to be under the gun to release a bunch of titles. It's a quality issue."

Culberg says Columbia will provide market development funds to dealers, but declines to be more specific about further marketing plans. "We'll provide the product and the tools to help dealers market it successfully," he says.

Sister company Sony Consumer Electronics already has a deal in place with Blockbuster Video to showcase the format on kiosks in about 50 stores.

The program is an extension of

Sony's year-old Maximum TV promotion with the chain. The new element offers purchasers of Sony DVD players a card worth 10 free VHS or DVD rentals at Blockbuster. Sony will also bundle four titles with its \$1,000 DVD player (Billboard, Jan. 25).

However, Culberg says that Columbia will not be able to tag along on the existing Sony promotion at Blockbuster. Any Columbia software promotion would have to be negotiated separately, he says.

Culberg adds that the studio will make every effort to get the titles into stores selling the hardware as well as into traditional video stores.

The company has had an enormous amount of interest from dealers eager to carry DVD, Culberg says, but he would not predict how many storefronts

## CHANCELLOR 2ND LARGEST RADIO GROUP

(Continued from page 6)

This latest megagroup buyout continues the fevered pace of radio station sales and swaps that has characterized a new era in the medium since passage of the Telecommunications Act of 1996. While Evergreen Media was founded nine years ago, Chancellor Broadcasting made its first purchase in January 1994.

The combined count for the new entity is 103 radio stations—72 FMs and 31 AMs—in 21 markets, including outlets in each of the top 10 markets. The deal, however, surpasses current station-ownership limits in four markets—Chicago, San Francisco, Washington, D.C., and Detroit; the company will have to spin off outlets in those markets.

Among stations now on the same corporate team are the No. 1- and No. 2-ranked outlets in New York, dance WKTU and AC WLTW, as well as

environment, according to Royce Fortune, owner of Fortune Records in Inglewood, Calif. "The reissue albums sell very good, but I'm not so sure about the boxed set because my record buyers are cautious with their money, and the big sets cost too much for them," Fortune says.

At press time, the price of "The Solar 20th Anniversary Collection" had not been determined.

In October, the label will issue the first of its greatest-hits collections, beginning with sets on Midnight Star, Shalamar, and the Whispers. The release schedule for the greatest-hits sets will extend through February 1998.

Elder says Word is servicing a Petra radio special to stations and will place cuts from the new record on CDs that accompany issues of Worship Leader magazine for the next two months. "We are going after the Petra fan and the worship leader," Elder says. "We are also doing a big cross-promotion with Standard Publishing, which is putting out the Petra devotional. They will have a coupon for the record in their book, and we'll have a coupon for the book in our CDs and cassettes." The cassette samplers also will include coupons for the two projects.

will stock the product at street date.

Columbia's second flight of titles comprises "Matilda," "Taxi Driver," "Bad Boys," and "Desperado." The third flight includes "First Knight," "Bram Stoker's Dracula," and "A League Of Their Own."

In other DVD developments, Victor Co. of Japan (JVC) will begin selling a \$755 player on April 21 in Japan, joining other manufacturers already selling the hardware there. JVC will also simultaneously release three software titles through CIC Victor Video, priced at \$31. They are "Point Break," "Unlawful Entry," and "The Getaway" (Billboard Bulletin, Feb. 18).

Hardware is also already available in the States, with some dealers reporting strong interest (see Picture This, page 53).

WKTU's top 40 competitor, WHTZ (Z100). In Chicago, AC outlets WLUP and WLIT now both fall under the Chancellor Media umbrella. The company gains format diversity in Los Angeles, now laying claim to market leaders urban KKBT, country KZLA, and AC KYSR.

In addition to Ginsberg, other executives making moves following the merger are Tom Hicks, from chairman/CEO of Hicks, Muse, Tate & Furst and chairman of Chancellor Broadcasting to chairman of the new company; and Steve Dinetz, president/CEO of Chancellor, and Jim De Castro, president/COO of Evergreen, both of whom become directors and COOs of Chancellor Media.

The merger is now subject to shareholder and FCC approval and is expected to close in the third quarter.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**CHART CHANGES:** Effective this issue, two rules for Billboard's Hot 100 Singles and Hot R&B Singles have been revised (see story, page 6). In the past, if enough retail accounts broke street date to cause a single to appear on any Billboard chart, that title was forced to debut on the Hot 100. The new policy will mandate that a single be brought on early only if enough units (about 5,000) are sold to place it on the Hot 100 Singles Sales list (or Hot R&B Singles Sales, in the case of the R&B chart).

Instead of receiving airplay points from two songs, double-A-sided singles will only receive airplay points from the song receiving the most airplay during the chart week. In addition, the second song will not be listed until it reaches the Hot 100 Airplay chart.

**GIRL POWER:** "Wannabe" by Spice Girls maintains the pole position on both the Hot 100 and Hot 100 Singles Sales. According to SoundScan, "Wannabe" moved more than 180,000 pieces during the survey period, making it the first single this year to scan more than 150,000 units.

"Say You'll Be There," which is slated as the second single, is already receiving airplay at 15 monitored stations, including KZHT Salt Lake City (44 detections), KQKS Denver (41 detections), and KQQQ Honolulu (36 detections).

**IMPORT EXPORT:** Acts that are signed to labels outside the U.S. make up 12% of this issue's Hot 100 Singles. Technically, these singles aren't considered imports because they have been picked up by North American divisions for distribution. Among these non-U.S. nonimports is the single by this week's Hot Shot Debut winner, Columbia's **Savage Garden**. "I Want You," which was No. 1 in the group's native Australia, enters the Hot 100 at No. 31. Other non-U.S. acts: Ireland's **U2** at No. 12; Australia's **Gina G** at No. 14 and **Merril Bainbridge** at No. 20; Italy's **Livin' Joy** at No. 77; the U.K.'s **Spice Girls**, **Prodigy** at No. 32, **Mark Morrison** at No. 42, **Depeche Mode** at No. 56, **Seal** at No. 59, and **Republica** at No. 100. Although **Donna Lewis** (Wales), **Celine Dion** (Canada), **the Cranberries** (Ireland), and **Phil Collins** (England) are foreign-born and may have recorded for foreign labels, they are signed to their respective labels stateside.

**MIX PHOENIX:** In 1995, "Secret Garden" by **Bruce Springsteen** (Columbia) was included as a new track on the album "Greatest Hits." The song has resurfaced on the "Jerry Maguire" soundtrack (Epic Soundtrax/Epic), which is No. 111 on The Billboard 200. In an interesting twist on remixes, **Ken Benson**, PD of KKRZ Portland, Ore., says he was so moved by the film that he was compelled to create his own edit of "Secret Garden," inserting sound bites from the movie. When KKRZ started playing the song in morning drive two weeks ago, the listener reaction was immediate. Since then, the edit has spread to other outlets, like KPLZ Seattle (37 detections) and WPLJ New York (13 detections), and is spinning at 32 other monitored stations.

**ROCK ON:** Aerosmith's 25th single, "Falling In Love (Is Hard On The Knees)," marks the group's return to Columbia. For the past decade, it recorded for Geffen. This, the band's first Hot 100 Singles listing in three years, enters the chart at No. 62. The single scanned nearly 13,000 copies, placing it at No. 39 on Hot 100 Singles Sales. In addition, the Boston rockers enter Mainstream Rock Tracks at No. 3.

## CHART CHANGES

(Continued from page 6)

its Hot 100 debut without a full week of sales."

At the same time, Billboard is streamlining its treatment of so-called double-A-sided singles. For the past three years, a single could derive airplay points from a second song if it received airplay from the appropriate radio panel.

Effective this week, Billboard will not list a second song unless that song gets enough airplay to reach at least No. 75 on the component airplay chart.

If in any week the second song's airplay points overtake those of the first A-side, that song's airplay points will be factored into the single's new chart ranking, replacing the original song's airplay points. The ranking will then be determined by the single's sales points and the dominant song's airplay

points.

Since such singles will only derive airplay points from the song that gets the most airplay in a particular week, the song that garners the most airplay points during the tracking week will be the one that is listed first on the chart.

"Historically, it was a rare distinction for a single to be considered as one that had two bona fide hits, but the rise of double-A-sided listings that made our charts the past few years managed to water down what was once a distinguished accomplishment," Mayfield says. "In most recent cases, the second song rarely garnered any semblance of the airplay or popularity of the first hit, or the second song might have been one that was hot at radio several months earlier but had

been withheld from retail during the height of its popularity.

