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IN MUSIC NEWS



Ravi Shankar, George Harrison Team On 'Chants'

SHANKAR

PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 3, 1997

Music CD-ROMs, Once Promising, Showing Decline

BY BRETT ATWOOD

LOS ANGELES—The music CD-ROM appears to be in critical condition, as Graphix Zone, one of the leading proponents of the format, joins the list of entertainment com-

NEWS ANALYSIS

panies that have pulled the plug on the once-promising product line. The move is viewed by many in the industry as the strongest signal yet that the future of interactive music content now lies instead in enhanced CDs (ECDs), DVD-ROMs, and the Internet.

The first batch of music CD-ROMs

(Continued on page 59)

TAYLOR BACK IN ACTION WITH 'HOURGLASS'

Much-Awaited Columbia Album To Get VH1 Boost

BY PAUL VERNA

NEW YORK—During the past five years, quintessential singer/songwriter James Taylor has remained in the spotlight through sell-out tours, a video, a live recording, substantial airplay, and appearances at such high-profile events as the annual concert to benefit the Rainforest



Foundation.

In all that time, however, Taylor did not make a studio album—the longest span in his career without releasing a recording of new music. Accordingly, the artist's latest work is likely to be greeted by his loyal fan base with the same excitement that Taylor felt toward making it.

"It was just time to do it," says Tay-

lor of "Hourglass," due May 20 on Columbia Records worldwide. "It's what I do for a living, and I was eager



TAYLOR

to get back and try it."

An album of considerable depth, its highlights include "Line 'Em Up," a meditation on order set to a Latinesque

(Continued on page 70)

Home-Studio Work Adds To Set's Easygoing Vibe

BY PAUL VERNA

NEW YORK—Given his aversion to recording studios, it's no wonder James Taylor and his co-producer/engineer, Frank Filipetti, chose to record the artist's upcoming Columbia Records album, "Hourglass," in a cozy old house near Taylor's home on Massachusetts' Martha's Vineyard.

"I've generally been dissatisfied with what I get in the studio," admits the soft-spoken singer/songwriter, who has 16 studio albums to his credit, most of them gold, platinum, or multiplatinum. "It's as if the priority [in the studio] is the technology, and you have to make the music fit to it."

Taylor found a house that had a central foyer that divided it

(Continued on page 43)

Capitol Stresses Group 'Shape' Of Foo Fighters

BY MELINDA NEWMAN

NEW YORK—Meet the Foo Fighters, a band. That's the message behind Capitol's marketing plan for the act's second release,



FOO FIGHTERS

"The Colour And The Shape," which comes out May 20 on Roswell/Capitol.

The Foo Fighters' self-titled debut, which has sold 1 million

(Continued on page 16)

Canadian C'right Changes Not Good Tidings For All

BY LARRY LeBLANC

TORONTO—Although last-minute wrangling delayed the Senate's vote, the long-awaited Phase II revisions to Canada's Copyright Act were still expected at press time to become law.

While the bill, C-32, spells relief for the music community here, many industry organizations remain dissatisfied with a number of concessions that were made in the bill.

"After nine years, this bill has final-

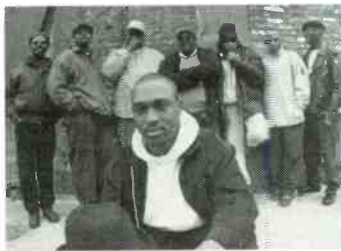
ly come to fruition," says Brian Robertson, president of the Canadian Recording Industry Assn. "It's a historic moment for the Canadian music industry and for Canadian artists and producers. The rights included in Bill C-32 will be invested in a far more secure future for the Canadian music industry."

Among Bill C-32's measures are neighboring rights, under which performers and producers would be entitled to royalty payments from those who use their sound recordings for public performance or broadcast; and a home-taping levy to be collected on an estimated 40 million blank audio-cassettes sold in Canada annually.

However, industry observers note that the bill does not address an array of digital issues, and discussions are

(Continued on page 50)

MUSIC TO MY EARS



Hollywood Label's Coolbone Unleashes Bold 'Brass-hop'

PAGE 3

SOUND OF THE CITIES



SEE PAGE 37

Vibrant Sounds Of Cuba Spreading To The World

Cuban Music Industry Showing Signs Of Life

BY HOWELL LLEWELLYN

HAVANA—In these trying times for Cuba, the country's music industry has received a double shot in the arm. Spain's society of authors and editors, SGAE, has become the West's first rights society given permission by Cuba's culture ministry to open offices here. Meanwhile, the Mexican divi-

(Continued on page 78)

Cooder Set From Havana Adds To Outside Interest

BY NIGEL WILLIAMSON

HAVANA—The state-run Cuban music industry is optimistic that Ry Cooder's recent recording of an album here—with a lineup of top Cuban musicians—will lead to increasing numbers of overseas artists recording in the Communist country, despite the tightening

(Continued on page 83)



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Colvin Single Catches Fire At Radio

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COOLBONE: HIP TO 'BRASS-HOP'

There's a revolutionary musical movement resounding from the alleyways and *batture* (beachhead) boulevards of the Crescent City, flooding the party capital of the Gulf Coast with an unplugged "future school" fusion of hip-hop, brass band jazz, and freestyle rap typified by a combo called Coolbone.

On a muggy, moonlit evening last May (The White Paper, Billboard, June 8, 1996), this writer watched transfixed as the corner of Chartres and Frenchmen streets quaked with the alfresco undulations of trombone lieutenant Steve "Coolbone" Johnson and his horn- and drum-toting foot soldiers, the *banquettes* (sidewalks) quickly swarming with a human spectacle comparable to anything that transpired earlier that afternoon at the nearby fairgrounds site of the annual Jazz & Heritage Festival.

"I'll tell you, we drew a wild kinda crowd outside Cafe Brasil that night, didn't we?" says Johnson, chortling at the memory of a spontaneous street fair that lasted close to dawn. "Our whole thing with Coolbone is to bring the street to the stage, and the stage to the street, and we played songs that evening like 'I Ain't Got None,' which became the first song we recorded for our new album, 'Brass-hop,'" an 18-track panorama of the irresistible Coolbone experience, due June 17 from Hollywood Records. "Our reputation started to rise three to four years ago because of the outdoor vibes we put out on Frenchmen Street," recounts Johnson, who had previously performed in town with the Olympia, Young Olympia, and Soul Rebel brass bands, as well as Buckwheat Zydeco. "Some nights, one of the owners of Cafe Brasil or Cafe Istanbul would phone me and the other members of Coolbone and say, 'Come down and help us wake up Frenchmen!' So we'd show up and start jamming, acting like a magnet to draw the people out of their houses and into the clubs on the street. Other times, the Sugar Bowl or Mardi Gras might be happening, and we'd just feel like going amongst the people in the 'hood and spreading the vibe. The great thing about New Orleans is that the neighbors don't mind; regardless of the time, they just come out under the sky and groove."

What Johnson is describing is a steady-building phenomenon in the Big Easy whereby young musicians reared on the grammar school-implanted tenets of the marching band ethos have graduated from playing horns and percussion at church socials or jazz funerals to forming cutting-edge R&B ensembles. Roaming both the outskirts of the French Quarter and the experimental fringes of late-'90s hip-hop, Coolbone applies the asphalt strut of the second-line clave to the phat pulse of modern rhythmic phlava, replacing keyboard samples with screaming horns, bouncing shout-outs, and wordplay wedded to the legato rumble of a tuba and a parade snare.

The prominence of brass and absence of guitars in Coolbone is an approach to R&B unheard of for much of the last two decades, as well as a point of pride. "In New Orleans, to be a horn player is to be something special," says Johnson. "When I was in grade school or junior high, everybody I knew wanted to blow a trumpet, valve trombone, or a sax in a marching band, but friends of mine in places like Washington, D.C., or New York would never think of doing something like that as a kid, telling me their friends would have laughed at them and said they should be into sports instead!"

"Back in the early '70s, brass was a big thing in R&B, with bands like P-Funk; Earth, Wind & Fire; and Cameo featuring horns, but by the '80s and early '90s, samples became more important, or you had

electronic keyboards that had horn and string settings. We're bringing brass back into the mainstream. Basically, the difference between sampling and the power of live horns when it comes to laying down a groove is the difference between, say, an electric light and a raging fire. We're not limited by any programming; the tuba of my brother Ronell 'Roo' Johnson handles the bassline, and with our lead rapper, Eric 'Cash-U\$' Clay—who's actually a cousin of Muhammad Ali—we've got the skills to go way out with our rapping, while knowing the music's gonna follow the lyrical improvisation wherever it leads! Frankly, I think this attitude has got to be the future school of hip-hop, and since New Orleans was the cradle of jazz, why shouldn't this city be the place 'brass-hop' gets created?"

As for Johnson's own origins, he was born Sept. 25, 1968, in the New Orleans purlieu of Marrero, one of the communities on the West Bank of the Mississippi. Father Ernest Johnson Sr. is an assistant principal in the New Orleans public school system, and Steve's mom, the former Marion Anderson, is an English teacher and librarian. Johnson stresses that the 10-man Coolbone team of tour manager, sound engineer, and eight musicians (including brothers Ernest "Juice" Johnson on trumpet/valve trombone and Darryl "Dee Jay Thall" Johnson on saxophone) have all attended college and absorbed "street training" in music as well as formal instruction. Steve Johnson has performed professionally since he was 13, putting his first bands together in 1984 when attending Saint Augustine High School in New Orleans' Seventh Ward. He started Coolbone in 1993, and the group issued its first record locally in April 1995 on the Sounds of New Orleans label, "The Coolbone Brass Band/The Coolbone Swing Troop." "Brass-hop," Coolbone's first national release, is a further step at taking the shimmy beats, open shuffles, spasm percussion, second line drag-and-buzz, and upbeat syncopations of traditional New Orleans orchestras-on-the-hoof and pushing them toward the no-limits threshold of alternative soul. Like the fiercely effervescent "D-Boy" album by the New Birth Brass Band (Billboard, March 8), "Brass-hop" helps usher in one of the most exciting trends on the R&B tip. Coolbone's simmering first single, "Nothin' But Strife" (due May 13 as part of a five-track EP),

MUSIC TO MY EARS



by Timothy White

also shows that besides being superior instrumentalists, this crew boasts storytellers *par excellence*.

"The single explains what it's like growing up in New Orleans, which has the crime, turbulence, and negative peer pressure of a lot of urban areas, but also a web of culture that helps us keep it together," says Johnson. "As you listen to the whole album, you realize we're taking you on a complete journey through the urban Gulf Coast experience, and not just a one-sided view. 'Gotta Sweat (When Ya Black)' is pretty heavy in its themes, but 'What's Hip' and 'Phat City' offer a contrast and provide a lift, saying it ain't all bad in the Crescent City 'hood.' Coolbone's covers of tunes like the war horse "When The Saints Go Marching In" and Bill Withers' "Use Me" are equally refreshing in their homestyle rearrangements and rap interpolations.

Coolbone will be on the road this summer on a blistering bill with Spearhead and Camp Lo, the group's lineup recently adrenalized by new drummer Derrick Freeman, replacing Derrick "Pune" Francois, who was unable to tour. "Like all popular music, hip-hop is a guide for impressionable minds," says Johnson. "We think it should challenge people to struggle to reach new heights. You have to set goals in life in order to achieve them, and 'Brass-hop,' like hip-hop itself, is meant to represent a new path."

THIS WEEK IN BILLBOARD

RETAIL SHAKEOUT IN JAPAN

The U.S. isn't the only country where music retailers face tough times. In Japan, harsh competition and a lack of high-profile new releases are affecting large chains along with mom-and-pop stores. Japan bureau chief Steve McClure has the story. **Page 45**

DALY, DISNEY TO CALL IT QUITS

The merger of Disney's domestic and international video divisions will solidify its market domination. At the same time, the company is losing Buena Vista Home Video president Ann Daly. Associate home video editor Eileen Fitzpatrick reports. **Page 6**

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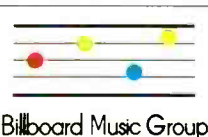
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Commentary

Hip-Hop Community Must Rally For Radio Without Industry Support, Genre's Future In Danger

■ BY GREG MACK

Remember KDAY? The legendary Los Angeles-based radio station started the now-successful hip-hop format. Some call it top 40 rhythmic, others tag it urban contemporary, while others exclaim that their frequency is "where hip-hop lives." Whatever the moniker, KDAY paved the way.

KDAY broke the mold (the station garnered an unheard-of 22-plus share—on AM radio!) while simultaneously breaking artists from D.J. Jazzy Jeff & the Fresh Prince to LL Cool J and Dr. Dre. The list reads like a who's who in hip-hop.

I do remember KDAY, because, as assistant PD/music director, I was there at the beginning, in July 1983. Under the tutelage of super consultant Jerry Clifton, I helped launch a format that is remembered as one that changed radio and gave minority kids an outlet for their creativity. By popularizing hip-hop music, it also helped give mom-and-pop stores a jump on the mega-chains, because at that time, hip-hop music wasn't fully stocked by national retailers.

I do remember KDAY, but where are the future KDAYs going to come from? We in the industry need to pursue the full potential of hip-hop radio and to protect the genre to ensure it will continue into the next century. Certainly it is disheartening to hear radio stations proudly state that they do not play any hip-hop or rap music. This should not be viewed, however,

as an attack but rather should serve as a warning and a wake-up call to everyone who loves hip-hop: It is time to act.

People involved in rock, country, and Latin music have all invested in radio, thus assuring that "their" music will never die. It is imperative



'There is no guarantee that radio stations will continue to play hip-hop music.'

Greg Mack is a consultant to KOJJ Porterville/Fresno/Bakersfield, Calif.

success and sell millions of units do not have the foresight to look into investing in radio ownership—to ensure their music will always have a chance to be heard.

Wherever you may drive, you are guaranteed to hear a country, rock, or Spanish station. Wouldn't it be terrific to hear R&B/hip-hop music everywhere, as well? At present, ownership by a minority group is still affordable and possible, but with new Federal Communications Commission rules allowing powerful corporations to swallow up stations of all sizes, what does the future hold?

There is a way to guarantee that hip-hop music will remain on the airwaves. Put simply, we need new KDAYs. As industry insiders who own their own labels and production companies already know, when you own it, it's on.

Wake up, because the one thing we must realize is that there is no guarantee that radio stations will continue to play hip-hop music. Radio executives don't necessarily have the same passion for it that those of us in the industry do. Radio, after all, is a business first and foremost. And, if we continue to simply stand back and watch, outlets for such music may all vanish right before our eyes.

Rather than buying 50 cars and 20 houses, try 40 cars, 10 houses, and an investment in the future. We must invest in our music so that the youth of tomorrow will have the same opportunities we have all enjoyed in the past.

LETTERS

CONSUMING MUSIC OF CUBA

Re: John Lannert's April 12 Billboard Latin Notas on "Myopia In Miami," Mr. Lannert's thoughtless attack on the Cuban-American community is especially offensive to the exiles who have lost members of their families to the most brutal dictatorship in the Western Hemisphere. For Cuban-Americans, the description of Castro's opponents as "anti-Castro zealots" is the moral equivalent of describing Polish Jews as "anti-Hitler zealots." Similarly, the question of "So what [if] a portion of earnings by Cuban artists goes to the Cuban government?" is the same as asking, "So what if the American people give Castro money to continue his violent repression of the Cuban people, trampling human rights and imprisoning, torturing, and murdering Cubans seeking freedom?"

Even as it rails against "the resemblance of the *castrista* totalitarianism" in Miami, Mr. Lannert's column actually stumbles onto some truth. He acknowledges that records of Cuban artists are available at South Florida "retail outlets." On the other hand, there are no private "retail outlets" in

Cuba, where the government owns everything. No one shut down WRTO-FM Miami, imprisoned its employees, and tried them for treason in a kangaroo court, which is what would have happened in Cuba if the government-owned station had played Willie Chirino's "La Jinetera."

Given the fact that dictators (whether communist or fascist) have historically used athletes and artists as pretty facades for their ruthless regimes, Mr. Lannert's "notion" that there is a distinction between music and politics in Cuba is naive at best and probably disingenuous.

Yocel Alonso
 Alonso & Cersonsky, P.C.
 Houston

Billboard Caribbean and Latin America bureau chief John Lannert replies: My column piece "Myopia In Miami" obviously was not an attack on the Cuban-American community, but rather a criticism of anti-Castro zealots, or perhaps better put semantically: anti-Castro extremists.

The recent reactionary behavior of these extremists underscored anti-Castro hard-lin-

ers' disregard for two of the most important rights of an American citizen as guaranteed by the U.S. Constitution: freedom of speech and freedom of the press. As prominent Supreme Court Justice Oliver Wendell Holmes Jr., once said, there must be freedom of speech "not only for the view we like but for the view we abhor."

Given the basic tenets of the Constitution, as well as the rules established by the Federal Communications Commission, any type of music—regardless of its political content—is allowed to air on radio stations anywhere in the U.S., including Miami. A self-evident corollary to free speech is freedom of choice. Music played by a U.S. station should be determined by ordinary citizens, not a political faction well-versed in issuing bomb threats but disdainful of meaningful dialogue and discussion; a bomb threat in March ultimately forced WRTO-FM to cease rotation of music by Cuba-based acts.

Recording artists caught in the crossfire of political machinations should not be penalized for their place of birth or even for their political stance. Ideally, if their music fails to capture listeners or buyers, it will be because they were punished quickly enough by the most ruthless of politicians: the consumer.

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



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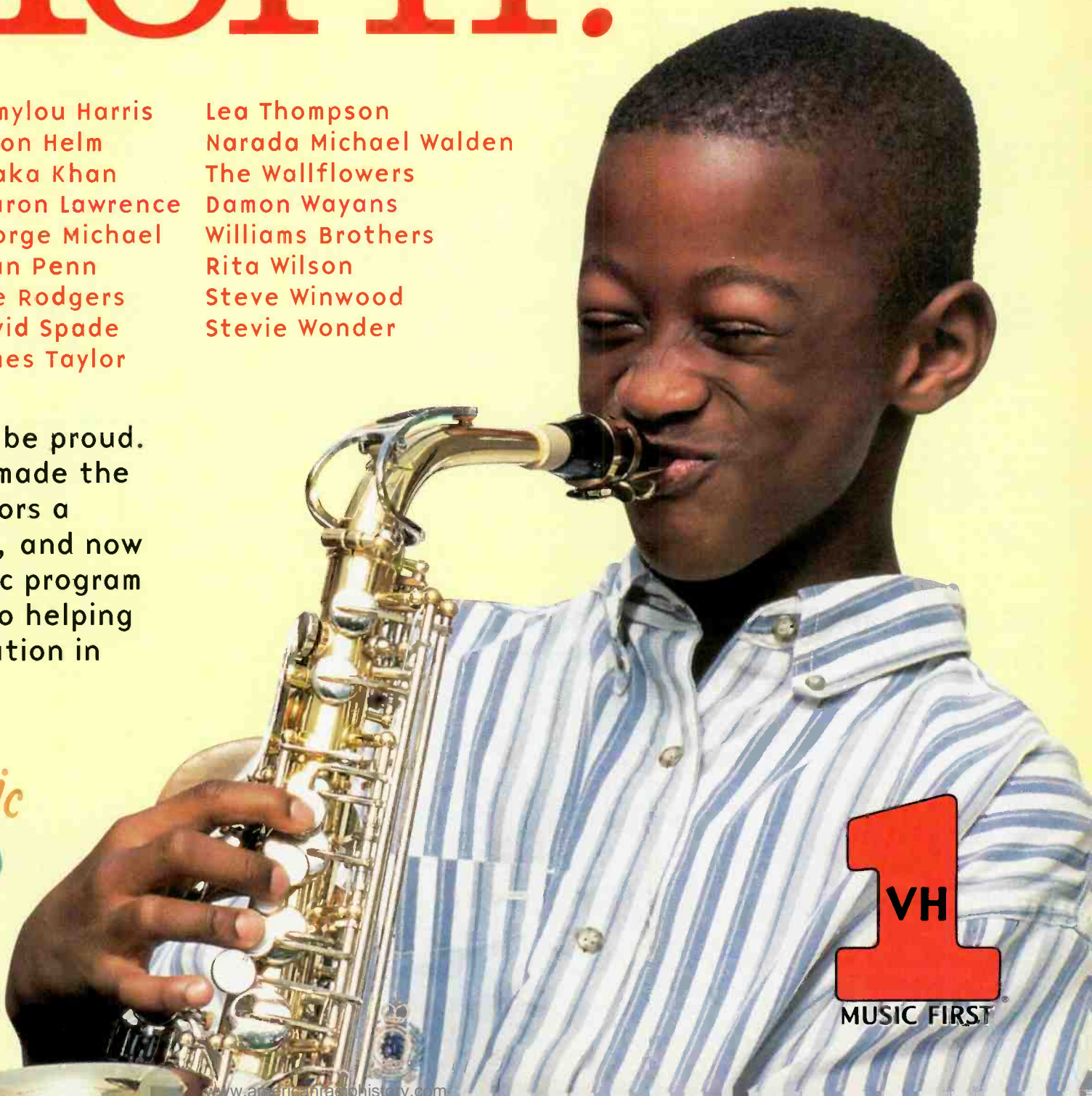
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Disney Merging U.S., Int'l Vid Units; Daly Departing

■ BY EILEEN FITZPATRICK

LOS ANGELES—In a move designed to take advantage of Walt Disney's dominance in the worldwide home video market, the company plans to merge its domestic and international video units.

The new entity will be called Buena Vista Home Video Worldwide and will be headed by current international video president Michael Johnson.

The new corporate structure of the video divisions results in elimination of the executive post held by Ann Daly, president of Buena Vista Home Video, who will leave the company when her contract expires in September. Daly, who joined Disney as a marketing supervisor in 1983, has headed domestic operations since 1992.

A corporate spokesman for Disney did not indicate where Daly would land, but it has been rumored for

months that the executive has been heavily courted by DreamWorks SKG.

According to sources close to Daly, DreamWorks partner Jeffrey Katzenberg, the former president of Disney, has offered the 40-year-old executive a top marketing job at the film company.

Daly has not confirmed plans to jump to DreamWorks, or anywhere else. Sources, however, indicate she is unlikely to take another executive position. (Continued on page 70)



Fleetwood Mac Reprised. Classic-era Fleetwood Mac members have reunited and signed to Reprise Records, the label on which this lineup—Mick Fleetwood, John McVie, Christine McVie, Lindsey Buckingham, and Stevie Nicks—originally recorded. The first release under the deal will be a live album, and the concert from which it will be taped will air exclusively on MTV. The album will include several new songs, as well as many of the band's greatest hits. The group is also planning a tour. The reunion of Fleetwood Mac coincides with the 20th anniversary of the release of the band's album "Rumours," which has sold more than 25 million copies worldwide, according to the label. Pictured in the back row, from left, are Rich Fitzgerald, executive VP/GM, Reprise; Russ Thyret, chairman/CEO, Warner Bros. Records Inc.; and Howie Klein, president, Reprise. Shown in front, from left, are Fleetwood, Christine McVie, Buckingham, Nicks, and John McVie.

Musicland Decreases Its Losses For First Quarter

■ BY ED CHRISTMAN

NEW YORK—The Musicland Group has reported a \$20.9 million net loss, or 63 cents per share, on sales of \$376.1 million for its first quarter. Analysts nonetheless responded positively to the news because the company narrowed its loss on a cash-flow basis.

For the three-month period ending March 31, Musicland reported a negative \$3.5 million in earnings before interest, taxes, depreciation, and amortization (EBITDA), as compared with the negative \$9.6 million in EBITDA last year. Net loss for the corre-

Big Changes Brewing At Blockbuster

Top Executive Exits; Parent Viacom Sets Stock Sale

■ BY SETH GOLDSTEIN

NEW YORK—Bill Fields' resignation as chairman and chief executive of Blockbuster Entertainment Group will rewrite the future of the home video and music retailer in a way that parent Viacom did not expect when he joined from Wal-Mart a year ago.

Whether Fields jumped ship or was pushed overboard, Blockbuster must now repair a vessel leaking cash flow, which is below the \$800 million a year

Viacom anticipated when it purchased the company in 1994. Blockbuster's first-quarter earnings before interest, taxes, depreciation, and amortization are expected to be down 15%-20% from a year ago.

At the same time it announced Fields' departure "by mutual agreement," Viacom also outlined the creation of a so-called "tracking stock" enabling the company to sell shares in Blockbuster while retaining full financial control (Billboard Bulletin, April 23). Viacom chairman Sumner Redstone anticipates an offering early next year, using the proceeds to lower the huge debt Viacom incurred to acquire Blockbuster and Paramount Communications.

Blockbuster has the rest of 1997 to

improve its profit picture and make the tracking stock worth buying. Viacom spokesman Carl Folta says Viacom will need the time to break out Blockbuster financials and gain shareholder and regulatory approval.

"They haven't got a lot of choices," says Josephthal Lyon & Ross analyst Dennis McAlpine. Viacom attributes the poor first quarter to the "inferior quality" of video releases and the cost of Blockbuster's move to Dallas from Fort Lauderdale, Fla. Both problems should be ancient history by the fall/winter season. "If you can't look better in the third quarter, you're in a lot of deep petunias," McAlpine adds.

Blockbuster appears to lack the (Continued on page 70)

N.J. Venue Says Marilyn Manson Is Not Welcome

This story was written by Ray Waddell, a reporter for Amusement Business.

At press time, promoters and New Jersey state officials remained stalemated over whether shock-rock group Marilyn Manson would play the scheduled OzzFest '97 bill June 15 at Giants Stadium in East Rutherford, N.J.

OzzFest founder and headliner Ozzy Osbourne has said that Marilyn Manson—which is booked on nine OzzFest dates—will participate in the Giants Stadium show; otherwise, he said, a lawsuit could result from a First Amendment violation.

The New Jersey Sports Authority maintains that it has the right to choose who it wants on the bill, and it doesn't want Manson.

"Right now we're taking the approach that a contract has not been signed," says Bob Castronovo, director of Giants Stadium. "We will offer [OzzFest] a contract with our parameters in them, one of which gives us the right to choose the groups [for the show]." (Continued on page 77)

INS Denies Latin Trumpeter, White House Favorite Arturo Sandoval U.S. Citizenship

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Immigration and Naturalization Service (INS) has denied U.S. citizenship to popular Latin jazz trumpeter and White House favorite Arturo Sandoval, but INS officials now say its appeals board will hold a hearing to "reconsider" the case.



SANDOVAL

Sandoval has played at the White House and at the President's Inaugural Ball and is scheduled to play at an

upcoming Democratic National Committee event here for President Clinton and Vice President Gore. The artist, who has also played for former President George Bush at Ford's Theater, says he will appeal the ruling.

"I have already sent in the papers for a hearing," Sandoval tells Billboard. "This situation does not create any kind of confusion in my brain—I will forever be grateful to the U.S. government and the people of the U.S. I believe it's a matter of an injustice from one person in the Miami Immigration office."

INS public affairs spokesman Brian Jordan says, "Mr. Sandoval is free to appeal this decision by the INS examinations office, and if an appeal rules in (Continued on page 77)

sponding time period in 1996 was \$56.2 million, on sales of \$383.6 million.

On a comparable-store basis, the company reported a 2.9% increase in sales, of which the mall division, with 1,147 stores, posted a 1.8% increase while the superstore division, which runs 224 outlets, enjoyed a 5.6% gain.

During a phone conference with Wall Street analysts and investors, Musicland is said to have reported that it would receive a tax refund of \$20 million. Also, the company has realized \$15 million from returning inventory and selling off fixtures from store closures in the first quarter.

One portfolio manager who follows Musicland notes that if that \$35 million is added to Musicland's EBITDA, estimated at \$60 million for the year, and if \$30 million in debt service and \$20 million in capital expenditures are subtracted, Musicland should get \$45 million in free cash flow for the year. "There is no liquidity crunch" at Musicland, he says. "If people stay cool and calm, this can play out another year."

But Musicland first must resolve negotiations with its banks to enlarge its \$275 million revolver credit facility by \$50 million-\$75 million.

Sources say, however, that the banks and trade creditors are at odds over security demands being made by the banks. The major trade suppliers are said to be willing to concede the issue of inventory collateral on the new money that would be made available, but the banks are said to want other concessions.

■ BY DON JEFFREY

NEW YORK—U2's latest album, which had been delayed from the fourth quarter of last year until this March, has given a huge boost to PolyGram's sales and profits in the first quarter.

The London-based music and film company reports that music sales rose 9% to 1.91 billion Netherlands guilders (\$1.03 billion) for the three months that ended March 31 and that music operating profit jumped 19% to 251 million guilders (\$135.6 million) (Billboard Bulletin, April 23).

A spokeswoman says that profit rose on "the increase in sales, particularly the increased success of national repertoire," an improvement in manufacturing margins, and favorable currency translations.

Shakur Estate Sues Knight, Death Row, Alleging Fraud

■ BY CHRIS MORRIS

LOS ANGELES—The administrators of Tupac Shakur's estate have filed a federal lawsuit against Death Row Records, its owner Marion "Suge" Knight, and attorney David Kenner, claiming that they conspired to defraud the late rapper of millions of dollars.

The suit—filed in U.S. District Court here April 18 by Shakur's mother, Afeni Shakur, and New York attorney Richard S. Fischbein—seeks damages of \$150 million from Knight and Kenner; back royalties and an accounting of sales for Shakur's 1996 Death Row album "All Eyez On Me"; the return of more than 150 of Shakur's unreleased masters; a declaration voiding the rapper's 1995 contract with the label; and \$20 million from Kenner for legal malpractice.

The action serves as a response to a suit filed earlier in the month in L.A. against Shakur's estate by Knight, seeking more than \$7 million the label owner says was distributed for Shakur's expenses.

According to the administrators' suit, Shakur's relationship with Death Row, Knight, and Kenner began Sept. 16, 1996. At that time, Shakur was jailed at the Clinton Correctional Facility in Dannemora, N.Y., after his conviction on a sexual assault charge.

On that date, the suit alleges, Knight and Kenner told Shakur they would arrange for his release on bail pending an appeal of his conviction, if he would sign with Death Row and take on Knight as his manager and Kenner as his attorney. Shakur and Knight signed a three-page handwritten contract and a one-page handwritten letter of memorandum to Interscope (Continued on page 70)

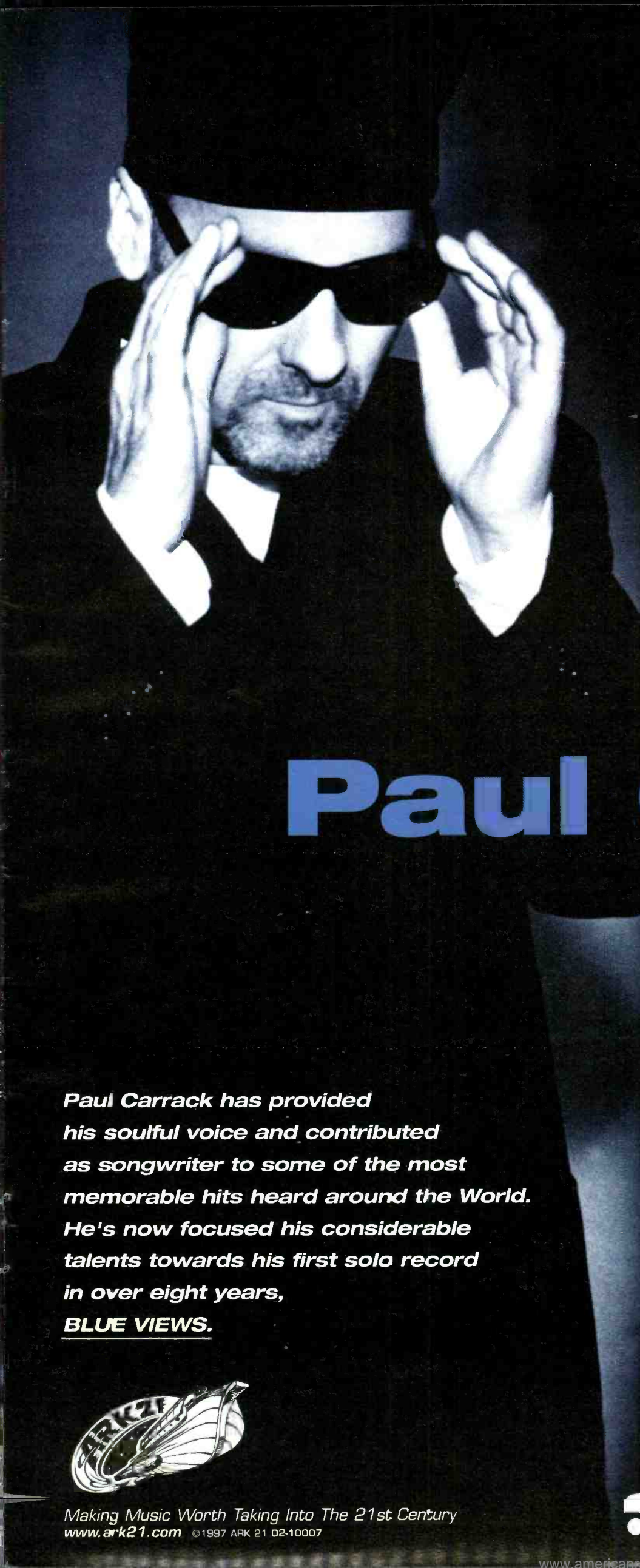
U.S., Vietnam Reach Bilateral Copyright Deal

■ BY MATT GROSS

HO CHI MINH CITY, Vietnam—The U.S. and Vietnam have agreed to terms on a bilateral copyright agreement, in a move that may obligate the country to "bring its copyright laws and enforcement practices closer to international standards."

The agreement follows the outcome of a landmark copyright infringement suit April 16, when Saigon Video director Pham Hang Cam issued a televised, court-ordered public apology here to composer Tran Tien.

Tien had sued Saigon Video for using 10 of his songs on the album (Continued on page 85)



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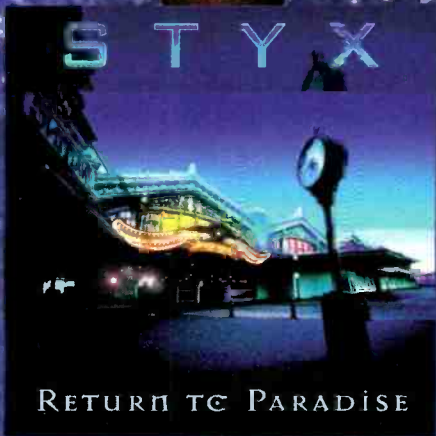
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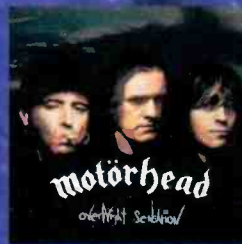
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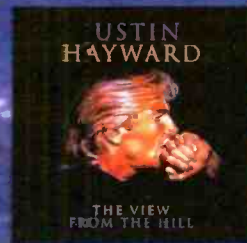
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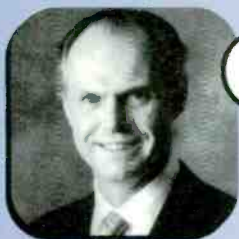
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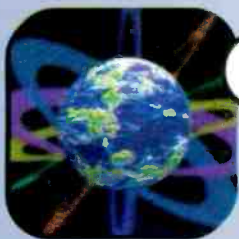
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Shankar Illuminates 'Chants Of India' Collaboration With Harrison Draws On Ancient Texts

■ BY BRADLEY BAMBARGER

NEW YORK—With monks going platinum and angels in ascendance, the artists and executives behind Ravi Shankar's "Chants Of India" are confident that the Zeitgeist encompasses another realm of sacred music.

"There is so much turmoil, so much discord in the papers and on TV," Shankar says. "Music is the greatest medium for peace, and like Western plainsong, the Indian chants can offer solace. They are prayers for *shanti*, or well-being. But whether texts are in Latin or Sanskrit, the feelings in this kind of music are universal."

George Harrison, the producer of "Chants Of India," adds, "It's a mad world we live in. And there's so much music out there that is, well, aggravating. This is our effort to achieve some



SHANKAR AND HARRISON

semblance of balance. People everywhere are looking for something—they always have been—but maybe now more than ever."

Due May 6 from Dark Horse/Angel Records, "Chants Of India" features Shankar's harmonious reanimation of age-old Indian mantras. Ancient Sanskrit texts are intoned over a bed of strings, percussion, and sundry other Eastern and Western instruments, with the whole possessing a mystical grace and subtle power in line with the Gregorian chant that has proved so popular. Yet "Chants Of India" boasts a variety of texture and color entirely its own.

Shankar spent nearly a year arranging the traditional mantras from the Veda scripture and composing new backdrops and instrumental interludes. In India, the chants have been repeatedly recast in both classical and commercial fashion, so it was a challenge for even a master musician to do something fresh with the material while retaining the essential force of the message.

"This album has been one of the most difficult but rewarding projects of my life," Shankar says. "I wanted to preserve the sanctity of the tradition yet also make the presentation a bit less ritualistic and more international. That way, even if the chants are not understood, they are at least felt."

First turned on to Vedic chants in the '60s during his initial trips to India, Harrison was drawn to the "Chants Of India" project not only for the oppor-

tunity to work with his longtime friend but for that chance to transcend boundaries with the transcendental.

"There is something in the music that goes beyond any language, any religion," Harrison says. "This stuff is so ancient that everything stems from it in a sense. This record may not be something you put on as background at a dinner party, but I could see it on a lot of executives' headphones."

Featuring dozens of musicians recorded in Madras, India, and London, "Chants Of India" had Harrison organizing the sessions, overseeing the technical process, and pitching in with the vocal and instrumental performances. This work follows his production of "In Celebration," a deluxe four-disc boxed set released by Dark Horse/Angel in '95 that offered a definitive picture of Shankar's peerless career as composer and sitar virtuoso, ambassador of Indian classical music, and pioneer in East-meets-West collaboration (Billboard, Dec. 23, 1995).

In marketing "Chants Of India," Angel obviously hopes to reach not only the considerable number of Shankar fans and Indian classical music devotees but also a portion of the 5 million people worldwide who bought the label's trend-setting "Chant" album by the Benedictine monks of Santo Domingo de Silos.

Steve Murphy, president of Angel Records, says, "'Chant' was so big that the customer who bought that record is indefinable. But many of the people who bought that album will find an appeal to 'Chants Of India.' In fact, I think the Shankar record is more accessible in many ways. But we're not only going after the 'Chant' buyer but the college audience, too. And it's important to us to get this record into the Indian community as well.

"More than anything, our job is to create a context for the album," Murphy adds. "I don't think we have to convince people of its quality. We obviously have the work here of two complementary geniuses. Twenty-five years ago, we saw George Harrison of the Beatles take this side trip with Ravi Shankar, and now the two of them have made an album that—with our culture more interested in exploring spirituality—we're finally ready for."

Murphy says he expects "to have shipped six figures" with "Chants Of India" by Christmas. What will aid in achieving that goal is the involvement of Shankar and Harrison in the promotional campaign. Angel is organizing "celebratory events" on behalf of the album for June and July in the U.S. and Europe, and those events may include ensemble performances with Shankar and Harrison. The two are also doing press; a Q&A with Shankar has already appeared in Rolling Stone.

Recently recovered from a bout of ill

health, Shankar gave sitar recitals in April in Chicago and Detroit and has upcoming recitals set for May 10 in Pasadena, Calif., and May 31 in San Francisco. In mid-September, he will play a concert at New York's Carnegie Hall that should feature material from "Chants Of India." (Shankar is managed and booked in the U.S. by Sheldon Soffer in New York; internationally, he is managed and booked by Christopher Tennant in London. His compositions are published by Anourag Music.)

Angel begins a TV ad campaign for "Chants Of India" in June, with emphasis on VH1, CNN, and the Lifetime Network. Also, there is a film about the making of "Chants Of India" in production, with broadcast and video possibilities under discussion. Angel is servicing the CD and a four-track sampler



CHANTS OF INDIA ALBUM ART

disc to college radio, public stations, and selected commercial outlets.

At retail, Angel will be taking both traditional and alternative routes. According to Gene Rumsey, senior VP of EMI Music Distribution, a key aspect of making "Chants Of India" a commercial success is working closely with such retailers as bookstores and specialty shops, which address often-neglected segments of the record-buying public. "It is far less expensive to take the product to where the receptive consumer is," he says, "than it is to try to get that consumer to come to wherever you've put the product."

An alternative retailer especially well-disposed to selling "Chants Of India" is the Bodhi Tree Bookstore in West Hollywood, Calif. "There's been a real resurgence in the popularity of Indian music in recent years, and Ravi Shankar is our best-selling Indian artist," says music department manager Kevin M. Maxwell. "Plus, both George and Ravi shop here regularly."

The Bodhi Tree did well with "In Celebration" and the highlights disc from the boxed set, as did a more traditional outlet, Tower Records in New York's Greenwich Village. "For a \$60 boxed set, 'In Celebration' sold really, really well," says world music buyer Gloria Rivera. "People actually requested it, which you only find with

(Continued on page 16)

Matsui's Gift Of Hope Tour To Benefit Breast Cancer

■ BY TERRI HORAK

NEW YORK—Countdown Records contemporary jazz artist Keiko Matsui has launched a multifaceted promotional campaign and tour to support breast cancer awareness.

"I have been so fortunate in my life that I decided I wanted to give something back through my music to charity," Matsui says. "As a woman and the mother of two daughters, I became alarmed by the [breast cancer] statistics and wanted to do what I could."

The comprehensive initiative includes participation by concert venues; smooth jazz radio stations; retailers Borders Books & Music, Circuit City, and Blockbuster Music; and the direct sales service 1-800-ASK-TOWER.

"I want people to know about Keiko, obviously, and hope that's part of what happens," says Hyman Katz, COO of Countdown and parent company Unity Entertainment. "But more importantly, I think we have an opportunity to educate more women about breast cancer. There is a larger issue than selling records at stake."

The monthlong Gift of Hope tour includes a week of shows at House of Blues (HOB) venues nationwide, which will temporarily become the House of Pink in recognition of the color adopted by breast cancer awareness advocates.

The HOB shows will run May 5-11 at the clubs in Chicago, Boston, and Los Angeles; a New York date will be held at a rented club temporarily "transformed" into a House of Pink.

The rest of Matsui's tour dates, which run April 18-May 16, will be held at various venues nationwide.

"She's a great artist and the tie-in with her cause fits perfectly with what we do, because we're a company with a conscience," says Kevin Morrow, VP of tours and talent for HOB.

In addition to her HOB performances, Matsui will take part in the company's existing foundation program, in which the clubs become classrooms during the day and host field trips for students.

Children from the House of Blues Foundation helped launch the tour April 17 in Los Angeles by painting Matsui's tour bus pink. (The clubs themselves will be transformed into Houses of Pink via special lighting and decorative effects.) Matsui will

perform at the HOB in L.A. on Mother's Day, May 11. Proceeds from the HOB shows will go to the Chicago-based Y-ME National Breast Cancer Awareness Organization, as will those of several other initiatives, including a four-song CD created to tie in to the tour.

The CD, "A Gift Of Hope," includes two newly recorded versions of Matsui's song "Hope"—a solo piano and a fully orchestrated take—as well as a track from her current album; the enhanced CD "Dream Walk"; and a track from an earlier album, "A Drop Of Water."

The packaging for "A Gift Of Hope" contains statistical information about breast cancer, as well as details about the Y-ME organization.

The CD, priced at \$5, is being sold at the venues and through 1-800-ASK-TOWER. It is also being made available as a giveaway item with the purchase of "Dream Walk" at participating Circuit City music outlets, according to Katz. RED Distribution, which handles Countdown will also make a contribution, Katz says.

Blockbuster Music also will give away the "Hope" CD with the purchase of "Dream Walk," according to Blockbuster regional marketing manager Pamela Aronovitz, who adds that staffers will sport pink ribbons and buttons during the breast cancer awareness promotion, which runs through May 31. Matsui will sign CDs at an L.A.-area Blockbuster store May 11. Blockbuster also will present the Y-ME organization with a check for \$1,000.

Borders Books & Music is participating on a regional basis in tour market cities. Matsui will do in-store meet-and-greets, and those stores she visits will donate 10% of sales of all Matsui's CDs to Y-ME. The cities include Indianapolis; Cincinnati; Oklahoma City; Tampa, Fla.; Boston; Chicago; New York; and San Francisco.

In addition to securing local and national press to support the events, location promotion will include posters, bag stuffers, and window and in-store displays, according to Anne Dickens, Borders' national events coordinator.

"We're extremely excited about it, given the nature of the foundation and what it's doing for survivors and the whole community," Dickens says. "We pride ourselves on [connecting] to this sort of opportunity."

Radio stations will participate in the initiative in a number of ways, including concert ticket giveaways and public-service campaigns.

(Continued on page 16)

Steven Curtis Chapman, Toby McKeehan Top Doves

■ BY DEBORAH EVANS PRICE

NASHVILLE—Steven Curtis Chapman and dc Talk's Toby McKeehan took home the top honors at the 28th annual Gospel Music Assn. (GMA) Dove Awards, presented April 24 at the Nashville Arena here. Chapman netted Doves in the artist, male vocalist, and songwriter of the year categories, as well as for top pop/contemporary album with "Signs Of Life."

It was Sparrow artist Chapman's fifth artist of the year accolade in eight years and his eighth win in the songwriter category.

McKeehan won the most Doves, taking home five trophies out of 13 nominations. As a member of Fore-



CHAPMAN

Front trio dc Talk, he won rock song of the year honors for "Like It, Love It, Need It," pop/contemporary song for "Between You And Me," and rock album and shortform video kudos for "Jesus Freak." As a member of the Gotee Brothers, he won rap/hip-hop album of the year for "Erace," a concept album on Gotee Records he created with fellow Gotee Brothers Todd Collins and Joey Elwood that deals with the issue of racism.

CeCe Winans, who co-hosted the show with Gary Chapman, took her second consecutive female vocalist of the year award. She also netted Doves for best contemporary gospel song for the Andraé Crouch-penned "Take Me Back," and for special event album for her participation in "Tribute: The Songs Of Andraé Crouch" (Warner Alliance). Charlie Peacock received his third consecutive producer of the year trophy. Essential/Brentwood act Jars Of Clay won group of the year, and Myrrh/Word's Jaci Velasquez was named top new artist.

Produced by Nashville-based High Five Entertainment, the awards were broadcast live on TNN and will re-air on the Inspirational Network, the Odyssey Network, FamilyNet, and

Praise Net several additional times between Saturday (26) and Saturday (3). The Dove Awards are voted on by the more than 5,500 members of the GMA.

The following is a partial list of winners from the 40 awarded categories:

Song of the year: "Butterfly Kisses," recorded by Bob Carlisle, written by Bob Carlisle and Randy Thomas (Diadem/Benson) (also won in the inspirational song category).

Rap/hip-hop recorded song: "R.I.O.T. (Righteous Invasion Of Truth)," recorded by Carman, written by Carman and Tommy Sims (Sparrow).

Alternative/modern rock recorded song: "Epidermis Girl," recorded by Bleach, written by Brad Ford, Dave Baysinger, Matt Gingerich, Sam Barnhart, and Todd Kirby (ForeFront).

Rock recorded song: "Like It, Love It, Need It," recorded by dc Talk, written by Toby McKeehan, Kevin Smith, Mark Heimermann, David Soldi, and Jason Barrett (ForeFront/Chordant).

Pop/contemporary recorded song: "Between You And Me," recorded by dc Talk, written by Toby McKeehan and Mark Heimermann (ForeFront/Chordant).

Southern gospel recorded song: "Only God Knows," recorded by the Martins, written by Joyce Martin McCollough, Harrie McCollough, and Joel Lindsey (Spring Hill).

Country recorded song: "Somebody Was Prayin' For Me," written and recorded by Charlie Daniels (Sparrow).

R&B recorded song: "Under The Influence," recorded by Anointed, written by Mark Heimermann (Myrrh).

Traditional gospel recorded song: "Stop By The Church," recorded by Babbie Mason, written by Sullivan Pugh (Word).

Rap/hip-hop album of the year: "Erace," the Gotee Brothers (Gotee).

Alternative/modern rock album: "Free Flying Soul," the Choir (Tattoo).

(Continued on page 85)



Rimes, Strait Top Winners At ACM Awards Their Album Sales Expected To Surge After Show

■ BY CHET FLIPPO

LOS ANGELES—If past indicators prove accurate, LeAnn Rimes and George Strait stand poised for a retail windfall in the wake of their sweeping wins at the 32nd annual Academy of Country Music (ACM) Awards show, held April 23 at the Universal Amphitheatre here. The show was broadcast on NBC.

Newcomer Rimes took the top new female vocalist award, as well as honors for single of the year and song of the year for her debut song, "Blue." She shared the song award with writer Bill Mack. "I could get used to this," Rimes said afterward.

The veteran Strait, his 16-year career with MCA Nashville reaching a new all-time peak, captured album of the year honors along with being named top male vocalist.

Less surprising were Brooks & Dunn's two repeat awards. They repeated as entertainer of the year for the second consecutive year and were honored for top vocal duet for the sixth straight year. There were no other multiple winners. Also taking awards were Patty Loveless, Trace Adkins, Ricochet, Sawyer Brown, and Collin Raye.

Strait's new album, "Carrying Your Love With Me," was strategically released by MCA the day before the awards show. MCA Nashville chairman Bruce Hinton said that he had stopped counting when sales figures from accounts reached 50,000 copies the day of the show. "This will be the biggest first day of George's career," Hinton told Billboard at the show. "I think it will debut at No. 1, and [previous album] 'Clear Blue Sky' will explode all over again."

Skip Young, senior music buyer for the Texas-based Hastings Books, Music & Video chain, says, "George will sell through the roof. He'll clean house. I ordered 20,000 copies for 100 stores." Young says his stores had special endcaps and displays for all ACM nominees.

"The show has a definite impact," he says. "Historically, we track sales

swings up to two weeks after the show for the award winners. It'll make a big difference for George. In LeAnn [Rimes'] case, she hasn't slowed down anyway. But the winners always really take off."

FORMULA FOR SUCCESS

ACM president Scott Siman says that, in his experience, the big sellers are artists who perform on the show and win a major award. "Performing is good," he says, "but performing and winning pays off. Next best is doing your hit single or current single. Bryan White had a phenomenal sales jump last year, as did Tracy Lawrence and Collin Raye doing their new singles. Doing the right song can really impact your sales."

Tower Records Nashville GM Jon Kerlikowske says his store always sees sales surges after the major country awards shows. "I've got the whole country music section of the store decked out for the ACM Awards," he says. "We have special endcaps for all the nominees. And, for the first time, we're selling the official program book for the show."

This is the first year the program book, previously sold only to show ticket holders, is available to fans. It sells at retail, through the ACM's 800 number, and through a number of artists' fan clubs. Retail price is \$19.95.

Kerlikowske says that he usually sees the biggest sales spikes after the show affecting newer artists who appear on the show. "You really see the sales bounce there," he notes.

Benson Curb, national sales director for the Curb Group, says that in Rimes' case, her TV appearances always spike sales. "Before and after the CMAs [Country Music Assn. Awards] and the Grammys," Curb says, "we saw a huge increase in sales. I think the increases were between

30% and 50% the week after the shows and the week after that, too. And we see a 5%-10% increase the week before the shows as well. I expect a significant impact from the ACM show."

Patty Loveless was named top female vocalist for the second straight year. Sawyer Brown, capturing an ACM Award for the first time in 12 years of trying, took top vocal group honors. Ricochet was honored in the top new vocal group or duet category. Trace Adkins took the award for top new male vocalist. Raye won the video of the year award, along with producer Susan Bowman and director Steven Goldmann.

Strait hosted the show, along with Jeff Foxworthy and Crystal Bernard, and the hosting trio

moved breezily through the three-hour production, with the emphasis heavily on comedy. With 22 presenters and 24 musical performances, the show presented a cross section of contemporary country. In a bow to tradition, Roy Clark received the Pioneer Award. Clark was the subject of a tribute featuring Gene Autry, Mel Tillis, Buck Owens, and the Oak Ridge Boys.

Musical highlights included Vince Gill's acoustic version of "Pretty Little Adriana," the song he wrote about a Nashville girl killed in a drive-by shooting; a very pregnant Faith Hill joining husband Tim McGraw for a duet of his new single, "It's Your Love"; and Garth Brooks' rousing "Fever," on which he was joined by Charlie Daniels and Chris LeDoux.

In presenting Strait's musical performance, Brooks paid tribute to the man he considers his mentor. "In the '80s," said Brooks, "when country music needed direction, George Strait put us back on the track and inspired me."

The show was dedicated to the late songwriter and industry fixture Mae Boren Axton.



RIMES



EXECUTIVE TURNTABLE

RECORD COMPANIES. Heavy D is named senior VP of Universal Music Group in Universal City, Calif. He was president of Uptown Records and will retain his creative role with the firm.

Capitol Records in Hollywood, Calif., promoted **Kim Niemi** to VP of product planning and **Joy Feuer** to national director of field sales. They were, respectively, senior director of product management and West Coast label director.

Lee Townsend is appointed VP of A&R for Verve Records in San Francisco. He will continue to run Songline/Tone Field Productions.

Michael Healy is appointed VP of operations for Velvel Records in New York. He was senior director of royalty accounting at PolyGram.

Sandy Sawotka is named VP of media relations for V2 Records in New York. She was senior director of publicity at Atlantic Records.



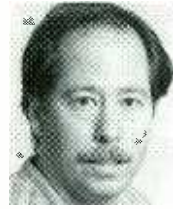
HEAVY D



NIEMI



TOWNSEND



HEALY



SAWOTKA



FEUER



NIEMI



TOWNSEND

MCA Nashville promotes **Jules Wortman** to VP of publicity and music video; **Denise Roberts** to director of regional promotion, West Coast, in Los Angeles; and **Royce Risser** to director of regional promotion, Northeast. They were, respectively, senior director of publicity; director of regional promotion, Northeast; and manager of Gavin promotion.

Lisa Zbitnew is promoted to GM of BMG Music Canada in Toronto. She was group VP of marketing.

Qwest Records in Los Angeles names **Ian Alexander** VP of A&R. He

was senior director of A&R for Warner Bros. Records.

Jeff Redd is named senior director of A&R, black music, for MCA Records in Universal City. He was a recording artist.

Joseph J. Lewczak is named director of legal affairs for EMI-Capitol Music Group North America in New York. He was an associate at Davis & Gilbert.

Michael Kauffman is appointed national director of sales for the GRP Recording Co. in New York. He was national director of sales for Windham

Hill Records.

Jimmy Metts is named director of Nashville operations for Malaco Records. He was creative director at Curb Music Publishing.

Joe Treviño is promoted to director of promotion and artist development for Arista/Latin in Austin, Texas. He was manager of promotion and artist development.

Dennis Blaine is named VP of sales, marketing, and PR for the New York office of the Music People. He operated an apparel company.

PUBLISHING. **Gary J. Gross** is appointed VP of marketing for Killer Tracks in Hollywood. He was director of marketing for McKesson Water Products.

Paul Morgan is promoted to senior director, creative, for EMI Music Publishing East Coast in New York. He was director of creative.

RELATED FIELDS. **George McMillan** is named president/CEO of BMG Direct in New York. He was COO/CFO of Lincoln, Mass.-based Renaissance Solutions.