"The new policy ensures that double-A listings will occur only when a single truly spawns two genuine hits. Although we will only consider airplay points from one song at a time, the appeal of the second song may well be reflected in the single's retail points."

In a related matter, Billboard's chart department is still in the process of developing a new Hot 100 Singles methodology (Billboard, Aug. 31, 1996), but the process has taken longer than anticipated. Mayfield says the magazine will circulate a few weeks of test charts throughout the industry before any new formula is put into place.

## SUGAR HILL ACT BAD LIVERS

(Continued from page 10)

It's good for people to expand their horizons, and once they see them, they go 'Wow'—even people who don't like that kind of music."

At retail, the label is providing tour support and new release advertising, and the band will do in-stores while on the road. Underscoring the Bad Livers' inroads in the rock underground, the band will appear at Mondo Kim's record store on St. Mark's Place, New York's mecca for hipsters.

Buyer Steve McGuirl has seen the band at New York's Knitting Factory and says they're "fierce." He is stocking "Hogs On The Highway," although he says reissues from bluegrass pioneers sell much better than new product at the store.

Paul says plans are to launch "Hogs On The Highway" with independent stores and go to the chains as momentum builds. Sugar Hill is distributed by Koch.

The track "Counting The Crossties" will be included on an upcoming New Country magazine CD-sampler, and the album will be advertised in the alternative country publication No Depression.

National press has been friendly to the band in the past, and Paul says "the media is interested and being very supportive" of "Hogs On The

Highway."

Sugar Hill will showcase the Bad Livers at a number of conventions in hopes of reaching programmers at Americana, triple-A, and college stations. The band will appear on "Mountain Stage" Sunday (23) and make station appearances while on the road.

They will make their debut at New York's Bottom Line Saturday (1) as part of WFUV's "Required Listening" series at the club.

WFUV music director Rita Houston says, "I think folks will react to this album; it just doesn't sound like anything else. I'm always looking for the kind of songs that make you sit in your car in your driveway to wait for the DJ to come on and tell you what you just heard, and there are songs like that on this album."

All but two of the tracks are originals, and while some people may think bluegrass when they hear the banjo and fiddle instrumentation, the Bad Livers' sound is more akin to the less fancy adornments of old-time and country blues.

Barnes, who is a fine banjo picker—the traditional polka "Saludamas A Tejas" is a joyous, melodic tour de force—also plays resonator (slide) guitar, which bolsters the album's gritty

feel.

"Hogs On The Highway" "is the best example of our vision that we've been able to produce," Barnes says. "I grew up in a small town listening to a lot of stories from my parents and grandparents about the various characters in my family history," he says.

"I started playing music early on with a lot of old people, so that just kind of became my bliss in music, and I learned to appreciate it from a spiritual place. My theme is kind of like dignity as a poor person."

Though he draws on his background for material, Barnes points out that his lyrics are not autobiographical. "I've never really killed anybody," he says.

It seems that regardless of whether the Bad Livers are playing for rock or acoustic music audiences, the key to their success has been looking out for themselves.

"When we go out on stage, what we're concerned with is, 'Hey, can we make this PA work for us?' We're trying to have a good time and extract spiritual reward from our music, and the audience is welcome to come along. Fortunately, we always get asked back."

## BRAZILIAN RECORD MARKET BOUNCES BACK

(Continued from page 6)

support Camero's estimate. In January, revenue from sales was \$52.7 million, nearly 16% above the \$45.3 million registered in January 1996. Unit sales were 5.8 million, up 18% from 4.9 million in January of last year.

Maynard, who anticipates another 10% hike in the domestic market, says that the difference between the vinyl era and the current marketplace is that "Brazilian labels make more money with CDs."

EMI-Odeon Brasil president Aloysio Reis says that industry growth this year will be less than last year's, but no less than 15%. He explains that the huge surge in 1996 was due to a "whole new kind of CD consumer, someone who previously had no money to buy a CD player. Now that person is begging to do something the most privileged social class did two years ago: change its record collection to CDs."

Luis Oscar Niemeyer, president of BMG Brasil, concurs with Reis' estimates, adding that hardware sales

helped fuel the growth.

The general upswing in Brazil's record market in 1996 was reflected in album sales of individual acts. Paulo Junqueiro, artistic director of WEA Brasil, points out that pop/rock act Titãs, which had been selling about 50,000 units each of its previous albums, rang up 200,000 units of its 1996 release, "Domingo." Another pop/rock act, Barão Vermelho, saw its erstwhile 60,000 units per album leap to 200,000 units per disc.

Junqueiro says that Titãs and Barão Vermelho were enjoying a sales resurgence as pop/rock acts joined in the general sales prosperity.

All of Brazil's executives are unanimous in their belief that if the government stays the economic course established by the Real Plan, the record industry will remain vibrant.

"I am no fortuneteller," says PolyGram's Maynard, "but I have no reason to believe in a major shift in the economic policy."

Reis adds, "Our economic consultants says that even if there are

changes in the economy, the stabilization achieved by the Real Plan may continue, because it is a major priority of President Fernando Henrique Cardoso's government."

Previous economic turmoil in Brazil has frightened investors, which, in turn, has adversely affected the domestic record industry. The latest example occurred in 1992 during the economic crisis caused by the policies of then President Fernando Collor de Mello. Album sales realized by the Brazilian record industry that year were a meager 32 million units.

"We're sure that now the economy will stay stable," says Niemeyer. Indeed, with the prospects of Cardoso securing a second term becoming more probable, it appears that economic stability—and the continued growth of the domestic record industry—will continue undisturbed for the foreseeable future.

Assistance in preparing this story was provided by John Lannert.

## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	1	2	GHETTO LOVE	DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA)	14	—	1	DO THE DAMN THING	THE 2 LIVE CREW (LIL' JOE)
2	3	2	CALL ME	LE CLICK (LOGIC)	15	18	11	THE FUNK PHENOMENA	ARMANDO VAN HELDEN PRESENTS OLD SCHOOL JIMMY PENNY STREET (MAGNIFICENT BULL)
3	—	1	BIG DADDY	HEAVY D (UPTOWN/UNIVERSAL)	16	11	3	THE WORLD IS MINE	ICE CUBE (JIVE)
4	—	1	HELLO	POE (MODERN/ATLANTIC)	17	16	3	SIEMPRE TU	NEW EDITION (MCA)
5	2	11	IN YOUR WILDEST DREAMS	TINA TURNER FEAT. BARRY WHITE (VIRGIN)	18	12	8	IS THAT A TEAR	TRACY LAWRENCE (ATLANTIC)
6	6	5	MAYBE HE'LL NOTICE HER NOW	MANDY MCCREARY (FEAT. LONESTARS RICHIE MCCOONALD) (BNA/CA)	19	—	1	TRUE DAT	LEVERT (ATLANTIC)
7	7	8	MACARENA (COUNTRY VERSION)	THE GROOVEGRASS BOYZ (IMPRINT)	20	13	3	YOU WILL RISE	SWEETBACK FEAT. AMEL LARRIEUX (EPIC)
8	8	5	(YOU ARE MY) FANTASY	ACID FACTOR FEAT. MARGIE M. (STREET BEAT)	21	14	8	JUST WANNA PLEASE U	MONA LISA (ISLAND)
9	—	1	T.O.N.Y. (TOP OF NEW YORK)	CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)	22	—	4	PROFESSIONAL WIDOW	TORI AMOS (ATLANTIC)
10	9	3	ONE O'CLOCK	SABELLE (WORK)	23	15	8	EVEN FLOW	PEARL JAM (EPIC)
11	4	3	SLEEPY MAGGIE	ASHLEY MACISAAC WITH MARY JANE LAMOND (A&M)	24	17	3	SHE'S TAKEN A SHINE	JOHN BERRY (CAPITOL NASHVILLE)
12	5	11	NO SENOR	JONNY Z (PUMP/QUALITY/WARLOCK)	25	24	2	A MAN THIS LONELY	BROOKS & DUNN (ARISTA)
13	10	3	SUMTHIN' SUMTHIN'	MAXWELL (COLUMBIA)					