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Categories

Rock Country
 Jazz Pop World
 Gospel / Inspirational
 Rhythm & Blues
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CONTEST APPLICATION AND RULES

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City _____ State _____ Zip _____

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Circle one (if paying by credit card): VISA MasterCard

Card # _____

Exp. _____ Signature _____

Make your check or money order for \$30.00 per song payable to: John Lennon Songwriting Contest

Check category: rock country jazz pop
 world gospel/inspirational rhythm & blues
 hip-hop latin dance folk children's

For more information: www.jlsc.com

Mail your entry to: John Lennon Songwriting Contest
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 Newark, NJ 07114

Please read all rules carefully, and then sign your name in the space provided. If entrant is under 18 years old, the signature of a parent or guardian is required.

Each entry must consist of:

- Completed and signed entry form (or photocopy). All signatures must be original.
- Audio cassette(s) containing one song only, five (5) minutes or less in length.
- Lyric sheet typed or printed legibly (please include English translation if applicable).
- Check or money order for \$30.00 per song (U.S. currency only) payable to John Lennon Songwriting Contest. If paying by credit card, \$30.00 per song will be charged to your account.

Entries must be postmarked no later than 8/15/97.

1. Each song submitted must be contestant's original work. Songs may not exceed five (5) minutes in length. No song previously recorded and released through national distribution in any country will be eligible. Contestant may submit as many songs in as many categories as he/she wishes, but each entry requires a separate cassette, entry form, lyric sheet, and entrance fee. One check or money order for multiple entries/categories is permitted. (Entrance fee is non-refundable. JLSC is not responsible for late, lost, damaged, misdirected, postage due, stolen, or misappropriated entries.)

2. Prizes: Twelve (12) Grand Prize Winners will receive \$2,000 in cash, \$5,000 in Yamaha project studio equipment, and a \$5,000 advance from EMI Music Publishing. One (1) Grand Prize Winner will receive \$15,000 for the "Song of the Year" courtesy of Maxell. Thirty-six (36) Finalists will receive \$1,000.

3. Contest is open to amateur and professional songwriters. Employees of JLSC, their families, subsidiaries, and affiliates are not eligible.

4. Winners will be chosen by a select panel of judges comprised of noted songwriters, producers and music industry professionals. Songs will be judged based upon originality, lyrics (when applicable), melody and composition. The quality of performance and production will not be considered. Prizes will be awarded jointly to all authors of any song; division of prizes is responsibility of winners. Void where prohibited. All federal, state, and local laws and regulations apply.

5. Winners will be notified by mail and must sign and return an affidavit of eligibility/recording rights/publicity release within 14 days of notification date. The affidavit will state that winner's song is original work and he/she holds all rights to song. Failure to sign and return such affidavit within 14 days or provision of false/inaccurate information therein will result in immediate disqualification and an alternate winner will be selected. Affidavits of winners under 18 years of age at time of award must be countersigned by parent or legal guardian. Affidavits subject to verification by JLSC and its agents. Entry constitutes permission to use winners names, likenesses, and voices for future advertising and publicity purposes without additional compensation.

6. To insure anonymity for judging purposes, entrant's name should appear only on the entry form. Do not put name or address on cassette or lyric sheet. Cassettes and lyrics will not be returned. Winners will be determined by December 15, 1997.

I have read and understand the rules of The John Lennon Songwriting Contest and I accept the terms and conditions of participation. (If entrant is under 18 years old, the signature of a parent or guardian is required.)

Signature _____ Date _____

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Seven Mary Three Gets The 'Crown'

Atlantic Finally Releases Set After Mammoth Split

BY DOUG REECE

LOS ANGELES—To hear Jason Ross of Seven Mary Three tell it, the delayed release of the band's new album, "RockCrown," while Atlantic and Mammoth hashed out the dissolution of their union (Billboard, April 5), produced something of a spiritual experience for the singer/songwriter.

"The last six months have been a serious test in patience and faith," says Ross. "It's like trying to believe in a new religion. There's all this mystery out there that you're trying to believe in, and you have these people telling you things are going to be all right."

Ross' hard-won faith turns out to have been well-directed.

With a June 3 release set and an amicable agreement between the two labels that resulted in the band signing to Atlantic (Mammoth will



SEVEN MARY THREE

share profits and assist in promotion of "RockCrown"), the album appears ready for a royal send-off.

In fact, Atlantic senior VP/GM (U.S.) Ron Shapiro believes releasing "RockCrown" in June instead of its originally scheduled January date will ultimately help the album.

"Two very important things happened during the delay," Shapiro says. "No. 1, as a factor in a noted industry story, the importance of Seven Mary Three was elevated.

No. 2, it really gave the people at Atlantic time to get to know the music and realize how far this band has come."

Indeed, along with a switch in labels, Seven Mary Three has taken a new direction aesthetically. Those familiar with the rougher-hewn rock tunes on "American Standard"—the band's major-label debut, which sold more than 1.1 million units, according to SoundScan—will be surprised by the act's new path.

(Continued on next page)



Blind Luck. The members of Third Eye Blind prepare for a show at Brownies in New York. The band's current single, "Semi-Charmed Life" on Elektra, is No. 3 this issue on Modern Rock Tracks. Shown, from left, are Third Eye Blind's Stephan Jenkins; Elektra Entertainment Group chairman/CEO Sylvia Rhone; Elektra executive VP/GM Alan Voss; the band's Arion Salazar, Kevin Cadogan, and Brad Hargreaves; and band manager Eric Gotland.

Penn Hasn't 'Resigned' From Making Records, 57 Set Shows

BY CHRIS MORRIS

LOS ANGELES—It's been half a decade since singer/songwriter/guitarist Michael Penn released an album.



PENN

But one marketing executive at his new label feels Penn's 57/Epic debut, "Resigned," set for release June 3, will be greeted warmly despite the long impasse.

"I think people are very familiar with Michael Penn's name, regardless of how long it's been," says Epic senior director of marketing Chris Hoppe. "We're going to go after it as if no time had lapsed. I don't feel like we need to relaunch his career."

Penn arrived with a splash in 1989, when his RCA debut, "March," spawned the hit "No Myth," which climbed into the top 20, pushed by a nearly ubiquitous video. But his 1992 sophomore release, "Free-For-All," also on RCA, disappeared off the charts quickly, and a five-year absence ensued.

Though he is hesitant to discuss the details of his situation, Penn indicates that he may have gotten lost in an exec-

utive shuffle at his old label.

He says, "I was in a classic situation with RCA, where the people who were passionate about what I was doing and who were interested in what I was doing and signed me, for a variety of reasons, were not there, from the second record on.

"I sort of changed a few things on my end," he adds. "I was approached by Andy Slater [of HK Management] to manage me, and I said, 'Look, see what you can work out here.'"

While the process of parting ways with his old label was apparently protracted, his services were quickly sought by a new record label—57, established as a Sony-distributed imprint by producer/musician Brendan O'Brien (Billboard, Oct. 28, 1995).

Penn says, "As soon as Andy sort of made things right and understood between RCA and myself, and they said, 'You can go,' Brendan was kind of there, going, 'Well, I'd like to do this.' We talked, and I liked him. I liked the idea of a situation on the business side where I was dealing with Brendan and his label, 57, before I was dealing with a multinational corporation. So it all seemed very right. Brendan's a terrific guy."

O'Brien and Penn sought to make

(Continued on page 36)

Vandross, Costello To Exit Longtime Labels; Aerosmith Alters Album Art

CHANGES: Look for Luther Vandross to move from Epic, his home throughout his entire recording career, to EMI Records. According to sources, Vandross's last release for Epic, a greatest-hits package with a few new songs, will come out by Christmas. He's expected to have an album of new material out on EMI in 1998. EMI did not return phone calls by press time . . . Also leaving his longtime home at Warner Bros. Records, according to the April 23 Billboard Bulletin, is Elvis Costello. He will record one more project for the label.

Hollywood Records executive VP Richard Leher is acting as interim president at the label following Bob Pfeifer's departure. Hollywood's head of marketing, Darmuid Quinn, has also left the label. He is now head of marketing at the Work Group . . . Warren Haynes and Allen Woody have quit the Allman Brothers Band to concentrate on their other act, Gov't Mule. The band has just signed with Capricorn Records; it was previously on Relativity.



by Melinda Newman

SO SORRY: Aerosmith has selected new cover art for its album "Nine Lives" after members of the Hindu community complained about the cover of the Columbia Records release in late April. The original cover depicted the head of a cat on a female body dancing in a den of snakes, which was apparently inspired by a painting featured in a book written by the founder of the International Society for Krishna Consciousness.

According to a spokeswoman for the band, Columbia has stopped manufacturing CDs with the existing cover, and all new copies will have new versions of the first three pages of the CD booklet, all of which contain the questionable image. No word on what the new cover looks like. The source adds that there are no plans to recall the copies of the album already in stores.

The cover of Aerosmith's last studio album, 1993's "Get A Grip," also came under attack. That art featured the rear quarter of a cow with a hoop ring through one of the five teats on its udder. People for the Ethical Treatment of Animals complained about the cover, and advertisements for the album were banned by the London subway system (Billboard, May 22, 1993).

STUFF: Peter Galloway, executive producer of the upcoming Laura Nyro tribute album, "Time And Love: The Music Of Laura Nyro," is putting together a concert in her honor. Nyro died April 8 of ovarian cancer. The show, which will benefit a cancer organization, is in the formative stages, but is expected to take place in late May or early June in New York and will likely feature a number of the artists who appear on the Astor Place Records set, coming out May 13 . . . After a several-year absence from the recording scene, Daryl Hall & John Oates have recorded a new album, tentatively titled

"Marigold Sky," that is slated to come out on Arista. The project, which according to a source covers the gamut from rock to R&B, was co-produced by Hall, Oates, and David Bellochio and was recorded at Hall's A-Pawling Studio, in Pawling, N.Y. Arista has not set a release date.

Keb' Mo' will appear on the May 11 episode of CBS' "Touched By An Angel." The Okeh/Epic artist will play "the Angel of Music" and will perform five songs . . . Garvey Rich has shuttered his publicity company to start a management company. His first client is the Interpreters, a band formerly featured in Continental Drift that has signed to Volcano Recordings . . . Nice Man, the licensing

and merchandising unit of BMG Entertainment North America, has made a deal with Giant Merchandising, a similar arm of Warner Music Group, to provide tour fulfillment and retail distribution of its music-related product in the U.S. and Canada. It could not be learned at press time why Nice Man had made ties with another entity that is essentially a competitor.

IN CONCERT: John Mellencamp starts a summer shed tour May 29 at Phoenix's Desert Sky Amphitheater . . . Chris Whitley kicks off a headlining tour Thursday (1) in Northampton, Mass., in support of his new "Terra Incognita" album . . . The Who will start a U.S. outing, appropriately titled The Who Live in Concert, July 19 in St. Louis. As with last year's Quadrophonia tour, Zak Starkey will perform drumming duties.

The lineup for the second Tibetan Freedom Concert, which will be held June 7 and 8 at a still-to-be-determined venue in New York, has been announced. Artists set to perform include A Tribe Called Quest, the Beastie Boys, Biz Markie, Bjork, Chaksam-Pa, De La Soul, Foo Fighters, Ben Harper, Jon Spencer Blues Explosion, Pavement, Porno For Pyros, Radiohead, Rancid, Patti Smith, Sonic Youth, R.E.M.'s Michael Stipe and Mike Mills, Taj Mahal, and a number of surprise guests. The event is being staged by the Milarepa Fund, a nonprofit organization co-founded by the Beastie Boys. Last year's concerts, held at San Francisco's Golden Gate Park, drew more than 100,000 and raised more than \$800,000. The concerts are designed to raise awareness about the ongoing injustices in Tibet against those who voice opposition to the Chinese government. The show will be promoted by Delsener/Slater.

Darlahood has landed the opening slot for the Collective Soul tour May 9-28 . . . The Further Festival returns for its second year. The festival's founders Bob Weir (with his band Ratdog), Mickey Hart (with his percussive outfit Planet Drum), and Bruce Hornsby will be joined by the Black Crowes and moe. The tour will start June 20 at the Coral Sky Pavilion in West Palm Beach, Fla.

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Pam Tillis

SEVEN MARY THREE GETS THE 'CROWN'

(Continued from preceding page)

Though "RockCrown" contains its fair share of rockers, including "Home Stretch" and the album's title track, the majority of the act's new songs reflect more introspective lyrical themes and softer-sounding musical arrangements.

"Times Like These," "Gone Away," and "This Evening's Great Excuse" are just a few tracks that sound as if they could fit in at coffeehouses as well as rock clubs.

Seven Mary Three's songs are published by EMI Publishing.

"When we started playing songs five years ago, we were basically writing acoustic guitar songs, not these big electric guitar riffs," says Ross. "There was more songcraft. We spent so much time on the road [in support of 'American Standard'] and saw so much that we had never been exposed to that it really resonated in what we were doing in the back of our tour bus by the end of the year. We were sitting there with acoustic guitars telling stories to each other.

"People are going to connect the dots however they want, but we are not 'Cumbersome,'" he adds, dropping the name of the band's driving rock hit. "Style is a formative dark cloud hanging over the artist, and it needs to be destroyed. I'm only 24 years old, and I haven't developed any kind of memorable style. In this

business, people just pigeonhole you from your last hit song until your next."

Shapiro, however, is confident that the album's diversity bodes well, pointing to such tracks as "Lucky" and "This Evening's Great Excuse" as perfect candidates for rock and top 40 crossover potential, thanks to their melodic, acoustic sensibilities.

"There's been a great maturation and evolution since their debut, and this record shows that they can still rock but also have a thoughtful, accessible, and sensitive side," says Shapiro. "You get both aspects on this album, and as a result, it's going to appeal to a much wider audience."

Still, he says the label led with the grinding "RockCrown," which was serviced April 21 to mainstream and modern rock stations to slowly work audiences into the new album.

"Because of the enormous depth of this record and all the different tempos, we are intent on working this record for a long time," says Shapiro. "But our feeling is that this band rose to platinum prominence as a rock band on the harder side, and initially that is what's going to get people into this record. We have plenty of time to create new fans and convert new formats."

Mammoth, whose responsibility

in promoting Seven Mary Three has diminished but not ended, will assist Atlantic's radio promotions personnel.

Regarding Mammoth's new position in the promotion of the album, label VP/GM Steve Balcom says, "Our role is definitely changing. Atlantic needs to take the lead chair, and we'll be in a secondary role now. We're going to help in whatever way we can. A lot of what we'll be doing is filling in whatever gaps need to be filled."

Already, Mammoth has helped design the slipcase packaging for the album and organized a promotion through the band's fan club.

A special booklet containing additional liner notes and art will be mailed to fan club members preceding the release of "RockCrown." Anyone else who joins the fan club before the release of the album—by mail or by signing up at the band's World Wide Web site (www.sevenmarythree.com)—will also receive the exclusive notes.

Meanwhile, Atlantic will air a flight of spots on MTV from the end of this month through the middle of June. There are no plans to shoot a video for "RockCrown."

Print advertising will range from traditional consumer music magazines to the "Wizard" fanzine, which will have band stickers poly-

bagged in 40,000 issues.

In addition to an extensive positioning and advertising campaign at retail, Atlantic will make use of various listening station programs.

This, says Atlantic VP of product development Michael Krumper, is meant to give listeners a taste of Seven Mary Three's new direction.

"For people that are familiar with the band from a few songs on 'American Standard,' this record is going to be quite a shock," he says. "The levels of intensity have expanded both ways. The harder songs are harder and the softer songs are softer, and because of that, we're going to use tons of listening posts and be really aggressive with in-store play."

Skip Young, a senior music buyer at 111-store Amarillo, Texas-based Hastings Books, Music & Video, says the chain has sold 18,000 units of "American Standard" to date and expects to sell more as "RockCrown" boosts the band's profile. "Sales are still strong for us on 'American Standard,' so we're hoping the new album will not only create its own fire but help continue sales of their last album."

Krumper says the label will also maintain the same grass-roots approach that helped propel Seven Mary Three from the music scene surrounding the College of William

and Mary in Williamsburg, Va., to national prominence (Billboard, Jan. 13, 1996).

Part of this approach includes a nationwide tour where the act, which is managed by Darby Management and booked by Pinnacle, will headline shows at 500- to 1,000-seat venues in primary and secondary markets.

Seven Mary Three's tour kicks off June 4 and continues nationwide through the middle of August.

In keeping with an aggressive international plan, Krumper says, the band will stop in Canada during this tour, eventually hitting European markets, Australia, and other international territories.

Confirmed release dates in territories outside the U.S. include a simultaneous U.K. bow, a June 9 release in Norway, and a June 12 release in Germany and Italy.

During spot dates, Ross says, the new material has road-tested well.

"It has been like a huge weight lifted off our shoulders," he says. "We've got seven or eight really stripped-down songs, and we're playing most of them live and people are still listening. It's nice to have that dynamic with your audience where you can attack them, sink under their skin, or whisper in their ear."



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CAPITOL STRESSES GROUP 'SHAPE' OF FOO FIGHTERS

(Continued from page 1)

copies in the U.S., according to SoundScan, was a solo effort by former Nirvana drummer Dave Grohl, who sang every song, wrote every tune, and played virtually every instrument on the project.

It wasn't until it came time to tour that Grohl put together a band: Pat Smear on guitar, Nate Mendel on bass, and William Goldsmith on drums. (Goldsmith has since been replaced by Taylor Hawkins.)

"With the last record, there was the notion that Dave went in and made a record that was kind of an experiment," says Capitol president/CEO (U.S.) Gary Gersh. "And Nate and Pat were not comfortable being personalities. This time, we're going to try to bring out the personalities in them. We want the kids to know who they are. Part of Dave's whole thing is just to get people to listen to the album."

When it came time to go back into the studio, Grohl knew he wanted it to be as a group. "It was far more rewarding going in as a band than alone," says Grohl. "When you go in and do something by yourself, you know your own limitations. When you go in with a bunch of different people, it just becomes something way more interesting and way more dimensional."

The decision to work with producer Gil Norton, a fave among alternative rockers because of his seminal work with the Pixies, was also a winner. "Man, I don't want to work with anyone else for the rest of my life," says Grohl. "He's a fucking whipcracker, too, man. He did not like to mess around at all. It was frustrating and it was hard and it was long, but at the end of the day, you listened back to what you'd done and you understood why you had to do it 5 million times."

The result is an album that is much more forceful and aggressive than its predecessor. And despite a tremendous amount of diversity—the Nirvana-ish howl of "Enough Space," the delightfully pure pop of "See You," the quiet insistence of "Walking After You"—the set hangs together as a cohesive work.

Not only do many of the tunes differ from one another stylistically, but the Foo Fighters mix it up within the songs themselves, starting some off as ballads only to have them dissolve into guitar-driven angst rockers.

MATSUI'S GIFT OF HOPE

(Continued from page 11)

"I think it's a tremendous idea and fits so well with us because Keiko is a core artist," says Bonny Chick, director of marketing and promotion at KTWV (the Wave) KTWV Los Angeles.

"Dream Walk," Matsui's eighth album, is her highest-charting set to date. It has been on Billboard's Top Contemporary Jazz Albums chart for 28 weeks and was lodged in its peak position of No. 3 for 10 weeks.

The Y-ME organization was founded by two breast cancer patients in 1978 to provide support and information services for victims and their families. It maintains a toll-free national hotline and sponsors educational programs.

"We just sort of wanted to make all of the dynamics kind of extreme," says Grohl, "but at the same time have some kind of middle ground. We wanted to make the songs a little more interesting and not make them as predictable as could be."

Grohl's voice also sounds much stronger than it did on the first album. "I think my voice sounds different, you know, because I'm actually singing," he says. "I mean, I used to not even be able to sit in a room by myself and sing. That's how afraid of my voice I was. Now I can sit around at home with an acoustic guitar and play hippie songs at night."

Much of the material addresses conflicts, particularly in relationships. "This time around, there were a lot of personal issues going on in Dave's life, and there were the traumas that the band has been through, and the album is deeper for them," says Gersh.

"There's something to be said for someone who goes into their therapist once a week and vents at their therapist and then the rest of the week feels pretty good about everything," says Grohl. "So this one hour a week would be the album, I guess."

Grohl says he focused more on the lyrics on this album than he did on the Foo's first project. "With this album," he says, "it was really kind of liberating, and there was a new freedom: 'Wow, I can actually write about things I feel strongly about and things that mean something to me and things I wouldn't normally say in everyday conversation.'"

While Grohl won't specify what the songs are about, it's publicly known that he recently split with his wife.

The album's first single, the driving "Monkey Wrench," wasn't officially serviced to alternative radio until April 21, although many stations had a copy earlier than that, resulting in the song debuting at No. 28 on Billboard's Modern Rock Tracks chart this issue. The CD pro sent to radio

also included radio edits of the hits from the first album, "Big Me," "I'll Stick Around," and "This Is A Call."

Erick Anderson, PD at WNVE Rochester, N.Y., says the song "has been getting a great response. It's a great lead track. We still have 'I'll Stick Around' and 'Big Me' in recurrent rotation, but our listeners were absolutely ready for something new."

J.J. Quest, PD at WBZU Richmond, Va., says that, upon first listen, "Monkey Wrench" struck him as "a little repetitive, but now when I hear it on the air, it sounds great. I think people are digging it. We were anxiously awaiting it."

The commercially available international version of the single contains "Monkey Wrench," a different version of "Up In Arms," and the album's title track.

In the U.K., two versions of the single are available. The first is the same as the international single, while the second includes "Monkey Wrench"; "Down In The Park," from the Foo's contribution to "The X-Files"-inspired "Songs In The Key Of X" compilation; and an acoustic version of "See You."

Grohl also directed the video for "Monkey Wrench," but he stresses that the choice was made somewhat by default. "We just started getting all these treatments for the video that didn't seem like they would go with the song, so I sat up one night and just listened to the song over and over and over again, trying to figure out some interesting imagery," he says. "I went to sleep that night, and I had this dream, and the video ended up being the dream I had that night. It's basically the band looking in at the band and how we see ourselves. It's not really like I knew what I was doing, I just really wanted it to seem like the dream."

The band is now rehearsing for a tour that will start in May with initial dates in Europe and the Far East. The group, which played a surprise

show last month at an L.A. club to preview the new material, will come back to the U.S. in June to promote the album as well as tour.

According to Gersh, the band also plans to play in-stores at up to 10 retail outlets across the country.

"Last time, Dave made the record by himself, both Nate and William were coming out of Sunny Day Real Estate, which was a fiercely indie band, and they needed a whole lot of time to settle down," says Gersh. "This time, it's not that they're willing to do more work, because they always worked extremely hard, but they're ready to go out and promote and play in-stores and do some different stuff."

That's good news to Joel Oberstein, director of retail operations for the Simi Valley, Calif.-based Tempo Music and Video. "This album is very much an A+ title," he says. "There's a lot of anticipation for it. I definitely think it could burst wide open."

The band will play 1,000- to 1,200-seaters in July in the U.S. before heading back overseas. They will return for more U.S. dates in September.

Grohl continues to grow more comfortable in his role as guitarist/front man, although he constantly jokes about how Smear is there "to make up for all the charisma that I lack."

However, he notes that the difficulty of making the transition from drummer to front man is exaggerated. "If you're a musician, you should be able to pick up the fucking clarinet if you want to and do it," he says. "I remember once when Nirvana, being in Australia, needed a visa to go to New Zealand, so we all go down to this consulate office. Kurt [Cobain's visa] said 'musician,' Krist [Novoselic's] said 'musician,' and mine said 'drummer.' And I was just like 'What the fuck?' These people won't even give me a break. You have to consider a drummer a musician."

amusement business					
BOXSCORE TOP 10 CONCERT GROSSES					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT'S COUNTRY MUSIC FESTIVAL GEORGE STRAIT TIM MCGRAW CLAY WALKER TERRI CLARK EMILIO MIROU MCCREARY JAMES BONAHE	Glen Helen Blockbuster Pavilion Devore, Calif.	April 19	\$888,187 \$47/\$38/\$25/\$20	32,278 35,000	PACE Concerts
METALLICA CORROSION OF CONFORMITY	Cincinnati Riverfront Coliseum Cincinnati	April 15-16	\$621,465 \$35/\$25	26,828 two sellouts	Sunshine Promotions
REBA MCGENTIRE/BROOKS & DUNN	Greensboro Coliseum Greensboro, N.C.	April 18	\$537,042 \$39.50	13,396 15,537	Starstruck Promotions Tittle/Spalding
BROOKS & DUNN/REBA MCGENTIRE	Thompson-Boling Arena University of Tennessee Knoxville, Tenn.	April 19	\$481,411 \$38.50	12,686 16,254	Starstruck Promotions Tittle/Spalding
PHIL COLLINS	Kemper Arena Kansas City, Mo.	April 12	\$363,673 \$42.50/\$32.50/\$25	9,980 15,000	Contemporary Prods.
KISS OUTHOUSE	Five Seasons Center Cedar Rapids, Iowa	April 20	\$313,396 \$34.50	9,084 sold out	Jam Prods.
NO DOUBT THE VANGUARDS CAKE	Blockbuster Desert Sky Pavilion Phoenix	April 19	\$304,656 \$23/\$15.50	16,343 20,537	PACE Concerts Evening Star Prods.
JERRY WALKER	Fox Theatre Ledyard, Conn.	April 7-8	\$289,006 \$40	7,090 two sellouts	in-house
VINCE GILL BRYAN WHITE	Kemper Arena Kansas City, Mo.	April 4	\$213,214 \$24.50/\$19.50	9,613 11,000	Contemporary Prods.
PHILIP KIRKOROV	The Theatre at Madison Square Garden New York	April 5	\$197,000 \$15/\$25	4,992 5,400	New Age Entertainment

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Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

BALTIMORE: With its unabashed love for mainstream pop in full effect, **Once hush** follows the lead of its influences and builds its tunes around the kind of hooks that keep you singing along. Formed while all four members were attending the University of West Virginia, the quartet relocated to Baltimore and never looked back. "We knew if we were ever going to find our niche, it would have to be outside of West Virginia," says lead singer/guitarist **Greg Riordan**. Embraced by its new hometown, **Once hush** used Maryland's ample tour circuit as a way to launch numerous treks up and down the Eastern Seaboard. Now the band, which includes bassist **Eric Lewis**, keyboardist **Alan Kozlay**, and drummer **Loren Duffey**, performs upward of 20



ONCE HUSH

shows a month in venues from Georgia to Connecticut. But it was the radio-friendliness of its simple melodies and catchy hooks that caught the ear of noted regional producer **John Alagia** (**Dave Matthews**, **Fighting Gravity**, **Gibb Droll Band**). Alagia produced **Once hush's** debut disc, "Say It Anyway," and all indications find the group poised to follow in the aforementioned acts' highly successful footsteps. Since its release last fall, "Say It Anyway" has topped the 5,000 mark in units sold, and MTV licensed the disc for use in episodes of the network's "The Real World" and "Road Rules" programs. The disc is also seeing spins from WMFO Boston to WCSB Cleveland to KAGO Klamath Falls, Ore. And requests for an accurate representation of its live show (among the acts **Once hush** has opened for are **emmett swimming** and **the Odds**) has resulted in "New Live Switch," a 10-song live set slated for a May release. "We like to use as many descriptions as possible for our music," Riordan concludes, "then just going on the road as much as we can to drive that point home." Contact **Terri Sommella** at 410-666-4372. **J. DOUG GILL**

NEW YORK: It is fitting that Manhattan-based singer/songwriter **Eric Wood's** new album, "Letters From The Earth," which reveals a literary lyrical sensibility amid its jazz-striped acoustic stylings, is being spotlighted this month at Barnes & Noble bookstores around the country. "Letters From The Earth" (named after a Mark Twain work), licensed to Long Island, New York, independent label **Tangible Music**, is featured, via a paid marketing program, in endcaps and listening stations in half of the chain's stores nationwide. **Tangible** chief **Gary Brody**, who notes that this particular promotional ploy is "more affordable" than the program Barnes & Noble offers encompassing all its stores, says endcap positioning is especially advantageous for a new release. "A store may have 100 new titles running at once," says Brody, formerly a regional marketing director for **MCA Records**. "This segregates your title, so it's not just one more release in a full wall of them." The Barnes & Noble exposure is the latest element in Wood's increasing profile. Critical attention, including a rave notice in a major weekly entertainment magazine, is on the rise, with reviewers making favorable comparisons to jazz-influenced urban folk legend **Tim Buckley**. Triple-A and college radio are also building, says Brody. Wood, who has opened for **Richard Thompson**, **Shawn Colvin**, **Suzanne Vega**, and **the Cowboy Junkies**, will play New York hot spot **Arlene's Grocery** May 29. "Urban folk" encompasses almost everything these days," says Wood of his hard-to-pigeonhole sound. "To me, it means any music inspired by everyday people." Contact **Michael Simon** or **Dina Wolkoff** of **Simon-Wolkoff Management** at 212-219-9334. **MOIRA McCORMICK**



WOOD

CHARLOTTESVILLE, VA.: With her cozy folk, country-tinged pop, and lucid contralto voice, **Terri Allard** makes music that straddles that of **Mary Chapin Carpenter** and **Nanci Griffith**. Her style is so similar to Griffith's that she opened for the acclaimed folk singer a few years ago. But Allard's second album, "Rough Lines," released last summer on her **Reckless Abandon Music**, has gained a life on its own, piquing the interest of college radio stations in Virginia, Texas, and even Spain with such warm, jangly songs as "Baby's Baby" and the title track. While Allard spends most of her time touring throughout Virginia, the Washington, D.C., area, and Nashville, she will open for folk singer **John McCutcheon** at the **Barns of Wolftrap** in Vienna, Va., in May, then head across Massachusetts and New York this summer. "You have to be smart about planning tours, because it's difficult to make money on the road as a folk singer," she says. "You have to do it strategically, like a puzzle." She recently returned from Toronto's Folk Alliance conference, where she was joined onstage by **Peter, Paul & Mary's Paul Yarrow**. Contact Allard at 804-823-1240. **MELISSA RUGGIERI**



ALLARD

Keineg's 'Jet' Revs Up On Elektra

BY JIM BESSMAN

NEW YORK—Katell Keineg, the Dublin resident who hails from Wales and Brittany, France, and stays off and on in New York, brings a suitable world-music tinge to her second album, "Jet," due June 3 on **Elektra Records**.

In addition to the expected rock instrumentation, Keineg, whose musically eclectic and lyrically literate 1994 album debut, "O Seasons O Castles," drew great critical acclaim, brings to "Jet" the otherworldly sounds of hand drums, bouzouki, lyre, *bina*, tamboura, *tambur*, and *tamburitzza*.

"It wasn't a conscious effort to make a collage of world music," says Keineg, "but everyone just played whatever they brought and used their imaginations in trying out different things."

The result, notes Elektra senior mar-

keting director (U.S.) **Dane Venable**, has the label fired up about the project.

"People still thought of her as 'O Castles' Katell, so no one really knew how much artistic growth there would be," says Venable. "But when we first heard a five-song tape of her new music, everyone was talking about it, and it sparked a lot of internal debate over how best to start [promotion of] the album."

As Venable notes, one contingent at the company wanted to lead with the track "Smile." "From a purely commercial standpoint, we could have gone to numerous formats with it, made a

video, and gone the whole nine yards and exploded it out of the box," he says. "But the winning school felt that 'One Hell Of A Life' was the obvious choice, because it was more of a bridge for those who really loved the first album—showing Katell's vocal and songwriting growth from there to this album."

The artist herself notes the difference between the two discs. "We didn't make the new one in a studio, for one thing—and I'd recommend that to anyone," says Keineg, who co-produced "Jet" with **Eric Drew Feldman** and **John Holbrook**. The latter engineered **Natalie Merchant's** "Tigerlily," on which Keineg sang backup.

"We rented a house in **Bearsville, N.Y.**, and recorded in the living room," she continues. "So it was more relaxed and humane than putting in incredibly

(Continued on page 36)



KEINEG

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			MAY 3, 1997	
			★ ★ ★ NO. 1 ★ ★ ★	
1	3	8	TONIC POLYDOR 531042/A&M (8.98/10.98)	LEMON PARADE
2	4	15	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
3	—	1	ARTIFACTS BIG BEAT 92753/AG (10.98/15.98)	THAT'S THEM
4	5	2	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98)	THIRD EYE BLIND
5	2	2	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98)	MANY FACEZ
6	40	33	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
7	6	2	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98)	STACKIN CHIPS
8	7	7	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
9	10	25	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
10	13	10	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
11	9	15	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
12	8	4	WILD ORCHID RCA 66894 (10.98/15.98)	WILD ORCHID
13	11	23	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
14	18	8	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
15	12	4	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
16	20	37	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
17	14	40	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
18	—	13	BOB CARLISLE DIADEM/BENSON 9691/BRENTWOOD (10.98/16.98)	SHADES OF GRACE
19	15	10	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
20	16	37	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
21	28	4	BIG HOUSE MCA 11446 (10.98/15.98)	BIG HOUSE
22	29	3	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
23	19	6	THREE 6 MAFIA PROPHET 4405 (9.98/14.98)	THE END
24	25	7	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF
25	23	4	OMC HUH! 533435/MERCURY (10.98/16.98)	HOW BIZARRE

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	24	3	MICHAEL CARD MYRRH 4605/WORD (9.98/12.98)	UNVEILED HOPE
27	27	10	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98)	POLITICS & BULLSH*T
28	21	4	RAY J EASTWEST 62017/EEG (10.98/16.98)	EVERYTHING YOU WANT
29	31	34	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
30	33	34	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
31	26	16	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
32	42	6	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98)	NUYORICAN SOUL
33	34	32	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
34	43	27	SHAKIRA ● SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
35	32	35	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
36	36	10	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
37	22	12	SPACE GUT REACTION 53028/UNIVERSAL (10.98/15.98)	SPIDERS
38	30	4	MACHINE HEAD ROADRUNNER 8860 (10.98/15.98) *	THE MORE THINGS CHANGE...
39	45	2	OUT OF THE GREY SPARROW 51563 (10.98/15.98)	(SEE INSIDE)
40	35	15	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
41	38	4	MILA MASON ATLANTIC 82923/AG (10.98/15.98)	THAT'S ENOUGH OF THAT
42	48	12	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
43	39	6	ORB ISLAND 524347 (10.98/16.98)	ORBLIVION
44	46	2	DAFT PUNK SOMA 42609/VIRGIN (10.98/16.98)	HOMEWORK
45	—	2	ANGELINA UPSTAIRS 1005 (9.98/14.98)	THE ALBUM
46	49	3	RICK BRAUN BLUEMOON 92743/AG (10.98/16.98)	BODY AND SOUL
47	—	1	ORBITAL INTERNAL/FFRR 124129/LONDON (9.98/15.98)	IN SIDES
48	—	1	URBAN KNIGHTS GRP 9861 (10.98/16.98)	URBAN KNIGHTS II
49	44	15	THE SUICIDE MACHINES HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
50	—	1	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY

POPULAR UPRISINGS

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

APPETIZING SPREAD: Arista/Austin is blanketing its home turf for the release of "Picnic," the major-label debut from Texas stalwart **Robert Earl Keen**.

Working with Austin-based Keen supporters triple-A



Español Effort. Five years after her Quality Records album "Angel Baby" peaked at No. 6 on the Pacific Regional Roundup, Angélica is back with a new label and approach. The singer's self-titled Arista/Latin debut is also her first full-length set in Spanish. "Vaya," the first single from the self-titled album, which was released April 15, has garnered spins at KLVE and KVAR Los Angeles.

KGSR and indie retailer Waterloo Records, the label has organized a Texas Blitz Tour promotional campaign for the Tuesday (29) release.

Through the program, the first 1,000 people to pre-order "Picnic" at Waterloo were issued laminates for an un-

specified "reception."

On April 24, Keen announced on KGSR that pass-holders would be granted access to a concert to be held Monday (28) at Liberty Lunch in Austin. Representatives from Arista reported that more than 300 orders had been taken before the radio announcement.

Following that special engagement, Keen, who is booked by Monterey Peninsula Artists, will make a series of in-store appearances throughout the state. He will also tour Southeastern markets in May.

Though Keen's country leanings shine through on "Picnic," Arista will concentrate on mainstream rock, college, folk, and triple-A radio, where the album's first single, "Over The Waterfall," has been aired by such stations as KMTT Seattle, WXPB Philadelphia, and WRLT Nashville.

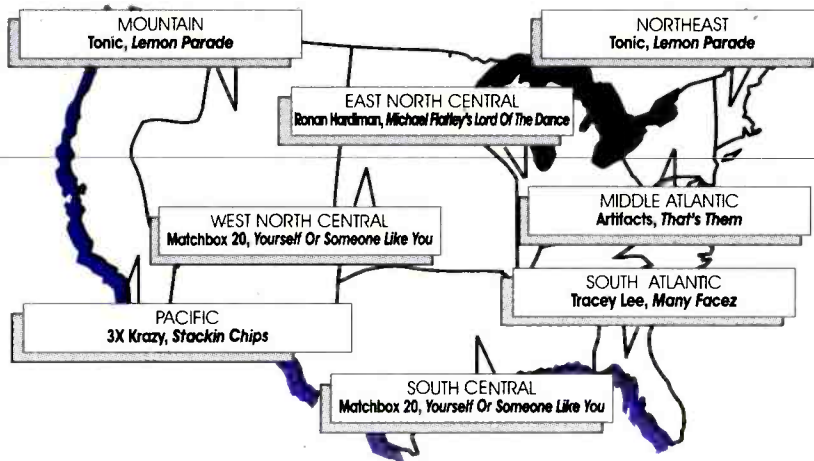
The label is also touting the album's rock links. Notable items include production by **John Keane (R.E.M., Wide-spread Panic)** and backup vocals on a number of tracks by **Cowboy Junkies** vocalist **Margo Timmins**.

Arista has also requested that retailers transfer Keen's



Armed And Ready. Now that drummer Chris Verene has recuperated from an arm injury, the Rock*A*Teens are ready to hit the road in support of their Daemon Records release, "Cry." Verene accidentally severed a tendon while opening a window. The Rock*A*Teens opened for Indigo Girls April 25 and will continue a club tour into the summer.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- MOUNTAIN**
1. Tonic Lemon Parade
 2. David Kersh Goodnight Sweetheart
 3. 3X Crazy Stackin Chips
 4. OMC How Bizarre
 5. Amanda Marshall Amanda Marshall
 6. Third Eye Blind Third Eye Blind
 7. Artifacts That's Them
 8. Naked Naked
 9. Matchbox 20 Yourself Or Someone Like You
 10. Tracey Lee Many Facez

- NORTHEAST**
1. Tonic Lemon Parade
 2. Artifacts That's Them
 3. Third Eye Blind Third Eye Blind
 4. Amanda Marshall Amanda Marshall
 5. Tracey Lee Many Facez
 6. Ronan Hardiman Michael Flatley's Lord Of The Dance
 7. DJ Kool Let Me Clear My Throat
 8. Powerman 5000 Mega!! Kung Fu Radio
 9. Barenaked Ladies Rock Spectacle
 10. Sister Hazel Somewhere More Familiar

six-album Sugar Hill Records catalog from country to rock bins.

Sugar Hill worked largely with folk radio during its promotion of Keen's last album, "No. 2 Live Dinner," which peaked at No. 6 on the South Central Regional Roundup chart (Popular Uprisings, Billboard, April 13, 1996).

DIG THIS: "Dig Me Out" by critically lauded Kill Rock Stars act **Sleater-Kinney** debuts at No. 11 on the Pacific Regional Roundup this week. The album is performing exceptionally well in its Portland, Ore. home market and Olympia, Wash., where indie outlet Rainy Day Records reports that the title has sold out. The group kicks off its club tour Friday (2) in Moorhead, Minn.

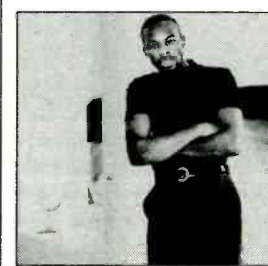
CATCH-UP: If you missed it on its last go around, be sure to check out the new remixes of Wind-up (formerly Grass Records) act **Chimera's** "Catch Me," from the band's album, "Earth Loop."

Though the album was released in July of last year, Wind-up is hoping to capitalize on the band's exposure as it opens dates for the **Sneaker Pimps**. Gigs will be held Wednesday (30) in Detroit,

Friday (2) in Cincinnati, and Saturday (3) in Chicago.

Wind-up serviced radio and tour markets with copies of the promo-only CD and has been distributing posters and stickers that advertise tour dates.

Of the four new "Catch Me" tinkering, we prefer the MX



Not Your Average Joe.

Jive recording artist Joe, whose album "All That I Am" will be released June 17, has an early jump on R&B radio with his first single, "Don't Wanna Be A Player." The song, which radio picked up on after it was included on the "Booty Call" soundtrack, is gathering spins on such stations as KDKS Shreveport, La.; KIPR Little Rock, Ark.; and WPLZ-FM Richmond, Va. The artist will begin a radio promotional tour in the coming weeks.

Vs. BMX (Which Is Radder?) mix, retooled by Up Records' **Land Of The Loops** (aka Alan Sutherland).

Hot R&B Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 95 R&B stations...

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

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

HOT R&B RECURRENT AIRPLAY

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

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

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like '2 MUCH BOOTY (IN DA PANTS)', 'BIG DADDY (Dolat)', 'BILL (Miss Butch)'.

Hot R&B Singles Sales

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'HYPNOTIZE THE NOTORIOUS B.I.G.', 'DON'T KEEP WASTING MY TIME TEDDY PENDERGRASS'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes songs like 'Tyme. ASCAP/Crystal Waters', '62 SEEN' IS BELIEVING'.

Billboard TOP R&B ALBUMS

MAY 3, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	1	5	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98) 4 weeks at No. 1	LIFE AFTER DEATH	1
2	2	3	10	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
3	5	4	6	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
4	4	2	7	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
5	3	—	2	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	STILL SERIOUS	3
6	7	7	8	SOUNDTRACK JIVE 41604* (11.98/16.98)	BOOTY CALL	4
7	8	5	33	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
★★★ Hot Shot Debut ★★★						
8	NEW	—	1	ROME RCA 67441* (10.98/15.98)	ROME	8
9	9	6	25	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
10	10	8	9	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
11	14	13	55	MAXWELL ▲ COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
12	11	10	24	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
13	13	9	23	SOUNDTRACK ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
14	16	17	33	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	14
15	6	—	2	CRIME BOSS FEATURING THE FEDZ SUAVE HOUSE 1566/RELATIVITY (10.98/16.98)	CONFLICTS & CONFUSION	6
16	12	11	22	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
17	15	15	28	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
18	20	19	34	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
★★★ HEATSEEKER IMPACT ★★★						
19	22	22	45	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
20	17	14	34	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
21	19	18	44	TONI BRAXTON ▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
22	21	16	22	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
23	25	23	22	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
24	NEW	—	1	TEDDY PENDERGRASS SUREFIRE 13045 (10.98/16.98)	YOU AND I	24
25	NEW	—	1	ARTIFACTS BIG BEAT 92753/AG (10.98/15.98) HS	THAT'S THEM	25
26	23	—	2	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98) HS	MANY FACEZ	23
27	24	24	6	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	10
28	18	12	4	WARREN G TAKE A LOOK OVER YOUR SHOULDER (REALITY) G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4
29	27	21	26	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
30	38	39	6	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	30
31	28	—	2	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98) HS	STACKIN CHIPS	28
32	26	20	10	VARIOUS ARTISTS ● LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
33	29	25	15	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
34	30	32	6	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	24
35	33	29	24	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
★★★ PACESETTER ★★★						
36	58	51	29	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
37	32	33	52	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
38	31	26	25	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
39	36	28	7	VARIOUS ARTISTS COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	6
40	34	31	43	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
41	35	34	63	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
★★★ GREATEST GAINER ★★★						
42	99	—	5	TWELVE A.M. AT LAST V.I.P. 5001 (9.98/14.98) HS	THE TIME HAS COME	27
43	37	27	28	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24
44	39	37	30	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
45	42	35	12	VARIOUS ARTISTS ● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2

46	57	63	8	VARIOUS ARTISTS THUMP 9956 (10.98/16.98)	OLD SCHOOL FUNK	46
47	41	—	2	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	41
48	40	30	21	SOUNDTRACK ▲ ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
49	43	55	23	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	43
50	46	36	49	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
51	45	38	25	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
52	54	45	25	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18
53	53	48	12	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
54	50	47	10	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98) HS	POLITICS & BULLSH*T	32
55	56	50	22	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
56	44	41	28	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
57	NEW	—	1	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	57
58	68	65	3	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98) HS	NUYORICAN SOUL	58
59	47	42	19	REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
60	65	53	36	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
61	48	43	11	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
62	51	46	29	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
63	52	58	47	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
64	49	40	14	SOUNDTRACK ● BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
65	78	72	4	GEORGE DUKE WARNER BROS. 46494 (10.98/16.98)	IS LOVE ENOUGH?	65
66	59	44	24	SNOOP DOGG DOGG ▲ DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
67	64	60	22	☆ ▲ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
68	55	49	12	SOUNDTRACK ● DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
69	60	62	29	KENNY G ▲ ARISTA 18935 (10.98/16.98)	THE MOMENT	9
70	62	52	24	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
71	NEW	—	1	VARIOUS ARTISTS LIAISON 1227* (10.98/14.98)	GIMMIE DAT BEAT THE BEST OF D.C. GO GO VOLUME 2	71
72	74	59	6	THREE 6 MAFIA PROPHET 4405 (9.98/14.98) HS	THE END	42
73	70	98	3	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	70
74	69	66	45	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
75	NEW	—	1	MAD DOG CLIQUE CROSSTOWN 1001 (9.98/14.98)	JUST MAD DOG'N IT	75
76	67	61	21	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
77	61	54	32	NEW EDITION ▲ MCA 11480* (10.98/16.98)	HOME AGAIN	1
78	63	56	4	RAY J EASTWEST 62017/EEG (10.98/16.98) HS	EVERYTHING YOU WANT	56
79	72	75	41	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
80	66	57	10	SOUNDTRACK JIVE 41590 (11.98/16.98)	DANGEROUS GROUND	3
81	79	77	88	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
82	80	71	35	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
83	76	69	30	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
84	77	74	47	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
85	71	67	18	SWEETBACK EPIC 67492 (10.98 EQ/16.98) HS	SWEETBACK	46
86	75	70	11	C-BO ON THE RUN 7201/AWOL (10.98/14.98)	ONE LIFE 2 LIVE	12
87	85	81	42	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) HS	LET ME CLEAR MY THROAT	21
88	93	76	14	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS	CONTROVERSEE... THAT'S LIFE...AND THAT'S THE WAY IT IS	68
89	73	64	22	MOBB DEEP ● LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
90	98	83	25	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) HS	BLACKA DA BERRY	44
91	86	68	33	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
92	83	100	4	RAHEEM TIGHT 2 DEF 4497 (9.98/14.98)	BAD BOY FROM G.A. GREATEST HITS 1986-1997	83
93	90	—	2	US 3 BLUE NOTE 30027*/CAPITOL (10.98/15.98)	BROADWAY & 52ND	90
94	84	73	4	IMPROMPTU MOJAZZ 530748/MOTOWN (8.98/14.98)	CAN'T GET ENOUGH	72
95	89	78	75	R. KELLY ▲ JIVE 41579* (10.98/16.98)	R. KELLY	1
96	87	80	24	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
97	NEW	—	1	SOUNDTRACK HOLLYWOOD 162097 (10.98/16.98)	THE 6TH MAN	97
98	91	91	5	DENISE LASALLE MALACO 7479 (9.98/14.98)	SMOKIN' IN BED	79
99	88	84	92	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
100	95	79	25	DA BRAT ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5

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

THE RHYTHM & THE BLUES

(Continued from page 19)

beats. Although I appreciate rap music, rap shows are normally an exercise in boredom due to the lack of creativity on stage; for some reason, strutting back and forth tossing up hand gestures just doesn't hold my attention. However, early in my performance, Twista demonstrated promising choreographed moves.

When vocalist Robin S. took her turn, she demonstrated stage appeal, dazzling the audience with 300-horsepower vocals. Lil' Kim also

performed, rocking the house with infectious beats that complemented the artist's sexy costuming and racy show.

In all, well-constructed songs, quality vocals, creative costumes, and practiced stage skills made this evening one to remember.

Among the other conference-standout acts I witnessed were Island's Dru Hill, which wowed crowds with an emotional concert presentation, and Warner Bros. debut female R&B crew Phajja, whose polished show belied the trio's

youth in performing. Other acts of note included Motown's Zhané and Tony Mercedes/LaFace act B-Rock & the Bizz, whose catchy, white-hot single "My Baby Daddy" had the audience rocking.

However, the most impressive stage performance was by PMP/Loud artist Adriana Evans, who spewed forth a tenured vocal demonstration with polished abandon. Evans had exceptional vocal power and used it with deceptive ease. If the label plays its cards right, this artist's name could be called during

next year's music awards shows.

MUSIC CHEST: Coming this summer is Adina Howard's sophomore set on Mecca Don/EastWest. "Portrait Of A Lady" arrives June 24. At press time, the first single had yet to be announced... Tony Mercedes Records' "My Baby Daddy" is an infectious novelty single by B-Rock & the Bizz that's heating up in all quarters of the R&B mainstream. The Mobile, Ala., act presents in the tradition of "Dazzeys Duks," climbing both the Hot R&B Singles chart and

the Hot 100—proving that bass music is more than a Southeast thing... Another regional sound poised for national attention is "Swing Engine," by Detroit-based quartet Horizon. The song—which comes complete with its own dance, the swing engine—has a happy calypso/soul feel to it, urging dancers to the floor to swing their engines. The group's current maxi-single is released, manufactured, and distributed through Detroit-based Gold Street Records.

Wu-Tang Offers 'Class-Hop' On Next Set

THE NEXT CHAMBER: The sophomore album by the mighty Wu-Tang Clan is due this summer, although the date keeps getting pushed back. A few months ago, I visited the Wu mansion in a New Jersey suburb and was allowed to hear one track that was being layered. In mid-April, I received a sample tape in a silver case with the black Wu-Tang logo, which looks like that signal for the hip-hop nation.

The tape features snippets of three bluntness tracks that can best be described as "class-hop"—a stylish butting cross between soothing, cinematic classical music and rugged percussion that causes concussion.

Between snippets, RZA, "the common denominator" in the group, explains how the act's name and the title of its landmark first album, "Enter the Wu-Tang: 36 Chambers," came about. He also discusses the philosophy, mathematics, and science behind them. "This is all mental applications of martial art," he says.

Latter, Raekwon says that Wu-Tang Clan is like the rap Congress. "You call it with nine brothers," he says, which is like nine planets, and at the same time this is our universe, and we gonna keep shinin' daily."

Also, Ol' Dirty Bastard explains that he didn't change his name to Osiris "because ODB is the negative side; Osiris is the positive side."

Concerning Wu-Tang's forthcoming, still-untitled second set, the group promises to let knowledge be born. "We have the power to impress people with ideas," says RZA. Adds Raekwon, "It's like we the gods, and it's our duty to teach the uncivilized to be civilized."

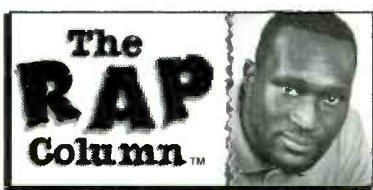
THE FORCE REMAINS: After winning gold and platinum props for supervising "Dreaming Of You" for the late Tejano singer Selena, the six-man writing and producing team known as Full Force is getting busy these more time.

The self-described "original hip-hop band," whose first studio production was UTFO's classic "Roxanne Roxanne," is in the studio with WQHT's (Hot 97) New York DJ Funkmaster Flex, working on tunes for soulful singer Yvette Michele, who absolutely ignites every track she lays her flaming pipes on.

Michele is holding down a spot on Billboard's Hot R&B Singles chart with her party-starting single "I'm Not Feeling You" from Flex's Loud/RCA The Mix Tape Volume II, which recontextualizes the soundscape of Lil' Kim's bubbling "Queen Bee."

DESPITE RUMORS to the contrary, Dr. Dre's Aftermath label is not closing its doors. According to a company representative, a few of "Dre's Angels" have been let go, but the label plans to move ahead and focus more on A&R and the music.

This is a good idea, since many thought that the tracks on the label opening salvo, the compilation Dr. Dre Presents... The



by Havelock Nelson

Aftermath," weren't up to the level of shiny excellence we expect from Dre.

Aftermath is preparing several new releases, including product for the Firm, the collective featuring rappers Nas, Escobar, Foxy Brown, AZ, and Cormega. Dre is supervising half of the set, while Trackmasters will be handling the rest. Among the other releases due from Aftermath is a solo set from former *En Vogue* member Dawn Robinson and pioneering West Coast rhymer King Tee.

UPTOWN GOES UNIVERSAL: Self-described "overweight lover" Heavy D has stepped down as president of Uptown Records and has been appointed to the post of senior VP of the Universal Music Group.

The performer, whose album "Waterbed Hev" was released in April, will remain a key creative director behind the Uptown logo and will continue to sign and produce artists for the label.

THE RAP COLUMN hears that just as Chuck D.'s Columbia-distributed Slam Jamz was getting off the ground, it was dropped by the Sony company. The label's debut was "Die Laughing" by Hyenas In The Desert, who were on the Best of the Underground tour that was put together by Peter Schwartz of New York-based the Agency Group, before headliners the Jungle Brothers abruptly canceled it midway. The other artists on the imprint's roster were solo MC Son Slawta Melquan and singer Kyle Jason. According to sources, Jason will remain on Columbia.



It's Party Time! ByStorm/Universal rap artist Tracey Lee drops by the studios of WQHT (Hot 97) New York to promote his first single, "The Theme (It's Party Time)." His forthcoming album, "Many Facez," features Busta Rhymes on "The After Party (The Theme Remix)," which has been a reigning champ on Hot 97's "Battle Of The Beats" feature. Shown, clockwise from left, are Hot 97's Angie Martinez, Universal manager of rap promotion Garnet Reid, DJ Parlay, artist manager Deric Angelettie, and Lee.

Meantime, Public Enemy's former minister of information, Professor Griff, has been picked up by New York indie Lethal Records. The signing represents a reunion and homecoming on two levels. First, Griff will be working in the studio with his former boss Chuck D., and second, the president of Lethal, entertainment attorney Ronald Skoler, was partners with D. in Rhythm Method, a management/production/publishing company whose roster included Public Enemy, Joeski Love, Red Alert, True Mathematics, Kings Of Pressure, and Original Concept.

WHOOOMP! What's been happening with Tag Team, the group that gave us the multimillion-selling, award-winning "Whooomp! (There It Is)"—a record that just wouldn't die?

It is at an impasse with its label, Bellmark, according to its principals Steve Roll'n and DC, and the loose parts are working on separate projects. DC is the turntable operator at the popular Atlanta adult emporium Magic City, as well as Atlanta Live, a shiny nightclub/theater that attracts some of Atlanta's best-dressed party-seekers; it's also home to some of the nation's top talent, including ♀ (look for more about Atlanta Live in a future issue).

DC plays a wide range of black-music styles, everything from Miami bass, hip-hop, and go-go to reggae, calypso, and R&B.

Meanwhile, Roll'n has formed Merciless Music and is working on a multi-artist compilation he says "is just gonna be prepared well." He expects to have the set in stores (through independent means) by the summer.

After hearing a few of the tracks by such acts as 2960, Old E, Park Hills M, G Born, and Killah Kid, I was thoroughly impressed. The acts are from several places, including New York and Roll'n's hometown of Denver.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	—	2	HYPNOTIZE (C) (D) (T) BAD BOY 79092/ARISTA	◆ THE NOTORIOUS B.I.G. 2 weeks at No. 1
2	2	4	4	MY BABY DADDY (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B-ROCK & THE BIZZ
3	3	1	15	CAN'T NOBODY HOLD ME DOWN ▲ (C) (D) (T) (X) BAD BOY 79083/ARISTA	◆ PUFF DADDY (FEAT. MASE)
4	4	2	12	I'LL BE (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
5	5	3	10	BIG DADDY ● (C) (D) (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
6	6	5	8	I SHOT THE SHERIFF (C) (D) (T) G FUNK/DEF JAM 573554/MERCURY	◆ WARREN G
7	8	7	38	LET ME CLEAR MY THROAT (C) (D) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	◆ DJ KOOL
8	7	8	5	JAZZY BELLE (C) (D) (T) (X) LAFACE 24224/ARISTA	◆ OUTKAST
9	14	—	2	STOP THE GUNFIGHT TRAPP FEAT. 2PAC, NOTORIOUS B.I.G. (C) (D) (T) LENCH MOB 53264/PRIORITY	
10	13	12	31	DA' DIP ● (C) (D) (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY
11	10	9	12	THE THEME (IT'S PARTY TIME) (C) (D) (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
12	9	6	11	GHETTO LOVE ● (C) (D) (T) (X) SO SO DEF 78527/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
13	11	10	9	GANGSTAS MAKE THE WORLD GO ROUND ◆ WESTSIDE CONNECTION (C) (D) (T) LENCH MOB 53264/PRIORITY	
14	12	11	6	SHO NUFF ◆ TELA FEATURING EIGHTBALL & MJG (C) (D) (T) SUAVE HOUSE 1602/RELATIVITY	
*** GREATEST GAINER ***					
15	41	—	2	FEELIN' IT (C) (D) (T) ROC-A-FELLA 53272/PRIORITY	◆ JAY-Z
16	15	21	21	RUNNIN' 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH (C) (X) MORGEL/SOLAR 70134/HINES	
17	18	18	11	T.O.N.Y. (TOP OF NEW YORK) ◆ CAPONE-N-NOREAGA (C) (D) (T) PENALTY 7193/TOMMY BOY	
18	NEW ▶	—	1	G.O.D. PT. III (C) (D) (T) LOUD 64833/RCA	◆ MOBB DEEP
19	23	25	6	WU-RENEGADES (C) (D) (T) WU-TANG 53267/PRIORITY	◆ KILLARMY
20	16	13	23	COLD ROCK A PARTY ● (C) (D) (M) (T) (X) EASTWEST 64212/EEG	◆ MC LYTE
21	17	14	30	NO TIME ● ◆ LIL' KIM FEATURING PUFF DADDY (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	
22	19	16	13	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) ◆ TRU FEAT. ICE CREAM MAN (MASTER P) (C) (D) (T) NO LIMIT 53261/PRIORITY	
23	21	15	10	DO G'S GET TO GO TO HEAVEN? ◆ RICHIE RICH (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 574030/MERCURY	
24	22	19	4	GONNA LET U KNOW ◆ LIL BUD & TIZONE FEAT. KEITH SWEAT (C) (D) (T) ISLAND 854914	
25	20	20	7	STEP INTO A WORLD (RAPTRUE'S DELIGHT) ◆ KRS-ONE (T) JIVE 42442*	
26	27	27	6	THAT'S RIGHT ◆ DJ TAZ FEAT. RAHEEM THE DREAM (C) (D) (T) (X) BREAKAWAY/SUCCESS 58641/EMI	
27	25	23	24	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	◆ CAMP LO
28	30	28	7	THE CYPHER: PART 3 ◆ FRANKIE CUTLASS FEAT. CRAIG G., ROXANNE SHANTE, BIZ, MARKIE & BIG DADDY KANE (C) (D) (T) VIOLATOR 1576/RELATIVITY	
29	33	—	5	EMOTIONS ◆ TWISTA (FEATURING J.P.) (C) (D) (M) (T) (X) CREATOR'S WAY/BIG BEAT 98025/ATLANTIC	
30	28	24	14	THINGS'LL NEVER CHANGE/RAPPER'S BALL ◆ E-40 FEAT. BO-ROCK (C) (D) (T) (X) SICK WID' IT 42436/JIVE	
31	26	30	6	ME OR THE PAPES ◆ JERU THE DAMAJA (C) (D) (T) (X) PAYDAY/LONDON 531100/ISLAND	
32	24	17	15	WHATEVA MAN (C) (D) (T) DEF JAM 574026/MERCURY	◆ REDMAN
33	35	38	7	TIGHT TEAM SHAMUS FEATURING FLU (C) (T) (X) RAW TRACK 1297	
34	36	29	7	MOVE IT IN MOVE IT OUT ◆ DERELECT CAMP (C) (D) (T) NEXT PLATEAU 1435	
35	34	35	3	KEEP IT ON THE REAL ◆ 3X KRAZY (C) (D) (T) NOO TRYBE 38584/MIRGIN	
36	31	—	2	IT'S THE PEE '97 ◆ PMD (FEATURING MOBB DEEP) (M) (T) (X) RELATIVITY 1590*	
37	29	22	10	HIP-HOPERA ◆ BOUNTY KILLER FEATURING THE FUGEES (C) (D) (T) BLUNT/VP 1464/TVT	
38	43	32	18	LOVE ME FOR FREE ◆ AKINYELE (C) (T) ZOO 34267/VOLCANO	
39	32	26	19	GET UP ◆ LOST BOYZ (C) (D) (T) UNIVERSAL 56032	
40	37	34	10	DO THE DAMN THING ◆ THE 2 LIVE CREW (C) (D) (T) LIL' JOE 893	
41	39	36	47	HOW DO U WANT IT/CALIFORNIA LOVE ▲ ◆ 2PAC (FEAT. KC & JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	
42	44	—	4	2 MUCH BOOTY (IN DA PANTS) SOUNDMASTER T (C) (T) ID/WRAP 414/CHIBAN	
43	38	33	22	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") ◆ MACK 10 & THA DOGG POUND (C) (D) (T) BUZZ TONE 53263/PRIORITY	
44	NEW ▶	—	1	JUST ANOTHER CASE ◆ CRU (M) (T) (X) VIOLATOR/DEF JAM 537857*/MERCURY	
45	40	31	22	WHAT THEY DO ◆ THE ROOTS (C) (D) (T) DGC 19407/GEFFEN	
46	45	37	20	SPACE JAM (FROM "SPACE JAM") QUAD CITY DJ'S (C) (D) (T) (X) WARNER SUNSET/BIG BEAT 87018/AG	
47	49	42	4	COME ON EVERYBODY (GET DOWN) ◆ US 3 (C) (T) (X) BLUE NOTE 58610/CAPITOL	
48	RE-ENTRY	10	—	JOHNNY BOY DEAD RINGAZ (C) (T) (X) HUSH 86608	
49	48	40	13	YARDCORE ◆ BORN JAMERICANS (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	
50	RE-ENTRY	6	—	HOMIE LOVE ◆ WILDLIFFE SOCIETY (C) (D) (T) BLUNT 5013/TVT	

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.



DATU FAISON'S RHYTHM SECTION

ROME-ANTICS: Rome's "I Belong To You (Every Time I See Your Face)" (RCA) flexes a little muscle as it escalates 8-3 on Hot R&B Singles. While radio played a significant role in the jump, supplying more than 20 million audience impressions, retail was the key factor in the rise. More than 65% of the song's chart points come from sales at R&B core stores. It hops 4-3 on Hot R&B Singles Sales with a 10% unit increase.

"We began Rome as a regional artist, with a plan to initially break him in the Carolinas and the Midwest, and those markets proved to be our earliest supporters," says RCA senior VP **Kevin Evans**. "Although many program directors claimed his sound had more West Coast appeal, we were able to spread his base east." **Don E. Cologne**, assistant PD at WGCI Chicago, says, "It's a really good song, but at first I was a bit unsure about how the record would react. But, after playing it, listeners who couldn't figure out the title would actually call singing the hook." Chicago is Rome's largest SoundScan ADI market and where **Lisa Bangora**, singles buyer at local wholesaler Baker & Taylor, says, "It's been doing exceptionally well, and I've had to fill reorders several times already."

While Rome conquers new ground on Hot R&B Singles, his self-titled set earns the Hot Shot Debut trophy on Top R&B Albums at No. 8. On The Billboard 200, a first week of 22,600 units sold lands the album at No. 50.

WORLD VIEW: Retailers were definitely not shy about selling **Mary J. Blige's** "Share My World" (MCA) before its April 22 street date, as evidenced by the No. 57 debut on Top R&B Albums. Like the **Notorious B.I.G.'s** "Life After Death" (Bad Boy/Arista), which landed a premature No. 25 entry on violations, the Blige set hit stores with heavy airplay on a noncommercial single (the B.I.G. single was released weeks later). With airplay on 89 monitored R&B stations and an audience of 32 million, the track would debut at No. 17 on airplay points alone. At the recent 11th annual Impact Super Summit XI conference in Miami Beach, Fla., airplay-only singles proved to be a hot topic among retailers, who claimed labels did them a disservice by creating singles demands that cannot be filled. Another complaint was that labels allow too much lead time between initial airplay and in-store dates. Consequently, the Nos. 1 and 2 songs on this issue's Hot R&B Airplay list, respectively **BLACKstreet's** "Don't Leave Me" (41 million listeners) and **SWV's** "Can We" (40 million listeners), are both unavailable commercially.

BETTER LATE THAN NEVER: More than 10 months after **Kenny Lattimore's** self-titled album debuted at No. 37 on Top R&B Albums in the June 1, 1996, issue, his career is moving into a higher gear: Proof of that statement is the album's third single, "For You" (Columbia), which scales 14-13 on Hot R&B Singles, marking his highest position on that chart. At R&B radio, the song picks up another 7% rise in audience and moves 14-13 on Hot R&B Airplay, bringing total listeners to more than 23 million. In the April 25 issue of Billboard sister publication R&B Airplay Monitor, the track holds down the No. 1 position on the R&B adult airplay chart for the third week, garnering 646 spins for the Broadcast Data Systems' tracking week running April 14-20. Lattimore's set hops 22-19 on Top R&B Albums while picking up a Heatseeker Impact award, which go to developing artists who reach the top 100 of The Billboard 200 for the first time. The set skips 108-92 on The Billboard 200; this issue marks peak ranks for both this and the R&B lists.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	2	5	SHOOKIE SHOOKIE (GIMME SOME OF YOUR SWEET COOKIE) THE GABZ (WARNER BROS.)	
2	4	9	SWEET SEXY THING NU FLAVOR FEAT. ROGER (REPRISE/WARNER BROS.)	
3	6	5	COME ON EVERYBODY (GET DOWN) US 3 (BLUE NOTE/CAPITOL)	
4	7	10	HOMIE LOVE WILDLIFFE SOCIETY (BLUNT/TVT)	
5	12	4	MY LOVE WON'T FADE AWAY ZAKIYA (DVS/A&M)	
6	5	7	SWEET THANG IMPROMP2 (MOJAZZ/MOTOWN)	
7	21	6	SURVIVING THE GAME RUFFTOWN MOB (LIL' JOE)	
8	15	2	LET ME SEE YOU SQUIRREL SQUIRREL (JIVE)	
9	14	19	BACK OF THE CLUB PART 2 (IT AIN'T OVER TILL IT'S OVER) OTR CLIQUE (ALL NET)	
10	9	14	WE GOT IT JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)	
11	10	3	YOUR ONLY LOVER U-MYND (LIL' JOE)	
12	19	8	CLAP TO THIS J-SLY (WCG/PURE/MERCURY)	
13	16	2	YOU DON'T HAVE TO BE AFRAID TAKE 6 (WARNER BROS.)	

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

R&B

ERICKA YANCEY

(Continued from page 19)

"We want to expose the consumers to an artist that possesses true talent and desire to be multifaceted in the marketplace, so we did not want to rely on the same A-list of producers to dictate a specific sound for this artist just [so we could compete] for high chart numbers."

Despite her youth, Yancey's music has a mature flavor: "Ericka is more R&B/AC leaning [as opposed to] hip-hop/R&B leaning," says Evans. "We're in a different marketplace than a Mary J [Blige] or Mona Lisa. We have different lyrical content and different producers who take us out of the mainstream hip-hop market."

The "So Good" remix, scheduled to be released to R&B, top 40 formats, mix show DJs, and record pools in the next month, will have a hip-hop edge to appeal to younger listeners.

Because Yancey still embodies the carefree nature and emotional sensibilities of a teenager—"I just gotta act

really silly, and I'm always trying to make somebody smile and laugh," she says—RCA is building her consumer base at the high school level and is being careful about the image she portrays.

Yancey is currently touring Los Angeles-area high schools performing and speaking to the students as a reward for the students' good attendance, good grades, and wearing school uniforms.

"It's a plus for someone like Ericka, because she's the same age as the people she's singing to," says Folks. "She

gets to talk to them about what it's like to be a recording artist, the importance of staying in school, and [at the same time] it gives her a chance to [present] herself and her music to them as well as leaving them with a positive impression of her beyond her music."

Additional promotional plans, domestic and international, will be set as Yancey's radio and retail story develops.

"Her strength is her ability to perform live, so we plan to utilize that whenever and wherever it makes sense," says Folks.



Music Triad. MCA's K-Ci & JoJo stopped in for a visit at WJLB Detroit in promotion of their forthcoming album, "Love Always," slated for release June 3. Pictured, from left, are JoJo, WJLB PD Michael Saunders, and K-Ci.

IMPACT CONFAB

(Continued from page 19)

everything you can about your job, and then do the very best that you can at it," he said.

The substantial presence of independent R&B retailers was perhaps the most significant departure from last year's conference. "It was inspiring to see this many retailers here," said independent retailer George Daniels, owner of George's Music Room in Chicago. Final attendance figures were unavailable at press time.

The size of the retail contingent was due in part to the two panel sessions that were conducted in that discipline—one of which featured several major distribution chiefs.

"This was a historic conference for us because of that," said Daniels. "For years, I've been dreaming about retail coming together like this. It only proves that the [independent R&B] retail coalitions are having a unifying effect."

Shirin El-Sharkawi, owner of marketing and management company Showcase Music Group in Los Angeles, suggested that record labels take a greater role in creating opportunities for their artists, especially developing acts.

"A lot of niche artists don't make a lot of money-making records, and label executives have relationships that could help facilitate profitable ventures," El-Sharkawi said. "The acts could make ends meet by moving product [artist T-shirts, caps, etc.] through distribution channels that currently exist for their albums."

Other issues addressed during the conference included the growing importance of using the Internet as a marketing tool for acts; the effect that the recent wave of deaths of rappers, such as 2Pac, the Notorious B.I.G., and Stretch, have had on the genre; and the sales influence that the upcoming African-American-hosted late-night talk shows will have on artists.

Among the conference highlights were a keynote address by the Rev. Jesse Jackson and live radio broadcasts by such talents as Roberta Flack and Doug Banks.

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S-Men Bring Turntable Talents To Unique Live Show

BREKIN' GROUND: Leave it to Roger Sanchez to come up with an interesting twist on the DJ/producer recording concept. The venerable producer has hooked up with fellow turntable/studio masters DJ Sneak and Junior Sanchez to form S-Men, an act that combines their beat-blending skills with ear-grabbing hooks.

The trio's first Narcotic Records 12-inch, "Black," smokes with deep-house authority and a bevy of fun samples and thickly layered keyboards. The twist is the performance of the track, which sees them onstage with six turntables and a sampler.

In addition to the sight of the lads up a sweat behind the decks, the show gets added visual punch from elaborate lighting and a tripped-out slide show. "Think of it as the street-valent to going to the symphony," Roger says with a laugh. "We're presenting ourselves as a sort of modern-day orchestra. Actually, our goal is to expand the way DJs are presented in the live arena."

S-Men are currently spinning their way through the U.K. and Europe, with Berlin's Love Parade among the dates on their agenda. Shortly after the tour, he trio to re-enter the studio to



Ready to Testify. Jay Williams, right, chills backstage with Ultra Nate before taking the stage at Salvation in Miami. The clubland veteran is currently trekking across the country in support of "Testify," his slammin' current single on Soul Furic Recordings. The gospel-charge house anthem pairs Williams with Ultra Nate and Marc Pomeroy. The 12-inch pressing of the track also offers four friendly remixes by Mousse T. and Roger Sanchez. Meanwhile, Nate is collecting deserved kudos for his first single for Strictly Rhythmic Records.

cut a follow-up single, as well as weaving ideas for a possible album.

In the midst of promoting this new venture, Roger has also just inked a recording deal with Sony U.K. His first project for the label is planned for release in the fall.

LET THERE BE BEATS: It's been longer than a hot second since Adeva has serened her many disciples with new music. He'll make up for lost time this summ with an album that shows her wining the soulful house ground ade her a clubland staple. The still untitled disc shows her teamed with luminaries like Mark Picchiotti, K-Klars, and D-Influence, among others belting such potential hits as



by Larry Flick

"Rejoice," a gospel-spiked kicker that is warmly reminiscent of "Walkin'," her 1995 club smash with Frankie Knuckles.

Although Adeva is signed to Avex Records for the U.K. and Japan, she is up for label grabs here. Intrigued A&R execs should shoot a call to the folks at AV-Experience, which is Avex's New York branch office.

Speaking of divas, Chicago's fledgling Rama Records is strengthening its reputation with the release of "Shake" by Barbara Douglas, a stormin' houser that benefits from the talent of producers Mike Rogers and Matt Warren, who also record under the name M-Theory. The boys wrap Douglas' assertive voice in R&B-tinged keyboards and a firm bassline. Clubland legend (and one of our personal dance music heroes) Maurice Joshua spices the record up with one of his can't-miss rhythm journeys, while Jose Gomez gives dub-happy kids a reason to smile.

And while the dub generation is in a good mood, it should also rejoice in the availability of the hotly anticipated Armand Van Helden remixes of "Narra Mine" by Genaside II. If you've stepped inside the "right" club lately, then you're already well aware of his crafty method of reconstructing the track with a thunderous backbeat and caustic keyboard loops that somehow manage to simultaneously hypnotize and rattle the senses. Expect this winner on London/frrr to saturate all of clubland within seconds—and deservedly so.

Robert Clivilles continues to cultivate his solo career with "Reach," a solid second single from his "Robi-Rob's Clubworld" album on Columbia. Featuring a cute vocal by Deborah Cooper, the track shows the C+C Music Factory veteran dabbling in a radio-friendly hi-NRG sound à la Real McCoy while maintaining enough of a house vibe to get over on the dancefloor. If there's anything about this package that doesn't work, it's the inclusion of what is credited as a "special guest background vocal" by the late David Cole. Since the song was written by Cole with Clivilles and Ricky Crespo prior to Cole's untimely death in 1995, a sample of his voice has apparently been added to the track in reverence. But it just feels too creepy and completely unnecessary to us.

TAKING A BOW: The second Gay/Lesbian American Music Awards (GLAMA) has been rescheduled for March 1998. Originally planned for October 1997, the awards will now be given out on an annual basis each March.

"We felt it would be advantageous to move the bulk of the work—the submission and nomination processes—to the fall and winter so we could avoid

summertime conflicts among those involved with judging," says Tom McCormack, who serves as executive producer of GLAMA with Michael Mitchell.

"We are committed to building a highly respected music awards program that represents and acknowledges the incredible and diverse talents of the queer musical community," adds Mitchell. "GLAMA will continue to evolve as changes become necessary."

Among the changes planned are the addition of new award categories and a revamped "Come Out & Play" concert series. Details will be outlined later this season.

For the uninformed, GLAMA is the first and only national music awards program to honor the work of openly queer recording artists. Among the key honorees last year were the late Michael Callen, Melissa Etheridge, and Catie Curtis.

We strongly urge our fellow gay and lesbian clubland citizens to get involved with GLAMA. Recognition and support for our community's hard work and creativity is at hand. All you need to do is step forward and be counted. For details on how to get involved, be sure to visit the GLAMA World Wide Web site at <http://www.GLAMA.com>, or E-mail McCormack and Mitchell at Glama@nycnet.com.

Whilst we are on the topic of awards, the dance music community is inching closer to being recognized by the National Academy of Recording Arts and Sciences (NARAS) with a category at the Grammys. According to Eilyn Harris, president of the Committee for the Advancement of Dance Music (CADM), a proposal is currently being considered by the NARAS awards and nominations committee, with a decision likely in May.

"We now need to impress the committee and trustees who vote on the establishment of new categories," says Harris.

And that's where every working citizen of clubland comes into the picture.

Harris is urging people to write no later than Monday (28) a brief letter to Diane Theriot at NARAS in Santa Monica, Calif., voicing support for a dance music category. If you do decide to participate in this campaign, please keep your words respectful.

Regardless of the committee's decision, we want to lead clubland in a huge round of applause to Harris and CADM for their tireless efforts and incredibly thorough, well-written proposal. We are all in fine, fine hands.

DIS'N'DAT: It looks like that long-promised Whitney Houston remix album may finally see release in July on Arista. No street date has been confirmed, though mixes are already in the can by David Morales ("Love Will Save The Day" and "So Emotional"), Junior Vasquez ("How Will I Know"), and C.J. Macintosh ("I'll Be Your Baby Tonight"). Sounds like a festive li'l project, eh? We've got our fingers crossed that La Whitney will grace the set with one or two new club-rooted cuts to give the set a little added zing.

Speaking of records with zing, drag icon Lady Bunny has emerged from the studio with another fun one. He follows the Maxi Records hit "Shame, Shame, Shame" with "The Pussycat Song," a cheeky game of double-entendre set to a vibrant disco beat. The song has been lifted from "God Shave The Queen," a compilation that also features fellow faux-femmes Varla Jean Merman and Ebony Jet, on New York's Swoon Records. Bunny camps it up with infectious glee on seven nicely varied versions. A good one to giggle and twirl to at the same time.

Once again, the Hot Tracks remix service takes punters where labels just can't seem to go. Donna Summer's recent rendition of "Someday" from Disney's "Hunchback Of Notre Dame" gets from Stephen Tucker the spirited hi-NRG reconstruction it has long needed. The mix appears on Hot Tracks' monthly "NRG For The '90s" vinyl package (which should be pressed on CD like the service's "Street Tracks" and "Road Kill" packages), and it is the perfect companion to Summer's current hit single, "Carry On," with its jittery beat and deliciously theatrical vocal.

By the by, Disney is sitting on a fantastic version of "Someday" by producer/Tommy Boy executive Joey Gardner. A smart A&R mind at Disney might reconsider releasing that mix. It could easily explode at pop radio. And



Flying High. Turntable artist Slipmaster J. flexes jams behind the decks at one of his hotly touted Promised Land parties in the U.K. His remarkable blending skills are showcased on "Legally Stoned: A New High in Drum'N'Bass," a two-CD compilation on Mutant Sound System Recordings that features such underground gems as "Voyager" by HyperSleep and "Rogue Unit" by Black Gold. Slipmaster J. divides his time between DJ gigs, running the independent Lucky Spin label, and contributing to the operation of DeeJay and Higher Limits Records.

while we're publicly posting our wishes, we'd love to see Summer on a label like Tommy Boy. In fact, we're willing to bet that Gardner's knack for crafting crossover hits—not to mention his apparent respect for Summer—could result in an exciting new phase in the diva's career. Can someone please get these wheels in motion?

With the recently introduced "DJ Web" turntable-artist directory, Sina Mollan is offering a service that is so basic, yet so desperately needed, that we're surprised it doesn't already exist. Available on the Internet at <http://www.djweb.com>, "DJ Web" provides contact information; the stylistic focus of jocks in the U.S., U.K., and continental Europe; and links to other cool Web sites. Like just about everything else in clubland, this service is constantly growing. DJs who are not already listed should contact Mollan immediately at sina@djweb.com.

Billboard. HOT Dance Breakouts

MAY 3, 1997

CLUB PLAY

1. IT MUST BE LOVE ROBIN S. BIG BEAT
2. IT'S NO GOOD DEPECHE MODE MUTE
3. STOMP! F.U. EMPIRE STATE
4. VIRTUAL INSANITY JAMIROQUAI WORK
5. BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC

MAXI-SINGLES SALES

1. JUST ANOTHER CASE CRU FEAT. SLICK RICK VIOLATOR
2. IT MUST BE LOVE ROBIN S. BIG BEAT
3. EVERYBODY COME TOGETHER MOREL'S GROOVES PT. 11 STRICTLY RHYTHM
4. YOUR LOVE IS WITH ME RHYTHMCENTRIC TAZMANIA
5. BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC

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

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CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
				*** No. 1 ***	
1	4	8		TO STEP ASIDE ATLANTIC 85430 1 week at No. 1	PET SHOP BOYS
2	7	7		THAT SOUND KING STREET 1058	PUMP FRICTION
3	11	7		ONE IN A MILLION BLACKGROUND PROMO/ATLANTIC	◆ AALIYAH
4	10	7		MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RHYTHM 12495	◆ REEL 2 REAL FEAT. PROYECTO UNO
5	6	9		CALL ME LOGIC 45726/RCA	◆ LE CLICK
6	18	5		DA FUNK SOMA 38587/VIRGIN	◆ DAFT PUNK
7	2	10		HAVANA ARISTA 13327	◆ KENNY G
8	30	3		I MISS YOU ELEKTRA PROMO/EEG	◆ BJORK
9	16	5		TESTIFY SOULFURIC 0005	JAY WILLIAMS
10	1	9		STAR PEOPLE DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
11	13	6		SAXMANIA AQUA 8006E 036	MIJANGOS
12	22	5		NOT OVER YET PERFECTO/KINETIC 43734/REPRISE	GRACE
13	20	6		YUM YUM JELLYBEAN 2521	PULSE FEATURING ANTOINETTE ROBERSON
14	21	5		MAKE YOUR OWN KIND OF MUSIC MCA SOUNDTRACKS PROMO/MCA	MAMA CASS
15	3	12		GIVE IT UP EMPIRE STATE 38/EIGHTBALL	VICTOR CALDERONE
16	5	10		LOVEFOOL TRAMPOLINE/STOCKHOLM PROMO/MERCURY	◆ THE CARDIGANS
17	23	6		WHERE HAVE ALL THE COWBOYS GONE? IMAGO 43854/WARNER BROS.	◆ PAULA COLE
18	24	4		RELEASE YO' SELF ULTRA 009	TRANSLANTIC SOUL
19	15	11		ARE YOU THERE... OVUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK
20	29	5		MAJICK MOONSHINE 88434	KEOKI
21	32	4		ONE MORE TIME ARISTA 13329	◆ REAL MCCOY
				*** Power Pick ***	
22	—	2		SPIN SPIN SUGAR CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
23	9	12		PEOPLE HOLD ON ARISTA PROMO	LISA STANSFIELD
24	35	4		OFFSHORE EDEL AMERICA 36800	◆ CHICANE
25	45	3		IN MY ARMS MUTE/MAVERICK 43857/WARNER BROS.	ERASURE
26	36	4		MUSIC POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
27	25	5		SEARCHIN' GROOVE ON 59/STRICTLY RHYTHM	MOOD II SWING FEATURING LONI CLARK
28	8	13		I'M ALIVE GRANDSLAM 001/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MADDOG
29	39	3		CARRY ON INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
30	48	3		YOU DON'T KNOW EPIC 78548	◆ CYNDI LAUPER
31	17	8		IT HAS BEGUN TVT SOUNDTRAX 8035/TVT	PSYKOSONIK
				*** Hot Shot Debut ***	
32	IEW ▶	1		FABLE DECONSTRUCTION 13356/ARISTA	◆ ROBERT MILES
33	—	2		GONNA MAKE IT MOONSHINE 88437	STATESIDE
34	7	2		SUPERNATURAL NERVOUS 20236	KIM ENGLISH
35	7	19		SON OF A PREACHERMAN LOGIC 45596	SOUL S.K.
36	4	28		DRIVE HANDS ON IMPORT	GEOFFREY WILLIAMS
37	3	27		RHYTHM IS A DANCER ARISTA PROMO	◆ SNAP
38	7	37		FUNK LIKE DAT INTERHIT 10163	BARRY HARRIS
39	9	33		ONLY YOU MAXI 2054	SHAY JONES
40	3	49		HOLD ON ARIOLA 45168	YOJO WORKING
41	IEW ▶	1		LOVE IS ALL WE NEED MCA PROMO	◆ MARY J. BLIGE
42	IEW ▶	1		SOMETIMES DELICIOUS VINYL 40009/RED ANT	◆ THE BRAND NEW HEAVIES
43	6	47		TELL THE WORLD MAX 2035	REDEMPTION FEATURING EVELYN THOMAS
44	4	44		NEVER FELT THIS WAY JELLYBEAN 2520	FAST FORWARD FEATURING BEVERLY
45	5	41		HARMONY MUSIC PLANT 044	SHUFFLE INC.
46	IEW ▶	1		IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3101/GRP	NUYORICAN SOUL FEAT. JOCELYN BROWN
47	5	14		IT'S JUST ANOTHER GROOVE SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
48	IEW ▶	1		A LITTLE BIT OF ECSTASY CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
49	8	26		MAKE MY DAY ARIOLA 44879	GRACE UNDER PRESSURE
50	6	12		DISCOTHEQUE ISLAND 854789	◆ U2

MAXI-SINGLES SALES

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	5	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	3 weeks at No. 1 ◆ JOCELYN ENRIQUEZ
2	2	2	7	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42442	◆ KRS-ONE
3	4	4	8	INSOMNIA (T) (X) CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
4	3	3	9	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)
				*** Greatest Gainer ***	
5	7	5	34	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
6	6	6	6	ONE MORE TIME (T) (X) ARISTA 13329	◆ REAL MCCOY
7	5	17	10	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
				*** Hot Shot Debut ***	
8	NEW ▶	1		G.O.D. PT. III (T) LOUD 64832/RCA	◆ MOBB DEEP
9	8	7	3	MY BABY DADDY (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B-ROCK & THE BIZZ
10	10	16	11	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
11	NEW ▶	1		FEELIN' IT (T) ROC-A-FELLA 53272/PRIORITY	◆ JAY-Z
12	13	15	9	BIG DADDY (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
13	14	13	10	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
14	9	19	12	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
15	11	10	9	REQUEST LINE (T) (X) ILLTOWN 860625/MOTOWN	◆ ZHANE
16	NEW ▶	1		YOU DON'T KNOW (T) (X) EPIC 78548	◆ CYNDI LAUPER
17	17	25	12	I'LL BE (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
18	25	9	15	ON & ON (T) KEDAR 56120/UNIVERSAL	◆ ERYKAH BADU
19	41	41	6	MUEVE LA CADERA (MOVE YOUR BODY) (T) (X) STRICTLY RHYTHM 12495	◆ REEL 2 REAL FEAT. PROYECTO UNO
20	19	20	9	HEAD OVER HEELS (T) TRACK MASTERS/CRAVE 78524/EPIC	◆ ALLURE FEATURING NAS
21	16	14	11	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	◆ MADONNA
22	23	—	2	IT'S THE PEE '97 (M) (T) (X) RELATIVITY 1590	◆ PMD (FEATURING MOBB DEEP)
23	NEW ▶	1		STARING AT THE SUN (X) ISLAND 854973	◆ U2
24	12	—	2	NO ONE BUT YOU (T) H.O.L.A. 341014/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)
25	NEW ▶	1		LET ME BE YOUR UNDERWEAR/ALWAYS UNIQUE (T) (X) TWISTED 55314/MCA	CLUB 69
26	37	43	4	DA FUNK (T) SOMA 38587/VIRGIN	◆ DAFT PUNK
27	35	—	2	SOMETIMES (T) (X) DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES
28	15	23	23	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
29	24	24	14	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY
30	18	30	7	STAR PEOPLE (T) (X) DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
31	32	39	8	GET READY, READY! (M) (T) (X) TAKE FO' 205	DJ JUBILEE
32	RE-ENTRY	22		COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
33	26	28	7	PLEASE DON'T GO (T) (X) ARISTA 13305	◆ NO MERCY
34	21	11	4	JAZZY BELLE (T) (X) LAFACE 24236/ARISTA	◆ OUTKAST
35	30	36	4	COME ON (T) (X) EASTWEST 63998/EEG	◆ BILLY LAWRENCE FEATURING MC LYTE
36	31	12	10	DON'T SPEAK (T) (X) ZYX 66073	CLUELESS
37	RE-ENTRY	33		FIRE UP! (T) (X) TWISTED 55221/MCA	◆ FUNKY GREEN DOGS
38	29	—	2	THAT'S RIGHT (T) (X) BREAKAWAY/SUCCESS 58641/EMI	◆ DJ TAZ FEAT. RAHEEM THE DREAM
39	42	45	3	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE
40	39	40	5	WU-RENEGADES (T) WU-TANG 53267/PRIORITY	◆ KILLARMY
41	36	44	6	CARRY ON (T) (X) INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
42	28	32	8	I SHOT THE SHERIFF (T) G FUNK/DEF JAM 573565/MERCURY	◆ WARREN G
43	RE-ENTRY	11		WHATEVA MAN (T) DEF JAM 574027/MERCURY	◆ REDMAN
44	RE-ENTRY	22		SUGAR IS SWEETER (T) (X) FRFR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
45	RE-ENTRY	3		BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
46	NEW ▶	1		TAKE ME AWAY (T) (X) INTERHIT 10165	◆ CULTURE BEAT
47	43	35	8	STEP BY STEP (M) (T) (X) ARISTA 13313	◆ WHITNEY HOUSTON
48	RE-ENTRY	5		IT'S ALRIGHT, I FEEL IT! (T) (X) GIANT STEP/BLUE THUMB 3101/GRP	NUYORICAN SOUL FEAT. JOCELYN BROWN
49	33	42	6	ME OR THE PAGES (T) (X) PAYDAY/LONDON 531083/ISLAND	◆ JERU THE DAMAJA
50	40	—	2	NOT OVER YET (T) (X) PERFECTO/KINETIC 43734/REPRISE	GRACE

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

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Gaither Sees Bigger Home For Gospel Series To Market Music To Wider Audience

BY JIM BESSMAN

NEW YORK—The unexpected success of Bill Gaither's self-produced and self-marketed "Homecoming" home video series has engendered the "Gaither Gospel Series" of audio product, which Gaither is beginning to market beyond his Southern gospel core audience.

The series, initially released on Gaither's Spring House direct-marketing label, debuted in November with "Terry And Jake," a duet disc featuring former football star Terry Bradshaw—a sometime singer—and the Statesmen's Jake Hess. It and the titles that followed—anthologies of the Statesmen and the Blackwoods and a compilation of music from the multiple-artist "Homecoming" videos—have each sold in the 35,000-46,000 range, says Barry Jennings, Gaither's son-in-law and head of the Gaither Management Group in Alexandria, Ind., which oversees all Gaither activities.

But sales of the discs so far have been mainly in the Christian market via Chordant Distribution Group, which also distributes EMI Christian Music Group labels. Now the "Gaither Gospel Series"—which will include not only Gaither-selected Southern gospel and contemporary Christian audio titles but also new editions of Gaither videos—is going into general distribution through EMI Music Distribution, under Chordant's coordination. On the audio side, the series is looking to expand with forthcoming Speer Family and Dolly Parton titles, which, like the Statesmen and Blackwoods anthologies, are licensed through RCA. (Dolly Parton's 1971 RCA album "Golden Streets Of Glory" is available only through Gaither's mail-order catalog, which goes out to 750,000 direct-order buyers of Gaither product.)

"They're labeling it the 'Gaither Gospel Series' so people know it's been selected by Bill Gaither—that it's product he identifies with," says Bill

Carter, executive producer of the "Homecoming" series and marketing consultant for the gospel line. "The consumer for this type of product has such respect for Gaither—and he has such credibility with them—that if he endorses a product, they accept it without question, as evidenced by the Statesmen and the Blackwoods."

Those two anthologies and the "Homecoming" compilation have been selling so well, in fact, that they've delayed the upcoming releases. Jennings says that the Speers anthology and an album by black gospel singer Jessy Dixon are being held for fall

(Continued on page 30)



Platinum Partying. MCA Nashville honors Vince Gill with a quadruple-platinum award for "I Still Believe In You," double-platinum for "When I Call Your Name," and gold for "High Lonesome Sound." Shown, from left, are Gill's manager Larry Fitzgerald, MCA Nashville president Tony Brown, Country Music Assn. executive director Ed Benson, Gill, BMI Nashville VP Roger Sovine, and MCA Nashville chairman Bruce Hinton.

Columbia's Ricochet Comes Back In A 'Blink Of An Eye'

BY DEBORAH EVANS PRICE

NASHVILLE—With a combination of harmony-laden ballads like its breakthrough hit "What Do I Know?" and infectious uptempo romps like "Daddy's Money," Columbia band Ricochet has quickly gained a reputation as a new band to watch. Now, with industry accolades and a gold album

they will with the second release, too," says KAJA San Antonio, Texas, music director Jennie James. "All the singles from the first album did great for us. Ricochet is very strong in our market."

Jon Kerlikowske, GM for Tower Nashville, agrees. The band performed at Tower during Fan Fair last year. "They were our No. 1 seller during Fan Fair last year," he says. In addition to selling at the retail location at Fan Fair, Tower took product to the Sony booth to sell while the band members were signing autographs.

"The guys are very personable," Kerlikowske says. "They also sang a few numbers a cappella, which the crowd loved. . . . We hope to do something with them again this year during Fan Fair."

The band consists of lead vocalist/guitarist Heath Wright, drummer/vocalist Jeff Bryant, bassist Greg Cook, keyboardist Eddie Kilgallon, steel guitarist Teddy Carr, and Junior Bryant on fiddle, mandolin, and guitar.

Wright says the band was very active in selecting songs for the new set. "One of our producers, Ron Chancey, would come out on the road and bring bags of tapes," he says. "We'd listen to [numerous] songs and pull them down."

Among the components that Wright says define a Ricochet song are "a really strong lyric, a memorable lyric—like a 'Daddy's Money' lyric—with a real infectious melody. That's what we were looking for, basically. As a singer, I love a song where the verses are in the lower part of my register, and then on the chorus I get to open up and sing on the upper part of my range."

"This new single, 'He Left A Lot To Be Desired,' is a lot like that. It's real soft, sultry, and emotional on the

(Continued on page 30)

Country Dance Club Industry Finds Healthy Balance; Tubb Shop Turns 50

BOOT SCOOTIN'. The country dance club phenomenon of the last few years has shaken out and followed the same boom and leveling-off period that country music has experienced, reports a pioneer in the dance scene. Wynn Jackson, founder and president of Country Club Enterprises (CCE), which services the 450 or so premier dance clubs in the U.S. with dance mixes, says it's now business as usual.

"In 1994, there were over 50 clubs that held 3,000 capacity or more," Jackson tells Nashville Scene. "As of today, there are about 15. It was the same over-rapid expansion that happened in country music. They built these megacubs, and there's not enough business to support that kind of structure. The overhead alone is outrageous for a business like that. You would need a big act coming in and a full house three or four nights a week. But the people who know what they're doing are fine. There are still 400-plus really good rooms that seat 1,000-1,500 and have good crowds and still hold concerts for up-and-coming artists."

Despite the decline in the number of country dance clubs, the opportunity to introduce new acts outside the traditional avenue of country radio continues to make these venues valuable for country labels, Jackson notes (Billboard, Dec. 9, 1995). He and associate Steve Keller are producing an album for new Curb artist James T. Horn. "They had this song called 'If My Heart Had An Ass (I'd Kick It),'" says Jackson. "'I'd kick my heart's ass for loving you.' So we did this real kick-butt uptempo dance mix and sent it off to clubs, and Curb released a cassette single on it. It wasn't on radio, it wasn't on video, and it [sold as a single]. Its only exposure was club play."

Jackson cites another song that had no radio or video release but was a club hit. "We did a dance mix on Smokin' Armadillos' 'Thump Factor,' and it sold."

CCE senior director of operations Sean Brennan mentions another artist: "Billy Yates on Almo Sounds is a prime example of that," he says. "We just shipped his single 'I Smell Smoke' early, and we're getting a huge response on that record already. It's a buzz track on our May 1 chart. The clubs are crying out for songs with energy; they're still playing 'Rocky Top' and the country 'Macarena' because the labels put out all these midtempo cha-cha radio cuts and forget the clubs."

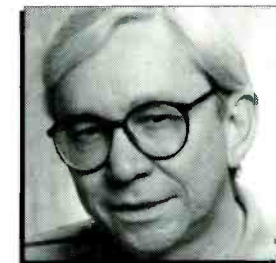
Jackson says that "Macarena (Country Version)" was a classic club cut. "We tested it for Imprint Records in the clubs, and everybody thought it was a good idea. So they pressed it up and sold close to 100,000 singles. We worked

it in the clubs and in our magazine [the Dance Card, which goes to the dance clubs] and watched it go. A real problem is that the country industry has slowed down in producing real uptempo kick-ass songs, and people are looking for those songs."

Jackson says that CCE is getting calls from the U.K. and Australia from fledgling dance clubs. "We're servicing some of the DJs," he says, "but it's all in the early stages."

ON THE ROW. Saturday (3) marks the 50th anniversary of the Ernest Tubb Record Shop and the Ernest Tubb Midnite Jamboree. Loretta Lynn will headline the celebration to be held that day on a stage on Broadway in front of the original ET shop. Thirteen years after his death, Tubb lies

in an unmarked grave, because of his widow's wishes. David McCormick of the Ernest Tubb Record Shops chain has commissioned a life-sized bronze statue of Tubb as a memorial to the country pioneer. He hopes to unveil it during Country Music Assn. week this fall at a site to be determined. Contributions to the statue fund may be sent to Ernest Tubb Memorial,



by Chet Flippo

c/o Larry Morrow, First American National Bank, 2511 Nolensville Road, Nashville, Tenn. 37211.

Rounder Records has subcontracted Nashville's Imprint Records for radio promotion for the Alison Krauss & Union Station single "Find My Way Back To My Heart" . . . Victoria Shaw will open Garth Brooks' Aug. 7 concert in Central Park. Shaw is a native New Yorker and was a club regular in Manhattan before moving to Nashville, where she now records for Warner/Reprise. She is also a lauded songwriter and co-wrote with Brooks "She's Every Woman" and "The River" . . . Vince Gill, John Michael Montgomery, and Willie Nelson will be the daily closers for the three-day Heaven in '97 festival Aug. 1-3 at Soo Pass Ranch near Detroit Lakes, Minn. Other acts include Regina Regina, Junior Brown, Bryan White, Mindy McCready, Suzy Bogguss, John Anderson, Tanya Tucker, Little Texas, Trisha Yearwood, Lorrie Morgan, and the Oak Ridge Boys . . . Ronnie McDowell signs with Intersound Records. His first project is an Elvis memorial album, "The Greatest Tribute To The King," set for release June 24 . . . Brad Howell is tapped to be national director of promotion for Warner Bros. Nashville. Howell was previously manager of Southeast region promotion. He replaces Rick Baumgartner, who is moving to Decca as VP of promotion. Baumgartner replaces John Lytle, who is now managing Gary Allen.



RICOCHET

under its belt, the group will release its second album, "Blink Of An Eye," June 17.

"They are, in my mind, the best band in country music today," says Sony Nashville senior VP of sales and marketing Mike Kraski. "I just don't know that it could get any better than to have that depth of talent, that kind of work ethic, and that kind of personality and charm all in one mix of ingredients. [It's] astounding. . . . Our job is to take them out there and present them as the star act they are and to take them from being a gold act to a platinum-plus act."

"And they've delivered the music for us. 'He Leaves A Lot To Be Desired' is a great first single. And I'm especially a big fan of 'Blink Of An Eye.' I think it's got home-run smash written all over it."

There are those in radio who echo Kraski's assessment. "They did very well with the first album, and I think

Billboard TOP COUNTRY ALBUMS

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

MAY 3, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				*** No. 1 ***			
1	1	1	10	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
2	2	2	41	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1	
3	3	3	33	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2	
4	4	—	2	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4	
				*** GREATEST GAINER ***			
5	7	—	2	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5	
6	6	6	14	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5	
7	5	4	4	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4	
8	10	7	43	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6	
9	9	—	2	WYONNNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9	
				*** HOT SHOT DEBUT ***			
10	NEW		1	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	10	
11	8	5	5	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4	
12	11	9	43	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9	
13	12	8	25	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
14	13	10	27	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4	
15	14	11	53	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1	
16	19	19	87	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
17	16	12	26	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	12	
18	17	13	30	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2	
19	20	15	11	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15	
20	15	16	4	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15	
21	NEW		1	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	21	
22	18	14	51	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5	
23	22	18	78	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
24	27	24	56	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
25	23	21	30	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5	
26	21	17	24	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
27	24	20	24	TERRI CLARK ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10	
28	25	23	32	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8	
29	26	25	26	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21	
30	28	22	52	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1	
31	30	26	41	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23	
32	31	27	31	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17	
				*** PACESETTER ***			
33	37	37	4	BIG HOUSE MCA 11446 (10.98/15.98) HS	BIG HOUSE	33	
34	35	29	74	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1	

Alt with a prices, Comm. All with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums, 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 to retail prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
35	33	30	47	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
36	32	32	22	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
37	38	33	65	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
38	39	36	84	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
39	36	28	86	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
40	40	34	34	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
41	34	31	8	VARIOUS ARTISTS ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	31
42	41	42	74	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
43	46	38	26	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
44	43	44	7	MILA MASON ATLANTIC 82923/AG (10.98/15.98) HS	THAT'S ENOUGH OF THAT	43
45	42	35	50	SAMMY KERSHAW ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
46	44	41	65	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
47	45	39	83	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
48	52	52	36	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
49	51	53	29	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
50	48	49	41	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
51	55	45	31	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
52	56	46	30	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20
53	49	50	44	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
54	47	40	52	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6
55	50	48	34	TRISHA YEARWOOD ● MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
56	53	51	31	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	33
57	54	43	34	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
58	29	58	5	ROY ORBISON VIRGIN 42350 (10.98/16.98)	THE VERY BEST OF ROY ORBISON	29
59	58	56	84	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
60	57	57	16	CRYSTAL BERNARD RIVER-NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	57
61	60	47	62	RICOCHET ● COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHET	14
62	59	54	45	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
63	61	62	80	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
64	62	59	65	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
65	63	60	5	STEPHANIE BENTLEY EPIC 66877/SONY (10.98 EQ/15.98)	HOPECHEST	60
66	66	73	8	MARK WILLS MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS	66
67	64	55	92	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
68	65	61	89	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
69	72	—	20	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19
70	67	63	20	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
71	70	66	62	LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
72	68	72	7	KIM RICHEY MERCURY NASHVILLE 534255 (10.98 EQ/16.98)	BITTER SWEET	53
73	RE-ENTRY		59	LONESTAR ● BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
74	71	71	39	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19
75	69	69	3	THE BUFFALO CLUB RISING TIDE 53044 (10.98/15.98)	THE BUFFALO CLUB	69

Billboard Top Country Catalog Albums

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

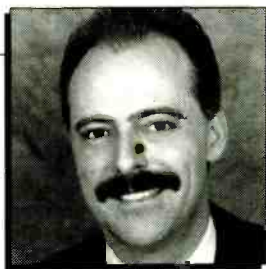
MAY 3, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	115
2	2	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	123
3	3	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	526
4	6	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	240
5	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	154
6	4	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	150
7	8	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	115
8	7	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	161
9	9	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	144
10	12	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	133
11	11	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	127
12	10	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	150
13	14	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	186

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	96
15	15	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	296
16	16	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	143
17	17	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	391
18	21	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	139
19	22	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	145
20	18	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	317
21	19	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	316
22	20	TANYA TUCKER ● CAPITOL NASHVILLE 81367 (10.98/15.98)	GREATEST HITS 1990-1992	57
23	25	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	496
24	23	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	228
25	24	JOHN MICHAEL MONTGOMERY ▲ ⁴ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	107

Catalog Albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. * Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent to retail prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1997, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

CHECK THIS OUT, LEONA: Opening with more than 15,000 units, Sawyer Brown's "Six Days On The Road" takes Hot Shot Debut honors on Billboard's Top Country Albums at No. 10 and enters The Billboard 200 at No. 80. This is Sawyer Brown's biggest opening week for an album of new material during the SoundScan era, eclipsing the opening-week marker set by "This Thing Called Wantin' And Havin' It All," which bowed on the country list at No. 12 with more than 12,000 units in the Sept. 16, 1995, issue.

After being spotted by Country Corner at the Cystic Fibrosis Sizzlin' Country fund-raiser during Academy of Country Music week festivities in Los Angeles, Curb Music Group VP/GM Dennis Hannan said, "We've been hitting with about 12,000 pieces on Sawyer with the last couple of [studio] albums, so obviously this is an exciting first week for us. These [albums] always sell well over time, too. We're delighted."

"Greatest Hits 1990-1995" entered the country chart at No. 11 with more than 15,000 pieces in the Feb. 11, 1995, issue and peaked at No. 5 the following issue.

Meanwhile, with an increase of 225 spins, the title track from the new set rises 19-17 on Hot Country Singles & Tracks, with airplay at 158 of our 160 monitored stations. WXBM Pensacola, Fla., is the airplay leader, airing the song 40 times during the tracking week.

To illustrate the degree to which country music has been touched by the politically correct era, Sawyer Brown changed a key line in Dave Dudley's 1963 version of the trucker's anthem. Dudley's version reveals the swallowing of "little white pills," while the new reading refers to passing the hypnotic "little white lines" painted on the highway. Tidy, huh?

THICK AS BLUEBONNETS: While George Strait lashes a second week at No. 1 on our airplay chart with "One Night At A Time," three other tracks from his new "Carrying Your Love With Me" set (MCA) are stacked on the lower rungs of that chart, largely due to a syndicated radio premiere of the album April 17. "Won't You Come Home (And Talk To A Stranger)" enters at No. 70 with 194 spins; "Round About Way" pops on at No. 71 with 186 plays; and the album's title cut charts at No. 72 with 183 detections.

While it's unusual for this many songs to chart based on unsolicited album play, it misses Garth Brooks' record of six such titles, set in the Dec. 9, 1995, Billboard. Those six garnered album play after the highly anticipated "Fresh Horses" arrived at radio, ending a two-year dry spell for a new Brooks studio album.

Strait's new set, which contains a tear-stained reprise of Vern Gosdin's "Today My World Slipped Away," should be in ink in the next issue.

WASHED IN THE BLOOD: Unapologetic country puritan Aaron Tippin jackhammers a hits package onto Top Country Albums, opening at No. 21. "Greatest Hits & Then Some" (RCA) moves 8,500 units and contains Tippin's new single, "A Door," which jumps 71-67 on our radio score card, with new airplay detected at KDDK Little Rock, Ark.; WHYL Harrisburg, Pa.; WQYK Tampa, Fla.; and WTQR Winston-Salem, N.C.

Meanwhile, Alabama's "Dancin' On The Boulevard" (RCA) takes the Greatest Gainer nod, with an increase of more than 3,000 units (7-5), and the eponymous debut set by Big House (MCA) increases 22%, to earn our Pacesetter cup (37-33).

GAITHER SEES BIGGER HOME FOR GOSPEL

(Continued from page 28)

release, as are audio and video versions of a Gatlin Brothers gospel title. "We want our initial titles to run their course," says Jennings, adding that these are still moving well, bolstered by two-minute ads for the Blackwoods and Statesmen discs running on TNN and the Family Channel.

The success of Gaither's "Homecoming" specials on TNN has already helped bring 17 of the 19 "Homecoming" videos to gold, platinum, or multi-platinum certification—not to mention the commissioning of 13 new specials this year. But the videos, notes Gaither, have also proved that the audiences for his product are much bigger than the gospel base.

"What blows my mind and other old-timers like Jake Hess and Brock Speer is that 60% of the respondents to our TV ads are coming from outside the Southern gospel core," says Gaither. "They see us on TV having a good time and enjoying each other and singing with a lot of spirit and laughter and the emotion that goes on with this music, and they love it. And then they come back and say they've bought 15 more!"

He adds, "Viewers write and say they know nothing about these people and where they came from. One of the best ways to learn is to say, 'Here, listen!' because these are the people who set the standards."

Gaither has combed RCA's classic Southern gospel vaults from the '40s and '50s in putting together the reissue anthologies, which show consistent series packaging and quality. "The tapes don't lie," he says, and surviving members of the legendary vocal groups concur.

"Three of us have already gone on," says Jake Hess, who joins Hovie Lister as the surviving Statesmen. "So the new CD is very special to me, and I think people want to hear them because their long-plays are scratched up, and they come by our table at performances and are elated to know it's available."

James Blackwood of the Blackwoods adds that his group's Gaither anthology is especially significant in that it contains tracks featuring original members R.W. Blackwood and Bill Lyles, who died in a plane crash in 1954. "Southern gospel people from that era agree that they were unique voices and that [it] was the best quartet we ever had," says Blackwood. "I had hoped that this music wouldn't be

lost to this generation of Southern gospel singers—and this will preserve it."

The Speer Family's Ben Speer, himself thrilled to hear the old Blackwoods recordings again, also senses the historical significance of the reissues and, like Gaither, notes that the "Homecoming" videos have generated interest in vintage music by the featured artists. "People need to know where that kind of music came from," says Speer, who like Blackwood also has a deeply sentimental reason for his delight in the forthcoming Speer Family title.

"Mother and Father are no longer with us, and to get their voices out there again on recordings that were discontinued many years ago is thrilling," says Speer, now looking into

the possibility of also reissuing sides the family cut for Columbia in 1947. "The voices were as good back then as the singers are today."

To get the "Gaither Gospel Series" audio and video beyond the narrow Southern gospel target audience, the line is being tested at general music chains, including Kmart, Wal-Mart, Sound Shop, and WaxWorks.

"We're concentrating on the videos but putting in audio as well," says EMI Christian Music Group president/CEO Bill Hearn, who lauds Gaither's diversification into the "Gaither Gospel Series" audio because of the "great growth potential" he sees for the genre at traditional retail.

To stimulate sales there, special floor displays and bins picturing Gaither have been serviced.

COLUMBIA'S RICOCHET COMES BACK

(Continued from page 28)

verses, and then in the chorus it opens up and the harmonies come in, and it lives a different life on the chorus."

With the first album certified gold and spawning several hits, Wright admits that the band members were a little nervous about their new project.

"Everyone worries about that sophomore jinx," he says, "but after the songs started coming in, the nervousness went away because we started to realize what we had here was a magic thing—that we had the right songs and better performances this time. I remember the day we all sat down and listened to the mixes, we got up and [there were] high fives all the way around the room. No more worries about the sophomore jinx."

Of the band's work ethic, Kraski says, "They have never said no. They have cut vacations short to do things for us. Every time I've met with them, the first thing out of their mouths is, 'We want to do more.' They've made it very clear that they've been on the other side of that autograph line. They know what it's like to be a fan, and they know their fans are the most important things in the world other than their families, and they treat their fans with so much respect."