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

# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MARCH 1, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	NEW	1		LEANN RIMES CURB 77856 (10.98/15.98)	*** No. 1/Hot Shot Debut *** UNCHAINED MELODY/THE EARLY YEARS	1
2	NEW	1		ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
3	1	2	59	NO DOUBT ▲ <sup>6</sup> TRAUMA 92580/INTERSCOPE (10.98/15.98) <b>HS</b>	TRAGIC KINGDOM	1
4	7	10	53	JEWEL ▲ <sup>2</sup> ATLANTIC 82700/AG (10.98/15.98) <b>HS</b>	*** Greatest Gainer *** PIECES OF YOU	4
5	3	5	35	TONI BRAXTON ▲ <sup>4</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
6	6	—	2	SPICE GIRLS VIRGIN 42174 (10.98/15.98)	SPICE	6
7	5	4	49	CELINE DION ▲ <sup>8</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
8	4	3	14	SOUNDTRACK ▲ WARNER BROS. 46346 (21.98/27.98)	EVITA	2
9	10	7	16	SOUNDTRACK ▲ <sup>2</sup> CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
10	8	6	32	LEANN RIMES ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	3
11	11	9	14	SOUNDTRACK ▲ <sup>2</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
12	14	14	33	THE WALLFLOWERS ● INTERSCOPE 90055 (10.98/16.98) <b>HS</b>	BRINGING DOWN THE HORSE	12
13	13	11	15	MAKAVELI ▲ <sup>2</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
14	2	1	3	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
15	9	—	2	THE OFFSPRING COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
16	15	15	23	DEANA CARTER ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	10
17	17	17	23	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
18	20	19	18	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
19	NEW	1		VARIOUS ARTISTS LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX: THE MIX TAPE VOLUME II 60 MINUTES OF FUNK	19
20	NEW	1		SOUNDTRACK JIVE 41590 (11.98/16.98)	DANGEROUS GROUND	20
21	12	—	2	SILVERCHAIR EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
22	22	13	13	BUSH ▲ <sup>2</sup> TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
23	21	20	14	VARIOUS ARTISTS ● ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	19
24	19	18	25	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
25	18	12	12	SOUNDTRACK ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
26	23	16	34	KEITH SWEAT ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
27	NEW	1		CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	27
28	25	23	20	KENNY G ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	2
29	24	21	88	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	1
30	43	52	3	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
31	26	22	21	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
32	16	8	3	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS... WEST COAST BAD BOYZ II	8
33	28	31	11	DRU HILL ● ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	28
34	30	29	42	DAVE MATTHEWS BAND ▲ <sup>2</sup> RCA 66904 (10.98/16.98)	CRASH	2
35	27	30	16	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
36	36	37	9	THE CARDIGANS ● TRAMPOLINE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) <b>HS</b>	FIRST BAND ON THE MOON	35
37	29	28	29	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	25
38	33	35	19	GINUWINE ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	33
39	NEW	1		DAVID BOWIE VIRGIN 42627 (10.98/16.98)	EARTHLING	39
40	31	25	23	NEW EDITION ▲ <sup>2</sup> MCA 11480* (10.98/16.98)	HOME AGAIN	1
41	34	26	50	311 ▲ <sup>2</sup> CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
42	NEW	1		VARIOUS ARTISTS GRAMMY 533292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	42
43	38	36	37	METALLICA ▲ <sup>3</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
44	32	24	13	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
45	41	45	17	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
46	40	39	16	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
47	35	27	26	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
48	44	42	22	CAKE ● CAPRICORN 532867/MERCURY (8.98 EQ/12.98) <b>HS</b>	FASHION NUGGET	36
49	39	34	13	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
50	61	61	20	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
51	51	63	7	VARIOUS ARTISTS MADACY 6803 (10.98/15.98)	POWER OF LOVE — 16 GREAT SOFT ROCK HITS	51
52	49	44	14	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
53	37	32	14	SNOOP DOGGY DOGG ▲ <sup>2</sup> DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	NEW	1		BIG HEAD TODD & THE MONSTERS REVOLUTION 24661/WARNER BROS. (10.98/16.98)	BEAUTIFUL WORLD	54
55	NEW	1		VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
56	42	38	5	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	16
57	52	47	17	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
58	48	33	3	ENRIQUE IGLESIAS FONOVISA 0001 (10.98/16.98)	VIVIR	33
59	45	40	15	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	40
60	53	49	19	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
61	57	53	17	JOURNEY ▲ COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
62	54	50	5	SOUNDTRACK RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE	49
63	55	54	44	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18810 (10.98/15.98)	BORDERLINE	5
64	63	59	21	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
65	NEW	1		C-BO AWOL 7201 (10.98/14.98)	ONE LIFE 2 LIVE	65
66	46	46	14	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
67	58	51	12	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
68	80	80	7	SOUNDTRACK PHILIPS 454710/POLYGRAM CLASSICS (10.98/16.98)	SHINE	68
69	77	74	21	ELTON JOHN ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
70	NEW	1		PAVEMENT MATADOR 55226*/CAPITOL (10.98/15.98)	BRIGHTEN THE CORNERS	70
71	60	65	7	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) <b>HS</b>	ONE FIERCE BEER COASTER	57
72	47	41	10	REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
73	62	56	103	SHANIA TWAIN ▲ <sup>8</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	5
74	64	66	35	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
75	65	58	20	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
76	84	84	31	SOUNDTRACK ▲ REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
77	70	73	42	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) <b>HS</b>	TEN THOUSAND ANGELS	40
78	56	48	12	VARIOUS ARTISTS DEATH ROW 50677*/PRIORITY (10.98/23.98)	DEATH ROW GREATEST HITS	35
79	81	76	43	GEORGE STRAIT ▲ <sup>2</sup> MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
80	76	70	69	THE SMASHING PUMPKINS ▲ <sup>8</sup> VIRGIN 40861 (10.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
81	114	113	13	JULIO IGLESIAS COLUMBIA 67899 (10.98 EQ/17.98)	*** Pacesetter *** TANGO	81
82	59	43	15	SOUNDTRACK ● GEFFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	20
83	74	71	41	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	43
84	75	69	15	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
85	72	81	15	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
86	66	64	82	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
87	68	67	53	2PAC ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (10.98/24.98)	ALL EYEZ ON ME	1
88	67	55	21	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
89	87	82	14	SOUNDTRACK ▲ COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
90	71	62	71	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) <b>HS</b>	GARBAGE	20
91	78	68	32	DONNA LEWIS ▲ ATLANTIC 82762/AG (10.98/15.98) <b>HS</b>	NOW IN A MINUTE	31
92	97	96	13	▲ <sup>2</sup> NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
93	69	57	15	MO THUGS FAMILY ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
94	82	88	10	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	82
95	85	75	9	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
96	73	77	5	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) <b>HS</b>	HELP YOURSELF	73
97	92	90	66	TRACY CHAPMAN ▲ <sup>3</sup> ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
98	95	99	20	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	95
99	79	78	82	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
100	89	89	16	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
101	109	—	2	TONY BENNETT COLUMBIA 67774 (10.98 EQ/17.98)	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY	101
102	83	72	8	SOUNDTRACK REVOLUTION 24666/WARNER BROS. (11.98/17.98)	MICHAEL	53
103	93	87	23	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <b>HS</b>	TIDAL	62
104	86	79	15	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
105	88	86	19	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
106	90	85	12	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
107	50	—	2	WIDESPREAD PANIC CAPRICORN 534396/MERCURY (10.98 EQ/16.98)	BOMBS & BUTTERFLIES	50
108	124	128	23	JOHN MELLENCAMP ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

# Billboard. 200.

continued

MARCH 1, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	100	98	69	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
110	94	95	15	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
(111)	129	110	9	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	83
112	107	101	42	THE CRANBERRIES ▲ <sup>2</sup> ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
113	106	123	5	702 BIV 10 530738*/MOTOWN (8.98/16.98) [CS]	NO DOUBT	106
114	98	91	72	MARIAH CAREY ▲ <sup>8</sup> COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
115	99	94	42	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
116	101	106	25	112 ● BAO BOY 73009/ARISTA (10.98/15.98)	112	37
117	105	102	39	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
(118)	127	146	10	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	118
119	110	97	11	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98) [CS]	RIVERDANCE	97
(120)	RE-ENTRY	10	10	BARRY MANILOW ARISTA 18809 (10.98/16.98)	SUMMER OF '78	82
121	104	104	14	NO MERCY ARISTA 18941 (10.98/15.98) [CS]	NO MERCY	104
122	121	117	16	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
123	96	92	24	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
124	113	108	18	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
125	111	111	77	FAITH HILL ▲ <sup>2</sup> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
(126)	140	171	14	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) [CS]	ME AND YOU	126
127	103	60	3	SOUNDTRACK RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK	60
128	120	107	21	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
129	115	112	47	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
(130)	NEW ►	1	1	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98) [CS]	POLITICS & BULLSH*T	130
131	116	118	34	QUAD CITY DJ'S ● QUORASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
132	102	93	13	FLESH-N-BONE ● MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	23
133	112	114	5	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	99
134	137	151	17	MARY CHAPIN CARPENTER ● COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
135	122	120	44	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
136	108	100	16	E-40 ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
(137)	167	156	23	STEVEN CURTIS CHAPMAN ● SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
138	143	169	16	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
139	117	105	53	FUGEES ▲ <sup>3</sup> RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
(140)	156	—	2	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	140
141	132	127	16	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICION BABY	64
142	130	142	5	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) [CS]	DUNCAN SHEIK	130
143	119	122	25	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
144	148	143	37	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
145	131	144	16	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
146	144	148	25	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
147	142	126	87	NATALIE MERCHANT ▲ <sup>3</sup> ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
(148)	174	178	62	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
149	125	109	16	VARIOUS ARTISTS ● TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
150	133	124	39	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
(151)	160	145	16	THE BEATLES APPLE 34451*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
152	118	115	13	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
153	134	121	49	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
154	146	152	61	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) [CS]	JARS OF CLAY	46
(155)	163	160	38	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24

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
(156)	169	—	2	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98) [CS]	THIS FIRE	156
157	161	147	43	HOOTIE & THE BLOWFISH ▲ <sup>2</sup> ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
(158)	172	168	3	DAVID HELFGOTT RCA VICTOR 40378 (16.98 CD)	DAVID HELFGOTT PLAYS RACHMANINOV	158
159	153	103	3	JONNY LANG A&M 540640 (8.98/10.98) [CS]	LIE TO ME	103
160	165	153	37	GLORIA ESTEFAN ▲ EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
161	136	135	12	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	130
162	138	150	61	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
163	151	133	78	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
164	150	154	21	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	107
165	159	158	65	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
166	154	141	29	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
167	126	116	5	BJORK ELEKTRA 61897*/EEG (10.98/16.98)	TELEGRAM	66
168	141	163	11	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	35
(169)	NEW ►	1	1	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) [CS]	HERE'S YOUR SIGN	169
(170)	NEW ►	1	1	GIOVANNI NEW CASTLE 5527 (10.98/15.98) [CS]	ROMANCE	170
(171)	176	174	22	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
172	149	137	72	OASIS ▲ <sup>4</sup> EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
173	123	136	14	DA BRAT ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20
174	128	129	16	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
175	145	130	20	NIRVANA ▲ DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISHKAH	1
176	170	167	34	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
177	168	193	17	PHIL COLLINS ● FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
178	175	164	62	ENYA ▲ <sup>2</sup> REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
(179)	RE-ENTRY	10	10	THE VERVE PIPE RCA 66809 (10.98/15.98) [CS]	VILLAINS	128
180	166	184	9	VARIOUS ARTISTS EMI-CAPITOL 54555 (10.98/16.98)	THE LUV COLLECTION: MOVIE LUV	155
(181)	189	175	21	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
(182)	RE-ENTRY	17	17	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48
183	147	179	6	TRICKY ISLAND 524302 (10.98/16.98) [CS]	PRE-MILLENNIUM TENSION	140
184	155	138	19	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) [CS]	THE GARDEN	101
185	157	139	47	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
(186)	RE-ENTRY	8	8	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	84
187	139	132	15	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	21
188	135	119	12	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	6
189	164	186	16	REPUBLICA DECONSTRUCTION 66889/RCA (8.98/13.98) [CS]	REPUBLICA	153
190	162	134	29	POE ● MODERN 92605/AG (10.98/15.98) [CS]	HELLO	71
191	171	162	53	ADAM SANDLER ▲ WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
(192)	RE-ENTRY	18	18	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	51
193	152	140	33	NAS ▲ <sup>2</sup> COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
194	183	181	56	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
195	173	161	66	R. KELLY ▲ <sup>3</sup> JIVE 41579* (10.98/16.98)	R. KELLY	1
196	193	189	40	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
197	196	—	2	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.98/14.98) [CS]	HOT	196
198	198	—	2	PRODIGY MUTE 9003/XL (10.98/15.98) [CS]	MUSIC FOR THE JILTED GENERATION	198
(199)	RE-ENTRY	2	2	SOUNDTRACK FANTASY 15001 (16.98 CD)	THE ENGLISH PATIENT	180
200	181	165	22	GEORGE WINSTON ● DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55

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

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## MAMMOTH'S SQUIRREL NUT ZIPPERS

(Continued from page 1)

This issue, the album is at No. 14 with a bullet on the Heatseekers album chart and at No. 197 on The Billboard 200. Its weekly sales actually went up, from 5,149 to 6,258. "Hot" has sold more than 84,000 units, according to SoundScan, exceeding the label's initial goal of 50,000 (Billboard, April 27, 1996), but Mammoth is clearly expecting bigger things to come.

Says Mammoth president (U.S.) Jay Faires, "At first it was word-of-mouth and it was pretty rapid in its growth, even on a word-of-mouth level. Finally, about three years into the band's life, commercial radio has come to the party, and it really seems like it is starting to explode. I think we are going to see good, steady growth all through the spring, summer, and into the fall."

While some major-market stations have only recently discovered the appeal of the Zippers, WTNX (Radio X) Kalamazoo, Mich., PD/afternoon personality Bill Walters has been programming "Hell" since July. "I clicked on that tune even though the label was pushing another single at the time," he says. "Within a week, it was No. 1 in phones. We've been playing it steadily since, and now the band is finally taking off."

Scott Stevens, buyer/manager of the Repeat the Beat store in Kalamazoo, says that the Zippers have been a local favorite with the college crowd, but when Radio X started playing "Hell," he noted an increase in sales. When the band played a date in town, sales of "Hot" crept into the store's top five.

While modern rock is the band's current champion, the Zippers' appeal isn't limited to the format. College radio, NPR, and triple-A stations were early supporters, and more recently, some

top 40 stations have also come on board.

WDCG (G105), in the band's hometown of Raleigh, N.C., began playing "Hell" in November after noting the groundswell of excitement the band had created.

At its peak on G105 in December, the song garnered 48 spins in one week at the station. The song remains a listener favorite. Last week, "Hell" was the station's third most-requested song, behind the Red Hot Chili Peppers' cover of "Love Rollercoaster" and U2's "Discothèque."

Says WDCG PD Kip Taylor, "This is a serious record for us. It's not just because they are local guys that we are giving it a chance. This song works, and it is very strong in call-out research."

Taylor adds that catching a Zippers live performance will convince skeptics that this isn't just a novelty act. "They are serious musicians doing their thing," he says. "It's not schtick and it's not campy. It's a show that is very entertaining and has universal appeal."

While the majority of the audience at the show Taylor witnessed were in the 18-28 age group, he did see about a half-dozen couples in their 40s, 50s, and 60s. "I liken it to being at a Grateful Dead show or a Phish show," he says. "The people are totally into the music, dancing and losing their minds."

Aside from playing the usual tour dates, the Zippers have also landed some pretty prestigious gigs in recent months. The band played the 21st Century Inaugural Ball in Washington, D.C., and at the Summer Olympics in Atlanta.

"This past year has all been a shock to me," says singer/guitarist Tom Maxwell, who on "Hot" also plays baritone saxophone, clarinet, resonator, and chandelier. "I didn't expect any of this to happen. Alternative radio playing a calypso song?" he asks. "That doesn't make any sense."

While the fact that some modern rock radio programmers have opted to embrace "Hell" may baffle Maxwell, he maintains that the Zippers are much more than an exercise in nostalgia.

"Nostalgia is a passive emotion," Maxwell says. "We are a very active thing. If older people who are familiar with old small-band swing listen to us and remember when they were young, that's great, but obviously people that didn't live at that time can't have nostalgia for something that they didn't experience. . . . We are a totally modern band." Backing up Maxwell's assertion is the fact that "Hot" is an enhanced CD containing multimedia content accessible on home computers.