Among the key ingredients in Columbia's campaign to launch the record are a syndicated radio special that will air between June 12 and 17. "We've taken 'Win It Before You Can

Buy It' promotions a step further," Kraski says. "In addition to the album, other prizes offered by the stations include autographed posters, a two-cut CD that has a cappella versions of 'It's Alright' and 'The Star-Spangled Banner,' video camcorders, and a trip for two to Fan Fair."

Kraski says the label has been "priming the pump and getting retail excited." The retail campaign will include endcap positioning and lots of point-of-purchase material. "We're taking a very aggressive stance and treating them like a superstar act," he says. "This act is ready to step up and become the premier band in country music."

Touring has been a key factor in the band's growing popularity. "We've been real lucky this past year to get on some cool tours," Wright says. "We started out on the Double Trouble tour with Marty Stuart and Travis Tritt and went right out of that into the T&T tour with Tracy Lawrence and Tracy Byrd, and then we got on the John Michael Montgomery tour."

Ricochet is booked by the William Morris Agency and is managed by John Dorris at Hallmark Direction. Wright is a songwriter for EMI Music in Nashville. Craig writes for Warner/Chappell, and Eddie Killgallon is signed to BMG Publishing and co-wrote the George Strait hit "One Night At A Time."

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
22 455 ROCKET (Irving, BMI/Cracklin', BMI/Bug, BMI) WBM	ASCAP/Rondor, BMI/Irving, BMI) WBM
45 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) WBM	ASCAP/Famous, ASCAP/Ocean Bound, BMI/Ensign, BMI) HL
3 ANOTHER YOU (EMI April, ASCAP) HL	60 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP)
74 BAD FOR US (Square West, ASCAP/HDH, ASCAP/Foolish Hit, ASCAP/Hovlin' Hits, ASCAP/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM	40 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shabblo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL
5 BETTER MAN, BETTER OFF (Ensign, BMI/Shoot Straight, ASCAP) HL	25 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL/WBM
66 THE BETTER TO DREAM OF YOU (Why Walk, ASCAP)	47 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL
72 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI)	9 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM
73 CHANGE HER MIND (Hamstein Cumberland, BMI/Larry Boone, BMI/BMG, ASCAP) HL/WBM	55 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM
34 COLD OUTSIDE (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL	10 I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/OI, ASCAP) WBM
62 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP)	36 I NEED YOU (Almo, ASCAP/Twin Creeks, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM
24 COUNT ME IN (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM	33 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL
46 CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI) HL/WBM	48 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP) WBM
42 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stan Webb, SESAC)	57 KING OF THE ROAD (FROM TRAVELLER) (Tree, BMI) LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL
21 DARK HORSE (EMI April, ASCAP/Into Wishin')	28 THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM
	14 A LITTLE MORE LOVE (Benefit, BMI) WBM
	23 LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL
	27 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM
	53 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Parnell, BMI) HL
	68 MARY GO ROUND (Acuff-Rose, BMI/EMI Blackwood, BMI/Phil This, BMI) HL/WBM
	26 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) HL/WBM
	1 ONE NIGHT AT A TIME (EMI Blackwood, BMI/Golly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP) HL
	56 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI)
	2 ON THE VERGE (Carriers-BMG, BMI/Hugh Prestwood, BMI) HL
	29 PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM
	71 ROUND ABOUT WAY (Tom Collins, BMI/Still Working For The Man, BMI/O-Tex, BMI)
	6 RUMOR HAS IT (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)
	4 SAD LOOKIN' MOON (Maypop, BMI) WBM
	39 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM
	35 SHE DREW A BROKEN HEART (Log Rhythm, BMI)
	59 SHE SAID, HE HEARD (Loyal Dutchess, ASCAP/Famous, ASCAP/New Don, ASCAP/New Hayes, ASCAP/Don Schitz, ASCAP) HL/WBM
	37 SHE'S GOING HOME WITH ME (Post Oak, BMI) HL
	13 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM
	11 SITTIN' ON GO (Warner-Tamerlane, BMI/Helmlymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM
	17 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI)
	58 SOMEWHERE IN LOVE (Emdar, ASCAP/Texas Wedge, ASCAP/Willadawn, ASCAP/Bolmur, ASCAP) WBM
	49 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM
	43 TAKE IT FROM ME (Warner-Tamerlane, BMI/Polylog, BMI/Socan, BMI) WBM
	16 (THIS AIN'T) NO THINKIN' THING (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
	31 THIS IS YOUR BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM
	52 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP)
	69 TRUE LIES (Sony/ATV Tree, BMI/AI Andersongs, BMI/Mighty Nice, BMI/MCA, ASCAP/Fire Feather, ASCAP) HL
	38 UNCHAINED MELODY (Frank, ASCAP)
	51 THE USED TO BE'S (Dixie Stars, ASCAP/Southern Days, ASCAP/EMI, ASCAP/Acuff-Rose, BMI) WBM
	61 USE MINE (EMI April, ASCAP/Love This Town, ASCAP/David Aaron, ASCAP) HL/WBM
	32 WHATEVER COMES FIRST (Rick Hall, ASCAP/Water-town, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Wom-acculate Conceptions, ASCAP/Full Keel, ASCAP) WBM
	7 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murray, BMI) WBM
	20 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL/WBM
	19 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Bu-falo Prairie, BMI/Chris Waters, BMI) HL
	70 WON'T YOU COME HOME (AND TALK TO A STRANGER) (Sony/ATV Tree, BMI)

Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 160 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

MAY 1, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
				*** No. 1 ***		
1	3	8	8	ONE NIGHT AT A TIME T.BROWN,G.STRAIT (E.B.LEE,E.KILGAL/LON,R.COOK)	GEORGE STRAIT (C) (V) MCA 55321	1
2	6	11	11	ON THE VERGE P.WORLEY,J.HOBBS,E.SEAY (H.PRESTWOOD)	◆ COLLIN RAYE (C) (D) EPIC 78525	2
3	5	5	16	ANOTHER YOU P.MCMACKIN (B.PAISLEY)	DAVID KERSH CURB ALBUM CUT	3
4	8	9	10	SAD LOOKIN' MOON D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (C) (D) (V) RCA 64775	4
5	7	8	11	BETTER MAN, BETTER OFF F.ANDERSON,T.LAWRENCE (B.JONES,S.P.DAVID)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 83004	5
6	4	1	14	RUMOR HAS IT J.STROUD,C.WALKER (C.WALKER,M.J.GREENE)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	1
7	2	2	20	WHEN I CLOSE MY EYES B.BECKETT (M.A.SPRINGER,N.MUSIC)	KENNY CHESNEY (V) BNA 64726	2
8	10	16	15	GOOD AS I WAS TO YOU J.STROUD (D.SCHLITZ,B.LIVSEY)	◆ LORRIE MORGAN (V) BNA 64681	8
9	11	15	16	IF SHE DON'T LOVE YOU B.BECKETT (T.BRUCE,M.BEESON)	THE BUFFALO CLUB (C) (V) RISING TIDE 56043	9
10	12	14	10	I MISS YOU A LITTLE C.PETOCZ (M.ANTHONY,R.FAGAN,J.M.MONTGOMERY)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84865	10
11	13	13	10	SITTIN' ON GO B.J.WALKER,JR.,K.LEHNING (J.LEO,R.BOWLES)	BRYAN WHITE ASYLUM ALBUM CUT	11
12	15	18	10	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) D.MALLOY,N.WILSON (R.BOWLES,R.BYRNE)	MINDY MCCREADY (C) (D) (V) BNA 64757	12
13	14	17	13	SHE'S SURE TAKING IT WELL C.FARREN (T.BUPPERT,D.PFRIMMER,G.TEREN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	13
14	16	19	6	A LITTLE MORE LOVE T.BROWN (V.GILL)	◆ VINCE GILL (C) (V) MCA 55307	14
15	6	4	15	DON'T TAKE HER SHE'S ALL I GOT T.BROWN (J.WILLIAMS,G.U.S.BONDS)	◆ TRACY BYRD (V) MCA 55292	4
16	9	7	15	(THIS AIN'T) NO THINKIN' THING S.HENDRICKS (T.NICHOLS,M.D.SANDERS)	◆ TRACE ADKINS (V) CAPITOL NASHVILLE 19524	1
17	19	24	10	SIX DAYS ON THE ROAD M.MILLER,M.MCANALLY (E.GREENE,C.MONTGOMERY)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	17
				*** AIRPOWER ***		
18	20	25	7	THE LIGHT IN YOUR EYES C.HOWARD,W.RIMES (D.TYLER)	◆ LEANN RIMES (C) (D) (V) CURB 76959	18
19	17	20	7	WHY WOULD I SAY GOODBYE D.COOK,K.BROOKS,R.DUNN (K.BROOKS,C.WATERS)	BROOKS & DUNN (V) ARISTA 13073	17
				*** AIRPOWER ***		
20	26	51	4	WHO'S CHEATIN' WHO K.STEGALL (J.HAYES)	◆ ALAN JACKSON (C) (V) ARISTA 13069	20
21	22	22	13	DARK HORSE B.MEVIS (D.TYSON,D.MCTAGGART,A.MARSHALL)	◆ MILA MASON (C) (D) (V) ATLANTIC 84866	21
22	21	21	16	455 ROCKET B.WISCH,K.MATTEA (G.WELCH,D.RAWLINGS)	◆ KATHY MATTEA (V) MERCURY NASHVILLE 578950	21
23	25	29	10	LITTLE THINGS G.BROWN (M.DULANEY,S.D.JONES)	◆ TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	23
24	27	32	6	COUNT ME IN C.FARREN (D.CARTER,C.JONES)	◆ DEANA CARTER (V) CAPITOL NASHVILLE 19510	24
25	18	11	19	HOW WAS I TO KNOW R.MCENTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH)	REBA MCENTIRE (V) MCA 55290	1
26	28	33	8	NEVER AGAIN, AGAIN M.WRIGHT (M.HOLMES,B.ISHAM)	◆ LEE ANN WOMACK (C) (V) DECCA 55320	26
27	33	41	7	LOVED TOO MUCH D.JOHNSON (D.SCHLITZ,B.LIVSEY)	TY HERNDON EPIC ALBUM CUT	27
28	36	42	8	LET IT RAIN T.BROWN (M.CHESSNUTT,S.LESLIE,R.SPRINGER)	◆ MARK CHESNUTT (C) (V) DECCA 55293	28
29	34	34	10	PLACES I'VE NEVER BEEN C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYO)	◆ MARK WILLS (V) MERCURY NASHVILLE 574150	29
30	23	10	17	EMOTIONAL GIRL K.STEGALL,C.WATERS,T.CLARK (R.BOWLES,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (D) (V) MERCURY NASHVILLE 574016	10
31	32	36	9	THIS IS YOUR BRAIN J.SLATE,J.DIFFIE (C.WISEMAN,K.GARRETT)	◆ JOE DIFFIE (C) (D) EPIC 78521	31
32	37	40	9	WHATEVER COMES FIRST J.SLATE,D.JOHNSON (W.ALDRIDGE,B.CRISLER,D.WOMACK)	◆ SONS OF THE DESERT (C) (D) EPIC 78520	32
33	43	44	7	I ONLY GET THIS WAY WITH YOU S.BUCKINGHAM,D.JOHNSON (D.LOGGINS,A.RAY)	RICK TREVINO COLUMBIA ALBUM CUT	33
34	30	30	13	COLD OUTSIDE P.BUNETTA,M.BYROM,D.NEUHAUSER (M.BYROM,D.NEUHAUSER,D.KNUTSON,M.REESE)	◆ BIG HOUSE (C) (D) (V) MCA 55253	30
35	35	28	20	SHE DREW A BROKEN HEART E.GORDY,JR. (J.MCELROY,N.MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	4
36	38	37	10	I NEED YOU G.FUNDIS (J.BROWN,W.MOBLEY)	◆ TRISHA YEARWOOD (V) MCA 55308	36
37	46	56	3	SHE'S GOING HOME WITH ME D.WAS,T.TRITT (T.TRITT)	◆ TRAVIS TRITT WARNER BROS. ALBUM CUT	37
38	40	39	20	UNCHAINED MELODY W.C.RIMES (A.NORW,H.ZARET)	LEANN RIMES CURB ALBUM CUT	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	42	43	12	SAY YES M.BRIGHT (M.BEESON,C.JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	39
40	39	38	15	HERE'S YOUR SIGN (GET THE PICTURE) S.ROUSE (B.ENGVALL,S.ROUSE,R.SCAIFE)	◆ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	29
41	44	47	7	A DOZEN RED ROSES B.BECKETT (J.GREENEBAUM,A.JORDON,C.FOLKS)	◆ TAMMY GRAHAM (C) (D) (V) CAREER 13075	41
42	45	45	13	DADDY'S LITTLE GIRL M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)	◆ KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	42
43	47	48	6	TAKE IT FROM ME J.LEO (R.HURD,P.BRANDT)	PAUL BRANDT (V) REPRISE 17381	43
44	41	31	16	EVERYTHING I LOVE K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	9
45	52	—	2	ALL THE GOOD ONES ARE GONE B.J.WALKER,JR.,P.TILLIS (D.DILLON,B.MCDILL)	◆ PAM TILLIS ARISTA ALBUM CUT	45
46	31	26	15	CRY ON THE SHOULDER OF THE ROAD M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,T.KREKEL)	◆ MARTINA MCBRIDE (V) RCA 64728	26
47	68	72	4	I'D RATHER RIDE AROUND WITH YOU R.MCENTIRE,J.GUESS (M.D.SANDERS,T.NICHOLS)	REBA MCENTIRE (V) CURB 56092/UNIVERSAL	47
48	54	65	3	I WILL, IF YOU WILL C.HOWARD (J.B.JARVIS,R.GOODRUM)	JOHN BERRY (V) CAPITOL NASHVILLE 19511	48
49	53	60	5	THE SWING D.JOHNSON (R.E.ORRALL,B.REGAN)	◆ JAMES BONAMY EPIC ALBUM CUT	49
50	49	53	4	FIT TO BE TIED DOWN K.STEGALL (W.VARBE,C.VICTOR)	SAMMY KERSHAW (V) MERCURY NASHVILLE 574182	49
51	48	50	8	THE USED TO BE'S J.STROUD,D.MALLOY (M.HUFFMAN,D.KEES,B.MORRISON)	◆ DARYLE SINGLETARY (C) (D) (V) GIANT 17399/REPRISE	48
52	66	—	2	THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON)	◆ PATTY LOVELESS EPIC ALBUM CUT	52
53	63	71	3	LUCKY ME, LUCKY YOU L.PARNELL,THE HOT LINKS (G.NICHOLSON,L.R.PARNELL)	◆ LEE ROY PARNELL (C) (V) CAREER 13078	53
54	56	66	4	FROM WHERE I'M SITTING M.WRIGHT,B.HILL (G.BROOKS,K.MAXON)	◆ GARY ALLAN (V) DECCA 72003	54
55	73	—	2	I LEFT SOMETHING TURNED ON AT HOME S.HENDRICKS (B.LAWSON,J.SCHWEERS)	TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	55
56	70	—	2	ONE, TWO, I LOVE YOU J.STROUD,C.WALKER (B.JONES,E.HILL)	CLAY WALKER (V) GIANT 17351/REPRISE	56
57	59	—	2	KING OF THE ROAD (FROM "TRAVELLER") A.PALLEY (R.MILLER)	RANDY TRAVIS ASYLUM ALBUM CUT	57
58	58	61	5	SOMEWHERE IN LOVE D.HUFF (K.K.PHILLIPS,C.LEONARD)	◆ JOHN & AUDREY WIGGINS (C) (V) MERCURY NASHVILLE 574300	58
59	57	58	7	SHE SAID, HE HEARD T.BRUCE,S.HENDRICKS (S.BOGGUS,D.SCHLITZ)	SUZIE BOGGUS (V) CAPITOL NASHVILLE 19508	57
60	61	68	5	DO IT AGAIN C.HOWARD (J.BROWN,B.JONES)	JEFF CARSON CURB ALBUM CUT	60
61	55	57	8	USE MINE M.BRIGHT,K.BEAMISH (L.DREW,S.SESKIN)	◆ JEFF WOOD IMPRINT ALBUM CUT	55
				*** Hot Shot Debut ***		
62	NEW ▶	1	1	COME CRYIN' TO ME D.COOK,W.WILSON (J.RICH,W.WILSON,M.D.SANDERS)	LONESTAR BNA ALBUM CUT	62
63	NEW ▶	1	1	HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.BOWLES,L.BOONE)	◆ RICOCHET COLUMBIA ALBUM CUT	63
64	NEW ▶	1	1	HE'D NEVER SEEN JULIE CRY B.GALLIMORE,T.MCGRAW (M.T.BARNES,L.W.SATCHER)	JO DEE MESSINA CURB ALBUM CUT	64
65	64	63	6	FIRE WHEN READY C.BROOKS (T.SHAPIRO,T.MARTIN)	PERFECT STRANGER CURB ALBUM CUT	62
66	75	75	3	THE BETTER TO DREAM OF YOU J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	66
67	71	—	2	A DOOR S.GIBSON (M.D.SANDERS,T.NICHOLS)	AARON TIPPIN RCA ALBUM CUT	67
68	RE-ENTRY	2	2	MARY GO ROUND B.J.WALKER,JR. (P.VASSAR,S.EWING)	◆ SKIP EWING WORD NASHVILLE ALBUM CUT	68
69	60	59	6	TRUE LIES P.ANDERSON (S.EVANS,A.ANDERSON,S.RICE)	SARA EVANS (C) (D) (V) RCA 64784	59
70	NEW ▶	1	1	WON'T YOU COME HOME (AND TALK TO A STRANGER) T.BROWN,G.STRAIT (W.KEMP)	GEORGE STRAIT MCA ALBUM CUT	70
71	NEW ▶	1	1	ROUND ABOUT WAY T.BROWN,G.STRAIT (S.DEAN,W.NANCE)	GEORGE STRAIT MCA ALBUM CUT	71
72	NEW ▶	1	1	CARRYING YOUR LOVE WITH ME T.BROWN,G.STRAIT (J.STEVENS,S.BOGARD)	GEORGE STRAIT MCA ALBUM CUT	72
73	67	64	15	CHANGE HER MIND R.PENNINGTON (D.MAYO,P.NELSON,L.BOONE)	GENE WATSON STEP ONE ALBUM CUT	44
74	50	46	10	BAD FOR US J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,T.SHAPIRO)	◆ LITTLE TEXAS (C) (D) (V) WARNER BROS. 17391	45
75	69	62	16	EASE MY TROUBLED MIND R.CHANCEY,E.SEAY (M.GARVIN,C.WATERS,T.SHAPIRO)	◆ RICOCHET (C) (D) COLUMBIA 78526	20

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

Billboard Top Country Singles Sales

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

MAY 3, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				*** No. 1 ***	
1	1	1	14	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
2	2	2	7	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
3	3	3	46	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
4	5	6	8	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
5	4	8	4	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
6	8	10	7	DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON
7	7	7	15	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREADY
8	6	5	21	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
9	12	18	5	A DOZEN RED ROSES CAREER 13075/ARISTA	TAMMY GRAHAM
10	11	14	4	SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
11	9	4	14	WE DANCED ANYWAY CAPITOL NASHVILLE 58626	DEANA CARTER
12	10	9	11	EMOTIONAL GIRL MERCURY NASHVILLE 574016	TERRI CLARK
13	13	12	6	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	19	4	NEVER AGAIN, AGAIN DECCA 55320/MCA	LEE ANN WOMACK
15	18	13	20	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
16	19	17	7	DARK HORSE ATLANTIC 84866/AG	MILA MASON
17	14	15	7	STATE OF MIND RIVER NORTH 163016	CRYSTAL BERNARD
18	16	11	14	SHE'S TAKEN A SHINE CAPITOL NASHVILLE 58624	JOHN BERRY
19	17	16	33	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
20	20	21	20	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
21	NEW ▶	1	1	SAD LOOKIN' MOON RCA	ALABAMA
22	21	20	27	LITTLE BITTY ARISTA 13048	ALAN JACKSON
23	NEW ▶	1	1	WHO'S CHEATIN' WHO ARISTA	ALAN JACKSON
24	25	—	4	COLD OUTSIDE MCA 55253	BIG HOUSE
25	22	23	4	I'D LOVE YOU TO LOVE ME CAPITOL NASHVILLE 58632	EMILIO

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

Sony, Fonovisa Top Retail Chart Recap

SONY, FONOVISA ON TOP: Sony and Fonovisa emerged as front-running record companies in Billboard's inaugural first-quarter retail chart recap, which is contained in the Latin Music Quarterly special section in this issue. Sony is the top distributing label and distributing corporation; Fonovisa is the No. 1 label. The first-quarter results were measured from Dec. 7, 1996, to April 5, 1997, on The Billboard Latin 50.

The top-selling album in the first quarter was Julio Iglesias' "Tango" (Columbia/Sony), followed by Enrique Iglesias' "Vivir" (Fonovisa) and Selena's "Siempre Selena" (EMI Latin).

A strong holiday season anchored by "Tango" pushed Sony into first place in the distributing label and distributing corporation categories. Likewise, Fonovisa benefited from strong sales of "Vivir" and from aggressive campaigns at TV and



by John Lannert

retail.

EMI Latin, which has won or tied for top Latino label from 1993 to '96, came in second in the label category and third in the distribution category. In the latter category, indie labels vaulted from fifth to second.

CONFERENCE UPDATE: Joe Wallace, VP/GM of Broadcast Data Systems, is scheduled to participate in the Hot Latin Tracks radio panel. The panel takes place during Billboard's eighth annual International Latin Music Conference, slated to

run Tuesday (28)-Thursday (30) at the Hotel Inter-Continental in Miami.

END OF AN ERA: Emilio Azcárraga Milmo, owner of media giant Grupo Televisa S.A., died of cancer April 16 in Miami. He was 66.

Though it was known he was in failing health, Azcárraga's death surprised many in Mexico, including those in the media who agreed he was one of Mexico's most important business leaders. Certainly many Latino music stars cut their teeth on a Televisa soap opera or variety show.

Known as "El Tigre," Azcárraga not only built an enormous media empire, he also helped establish Mexico as one of the most important media capitals in Latin America.

Azcárraga leaves behind a sprawling operation that includes four network channels with 280 affiliated stations; the huge publishing company Editorial Televisa; three record labels (Melody, Fonovisa, Musivisa); 16 radio stations; one cable channel; one satellite system; a movie company; Estadio Azteca, a massive 120,000-seat stadium Azcárraga renamed Estadio Guillermo Cañedo (Continued on page 35)

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Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 96 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK.

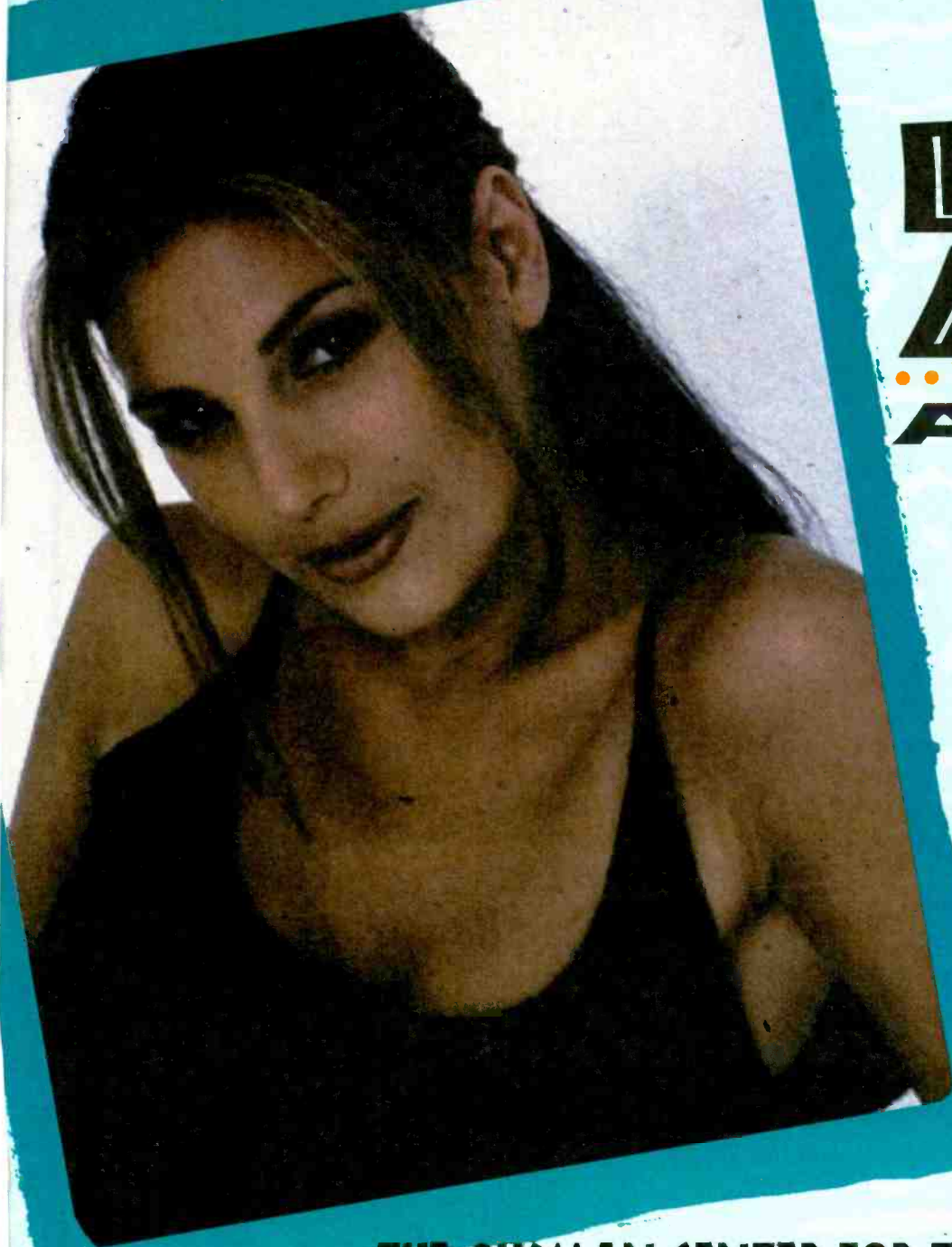
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	NEW			ENRIQUE IGLESIAS FONOVISA	SOLO EN TI R. PEREZ-BOTIJA (V. CLARKE)
2	3	4	8	LOS TIGRES DEL NORTE FONOVISA	MI SANGRE PRISIONERA E. A. HERNANDEZ (E. VALENCIA)
3	5	6	6	LOS TUCANES DE TIJUANA EMI LATIN	SECUESTRO DE AMOR G. FELIX (M. QUINTERO LARA)
4	1	2	8	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE A. ANGEL ALBA (J. V. FLORES)
5	4	3	6	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUJ M. A. SOLIS (M. A. SOLIS)
6	6	5	10	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J. GUADALUPE ESPARZA)
7	7	19	3	JUAN GABRIEL & ROCIO DURCAL ARIOLA/BMG	EL DESTINO J. GABRIEL (J. GABRIEL)
8	9	10	8	FEY SONY LATIN/SONY	AZUCAR AMARGO M. ADLANEDO, D. BORADONI (M. ADLANEDO, D. BORADONI)
9	17	18	4	CELINE DION 550 MUSIC/SONY	SOLA OTRA VEZ D. FOSTER (E. CARMEN, S. RACHMANINOFF)
10	12	12	7	LORENZO ANTONIO FONOVISA	EL NO TE QUIERE T. MORRIE (T. MORRIE)
11	8	9	21	GRUPO MOJADO FONOVISA	PIENSA EN MI L. LOZANO (O. MAIO, Z. RIBEIRO, M. SOARES)
12	11	7	15	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J. CARRILLO (M. ALAZAN)
13	13	11	12	EMMANUEL POLYGRAM LATINO	MI MUJER M. ALEJANDRO (M. ALEJANDRO)
14	10	13	10	LOS TIRANOS DEL NORTE SONY DISCOS/SONY	CHAROLA DE PLATA J. MARTINEZ (L. PEREZ)
15	20	22	5	KABAH POLYGRAM LATINO	LA CALLE DE LAS SIRENAS M. FLORES (M. FLORES, KABAH, FITTE)
16	18	15	7	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NUBE VIAJERA P. MARTINEZ (M. MASSIAS)
17	15	20	4	DIEGO TORRES RCA/BMG	SE QUE YA NO VOLVERAS C. VALLI (D. TORRES, D. THOMAS, M. WENIGROVSKI)
18	16	23	8	INTOCABLE EMI LATIN	Y TODO PARA QUE J. L. AYALA (PREYNA)
19	19	16	7	JON SECADA SBK/EMI LATIN	AMANDOLO J. HARRIS, III, T. LEWIS, J. SECADA (J. JAM. TLEWIS)
20	23	27	4	LOS ANGELES AZULES DISA/EMI LATIN	MI NINA MUJER J. MEJIA AVANTE (J. MEJIA AVANTE)
21	22	17	6	LOS YONIC'S FONOVISA	NO ME CORTES LAS ALAS R. GONZALEZ (C. MONTERO)
22	14	8	7	SHAKIRA SONY LATIN/SONY	SE QUIERE SE MATA L. F. OCHOA (S. MEBARAK, L. F. OCHOA)
23	21	21	5	LOS REHENES FONOVISA	COSAS BUENAS QUE PARECEN MALAS J. TORRES (J. TORRES)
24	2	1	14	ENRIQUE IGLESIAS FONOVISA	ENAMORADO POR PRIMERA VEZ R. PEREZ-BOTIJA (E. IGLESIAS)
25	33	—	2	SELENA EMI LATIN	LAST DANCE/THE HUSTLE/ON THE RADIO A. B. QUINTANILLA III (P. JABARA, V. MCCOY, D. SUMMER, G. MORODER)
26	24	24	7	LAURA PAUSINI WEA LATINA	ESCUCHA A TU CORAZON A. CERRUTI, D. PARISI (I. CHEPEL, L. PAUSINI, V. MASTROFRANCESCO, A. MASTROFRANCESCO, C. COHIBA)
27	25	30	4	LOS CAMINANTES LUNA/FONOVISA	CON TINTA DEL CORAZON A. DE LUNA (L. HERNANDEZ)
28	RE-ENTRY		4	BRENDA K. STARR PARCHA	HERIDA H. RAMIREZ (M. HERNANDEZ)
29	27	33	6	LA TRADICION DEL NORTE ARIOLA/BMG	CORAZON E. FAGUILAR (J. SERRANO)
30	37	—	4	E O TCHAN POLYGRAM LATINO	E O TCHAN L. C. ADAN, W. RANGEL (CAULINA, B. TCHAN, C. SINSINHO)
31	29	40	3	BANDA EL RECODO FONOVISA	MI FRACASO G. LIZARRAGA (J. GABRIEL)
32	NEW		1	YOLANDITA MONGE WEA LATINA	SUSUSUSUBIR S. GEORGE (G. GARCIA GARCIA)
33	34	34	25	GRUPO LIMITE POLYGRAM LATINO	EL PRINCIPE J. CARRILLO (ALAZAN)
34	NEW		1	CONJUNTO PRIMAVERA FONOVISA	QUIERO ESTAR LOCO V. MATA, C. PRIMAVERA (M. A. SANCHEZ)
35	32	—	2	GRACIELA BELTRAN EMI LATIN	TUYA B. SILVETTI (R. BELESTER)
36	NEW		1	EDNITA NAZARIO EMI LATIN	ESPIRITU LIBRE E. NAZARIO, K. C. PORTER (R. BARRERAS)
37	30	26	6	VICENTE FERNANDEZ SONY DISCOS/SONY	PORQUE PRAMIREZ (V. FERNANDEZ)
38	NEW		1	ANA BARBARA FONOVISA	Y SIEMPRE J. AVENDANO LUHRS (L. ALBA)
39	28	38	8	EZEQUIEL PENA FONOVISA	ANDO QUE ME LLEVA E. PENA (A. A. ZUNIGA)
40	36	—	2	SAMURAY DISA/EMI LATIN	EL SOY YO NOT LISTED (M. A. ESTRADA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	57 STATIONS
1 FEY SONY LATIN/SONY	1 FRANKIE NEGRON WECARIBE/WEA	1 LOS TIGRES DEL NORTE
2 ENRIQUE IGLESIAS FONOVISA	2 BRENDA K. STARR PARCHA	2 LOS TUCANES DE TIJUANA
3 DIEGO TORRES RCA/BMG	3 GILBERTO SANTA ROSA	3 LOS TEMERARIOS FONOVISA
4 CELINE DION 550	4 GRUPO MANIA SONY TROPICAL/SONY	4 BRONCO FONOVISA
5 JON SECADA SBK/EMI	5 GIRO SONY TROPICAL/SONY	5 MARCO ANTONIO SOLIS
6 SHAKIRA SONY LATIN/SONY	6 YOLANDITA MONGE WEA	6 ENRIQUE IGLESIAS FONOVISA
7 EDNITA NAZARIO EMI LATIN	7 JERRY RIVERA SONY TROPICAL/SONY	7 GRUPO LIMITE POLYGRAM
8 KABAH POLYGRAM LATINO	8 ENRIQUE IGLESIAS FONOVISA	8 GRUPO MOJADO FONOVISA
9 LAURA PAUSINI WEA LATINA	9 CELINE DION 550	9 LOS TIRANOS DEL NORTE
10 YOLANDITA MONGE WEA	10 LA MAKINA J&N/SONY	10 INTOCABLE EMI LATIN
11 E O TCHAN POLYGRAM LATINO	11 MICHAEL STUART RMM	11 LORENZO ANTONIO FONOVISA
12 EMMANUEL POLYGRAM LATINO	12 AMOR A PRIMERA VISTA	12 JUAN GABRIEL & ROCIO
13 SELENA EMI LATIN	13 TONY VEGA RMM	12 DURCAL ARIOLA/BMG
14 LA MAKINA J & N/SONY	14 AHORA QUE TE VAS	13 ALEJANDRO FERNANDEZ
15 MARCOS LLANOS POLYGRAM	15 TITO ROJAS M.P.	14 LOS ANGELES AZULES
	15 QUIERO HACERTE EL AMOR	15 LOS REHENES FONOVISA
	14 ALEX D'CASTRO POLYGRAM	
	15 SANED EMI LATIN	
	CUANDO TU TE FUISTE	

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

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being held April 28 - 30 at The Hotel Inter•Continental, Miami.

For information regarding the entire conference, including the awards show, call Maureen Ryan at (212) 536-5002.

To reserve tickets for the awards show only, please call Michele Jacangelo at (212) 536-5088.

Monk Competition Gets On The Horn

BRASS ATTACK: The featured instrument at this year's Thelonious Monk International Competition is one of jazz's most demanding horns, the trumpet. All those improvisers 33 years and under currently without a major-label contract are eligible. The competition has steadily gained visibility over its 11 years. The semifinals are scheduled for Oct. 5 at New York's Knitting Factory. It's the first time the proceedings have left the Washington, D.C., area, the idea being to further display how the contest operates and involve a wider array of listeners.

Judges for the crucial semis are **Roy Hargrove**, **Wynton Marsalis**, and **Clark Terry**. The finals take place Oct. 24 at the Smithsonian Institution's Baird Auditorium in Washington. The judges there will be **Terry**, **Randy Brecker**, **Jon Faddis**, **Art Farmer**, and **Arturo Sandoval**. The first-place winner receives \$20,000; second place takes home \$10,000; third pockets \$5,000. Selection of semifinalists is based



by Jim Macnie

on ballad and uptempo performances of such pieces as "Cherokee," "Get Happy," "Skylark," and other standard tunes. Call 202-364-7272.

SHE'S EVERYWHERE: Hot off of **Wynton Marsalis'** Blood on the Fields tour, with a Grammy in her pocket for her still-thriving Blue Note success, "New Moon Daughter," vocalist **Cassandra Wilson** slipped into Clinton studios in New York to cut a disc of standards with pianist **Jacky Terras**son and his trio. Producer **Bob Belden** says that after a day or so, they "moved away from making jazz and found a way to make music." A sizable compliment, considering the source. Wilson

says that the pianist is "phenomenal," and that she and Terrasson "definitely clicked." Both record for Blue Note.

Wilson has received a commission from Jazz at Lincoln Center for a vocal interpretation of songs associated with **Miles Davis**. She's just starting to tackle the assignment now. The concerts are scheduled for early December. There's speculation that the material would wind up being the thrust of a forthcoming title for the label. Wilson also contributed a new original tune to the "Love Jones" soundtrack on Columbia. "You Move Me" is a flutter of carnal fancy, a typical piece of Wilson's blue-light lusciousness.

OUT OF THE STUDIO: The **Vanguard Jazz Orchestra** finished up in the studio after cutting a record's worth of tunes largely written by its pianist, **Jim McNeely**. The band spent a week at the end of February—its 31st anniversary, we might add with congratulations—at its usual haunt, New York's Village Vanguard. There, the band members put some real life into the pieces slated for the studio session.

"We wanted the band to be really comfortable with the material, so we brought the tunes into our book gradually," says McNeely, who has also arranged a number of works for the **Carnegie Hall Jazz Orchestra**. "A good number of big-band albums, including some past efforts of our own group, allow for minimal, if any, rehearsal time. It's ironic that it's often not until after the recording of an album that a band will grow into the music. We're trying to do it the other way around this time. The payoff is that we're playing everything with a very relaxed intensity that you only get by performing a piece many times."

Created and led for two decades by two mighty personalities, **Thad Jones** and **Mel Lewis**, the group performs each Monday at the famed club. McNeely joined in 1978 and says he feels like he knows all the "nooks and crannies" of the original band. "A couple of the pieces on the disc are in the 'Thad and Mel' tradition; some of the others suggest a direction for the band's further evolution."

The disc will be on the New World label, which issued on March 1 "The Open Air Meeting," a duet between reed player **Marty Ehrlich** and pianist **Muhad Richard Abrams**. The Vanguard outing has a tentative release date of late summer. It was partly funded by the **Mary Cary Flanger Charitable Trust**.

STROLLIN': Impulse! saxophonist **Donald Harrison** can walk to his first big show as an imprint family member. On May 4, the New Orleans native leads a quartet through the music from his label debut, "Nouveau Swing," at the city's Jazz & Heritage Festival. The record, a rhythmic doozy filled with subtle, substantive moves, streeted April 22.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY 9 weeks at No. 1
2	2	8	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
3	3	2	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959
4	4	59	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
5	5	76	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
6	6	4	CHARLIE HUNTER QUARTET BLUE NOTE 52420/CAPITOL	NATTY DREAD
7	13	8	DIANE SCHUUR GRP 9863	BLUES FOR SCHUUR
8	7	4	OSCAR PETERSON TELARC 83401	A TRIBUTE TO OSCAR PETERSON - LIVE AT THE TOWN HALL
9	8	9	CHICK COREA & FRIENDS STRETCH 9012/CONCORD	REMEMBERING BUD POWELL
10	9	58	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
11	11	5	CHARLIE PARKER RHINO 72260	YARDBIRD SUITE: THE ULTIMATE CHARLIE PARKER COLLECTION
12	10	22	PAT METHENY GROUP Geffen 24978	QUARTET
13	14	99	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
14	15	52	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
15	19	6	MILES DAVIS BLUE NOTE 36633/CAPITOL	BALLADS & BLUES
16	16	32	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
17	RE-ENTRY		THE CARIBBEAN JAZZ PROJECT HEADS UP 3039	ISLAND STORIES
18	18	30	JOSHUA REDMAN WARNER BROS. 46330	FREEDOM IN THE GROOVE
19	17	4	MILES DAVIS & GIL EVANS LEGACY 67425/COLUMBIA	THE BEST OF MILES DAVIS & GIL EVANS
20	NEW		VARIOUS ARTISTS RCA VICTOR 68785	RCA VICTOR 80TH ANNIVERSARY - SAMPLER
21	22	27	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO
22	12	2	KURT ELLING BLUE NOTE 52727/CAPITOL	THE MESSENGER
23	25	10	SHIRLEY HORN VERVE 537022	LOVING YOU
24	RE-ENTRY		HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
25	23	15	DON BYRON NONESUCH 79438/AG	BUG MUSIC

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	29	KENNY G ▲ ARISTA 18935	THE MOMENT 29 weeks at No. 1
2	3	6	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP	NUYORICAN SOUL
3	2	6	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
4	7	12	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
5	6	4	GEORGE DUKE WARNER BROS. 46494	IS LOVE ENOUGH?
6	4	3	RICK BRAUN BLUEMOON 92743/AG	BODY AND SOUL
7	5	2	URBAN KNIGHTS GRP 9861	URBAN KNIGHTS II
8	8	4	EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON
9	9	30	KEIKO MATSUI COUNTDOWN 17750/ULG	DREAM WALK
10	12	39	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
11	11	3	BUCKSHOT LEFONQUE COLUMBIA 67584	MUSIC EVOLUTION
12	10	31	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
13	13	6	WARREN HILL DISCOVERY 77058	SHELTER
14	19	34	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
15	15	24	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
16	20	30	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
17	14	71	QUINCY JONES ▲ QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
18	17	27	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RKODISC	SHACK-MAN
19	22	35	DAVE KOZ CAPITOL 32798	OFF THE BEATEN PATH
20	18	12	ZACHARY BREAUX ZEBRA 44002/ALL AMERICAN	UPTOWN GROOVE
21	21	11	BOBBY CALDWELL SIN-DROME 8925	BLUE CONDITION
22	23	38	GEORGE BENSON GRP 9823	THAT'S RIGHT
23	16	6	T.D.F. REPRISE 46489	RETAIL THERAPY
24	25	77	BONEY JAMES WARNER BROS. 45913	SEDUCTION
25	RE-ENTRY		SOUL BALLET COUNTDOWN 17745/ULG	SOUL BALLET

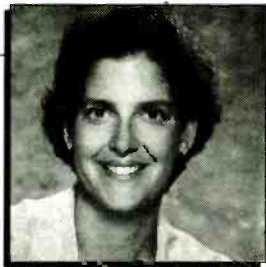
Top New Age Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	NEW		IN THE MIRROR PRIVATE MUSIC 82150/WINDHAM HILL	YANNI 1 week at No. 1
2	1	12	PICTURE THIS WINDHAM HILL 11211	JIM BRICKMAN
3	2	7	AVALON GTSP 537112	JOHN TESH
4	3	72	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
5	4	33	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
6	5	31	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
7	7	8	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
8	6	6	SPIRIT WIND WINDHAM HILL 11215	DAVID ARKENSTONE
9	NEW		WHITE STONES PHILIPS 534605	SECRET GARDEN
10	8	51	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
11	10	6	VITAL FORCE HIGHER OCTAVE 7099	3 RD FORCE
12	15	19	IN THE ENCHANTED GARDEN REAL MUSIC 2525	KEVIN KERN
13	9	3	BREAKING THE ETHERS EPIC 67908	TUATARA
14	13	30	GRAVITY NARADA 63037	JESSE COOK
15	12	46	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
16	11	7	THE BEST OF CUSCO HIGHER OCTAVE 7100	CUSCO
17	14	6	PORTRAITS (SO LONG AGO, SO CLEAR) POLYDOR 531151/A&M	VANGELIS
18	24	2	BEYOND THE SUNDIAL REAL MUSIC 2565	KEVIN KERN
19	16	12	OCEANIC ATLANTIC 82953/AG	VANGELIS
20	19	3	SONGS OF SANCTUARY CAROLINE 7524	ADIEMUS
21	18	58	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
22	17	11	GUITARISMA HIGHER OCTAVE 7098	VARIOUS ARTISTS
23	NEW		ESCAPE REAL MUSIC 0033	MARS LASAR
24	22	22	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
25	20	25	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH

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

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

Classical KEEPING SCORE



by Heidi Waleson

SIGNED ON: Sony Classical is starting to produce recordings by some new exclusive artists. This month, the label releases composer **Richard Danielpour's** "Concerto For Orchestra," a large-scale work with echoes of **Copland, Bernstein,** and, curiously, **Philip Glass,** and an orchestral suite from his ballet "Anima Mundi." **David Zinman** conducts the **Pittsburgh Symphony Orchestra.** Danielpour, 40, is also featured on an earlier Sony recording of new cello concertos performed by **Yo-Yo Ma.** Upcoming performances of the composer's music this month include Seattle's **Northwest Chamber Orchestra** playing "Sonnets To Orpheus" and the performance premiere of "Concerto For Orchestra," conducted by Zinman. A Danielpour ballet score will be performed in July by the New York City Ballet.



DANIELPOUR

Sony has also just signed up a new Russian pianist. **Arca-di Volodos,** 27, who started his musical training in Russia as a singer, switched to piano full time only at the age of 16, reportedly after hearing a recording of **Rachmaninoff** playing. Volodos has made some concert appearances, including concertos with the **Boston Symphony** and a solo recital at Wigmore Hall in London. His first Sony recording, due in June, consists of transcriptions, including the pianist's own versions of two Rachmaninoff songs and his adaptations of **Vladimir Horowitz's** transcriptions of **Liszt's** "Hungarian Rhapsody No. 2" and "Carmen Variations" (which he re-created from listening to recordings).

There are also transcriptions of **Tchaikovsky, Liszt, Bach,** and **Mozart,** and "Flight Of The Bumblebee" shows up, too. The recording will be out in time for Volodos' appearance at Tanglewood, performing **Beethoven's** "Emperor" Concerto with the Boston Symphony Aug. 1. Upcoming U.S. dates also include the **San Francisco Symphony** in January 1998 and the **Royal Concertgebouw Orchestra** the following month in New York.

OPERA NEWS: Two April opera recordings from Philips

have novelty value. **John Eliot Gardiner,** after making his way through **Handel's** oratorios, has for the first time turned his attention to that composer's operas with "Agrippina," the diverting tale of Nero's scheming empress mom. **Della Jones** does Agrippina, **Derek Lee Ragin** is Nero, **Michael Chance** sings Ottone, **Donna Brown** is Poppea, and **Alastair Miles** is Claudio.

Valery Gergiev and his **Kirov Opera** forces are making their first recorded foray out of the Russian repertoire and into, logically enough, "La Forza Del Destino," which was commissioned by the **Imperial Opera** (former name of the Kirov) and premiered in **Verdi's** presence in 1862. The Kirov has recorded the original St. Petersburg version, in which Alvaro hurls himself off a cliff and dies at the end instead of being the only surviving principal. The cast includes the usual Kirov suspects: **Galina Gorchakova** (Leonora), **Nikolai Putilin** (Don Carlo di Vargas), **Gegam Grigorian** (Alvaro), and **Olga Borodina** (Preziosilla).

STAY HOME: Britain's biggest television arts event comes to PBS for six Thursday nights, beginning May 8. "The Royal Opera House" is a six-part behind-the-scenes look at life in Britain's operatic behemoth, warts and all. The filmmakers were permitted unlimited access backstage and in the offices at the opera house for the inside story of its operation and picked up all the quarrels and disasters, along with the triumphs. The program won the 1996 International Emmy Award for arts documentary. The British stayed glued to the tube for this ongoing saga, which includes episodes titled "Star Struck," "Horse Trading," "Footfault," "High Hopes," "Settling Scores," and "Winning Ticket."

JUST IN TIME FOR CLASSICAL MUSIC MONTH: The Recording Industry Assn. of America had some good news for classical lovers: In 1996, classical's share of consumer purchases of recorded music actually went up, for a change, from 2.9% to 3.4% (Billboard, April 19). It's more ammunition for **Joe Micallef's** thoughtful Commentary about classical's supposed "decline," published in the same issue.

NOTES: The Classical Music Broadcasters Assn. will convene May 15-17 for its annual conference in Seattle. The city's KING-FM is host station. . . **Augusta Read Thomas** has been appointed composer-in-residence for the **Chicago Symphony** beginning with the 1997-98 concert season. . . **David Helfgott's** new solo disc, "Brilliantissimo," due in May from RCA, will not include movements from a **Mozart** concerto, as reported earlier. Philips, too, is "Shine"-ing on, with "Shine: The Complete Classics," a twofer set that includes complete performances of the pieces heard on its soundtrack.

NOTAS

(Continued from page 32)

after his close friend and partner **Guillermo Cañedo,** who died earlier this year; two soccer teams; and a cellular phone company.

In addition, he had investments in U.S. Spanish network Univisión, stateside cable channel Galavisión, Venezuelan TV network Venevisión, and satellite company PanAmSat. In 1996, Grupo Televisa reported \$1.5 billion in revenue.

Azcárraga, who was born Sept. 6, 1930, in Mexico City, got his start in the sales department of Mexico City radio station XEW-AM, which was founded by Azcárraga's father, **Emilio Azcárraga Vidaurreta.** In 1972, the younger Azcárraga took over his father's media company and formed the giant TV network Televisa from two other TV companies.

On March 4, six weeks after undergoing heart surgery, Azcárraga announced his retirement. His son **Emilio Azcárraga Jean** was named president of Grupo Televisa and **Guillermo Cañedo White,** Cañedo's son, was named its VP.

FONOVisA, MELODY SPLIT:

Fonovisa and Melody are once again two labels, each of which is owned by Mexican multimedia company Televisa. While no official reason was given for the breakup, Melody will handle artists contracted by Televisa primarily for its television soap operas. Fonovisa will oversee artists the label has signed directly.

In the U.S., Fonovisa and Melody will operate as separate entities as well, with Melody's stateside distribution to be handled by a major.

Melody's first album is "Piel De Angel," the just-released album from actress/singer **Lucero,** who has been signed by Universal Music Latino for all territories, save Mexico. Universal released the title in the U.S. in late April.

In May, Melody is slated to release "Me Quedé Vacía," by singer **Laura Flores.** Producing Flores once again is **Marco Antonio Solís,** who also penned six tracks. One of the cuts, "El Alma No Tiene Color," is a duet between Flores and Solís that will be featured in the Televisa soap opera of the same name.

Separately, Solís, now in the mid-

dle of a Mexican tour, has announced that in May he will meet with Sony's mega-star crooner **Julio Iglesias** for a possible collaboration.

ISLAND BOWS LATINO IMPRINT: Five years after he proclaimed in an interview that Latin music was the hottest music thing going, Island Records chairman **Chris Blackwell** finally has announced the formation of a Latino division. Heading up the imprint, which will be based in Miami Beach, Fla., is veteran record exec **Alex Masucci.**

SOLÍS, THALÍA REACH OUT: Fonovisa's famed singer/songwriter **Marco Antonio Solís** has been named grand marshal of the eighth annual ATT Fiesta Broadway, slated to take place Sunday (27) in Los Angeles. EMI Latin's hot singer/actress **Thalía** was named queen of the event.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	17	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
★ ★ NO. 1 ★ ★				
2	3	5	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
3	2	14	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
4	4	31	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
5	5	49	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
6	6	6	THEATRE OF VOICES (HILLIER) HARMONIA MUNDI (FRANCE) 907184 (10.98/16.98)	ARVO PART: DE PROFUNDIS
7	7	39	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
8	8	4	ISRAEL PHILHARMONIC ORCHESTRA RCA VICTOR 68768 (15.98)	60TH ANNIVERSARY GALA CONCERT
9	10	2	VARIOUS ARTISTS ANGEL 56402 (15.98)	THOMAS MOORE: MUSIC FOR THE SOUL
10	9	27	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
11	12	2	SCHOLA CANTORUM OF COLOGNE ANGEL 56408 (10.98/15.98)	CHANT IV: THE MILLENIUM
12	11	23	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
13	RE-ENTRY		LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOND MUSIC
14	RE-ENTRY		BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
15	14	4	CHOIR OF NEW COLLEGE (HIGGINSBOTTOM) ERATO 14634 (15.97)	AGNUS DEI: MUSIC OF INNER HARMONY

TOP CLASSICAL CROSSOVER™

★ ★ NO. 1 ★ ★

1	1	21	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
2	2	6	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
3	3	14	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
4	4	12	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
5	5	17	THE TALIESIN ORCHESTRA (SAYRE) INTER SOUND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
6	6	3	BOBBY MCFERRIN SONY CLASSICAL 62734 (10.98 EQ/16.98)	CIRCLE SONGS
7	7	80	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
8	12	26	VARIOUS ARTISTS IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
9	8	26	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
10	9	60	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
11	11	22	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
12	13	10	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 62788 (10.98 EQ/16.98)	THE HOLLYWOOD SOUND
13	NEW		SOUNDTRACK SONY CLASSICAL 63026 (10.98 EQ/16.98)	PARADISE ROAD-SONG OF SURVIVAL
14	NEW		RICHARD SOUTHER SONY CLASSICAL 62853 (10.98 EQ/16.98)	ILLUMINATION
15	NEW		JOHN WILLIAMS SONY CLASSICAL 63000 (10.98 EQ/16.98)	PLAYS THE MOVIES

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

TOP CLASSICAL MIDLINE

- 1 VARIOUS MOZART IN THE MORNING PHILIPS
- 2 VARIOUS MOZART FOR YOUR MIND PHILIPS
- 3 VARIOUS BEETHOVEN FOR DUMMIES EMI CLASSICS
- 4 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 5 VARIOUS RACHMANINOFF: PIANO CONCERTO NOS. 1&3 RCA VICTOR
- 6 VARIOUS MOZART FOR THE MORNING COMMUTE PHILIPS
- 7 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- 8 VARIOUS MOZART-GREATEST HITS RCA VICTOR
- 9 VARIOUS PACHELBEL CANON RCA VICTOR
- 10 VARIOUS PUCCINI AND PASTA PHILIPS
- 11 VARIOUS MOZART FOR MEDITATION PHILIPS
- 12 VARIOUS MOZART MAKES YOU SMARTER SONY CLASSICAL
- 13 VARIOUS BACH FOR BREAKFAST PHILIPS
- 14 VARIOUS MOZART AT MIDNIGHT PHILIPS
- 15 PHIL. ORCH. (ORMANDY) ORFF: CARMINA BURANA SONY CLASSICAL

TOP CLASSICAL BUDGET

- 1 VARIOUS ROMANCE AND ROSES ● INTER-SOUND
- 2 VARIOUS PIANO BY CANDLELIGHT MADACY
- 3 VARIOUS 20 CLASSICAL FAVORITES MADACY
- 4 VARIOUS PIANO BY CANDLELIGHT FAVORITES MADACY
- 5 VARIOUS SWITCHED ON CLASSICS MADACY
- 6 VARIOUS VERY BEST OF MOZART VOX CAMEO
- 7 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
- 8 THE CHOIR OF VIENNA MYSTICAL CHANTS SPECIAL
- 9 VARIOUS CLASSICS FOR ROMANCE MADACY
- 10 VARIOUS CLASSICAL TREASURES MADACY
- 11 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- 12 VARIOUS 25 CLASSICAL FAVORITES VOX CAMEO
- 13 VARIOUS CLASSICAL MASTERPIECES MADACY
- 14 ANONYMOUS 4 PORTRAIT HARMONIA MUNDI (FRANCE)

KEINEG'S 'JET' REVS UP ON ELEKTRA

(Continued from page 17)

long and expensive hours in a studio, and there was a lot more freedom to try out different things with the other musicians."

Going for different sounds was facilitated by the available instruments and carefree creative environment, says Keineg. One example was the miking of a bag of gravel on "Ole Conquistador" and, on the same song, putting a speaker on a trolley and moving it around the porch to approximate the sonic movement of a South American parade.

Keineg's subject matter on "Jet," as on "O Season O Castles," is uncommonly intelligent. "Leonor" concerns the surrealist painter Leonor Fini and was inspired by the artist's obituary. Lead track "Battle Of The Tree" is derived from a chapter in Robert Graves' "I, Claudius" and concerns a Celtic "tree alphabet," Keineg says.

"One Hell Of A Life," though, "isn't particularly sophisticated or intellectual, but is basically about living it up and it's over—making the most of it now," she says.

The first single, says Venable, goes to triple-A and college stations Tuesday (29). "It bodes well for us to know that whatever happens with 'Life,' we have 'Smile' waiting in the wings."

Such label support "totally blows me away," says Keineg. "There was difficulty when the last record came out, because chairman Bob Krasnow had just left and there was great turmoil. But this time, they've got loads of things planned for me."

The one word Venable uses to sum up Elektra's marketing efforts is "patience."

"We've planned with Katell and her management [Worldwide Entertainment Group Inc.'s Dave Lory] where she needs to be over the next year," says Venable. Lory, who has already met with the label's worldwide affiliates, says he'll take her to Europe this month

to set up the album there. "Jet" is being released in the rest of the world June 2, and Lory says he's getting demand for Keineg from Southeast Asia, "which you don't get on a lot of artists there."

Between May and August, Keineg will divide her time between the U.S., Canada, and Europe. "We're basing a lot of activities around a few markers," notes Venable, "like the Guinness Fleadh fest in New York, where she'll play with Van Morrison and Sinéad O'Connor June 14—just after the album goes out.

"Then we'll build tour dates around strong radio markets, including Boston and Philadelphia. Also, in June she'll do the Borders Books & Music convention in Detroit—which is a natural retail place for her to start."

Venable adds that WEA will use Keineg in its special "Signal" sales program for developing artists—an aggressive promotion in which the label and distributor work together with retailers on behalf of select artists whose albums are recognized as potential breakthroughs.

Keineg is also set to join the summer Lilith Fair tour, which is organized by Sarah McLachlan and has only female artists. The tour should build retail and press opportunities, says Venable. "A third marker is the triple-A convention in Boulder [Colo.] in August, where we're pitching Katell very hard to play with her band. So over the course of the summer we'll mix up opportunities for her between industry and consumer events, and press and obvious TV markets in between—so that by Labor Day we'll have the record sinking into consumers' consciousness.

"And with the big international picture—also including commitments for release in Australia and New Zealand, which we'll have to support—we figure on buying her a new set of luggage and seeing her again in about two years!"

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 26, **Black Entertainment And Sports Lawyers Assn. Midyear Conference**, Chicago Bar Assn., Chicago. 301-808-0161.

April 26-May 2, **London Music Week**, Business

Design Center, London. 44-171-359-3535.

April 28-30, **Billboard's International Latin Music Conference And Awards**, Hotel Inter-Continental, Miami. 212-536-5002.

April 28-30, **LMNOP: The Music Conference In New Orleans**, Pontchartrain Hotel, New Orleans. 504-822-5667.

April 29, **Black Rock Coalition Drum Clinic**, Musician's Union Local 802, New York. 212-713-5097.

April 29-May 1, **Fifth Annual Direct Response**

LIFELINES

BIRTHS

Boy, Elijah Maurice, to **Richard and Arleen Weinman**, March 12 in New York. Father is owner/president of the Frontier Entertainment Group.

Boy, Eric Matthew, to **Sandie Minasian and Michael Doroski**, April 6 in New York. Mother is senior director of sales for Sony Wonder/SMV.

Boy, James Daniel, to **James and Amy Jane**, April 15 in Nashville. Father is Epic Records recording artist.

Boy, Stelen Keith Covel, to **Tricia and Toby Keith**, April 17 in Oklahoma City. Father is a Mercury Nashville recording artist.

Girl, Amanda Sol, to **Steve and Lauren Karas**, April 18 in New York. Father is senior director of national publicity,

East Coast, for A&M Records.

MARRIAGES

Russ Freeman to Rona Lewis, March 29 in Glen Cove, N.Y. Groom is the founder and leader of the Rippingtons.

Liam Gallagher to Patsy Kensit, April 7 in London. Groom is the lead singer of Epic Records' act Oasis.

DEATHS

Kenneth L. Moore, 45, of apoplexy, March 25 in Sydney. Moore, the long-time keyboard player for Tina Turner, got his musical start playing piano and singing in churches and choirs. He made his television debut in 1973 on a Duke Ellington special, and, by the time he joined Turner's band in 1977, had performed—either live or on record—with a wide range of artists, including Elton John, Carol King, Carly Simon, Gladys Knight, Arlo Guthrie, Billy Preston, Della Reese, and Ray Charles. Moore launched a career as a solo artist in Europe in the mid-80s and released a solo album, "Have You Got A Moment?," on his own label in 1987. He was also a songwriter who, most recently, co-wrote two songs on Patti LaBelle's album, "Gems." He is survived by three sisters; three aunts; an uncle; and numerous nieces and nephews.

Chris Collins, 28, in an automobile accident, April 5 near Athens, Ga. He was the bassist for Mute America Records' band Toenut. He is survived by his mother, Karen Hutchinson; stepfather, Art Hutchinson; and brother, Andy Collins.

GOOD WORKS

GIVING TO SAVE: Bob Weir, his band **Ratdog**, **Bonnie Raitt**, and **Charlie Musselwhite**, among other artists, will help preserve the world's forests with a benefit concert May 28 at the Warfield Theater in San Francisco, held on behalf of the Natural Resources Defense Council and support groups working for protection of Headwaters Forest in the San Francisco area. The Natural Resources Defense Council is a national nonprofit organization of scientists, lawyers, and environmental specialists dedicated to protecting public health and the environment, with more than 350,000 members nationwide. Contact: **Tammy Boyer** at 213-934-6900.

PENN HASN'T 'RESIGNED' FROM MAKING RECORDS, 57 SET SHOWS

(Continued from page 14)

what the latter calls "a band kind of album. Both 'March' and 'Free-For-All' have a lot of drum machine stuff on them, and I just got kind of bored tweaking drum sequences and getting samples... I was a little scared, because I'd never worked with a quote-unquote 'producer' before, in the sense that Tony Berg, who produced my first two records, was an old friend of mine. So the atmosphere was really a bunch of friends in the studio."

Besides Penn, the players included drummer Dan McCaroll, a former member of Lloyd Cole's group; Penn's longtime keyboardist Patrick Warren; and O'Brien himself on bass.

Penn says, "Just to make it less [like] new kids in the sandbox, I suggested, 'Well, maybe we should try you playing bass,' and Brendan agreed. That made it good, because I think if there was another wild card in there, it might have made me more inhibited."

The result is a strong brace of 11 original pop-rock songs (published by Liafail Music/BMG), two of which are graced by Tommy Cooper's string arrangements and many of which exhibit a pronounced Beatlesque flavor.

"The thing about the Beatles to me is, if you look at things like inventing, which I do sometimes, they were the guys that kind of came up with the basic patents," Penn says. "Nobody really has come up with many new ones. That's what appeals to me about them, and I do find myself using their basic patents sometimes. But I think what you strive

to do or hope to do is come up with some of your own."

The album's first single, "Try," is being serviced to a wide range of radio formats: triple-A in April, alternative rock and college in May, and pop and adult in early June.

Hoppe says, "We feel pretty strongly about this song, and that's why we're going after it aggressively at radio at all formats."

The video for the track grew out of Penn's growing involvement with motion picture scoring.

Though his father and mother, Leo Penn and Eileen Ryan, and brothers Sean and Christopher are all actors, Penn says that he never had much interest in pursuing a Hollywood music career, until director Paul Thomas Anderson approached him to work on the score for his feature "Hard Eight." Penn, who co-authored the score for that picture with John Bryant before recording "Resigned," is currently completing the music for Anderson's forthcoming film, "Boogie Nights."

Penn says, "It's not an easy song to envision a video for, for me, for some reason. [Paul and I] just started chatting about the idea, because he knew about this location. I had no thought that he would have the time to do it, but he said, 'Look, I think I could do this. If we plan it out, it shouldn't be that tough.'"

Anderson wound up filming the video in a single one-camera take on the unusual location he'd discovered.

"It's a hallway [in downtown L.A.]," Penn says. "It's apparently the longest hallway in North America. It's like three-quarters of a mile long, and it's this old Raymond Chandleresque office building. It looks actually like it was originally a government building—it has that kind of bureaucratic-hell vibe to it."

"Resigned" has a visual element to it as well: The album is being released as an enhanced CD under Sony's CD Extra logo. Hoppe says, "There's some video. We had recorded Michael in the studio, so some of that is in there as well."

The album will also be supported by a World Wide Web site, www.michaelpenn.com, which Hoppe says will be operating by the end of April.

Special care has been taken with the visual aspect of the project, Hoppe adds: "The art director here, Frank Harkins, and Michael worked on all of these elements together—the packaging, the [point of purchase], the Web site, the CD Extra, all of that. Michael's input was very strong."

Penn anticipates that he will begin touring in July, he hopes with most of the band on the album.

Asked if he is apprehensive about hitting the boards after a long period out of the public eye, he says, "Yeah, but that doesn't have anything to do with it. I'm always apprehensive about touring, just because you have to live in a bus. If that doesn't cause apprehension, I don't know what the hell would. It's essentially like being on military maneuvers. But actually doing the shows is great."

Update

Television West Expo And Conference, Long Beach Convention Center, Long Beach, Calif. 714-513-8463.

April 29-May 1, **Digital Audio Production Workshops**, 52nd Street Digital, Hollywood, Calif. 818-508-0060.

April 30-May 2, **1997 Radio Only Management Conference**, Phoenixian, Scottsdale, Ariz. 609-424-6800.

MAY

May 1, **16th Annual Bassin Breakers**, hosted by the AEC One Stop Group, Broward County Convention Center, Ft. Lauderdale, Fla. 800-329-7664.

May 1-4, **Fifth Annual Real Radio 97.1 Celebrity Art Auction**, benefiting the MusiCares Foundation, Directors Guild of America, Los Angeles. 310-201-8846.

May 8, **T.J. Martell Foundation Humanitarian Award Dinner**, in honor of David R. Glew, New York Hilton, New York. 212-245-1818.

May 12, **Sony Radio Awards 1997**, Grosvenor House Hotel, London. 44-171-723-0106.

May 14-15, **Marketing With Country Music**, Renaissance Nashville Hotel, Nashville. 615-244-2840.

May 16-18, **Biz/Tech 97 Conference**, presented by the Society of Professional Recording Services, New York Marriott, New York. 561-641-6648.

May 17, **African-Americans In Entertainment and Media: A Seminar And Forum**, Chicago. 773-924-7421.

May 21, **National Academy Of Songwriters Songwriter Of The Year Concert**, saluting Glen Ballard, the Palace, Hollywood, Calif. 213-463-7178.

May 21-23, **MIDEM Asia**, Hong Kong Convention and Exhibition Centre, Hong Kong. 212-689-4220.

May 21-25, **National Assn. Of Independent Record Distributors Conference**, Fairmont Hotel, New Orleans. 606-633-0946.

May 22-24, **13th International Copyright Society (INTERGU) Congress**, Palais Palfy, Vienna, Austria. 49-89-480-03281.

May 23-25, **Musical Instruments Asia '97/Dance Tech '97**, World Trade Centre, Singapore. 65-337-5574.

May 29, **Humanitarian Of The Year Award Dinner**, honoring Rupert Murdoch, presented by the UJA-Federation entertainment and music industries division, Waldorf-Astoria, New York. 212-836-1126.

May 29-June 1, **Tenth International Congress On Women In Music**, California Institute for the Arts, Valencia, Calif. 818-248-5775.

May 30-31, **Audio Publishers Assn. Conference/Audie Awards**, Chicago Marriott Downtown, Chicago. 310-372-0546

JUNE

June 3-5, **Replitech International 1997**, San Jose Convention Center, San Jose, Calif. 914-328-9157.

June 10, **Tito Puente's Celebrity Golf Classic**, to benefit the Nordorff-Robbins Music Therapy Foundation, Saint Andrew's Golf Club, Hastings-on-Hudson, N.Y. 212-541-7948.

June 12-15, **The Original Music Mecca: Black Music Seminar And Expo**, Athenium Suite Hotel, Detroit. 810-745-9887.

June 18, **"A Toast To Frances"**, music, broadcast, cable, and video divisions of the UJA-Federation honors Frances Preston, Essex House, New York. 212-836-1126.

FOR THE RECORD

Due to a typographical error, a name was incorrect in a story on John Fogerty's new album (Billboard, April 19). James Burton is one of the musicians cited by Fogerty as being among his heroes.

NEW ORLEANS



T H E B I L L B O A R D S P O T L I G H T

PHOTO: WILLIAM E. MAJQUE / NOMCVB

SOMETHING OLD, SOMETHING NEW...

The Big Easy's music community is struggling hard to wed cultural authenticity and hard-nosed business sense. Everyone hopes the marriage will take.

BY KEITH SPERA

Round midnight on a recent Friday, gospel singer and longtime Tipitina's door-man Jo "Cool" Davis is preaching to a handful of listeners as he mans his post at the legendary club's back door. "You don't hit until you hit at Tipitina's," he declares. "I have seen when the Neville Brothers didn't have an audience. I have seen when the Radiators didn't have an audience. They didn't hit until they hit at Tip's."

The inspiration for his sermon is Galactic, the young local jazz-funk band about to perform inside. The organ and sax-powered quintet is making its first headlining appearance at the club after three years of honing its sound and building an audience. The group's diligence and patience have paid off—nearly 700 people are on hand tonight, filling the room.

Though Davis' theories are moot to at least one listener—unbeknownst to the gospel singer, the tall 20-something in glasses is Travis McNabb, drummer of million-selling New Orleans rock band Better Than Ezra, whose last hometown gig was in front of 6,000 fans at a local arena—the scene parallels, on several levels, the state of the New Orleans music community. That community is struggling to reconcile the old with the new, to improve on professionalism and the ability to take care of business while still sustaining the laid-back climate that has allowed music of all description to thrive in the Big Easy.

Louis J. Meyers co-founded Aus-



Wynton Marsalis

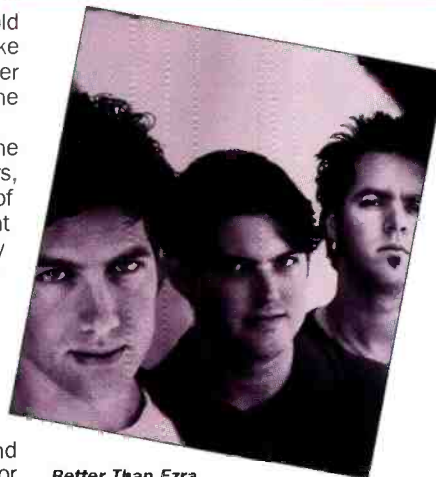
tin's South By Southwest Music & Media Conference; at press time, he had planned the April launch of a new conference, LMNOP, in New Orleans. "There is a major-league need for improvement in the [New Orleans] music-business infrastructure," Meyers says, echoing the belief of many locals. "Everything we can do to educate the local music community is a plus. The thought is

we'll bring information to the old guard, but the real goal is to make sure the next generation has a better understanding of what makes the music industry work."

Galactic, for example, learned the funk essentials from the Meters, the legendary New Orleans band of the late '60s and early '70s that was routinely and massively ripped off. But the band also owes much to Medeski, Martin & Wood's modern jazz-funk, and its members cite MMW's grassroots success, aided by the Internet and constant touring, as a blueprint for their own campaign. And Galactic licensed the masters for its debut, "Coolin' Off," to San Francisco-based Fog City Records, maintaining ownership.

ON AND OFF THE ROPES

The Tipitina's saga is also indicative of the struggle to marry cultural authenticity to hard-nosed business sense. For years, Tipitina's—a shrine to piano great Henry Roeland "Professor Longhair" Byrd, a fountainhead of New Orleans music—was



Better Than Ezra

the flagship local music club. Then several factors—including a street-construction project that made access difficult and competition from the \$7 million House Of Blues facility, which opened in the French Quarter in 1994—combined to put the club on the ropes. Rumors of an impending sale or closure circulated.

But last year a group of investors led by attorney/developer Roland Von

Kurnatowski invested several hundred thousand dollars (for a new sound system, renovated dressing rooms, and air-conditioning) and took over the club's operation, keeping an accountant's eye on the bottom line while promoting alternative uses (for daytime events and private functions). By shying away from big-name touring talent in favor of hometown acts, they are reestablishing the club as a proving ground for local talent—in keeping with its heritage.

PROFESSORIAL CATALOG

There is no escaping New Orleans' musical past, and the demand for roots music is as strong as ever. Fats Domino still resides behind a fence of wrought-iron roses in his old Ninth Ward neighborhood. Ernie K-Doe, who scored a national hit with "Mother-In-Law" in 1961, now operates his colorful "Mother-In-Law" lounge. Producer/songwriter Allen Toussaint continues to write, record and work out of his SeaSaint Studios.

But New Orleans also supports thriving new-music scenes. Besides Better Than Ezra—whose Elektra debut, "Deluxe," was the most successful record by a Louisiana rock act since the golden era of New Orleans rock 'n' roll in the late 1950s—another pop-rock trio, Deadeye Dick, scored a gold-certified novelty hit for Ichiban in 1995 with "New Age Girl." Other major-label rock acts include Cowboy Mouth (MCA); James Hall (Geffen); Anders Osborne (Sony/550 Music); Royal Fingerbowl (TVT Re-

Continued on page 41

NEW ORLEANS

ROYAL FINGERBOWL

Even though he's a native New Jerseyite, Royal Fingerbowl guitarist, vocalist and chief songwriter Alex McMurray has fallen in step with the laid-back gestalt of his adopted hometown. "I've eaten a lot of Pop-eye's [fried chicken]," says McMurray, who emigrated south to earn a philosophy degree from Tulane. "I get up around 1 in the afternoon. You could say I've settled in."

Not surprisingly, his lyrics are littered not with stereotypical New Orleans postcard scenes but imagery drawn from the shuffling thrift-store perspective of a struggling artist: he's



"stuck behind a semi on Soniat Street" and "hasn't had a dollar since Mardi Gras day." His wry observations, alternately laden with pathos ("Rosy Fingering Down") and humor ("A Month Of Sundays"), are only part of his compositions' appeal. His delivery is part Tin Pan Alley, part Tom Waits, part Leon Redbone and part "Ice Cream Man"-era David Lee Roth.

With McMurray on an amped acoustic, stand-up bassist Andrew

Wolf and jazz drummer Kevin O'Day, the trio crafts a charmingly unorthodox medley of rock, jazz and blues. A product of the vibrant Frenchmen Street music scene, Royal Fingerbowl earned a steady following at the Dragon's Den, a clandestine music club above a Thai restaurant.TVT Records signed the band last year; Fingerbowl's label debut

is due in September, when the band will have made several residency tours of the Northeast and West. Did McMurray expect his year-old project to be signed so quickly? "I [told the others], 'Open up your savings accounts and light your cigarettes with those hundred-dollar bills—the money train is coming!'" says McMurray grandly. "So I was a bit more optimistic than the fellas, I guess."

—Keith Spera

LOCAL NOISE

Four N.O. Combos That Shake Some Action

TINY TOWN

Tiny Town was built on the ruins of the Subdudes. Over nine years and four albums, the 'dudes peddled a "subdued" brand of roots rock and blue-eyed soul. But when the band's last disc for High Street Records, "Primitive Streak," failed to trigger a hoped-for commercial breakthrough, longstanding personal tensions boiled over and the four band members went their separate ways last fall after a

series of bittersweet local farewell shows.

But not entirely. Guitarist/vocalist Tommy Malone and bassist Johnny Ray Allen made their side project, Tiny Town, a full-time affair. "We didn't break up the Subdudes for Tiny Town," Allen says. "We broke up the Subdudes because it was time to do something else. Tiny Town is it."

Tiny Town teams Malone and Allen with singer/songwriter Pat McLaughlin and session drummer Kenny Blevins, both longtime Nashville players. Together, the quartet crafts electrified roots-rock that is edgier than that of the 'dudes, though no less memorable; anthems like "So Sorry



Baby" are the kind that lodge in a listener's head. And with three songwriters and singers on board, the pool of available material is deep. Now that Blevins has returned to his native Louisiana to join Malone and Allen in New Orleans, only McLaughlin remains in Nashville. And, reports Malone, "we're working on him."

—K.S.

COOLBONE

In a city with such diversity, it's not hard to understand how the fusion of hip-hop and brass-band jazz could come about. The sound has been labeled "Brass Hop" by Steve "Coolbone" Johnson, the band's founder and leader. Coolbone brings in newer sounds, like funk, hip-hop, soul and freestyle rap, adds some blues, gospel and swing,



and keeps the main elements of traditional New Orleans music—the tuba, the horns and acoustic instrumentation. We take one of America's oldest indigenous art forms and carry it forward into the 21st century," says Johnson.

The band or family (they're all related) hails from the West Bank of the Mississippi River also known as Algiers Point. All eight members grew up on the streets and kept playing music to stay out of trouble. "The sound just evolved," Coolbone says. "We kept rounding it out and funkifying it up. I think we're pretty pleased with what we got."

Signed to Hollywood Records and recorded at Keith Keller's Chez Flames Studio, the new CD is set for a May 2 release. Meanwhile, the band will be gearing up for a tour that includes supporting dates for Erykah Badu and The Brooklyn Funk Essentials.

—Hutch Hutchinson

WEEDEATER

New Orleans is a drummer's town, but Weedeater will have none of it. Repetitive lead-guitar lines, unrelenting rhythm parts, an overactive bass and a drum machine are all that are required to weave Weedeater's intricate art-rock-meets-hard rock orchestrations. The backdrop of outer-space footage ("borrowed" from a local library) that Weedeater performs against (slow-moving asteroids, lazy fly-bys, lots of inky-black emptiness) approximates the musical landscape, which is also cold, dark and jagged.

"It's a little schizophrenic," observes lead guitarist Jason Portera, "but that's good."

The seeds of Weedeater were sown when Portera and bassist Brent Cambre discovered a mutual love of heavy metal while sharing space on a gradeschool bus. (That affection is

Continued on page 41

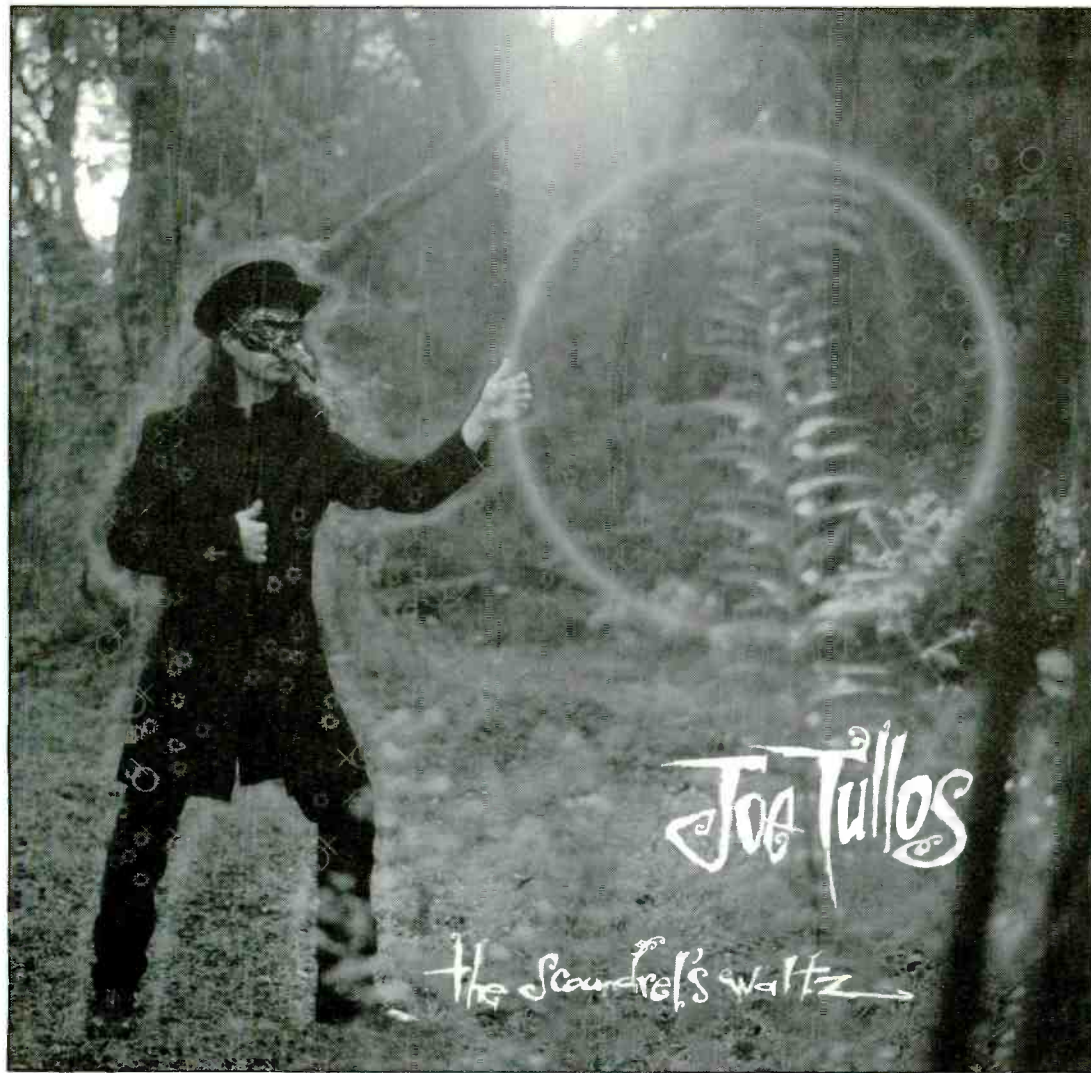
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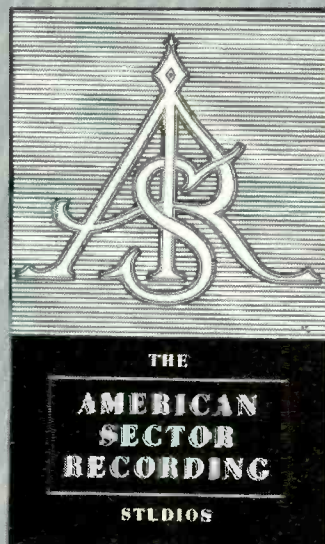
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NEW ORLEANS

Vital Statistics



VENUES

Pick a night of the week and any number of solid local acts can be enjoyed at multitudes of bars and clubs. The upside and downside of this is that if you miss a particular band one night of the week you can catch them the next night at another bar.

Small

- Carollton Station**, 8140 Willos St., cap. 150; roots rock.
- Checkpoint Charlie's**, 501 Esplanade Ave., cap. 200; rock and blues.
- Dragon's Den**, 435 Esplanade Ave., cap. 150; blues, jazz and funk.
- Maple Leaf Club**, 8316 Oak St., cap. 400; R&B, blues, zydeco, funk and brass.
- Mermaid Lounge**, 100 Constance St., cap. 300; alternative acts.
- Monaco Bob's**, 1179 Annunciation St., cap. 200; fringe, punk and hardcore.
- Mulate's**, 201 Julia, cap. 450; cajun and zydeco.
- Vic's Kangaroo Cafe**, 636 Tchoupitoulas, cap. 100; free blues.
- Zeppelin's**, 3172 Hessmer St, Metairie, cap. 450; metal and hardcore.

Midsize

- House Of Blues**, 225 Decatur St., cap. 1,000; From hip-hop to gospel, this club has made a major impression on the live-music scene. Talent buyer Sonny Schneidau was just named Talent Buyer Of The Year by *Pollstar* magazine.
- The Howlin' Wolf**, 828 S. Peters St., cap. 1000; Rapidly becoming the most alterna-credible venue in the city.
- Jimmy's**, 8200 Willow St., cap. 1,000; showcases various genres with a reputation for hard-edged alternative.
- Margaritaville**, 1104 Decatur St., cap. 450; Jimmy Buffet's French Quarter restaurant showcases local and national R&B and blues artists to tourists from around the world.
- Mid-city Rock 'n' Bowl**, 4133 S. Carrollton, cap. 450; cajun, zydeco and other styles.
- Tipitina's**, 501 Napoleon Ave., cap. 700; Dedicated as a shrine to Professor Longhair, this N.O. nightclub features local and national artists of all genres.
- Varsity Theatre**, 3353 Highland Rd., Baton Rouge, cap. 840; talent buyer Glen Michael Prejean has established this club as one the best all-around venues in the state.

LARGE

- Orpheum Theatre**, 129 University Place, cap. 1,700; This beautiful downtown venue plays host to symphonies and private parties.
- Saenger Theatre**, 143 N. Rampart St., cap. 2,800; Musicals, plays, operas and rock shows.
- State Palace Theatre**, 1108 Canal St., cap. 3,100; the most risqué of the large venues, SPT is no less charming in all its Goth splendor. Dave Matthews to Marilyn Manson.
- UNO Kiefer Lakefront Arena**, 6801 Franklin Ave., cap. 10,000.
- Superdome**, Sugar Bowl Dr., cap.

87,500; the Rolling Stones play here.

Jazz Venues

- Donna's Bar & Grill**, 800 N. Rampart St., cap. 90; brass, brass and brass and barbeque ribs.
- Pete Fountain Night Club**, 237 N. Peters, cap. 400; Located in the Hilton Hotel, Dixieland Jazz rings loud.
- Funky Butt**, 714 N. Rampart St., cap. 450; adjacent to the legendary Congo Square, owner Richard "Magic" Rochester showcases jazz and blues in one of the most atmospheric rooms in the city.
- Showcase Lounge**, 1915 N. Broad, cap. 150; This low-down club is a favorite hangout for some of the baddest jazz cats in the city.
- Snug Harbor Jazz Bistro**, 626 Frenchmen, cap. 90; New Orleans' premiere modern Jazz Club.
- Vaughan's Lounge**, 800 Lesseps, cap. 150; Located in the Bywater, this neighborhood jazz club hosts local brass-band battles second to none.

MUSIC RETAILERS

- Louisiana Music Factory**, 210 Decatur St. One-stop shopping for jazz, blues, international, cajun, zydeco and all Louisiana music.
- Mushroom Rock 'n' Roll**, 1037 Broadway. Located near Tulane's campus, this indie-credible store sells rock, reggae, dance, punk and alternative and boasts the rowdiest in-store performances in the city.
- Odyssey Records**, 1012 Canal St. and 3920 Dublin St. The urban-music specialists.
- Underground Sounds**, 3336 Magazine St. Tops in indie punk, alternative, gothic and industrial vinyl and CDs.
- The **Tower, Blockbuster, Musicland** and **Camelot** chain stores all have locations in the city.

PRESS

- Times Picayune**, Major daily owned by the Newhouse family, circulation 262,000. Music writer Keith Spera serves a comprehensive music department on Fridays in the special Lagniappe section.
- The Gambit**, free weekly, owned by Clancy and Margo Dubos, circulation 45,000.
- OffBeat**, monthly music-listings guide (with features), owned by Jan V. Ramsey, circulation 50,000.
- Tribe**, fashion, music, arts and entertainment monthly. This full-color glossy is now distributed nationally through Barnes & Nobles, B. Dalton, Books-a-Million and internationally through Tower Records.



RECORDING STUDIOS

- American Sector Recording Studios** (formerly The Egyptian Room), 333 St. Charles Ave. Located in a former Masonic Temple; features a unique Egyptian motif dating from the 1920s. Delighted clients include Luther Vandross, Harry

- Connick, Jr. and producers Tony Moran, Bacon and Quarmby (U.K.).
- The Boiler Room**, 8359 Fig St. Since opening its doors three years ago, The Boiler Room has become the cross-road for discerning musicians from around the world and around the corner. Mem Shannon, the Rebirth Brass Band, Charmaine Neville, John Scofield, Syd Straw, Spider John Koerner, Nicholas Payton, Wessel Anderson, Leroy Jones, Peter Stampfel, Zuccherro, poet Andrei Codrescu, spooky writer Anne Rice and many others have recorded there with avant-guitarist and REM arranger Mark Bingham at the helm.
- Chez Flames Recording**. In-house private production studio. Producer Keith Keller has hosted the Iguanas, the Subdudes and Son Volt.
- Kingsway Studios**, 544 Esplanade Ave. Owned by producing guru Daniel Lanois, this French Quarter mansion features live-in accommodations and has hosted Sheryl Crow, R.E.M., Pearl Jam, Iggy Pop, Lucious Jackson and Better Than Ezra.
- Sound Suite Studios**, 365 Canal, Suite 2520, 48 tracks of digital high above the Mississippi.
- Ultrasonic Studios**, 7210 Washington Ave. Owned by Jay Gallagher, US records the majority of New Orleans record projects as well as some national acts. Linda Rondstadt, Aaron Neville, k.d. lang, Blind Melon, Dolly Parton, Dr. John, Robbie Robertson, Bruce Hornsby, Wynton Marsalis, Fats Domino, John Lee Hooker, the Nevilles, Gatemouth Brown, Dirty Dozen Brass Band, the Meters and Taj Mahal have all recorded in this joint.

RADIO

- Radio in New Orleans is characterized by an unusual dichotomy. R&B and country stations split the majority of market share while all others scrap for the rest. The R&B stations are **WQUE (FM 93.3)**, **WYLD (FM 98.5)** and **KMEZ (FM 102.9)**; the country outlet is **WNOE (FM 101)**.
- The radio gem of New Orleans, **WVOZ (FM 90.7)** is a member-supported, volunteer-operated station that features such DJs as John Sinclair, Kalamu Ya Salaam and Don "Moose" Jamison and sponsors a live broadcast stage at The New Orleans Jazz and Heritage Festival.
- KKND The End (FM 106.7)**, owned by Clear Channel Communications; this new kid on the block is currently making a run for top modern-rock honors, formerly held by **WZRH The Zephyr (FM 106.1)**, which was recently purchased by Guaranty Broadcast.
- KHOM (FM 104.1)** and **WEZB (FM 97.1)** cover Top 40; the former leans rhythmic, the latter adult.
- WTUL (FM 91.5)**; Good college radio with a healthy attitude toward local musicians.

(Listings composed by Hutch Hutchinson, editor of New Orleans' Tribe magazine.)

SOMETHING OLD, SOMETHING NEW
Continued from page 37

cords); singer-songwriter Camus (Atlantic) and brass-band/hip-hop hybrid Coolbone (Hollywood). Rap impresario Master P, whose No Limit Records is based in New Orleans and Baton Rouge and distributed by Priority, has landed several entries on the Billboard charts.

Many other rock acts subscribe to the DIY ethic, issuing CDs on their own (recent releases of note include those by power-pop trio the Boondoggles, the roots-rock of the SaddleTramps and alt-rockers Blue Plate).

National acts come calling frequently, hoping to tap into some of the town's mystique. The shadowy ambiance of producer Daniel Lanois' Kingsway Studio, housed in a French Quarter mansion that dates to the mid-1800s, has attracted R.E.M., Pearl Jam, Sheryl Crow, Luscious Jackson, Iggy Pop and Seven Mary Three. Nine Inch Nails auteur Trent Reznor, a resident of the city's stately Garden District, has assembled Hot Snakes Studio in a former funeral parlor. Marilyn Manson's "Antichrist Superstar" was recorded there, as were vocals for Pantera's most recent release, "The Great Southern Trendkill" (frontman Phil Anselmo, a local, is a driving force behind the city's burgeoning hardcore scene).

The New Orleans Center For The Creative Arts (NOCCA), the performing-arts high school that counts Harry Connick Jr., Terence Blanchard (who scored many of Spike Lee's recent films and recently moved back to his hometown from New York) and Bran-

ford and Wynton Marsalis among its alumni, is a literal example of the marriage of old and new. In February, ground was broken for its new facility, a \$23.5 million renovation of a century-old cotton press and rail station along the Mississippi River.

Fueled by graduates of NOCCA and the jazz-studies programs at the University Of New Orleans (where the department is led by jazz patriarch Ellis Marsalis) and Loyola University, the city's modern-jazz community continues to thrive. One recent NOCCA graduate, young-lion trumpeter Nicholas Payton, recorded a collection of traditional New Orleans jazz with 90-something New York great Doc Cheatham for Verve Records, released in April.

BOWL WITH THE BLUES

Local music clubs are thriving. The Frenchmen Street music district supports a vibrant, bohemian mix of Latin music, funk and jazz. The House Of Blues has revitalized a shady stretch of Decatur Street in the French Quarter while presenting the likes of Live, Eric Clapton and Bob Dylan. The Funky Butt and the Showcase have joined Snug Harbor as the preeminent rooms for modern jazz. The Howlin' Wolf, the city's premier modern-rock club—exposed cypress beams testify to the building's past as a warehouse dating to the 1850s—has added a wrap-around balcony. The Mid-City Lanes Rock 'n Bowl—where you can bowl a few frames and/or dance to zydeco and R&B—has opened a downstairs annex, Bowl Me Under.

Many challenges still lie ahead. Factionalism and infighting divide

self-proclaimed "music-industry boosters" whose purposes seem to be mostly self-serving. Several neighborhood jazz joints have run afoul of poorly articulated and arbitrarily enforced zoning regulations. And the city's charms have made it difficult for many musicians to leave, even when it is to their advantage to do so.



Young-lion trumpeter Nicholas Payton

KNOW-HOW NEEDED

Music-biz know-how has traditionally been in short supply; the town is rife with tales of ripped-off artists. Though New Orleans is a favorite spot for industry gatherings—like the recent Gavin Convention—no major music publisher or label maintains an office here.

But the town benefits from a considerable amount of goodwill. "It's easier to get record-company people

on the phone now that I live in New Orleans instead of Atlanta," says Stephen Klein, who manages Cowboy Mouth and Deadeye Dick. "Everybody loves New Orleans."

For four years, the Cutting Edge Music Business Conference, partially underwritten by grants from the city, has struggled to attract industry personnel and local artists. While its Continuing Legal Education clinic for entertainment attorneys has generally received high marks, the conference has been hampered by low attendance and logistical problems.

But LMNOP: The Music Conference In New Orleans (the initials stand for "Louisiana Music—New Orleans' Pride"), making its inaugural run April 28-30—the three days between the New Orleans Jazz & Heritage Festival's two weekends—is promising. BMI, NARAS and an array of local businesses have signed on as sponsors. Besides the standard daytime seminars and evening showcases, the conference plans a series of master classes and workshops in conjunction with Loyola University's music program.

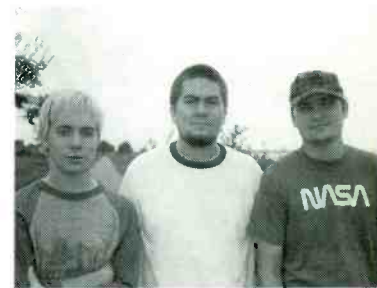
"I got out of SXSW two-and-a-half years ago because it got too big," Louis Meyers says. "I want to do something that gets back to the spirit and feel of the original South By Southwest, something that keeps the focus on songwriting, independent labels and regional music. New Orleans is a perfect place—there are so many incredible songwriters, and I don't think that's been exploited."

(Keith Spera writes about popular music for New Orleans' Times-Picayune.)

LOCAL NOISE

Continued from page 38

reflected in Portera's instrument of choice: a flying-V guitar. "It was used by all the greats; K.K. Downing [of Judas Priest] used one," notes Portera. "It's a bad piece of machinery.")



One other thing Weedeater does without: a vocalist. "We had a singer for a while, but that didn't work out," Portera says. "For us to become an instrumental band, we had to make things a little more interesting and not just chorus-verse-chorus parts. A singer wouldn't help out now; it would just ruin everything."

The trio, which also includes rhythm guitarist Shane Lechler, has recorded an 11-song CD, "Alphajerk," and is looking for a distributor or label to pick it up. Meanwhile, they continue to render audiences in local rock clubs dumbstruck. "It's kind of a bummer sometimes, because you think nobody's into it—people standing there like a bunch of zombies," Portera says. "But after we finish, everybody says it was cool. I guess that's kind of our deal."

—K.S.

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- | | |
|-----------------|-----------------|
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| Errol Verret | Plamondon |
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| Marce | Kenny Alleman |
| LaCouture | Cal Arnold |
| Billy Wilder | Nelda Balfa |
| Keith Blanchard | |

"Chevilier of the Bayous"

—Bouzin

Guest Musicians

(Dans Le Creaux Du Bois)

- | | |
|-----------------|------------------|
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"Rendez-vous Louisianais" finds John DuBois rolling up his sleeves and turring in a no nonsense Cajun Dance disc. Once again DuBois surrounds himself with a stellar cast of supporting players. Holding it all together is DuBois himself—his vocals are warm and inviting. While his earlier work has been an eclectic assortment of French Cajun tunes, "Rendez-vous" keeps close to the dance floor.

—Michael Tisserand
Feb. '95 - OFFBEAT

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Feedback, Thoroughness Underlie HHB's Success

BY PAUL VERNA

MUNICH—Ian Jones has the simplest of business philosophies: "Gotta make money, gotta have fun."

On that principle, the 41-year-old Englishman has built a local live sound company into HHB Communications, a global pro-audio manufacturing/distribution/service firm that takes in \$20 million a year.

With its headquarters in London and regional offices in Santa Monica, Calif., and Toronto, HHB has carved out a singular place in the recording and broadcast markets as the manufacturer of the industry-standard Portadat recorder and the brand-new CDR800 CD recorder; a leading supplier of DAT, CD-R, magneto-optical, and other digital recording media; a distributor and marketer of specialized products from Genex, Motionworks, and Cedar Audio; and a distributor for a wide range of mainstream pro audio firms, from Sony, Akai, and Yamaha to Soundcraft, Eventide, JBL, and many others.

Taking a break from the 102nd Audio Engineering Society Convention here, HHB founder and managing director Jones and HHB sales director Steve Angel described the company's ascent from a struggling live sound firm to one of the industry's most diverse and cutting-edge firms.

Jones said, "We believe in what we're doing and we believe in doing it well, so we put a lot of emphasis on attention to detail. Any fool can sell products cheap. Our job is to find great products and to not only make sure that they're going to work perfectly and be the best of their type for the customer, [but] we've also got to convey the message to that customer, and that's why we market these things."

"We can put our finger on exactly what the users need because we know how the stuff works," added Angel, a nine-year veteran of HHB who previously worked as a top London mastering engineer and studio manager.

Jones said the company has thrived thanks to its focus on people. "We are very much a people company," he

noted. "We're not just selling products, we're also into providing service, looking after people, and making it as easy as possible for them to spend as much money with us as possible."

Jones and Angel firmly believe in incorporating their customers' feedback into HHB's products.

"Our industry has suffered from users having to accept products that have been dreamt up by a couple of R&D engineers," said Jones. "Rather, the role that we like to provide is to talk to our customers about what they need and make things for them with their requirements in mind. And some of the products we've been very successful with in the past few years have been developed that way, such as our Portadat, which is now the industry-standard location sound recorder. We've got many thousands of units in the market, and a lot of customers appreciate the fact that a little bit of their input went in here and there."

"I've been approached at this show from our distributors and customers of all types saying, 'Have you thought about doing such and such?' And that's kind of exciting, to take those ideas and bring them to fruition," he added.

Unlike distributors, which regard their jobs as simply delivering products from the source to the retail venue, HHB sees itself as an active partner in the development, sales, marketing, advertising, and technical support of its distributed products, at least when it comes to the highly specialized ones in the company's catalog.

"We've gotten very involved with a number of U.K. companies—like Genex Research, whom we've been working with for about a year; Motionworks, whom we've been working with for seven months; and Cedar Audio, whom we've been working with for about five years," explained Jones. "These are comparatively small U.K. manufacturers, brilliant at creating products, very receptive to input from ourselves and our customers, who frankly didn't really have the distribution, advertising, marketing, sales, and technical support infrastructure. And so we've gone into partnership with these U.K. manufacturers, with

whom we eat, sleep, and breathe with to get their products in the market."

Jones takes special pride in Cedar Audio's success in the world of audio restoration in the past five years and believes that Genex can achieve similar success in the world of modular magneto-optical (MO) recording.

"Genex are ahead of the game with regard to MO recorders," said Jones. "There's been a lot of high-end professional audio users making do with

'We believe in what we're doing and doing it well'

comparatively inexpensive, but not very sophisticated, tape-based 8-track digital recorders and had a lot of frustration with that, and we've assisted [companies] like Genex to be able to bring their products to market."

Jones called Motionworks "one of the pro-audio industry's best-kept secrets." Based in Oxford, England, Motionworks manufactures studio synchronization and remote-control systems designed to operate videotape recorders, DAT recorders, digital audio workstations, digital 8-tracks, MIDI sequencers, and other gear.

Another key product in HHB's line is its own CDR800, a groundbreaking product in that it breaks the \$2,000 price barrier for CD recorders.

"At this price, all of our customers can realistically consider adding a CD recorder to their facility, particularly with HHB CD-R discs now costing even less than the corresponding length of DAT tape," said Angel.

HHB was incorporated in 1976, when Jones, then manager of the Half Human Band, and Noel Mawer, the band's sound engineer and road manager, became frustrated at the group's lack of success. They realized, however, that they had an impressive stock of live sound and recording equipment and recognized the opportunity to develop their fledgling enterprise into a live sound and pro-audio rental/sales firm. They decided to keep the band's initials, HHB, as their business moniker to avoid the trouble and expense of obtaining a new tax ID number.

The new company, which called itself HHB Hire & Sales, was lucky enough to get involved with live sound for Brand-X, a jazz fusion side project for then Genesis drummer/vocalist Phil Collins. That gig led to engagements with Genesis and Peter Gabriel, who had recently left the band but was still managed by Genesis management firm Hit & Run.

After a boom period that included Genesis' Duke tour and Gabriel's 1978 tour, a recession hit, and HHB saw itself slipping into second-tier bookings that weren't going to pay the bills.

"We realized that having our entire future tied up in a couple of semis full of black boxes wasn't the best place to be, so kind of coincidentally in 1982

Sony and Philips were bringing out the CD as a consumer format, and we recognized an opportunity to get involved with CD mastering and editing," said Jones.

"Within a few months we got out of live sound and into doing recording and broadcast industry digital products," continued Jones. "We still have a lot of customers and friends from the live sound industry, but that's really a minority of our business. The main amount of our business in the U.K. comes from the recording and broadcast industries."

HHB's next milestone occurred in the late '80s. Having changed its name to HHB Communications to better reflect its broad orientation, the company recognized the need to have its brand of products to sell not just in the U.K., but throughout Europe and globally, particularly in the U.S., according to Jones. Accordingly, HHB created its first product, the now-famous "purple" DAT brand, which has become one of the industry's best-selling products of its type.

In the early '90s, HHB opened a U.S. office in Portland, Maine, coinci-

dentally at around the same time Bob Ludwig built his Gateway Mastering Studio in that city. HHB recently expanded its North American operations by opening a Toronto office.

Despite the success of the Portland office, HHB decided to transfer its U.S. operations to its new Santa Monica location. "We recognize that 40%, if not 50%, of the U.S. pro-audio business is in Southern California, and we hope to increase our support commitment to our end users, dealers, and friends in that region," said Jones. "In fact, Steve will spend a couple of months in Los Angeles fairly soon to get that office rolling."

HHB is owned by Jones, his mother, and three directors: director of operations Richard Kershaw; export director Martin Westwood; and partner Michael Pinkerton, who does not have an executive role within the company.

"To this day, we're the group that owns the company, lock, stock, and barrel," said Jones. "We have no bank or venture capital involved. We've grown our business into a \$20 million a year business by working bloody hard and making sure we're successful."



Room With A New Toy. New York mixing studio Room With a View has just installed a Solid State Logic 9000 J Series console. Shown displaying their newest toy are chief engineer Al Theurer and studio manager Rita Parr.

EDNet CEO Turns Daily Duties Over To 'Turnaround' Whiz

Tom Kobayashi, founder and CEO of digital networking specialist Entertainment Digital Networks (EDNet), says he is stepping down from his day-to-day duties at the San Francisco-based firm to concentrate on "sales, marketing, and alliances." He will retain his post as chairman of the company.

Kobayashi will be succeeded on an interim basis by former Olivetti executive Chuck Erickson, who is considered a "turnaround" specialist.

"I'm still the chairman and founder and the rest of the management is still here," says Kobayashi, noting that COO Dave Gustafson and VP of engineering Tom Scott are still with the company.

Kobayashi says the restructuring

will allow him to "get away from trying to raise investment dollars and going out and doing what I really should be doing, which is sales, marketing, and alliances."

Although the company has built a successful fiber-optic network for digital audio—facilitating such high-profile projects as the Phil Ramone-produced Frank Sinatra "Duets" albums—EDNet's other projects, such as its video network, have yet to take off, according to sources.

The company's stock closed at 94 cents per share April 22. Founded in June 1992, EDNet launched an initial public offering on the Nasdaq market at \$2.50 per share in November 1995.

PAUL VERNA



Making Tha Truth A Priority. Houston trio Tha Truth has been working on remixes with Alfonso Hunter at Mirror Image Studios on Long Island, N.Y. Shown standing, from left, are Tha Truth members Teresa, Jamie, and Cindy. Shown seated, from left, are Priority VP of A&R T-Smoov and Erick Sermon.

HOME-STUDIO WORK FINDS TAYLOR AT EASE ON NEW SET

(Continued from page 1)

in half and sliding glass doors in the front and the rear. That setup afforded the band members and recording crew clear sight lines to one another and breathtaking views of the ocean and nearby Menemsha Pond.

"It was beautiful," says Filipetti. "The house was very comfortable, and it ended up being ideally set up for us. We just walled off one room for the drums and put up a big sheet of Plexiglas. We had a view overlooking Menemsha Pond, a fireplace, and the whole deal. You couldn't get a more ideal environment to record in. It was very magical."

Besides Taylor and Filipetti, the team included bassist Jimmy Johnson, drummer/percussionist Carlos Vega, keyboardist Clifford Carter, associate producer Jill Dell'Abate, and self-described "general lackey" John Morrison.

of the sound, and I was knocked out by the ease of use of the 02R," says Filipetti. "It ended up costing only \$9,000 to get all that gear up [to Martha's Vineyard] for two weeks. And you're saying, 'Is it just that everything's so cool here that I'm thinking this sounds great?' And then you come back to New York, you listen to the stuff, and it *does* sound great."

After the initial phase of recording in May 1996—during which they cut the basic tracks for the album's 13 songs—Taylor and Filipetti returned to the same house in October to do additional recording and repairs on the original tracks. By then, they had transferred the masters to a Sony 3348 digital multitrack and were still mixing on the Yamaha 02R—now using two boards instead of one.

were used on "Hourglass."

For Taylor, assembling a makeshift studio in a familiar environment made him feel comfortable about recording.

"Studio musicians play great because they relax into the studio and they think of that as home," says Taylor. "But if you go into the studio as infrequently as I do, it can be intimidating and somewhat off-putting. You have the sense that the meter's running, and you don't know who's coming in next."

Filipetti admits to having had reservations about the home-recording project when Taylor proposed it to him.

"I would have never come up with that as a thought, and initially my response was, 'I don't know.' But you learn not to say no because there's always a way to do it."

Taylor encouraged Filipetti to view the sessions as "an experiment" that would not necessarily turn into a finished album. The idea was to capture a band playing live rather

than build the tracks instrument by instrument.

In retrospect, Filipetti says the experience has transformed his view of recording. "Jill—whom I do a lot of work with—and I are sad that this thing is winding down," he says. "We wish every time an album comes up we could say, 'Let's go to the Vineyard, rent a house, spend a couple of weeks, and put the record together.'"

Dell'Abate adds, "It'd be no fun without James, though."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (APRIL 26, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase) / Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	HYPNOTIZE The Notorious B.I.G./ Deric "D.Dot" Angelettie, Ron "Amen-Ra" Lawrence, Sean "Puffy" Combs (Bad Boy/Arista)	ONE NIGHT AT A TIME George Strait/ T. Brown, G. Strait (MCA)	YOU WERE MEANT FOR ME Jewel/ Ben Keith, Peter Collins (Atlantic)	PRECIOUS DECLARATION Collective Soul/ Ed Roland (Atlantic)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven	DADDY'S HOUSE (New York, NY) Doug Wilson	EMERALD SOUND STUDIOS (Nashville, TN) Steve Marcantonio	BEARVILLE STUDIOS/ SOUNDSTAGE (Bearsville, NY/Nashville, TN) Chris Shaw	HOUSE OF BLUES (Memphis, TN) Greg Archilla
RECORDING CONSOLE(S)	SSL G Series	SSL 9000	SSL 4000E with Ultimation	Neve 8088/SSL 6000E with G series computer/ SSL J9000	SSL G Series
RECORDER(S)	JV 1080	Studer A800 MKII	Sony PCM 3348	Studer A800 MKIII/ Sony 3348/Studer D827	Protools DA88
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499/Sony 1416	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Lane Craven	DADDY'S HOUSE (New York, NY) Lane Craven, Sean "Puffy" Combs	MASTERFONICS (Nashville, TN) Chuck Ainlay	EMERALD STUDIOS (Nashville, TN) Joe Baldrige	LARABEE (Los Angeles, CA) Greg Archilla
CONSOLE(S)	SSL G Series	SSL 9000	SSL 4064E	SSL G+ with Ultimation	SSL 9000J
RECORDER(S)	JV 1080	Studer A800 MKII	Otari DTR 90011	Studer A800	Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499/Studer A820/BASF 468	Ampex 499
MASTERING Engineer	HIT FACTORY Carlton Batts	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	GATEWAY STUDIOS Bob Ludwig	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	WEA

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James Taylor, right, and co-producer/engineer Frank Filipetti are shown working on a Yamaha 02R digital mixing console at the makeshift studio on Martha's Vineyard that was used to track "Hourglass." After passing through the 02R, the signals went to a set of Tascam DA-88 digital 8-tracks.

"I remember when we were there in October [1996] on a beautiful day, we were listening to the tracks, James was singing a vocal, and the sun was shining through this house. We were looking out at the ocean and the pond, and I thought, 'The studio will never be that,'" Filipetti says. "You can't compare cutting a track with the four guys and Jill and John, and all of us just walking out into the sun, throwing a Frisbee around for a few minutes, having a conversation, and then going back in again."

Although the concept of home recording is hardly new—Taylor cites the Band's "Music From Big Pink" and Bob Dylan's "Basement Tapes" as notable examples of home-recorded masterpieces—the affordability of such products as the Yamaha 02R digital mixing console and the Tascam DA-88 modular 8-track recorder has allowed recordists to capture state-of-the-art sound quality for a fraction of the cost of going into a recording studio that would yield comparable sound.

Furthermore, those products' portability and ease of use have made them essential tools for a wide range of practitioners, from seasoned pros like Filipetti, Phil Ramone, and Roger Nichols to home- and project-studio operators.

"I was knocked out by the quality

Following those sessions, Filipetti and Taylor overdubbed background vocals, some lead vocals and acoustic guitars, and guest performances from the likes of Stevie Wonder, Sting, Yo-Yo Ma, and Shawn Colvin at Right Track Studios in New York and Westlake Audio in Los Angeles. The album was later mixed by Filipetti at Right Track on a Neve Capricorn digital board and mastered by Ted Jensen at Sterling Sound.

Even though the project's later stages were done in state-of-the-art recording studios, Filipetti sought to preserve the vibe of the original sessions, going as far as using his early 02R rough mixes as a reference for how the final tracks should sound.