### FORMING THE ZIPPERS

The Squirrel Nut Zippers, who take their name from a peanut-flavored chew, rose from the fertile Chapel Hill scene in 1993. In addition to Maxwell, the band includes Jim Mathus (vocals, guitar, tenor banjo, piano), Ken Mosher (guitar, alto and baritone saxophones, baritone ukulele, vocals), Chris Phillips (drums), Don Raleigh (string bass and gong), Katharine Whalen (vocals, banjo, baritone, ukulele), and Je Widenhouse (trumpet).

Mathus and Maxwell first crossed paths in the early '90s, when their respective bands, Metal Flake Mother and What Peggy Wants, were signed to the now-defunct Moist Records. "That's how we became friends," Maxwell recalls. "Ken Mosher was in Metal Flake Mother for a while, and I sat in with them on drums. It's Chapel Hill, so everyone knew each other."

After Metal Flake Mother broke up, Mathus moved in with, and later mar-

ried, Whalen. Maxwell says, "He was showing her how to play banjo and teaching her how to sing bluegrass, because that's what he grew up singing, but she liked singing jazz better."

Meanwhile, Maxwell was digging old Harlem hot music. He says, "I was playing rock'n'roll drums, but I was buying up Fats Waller records. I would subject anyone that would come to visit me to hours of Cab Calloway."

Eventually, Mathus and Whalen formed the Zippers "largely through jam sessions and potluck dinners," Maxwell says. "People would come over [and] play together."

Six months later, in December 1993, the band recorded its debut single on Merge. A month later, Maxwell's band called it quits, and the Zippers asked him to sign on.

The band's debut album, "The Inevitable," released in 1995 by Mammoth, won support from college radio and NPR, and the band's live shows drew enthusiastic crowds based largely on word-of-mouth.

It wasn't until the release of "Hot," however, that the Zippers truly began to take off.

Mammoth's Faires had some early indications that the Zippers' music could have broad appeal: "When we first signed them, we thought that the indie-rock kids would get off on them. Then I sent an advance tape to my parents, who are 62, and they fell in love with it. It seems like it is sort of cross-generational."

Based primarily on touring in the Carolinas, "The Inevitable" had sold 18,000 units by April 1996. Since then, the album's sales have more than doubled and are currently at the 40,000 mark, according to SoundScan.

"Hot" has been selling so quickly that Mammoth had some stock problems over the Christmas season. "We will probably be at 150,000 shipped by next week," Faires says. "We have had definite stock problems that we are still not ahead of the curve on."

A video for "Hell," directed by Norwood Creek and Maxwell, has been delivered to MTV and is expected to receive airplay on "120 Minutes" and M2, and the band has a second appearance on "Late Night With Conan O'Brien" tentatively set for March or April. "The Tonight Show With Jay Leno" and "Late Show With David Letterman" have also expressed interest in the band, according to Faires.

Mammoth also plans to continue to exploit the band's biggest strength—its explosive live shows—by landing a high-profile summer tour. "They are being considered for some of the package tours," Faires says. "Which would be cool, because the H.O.R.D.E. sort of hippie kids have been getting into it."

After "Hell" has run its course, Mammoth plans to take a second track from "Hot" to modern rock radio, and at this point there are no immediate plans to release the band's third album.

For his part, Maxwell hopes the second track arrives at modern rock radio sooner than later.

"I've had a little bit of anxiety about becoming chewed up and spit out by the machine by having people play 'Hell' into the ground, to the point where nobody cares or wants to know about the Squirrel Nut Zippers," Maxwell says. "I hope that's not the case. I'm flattered that people are playing my song, but as far as I'm concerned, you can take any song off of 'Hot' and work it. They are all great to me, and none of them are a perfect representation of the band. They are all just a facet of what the band is capable

of doing."

After wrapping up their current West Coast tour, the Zippers, who are booked by the Red Rider Agency, will take a few weeks off before embarking on an East Coast leg. The band will take May off while Maxwell gets married. "We are trying to work in some free time," Maxwell says. "In 1996, we probably had only three or four rehearsals, because we play constantly. . . . This whole band is about friends getting together in a room and playing for each other's pleasure."

The band is also eager to get the third album released. "We like to bring out the product to the people," Maxwell says. "We don't want our loyal fan base to get tired of 'Hot,' and they are going to sooner or later."

In general, however, the Zippers—who are seeking management, after managing themselves since their start-up—couldn't be happier. "Right now, everything is pretty peachy," Maxwell says. "We are going to stay on top of the business thing and ride this ride as long as we can."



by Geoff Mayfield

**GOOD AND BETTER NEWS:** New albums by country teen phenom **LeAnn Rimes** (166,000 units) and hot R&B rookie **Erykah Badu** (159,000 units) blast onto the top two spots on The Billboard 200, so business has to be better than it was in the prior week, right? Well, with Valentine gifts and a three-day week-end to pump up the shopping volume, that should be the case for even an inert release schedule. More important, how does the chart stack up with the one from the comparable 1996 week?

On first blush, that's an imposing comparison, because the March 2, 1996, issue of Billboard ushered in the late **2Pac's** "All Eyez On Me" and its first-week 565,500-unit splash, along with top 15 debuts by **Wynonna**, **Gin Blossoms**, and **The Fugees**. Indeed, largely on the strength of 2Pac, the top 10 a year ago accounted for 1.5 million units, compared with the 1.16 million units represented by this week's top 10.

Even so, this week's top eight titles each sell more than 100,000 units, compared with five a year ago, and overall album sales (including catalog) manage to outdo those of the same 1996 week by 5% (see Market Watch, page 82), a trend we've seen throughout this still-young year.

**BIGGER PICTURE:** To borrow the words of a former co-worker, is it any wonder we sometimes get weary? Ever since early December, when The New York Times ran a competently reported but curiously placed front-page story about the state of the record business, my office has been besieged with calls from reporters from the large and small ranks of the consumer press wanting to do a story about the music industry's "sales slump."

The Times story rightly noted that music stores' holiday-season sales were not holding up with those of the previous fourth quarter, and that the industry was no longer seeing the robust annual growth that happened in the late '80s and early '90s. All well and true, but neither of those facts spells S-L-U-M-P.

As many Billboard readers know, the biz saw a little rally during the last week of December, thanks in part to Christmas falling on a Wednesday (it was on a Monday in '95), which allowed 1996's album sales to exceed the previous year's take by 0.5%. Call that "barely ahead" if you like, even "flat" if you prefer, but to this columnist, the term "sales slump" would imply that units are down, not flat.

Recently, on two consecutive days, I read two consumer press stories—one in a major-market newspaper, the other in a national weekly—that stated that retailers and the industry at large have pinned their hopes on U2's "Pop," due March 4, to save the day in Mighty Mouse style. Both pieces cited "disappointing sales" of the recent **Pearl Jam** and **R.E.M.** albums—which both fall off The Billboard 200 this issue—as indicators of a gloomy business climate.

It seems like a lot of pressure to place on U2's shoulders, especially since the band and its label, Island, have noted that "Pop" signals a new sonic direction from previous albums. More important, it makes me wonder if anyone notices that album sales in '97 are running 9% ahead of last year's pace.

Yes, "Pop" will likely debut at No. 1, and it would be great if it followed the footsteps of 1991's seven-times platinum "Achtung Baby," but that may be a tall order to fill, one that 1993's double-platinum "Zooropa" didn't accomplish. Besides, "Pop's" bow won't end a drought; it'll likely be the fourth album in a row to debut at No. 1, following Rimes, **Live**, and the soundtrack to **Howard Stern's** "Private Parts." So maybe we can call the doom-and-disaster chatter for a minute.

While we're at it, maybe we can stop holding up R.E.M. and Pearl Jam as poster children of a slump that hasn't occurred. Yeah, the 366,500 units that Pearl Jam's "No Code" did its first week is shy of the 800,000-plus numbers rung by each of its last two, but there were only six other 1996 albums that managed bigger opening weeks. And, while R.E.M.'s "New Adventures In Hi-Fi" will probably fall short of the four-times-platinum certifications earned by each of its last three albums, the title has still moved about 877,000 units, according to SoundScan, a mark that eluded most of the 28,400 albums that were released in 1996.

**SEE:** The combination of **Oprah Winfrey's** daytimer and a QVC stop brings a 93% gain and The Billboard 200's Pacesetter cup to **Julio Iglesias** (114-81); **Jim Brickman** rides massive Valentine's Day exposure to a 92% rise (43-30); and **Barry Manilow** parlays "Live With Regis and Kathie Lee" and "David Letterman" appearances into a 200% gain and a re-entry at No. 120.