"There was a thing that happened up there, and we just did not want to mess with any of that stuff," says Filipetti. "Those 10 or 12 days that we spent up there had a vibe that just guided us through the whole record."

Even some of the tracks that Filipetti thought might later be replaced were kept. For instance, Carter's electric keyboards sounded so warm and lifelike that they were used on the album, even though the initial plan was to use acoustic piano on some tracks. Similarly, many of Taylor's vocal and guitar performances from the tracking session

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Songwriters & Publishers

ARTISTS & MUSIC

Venture Helps Indie Pubs Compete AAP Promotes Sharing Among Media Cos.

BY NIGEL HUNTER

LONDON—Today's independent music publisher, whose business is of modest size and not blessed with the richness of a standard back catalog, needs to take a hard look at the market and his role in it. Competing with the major conglomerates for either new writer/artists or any catalogs that may become available is seldom feasible when confronted by the big bucks of the multinationals and their global chains of offices and influence.

U.K. music publisher David Barnes is convinced that he has found the route to survival and profit. "The only way forward for medium-sized publishers now is to cooperate with other media in generating ideas, with the intellectual rights owned or shared between the cooperating companies."

To this end, Barnes formed All Arts Productions (AAP) at the beginning of this year in conjunction with Hans Wewerka, a 40-year-old veteran of German music publishing. Wewerka heads the Musikverlage company, which has a catalog ranging from ballet music to jazz, including a background music library. He has been working with Barnes for seven years in a co-owned company called Modern Media & Music and had been exclusively representing the BBC's music publishing interests throughout the world for the past eight years (those rights are now controlled by BMG Music Publishing).

The pair decided that AAP would be an ideal vehicle for what they are try-

ing to achieve, and it is being launched officially during MIP TV—an international TV trade show—in Cannes this month.

"Hans, who is probably the largest independent publisher in Germany, has been concentrating for the last 20 years on music in the media," says Barnes. "We realized that this can be a constant source of income if you get it right. Over recent years we've become more and more involved in music



BARNES

publishing with the media companies in the U.K. and Europe. We put people together, set up co-production deals, and negotiate publishing rights. I look after the U.K. and U.S. and other English-speaking territories for acquisition and general administration. AAP is up and running in the U.K., Germany, France, and Austria, and we've just begun setting up deals in New Zealand and Australia."

Barnes, also a composer and semi-professional musician who plays keyboards and trumpet, began his publishing career in 1963 at Flamingo Music, then the publishing arm of Philips Records. After two years there, he joined the late David Platz at Essex Music, where he was general professional manager 12 years before moving, in 1976, to Chappell Music as standard catalog manager. In 1980, with Joe

Campbell and Paul Hart, he formed Cambar Music. The company specialized in TV music and jingles. He then opened Modern Media & Music in 1990 with Wewerka. "AAP has acquired and developed seven major projects, which we're unveiling at MIP TV," says Barnes. "Some are wholly owned, and we're administering others."

Among the projects is the U.K.-originated production "The Cuddle Bunnies," a children's cartoon series with music by Richard Warner. Warner composed the music for "Spider," a similar series that has been televised in 35 countries. "The Cuddle Bunnies" was created by Hugh Silvey and Wally Jex, the team behind the "Spider" series.

"There are two projects with AAP's Austrian partner, Alexander Wiser," continues Barnes. "One is 'Talis,' an animated children's series about a porcupine, and the other is 'Spirello,' a cartoon about spiral-legged animals, with various composers writing songs for it. Another project is 'Freecheese & Co.,' about a mouse who runs a café, and from Germany there is 'Ogopogo,' a family adventure movie which will be shot in Canada by Standard Film Production of Germany. AAP will have the publishing rights."

On a different tack there is "Pablo Escobar: Public Enemy," a two-part TV docudrama about the eponymous Colombian drug baron, being produced by Julian R. Films of Munich. AAP and its various co-production partners are raising funds at MIP to complete this and several other projects. Max Kruse is the author of "The Lion Is Loose," a mixture of live action and animatronics, with music by Barnes' son Lester and AAP holding both music and book rights.

"We develop ideas and present them to TV companies and production houses," explains Barnes. "We're seeking co-production partners and funding and acquiring rights. It's still very much old-style publishing—finding writers for specific projects and exploiting their work. He concludes, "We're still in the market for any great songwriter who comes through the door and doesn't want a fortune upfront."



Welcome Aboard. Aaron Wilburn, second from left, whose songwriting credits include "What A Beautiful Day (For The Lord To Come Again)" and "Miracle Man," recently made a publishing deal with Nashville-based Spring Hill Music Group. Also shown, from left, are Scott Chancey, Spring Hill president; Bill Gaither, chairman of the board; and Phil Johnson, director of A&R and creative development.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"DIFFERENT DRUM"
Written by Michael Nesmith
Published by Screen Gems/EMI
Music Publishing (BMD)

Victoria Shaw is a well-established songwriter who has penned hits for Garth Brooks, Doug Stone, and John Michael Montgomery. For the first single from her upcoming sophomore album, she revived someone else's song: Michael Nesmith's "Different Drum." First recorded by Linda Ronstadt with the Stone Poneys, it debuted Dec. 9, 1967, on the Hot 100, peaking at No. 13.

"I wouldn't have put it on the album if I didn't think I could do something different with it," Victoria Shaw says. "I don't mind a remake if it's remade differently and someone makes it their own. I really don't like remakes if they just sound like the record with a different vocalist."

Shaw says Jim Ed Norman, Warner Bros. Nashville label chief and co-producer of her album with Andy Byrd, suggested she try "Different Drum."

"We were in the studio and started talking about old songs that someday should be remade, and Jim Ed brought up 'Different Drum,'" she says. "I said, 'Oh yeah, that's a great song, and it's never been overdone.'"

"Everybody knew it, so we went in and gave it a whirl. And that cut is the second take and basically the scratch vocal. That's how easy it was. I hate to sound clichéd, but it really was magical. We had no idea it was going to be the first single. We knew it sounded really cool, but it ended up leading the pack. I thought it was a great way to kick off the album."

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
CANT NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Aman/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
ONE NIGHT AT A TIME • Earl Bud Lee, Eddy Kilgallon, Roger Cook • EMI Blackwood/BMI, Golly Rogers/BMI, Song Island/BMI, Life's A Pitch/ASCAP, Neon Sky/ASCAP, Hipp Row/ASCAP		
HOT R&B SINGLES		
HYPNOTIZE • Christopher Wallace, Sean "Puffy" Combs, Deric Angeletti, Ron Lawrence, Andy Armer, Randy Badazz, Ricky Walters, Douglas Davis • Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Mystery System/BMI, Almo/ASCAP, Badazz/ASCAP, Danica/BMI, Entertaining/BMI		
HOT RAP SINGLES		
HYPNOTIZE • Christopher Wallace, Sean "Puffy" Combs, Deric Angeletti, Ron Lawrence, Andy Armer, Randy Badazz, Ricky Walters, Douglas Davis • Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Mystery System/BMI, Almo/ASCAP, Badazz/ASCAP, Danica/BMI, Entertaining/BMI		
HOT LATIN TRACKS		
SOLO EN TI • Vince Clarke • Sony/ATV/BMI		

Deals, Deals, Deals In U.K.; Odere Under Music Umbrella

NOTTING HILL DEALS: London-based Notting Hill Music has made two publishing deals. One is global representation of Jam Publishing, the publishing wing of the Jammin Music Group, formed by Andrew Cleary, former managing director of Edel Records U.K. and Profile labels, in partnership with Maurice Veronique and John Gianquitto.

In another move, Notting Hill has made a worldwide subpublishing arrangement with George Martin Music, a company controlled by producer George Martin and his son Giles Martin, the bass player of rock band Velvet Jones, which is on Naked Records.

NOVELLO/BOSWORTH TIES: Also in the U.K., Novello & Co., the old-line English music publisher

in Los Angeles. Friedman says the addition of Odere "enables us to acquire new music, especially alternative, R&B, and pop for film, television, and master placement." The Music Umbrella's publishing units are Sweet Glenn and Sweet Carol Music.

WRITER ASSURANCE: Believing, with great justification, it has a story to tell to its own writers, EMI Music Publishing is sending a brochure to writers or their heirs to let them know that "their legacy is being protected and handled with utmost respect and care," says Sharon Ambrose, VP of music resources.

The brochure, titled "EMI Music Publishing—Where Your Music Takes Center Stage," has sections on "Why EMI?," "Promo-

tion," and "The People." Part of "The People" section includes a pocket containing four cards on which are printed the photos and bios of five

executives who deal in catalog exploitation and logging. They are Ambrose; Joanne Boris, executive VP of music services; Pat Lucas, executive VP of film soundtracks; Alan Warner, VP of music resources, West Coast; and Jill Rosenthal, senior director, tracking department.

Ambrose also informs Words & Music that she has heard a new song she likes and has forwarded it to EMI Music's creative staff. The song, she adds, was penned by Jimmie Crane, now in his late 80s and remembered as the writer of such hits as "Hurt," "Ev'ry Day Of My Life," and "If I Give My Heart To You."

PRINT ON PRINT: The following are the best-selling folios from Music Sales:

1. Tori Amos, "Boys For Pele."
2. "Bob Dylan's Greatest Hits Complete."
3. Tom Waits, "Beautiful Noise."
4. Stone Temple Pilots, "Tiny Music... Songs From The Vatican Gift Shop" (guitar tab).
5. "Paul Simon Complete."



by Irv Lichtman

novable publisher, Germany-based Bosworth. Now headquartered in Cologne, Bosworth was founded in 1889 in Leipzig by an Englishman, Arthur Bosworth. The company publishes many well-known works, including "The Happy Wanderer" and "In A Party Mood," the theme of the BBC radio series "Housewives' Choice." Its light-classics repertoire includes Albert Ketèlbey's "In A Persian Market."

Bosworth also controls U.K. rights to American music, including the original "This Is Your Life" TV fanfare by Bernard Ebbinghouse. Novello & Co. did not disclose its specific stake in Bosworth.

MUSIC UMBRELLA ADDS KEY EXEC: Santa Monica, Calif.-based the Music Umbrella, the entertainment management and music publishing company founded 17 years ago by Glenn Friedman, has named Steven Odere senior VP/COO.

Odere remains on the board of the accounting firm of A. Wolk Co.

LATIN MUSIC

QUARTERLY

THE 8TH ANNUAL BILLBOARD INTERNATIONAL LATIN MUSIC CONFERENCE & AWARDS

Industry Leaders Meet In Miami To Participate In Panels, Discover Talent, Recognize Awardees And Get Down To Business

BY JOHN LANNERT

When Billboard's eighth annual International Latin Music Conference tips off Monday night (28) with a quintet of showcase performances at the Hotel InterContinental in Miami, one of the more prominent topics in the minds of many industry players will be the current role of Latino radio and its effect on Hot Latin Tracks.

That is why many label executives are eagerly awaiting McHenry Tichenor Jr.'s keynote address on Tuesday (29), which officially kicks off the conference proceedings. Tichenor, who is the chairman, president and CEO of The New Heftel, is expected to focus on his company's activities in Latino radio. The New Heftel is the largest Latino radio chain, with 37 affiliates.

For its part, Billboard is expected to formally announce the switch of Hot Latin Tracks from a chart based on detections to a chart based on the number of listeners.

Though radio and Hot Latin Tracks are of paramount importance, they will not be the only subjects of discussion during the three-day confab—the longest-running conference of its kind.

TOPICS TO DISCUSS

Among the other topics to be discussed on Tuesday and Wednesday are Anglo retail, Latino rock and Latino dance. In addition, a radio panel unrelated to Tichenor's keynote address is scheduled.

The timing for the Anglo retail and Latino dance panels are particularly auspicious. The Anglo retail panel will examine the relationships of U.S. retail chains with the Latino labels. In the past 18 months, many Latino executives have blamed the soft U.S. Latino record market on the slowdown of Latino product being accepted by U.S. retail chains.

The Latino dance panel will explore how Latino acts expand their presence in the U.S. dance market, which has been more open than ever to non-English-language dance product.

Like last year, the conference will offer two evenings of showcase performances, one of which is sponsored by CD/tape man-

ufacturer AmericDisc. Once again, Warner/Chappell Music is hosting the second installment of "Writers In The Round," an acoustic showcase spotlighting some of the hottest singer/songwriters in the business. This year, BMI will co-sponsor "Writers In The Round."

Billboard's Fourth Annual Latin Music Awards closes out the conference on Wednesday (30). Slated to take place at the Gusman Center For The Performing Arts, the ceremony will be hosted by model/actress Daisy Fuentes of MTV fame. Three awardees are set to perform at the event, including Herb Alpert, this year's Lifetime Achievement honoree. Alpert will be performing tracks from his just-released album, "Passion Dance" (Almo Music).

Two other recording notables receiving special accolades are Ariola/BMG idol José José, who is being inducted into Billboard's Latin Music Hall Of Fame, and PolyGram Latino singing star Emmanuel, who is receiving the "Spirit Of Hope" award. The "Spirit Of Hope" kudo was created in the memory of slain Tejano icon Selena as a trophy that honors a recording artist's participation in civic, community or humanitarian causes.

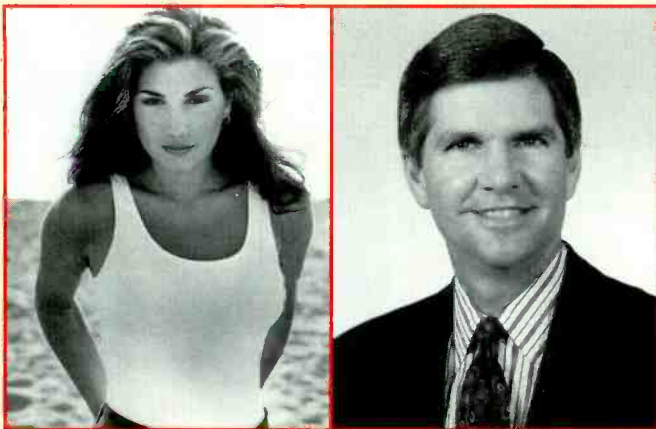
The post-awards party, slated to be held at Resurrection Hall in Miami Beach, will be

sponsored by ASCAP.

As in years past, the lineup of showcase artists merely confirms the diversity of Latin music. Among the participants slated to appear Monday are Karen/PolyGram merengue artist Ramón Orlando and Arista Latin pop/rock singer Rubén Gómez.

The Tuesday showcase marks the first time the conference is spotlighting Latin dance acts. Arista Latin songstress Angélica is among those slated to appear.

Fortunately, the showcases will provide a much-needed complement to intense discussions of some of the thorniest issues the U.S. Latino industry has ever confronted. It is hoped that meaningful dialogue will help clear the path for a more creditable and successful industry. ■



Conference host Daisy Fuentes and keynoter McHenry Tichenor

Latin Music Publishing Presents Promising Potential

U.S. Majors Take Up The Challenge Of Succeeding In This Profitable Market

There was a time not so long ago when peermusic was the only U.S. music publisher actively cultivating a prosperous niche in Latin music publishing.

To be sure, CBS (now Sony) and RCA, which was acquired by BMG in 1986, did maintain successful publishing branches in some Latin America countries. Still, peermusic pretty much has been the lone publisher consistently blazing the trail down South America way.

Until now, Sony and BMG—along with EMI Music Publishing, MCA Music Publishing and Warner/Chappell Music Publishing—are currently in heated competition with peermusic for a slice of the ever-growing Latin publishing pie.

What the majors are quickly discovering, however, is that Latin music publishing is experiencing growing pains typical of an emerging industry that has operated off the cuff for far too long.

There are three primary problems confronting the majors as they grapple for market share in Latin America: (1) Songwriting deals are distressingly short compared to the U.S., not to mention extremely dear at times; (2) the methods of royalty collections and dispersals are maddeningly inconsistent from country to country; and (3) the region is subject to terrifyingly capricious currency fluctuations that can distort the value of songwriter agreements.

To top it off, the Mexican government passed a new copyright law on March 24, and Ralph Peer II, CEO/president of peermusic, fears it will "certainly cause Mexico to be a less attractive place to invest in music. One of the law's provisions limits the time in which works can be assigned contractually to only 15 years. Imagine you have a piece of classical music, and you only have the rights for 15 years. Well, with most pieces of classical music, you are lucky to break even in about 25 years."

Despite the difficulties in doing business in Latin publishing, however, Peer and his counterparts at the major publishing

Continued on page LMQ-4

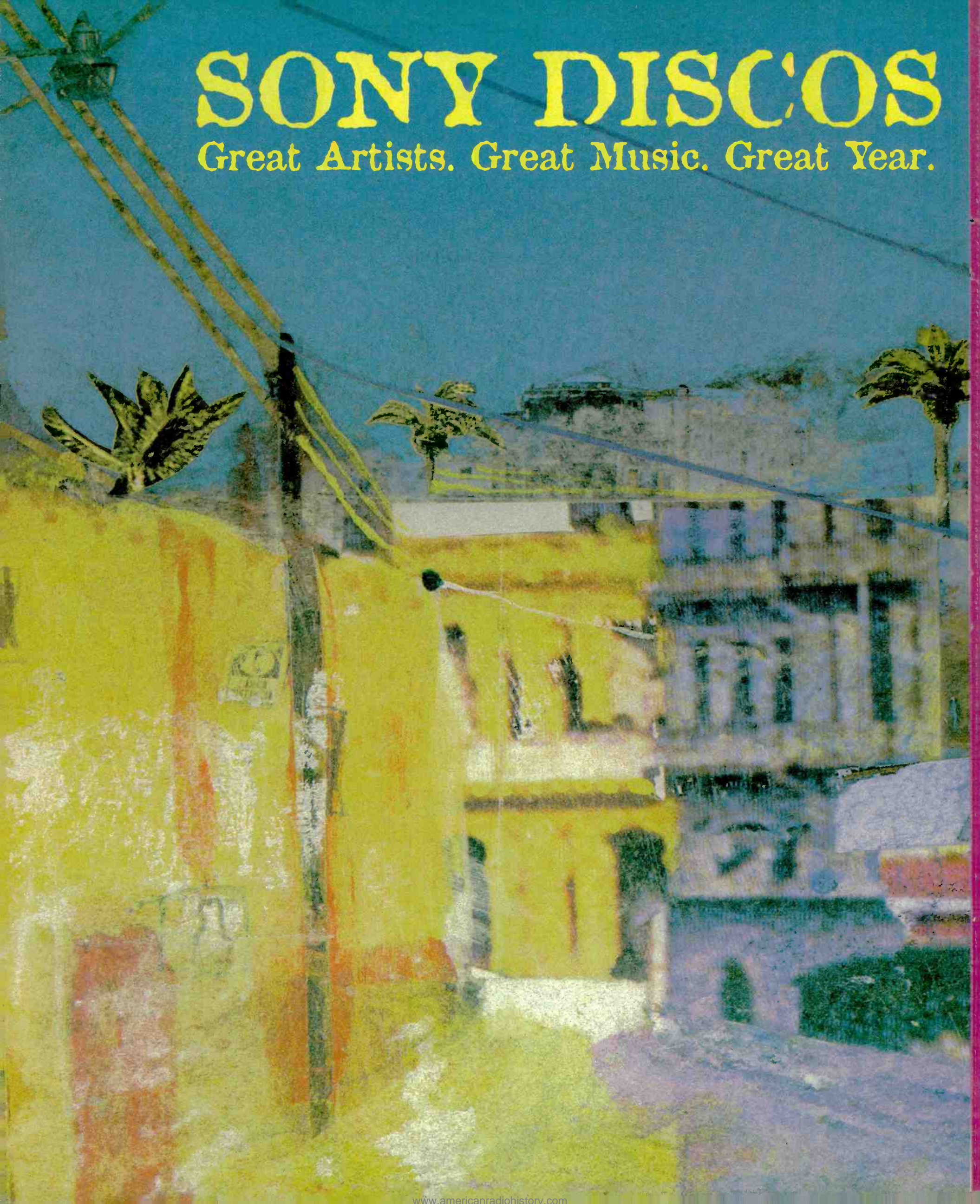
What the majors are quickly discovering is that Latin music publishing is experiencing growing pains typical of an emerging industry that has operated off the cuff for far too long.

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TROPICAL SALSA - NEW ARTIST OF THE YEAR
DLG (DARK LATIN GROOVE) FEATURING HUEY
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ROCK ALBUM OF THE YEAR
RICARDO ARJONA "SI EL NORTE FUERA EL SUR"
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POP VIDEO OF THE YEAR
SHAKIRA "UN POCO DE AMOR"
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SONY MUSIC INTERNATIONAL

Remixing Business And Pleasure

"Macarena" Was Just The Beginning Of A Latin Dance-Music Craze.

BY JOHN LANNERT

Ever on the lookout for new money-making music trends, record labels in Latin America are now actively embracing homegrown dance music as a genre that can boost sales inside and outside the region.

As usual, English-language dance compilations continue to sell well, particularly in large cities such as Mexico City, São Paulo, Rio de Janeiro and Buenos Aires.

Among the leading labels involved in the English-language dance market on a regional basis are Argentina's BMG-distributed label Oid Mortales, Brazil indie Paradoxx, Mexico's Musart and Spain's Max Music, the latter of which is distributed by PolyGram in Mexico and Universal in the U.S.

While English-language dance product remains a steady-selling genre, it is Spanish-language dance titles that are offering the greatest sales and marketing potential in the region.

Record labels are putting out Latino dance product via albums, 12-inch vinyl singles or CD singles. The best-selling dance titles, thus far, have been multi-artist mix packages that contain remixed versions of previously released tracks or megamix medleys of product. Megamix packages are released by an individual artist or in a specific genre, usually salsa or merengue.

THE MACARENA PHENOMENA

One of the best-selling dance titles in the U.S. Latino market in 1996 was the Ariola/BMG set "Macarena Mix." Propelled by Los Del Río's global smash "Macarena," the dance collection reached No. 85 on the Billboard 200 as it scaled the Billboard Latin 50. In addition, "Macarena Mix" won Top Latin Dance Album last year at Billboard's third annual Latin Music Awards.

Though "Macarena Mix" was, by far, the best-selling dance title in 1996, there were nine other dance packages that charted on the Billboard Latin 50. In 1995, just six dance titles entered the Billboard Latin 50, and they spent much less time on the chart than did the dance titles in 1996.

Most Spanish-language dance titles are standard house reconstructions or Latino-flavored remixes of pop songs. But many of the Spanish-language dance ditties are kinetic, merengue-rooted numbers known generically as "meren-rap" or "Latin house."

Nearly every Latino label has released dance packages, but there are few overt Latino dance acts, apart from Oid Mortales' King Africa, because the dance sector is not the ultimate market to be exploited. Rather, Latino dance product is viewed by record executives as an important means of introducing a Latino or Brazilian artist to (a) another non-Latino/Brazilian audience or (b) to music-loving, second- and third-generation Latinos who cannot be reached through traditional Spanish-language radio or television.

AND YOU CAN DANCE TO IT

Given the overwhelming success of "Macarena" and its accompanying dance steps, it is not surprising that record labels operating in Latin America are seeking the next dance craze to break one of their artists.

Manolo Díaz, president of PolyGram Latin America, notes that an extensive campaign to break É O Tchan's Brazilian smash, "É O Tchan," is under way in Europe. Díaz enlisted the same remixing team that reshaped "Macarena" for non-Spanish speakers to remodel the samba hit. "We think an appropriate dance mix of this song for Europe will make it become a huge hit there," says Díaz.

Certainly, one of the trickier elements of popping Latino music outside the region has been the creation of remixed songs that will appeal to other parts of the world. Unfortunately, record labels in the past few years have hired many big-name U.S. remixers to reconstruct Spanish- and Portuguese-language songs whose musical essence they fail to grasp. The unhappy result is a bad remix that cannot be used in any market.

Such has not been the case for BMG U.S. Latin, the lone division of a multinational that has wholeheartedly dived into the dance market.

In 1996, BMG created Ariola Dance, a dance imprint whose roster is designed primarily to break acts in what Francisco Villanueva calls the crossover sector. "The crossover market is not Latin or American," states

Villanueva. "It is second- and third-generation Latinos who do everything in English and Spanish, including listening to music. Ariola Dance addresses this audience with dance product in Spanish and English."

Ariola Dance already has charted four songs on Billboard's Club Play chart, headed by Hannah Jones' No. 1 "No One Can Love You More Than Me." Jones is one of the non-Latino acts who comprise 60% of Ariola Dance's roster. Villanueva notes, however, that the percentage of Latino acts on the roster eventually will increase to 80%. Ariola Dance uses in-house staff and indie promoters to work the dance product.

And if Ariola Dance's acts hit it big in the dance area, Villanueva says that success can be used as a springboard for wider prosperity in the Latino and English-language pop markets.

A U.S. BASE

Some labels, such as Max Music and Paradoxx, have set up shop in the U.S. to promote their dance acts. Last year, Spanish dance label Blanco Y Negro signed a distribution deal with U.S. indie Fonovisa for the U.S. and Mexico. Max has enjoyed stateside chart success in the past three years with megamix packages and remix sets that are promoted extensively through Spanish-language television.

Certainly, there is a home for Spanish- and Portuguese-language dance product in the U.S. dance arena. If the groove fits, the state-side club DJs will wear it, regardless of language.

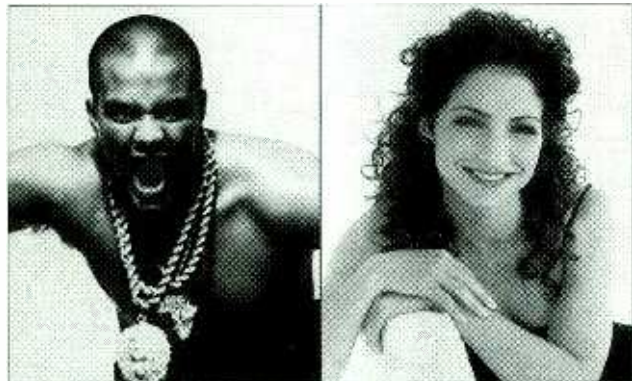
Superstar Gloria Estefan plainly has given Spanish-language product a boost in the U.S. dance markets. In the past two years, she has notched two No. 1 dance hits in Spanish, thereby exposing tracks from her 1995 Epic/Sony disc "Abriendo Puertas" to audiences that might not be aware of her Spanish album.

A growing number of record labels are hoping to repeat her success. ■

David Hockman, chief executive, PolyGram International Music Publishing, reckons the time is right to tap into the Latin publishing arena because the region's music is being embraced beyond its borders. "There is enormous potential for music that travels beyond its natural territory," says Hockman, "and there is a growing market for Latin American repertoire—not only in Latin America, but also in Europe, particularly in Spain and Italy."

The global commercial potential of Latin American music is one reason for the bidding wars that have driven advance monies for some Latin American composers to levels approaching those paid out to their English-language counterparts. Some top Latino authors are nailing down advances around \$500,000—and that is

Continued on page LMQ-6



Latin-dance ambassadors King Africa and Gloria Estefan.

Non-Latino Breakthroughs And An "Achy-Breaky" Translation

SEVERAL OF POLYGRAM'S non-Latino acts are poised to break big in Latin America, says PolyGram Latin America president Manolo Díaz, who notes that 300,000 units of U2's "Pop" were shipped and the single "Discotheque" has been an unqualified smash. Also expected to be a hit, says Díaz, is "Mystical Experience," an English-language cover by English pop vocal group Boyzone of the Latino hit "Experiencia Religiosa." Recently completing tours in the region were Italian star Zucchero, U.S. rockers Kiss and English rock veterans Def Leppard. Díaz has high hopes, as well, for the June release by Italian singer Andrea Bocelli, which features a duet with Spanish diva Marta Sánchez. Díaz describes Bocelli's album as "pop, but very operatic. He sings with such soul; it could be big in Latin America."

AFTER A LONG ABSENCE from the music scene stemming from an attempted suicide in 1995, Brazilian songstress Rita Lee is back in the studio cutting a record for PolyGram. Reunited with her husband and musical partner Roberto Carvalho, Lee is recording a new album with Carvalho, due out in June.



POLYGRAM ARGENTINA is expecting the upcoming album by folklore giant Mercedes Sosa to be a crossover hit. The disc, slated to drop sometime in May, boasts classic rock tunes by Sony Argentina star Charly García. In addition, a tango by Sosa is featured on the just-released PolyGram soundtrack to a biopic of Ernesto "Che" Guevara.



From top: Soraya, Los Fabulosos Cadillacs

IT TOOK A WHILE, but MCM/Warner's country-rock act Caballo Dorado has finally broken big in Mexico. After spending eight years trying to get a record deal, the Monterrey-based band finally put out its label debut, "Carretera 54," in 1995. The going was slow, however, until "No Rompas Mi Corazón," the group's rendition of Billy Ray Cyrus' hit "Achy Breaky Heart," became a staple at house parties in Mexico, along with its attendant dance, "Baile De Las Cuatro Esquinas." More than 40,000 fans at a Monterrey concert did the dance at one of the band's gigs last year. In January, the band released a Spanish-language album, "Mi Reina," and an English-language disc, "Caballo Dorado."

POLYGRAM/ISLAND SIREN Soraya, whose Spanish-language disc "En Esta Noche" has sold 100,000 units in Latin America, according to the label, has become a hit in Germany. Her English-language album "On Nights Like This" debuted at No. 5 on Germany's sales chart in March.

LOS RODRIGUEZ' MAIN MAN, Andrés Calamaro, is slated to drop his Warner Argentina debut in May. Another Warner act set to release a title in May is Gabriel Carámbula, a former guitarist with labelmate megastar Fito Páez.

DUE OUT ON POLYGRAM BRASIL this month is product from the label's big guns Caetano Veloso and Chitãozinho & Xororó, plus albums by José Augusto and Cassie Eller.

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MUSIC PUBLISHING

Continued from page LMQ-1

companies are enthusiastically bullish on the potential of the industry, even if it presents immediate challenges not seen in more mature publishing markets. Though the exact monetary size of Latin music publishing is unknown, one U.S. publisher estimates that the annual revenue generated by Latin publishing ranges from \$75 million to \$100 million.

"We're seeing better growth in Latin America and Southeast Asia than in Europe and North America," says Les Bider, chairman/CEO of Warner/Chappell Music Publishing. "We are trying to catch the next wave of growth in the music business."

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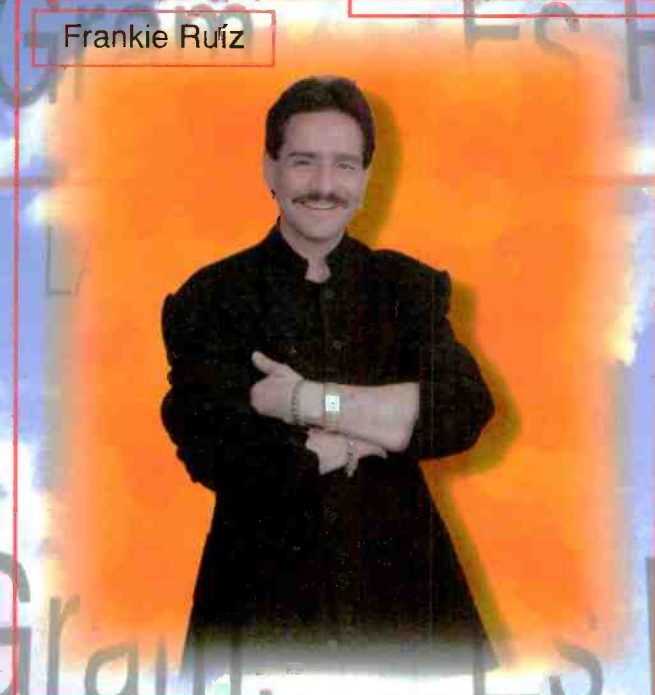
Pedro Fernández



"Pedro Fernández"

Regional Mexican
MALE ARTIST
Album of the year

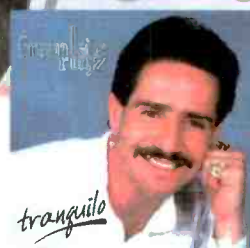
Frankie Ruiz



"Ironía"

Tropical/Salsa
Hot Latin Track
Of The Year

Emmanuel



TOGETHER

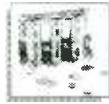
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LATINO

Mexican Pop On Tour, The Forró Trend And Brazilian New Age

AFTER SONY MEXICO'S pert 19-year-old singer Fey rocked Mexico's music world last year with her eponymously titled debut, the label decided to polish her stage show by using a team of designers, concert technicians and choreographers. She debuted her new look during six sellout shows in February at Mexico City's 10,000-seat Auditorio Nacional. The result was a record attendance for a female act in Mexico. Now Fey is poised to break in Latin America, thanks to her manager, Mauri, a former singer with popular Mexican vocal group Magneto. Sony marketing director Alfonso Larriva explains that, during Magneto's farewell tour last year, "Mauri talked about Fey in every country the band visited. He returned to [the region] with



MERCHANTS & MARKETING

For All has released 30 albums of local forró artists, including Limão Com Mel, Flor Da Terra and Café Coado. The company's name is derived from the term that some folklore historians attribute to the word forró, which is a Brazilian adaptation of the English expression "for all." Forró is a rhythmic cadence from northeastern Brazil featuring accordion and triangle.

NEW AGE MUSIC is booming in Brazil, where there are two companies specializing in that market. Alquimusic, which is owned by composer Aurio Corrá, has put out 12 titles, most of which feature compositions by Corrá. Also, Canadian record label Ana Marie has released 25 albums in Brazil. Moreover, Brazilian label Tinnitus is shipping new-age music with a different approach. Tinnitus' two releases, each of which is produced by label owner Pena Schmidt, feature only sounds of nature, without music.

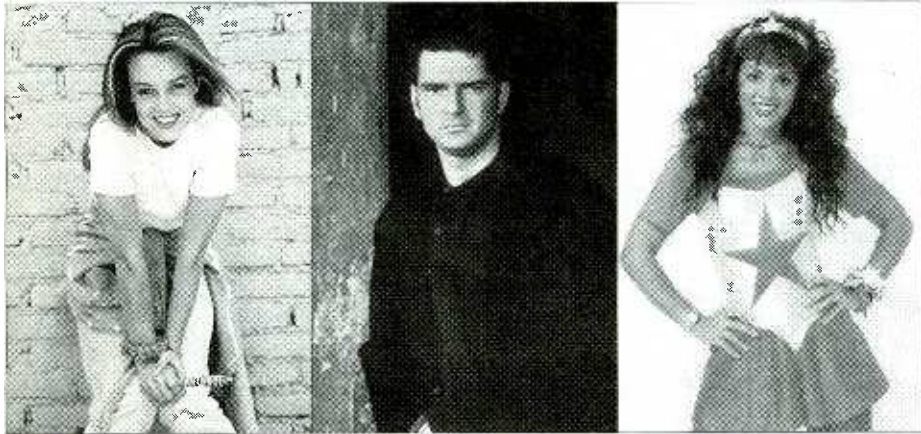
SÃO PAULO DANCE imprint Paradoxx has opened a U.S. office in Miami. That branch is being run by Raúl Vásquez, a former veteran executive with Sony. Club DJ Mister Sam and producer Frank Arduini will head up A&R in Miami; Doug Wayne will operate the label's Nashville branch.

VELAS REUNITED a great cast to record a CD version of the children's book "Tutu, O Menino Índio" by Tony Brandão. The book is read by Rita Lee and features songs interpreted by André Abujamra, front man of Karnak; Gérson De Abreu, host of kiddie TV shows; Globo star Marisa Orth; and singer Vania Bastos.

FONOVISA STAR ENRIQUE IGLESIAS is set to embark on a concert tour of Brazil's main cities in June. His latest album, "Vivir," had sold 180,000 units in Brazil as of March.

THERE ARE FEWER visits from international recording stars to Argentina than before, but Rock & Pop honcho Daniel Grinbank hopes to emerge from the slack period with Latino acts who will be promoted through his newly formed company Theatrical & Latin. In April, the promotion outfit booked Sony Mexico's noted troubadour Ricardo Arjona for shows in five Argentine cities. ■

Assistance in preparing this feature was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bitar in Buenos Aires and Enor Paiano in São Paulo.



From left: Fey, Ricardo Arjona, Tatiana

Fey on a promo tour, and the support of numerous TV campaigns laid the groundwork for her 1997 concert tour."

APPEALING TO AN EVEN more youthful demographic in Mexico is Tatiana, a former pop diva who decided to address the much-overlooked children's market in Mexico. Though "Brinca," her initial foray into the kiddie record market via Paramúsica Records, did not catch fire in 1995, she began performing concerts with the characters from her well-known children's songs. She also ran TV spots to promote the disc. Her first concert at the Hard Rock Cafe in Mexico City drew only 100 spectators, but the show has been a sold-out event ever since. Paramúsica later inked a distribution deal with Fonovisa, and, according to label manager Elizabeth Ochoa, it has sold 1 million copies of "Brinca I" and "Brinca II." Her 1996 Christmas album, "Navidad Con Tatiana," sold 400,000 units. She now stars on Televisa's kiddie show "El Espacio De Tatiana," which debuted March 22, and is taking part in a \$3-million ad campaign launched by candy manufacturer Sonric's. Her next album, "Brinca III," is due in July.

EXPLORING A NEW TREND, the Ceará, Brazil-based imprint

A Top-10 Countdown In Miami And Talk Radio In Buenos Aires

McHENRY TICHENOR JR., chairman/president/CEO of The New Heftel is slated to deliver the keynote address on Tuesday (29) at Billboard's Eighth Annual International Latin Music Conference in Miami. The New Heftel was formed in February as part of a merger agreement between Tichenor Media Systems and Heftel Broadcasting. The New Heftel is now the largest Latino radio chain, with 37 affiliate stations.



PROGRAMMING

THOUGH THE FIRST quarter in Argentina historically has been a dead period, due to the summer holidays, this year proved to be an exception. Due to increased television promotion through programs that move from one vacation site to another, Argentine record labels were able to secure valuable promo time for their artists. The high rating for the Telefe network's program "La Movida Del Verano" was a magnet that lured international Latino acts, such as Sony's Julio Iglesias, EMI's Thalía, BMG's Eros

Ramazzotti, Warner's Laura Pausini and PolyGram's Xuxa.

SPANISH-LANGUAGE video channel HTV debuted its web site March 16 at the National Cable Trade Association's Cable 97 conference. The site, which allows viewers to request their favorite videos online, is located at <http://www.htv.com>.

MIAMI-BASED "El Super Top Ten Latino Rock And Pop," a countdown show produced by JC Enterprises, celebrated its first anniversary in January. The program has 13 affiliates, nine of which are located in the U.S.

"FM NEWS" MADE its debut as Buenos Aires' first FM talk-radio station in March. Formerly owned by the state government, the station was purchased by radio host Daniel Hadad. The station will complement its talk format with two or three songs per hour. ■

MUSIC PUBLISHING

Continued from page LMQ-4

just for a short-term deal that may be for only one year or one album.

MCA Music Publishing president, David Renzer, whose company's Latino division has been established for only seven months, notes, "We have spent substantial seven-figure sums in the Latin publishing business."

Unlike the publishing industry in English-language markets, which involve longer commitments from writers and publishers, the Latino publishing sector revolves around composers whose business is grounded on the here and now...and perhaps tomorrow.

Ron Solleveld, VP, International, BMG Music Publishing Worldwide, compares Latin publishing to the U.S.'s Wild West of the 19th century. "The advances are getting out of hand," Solleveld says. "A lot of these writers have never seen this kind of activity, so they are trying to grab as much as they can without really thinking about the future. They are dealing with an album-by-album or song-by-song situation and doing business the way it is done in Colombia or Venezuela, not the way we are used to doing it in the States."

A ROYALTY PAIN

Another quirky element endemic to Latin music publishing is the wide-ranging methods of royalties collections. Each Latin American country has established various agencies or societies to collect on behalf of its member publishers. But the mechanisms by which these entities collect royalties often come under attack as being inefficient or unfair.

For example, since 1991, Brazilian society Sadembra has been locked in a protracted legal battle with ECAD, the government collection agency that distributes performance royalties to member societies of which Sadembra is one. Sadembra has alleged ECAD's distribution of royalties has been unfair. The case has gone to Brazil's Federal Supreme Court, where a final decision is expected in June.

EMI Music chairman/CEO Martin Bandier declares that the real issue of doing business in Latin America is "figuring out a way to collect your money."

"I've always felt that Latin music, like R&B, is a growing form of music that interpreted itself all over the world," says Bandier. "Unfortunately for the music-publishing business, it has been a difficult road because of the diverse nature of the mechanical collection societies throughout Latin America. What has happened is that Latin writers have not been given the opportunity to have their music administered and collected in a proper fashion. We're hoping to make changes at the levels of government in Latin America who have some voice with respect to the societies collecting money."

COUNTING ON INSTABILITY

Bandier frets, as well, about a country's unstable monetary climate, in which "you give an advance to an artist and, the next day, whatever you have given could have been earned just from inflation."

Undoubtedly, the modus operandi of Latin music publishing has been a cause of concern for Bandier and other top publishing executives, such as Richard Rowe, president of Sony/ATV Music Publishing. But with the entrance of multinational U.S. publishers, Rowe notes, the prospects for Latin publishing can only improve—particularly if Latin American societies allow publishers to help them streamline their collection procedures.

"All of the major publishers are looking to make sure we are maximizing the income those [Latin American] copyrights are earning and that they are collected efficiently," says Rowe.

Following are capsule profiles of the U.S.-based publishers most active in Latin music publishing.

BMG

Ron Solleveld, VP, BMG Music Publishing Worldwide

BMG's presence in Latin music publishing took root in the mid-'80s, when its parent company acquired RCA, which had long-established publishing offices in Brazil, Mexico and Argentina. "When BMG bought RCA, the publishing companies were strong and attached to RCA's record companies," says Ron Solleveld, of BMG Music Publishing Worldwide.

Solleveld says BMG's offices in Brazil and Mexico are solid and adds that BMG is expanding its operations in Chile and Colombia. "We are getting our administration [there] up to par," he says, "and then we will become active in exploitation."

In addition, Solleveld says BMG wants to cross-exploit acts among different Latino territories. He singles out BMG Colombia's star rock act Aterciopelados as a band that could be marketed in several countries. "And if we were not able to sign them out of Colombia for money reasons," notes Solleveld, "we would try to do it out of here [New York] on behalf of Colombia."

Solleveld is looking at Venezuela to open a new office and points out that the Miami office "obviously will have to be expanded in order to become really competitive."



Continued on page LMQ-8

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MUSIC PUBLISHING

Continued from page LMQ-6

Among the current signees to BMG are Mexican megastar singer/songwriter Juan Gabriel; Argentine singer/songwriter Diego Torres; Panama's popular Edgardo Franco, who is better-known as the rap star El General; Argentine rockers Los Auténticos Decadentes; Spanish songwriters Pedro Guerra and Javier Alvarez; Colombian songwriter/artists Galy Galiano; and Brazilian composer Carlos Calo.

EMI

Martin Bandier, chairman/CEO, EMI Music Publishing

"I've always been a strong believer in Latin music and its impact on a worldwide basis," says EMI's Martin Bandier. "That is why one of the first things I did when I was the president of SBK Records was to sign Jon Secada...and he remains an EMI artist."

"Latin music is just inches away from spreading throughout the world, and we think there are territories in Latin America where it is justified to expand and have offices."

With offices already established in Argentina, Brazil and Mexico, Bandier is eyeing expansion into Chile, Venezuela and Colombia. He plans to open a regional office in Miami, as well.

While he acknowledges that competition is heavy in the Latin arena, Bandier figures EMI will be able to stand toe-to-toe in its bid to increase market share.

"A large company like ours can afford to go in several directions," declares Bandier. "First, we can make acquisitions of existing successful catalogs; second, we can sign writer/artists who already may be successful; or, third, we can go with developing writers and acts. We want to do it all."

Also signed to EMI is singer/songwriter icon Gloria Estefan, Brazilian legend Milton Nascimento, Mexico's star rock act Maná,



noted Tejano producer A.B. Quintanilla III, Spain's prominent composer/producer Ramón Arcusa, Brazilian rock titans Paralamas, Argentine ska/reggae notables Los Pericos and Spanish rock stars Héroes Del Silencio.

MCA

David Renzer, president, MCA Music Publishing

Though involved in Latin publishing for less than a year, MCA has quickly made its presence felt in the market with an aggressive plan to acquire Latin publisher catalog and to sign big-name Latino songwriters.

MCA president David Renzer, who arranged the acquisition of the famed Golden Sands catalog while working for Zomba Music Publishing three years ago, recently purchased the catalog of Tejano publishing company Manny Music.

Among the songwriters signed to MCA are prominent composer/artists Alejandro Lerner, Rosana and Enrique Iglesias, the latter of whom was inked for European representation only. Also signed were noted songwriters Armando Larrinaga and José Manuel Figueroa. In addition, Renzer recently opened offices in Miami and San Antonio.

"MCA never had Latin catalog," states Renzer. "Basically, we published 'Girl From Ipanema,' and that was it. All of a sudden, we have Latin catalog, and we are going to actively promote it."

Renzer expects to work closely with Universal's U.S. Latino imprint, as well with the company's film and television divisions. "One of the first things we got out of the Manny catalog was the synchronization usage in the 'Selena' movie," he notes.

"Our philosophy," Renzer says, "is to try and build in all genres. We want to sign hip rock en español, expand into the Tejano market and sign international acts. We are doing all of that."

PEERMUSIC

Ralph Peer II, president/CEO

Ralph Peer II, of peermusic, reckons that the major publishing companies historically had not paid much attention to Latin music publishing because "the market wasn't there."

"The reason we were so successful is that we had a large share of the market," says Peer. "But the growth in royalties the last five years has been very significant. Before then, the revenue might not have been attractive to them. But now the



major is investing in the Latin market, and I think that is good for everybody."

Peer notes that the most productive markets in Latin America lately are Brazil, Chile and Colombia. "What I find particularly enticing about Colombia," he says, "is that there is a lot of talent and a lot of local product, and that is not true of every Latin market to the extent that we are seeing it in Colombia."

Last year, peermusic opened a Miami office to take advantage of a stateside market, and Peer says the stateside publishing business could flourish even more if the U.S. and Mexican publishers would work more closely together. "The Mexican companies need to have a professional representative in the U.S., particularly the smaller companies that just do not seem to worry about it because they think everything is going to be taken care of by their societies," states Peer. "They need professional publishers, and, frankly, there need to be more professional publishers here."

Peer opines that rock en español will become a strong musical trend. In 1996, Peer says his company purchased "a small percentage" of U.S. indie rock label Aztlan Records.

Saúl Hernández, frontman for Mexican rock act Jaguares, is a peermusic composer. So are songwriter/producers Max Di Carlo and Donato Poveda; Brazilian sertaneja star João Paulo; and esteemed songwriters Mari Lauret, Graciela Carballo, Peninha and Anselmo Solís.

POLYGRAM

David Hockman, chief executive, PolyGram International Music Publishing

PolyGram was scheduled to take its initial expansionary step into Latin publishing in April by opening a regional administrative office in Miami. And in the next six months, says chief executive David Hockman, the company is expected to establish full-service publishing offices in Chile, Colombia and Venezuela.

Though he is plainly upbeat about the growth prospects of Latin publishing, Hockman is not interested in making a splashy entrance into the business. PolyGram will not participate in pricey songwriter signings, nor will it rush into acquiring Latino catalog.

"We want to invest in people and time," says Hockman. "We will not buy market share by going over the top [in signings]." Hockman states that he certainly is open to purchasing catalog, "but there is a very competitive market for acquisitions right now,

Continued on page LMQ-9



Congratulations to BMG Music Publishing Brazil on your fortieth anniversary.

BMG Songs (US Latin) congratulates BMG Music Publishing Brazil on forty fabulous years of successful music publishing. Our Brazilian roster includes such great talents as Carlos Colla, Alexandre Pires, Bell Marques, Joel Marques and Alceu Valença, as well as "classic" songs by Vinicius de Moraes and Toquinho. We are also proud to represent "Só Pra Contrariar," "Fagner" and the Escolas de Samba. No wonder they are the third largest music publisher in Brazil! Felicitações!



MUSIC PUBLISHING

Continued from page LMQ-8

and it is going to be hard to find quality acquisitions."

Still, Hockman opines that Latin American music is gaining popularity outside the region. He envisions increased collaborations of Latino and non-Latino composers and recording artists that will create a musical sphere without boundaries.

For instance, PolyGram is attempting to break classical artist Andrea Bocelli by pairing him in a Spanish-language duet with Spain's pop diva Marta Sánchez. PolyGram's Italian singer/songwriter Gianluca Grignani hit pay dirt last year in Latin America with Spanish versions of his Italian compositions. Similarly, Italian pop idol Laura Pausini has become a superstar in Latin America with Spanish renditions of Italian hits penned by several of PolyGram's Italian authors.

Hockman figures dance music is an appealing vehicle for Latin American repertoire, adding that PolyGram Brasil's hot samba act É O Tchan could snare a smash hit in Europe with the band's eponymous Brazilian hit.

PolyGram's deep roster of songwriter signees include famed singer/songwriters from Brazil (Paulo Ricardo, Zeca Pagodinho, Chico César), Argentina (Fabiana Cantilo, Luis Alberto Spinetta, Mercedes Sosa), the U.S. (Soraya) and Spain (Pedro Morán, Alcides, Ismael Serrano).

SONY

Richard Rowe, president, Sony/ATV Music Publishing

CBS Songs enjoyed a long and successful tenure in Latin America until 1986, when the company, which included all Latino repertoire, was sold to SBK Music Publishing. CBS, then later Sony, basically had to start from scratch.

Now Sony/ATV is home to best-selling songwriter/artists Roberto Carlos, Ana Gabriel, Shakira and Ricardo Arjona. Moreover, Sony/ATV has set up a regional office in Miami.

One distinguishing characteristic of Sony/ATV's operation, says president Richard Rowe, is that all of the firm's administrative duties are handled out of London.

"We have more creative people than a traditional publisher, because all of our royalties are processed centrally in London, with someone in liaison with a local society in each country," says Rowe. "It's efficient, accurate and very clear from the point of view of the writers seeing what has been earned."

Because Sony/ATV began as a start-up outfit, the company established a beachhead in Latin publishing by aligning itself with Sony's prosperous record labels in the region. "Sony is the No. 1 record company down there, so it would be crazy not to work closely with them on signings," states Rowe.

But Rowe notes that many recording artists are not songwriters. "Many of them want to have songwriters write songs for them. So there is much more of role for the publisher down there than in other record markets."

WARNER/CHAPPELL

Les Bider, chairman/CEO, Warner/Chappell Music Publishing

Though Warner/Chappell is not widely recognized as a major Latin music publisher, chairman/CEO Les Bider points out that Warner/Chappell owns a vast Spanish- and Portuguese-language repertoire that was acquired from Chappell's Intersong division when Warner and Chappell merged in 1987.

Bider says few were aware of Warner/Chappell's Latino-rooted catalog because "people looked at Chappell as an English company and Warner as an American company."

Steps have been taken to change that perception. Bider explains that Warner/Chappell has beefed up its profile in Latin publishing in the last year and a half. In the past two years, Warner/Chappell has opened offices in Miami and Chile to complement established offices in Brazil, Mexico and Argentina.

Saying he envisions Latin songs to be translated to other languages and vice versa, Bider opines that Latin American compositions distinguish themselves from tunes in other genres by their amor-driven themes.

"The Latin sector is more song-based, with strong melodies and meaningful lyrics," says Bider.

Warner/Chappell signees of the past year are Luis Miguel's co-producer/songwriter, Kiko Cibrián; Argentine rockers Los Fabulosos Cadillacs; and singer/songwriters Víctor and Ricardo Osorio.

—JL

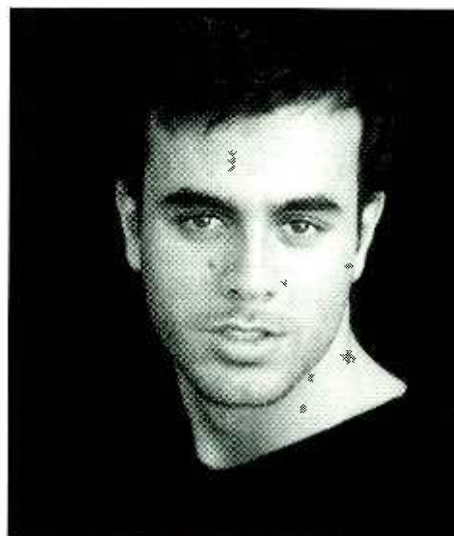
Hot Latin Tracks

Pos. TITLE—Artist—Label

- 1 ENAMORADO POR PRIMERA VEZ—Enrique Iglesias—Fonovisa
- 2 ASI COMO TE CONOCI—Marco Antonio Solís—Fonovisa
- 3 NO PUDE ENAMORARME MAS—Los Tigres Del Norte—Fonovisa
- 4 PIENSA EN MI—Grupo Mojado—Fonovisa
- 5 PALOMITA BLANCA—Michael Salgado—Joey
- 6 COMO TE VOY A OLVIDAR—Los Angeles Azules—Disa
- 7 JUGUETE—Grupo Límite—PolyGram Latino
- 8 EL BAILE DE LA BOTELLA—Joe Luciano—Fonovisa
- 9 EL PRINCIPE—Grupo Límite—PolyGram Latino
- 10 TRAPICISTA—Enrique Iglesias—Fonovisa



Julio Iglesias



Enrique Iglesias

Top Billboard Latin 50 Albums

Pos. TITLE—Artist—Label

- 1 TANGO—Julio Iglesias—Columbia
- 2 VIVIR—Enrique Iglesias—Fonovisa
- 3 SIEMPRE SELENA—Selena—EMI Latin
- 4 MACARENA NON STOP—Los Del Río—Ariola
- 5 THE BEST OF THE GIPSY KINGS—Gipsy Kings—Nonesuch
- 6 ENRIQUE IGLESIAS—Enrique Iglesias—Fonovisa
- 7 NADA ES IGUAL...—Luis Miguel—WEA Latina
- 8 PARTIENDOME EL ALMA—Grupo Límite—PolyGram Latino
- 9 PIES DESCALZOS—Shakira—Sony
- 10 DREAMING OF YOU—Selena—EMI

Top Billboard Latin 50 Labels

Pos. LABEL (No. Of Charted Albums)

- 1 FONOVISA (21)
- 2 EMI LATIN (17)
- 3 COLUMBIA (1)
- 4 SONY (17)
- 5 ARIOLA (4)

Top Billboard Latin 50 Distributing Labels

Pos. DISTRIBUTING LABEL (No. Of Charted Albums)

- 1 SONY (22)
- 2 FONOVISA (21)
- 3 EMI LATIN (21)
- 4 BMG (5)
- 5 POLYGRAM LATINO (7)

Hot Latin Tracks Labels

Pos. LABEL (No. Of Charted Tracks)

- 1 FONOVISA (37)
- 2 SONY (27)
- 3 EMI LATIN (20)
- 4 POLYGRAM LATINO (9)
- 5 DISA (6)



Hot Latin Tracks Promotion Labels

Pos. PROMOTION LABEL (No. Of Charted Tracks)

- 1 FONOVISA (40)
- 2 EMI LATIN (27)
- 3 SONY (31)
- 4 POLYGRAM LATINO (11)
- 5 WEA LATINA (7)

ARTISTS & MUSIC

Continued from page LMQ-4

IN THE NEXT THREE months, Argentine distributor/label Distribuidora Belgrano Norte (DBN) is planning to release in several Latin American countries "Tercer Arco," a platinum (60,000 units sold) disc by rock act Los Piojos. The band was named Artist Of The Month by MTV Latin America in March. Sophomore releases are expected in the second quarter by thrash rockers Tintoreos, female pop act Carmelas and reggae band Los Cafres, the latter of whom is putting out a "dub" version of its 1996 album "Instinto" that was produced by famed Jamaican studio whiz James Fox. Finally, DBN is re-releasing albums by eclectic indie label RBA.

SECOND-QUARTER RELEASES due from BMG Argentina

Top Billboard Latin 50 Distributors

Pos. DISTRIBUTOR (No. Of Charted Albums)

- 1 SONY (22)
- 2 INDEPENDENTS (26)
- 3 EMD (21)
- 4 WEA (12)
- 5 BMG (5)
- 6 PGD (7)
- 7 UNIVERSAL (4)



include product by reggae-pop act Club Gong (May), pop band Los Zolcillocas (June) and tropical singer La Mona Jiménez (July). Recent signees Los Fabulosos Cadillacs are slated for studio action in the second quarter for a record to be released in September. Other BMG acts heading to the studio are Los Auténticos Decadentes, Attaque 77 and Sandra Mihanovich.

AFTER PUTTING OUT ALBUMS last year by its established acts Patricia Sosa, Pericos and Diego Frenkel, EMI Argentina is relatively quiet in 1997. However, the label is scheduled to drop a new album by Los Rancheros in May on its Pampa Records imprint. With Frenkel working his solo album, his band La Portuaria will be inactive. But EMI is shipping a live La Portuaria album with a bonus track in June. A key release in the second quarter is the upcoming album by folk/rock artist León Gieco, which is being produced in Los Angeles by Gustavo Borner. ■

Balladeer José José Enters Billboard's Latin Music Hall Of Fame

Herb Alpert Is Trumpeted As "El Premio Billboard" Award-Winner

There is perhaps only a handful of Latino music fans who are aware that come Saturday, the owner of the winning horse at the Kentucky Derby might well be Herb Alpert. The musician's Derby chances improved dramatically on March 2, when the 3-year-old gray colt Funontherun—which is co-owned by Alpert and his brother Dave—won an important Derby prep race at Santa Anita Park. At press time, it was far too early to determine whether Funontherun was going to enter the Derby, but he certainly was one of the more promising West Coast prospects slated to give it a go at the annual Run For The Roses.

Though Latino-music enthusiasts may be surprised by Alpert's equine activities, it is a safe bet that informed admirers of Latino sounds know that Alpert has contributed mightily to the dissemination of Latin American grooves throughout the world.

Back in the early '60s, the legendary trumpeter caught a bullfight in Tijuana and translated the vibe he felt at the bull ring into the 1962 global smash "The Lonely Bull."

It has been "fun on the run" ever since.

After founding A&M Records with Jerry Moss (who very nearly landed a Derby winner himself a couple of years back), Alpert formed Herb Alpert & The Tijuana Brass. Herb and the TJB would take their sexy, mariachi-based sound to all corners of the globe and, by the mid-'60s, would become one of the most popular acts in the world. Besides leading the ensemble on trumpet, Alpert also arranged and produced the albums and co-wrote many of the songs.

In the U.S. alone, Herb and the TJB landed five No. 1 albums and one No. 2 album between 1965 and 1968. In 1966, the group became the only recording act ever to land four albums in the top 10 simultaneously. Moreover, Herb and the TJB earned seven Grammy awards, 14 platinum discs and 14 top-40 hits, including the 1968 chart-topper "This Guy's In Love With You," the TJB's lone smash that sported Alpert's soothing vocals.

While best-known as purveyors of Mexican-rooted sounds, Herb and the TJB also imbued their music with Afro-Caribbean and Brazilian musical elements.

A PRO-LATIN PRODUCER

And for all of his success of introducing Latino-rooted sounds as a musician, Alpert also gave a serious leg up to Latino sounds as a producer. In 1966, he invigorated a sagging bossa-nova music scene in the U.S. with the introduction of Sérgio Mendes & Brasil '66, an assemblage of sophisticated, Brazilian-rooted pop players led by composer/arranger/producer Mendes.



The "Brasil '66" debut, produced by Alpert, was a top-five hit. Mendes and Co. would go on to land three top-five albums in the next two years and score two huge hits: "The Look Of Love" and "Fool On The Hill." Lani Hall, one of the lead vocalists in Mendes' outfit, later married Alpert, and, in 1986, she snared her first Grammy as a solo artist for Best Latin Pop Performance.

Alpert's work with Sérgio exemplified his fascination with Latin American grooves, which would continue throughout the history of A&M Records.

In 1966, Alpert made yet another introduction of Latino song to international audiences with the Sandpipers' top-10 hit "Guan-tanamera," a Cuban patriotic anthem penned by Cuba's founding father José Martí, later adapted to English by Pete Seeger.

That same year, Alpert produced four top-40 hits for Chris Montez, a smooth-singing protégé of Latino rock 'n' roll idol Richie Valens. In 1970, A&M released the top-20 hit single "A Song Of Joy (Himno A La Alegria)," which was a pop adaptation of Beethoven's "Ode To Joy" cut by Spanish recording artist Miguel Rios.

In 1976, again as a producer, Alpert planted a huge flag for Latino music worldwide with "Caliente," a sensuous, Latin-etched pop/jazz

album by expressive, Argentina-born saxophonist Gato Barbieri. The album's signature track was a smoldering bolero cover of Carlos Santana's "Europa" that perhaps remains the definitive version of that tune.

In the mid-'70s, Alpert gave another boost to Brazilian music with the release of product by Brazil's master interpreter of song, Milton Nascimento, and Edu Lobo, a much-revered singer/song-writer from Rio de Janeiro.

Always a visionary, Alpert recognized the potential of Latino music and in 1980 formed AyM Discos, one of the first Latino imprints established in the U.S. The label developed such Latino stars as composer/artist Juan Carlos Calderón, who authored Alpert's 1982 top-40 hit, "Route 101," and actress/singer María Conchita Alonso, now signed to PolyGram Latino.

Undoubtedly, Latino sounds had helped make A&M Records the largest independently owned record label when Alpert and Moss sold the company in 1990.

Alpert's consistent exposure of Latino-flavored grooves over the years undoubtedly helped set the scene for the development and prosperity of "world music" in the U.S. and beyond. In fact, long before anyone was trying to define the categorical parameters of "world music," Alpert was opening the ears of mainstream music

Continued on page LMQ-17

Mention José José to any serious enthusiast of Latino music, and that fan immediately will begin to conjure images of delicate romance exquisitely framed by the Mexican superstar's soothing, expressive baritone.

For more than 30 years, José José, "The Prince Of Songs," has been caressing a multitude of unforgettable love songs with an earnest, yet seemingly vulnerable delivery, which is borne from his own personal experiences in affairs of the heart.

Clearly, José José's love-struck, often bittersweet, narratives have struck a strong chord with Latino audiences thirsty for pure romance. According to his label, Ariola/BMG, the retiring, soft-spoken performer has sold more than 35 million albums.

Two of his many chestnuts, "Como Tú" and "Amnesia," have topped Billboard's Hot Latin Track charts. His 1995 album, "Mujeriego," reached No. 17 on The Billboard Latin 50 while yielding a top-20 hit single, "Llora Corazón."

Billboard is extremely proud to acknowledge José José's career by welcoming him into its Latin Music Hall Of Fame.

By its nature and through its reputation, Spanish-language music usually is associated with all things romantic. And no one better epitomizes romance than José José.

In fact, he seemed destined to become a romantic balladeer. The son of opera tenor José Sosa Esquivel and concert pianist Margarita Ortiz, José Romulo Sosa Ortiz listened to Frank Sinatra and Johnny Mathis records, which would help define his own vocal personality.

José Romulo, then only 17, released his first single on Orfeón in 1965. He later landed a television appearance, after which he formed a trio called

Los Peg. After Romulo had played at numerous bars for a year or so, composer Rubén Fuentes offered him a recording contract with RCA.

Before releasing his 1969 debut, "La Nave Del Olvido," Romulo changed his name to José José in honor of his father, who had recently passed away. The album became an immediate hit, and suddenly José José was thrust into the spotlight.

In 1971, he launched a successful if sporadic film career with the movie "Buscando Una Sonrisa." He would eventually appear in six films, the last of which was "Perdóname Todo" in 1995.

In 1976, José José signed with BMG Ariola Mexico. He not only cut three platinum albums in the late '70s, but he also was becoming a hot live attraction who routinely drew sellout crowds at the 6,000-seat Auditorio Nacional. In 1981, he performed seven sellout shows in five days at the Auditorio Nacional and was dubbed "El Príncipe De La Canción" or "The Prince Of Songs."

His stature well-established in Mexico in the early '80s, José José began attracting notice in Latin America and Spain. In 1984, he cut

Continued on page LMQ-17



Emmanuel Personifies "Spirit Of Hope"

Billboard's "Spirit Of Hope" award honors Latino recording artists for their contributions to civic, charitable or humanitarian organizations. The award was created in 1995 as a commemorative accolade to Tejano superstar Selena.

Last year's inaugural "Spirit Of Hope" honoree was Gloria Estefan, a superstar who quietly takes an active part in various charities and foundations.

Billboard is proud to announce that this year's "Spirit Of Hope" awardee is singing idol Emmanuel. Like Estefan, Emmanuel is a well-known musical personality whose stellar career overshadows his altruistic aspirations. Indeed, over the past 15 years, Emmanuel has established his reputation in Latin America as a first-rate singer and performer. The handsome star of Spanish and Argentine parentage often has appeared on Billboard's radio and retail charts. Most recently, his PolyGram Latino album "Amor Total" has appeared on the Billboard Latin 50 retail chart and has generated two smash hits.

While the musical achievements of this Grammy-nominated idol have been well-chronicled, very little has been written about his activities as an avid environmentalist.

Since 1990, Emmanuel has participated in nearly a dozen events addressing ecological concerns. Most of these events, where he has been honored for his participation, have taken place in Mexico, where Emmanuel resides.

In 1990, Emmanuel was cited for his support in the production of an ecology-themed video "La Vida Decidió," made in conjunction with the chief of the federal district in Mexico City. That same year, he took part in a trash cleanup of the Ajusco Forest near Mexico City.

In August 1991, Emmanuel was named the first honorary member of the Society of Natural History of southern Baja California for his efforts in promoting conservation of natural resources in that Mexican state. In October of that year, he was given a citation for his assistance in a book published by the United Nations organization Global Cooperation For A Better World.

Two years later, in Miami Beach, Emmanuel was named by environmental group Fundación Estación Tierra as its "First Humanitarian Of Earth Day" for his support of a safer environment in Florida. In 1994, Emmanuel received a commemorative medallion in recognition of his efforts to help create "Chamala-Cuixmala," an



environmental preserve located in Guadalajara.

In June 1995, Emmanuel was named honorary member of an environmental group in Quito, Ecuador. In addition, Ecuadorian president Sixto Duran Ballen sent Emmanuel a letter thanking him for his assistance. That same year, he was also cited for his assistance in planting 10,000 trees as part of a reforestation program in Toluca, Mexico state.

Nowadays, Emmanuel underscores his commitment to environmental causes with his involvement with the Hombre Naturaleza foundation.

Billboard's selection of Emmanuel as the second "Spirit Of Hope" awardee reflects not only his track record as a protector and nurturer of our natural resources. It also recognizes that Emmanuel is a concerned global citizen whose proactive posture is an uplifting

inspiration for those who do not believe that one person can make a difference. —JL

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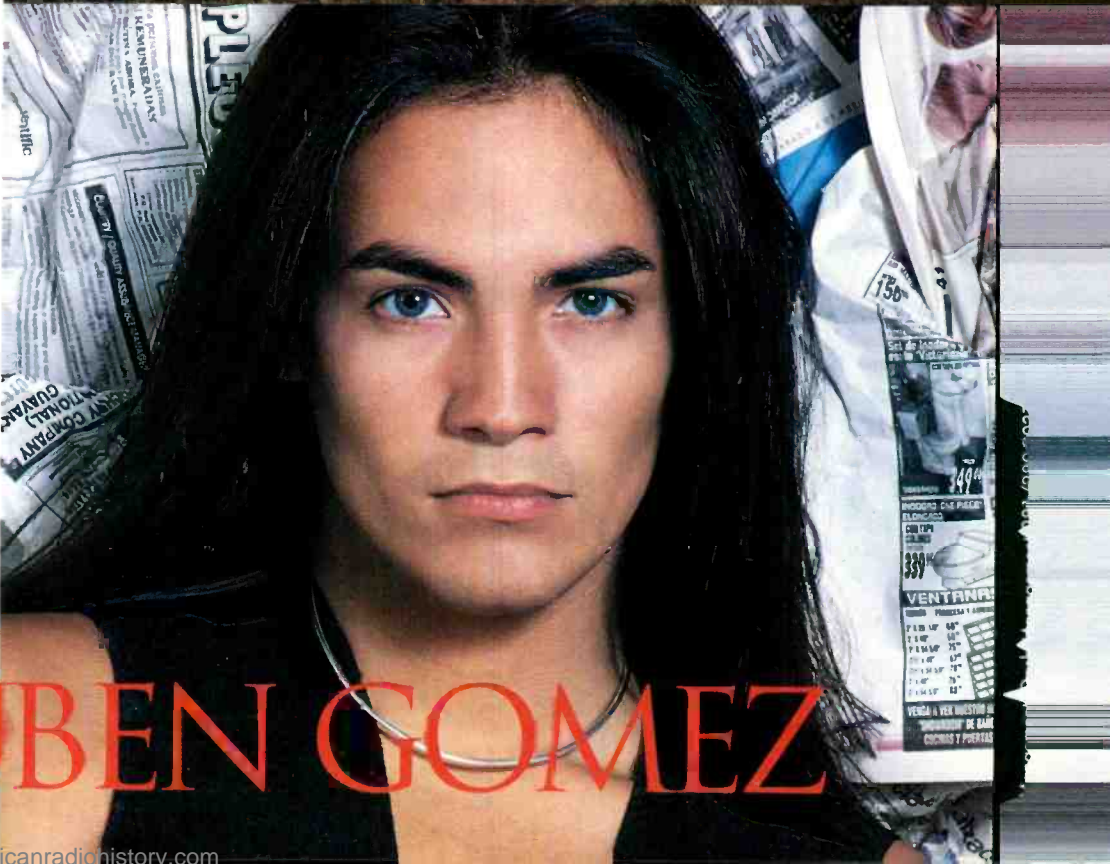
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ANGÉLICA



LA DIFERENZIA



RUBEN GOMEZ

LATIN MUSIC AWARDS

The Winners Are...

Billboard Latin Music Awardees Represent The Best Of The Industry

BY JOHN LANNERT

A brief glimpse of the list of recording artists up for trophies at Billboard's fourth annual Latin Music Awards immediately reveals that the U.S. Latino record industry is changing more than ever before.

Only six of the 23 awardees are repeat winners from last year's ceremony. What's more, 16 of the honorees are first-time winners, including big names such as Tito Puente, Ricardo Arjona, Pedro Fernández and Frankie Ruiz. Puente did receive the El Premio Billboard lifetime achievement award in 1995, but his kudo for Album Of The Year in the Latin Jazz category this year is his first Latin Music Award based on chart performance.

Shakira leads all winners, with three awards, all in the pop category. The Colombian singer/songwriter is the first new artist to win three awards.

The two-time honorees are music publisher Fonomusic, which is owned by Fonovisa, and Fonovisa's talented singer/songwriter/producer Marco Antonio Solís, who repeats as Songwriter Of The Year and Producer Of The Year.

Selena wins her 11th Latin Music Award this year, which is a record. The country with the most honorees is the U.S., with nine.

All winners except the video awardees were determined by their performances on the Hot Latin Tracks and Billboard Latin 50 charts from Feb. 24, 1996, to Feb. 22, 1997. The video honorees were selected by an industry panel from MTV Latin America, Billboard, NARAS and CMT.

Billboard's fourth annual Latin Music Awards will be hosted by model/actress Daisy Fuentes. A&M Records' legendary founder Herb Alpert, who is being honored as this year's recipient of "El Premio Billboard," is scheduled to perform at the awards ceremony.

The Latin Music Awards is slated to take place at the Gusman Center for the Performing Arts in downtown Miami. Following are thumbnail biographical sketches of the winners.

ALBITA

An honoree at last year's Billboard Latin Music Awards as the Best New Artist in the tropical/salsa category, Miami's Cuba-born singer/songwriter Albita once again is a winner in the tropical/salsa category with her 1996 Crescent Moon/Sony release "Dicen Que..." A fiery on-stage personality, she is performing Wednesday (30) at the New Orleans Jazz & Heritage Festival. She is slated to kick off a tour of the U.S., Mexico and Europe in late spring/early summer.



Albita

RICARDO ARJONA

One of Guatemala's greatest musical contributions (by way of Mexico), popular singer/songwriter Ricardo Arjona courted controversy and fame with "Si El Norte Fuera El Sur" (Sony), a superb rock effort whose title track sported pointed commentary about the relationship between the U.S. and Latin America.

Arjona is the first solo rock act to receive the Best Rock Album award. He is currently on tour in Mexico.

DLG FEATURING HUEY

DLG stands for Dark Latin Groove, an apt description of the innovative salsa/rap/R&B blend this New York duo concocted on its Sir George/Sony debut. DLG's choppy, bass-bending vibe has since been copied by many other tropical groups yearning to land a smash like "No Morirás." The duo is expected to begin working on its sophomore release in June.

EL MARIACHI

El Mariachi, whose throbbing cover of the Gibson Brothers' evergreen "Cuba" (Strictly Rhythm) was one of the biggest dance hits of 1996, is actually Roger Sanchez, the ace remixer/producer/songwriter who just finished a DJ tour of Europe. Now working on the follow-up single for El Mariachi—due in June or July—the always-in-demand Sanchez has co-authored a track for an upcoming album by BMG rap act Ilegales. He has remixed a track by R&B act Brand New Heavies, and Sanchez's own label Narcotic is dropping a dance single by S-Men on May 26. As if that were not enough, Sanchez is teaming with DJ Sneak and

Continued on page LMQ-17



From left: DLG featuring Huey, Pedro Fernandez, Grupo Limite

Winners Of The Billboard Latin Music Awards

★ ★ ★ ★ ★

Spirit Of Hope: Emmanuel

El Premio Billboard/Lifetime Achievement: Herb Alpert

Hall Of Fame: José José

POP

ALBUM OF THE YEAR

Male: "Tango" Julio Iglesias (Columbia/Sony)

Female: "Pies Descalzos" Shakira (Sony)

Group: "Macarena Non Stop" Los Del Rio (Ariola/BMG)

New Artist: "Pies Descalzos" Shakira (Sony)

HOT LATIN TRACK OF THE YEAR

"Amame Una Vez Más" Amanda Miguel
(Karen/PolyGram Latino)

TROPICAL/SALSA

ALBUM OF THE YEAR

Male: "Auténtico" Manny Manuel (Merengazo/RMM)

Female: "Dicen Que..." Albita (Crescent Moon/Sony)

Group: "La Makina... A Mil" La Makina (J&N/Sony)

New Artist: "Dark Latin Groove" DLG featuring Huey
(Sir George/Sony)

HOT LATIN TRACK OF THE YEAR

"Ironía" Frankie Ruiz (PolyGram/Rodven)

REGIONAL MEXICAN

ALBUM OF THE YEAR

Male: "Pedro Fernández" Pedro Fernández (PolyGram Latino)

Female: "Siempre Selena" Selena (EMI Latin)

Group: "Unidos Para Siembre" Los Tigres Del Norte
(EMI Latin)

New Artist: "Por Puro Amor" Grupo Limite (Fonovisa)

HOT LATIN TRACK OF THE YEAR

"El Príncipe" Grupo Limite (PolyGram Latino)

★ ★ ★ ★ ★

HOT LATIN TRACK ARTIST OF THE YEAR

Enrique Iglesias (Fonovisa)

RAP ALBUM OF THE YEAR

"In Da House" Proyecto Uno (J&N/EMI Latin)

ROCK ALBUM OF THE YEAR

"Si El Norte Fuera El Sur" Ricardo Arjona (Sony)

CONTEMPORARY LATIN JAZZ ALBUM OF THE YEAR

"Jazzin'" Tito Puente & India with the Count Basie Orchestra (TropiJazz/RMM)

LATIN DANCE SINGLE OF THE YEAR

"Cuba" El Mariachi (Strictly Rhythm)

LATIN DANCE ALBUM OF THE YEAR

"Verano '96" Various Artists (Ariola/BMG)

SONGWRITER OF THE YEAR

Marco Antonio Solís (Fonovisa)

PUBLISHER OF THE YEAR

Fonomusic

PUBLISHING CORPORATION OF THE YEAR

Fonomusic

PRODUCER OF THE YEAR

Marco Antonio Solís

★ ★ ★ ★ ★

VIDEO OF THE YEAR

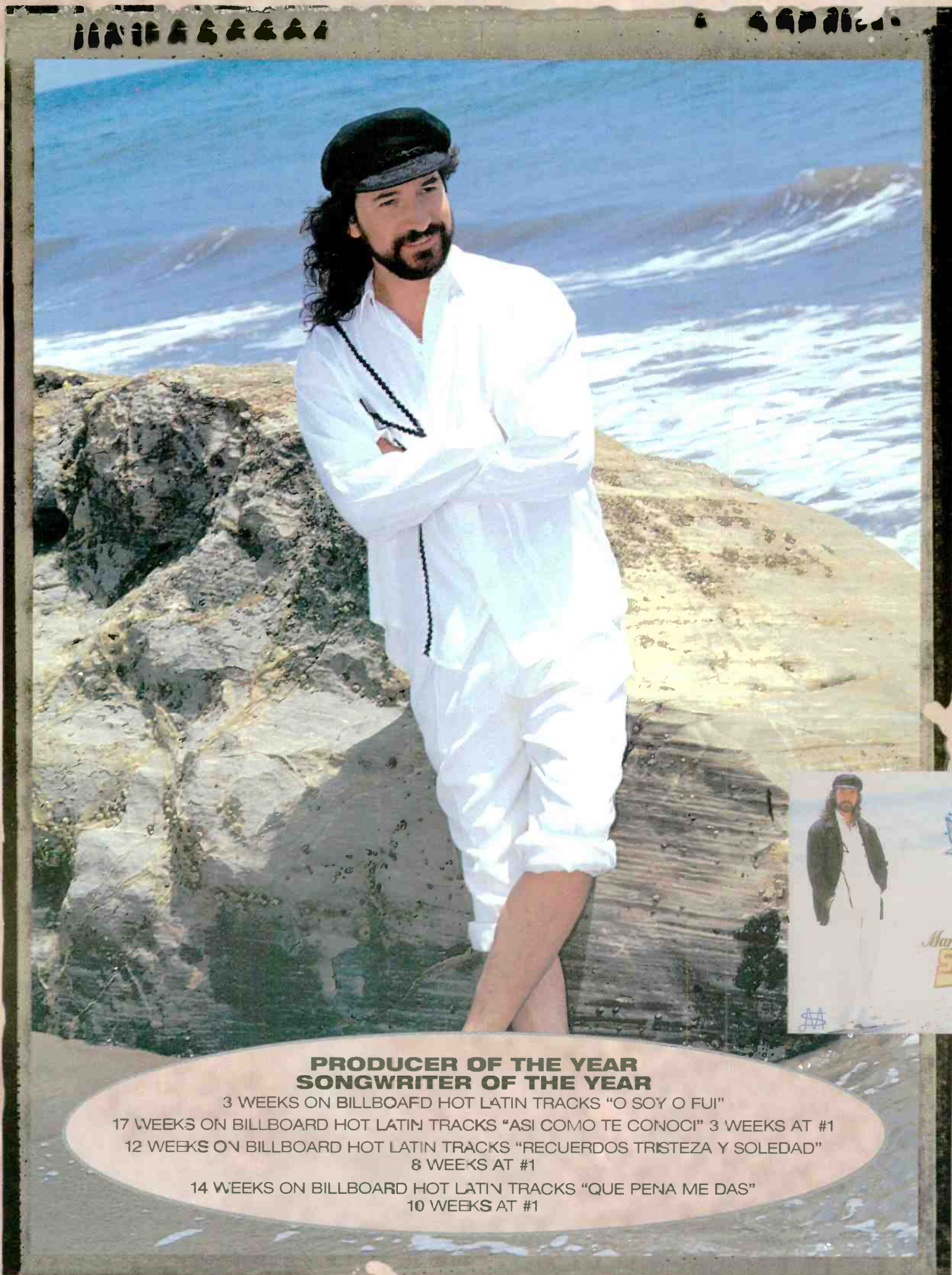
Pop: "Un Poco De Amor" Shakira (Sony)

Rock: "Madre Tierra" Robi Draca Rosa (Sony)

Tropical/Salsa: "Oye Como Va" Tito Puente Jr. (EMI Latin)

Regional Mexican: "Juan Sabor" La Tropa F (EMI Latin)

Marco Antonio Solis



PRODUCER OF THE YEAR
SONGWRITER OF THE YEAR
3 WEEKS ON BILLBOARD HOT LATIN TRACKS "O SOY O FUI"
17 WEEKS ON BILLBOARD HOT LATIN TRACKS "ASI COMO TE CONOCI" 3 WEEKS AT #1
12 WEEKS ON BILLBOARD HOT LATIN TRACKS "RECUERDOS TRISTEZA Y SOLEDAD"
8 WEEKS AT #1
14 WEEKS ON BILLBOARD HOT LATIN TRACKS "QUE PENA ME DAS"
10 WEEKS AT #1



Fonovisa

Los Tigres Del Norte



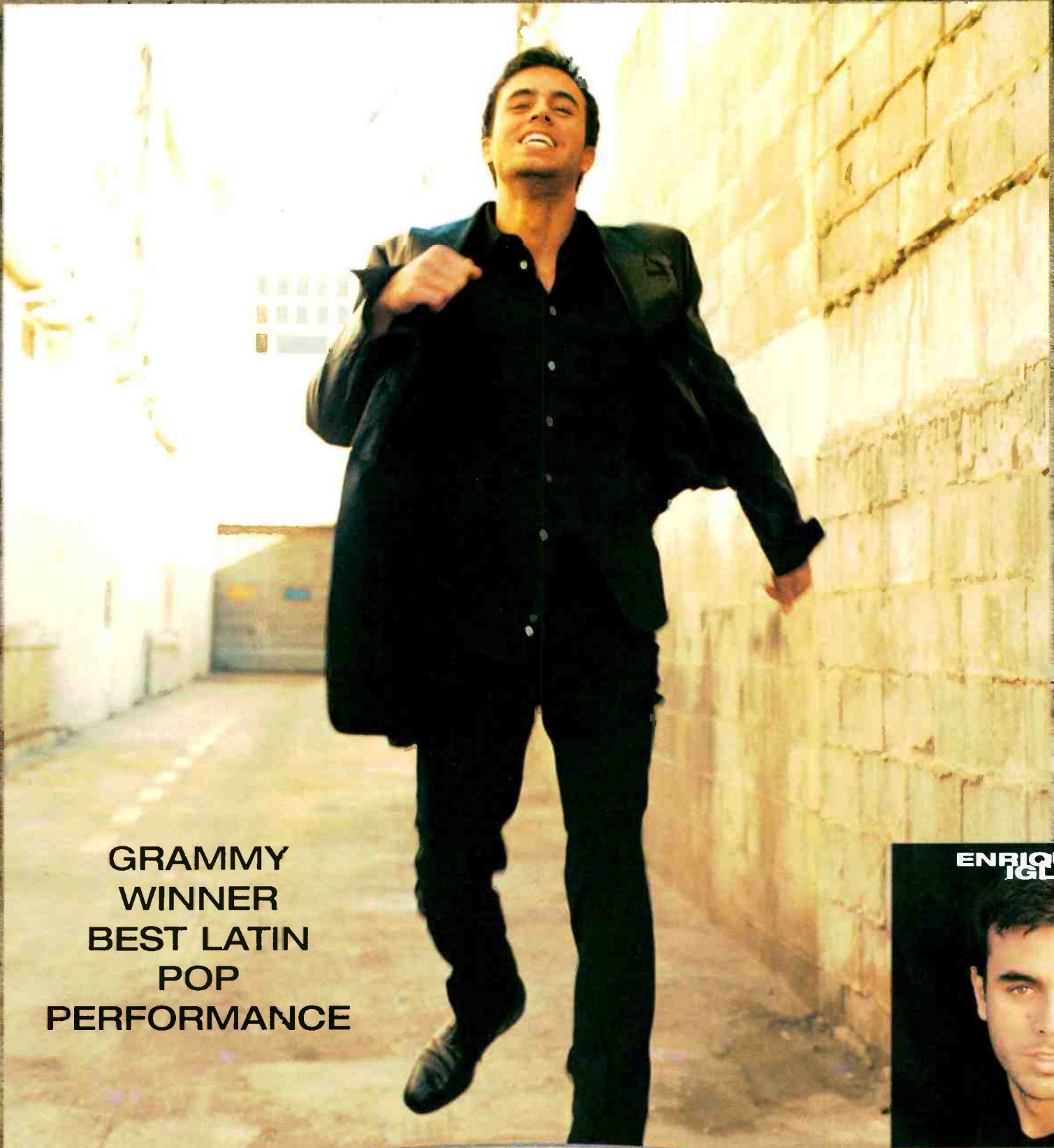
**REGIONAL MEXICAN ALBUM
OF THE YEAR, GROUP "UNIDOS PARA SIEMPRE"**

7 WEEKS ON BILLBOARD HOT LAT N. TRACKS "MI SANGRE PRISIONERA"
19 WEEKS ON BILLBOARD HOT LATIN TRACKS "NO PUDE ENAMORARME MAS"
8 WEEKS ON BILLBOARD HOT LATIN TRACKS "EL REPORTERO"
1 WEEK AT #1 12 WEEKS ON BILLBOARD HOT LATIN TRACKS "EL CIRCO"



Fonovisa

Enrique Iglesias



GRAMMY
WINNER
BEST LATIN
POP
PERFORMANCE



HOT LATIN TRACKS ARTIST OF THE YEAR

12 WEEKS AT #1 ON BILLBOARD HOT LATIN TRACKS "ENAMORADO POR PRIMERA VEZ"
5 WEEKS AT #1 ON BILLBOARD HOT LATIN TRACKS "TRAPECISTA" 11 WEEKS ON CHART
1 WEEK AT #1 ON BILLBOARD HOT LATIN TRACKS "NO LLORES POR MI" 15 WEEKS ON CHART
8 WEEKS AT #1 ON BILLBOARD HOT LATIN TRACKS "POR AMARTE" 17 WEEKS ON CHART
3 WEEKS AT #1 ON BILLBOARD HOT LATIN TRACKS "EXPERIENCIA RELIGIOSA" 16 WEEKS ON CHART
8 WEEKS AT #1 ON BILLBOARD HOT LATIN TRACKS "SI TU TE VAS"
23 WEEKS ON CHART



Fonovisa

Los Temerarios



"YA ME VOY PARA SIEMPRE"
5 WEEKS ON BILLBOARD HOT LATIN TRACKS

"MI ALMA RECLAMA"
7 WEEKS ON BILLBOARD HOT LATIN TRACKS

"CUANDO FUISTE MIA"
15 WEEKS ON BILLBOARD HOT LATIN TRACKS



Fonovisa

LATIN MUSIC

AWARD WINNERS

Continued from page LMQ-12

Junior Sanchez to launch a six-turntable, three-deejay tour on Saturday (3) in Denver.

PEDRO FERNÁNDEZ

The 27-year-old godson of Vicente Fernández, whose artistic name was taken from two ranchero luminaries—Fernández and Pedro Infante—Pedro Fernández has become one of the most popular young rancheros in Mexico and the U.S. In 1996, the PolyGram Latino star lived up to the fame of his idols by landing two top 10 hit albums on The Billboard Latin 50: "Pedro Fernández" and "Descos Y Delirios." A popular concert attraction, Fernández is in the midst of a U.S. tour.

FONOMUSIC

The winner of Publisher Of The Year and Publishing Corporation Of The Year in only its first year of existence,

Fonomusic was formed in 1996 from a company called Roda Music. Fonomusic, which is owned by Fonovisa, is the U.S. representative of formidable Mexican publisher América Musical. Included in Fonomusic's catalog are tunes by some of the most popular songwriters, including Marco Antonio Solís, José Guadalupe Esparza, Jorge Avendaño Lahr, Cristian Castro, Enrique Iglesias and Rafael Pérez-Botija, and some of last year's biggest hits ("Vuelveme A Querer," "Si Tú Te Vas," "Amor"). In addition, Fonomusic acquired Decel Music in 1996.

GRUPO LÍMITE

Led by sensational lead singer Alicia Villareal, PolyGram Latino norteño stars Grupo Límite landed two albums in the top 10 of The Billboard Latin 50 last year—a chart feat previously unseen by a new artist in the regional Mexican genre. One of the hardest-gigging bands in the business, Grupo Límite recently broke the attendance record at the Houston Astroclome set by Selena, when 61,959 spectators turned out for the show.

ENRIQUE IGLESIAS

The heartthrob of 1996 rewrote the chart record books, as the 21-year-old son of Julio Iglesias notched six consecutive No. 1 singles while becoming the first debut artist to reach the top of The Billboard Latin 50. Earlier this year, Enrique Iglesias won a Grammy for Best Latin Pop Performance. The Fonovisa star currently is on a worldwide tour that will run until the end of 1998.

Continued on page LMQ-18

ALPERT

Continued from page LMQ-10

fans to exotic cadences and melodies from Mexico, Brazil and the Caribbean. He proved that Latin-grounded musical hybrids were not only artistically meritorious, but also commercially viable.

It is for that reason that Billboard is extremely proud to award Herb Alpert its "El Premio Billboard" for his invaluable contribution to the expansion of Latino music around the world.

Moreover, Alpert is still carrying the torch of Latino-rooted cadences to all corners of the globe. On Tuesday (29), he is slated to drop "Passion Dance," a hip, urban Latino disc that once again spotlights Alpert's singular talent for creating innovative music-rooted rhythms and melodies from Latin America. "Passion Dance" is being released on Almo Sounds, the record company Alpert and Moss founded two years ago. Alpert is scheduled to perform a pair of tracks from "Passion Dance" during Billboard's Fourth Annual Latin Music Awards on Wednesday (30).

And if Funontherun happens to triumph on Saturday at the Kentucky Derby, Alpert might even dazzle the throng by blowing a famous note or two from his Latino past. —JL

JOSÉ JOSÉ

Continued from page LMQ-10

his best-seller ever, "Secretos," which sold 4 million units worldwide and featured such hits as "Lágrimas," "Voy A llenarte Todo" and "El Amor Acaba." The album earned 22 gold and platinum records in Latin America.

In 1990, a host of big-name stars, including Julio Iglesias, Vicente Fernández and Verónica Castro, paid homage to José José on the 25th anniversary of his musical career with a television special that aired on Televisa.

Three years later, BMG Ariola put out "30 Años De Ser El Príncipe," a live tribute show featuring another cast of greats, among them Armando Manzanero, Rocío Dúrcal and Raúl Di Blasio.

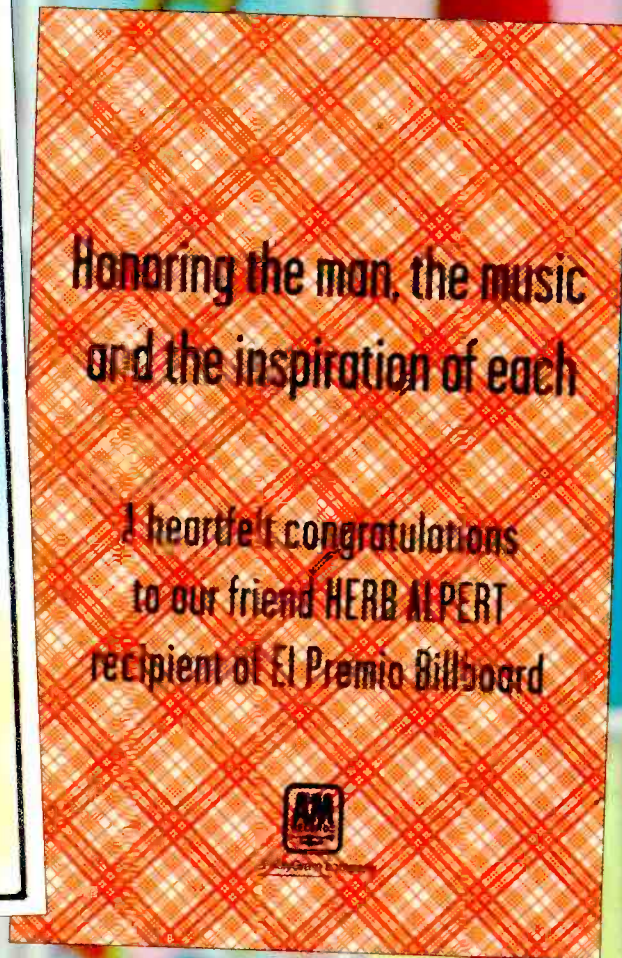
José José is now working on his 28th record, with Roberto Livi, the famed producer who piloted his 1995 hit disc "Mujerigo."

To be sure, José José's prosperous music career has not been without its painful ups and downs. But José José remains popular today because, unlike many revered musical figures, his personal and professional fortunes are not unlike those of his fans.

And for those fortunate enough to know him, José José is not just "The Prince Of Songs." He is also, quite simply, a prince of a person. —JL



From left: La Tropa F, India, Los Del Río



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LATIN MUSIC AWARDS

AWARD WINNERS

Continued from page LMQ-17

JULIO IGLESIAS

Spain's global superstar, Julio Iglesias, once again proved his enduring popularity with "Tango" (Columbia/Sony), the tango-rooted pop record that drew howls from tango purists even as it was selling like *pan caliente* in the U.S. "Tango" scaled The Billboard Latin 50 and spawned more than a dozen tango-related releases. Iglesias currently is in the middle of a worldwide tour.

INDIA

Salsa's most popular female songstress, India is a multifaceted artist who switched artistic gears to cut "Jazzin'" (TropiJazz/RMM), a hit Latin jazz album she recorded with Tito Puente and the Count Basie Orchestra. As if that were not enough, the vivacious New York siren scored her third No. 1



From left: Los Tigres Del Norte, Manny Manuel

dance smash in March with Nuyorican Soul, titled "Runaway" (Giant Step/Blue Thumb/GRP). She currently is working on her next salsa album for RMM.

LA MAKINA

Supported by the tutelage and guidance of arranger/composer Orlando Santana and band manager Fernán Colón, this handsome Puerto Rican quartet has been dubbed "The Rhythm Kings." La Makina exploded on the tropical musicscape in 1996 with such melodic, mid-tempo merengue hits as "Mi Reina" and "Sufrir Y Llorar." "La Makina...A Mil" earns the 20ish foursome its first Latin Music Award. Now on tour in Puerto Rico, the band is set to drop its sophomore album on J&N/Sony in July.

LA TROPA F

Los Hermanos Farías, a much-revered mainstay on the Tejano scene known as La Tropa F, or F Troop, notches its first Latin Music Award with a humorous video of the hit "Juan Sabor" (EMI Latin). The track was culled from the band's top-10 album "A Un Nuevo Nivel." In February, La Tropa F released its latest album, "Sin Fronteras."

LOS DEL RÍO

After conquering much of Europe and Latin America in 1994 and 1995 with the smash "Macarena," Antonio Romero and Rafael Ruiz repeated their feat last year in the U.S. and the rest of the world, as "Macarena" became the biggest dance hit since "The Twist." The smash single on Ariola/BMG not only propelled Los Del Río's album "Macarena Non Stop" to the top of the Billboard Latin 50, the disc also hit The Billboard 200, where it peaked at No. 41. The pair's next record is slated for July.

LOS TIGRES DEL NORTE

Consistent quality is the hallmark of Mexico's venerable norteño raconteurs, as the veteran four-man group racks up its third consecutive Latin Music Award, for "Unidos Para Siempre." Los Tigres Del Norte win Album Of The Year, Group, in the regional Mexican category. The band's next record is scheduled for release in May.

MANNY MANUEL

The former lead vocalist of Puerto Rico's Los Sabrosos Del Merengue, Manny Manuel confirmed his status as the top merengue in 1996 with the appropriately titled album "Auténtico" (Merengazo/RMM), which reached the top 10 of The Billboard Latin 50. A crowd-pleasing live performer, Manuel is now playing a tour of patron saints' festivals in Puerto Rico.

AMANDA MIGUEL

Away from the pop music scene for seven years, Amanda Miguel made a stunning comeback with her smash ballad "Amame Una Vez Más," the title track to her hit Karen/PolyGram Latino album. The Argentine chanteuse recently completed a brief series of stateside dates and is expected to embark on a promo tour of Chile, Argentina and Spain.



Amanda Miguel

PROYECTO UNO

One of the earliest progenitors of what has become known as "merenrap" or "Latin house," this New York rap quartet of Puerto Rican/Dominican ancestry expertly blends merengue, house, rap and old-school R&B. Though Proyecto wins its first Latin Music Award for "In Da House," recorded on J&N/EMI Latin, the group has since signed with H.O.L.A./PolyGram Latino. Proyecto Uno's H.O.L.A. label debut, "New Era," contained the dance hit "Pumpin'."

TITO PUENTE

Tito Puente received the Lifetime Achievement award at the 1995 installment of the Billboard Latin Music Awards. This year, New York's world-renowned timbalero/vibist earns his first Latin Music Award, for the Latin jazz album "Jazzin'," which he recorded with RMM labelmate India and the Count Basie Orchestra. On

Continued on page LMQ-20

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LATIN MUSIC

C O U N T E R P A R T

AWARD WINNERS

Continued from page LMQ-18

Apr. 8, Puente put out "Fifty Years Of Swing," a 50-track compilation that chronicles his musical legacy, ranging from Latin jazz to mambo to salsa.

TITO PUENTE JR.

It is only fitting that the son of Tito Puente lands his first Latin Music Award with a pumping cover of his lather's immortal anthem "Oye Como Va" (EMI Latin). Tito Puente Jr., 25, initially hit pay dirt with his lather's evergreen in 1995 on the dance chart before making waves in the Latino arena with his sizzling video.

ROBI DRACO ROSA

A former member of Latino teen-pop group Menudo and rock act Maggie's Dream, Robi Draco Rosa has quietly garnered critical acclaim as an accomplished singer/songwriter who adeptly stretches the parameters of Latin rock. The Puerto Rico native earns his first Latin Music Award for the video of "Madre Tierra." A respected studio whiz, Rosa is now co-producing, with K.C. Porter, the upcoming album by labelmate Ricky Martin.

FRANKIE RUIZ

A New Jersey native of Puerto Rican parentage, this highly esteemed salsaero nabs his first Latin Music Award, for "Ironía," one of several sizzling tracks from his PolyGram Rodven album "Puerto Rico Soy Tuyo." Frankie Ruiz is one of the few salsaeros from the late '80s "romantic salsa" period whose songs chart on Hot Latin Tracks. Ruiz is now in the studio cutting his forthcoming disc, due out in June.

SELENA

More than two years after her death, the Tejano world's foremost ambassador remains a much-missed icon. The Warner Bros. biopic "Selena" was released on March 21. Selena's record-setting 11th Latin Music Award comes courtesy of "Siempre Selena" (EMI Latin), an assortment of previously unreleased tracks that



Proyecto Uno

has become Selena's third chart-topping album on The Billboard Latin 50.

SHAKIRA

Colombia's burgeoning musical presence in the U.S. was best exemplified last year by Shakira Mebarak's poignant romantic narratives, eye-catching videos and smoking live shows. The sultry singer's Sony Discos label bow, "Pies Descalzos," has remained entrenched in the top 10 of The Billboard Latin 50 for much of the past year. She plans to tour the U.S. this year.

MARCO ANTONIO SOLIS

Though Mexico's much-in-demand singer/songwriter/producer, Marco Antonio Solís, split from his longtime colleagues Los Bukis in 1996, his solo career hit the ground running with his own hit singles "Qué Pena Me Das," "Recuerdos, Tristeza Y Soledad" and "Así Como Te Conocí." Solís earns his producer kudos by dint of hit singles recorded by labelmates Ezequiel Peña, Laura Flores and WEA Latina star Olga Tañón. Solís has just finished producing the Fonovisa label debut of 17-year-old Mexican pop singer Lorena. He currently is on tour and producing his forthcoming album, due out in August, as well as helming the album project of his brother and labelmate, Javier. ■



Clockwise from top left: Tito Puente Jr., Robi Draco Rosa, Shakira, Marco Antonio Solís, Tito Puente, Frankie Ruiz

Talent that inspires



Shakira "Pies Descalzos" **Pop Album of the Year, Female**

Shakira "Pies Descalzos" **Pop Album of the Year, New Artist**

Albita "Dicen Que..." **Tropical/Salsa Album of the Year, Female**

Ricardo Arjona "Si El Norte Fuera El Sur" **Rock Album of the Year**

Shakira "Un Poco De Amor" **Pop Video of the Year**

Robi Draco Rosa "Madre Tierra" **Rock Video of the Year**

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This Year's Showcased Artists Could Be Tomorrow's Stars

Slate Of Performers Ranges From Dance To Rock To Merengue

BY JOHN LANNERT

What do Selena, Marc Anthony and Shakira have in common? Each superstar has performed a showcase set during one of Billboard's annual Latin music confabs.

Indeed, Billboard's Latin music showcases have introduced dozens of talented Latino and Brazilian notables to the industry, including Ricardo Arjona, Fama, Nil Lara, Aterciopelados, Pericos, Sheila E., Djavan and Jorge Ben Jor.

Three of this year's honorees at Billboard's Latin Music Awards performed showcase sets in 1996: Shakira, Albita and DLG.

As always, this year's slate of performers offers an exciting variety of musical genres, ranging from Brazilian dance sounds to guitar-propelled rock to hyper-kinetic merengue. The showcase participants hail from as far away as Brazil and as near as New York.

The showcases are set for Apr. 28 at the Hotel Inter-Continental and Apr. 29 at the Sticky Fingers nightclub in Coconut Grove, just south of Miami.

For the sixth consecutive year, CD/cassette tape manufacturer AmericDisc is sponsoring the opening-night showcase on Apr. 28. The scheduled performers for that showcase include Arista Latin's Rubén Gómez and Karen/PolyGram Latino's Ramón Orlando.

On Apr. 29, for the first time, Billboard will offer a showcase spotlighting dance-oriented Latin acts. Among the performers slated to appear that night are Arista Latin's Angélica and BMG's Carrapicho.

Following are capsule biographies of the participating showcase artists who were confirmed at press time.

ANGÉLICA

Angélica García, whose 1991 cover of the 1961 smash "Angel Baby" reached No. 29 on Billboard's Hot 100 chart, made her bow in the Latino market Apr. 15, when Arista Latin released her eponymously titled debut. Her pop album actually represents a return to a Latino music career that took root when the El Monte, Calif., native began singing as a member of Mariachi Toluca de México. The first single from the album is "Vaya."



LA DOSIS

Formed in Mexico in 1994, La Dosis is your basic guitar-bass-drums-vocals quartet—with the addition of a three-piece brass section. The result is an energetic fusion of funk, blues, jazz, ska and disco. The group's Sony Latin debut, "La Dosis," will be released in the U.S. and Puerto Rico.



CARRAPICHO

Hailing from Brazil's Amazon region, this sextet exploded last year in France with "Tic Tic Tac," a shuffling hip-shaker taken from its BMG album "Fiesta De Boi Bumba." Boi bumba is an ancient, folk/samba cadence that is a musical staple in northern Brazil but unknown in the rest of the country. As with many rhythmic songs in Brazil, "Tic Tic Tac" is accompanied by a dance craze that is beginning to catch fire throughout the world. BMG has undertaken a tour to popularize the music with a troupe of dancers who are introducing the steps. Several multilingual covers of "Tic Tic Tac" already have been released.



NAYOBE

Nayobe made a name for herself in 1985 with her first Fever Records single, "Please Don't Go," which hit No. 5 on the Billboard Dance chart and became a dance-club classic. Her 1987 debut album, "Nayobe," featured that hit, as well as "Second Chance For Love" and "Good Things Come To Those Who Wait." WTG/Epic Records signed Nayobe in 1990 and released the album "Promise Me," which showcased the singer's vocal range, from dance to R&B. After taking a break to raise her new daughter, Nayobe came back in 1995 with a remake of the Mary Jane Girls' "All Night Long" and has recorded a track for Fever's "Freestyle Lives" compilation album.



RAMÓN ORLANDO

This gifted singer-songwriter-producer-pianist, the son of Dominican vocal great Cuco Valoy, produced a Latin American smash in 1996 with "El Venao," a witty tale by merengue group Los Cantantes about an unlucky cuckold who is compared to a deer whose horns grow with each of his wife's transgressions. In March, Orlando put out his latest Karen album, "Evolución." He is supporting the disc with an appearance in May at Fiesta Acapulco, as well as shows in Santo Domingo May 26 and 27.



MICHAEL SALGADO

He is called "El Zurdo De Oro (the Golden Lefty)," and his swift left-handed accordion-playing has endeared him to Tejano fans. Michael Salgado has performed with such international stars as Grupo Bronco, and his "Cruz De Madera" has been heard at openings of numerous events. At San Antonio's Alamodome, he performed to thousands of fans, who are among those eagerly awaiting his upcoming new material. ■



RUBÉN GÓMEZ

As a member of Menudo, this New York-born singer/songwriter of Puerto Rican parentage cut nine albums in four languages, after which he pursued an acting career that included three soap operas, a mini-series and a role in the Broadway production of "Oliver." The 22-year-old Gómez is now setting out on a solo music career with his eponymous Arista Latin debut set for release May 20. The leadoff single, "Me Vuelves Loco," was released in April.



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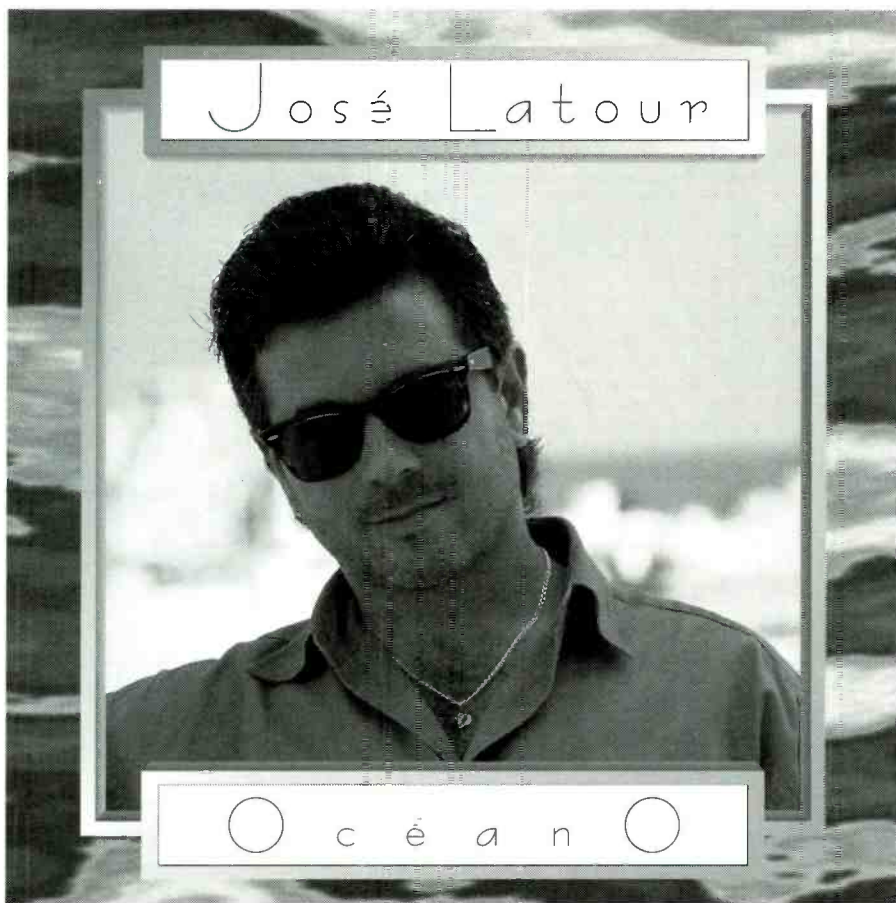
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LATIN MUSIC QUARTERLY

Conference Schedule Of Events

(Information was accurate at press time but is subject to change.)

MONDAY, APRIL 28

Noon - 4 p.m. (Mezzanine Level Foyer)
Registration

8 p.m. sharp (Grand Ballroom, Hotel Inter-Continental)
Opening Night Party sponsored by AmericDisc
Performers include Ruben Gomez
(Arista Latin), Ramon Orlando
(Karen), La Dosis (Sony Mexico)
and Michael Salgado (Joey).



TUESDAY, APRIL 29

10 a.m. - 4 p.m. (Mezzanine Level Foyer)
Registration

10:30 a.m. - 12:30 p.m.
Keynote Address
McHenry Tichenor, Jr.
chairman/president/CEO,
The New Hefell
Brunch at The Hard Rock Cafe



2 - 3:15 p.m. (Theater)
"Latin Retail Gets Americanized"

An estimated 50% of Latino products is now being sold in
Anglo retail stores. This panel will focus primarily on relation-
ships of Latino labels with Anglo chains and how the Hispanic
record companies can maximize sales within Anglo retail
environments.

Moderator: Debra Villalobos, Camelot Music

Panelists: Ish Cuevas, Trans World Entertainment
Randi Mayrent, Handelman
Robert W. Smith, Borders, Inc.
Mark Woodard, Spec's Music

3:30 - 4:45 p.m. (Theater)

"Latin Rock: At A Crossroads?"

Industry experts debate whether the rock en español market
will evolve from its status as a cult genre to an important, long-
term segment of the U.S. Latin music market.

Moderator: Angela Rodriguez, Billboard Magazine

Panelists: Ramon Arias, Peermusic
Phil Manzanera, artist/producer
Kike Posada, Boom Magazine/WRTO FM
Jorge Santana, Santana Management

6 - 7:30 p.m. (Oak Room)

"Writers In The Round"

sponsored by BMI &
Warner/Chappell Music
Acoustic performances by Victor Victor, Manolo
Tena, Fulano De Tal and Cesar Lemos



9 p.m. (Sticky Fingers Nightclub)

Latin Dance Showcase Party
Performers include Angélica (Arista Latin), Carrapicho (BMG),
Dr. Noiz (Sony), Nayobe (Sony)...and others to be announced

WEDNESDAY, APRIL 30

9:30 - 10:45 a.m. (Theater)
"Hot Latin Tracks—New Horizons"

This roundtable panel will examine the methodology of compil-
ing data for Billboard's radio chart, Hot Latin Tracks, particu-
larly in regard to the relationships of radio stations, radio networks
and record labels.