## BARCLAY SEES GLOBAL RAI HIT IN KHALED

(Continued from page 9)

more than 1 million copies. Around Christmas, it seemed impossible to enter a Parisian bar or to turn on a French radio station without hearing the song's warm and plaintive vibe, a tribute to the singer's young daughter.

So phenomenal was the single's success that it spawned an instant joke tribute, "Aii ... tchaaa!" by Le Festival Robles, based on the sound of someone sneezing. The parody immediately followed the original into the French top 10—conclusive proof, if any were needed, that Khaled has become one of the biggest crossover artists in Europe.

"Sahra," the album from which the single was taken (named after Khaled's daughter), has already sold 220,000 copies in France, according to Barclay, and looks set to be a French chart fixture throughout 1997.

Cathy Bitton, director of international development at PolyGram France, says, "You have to remember Khaled is not a French artist but an Arabic singer. Until 'Aicha,' he was never really played on French radio.

The Olympia dates will be interesting because it will be very much a crossover audience."

The album and single were released in Germany the week of Feb. 14, and PolyGram plans American and British releases for late March (on PolyGram's Mango label in the U.K., where a remix of "Aicha" will feature the chorus sung in English). The album has also gone gold in Belgium (25,000 units) and Switzerland (25,000 units), charted well in the Netherlands, and has been selling strongly on import in London, topping the Virgin Megastore world music chart.

Says Bitton, "He's going to be touring heavily in April and May, and there's demand from everywhere. We are putting a schedule together now which will also have to take account of very heavy French commitments."

Stuart Batsford, world music buyer for Virgin Our Price, says, "The Khaled album has a very wide crossover appeal. It's selling to 30- to 40-year-olds with high disposable incomes who

aren't in sympathy with the newest developments in rock, but are still interested in buying albums and looking for something different."

Dani Richiger, head of music at top 40 Radio 24 in Zurich, typifies the enthusiasm of European programmers for "Aicha": "To me, it sounds very friendly and warm and popular, especially in this very computerized mood that we have on radio waves at the moment."

Richiger, who feels that "Aicha" will continue to make an impact in other territories in Europe and beyond, adds that Radio 24 added the track Dec. 9 and still has it in rotation.

Khaled's music is a melting pot of diverse influences (Global Music Pulse, Billboard, Nov. 9, 1996). He was born Khaled Hadj Brahim, the son of a policeman in Oran, Algeria, around 1960 (the exact date seems shrouded in mystery). Across North Africa and throughout France, he is known as the king of rai, a title bestowed in 1985 at the first rai festival in Algeria.

Sometimes known as "the North African blues," rai combines the Islamic singing styles with which Khaled grew up and modern dance grooves influenced by pop, soul, and reggae.

What has enhanced Khaled's crossover appeal in Europe is that his sweet vocal style also draws on the French troubadour tradition of Edith Piaf and Charles Aznavour as much as on rock'n'roll performers.

Sensual love songs, often with lyrics that strongly challenge the traditional values of a culture that regards women as possessions, are rai's subject matter. This has made the music, and Khaled in particular, with his obvious enjoyment of the trappings of pop success, a target for Islamic militants in a society where singing so directly about sexual relationships is still taboo.

The activities of the fundamentalists have led to a spate of politically motivated killings in Algeria.

"I haven't been able to return home since 1990," says the singer, who first moved to France in 1986. "I'm not

frightened for myself, because I have people to protect me, but if a bomb should go off or something, others might get hurt. I hope to go back when things calm down."

Yet despite his rebellious image, the old prohibitions and traditional upbringing die hard: Khaled says that to this day he has never dared smoke or drink in front of his father.

Formerly known as Cheb Khaled (Cheb means "young" and "charming"), he was signed by Barclay in 1991, a bold move by the label at a time when the crossover potential of rai was far from obvious. Barclay decided to add a smoother sophistication to the still-raw sound by recruiting Bonnie Raitt's producer, Don Was. He and Khaled repaid the label's investment swiftly with the hit single "Didi" in 1992, and the subsequent self-titled album went gold in France (sales of 100,000 units).

A follow-up album, "N'ssi N'ssi," also produced by Was, featured songs from Bertrand Blier's film "1-2-3 Soleil" and won Khaled a Cesar, the French equivalent of an Oscar, for best soundtrack.

"Sahra" includes three tracks produced by Was in Los Angeles, but was also partly recorded in Paris and Jamaica. Bob Marley's widow, Rita, and the I-Threes appear on "Ouelli El Darek," the follow-up single to "Aicha." Their involvement is Khaled's recognition of the key role Marley played in radicalizing culture across the third world, an influence from which Algerian youth was not immune. "I went to Jamaica to record the rhythm section for some tracks, and while I was there I met Rita Marley," says Khaled. "It was a dream come true."

He is convinced Algerian rai can build on its French success, where it has crossed over from its original niche market of second-generation North Africans to reach a mass market. Khaled has scored an unlikely Hindi-language hit in India, where he has found a huge audience, and he has built small but committed followings in the U.S. and U.K. "Rai music is very joyful, and audiences love new sounds," he says.

"The songs for the most part are about love, and people all over the world can relate to that."

Assistance in preparing this story was provided by Paul Sexton in London.

## SPRING HILL TARGETS CHURCH MARKET WITH JANET PASCHAL SET

(Continued from page 10)

Paschal wrote or co-wrote seven of the 10 cuts on the album, and she feels it best represents her artistic direction. "This is closer to who I am than any of my other records," she says, "because where I was in my life when this project came together was sort of a vulnerable place, and when I become vulnerable, that's when God is biggest in my life."

The first single from the album, "Another Soldier's Coming Home," will be released March 7. Paschal wrote the song about her grandfather. "He was the first one in my family to accept Christ back in rural North Carolina," she says. "He came to know the Lord and then, figuratively and literally, built the little church I was raised in."

In the first element of a multilayered marketing plan, the video for the sin-

gle was sent to video outlets Feb. 7, as well as to radio stations, to help set up the single.

Hatfield believes the video will help pave the way for the song at radio. "When we've showed it to people, they've started bawling," he says. "It's really been having an impact."

The label is also initiating a contest at radio in which inspirational stations encourage their listeners to write or call in with a story about someone in their community who has made an impact on them—a "soldier" in their community. "The person with the best story at the end of the week gets a CD and possibly a book," Hatfield says. A grand-prize winner will receive a Janet Paschal catalog, among other prizes.

Hatfield says the initial thrust will

be to inspirational Christian stations; after establishing the single in that format, the label will release it to Southern gospel stations. "Janet's audience does span both genres, from Southern gospel to [inspirational] and even to AC," Hatfield says. "The target on this is mostly women between 25 and 45, because I think they can identify with this record."

According to Hatfield, Spring Hill will accompany the release of "The Good Road" with a strong advertising push that will include ads in such Christian women's magazines as *Aspire* and *Today's Christian Woman*, as well as such music publications as *Singing News*.

At retail, Paschal will be making in-store appearances that will differ from traditional retail visits.

Hatfield says local churches will invite women in the area to the in-stores, at which "Janet will do a little bit of a devotional, play from the new record, read from the book, and then open it up for prayer requests."

The retail program obviously furthers Spring Hill's mission to focus on the church and spiritual concerns. But it will also benefit retail, according to Hatfield. "The store will have all these women at this one big event where they can rack all their prayer product and product that relates just to women," he says.

Bob Elder, senior buyer for the Grand Rapids, Mich.-based Family Christian Stores chain, says that the inspirational market is a growing segment for Christian retail. "That market is showing a lot of promise," he says. "We've seen some great success, and I'm seeing record companies start to address that consumer. I believe as much as pop/rock and modern rock are pulling the adult contemporary consumer left of center, at the same time inspirational is pulling the adult contemporary traditional churchgoer right of center. That's where Janet's music fits."

Spring Hill and book publisher Questar will partner at retail on point-of-purchase materials. "We have an endcap and shelf-talkers, and everything we do on the record side points people to the book side," Hatfield says. "And everything they do on the book side points back to the record."

Each product will include a \$2-off coupon for the other product.

Paschal's book is a series of essays taken from her personal journals. It marks the first time Questar has published a book by a recording artist. Questar media director Michele Tennesen says that the company has high expectations for the cross-promotional efforts.

"Basically we are gaining a book audience for the record and a record audience for the book," Paschal agrees. "So they really play off each other."

Paschal handles her own management and has a co-publishing deal with Spring Hill. She is booked by Larry Sparks in Thousand Oaks, Calif., and will be touring churches and civic centers throughout the spring and summer.

## NPR, DORIAN LINK FOR ENSEMBLE GALILEI SET

(Continued from page 9)

mate. "Things are tough out there for companies," says Brian Levine, co-founder and director of A&R for the label. "So I think it's important now to recognize complementary interests. Being on NPR means we will have a chance to reach a much larger audience than if this recording were only to get attention on, say, classical stations."

NPR, faced with tightened government purse strings, also has much to gain from the joint venture, according to Benjamin K. Roe, senior producer at NPR. "Our world view has really changed after the 104th Congress—the writing is on the wall," he says. "You look out the window and see the Capitol dome and know there are people over there who want to cut out a significant funding stream. So we have a challenge [to look] for new revenue streams."

"We also have a reputation for quality," Roe adds. "And I feel our listeners hopefully will want to contribute to a quality project that they know is going to help support NPR programming."

Under the joint agreement, NPR will get a portion of retail proceeds in addition to the free promotional copies, Levine says. "We worked out a formula for a direct per-copy donation for each copy sold in stores." Although he

declines to specify a figure other than to characterize it as "no trivial sum per copy," several sources close to the project say the donation is "less than a dollar but approaching a dollar per disc."

The album is the first multitrack digital recording to be released by Dorian, which is known for its minimal-miking, direct-to-stereo audiophile releases. The set was recorded and mixed at NPR's state-of-the-art studio in Washington (Billboard, May 11, 1996).

NPR studio staff worked with Dorian engineers and Ensemble Galilei producer Charlie Pilzer on the sometimes-complicated digital recording and mixing interface procedures. The project was mastered at the nearby Airshow in Springfield, Va.

"It sounds great," says Levine. "It's certainly up to our standards."

Surrick, who first had the idea for the collaborative Dorian/NPR effort, brought it to the attention of the label, saying she thought "it was a natural." In discussions last June, so did Dorian and NPR. Recording began last fall.

"It seemed like the oldest principle in the book," says Levine. "Offer people a sample and let people hear a bit of it at no cost [on the radio], then see what happens. It also allowed us to expand our alliance with public radio, which has always been a friend to this kind of music, and gave them a chance to see

if this entrepreneurial direction works for listeners."

Roe hints at future NPR collaborative projects. "Not a week goes by [without us hearing] from a small or large label or artist who wants to do things with us," he says. "So right now, frankly, we're figuring it out because we're still pretty new at this. But it's in the cards, clearly. We're very excited. "On the other hand," he adds, "we're not trying to play record company. It's not in our interests to challenge EMI or Dorian or Deutsche Grammophon for record-company supremacy. But I think it is in our interest to find creative new ways for partnering."

While "The Mystic And The Muse" is NPR's first joint-venture album with a retail tie-in, it is actually NPR's sixth album venture.

The first project was an album of Christmas music offered to listeners in December 1995, followed last year by a baseball-season album; a J.S. Bach album of live NPR performances by Yo-Yo Ma, James Galway, and others; and an album featuring Olympic coverage from Atlanta. On Jan. 31, NPR released "Franz Schubert In Concert," another all-star compilation of NPR broadcasts.

None of those albums is available in stores; all are used as part of NPR's on-air fund-raising activities.

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## Ron Willman Calls It A Day After A 33-Year Career With Billboard

Billboard veteran Ron Willman, has retired after 33 years with the publication. The epitome of dedication, Willman has the longest tenure at Billboard of anyone on the current staff.

Willman began his career as an account executive for Billboard in February 1964. Over the years Willman held several sales management positions, including consumer electronics sales manager and eastern sales manager.

In the late '70s, Willman recognized an opportunity and was the first to recommend Billboard's entry into the home video business. As the leader of Billboard's sales efforts in this field, he became a well known and respected figure in home video circles.

In 1985, Willman's work was recognized with the Reuter Award, presented each year to the top salesperson by Billboard parent company BPI Communications. This award honors an individual in sales who exempli-



WILLMAN

fies extraordinary drive, creative imagination, thorough knowledge of the market and the competition, resourcefulness and the ability to consistently bring in new advertising.

Willman later became director of sales for directories and in 1988 he was appointed publisher of Billboard's directories. As publisher, Willman was responsible for launching the Record Retailing Directory. During his seven years as publisher, Billboard's seven directories enjoyed a period of steady growth and increasing excellence.

"Institutions such as Billboard can only prosper and grow when they can benefit from the dedication of people like Ron," says Howard Lander, president and publisher of the Billboard Music Group. "We will miss his contributions to our operation."

Willman is currently available for consultation in the directory field. He can be reached at 516-433-4980.

## RETAIL BOOK OUT SOON

### Directory Provides Information On More Than 7,000 Businesses

Now in its seventh year, Billboard's Record Retailing Directory is slated to hit streets on March 5. Its unmatched strength makes it a key connection to thousands of potential clients and contacts.

Music professionals trust Billboard and turn to the Record Retailing Directory every day for its vital and accurate information.

The Record Retailing Directory includes:

- Over 7,000 updated listings

of independent record and chain stores, chain headquarters and audiobook retailers.

- The Record Retailing section contains listings from the United States, American Samoa, Guam, Puerto Rico and the Virgin Islands.

The Record Retailing Directory is the perfect vehicle to reach a targeted audience of record and video retailers. For more information contact Joellen Sommer at 212-536-5094.



International Latin Music Conference & Awards  
Hotel Inter-Continental, Miami • April 28-30, 1997

Fourth Annual Dance Music Summit

Chicago Marriott, downtown Chicago • July 16-18, 1997

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Hotel, Orlando, Fla. • Oct. 16-17, 1997

19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>  
Contact Sam Bell at 212-536-1402/1-800-449-1402.  
E-mail: [sbell@billboard-online.com](mailto:sbell@billboard-online.com)

## Rimes Puts The Blues Behind Her

UNTIL THIS WEEK, the only country artist to debut at No. 1 on The Billboard 200 was Garth Brooks. Fueled by the success of her current country hit, LeAnn Rimes becomes the second country artist in chart history to enter the album chart in pole position and only the second country female to score a No. 1 album since Bobbie Gentry in October 1967. "Unchained Melody/The Early Years" (Curb) is the 14-year-old star's first No. 1 album on this chart; her debut effort, "Blue," peaked at No. 3. In its 32nd chart week, "Blue" falls 8-10, giving Rimes two albums in the top 10.

Rimes' high debut and the album that enters at No. 2 help continue the female domination of The Billboard 200. Erykah Badu's "Baduizm" (Kedar/Universal) opens in the runner-up slot (and debuts at No. 1 on Top R&B Albums). That means the only men in the top 10 are Gwen Stefani's handmates in No Doubt, Madonna's co-stars in "Evita," and the male artists on the "Romeo + Juliet" soundtrack.

SING OUT, LOUISE: There's a new "Argentina" in the top 10 of the Hot 100. Madonna's "Don't Cry For Me Argentina" from the soundtrack to "Evita" ascends 17-8, giving composer Andrew Lloyd Webber his first top 10 single in the U.S. His previous best was Helen Reddy's version of "I Don't Know How To Love Him" from "Jesus Christ Superstar," No. 13 in 1971. "Don't Cry For Me Argentina" is the first top 10 hit to originate in a stage musical since Murray Head's "One Night In Bangkok" from "Chess" went to No. 3 in 1985. And "Argentina" was co-written by Tim Rice, who wrote "Bangkok" with Benny Andersson and Björn Ulvaeus. "Argentina" and "Bangkok" share something else besides geographical titles: both first appeared on studio recordings before their respective musicals were staged. The original version of "Argentina," by Julie Covington, topped the U.K. singles chart 20 years

ago this month.

Madonna's second "Evita" single is her 30th top 10 hit, notes Rich Signorelli of RPM Sounds in Huntington, N.Y. Only Elvis Presley (38) and the Beatles (34) have had more. "Argentina" also tops the Hot Dance Music Maxi-Singles Sales chart, but with the single not available in multiple formats, and with the track moving down the Hot 100 Airplay chart, the single's chances of reaching No. 1 on the Hot 100 are diminishing.



by Fred Bronson

VIRGIN TERRITORY: "Wannabe" by Spice Girls continues its reign over the Hot 100. It's the first No. 1 on the Virgin label since UB40's "Can't Help Falling In Love" in the summer of 1993. The quintet makes other chart news, per a fax from Dave McAleer in London. He points out that "Wannabe" is the first self-penned No. 1 in the U.S. by a British female act,

and that no single by a British female act has reached the top of the Hot 100 in a shorter time. The "Spice" album (holding at No. 6 in its second week) is the highest entrance by a British female act, the previous best being "Medusa" by Annie Lennox, which debuted at No. 11. The album is also the second-highest entry ever by a female group. The record is held by Wilson Phillips, who entered at No. 4 with "Shadows And Light" in 1992. And if "Spice" can climb to No. 1, it will be only the second time a British female act has topped the U.S. album chart. So far, Olivia Newton-John is the lone woman from the U.K. to lead the list.

HEART TO CHART: Thanks to "Valentine" by Jim Brickman and Martina McBride, the Windham Hill label has its highest-charting titles ever on the Adult Contemporary chart (No. 5) and Hot Country Singles & Tracks (No. 53). Meanwhile, Brickman's "Picture This," which bullets 43-30 on The Billboard 200, is the artist's and the label's all-time high.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	84,534,000	94,204,000 (UP 11.4%)	CD	52,120,000 60,852,000 (UP 16.8%)
ALBUMS	72,836,000	79,604,000 (UP 9.3%)	CASSETTE	20,473,000 18,575,000 (DN 9.3%)
SINGLES	11,698,000	14,600,000 (UP 24.8%)	OTHER	243,000 177,000 (DN 27.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
15,053,000	12,622,000	2,431,000
LAST WEEK	LAST WEEK	LAST WEEK
12,700,000	10,417,000	2,283,000
CHANGE	CHANGE	CHANGE
UP 18.5%	UP 21.2%	UP 6.5%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
13,799,000	11,946,000	1,853,000
CHANGE	CHANGE	CHANGE
UP 9.1%	UP 5.7%	UP 31.2%

	TOTAL YEAR-TO-DATE ALBUM SALES BY STORE TYPE		CHANGE
	1996	1997	
CHAIN	45,166,000	49,444,000	UP 9.5%
INDEPENDENT	8,567,000	10,129,000	UP 18.2%
MASS MERCHANT	19,103,000	19,891,000	UP 4.1%
NON-TRADITIONAL	NA	140,000	NA

ROUNDED FIGURES FOR WEEK ENDING 2/16/97

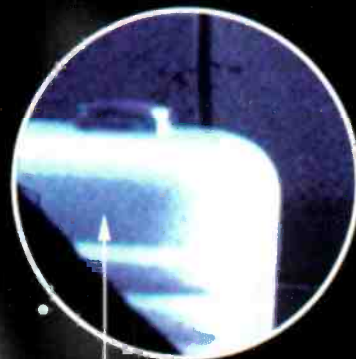
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



# STREET LIFE

*Kenny "Smooove", Creator of Spoiled Rotten Entertainment-featuring CASE, Changing Faces, and new artists Drea, Vernel Foster, and Scott Ingrassio.*

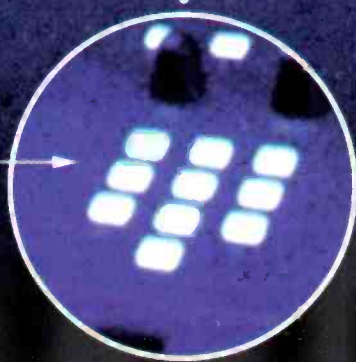
*Used for Politix.*



*Used for business with:  
Russel Simmons  
Andre Harrel  
Sean "Puffy" Combs  
Craig Kallman  
Denice Brown  
etc, etc, etc...*

*Creating hot tracks with:*

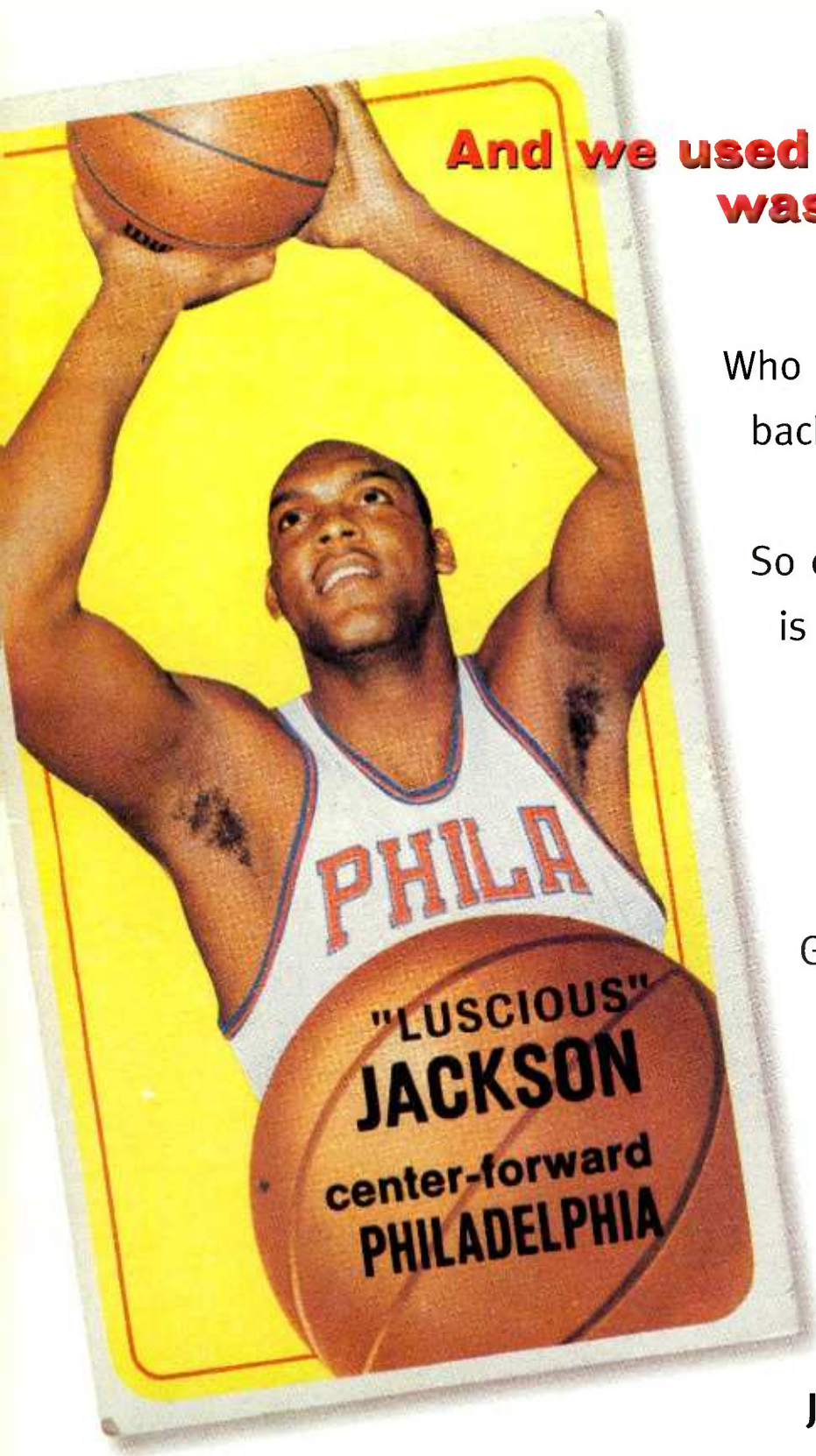
*Mary J. Blige  
Boyz II Men  
Queen Latifah  
R. Kelly  
Faith Evans  
etc,etc, etc...*



THE HUSTLE CONTINUES IN '97



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**And we used to think Luscious Jackson was just a ball player.**

Who knew? Okay, **Grand Royal** did, back in '91 when they put out the critically-acclaimed **In Search Of Manny** EP. So did anyone that heard it. Like us, which is why we teamed up to put out **Natural Ingredients**.

Now everyone seems to know.

Witness **Fever In Fever Out** approaching GOLD. Check out the truckload of **"Naked Eye"** singles flying out of stores.

Experience the video on  or flip through **People, Newsweek, Seventeen, Interview, Rolling Stone, Detour, Spin, Out, Genre, Option.**

Need we go on?

Luscious did: **Leno, Letterman, Conan, MTV's Jenny McCarthy show** to name a few.

Now it's Luscious in clubs, Luscious on a **sold-out tour**. And with **"Under Your Skin,"** their new single and video, Luscious Jackson is just warming up. (The band that is.)