Continued on page LMQ-26

AFRICANDO - The Latin-African crossover phenomenon

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New York Newsday

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LATIN MUSIC

SCHEDULE OF EVENTS

Continued from page LMQ-24

Moderator: John Lannert, Billboard Magazine

Panelists: Heston Hosten, Airplay Monitor
Geoff Mayfield, Billboard Magazine

11 a.m. - 12:15 p.m. (Theater)

"Breaking Out: Dance En Español"

This panel will explore the direction of the exploding Spanish-language dance market in Latin America and the U.S., where Latino dance tracks are routinely played by power stations and Anglo club DJs.

Moderator: Mark Walker, Max Music

Panelists: Kid Curry, WPOW-FM
Larry Flick, Billboard Magazine
Pablo Flores, Hit & Mixes Production
Tuti Gianakis, Oid Morteles Records
Marvin Howell, Arista Dance
Carlos Sarli, Carlos Sarli Productions

2 - 3:15 p.m. (Theater)

"Strategic Programming Has Arrived In Spanish Radio"

Gain insight to understanding the dynamics of your audience demographic and the formulas that deliver strong listening audience, as well as research and strategies that deliver share gains in this growing fragmented marketplace.

Panelists: Haz Montana, WRMA-FM

Jesus Salas, WXDJ-FM
Scott Tonneberger, Market Segment Research & Consulting

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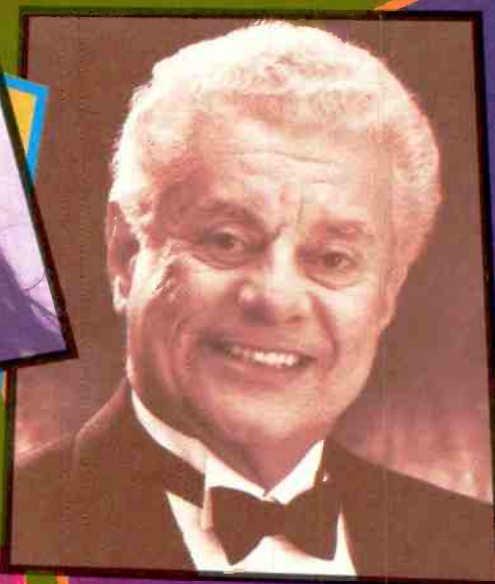
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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

newsline...



BLACKBURN

BRITISH RADIO DJ Tony Blackburn, the first voice heard when the BBC launched its national pop station, Radio 1, in 1967, was honored April 16 at London's Hard Rock Cafe. He received the Music & Media/Radio Academy award for outstanding contribution to music radio, in recognition of his 30-plus years in U.K. broadcasting. The accolade was presented to Blackburn by Roy Wood, former leader of the Move, whose "Flowers In The Rain" was the first record aired on Radio 1.

THE WHOLESAL VALUE of French record shipments to the trade fell 1.6% in the first quarter to 1.58 billion francs (\$271 million), compared with the same period in 1996, according to industry body SNEP. Total unit sales at 33 million were down 3.1%. Singles sales continued to rise, reaching 7.7 million units, a 23% hike; however, last year's first quarter saw a 47% rise in the format. Meanwhile, the value of album sales in all formats fell 4.8%, largely due to a weak performance by domestic artists.

TEN ELECTRONICS COMPANIES from Japan, the U.S., and Europe have agreed on standardized DVD formats for rewritable and write-once applications. The accord represents a compromise among formats backed by Matsushita and Toshiba and others supported by Sony and Philips. Standardization for the rewritable DVD-RAM and write-once DVD-R formats means that large-capacity storage devices for PCs and audiovisual equipment could be on the market later this year, according to the DVD Forum.

THE 1997 BRIT AWARDS, held Feb. 24 in London, gained ground with U.S. audiences when aired April 12 on ABC. The overnight ratings, which measure viewership in approximately 36 major markets, indicate that this year's show pulled an 8 share and a 1.6 rating, a 7% increase over last year. Among the top 10 markets that displayed significant ratings increases were Los Angeles, Philadelphia, Boston, and Detroit.

EMI MALAYSIA managing director S.P. Beh has been honored for outstanding achievements to the country's music industry, and Warner Music Malaysia managing director Tony Fernandes has been cited as record industry person of the year. The awards were presented last month during the first Malaysian Music Week, organized by the Malaysian Music Academy. In attendance at the occasion was the country's minister for information, Dato Mohamad Rahmat.



HANDLIN, ESTEFAN

SONY MUSIC Entertainment Australia chairman/CEO Denis Handlin publicly presented Gloria Estefan with gold, platinum, and multiplatinum awards April 13 for her record sales *Down Under*. The ceremony took place at Sydney's Darling Harbour Convention Centre before a crowd estimated at 20,000. Estefan was on the Australian leg of her "Evolution" world tour. Sony Australia issued a tour edition of her "Destiny" album with a five-track bonus disc.

Int'l Merchants On Course In Japan As Domestic Chains Fret

BY STEVE MCCLURE

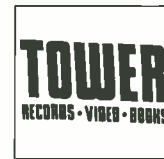
TOKYO—A busy intersection in the heart of Tokyo's Shibuya district illustrates the winnowing out that's now happening in Japan's music retail sector:



On one corner: a site that was occupied by leading Japanese music chain Wave until the store's closure in late February. On the opposite corner: HMV's Shibuya outlet, which (as usual) is crammed with young people anxious to spend their hard-earned yen on the thousands of titles the three-floor store has on offer.

The contrast is one aspect of a business in which short-term factors, such

as a recent dearth of high-profile new music releases, are combining with long-term trends like the move toward bigger stores and the "graying" of Japanese society—and pushing some retailers to the wall.



The Wave store's shutdown in Shibuya shows that the harsher business climate is affecting chain retailers, not just mom-and-pop operators. Late last year, for example, the long-established Osaka web Ohtsuki shut its four stores amid increasingly severe competition.

"Market conditions," says Masato Amano, manager of the management planning department of Shinseido, Japan's biggest music retailer, "are very

harsh right now." Says David Terrill, marketing director of HMV Japan, "November was appalling, December was dreadful, January a little bit better, and February was no good." Terrill echoes the comments of many retailers here. "There was absolutely no product around," he remarks. "No major releases were coming out during that period."

Another factor affecting the market was the rise from 3% to 5% in Japan's consumption tax, effective April 1. "The last couple of weeks have been noticeably slower," says Terrill, speaking in mid-April. "But you're comparing it to a very, very strong March," he quickly
(Continued on page 50)

Sony Acts Top World Music Awards Fugees, Dion, Oasis Among The Winners

BY MARK DEZZANI

MONTE CARLO, Monaco—Sony Music artists triumphed at the ninth annual World Music Awards, held here April 18 at the Sporting Club. The Fugees picked up no fewer than five honors, while Celine Dion collected three.

Gloria Estefan and Julio Iglesias received an award apiece, while Oasis snared a pair. Had Michael Jackson not canceled his appearance at the last minute, the Sony sweep would probably have been even more pronounced.

Nevertheless, other acts (and record companies) shared in the bounty. The Thursday night gala turned into Saturday night fever when the Bee Gees performed a medley of their hits after receiving a special Legend Award for lifelong contribution to the music industry.

"They have been singing their unique harmonies since they were between 6



THE FUGEES

and 9 years old," said the show's patron, Prince Albert of Monaco, "and since then have sold over 100 million records."

Lionel Richie was also recognized with a Legend Award, honoring his accomplishments as a musician, composer, and producer—to say nothing of record sales of more than 80 million units. He, too, performed a medley of his hits.

The World Music Awards are televised in dozens of markets and will air in the U.S. June 2 on ABC-TV. The tele-

cast will be seen in the U.K. May 5 on the commercial ITV network. In Monaco's neighboring Italy, the show has switched from public broadcaster RAI's prime network (RAIUNO) to a prime-time slot on private network Rete 4.

Gary Pudney, executive producer of the show with John Martinotti and Melissa Corken of Marcor International, says one of its strengths is global TV distribution. "[The awards] provide an opportunity for artists from many different territories to be seen around the world, especially in the U.S., where many nonlocal acts find it hard to get exposure," he says.

According to Marcor, last year's broadcast was seen by a TV audience totaling 900 million people.

Among the acts who won national awards this year were Jacky Cheung (best-selling Chinese artist), Khaled (Africa), Helmut Lotti (Benelux), Die
(Continued on page 50)



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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 04/28/97			GERMANY (Media Control) 04/22/97			U.K. (Chart-Track) 04/21/97			FRANCE (SNEP/IFOP/Tite-Live) 04/19/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	NAGISANI MATSUWARU ETCETERA PUFFY EPIC	1	1	WARUM? TIC TAC TOE RCA	1	1	I BELIEVE I CAN FLY R. KELLY JIVE	1	1	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
2	NEW	MAJIDE KOISURU 5 BYOUMAE RYOKO HIROSUE WARNER	2	2	DU LIEBST MICH NICHT SABRINA SETLUR EPIC	2	3	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI	2	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR
3	NEW	SONNA MONDAROU SYARANQ BMG JAPAN	3	3	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	3	NEW	OLD BEFORE I DIE ROBBIE WILLIAMS CHRYSALIS	3	3	LET A BOY CRY GALA SCORPIO
4	NEW	LOVE LOVE SHOW THE YELLOW MONKEY FUN HOUSE	4	4	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE	4	NEW	AROUND THE WORLD DAFT PUNK VIRGIN	4	4	DON'T CRY FOR ME ARGENTINA MADONNA WEA
5	2	GO! GO! HEAVEN SPEED TOY'S FACTORY	5	5	FIRE SCOOTER EDEL	5	2	SONG 2 BLUR FOOD/PARLOPHONE	5	10	LUCY ALLIAGE BAXTER
6	1	GIVE ME A SHAKE MAX AVEV TRAX	6	NEW	NUR GETRAUMT BLUMCHEN EDEL	6	11	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA	6	7	YOUR WOMAN WHITE TOWN
7	4	1/2 MAKOTO KAWAMOTO SONY	7	7	LONELY NANA MOTORMUSIC	7	15	READY OR NOT THE COURSE THE BROTHERS	7	9	SHOULD I LEAVE DAVID CHARVET RCA
8	10	ASHITA, HARUGA KITARA TAKAKO MATSU BMG JAPAN	8	17	ENGEL RAMMSTEIN MOTORMUSIC	8	NEW	STARING AT THE SUN U2 ISLAND	8	6	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
9	8	TSUKI SARUGANSEKI COLUMBIA	9	9	THE THEME (OF PROGRESSIVE ATTACK) BROOKLYN BOUNCE EDEL	9	4	THE SAINT ORBITAL FFRR/LONDON	9	5	2 BECOME 1 SPICE GIRLS VIRGIN
10	6	CIRCUIT NO MUSUME PUFFY EPIC SONY	10	8	ALONE BEE GEES POLYDOR	10	NEW	YOU SHOWED ME LIGHTNING SEEDS EPIC	10	12	LE FEU CA BRULE TOP BOYS M6 INTER/SONY
11	14	SUNANO KAJITSU MIKI NAKATANI WITH RYUICHI SAKAMOTO FOR LIFE	11	13	PLEASE DON'T GO NO MERCY ARIOLA	11	NEW	REVERENCE FAITHLESS CHEEKY/CHAMPION	11	11	QUAND J'AI PEUR DE TOUT PATRICIA KAAS COLUMBIA
12	7	CAN YOU CELEBRATE? NAMIE AMURO AVEV TRAX	12	6	IT'S NO GOOD DEPECHE MODE MUTE/INTERCORD	12	18	SECRET GARDEN BRUCE SPRINGSTEEN COLUMBIA	12	8	ENCORE UNE FOIS SASH! FULL ACE
13	3	HONKIGA IPPAI V6 AVEV TRAX	13	11	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	13	NEW	DEAD MAN WALKING DAVID BOWIE RCA	13	14	LA TAILLE DE TON AMOUR JANE FOSTIN ARIOLA
14	5	BUSY NOW HITOMI AVEV TRAX	14	10	TEARING UP MY HEART 'N SYNC ARIOLA	14	6	ENCORE UNE FOIS SASH! MULTIPLY	14	15	LA DANCE D'HELENE MELI MELO & MISS HELENE VERSAILLES
15	11	DYNAMITE SMAP VICTOR	15	NEW	SONIC EMPIRE MEMBERS OF MAYDAY RCA	15	5	RICHARD III SUPERGRASS PARLOPHONE	15	NEW	AMENO ERA MERCURY
16	9	NITE & DAY KUROYUME TOSHIBA EMI	16	NEW	LOVEFOOL THE CARDIGANS STOCKHOLM/MOTORMUSIC	16	10	SOMETIMES BRAND NEW HEAVIES FFRR/LONDON	16	RE	PARTIR UN JOUR 2 BE 3 EMI
17	13	GENKI DASHITE MAKI OHGURO B-GRAM	17	12	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	17	8	UNDERWATER LOVE SMOKE CITY JIVE	17	17	YOU'LL BE MINE (PARTY TIME) GLORIA ESTEFAN EPIC
18	16	TAMASHIINO RUFURAN YOKU TAKAHASHI KING	18	16	OXYGENE VERTIGO EPIC	18	NEW	SENSATIONAL MICHELLE GAYLE 1ST AVENUE/RCA	18	13	UN-BREAK MY HEART TONI BRAXTON ARISTA
19	15	THE OTHER SIDE OF LOVE RYUICHI SAKAMOTO FEATURING SISTER M FOR LIFE	19	18	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY EPIC	19	NEW	VARIOUS ARTISTS NEW HITS 1997 WARNER/ESP/GLOBAL TV/SONY TV	19	18	BAILANDO PARADISIO CNR
20	12	ANYTIME SMOKIN' CIGARETTE GLOBE AVEV TRAX	20	14	DON'T LET GO (LOVE) EN VOGUE EASTWEST	20	16	CAST MOTHER NATURE CALLS POLYDOR	20	19	TOUJOURS LA POUR TOI 2 BE 3 EMI
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	EVERY LITTLE THING EVERLASTING AVEV TRAX	1	NEW	DEPECHE MODE ULTRA MUTE/INTERCORD	1	1	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE FREESTYLE DUST/VIRGIN	1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	2	JUDY AND MARY THE POWER SOURCE EPIC SONY	2	1	ANDREA BOCELLI BOCELLI POLYDOR	2	4	DEPECHE MODE ULTRA MUTE	2	7	DEPECHE MODE ULTRA MUTE/LABELS
3	NEW	THE YELLOW MONKEY TRIAD YEARS ACT II—THE VERY BEST OF THE YELLOW MONKEY COLUMBIA	3	3	ANDREA BOCELLI ROMANZA POLYDOR	3	3	VARIOUS ARTISTS KISS ANTHEMS POLYGRAM TV	3	2	ERA AMENO MERCURY
4	5	GLOBE FACES PLACES AVEV TRAX	4	4	TIC TAC TOE TIC TAC TOE RCA	4	6	SUPERGRASS IN IT FOR THE MONEY PARLOPHONE	4	3	PATRICIA KAAS DANS MA CHAIR COLUMBIA
5	4	MR. CHILDREN BOLERO TOY'S FACTORY	5	2	BEE GEES STILL WATERS POLYDOR	5	NEW	THE CHARLATANS TELLIN' STORIES BEGGARS BANQUET	5	4	I AM L'ECOLE DU MICRO D'ARGENT DELABEL
6	3	MIHO NAKAYAMA TREASURY KING	6	10	NO MERCY MY PROMISE ARIOLA	6	NEW	SPICE GIRLS SPICE VIRGIN	6	6	SPICE GIRLS SPICE VIRGIN
7	NEW	L-R DOUBT PONY CANYON	7	5	SUPERTRAMP SOME THINGS NEVER CHANGE EMI	7	NEW	VARIOUS ARTISTS IN THE MIX 97—2 VIRGIN	7	8	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
8	7	MAYO OKAMOTO SMILE TOKUMA JAPAN	8	6	SPICE GIRLS SPICE VIRGIN	8	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 36 EMI/VIRGIN/POLYGRAM	8	5	JULIEN CLERC JULIEN VIRGIN
9	6	SMAP WOOL VICTOR	9	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	9	17	TEXAS WHITE ON BLONDE MERCURY	9	10	2 BE 3 PARTIR UN JOUR EMI
10	9	ULFULS LET'S GO TOSHIBA EMI	10	11	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	10	13	SOUNDTRACK SPACE JAM ATLANTIC/EAST WEST	10	9	U2 POP ISLAND
11	10	KOME KOME CLUB HARVEST SINGLES 1985-1992 SONY	11	8	SOUNDTRACK ROMEO + JULIET EMI	11	NEW	SACRED SPIRIT VOLUME 2—CULTURE CLASH VIRGIN	11	11	PASCAL OBISPO SUPERFLU EPIC
12	NEW	RIE TOMOSAKA UN TOSHIBA EMI	12	9	SORAYA ON NIGHTS LIKE THIS MERCURY	12	14	WET WET WET 10 THE PRECIOUS ORGANISATION/MERCURY	12	12	ALLIAGE ALLIAGE MERCURY
13	8	AEROSMITH NINE LIVES SONY	13	20	LISA STANSFIELD LISA STANSFIELD ARISTA	13	20	SOUNDTRACK ROMEO + JULIET EMI	13	12	DOC GYNECO PREMIERE CONSULTATION VIRGIN
14	11	YOSUI INOUE/TAMIO OKUDA SHOPPING FOR LIFE	14	RE	CELINE DION FALLING INTO YOU COLUMBIA	14	6	VARIOUS ARTISTS KLUBBHOPPIN' GLOBAL TV	14	NEW	SOUNDTRACK ROMEO + JULIET EMI
15	15	VARIOUS ARTISTS DANCE MANIA DELUXE TOSHIBA EMI	15	12	ANDRE RIEU STRAUSS & CO POLYDOR	15	17	ERYKAH BADU BADU/IZM KEDAR/UNIVERSAL	15	17	DAFT PUNK HOMEWORK LABELS
16	13	ANIMETAL ANIMETAL MARATHON SONY	16	14	U2 POP ISLAND	16	10	U2 POP ISLAND	16	15	3T BROTHERHOOD EPIC
17	16	ASKA ONE TOSHIBA EMI	17	16	TONI BRAXTON SECRETS ARISTA	17	18	BEE GEES THE VERY BEST OF THE BEE GEES POLYDOR	17	13	LISA STANSFIELD LISA STANSFIELD ARISTA
18	12	TOMOYASU HOTEL SPACE COWBOY SHOW TOSHIBA EMI	18	15	BACKSTREET BOYS BACKSTREET BOYS JIVE/ROUGH TRADE	18	19	FURY IN THE SLAUGHTERHOUSE BRILLIANT	18	19	NOIR DESIR 66666.7 CLUB BARCLAY
19	17	YUMI MATSUOTOYA COWGIRL DREAMIN' TOSHIBA EMI	19	18	THIEVES SPV	19	NEW	MARY J. BLIGE SHARE MY WORLD MCA	19	18	TEXAS WHITE ON BLONDE MERCURY
20	NEW	JENNIFER BROWN IN MY GARDEN BMG JAPAN	20	17	SOUNDTRACK SPACE JAM EASTWEST	20	NEW		20	18	
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	EVERY LITTLE THING EVERLASTING AVEV TRAX	1	NEW	DEPECHE MODE ULTRA MUTE/INTERCORD	1	1	TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW	1	1	MY LOVE FOR YOU BLACKWOOD A&D
2	2	JUDY AND MARY THE POWER SOURCE EPIC SONY	2	1	ANDREA BOCELLI BOCELLI POLYDOR	2	2	LAST NIGHT AZ YET BMG	2	2	FROM DISCO TO DISCO WHIRLPOOL PRODUCTIONS ZAC
3	NEW	THE YELLOW MONKEY TRIAD YEARS ACT II—THE VERY BEST OF THE YELLOW MONKEY COLUMBIA	3	3	ANDREA BOCELLI ROMANZA POLYDOR	3	3	PONY GINUWINE EPIC	3	4	2 THE NIGHT LA FUERTEZZA MEET/NEW MUSIC
4	5	GLOBE FACES PLACES AVEV TRAX	4	4	TIC TAC TOE TIC TAC TOE RCA	4	5	2 BECOME 1 SPICE GIRLS VIRGIN	4	3	LET A BOY CRY GALA DO IT YOURSELF/NITELITE
5	4	MR. CHILDREN BOLERO TOY'S FACTORY	5	2	BEE GEES STILL WATERS POLYDOR	5	4	DON'T LET GO (LOVE) EN VOGUE EASTWEST	5	6	YOUR WOMAN WHITE TOWN
6	3	MIHO NAKAYAMA TREASURY KING	6	10	NO MERCY MY PROMISE ARIOLA	6	6	BREATHE PRODIGY DANCEPOOL/SONY	6	5	IT'S NO GOOD DEPECHE MODE MUTE/BMG
7	NEW	L-R DOUBT PONY CANYON	7	5	SUPERTRAMP SOME THINGS NEVER CHANGE EMI	7	13	YOUR WOMAN WHITE TOWN EMI	7	7	DISCOTHEQUE U2 ISLAND
8	7	MAYO OKAMOTO SMILE TOKUMA JAPAN	8	6	SPICE GIRLS SPICE VIRGIN	8	9	I SHOT THE SHERIFF WARREN G DEF JAM/MERCURY	8	9	DA FUNK DAFT PUNK VIRGIN
9	6	SMAP WOOL VICTOR	9	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	9	8	DON'T SAY GOODBYE HUMAN NATURE COLUMBIA	9	12	I LOVE YOU DARLING C.Y.B. UMM/FLYING
10	9	ULFULS LET'S GO TOSHIBA EMI	10	11	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	10	10	ABUSE ME SILVERCHAIR MURMUR/SONY	10	11	BABY I'M YOURS 49ERS MEDIA/FLYING
11	10	KOME KOME CLUB HARVEST SINGLES 1985-1992 SONY	11	8	SOUNDTRACK ROMEO + JULIET EMI	11	7	SEXY EYES WHIGFIELD TRANSISTOR/BMG	11	8	SWEET DREAMS SHARON C THESELF
12	NEW	RIE TOMOSAKA UN TOSHIBA EMI	12	9	SORAYA ON NIGHTS LIKE THIS MERCURY	12	16	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	12	14	UN-BREAK MY HEART TONI BRAXTON ARISTA
13	8	AEROSMITH NINE LIVES SONY	13	20	LISA STANSFIELD LISA STANSFIELD ARISTA	13	11	FREAK SILVERCHAIR MURMUR/SONY	13	10	JUICE T LOVE U FOR LIFE TIME
14	11	YOSUI INOUE/TAMIO OKUDA SHOPPING FOR LIFE	14	RE	CELINE DION FALLING INTO YOU COLUMBIA	14	19	GIMME GIMME WHIGFIELD TRANSISTOR/BMG	14	16	LAURA NON C'E' NEK WEA
15	15	VARIOUS ARTISTS DANCE MANIA DELUXE TOSHIBA EMI	15	12	ANDRE RIEU STRAUSS & CO POLYDOR	15	12	BREAK MY STRIDE UNIQUE 2 DANCEPOOL/SONY	15	19	BELO HORIZONTI HEARTIST THE DUB/SELF
16	13	ANIMETAL ANIMETAL MARATHON SONY	16	14	U2 POP ISLAND	16	20	SECRET GARDEN BRUCE SPRINGSTEEN COLUMBIA	16	NEW	I HAVE A DREAM DJ QUICKSILVER DOS OR DIE/POSITIVA/EMI
17	16	ASKA ONE TOSHIBA EMI	17	16	TONI BRAXTON SECRETS ARISTA	17	NEW	I NEED YOU 3T EPIC	17	13	NO NAME MARIO PIU/MAURO PICOTTO MEDIA/FLYING
18	12	TOMOYASU HOTEL SPACE COWBOY SHOW TOSHIBA EMI	18	15	BACKSTREET BOYS BACKSTREET BOYS JIVE/ROUGH TRADE	18	NEW	FIRE, WATER, BURN BLOODHOUND GANG GEFEN/UNIVERSAL	18	15	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
19	17	YUMI MATSUOTOYA COWGIRL DREAMIN' TOSHIBA EMI	19	18	THIEVES SPV	19	14	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M	19	NEW	STARING AT THE SUN U2 ISLAND
20	NEW	JENNIFER BROWN IN MY GARDEN BMG JAPAN	20	17	SOUNDTRACK SPACE JAM EASTWEST	20	18	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR	20	20	WHERE CAN I FIND LOVE LIVIN' JOY MCA
ALBUMS			ALBUMS			ALBUMS			ALBUMS		
1	1	EVERY LITTLE THING EVERLASTING AVEV TRAX	1	NEW	DEPECHE MODE ULTRA MUTE/INTERCORD	1	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW	1	1	PINO DANIELE DIMMI COSA SUCCEDE SULLA TERRA CGD
2	2	JUDY AND MARY THE POWER SOURCE EPIC SONY	2	1	ANDREA BOCELLI BOCELLI POLYDOR	2	2	SOUNDTRACK ROMEO + JULIET EMI	2	NEW	DEPECHE MODE ULTRA MUTE/BMG
3	NEW	THE YELLOW MONKEY TRIAD YEARS ACT II—THE VERY BEST OF THE YELLOW MONKEY COLUMBIA	3	3	ANDREA BOCELLI ROMANZA POLYDOR	3	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	3	3	JOVANOTTI LORENZO 1997—L'ALBERO MERCURY
4	5	GLOBE FACES PLACES AVEV TRAX	4	4	TIC TAC TOE TIC TAC TOE RCA	4	4	SPICE GIRLS SPICE VIRGIN	4	2	U2 POP ISLAND
5	4	MR. CHILDREN BOLERO TOY'S FACTORY	5	2	BEE GEES STILL WATERS POLYDOR	5	5	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL	5	4	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
6	3	MIHO NAKAYAMA TREASURY KING	6	10	NO MERCY MY PROMISE ARIOLA	6	8	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA	6	5	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
7	NEW	L-R DOUBT PONY CANYON	7	5	SUPERTRAMP SOME THINGS NEVER CHANGE EMI	7	7	SILVERCHAIR FREAK SHOW MURMUR/SONY	7	7	PATTY PRAVO BYE BYE PATTY PENSIERO STUPENDO/EPIC
8	7	MAYO OKAMOTO SMILE TOKUMA JAPAN	8	6	SPICE GIRLS SPICE VIRGIN	8	9	TOOL AENIMA 200/BMG	8	6	SPICE GIRLS SPICE VIRGIN
9	6	SMAP WOOL VICTOR	9	7	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	9	12	PRODIGY MUSIC FOR THE JILTED GENERATION DANCEPOOL/SONY	9	8	LITFIBA MONDI SOMMERSEMI EMI
10	9	ULFULS LET'S GO TOSHIBA EMI	10	11	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	10	NEW	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA	10	NEW	SPAGNA INDIVISIBILI EPIC
11	10	KOME KOME CLUB HARVEST SINGLES 1985-1992 SONY	11	8	SOUNDTRACK ROMEO + JULIET EMI	11	7	CAKE FASHION NUGGET MERCURY	11	11	AEROSMITH NINE LIVES COLUMBIA
12	NEW	RIE TOMOSAKA UN TOSHIBA EMI	12	9	SORAYA ON NIGHTS LIKE THIS MERCURY	12	15	INXS ELEGANTLY WASTED MERCURY	12	9	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR
13	8	AEROSMITH NINE LIVES SONY	13	20	LISA STANSFIELD LISA STANSFIELD ARISTA	13	11	THE CORRS FORGIVEN, NOT FORGOTTEN EASTWEST	13	17	SKUNK ANANSIE STOOSH VIRGIN
14	11	YOSUI INOUE/TAMIO OKUDA SHOPPING FOR LIFE	14	RE	CELINE DION FALLING INTO YOU COLUMBIA	14	NEW	HARRY CONNICK JR. STAR TURTLE/SHE COLUMBIA	14	13	LISA STANSFIELD LISA STANSFIELD ARISTA
15	15	VARIOUS ARTISTS DANCE MANIA DELUXE TOSHIBA EMI	15	12	ANDRE RIEU STRAUSS & CO POLYDOR	15	17	JOHN LEE HOOKER DON'T LOOK BACK VIRGIN	15	16	FRANCO BATTIATO L'IMBOSCATA MERCURY
16	13	ANIMETAL ANIMETAL MARATHON SONY	16	14	U2 POP ISLAND	16	15	THE CORRS FORGIVEN, NOT FORGOTTEN EASTWEST	16	15	TONI BRAXTON SECRETS ARISTA
17	16	ASKA ONE TOSHIBA EMI	17	16	TONI BRAXTON SECRETS ARISTA	17	NEW	HARRY CONNICK JR. STAR TURTLE/SHE COLUMBIA	17	12	FRANCO BATTIATO BATTIATO STUDIO COLLECTION EMI
18	12	TOMOYASU HOTEL SPACE COWBOY SHOW TOSHIBA EMI	18	15	BACKSTREET BOYS BACKSTREET BOYS JIVE/ROUGH TRADE	18	NEW	SLIM DUSTY A TIME TO REMEMBER EMI	18	RE	I CUGINI DI CAMPAGNA LA NOSTRA VERA STORIA NEMO/RTI
19	17	YUMI MATSUOTOYA COWGIRL DREAMIN' TOSHIBA EMI	19	18	THIEVES SPV	19	NEW	WHIGFIELD WHIGFIELD TRANSISTOR/BMG	19	18	ANNA OXA I MIEI PIU GRANDI SUCCESSI COLUMBIA
20	NEW	JENNIFER BROWN IN MY GARDEN BMG JAPAN	20	17	SOUNDTRACK SPACE JAM EASTWEST	20	16	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CROWDED HOUSE EMI	20	20	MINA BRAVA MINA WEA

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA		NEW ZEALAND (RIANZ) 04/27/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS	THIS WEEK	LAST WEEK
1	1	I BELIEVE I CAN FLY R. KELLY JIVE	DEPECHE MODE ULTRA MUTE	1	2
2	2	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	SPICE GIRLS SPICE VIRGIN	2	1
3	4	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	3	NEW
4	5	WARUM? TIC TAC TOE RCA	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN	4	3
5	6	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL	5	5
6	3	ENCORE UNE FOIS SASH! BYTE BLUE	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL	6	4
7	NEW	I HAVE A DREAM/BELLISSIMA DJ QUICKSILVER DOS OR DIE	TOOL AENIMA BMG	7	7
8	9	DON'T LET GO (LOVE) EN VOGUE EASTWEST	PRODIGY MUSIC FOR THE JILTED GENERATION XL RECORDINGS/BMG	8	RE
9	7	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	AZ YET AZ YET BMG	9	NEW
10	NEW	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR/COLUMBIA	COLLECTIVE SOUL DISCIPLINED BREAKDOWN WARNER	10	8

MALAYSIA (RIM) 04/22/97		HONG KONG (IFPI Hong Kong Group) 04/13/97		
THIS WEEK	LAST WEEK	ALBUMS	ALBUMS	
1	NEW	VARIOUS ARTISTS MAX 2 SONY	1	NEW
2	3	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	2	1
3	1	XPDC BRUTAL LIFE	3	2
4	2	VARIOUS ARTISTS LAGI GEMPAQ EMI	4	3
5	5	RAIHAN PUJI-PUJIAN WARNER	5	4
6	RE	VARIOUS ARTISTS 1997 GRAMMY NOMINEES POLYGRAM	6	NEW
7	4	KRU KRUMANIA EMI	7	7
8	NEW	VARIOUS ARTISTS CLUB R&B BMG	8	NEW
9	8	AZ YET AZ YET BMG	9	6
10	7	SOUNDTRACK EVITA WARNER	10	9

IRELAND (IFPI Ireland/Chart-Track) 04/17/97		BELGIUM (Promuvi) 04/22/97		
THIS WEEK	LAST WEEK	SINGLES	SINGLES	
1	2	I BELIEVE I CAN FLY R. KELLY JIVE	1	1
2	1	ENCORE UNE FOIS SASH! MULTIPLY	2	2
3	5	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI	3	6
4	NEW	STARING AT THE SUN U2 ISLAND	4	3
5	4	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	5	4
6	3	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	6	NEW
7	NEW	THE SAINT ORBITAL FFR/LONDON	7	8
8	7	REMEMBER ME THE BLUE BOY PHARM	8	7
9	6	ALONE BEE GEES POLYDOR	9	9
10	NEW	SONG 2 BLUR FOOD/PARLOPHONE	10	5
1	2	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN	1	1
2	1	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 36 EMI/VIRGIN/POLYGRAM	2	2
3	3	SPICE GIRLS SPICE VIRGIN	3	3
4	NEW	DEPECHE MODE ULTRA MUTE	4	4
5	5	MARY BLACK SHINE DARA	5	7
6	4	U2 POP ISLAND	6	5
7	7	SOUNDTRACK ROMEO + JULIET EMI	7	6
8	NEW	VARIOUS ARTISTS NEW HITS 1997 WARNER/ESPIGLOBAL TV/SONY TV	8	NEW
9	6	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	9	NEW
10	NEW	SOUNDTRACK SPACE JAM ATLANTIC/EASTWEST	10	8

AUSTRIA (Austrian IFPI/Austria Top 40) 04/22/97		SWITZERLAND (Media Control Switzerland) 04/27/97		
THIS WEEK	LAST WEEK	SINGLES	SINGLES	
1	1	WARUM? TIC TAC TOE BMG	1	2
2	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER	2	1
3	NEW	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE	3	3
4	3	WHEN I DIE NO MERCY BMG	4	4
5	4	TEARIN' UP MY HEART 'N SYNC BMG	5	5
6	NEW	BLOND REINHARD FENDRICH BMG	6	NEW
7	5	ALONE BEE GEES POLYGRAM	7	NEW
8	8	PLEASE DON'T GO NO MERCY BMG	8	7
9	10	DON'T LET GO (LOVE) EN VOGUE WARNER	9	6
10	7	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN	10	8
1	2	NO MERCY MY PROMISE BMG	1	2
2	1	ANDREA BOCELLI ROMANZA POLYGRAM	2	1
3	4	TIC TAC TOE TIC TAC TOE BMG	3	3
4	3	SPICE GIRLS SPICE VIRGIN	4	NEW
5	9	SOUNDTRACK ROMEO + JULIET EMI	5	4
6	8	BEE GEES STILL WATERS POLYGRAM	6	5
7	NEW	DEPECHE MODE ULTRA MUTE/ECHO:ZYX	7	7
8	6	JEAN MICHEL JARRE OXYGENE 7-13 SONY	8	6
9	5	ANDREA BOCELLI BOCELLI POLYGRAM	9	10
10	NEW	REINHARD FENDRICH BLOND BMG	10	9

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SPAIN: Miguel Ríos has for 35 years been the archetypal rocker, a kind of Spanish Johnny Hallyday. But now, to the surprise of his fans, Ríos has undertaken a 10-date national tour, which ends Saturday (3) in Seville, as a crooner backed by a 16-member traditional big band. On the tour, which is named after his latest album on BMG, "Como Si Fuera La Primera Vez" (As If It Were The First Time), he has enraptured audiences with jazz arrangements of such classics as "Stormy Weather," "Mack The Knife," and Glenn Miller's "In The Mood." "In June I'll be 53, and I've been playing on stage for 35 years," Ríos says. "I couldn't resist the palindrome and decided to do something to celebrate the occasion. Although I've been wanting to do something like this for ages, it's only a short interruption from rock." The venues are mostly old theaters with a maximum capacity of 1,800, and the tour has long been sold-out. Ríos, who describes the tour as "an adventure with a touch of romanticism," has enjoyed recent successes with Victor Manuel, Ana Belen, and Joan Manuel Serrat on the album "El Gusto Es Nuestro" (The Pleasure Is Ours), and with the same singers plus Cuban *trova* star Pablo Milanés and the late Antonio Flores on the double album "Mucho Más Que Dos" (Much More Than Two), both released on BMG Ariola.



HOWELL LLEWELLYN

SOUTH AFRICA: When Rebecca Malope left her home in Mpumalanga to enter the 1987 Shell Road to Fame talent search, her only aim was to take the honors in the country's biggest amateur talent competition. Since that triumph, the diminutive singer with the power-packed voice has become the biggest-selling solo artist in South Africa and recently became one of only a handful of national acts to sell in excess of 1 million units (others in this elite club include Lucky Dube, Thomas Chauke, and the Soul Brothers). Malope is now poised to enter the international market, with a compilation album planned for release through EMI U.K.'s Hemisphere label and with tours (with her band, Pure Magic) of the U.K. and Scandinavia set for June and July. Harvey Roberts of EMI South Africa's local music division, CCP, says that he's confident this gospel artist will successfully penetrate markets outside South Africa. "She has a tremendous talent that transcends linguistic obstacles, and her live performances are truly compelling," he says. This, combined with Malope's ability to sing in several African languages and English, has ensured that each of her 10 albums to date has sold significant numbers in the local market. Her latest release, "Angingedwa" (I Am Not Alone), has raced out of stores here, with more than 80,000 units sold since its release in the first week of March, according to the label.

DIANE COETZER

JAPAN: Over the years, Osaka, the country's "second city," has produced some of Japan's most original music and acts, including Shonen Knife and the Boredoms. For Osaka to maintain such an active music scene is impressive, given that all the country's record labels and most entertainment companies have their headquarters in Tokyo. One Osaka act that's been getting a lot of attention lately is the Ulfu's, a group that has a particularly wacky sense of humor, as reflected by the stage names of singer Tortoise Matsumoto and bassist John B. Chopper—not exactly standard Japanese monikers. The name of the group itself is a bizarre contraction of "soulful": Take the "s" and the "o" away from "soulful," and you get "ulfu." Erm, right... Anyway, the band's new album, "Let's Go" (Toshiba-EMI), is a fun, uptempo chunk of rock'n'roll, and the Ulfu's' lack of pretension is refreshing. Another notable album to come out of the Osaka scene recently is a solo project by Atsuki Kimura, the lead singer of laid-back blues band Ukadan. Never too far away from a beer while performing onstage, Kimura has come up with an album, "Oira No House" (Our House), on Toshiba EMI, that has more of a pop feel than Ukadan's material. But Kimura's trademark lazy drawl gives even the blander pop material on the set a special charm.



STEVE McCLURE

NORWAY: While Anglo-American acts tend to dominate the mainstream market here, there is a flourishing underground scene that is controlled by local acts. Covering the trance, techno, ambient, and experimental noise end of the spectrum are such acts as Beta Frequency, Acid Queen, Biosphere, and Mental Overdrive, while soul, jazz, and rap artists making a mark include DAC, D-Sound, and Warlocks. Among a myriad of specialist labels are Zonetripper (techno), Beat Service (techno), Tatra (electronic body music), D-But (industrial/avant garde), Voices of Wonder (indie), and Tee Productions (rap). Oslo-based Psycho Active Records, which specializes in a variety of styles, is about to release "Psychoactivated 3," the third in a series of compilations promoting unsigned Norwegian acts. Some of the artists on previous collections, such as Industrial Heads, have since been signed by other European and American underground labels.

KWAKU

AUSTRALIA: Police, family groups, and crime victim associations are protesting plans to issue an album titled "Chopper" Read And The Blue Flames. "Chopper" Read is a 42-year-old convicted killer and underworld figure who recorded the album over a five-year period in his Risdon Prison cell in Hobart, Tasmania. The album includes songs about the Sicilian Mafia, Read's ex-lovers, surfing, and Ita Buttrose, the Australian publisher of women's magazines. A version of "Plastic Jesus," from 1960s movie "Cool Hand Luke," was an obvious choice: The lyrics are tattooed on Read's back. Read, whose past exploits include hacking off one of his own ears and forcing a victim to chew razor blades, suggests that while the album has wide appeal—from techno to hip-hop to country—"it's basically music for the mentally ill," Read says. So far, Read has not found a record deal for the album, probably because Attorney General Jan Wade is in the process of tightening amendments to the state's "profits of crime" legislation. But Read has already proved that crime pays. His crime novels have sold 250,000 copies, putting him among Australia's biggest-selling writers.

CHRISTIE ELIEZER

INT'L MERCHANTS ON COURSE IN JAPAN

(Continued from page 45)

adds. "In March there were a number of new releases that were exceptional and there was an element of pre-consumption tax [increase] buying in the last two weeks [of the month]."

Nevertheless, retailers expect the tax rise to have only a short-term impact on the market. "'96 was definitely a tougher year, with the yen going down to 120 against the dollar, increasing competition overall, and a lot of the releases that people thought were going to be very, very big turned out to be very flat," notes Tower Records Far East managing director Keith Cahoon. "Luckily, March has brought an avalanche of strong titles."

Margins on domestically pressed product are stable due to Japan's "saihan" fixed-price system, but with imports, which account for nearly 10% of the market, margins are now tighter due to the yen's continuing fall against the dollar. Some Japanese analysts see that as a threat to foreign chains, which stock a far higher percentage of imports than their local competitors.

The foreigners shrug off such concerns, confident that Japanese music buyers visit their stores because of their deep catalog and overall "vibe" as much as for reasons of pricing. "We'll raise our prices if we have to," says Tower's Cahoon.

In March, HMV increased the price of catalog American imports from 2090 yen to 2190 yen. "The gap between the price of domestically pressed foreign product and imported product is narrowing," says HMV's Terrill, adding that their respective shares in terms of HMV's sales remain stable. Imports account for roughly half of HMV Japan's sales.

YEN'S DECLINE A CONCERN

The yen's decline in value is nonetheless a cause for concern, Terrill adds. "Once the yen starts to fall below 130 to the dollar, there are really dangerous implications in terms of pricing within this market," he says. "Japan itself now has a huge stake in the import market, because all the majors have their own import arms. It's important not just for HMV, not just retail, but for the industry as a whole."

As for saihan, it's becoming increasingly common for maverick retailers to sell product for below the manufacturer's list price. And while labels here adamantly support saihan, the system does have its drawbacks. "Returns are a big problem," says Kei Nishimura, general manager of Toshiba-EMI's international department, "because of the 100% returns policy in the Japanese industry. To manufacturers, the biggest problem with saihan is returns."

Meanwhile, there is widespread industry concern about retail's long-term prospects. Particularly worried is Yasuo Yajima, secretary general of the Japan Record Stores Assn. (JRSA), which represents about 4,000 of Japan's approximately 7,000 music outlets. "For the past several years the total floor space of shops where CDs are sold has increased at a rapid pace, but the sales growth of CDs hasn't kept pace," notes Yajima.

While the Japanese market grew at a healthy clip in the first half of this decade, total production of audio software in 1996 rose just 1% over 1995 totals to 472.3 million units for a wholesale value of 583.86 billion yen (\$4.82 billion), up 2%, according to the Recording Industry Assn. of Japan. In

contrast, 1995's unit production was up 12% over 1994, with a wholesale value rise of 9%.

As more Japanese music fans gravitate to the bigger, flashier stores of the large webs, JRSA members, whose stores typically have floor spaces of between 700 and 1,800 square feet, are selling fewer CDs, says Yajima. "Most of our members haven't opened new shops, so our sales-to-floor-space ratio is declining. We think the Japanese record market has hit the ceiling in terms of growth."

ATTRACTING OLDER CUSTOMERS

Yajima says the biggest challenge facing retailers is the "graying" of the Japanese population. "The percentage of young people in Japan's population is rapidly falling," he says. If Japanese retailers want to survive, they must find ways of attracting older customers into their shops, Yajima adds. One way of doing this is for stores to sell a wide variety of entertainment-related products, such as multimedia goods, he says.

To Tower's Cahoon, it is clear what separates the winners from the losers in the retail market. "The stores that are hurting are the stores with no character," he says. Says Toshiba-EMI's Nishimura: "Young people have the impression that the foreign chains have more product and better atmosphere. The old-style shops are trying to catch up."

Tomooki Ono, chief of Wave's planning section, says foreign retailers have done well in Japan because of their "efficient" way of doing business through larger stores. He acknowledges that Wave has, in recent years, closed several of its smaller Diskport outlets around the country and is now undergoing a restructuring to revive the chain's fortunes.

As for the foreigners, expansion is set to continue, but at a slower rate. "In the last couple of years we've expanded very quickly, and we've definitely slowed down from that pace," says Cahoon, "but we'll continue to expand as opportunities present themselves."

Tower currently has 40 stores in Japan, HMV has 20 outlets, and Virgin Megastores operates 18 sites (Virgin Retail Asia/Pacific president Mike Inman could not be reached for comment). Shinsendo has 300 stores nationwide, and approximately 70% of its sales are made up of prerecorded music and music videos. Wave has 27 stores, of which 15 are Diskport outlets.

Shinsendo, for its part, does not plan to stand back and watch the foreign chains take more of the Japanese market. "Our strategy is to remain aggressive," says Amano, explaining that Shinsendo has adopted a strategy of opening larger stores with roughly 4,500 square feet of floor space. "Business at big new stores is better than that of old, smaller shops," he says.

But instead of going head-to-head against Tower, Virgin, and HMV in such key urban areas as Tokyo's Shibuya and Shinjuku, which some analysts say are close to being "overstored," Shinsendo is opening its new stores near commuter rail stations in the suburbs.

Toshiba-EMI's Nishimura says the strongest growth area in the Japanese retail sector is locations between 50-100 kilometers (31-62 miles) from major centers such as Tokyo. Large, North American-style shopping centers with lots of parking space are sprouting up in such areas and are becoming very important for music retailers.

Digital Issues Enter C'right Debate

Phase III Revisions Planned In Canadian Senate

■ BY LARRY LeBLANC

TORONTO—With Phase II revisions to the Copyright Act being passed into law April 24, Canadian music industry trade associations and government regulators can now start planning the groundwork on Phase III revisions.

In its April 21 report, the Canadian Senate's Transport and Communications Committee acknowledged that due to "the current context of rapid technological change in communications, especially the rapid growth of digital delivery systems and the Internet, Bill C-32 may prove inadequate to deal with copy-



BASSKIN

right issues in the very near future."

The committee recommended that a review be implemented within three years in order to monitor development under Phase II and assess progress on Phase III revisions.

Expected Phase III amendments will largely focus on issues concerning digital delivery, including defining digital transmission and payments for use. They will also explore an extension of the term of copyright and Canada's obligations under such new international agreements as the Performances and Phonograms Treaty and the Copyright Treaty, presented in Geneva last December by the World Intellectual Property Organisation (WIPO). These new treaties relate to digital technology.

"The passage of Bill C-32 only gets us into the 1980s," says Brian Robertson, president of the Canadian Record Industry Assn. "It hasn't anything to do with the reality going on now."

Brian Chater, president of the Canadian Independent Record Production Assn., adds, "Some issues, certainly those relating to the electronic highway, were never on the table for Phase II. Those issues came late to the table. Even 18 months ago, you couldn't add those things. Bill C-32 had taken on a

life of its own."

Solange Drouin, GM of Quebec's music industry association ADISQ, defines Bill C-32 as an "update measure."

"With Phase III, we have a lot of work ahead of us," Drouin says. "WIPO concluded an agreement [last December] on new technology regarding intellectual property. Canada now has to choose to sign this agreement. If Canada signs the agreement, it must then modify its own national legislation into the Copyright Act to comply with the new WIPO agreement."

Michael McCabe, president/CEO of the Canadian Assn. of Broadcasters, vows that his group will reopen the con-

troversial ephemeral-rights issue during Phase III planning (see story, page 1).

"A big part of Phase III will be this business of transferring from one format to another, not only for [radio], but for all forms of digital delivery," McCabe says.

David Basskin, president of the Canadian Musical Reproduction Rights Agency, says that a key Phase III issue will be seeking an increase in the term of protection for original works, with creators looking to boost the protection period to 70 years following the death of the author from the existing 50 years plus life. This would bring Canada in line with many European territories.

CANADA PASSES COPYRIGHT REFORM BILL

(Continued from page 1)

expected to begin soon on Phase III revisions (see story, this page).

The performance right ensures that performers, musicians, and producers of sound recordings will be remunerated when their songs are aired on radio. Previously, only composers and publishers received a royalty for airplay on Canadian radio.

While the Canadian government has previously indicated that the tape levy, to be applied at the manufacturing level, could run to 80 cents (Canadian), the final amount of the levy has not yet been determined by Canada's Copyright Board.

Bill C-32 also introduces statutory damages that guarantee a minimum award once copyright infringement is proved, including a "wide injunction" that covers a broader range of copyright protection than court injunctions usually give.

Bill C-32 grants rights to international creators only on the basis of reciprocity and pointedly denies U.S. performers, musicians, and producers any fees collected on the sales of blank audiotapes and royalties from Canadian radio stations. The U.S. taxes only blank digital audio home-recording media and hardware, and its perfor-

mance right is limited to digital transmissions.

Says Neil Turkewitz, executive VP of international affairs for the Recording Industry Assn. of America (RIAA), "We are obviously very disappointed that the Canadian government has determined not to extend protection to U.S. record companies and performers under the broadcasting performance right aspect and the private copying levy revisions [of Bill C-32]. Canadian record companies and performers enjoy the same rights that U.S. record companies and performers enjoy in the United States where we have legislated in these arenas. What Canada is doing is inconsistent with NAFTA [the North American Free Trade Agreement]."

Canadian government officials, however, insist that the neighboring right and blank-tape royalty are consistent with Canada's rights under NAFTA and the General Agreement on Tariffs and Trade. Canada, they say, has exemptions for cultural policies under NAFTA.

According to Turkewitz, the RIAA has not yet decided whether it will seek any measures of trade retaliation against Canada. "We will need to examine whether we translate our disappointment over the decision process in Canada into a request for the U.S. government to take a specific action," he says.

Although Bill C-32 has been in its final review phase before the Canadian Senate's Transport and Communications Committee, headed by Sen. Lise Bacon, since April 7, there was some concern that its passage might be derailed by several last-minute proposed amendments and a looming call for a federal election. The elections are expected to be announced April 25.

Bill C-32 was introduced in the House of Commons April 23, 1996, by Deputy Prime Minister and Minister of Canadian Heritage Sheila Copps and Industry Canada Minister John Manley. The bill augments 1988 revisions to Canada's 1921 Copyright Act. A sec-

(Continued on page 77)

(Continued on page 77)

SONY ACTS TOP WORLD MUSIC AWARDS

(Continued from page 45)

Toten Hosen (Germany), Florent Pagny (France), Vangelis (Greece), Italy (Eros Ramazzotti), Agatha Christie (Russia), Carrapicho (Brazil), Peter Andre (Australia), Namie Amuro (Japan), and DJ Bobo (Switzerland).

Such were the night's high spirits that the Fugees invited Prince Albert to appear in their next promotional videoclip as a bartender. He later joined Spanish group Los Del Rio on stage for the set-piece dance to its global hit, "Macarena." The Fugees' five accolades included one for the world's overall best-selling group; their set was preceded by Roberta Flack performing her version of "Killing Me Softly With His Song," the recent Fugees hit.

The show was co-presented by Prince Albert's sister, Princess Stephanie, along with Jon Bon Jovi and actress Halle Berry. The princess was invited as an acknowledgment of Monaco's 700th anniversary, which is being cele-

brated this year.

Apart from the Legend Award honors for the Bee Gees and Richie, criteria for the World Music Awards are based on record sales in 1996, as supplied by the International Federation of the Phonographic Industry (IFPI) and, in Spain and Italy, local trade publications.

IFPI chairman David Fine presented Dion with one of her awards and used the event's global reach to stress an anti-piracy message. He said, "The World Music Awards are an excellent showcase for the music industry, which is facing new challenges. But there is an old problem."

Fine added, "If piracy is allowed to take control, [the music industry] will lose the ability to invest in new challenges and talent."

World Music Awards recipients, in addition to those named above, included Alanis Morissette, Kenny G, Vanessa-Mae, Robert Miles, Spice Girls, the Cranberries, and Ace Of Base.

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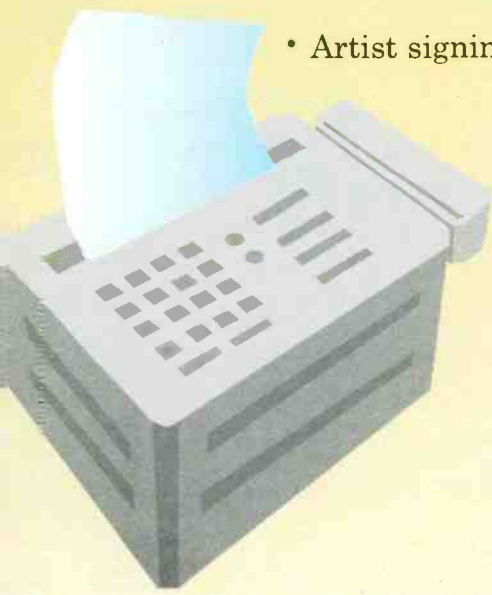
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Musicland Pursues Healthier Profile Retailer Continues Aggressive Cost-Cutting

■ BY ED CHRISTMAN

NEW YORK—The ailing Musicland Group took aggressive action during 1996 to turn itself around, including closing stores, shutting down a major distribution facility, consolidating and centralizing operations, and significantly reducing inventory and capital spending, according to the retailer's 10-K filing with the Securities and Exchange Commission (SEC).

But despite those efforts, the company finished the year with stockholder's equity, after writedowns, valued at \$2.6 million, as compared with \$195.8 million the year before. And in the report on the Musicland financial statements and balance sheets by Arthur Andersen LLP, the independent accountant noted that Musicland's declining operating results and liquidity constraints "raise substantial doubt about its ability to continue as a going concern."

For the year ended Dec. 31, 1996, Musicland, a publicly traded company, reported a net loss of \$193.7 million, or \$5.80 per share, on sales of \$1.82 billion, according to the 10-K filing, which was made with the SEC April 11. In the previous year, the company posted a loss of \$135.8 million, or \$4 a share, on sales of \$1.72 billion.

The company had an operating loss of \$180 million in 1996, as compared with the previous year, when that loss was \$102.7 million. Earnings before interest, taxes, depreciation, and amortization were \$35.1 million, down significantly from the \$85.9 million reported in 1995. The decline in gross profit was attributed to the competitiveness of the music retail sector.

In looking at financial ratios, gross margin was 33.6%, down from the 35.2% the company had attained in the previous year. Since 1992, when gross margin was 40.6%, the ratio has declined in every subsequent year to its current level. Meanwhile, selling, general, and administrative expenses had been on the decrease, going from 31.3% of sales in 1992 to 30.5% in 1995. But in 1996, it rose to 31.7%. At least half a percentage point of that gain was due to increased advertising for the Media Play stores, while another two-tenths of a percentage point, or \$3 million, was due to legal and financial advisory services in trying to find a solution to the company's tight liquidity situation.

The documents do not state so, but during 1996 Musicland hired Smith & Barney to try to find somebody to buy all or part of the company or find investors willing to infuse new equity into the company. At one point, Musicland announced that it was in discussions with a potential investor but subsequently said those talks were terminated.

Last year, Musicland closed 65 stores and opened 35 outlets, to finish the year with 1,466 stores, which took in 9.5 million square feet of space. In the first and fourth quarters of 1996, the company

booked charges totaling \$75 million related to the store-closing program. As part of that program, Musicland will close an additional 20 Media Play stores and another 42 mall stores.

Also, Musicland says other unprofitable outlets will be shuttered during the year as leases mature, but apart from noting that 181 stores leases will expire in 1997, the documents don't state how many face closure.

In addition to closing stores, Musicland shut down its Minneapolis distribution center, which should yield an operating savings of \$3 million. The company netted about \$12 million from the sale of the building.

Moreover, the company streamlined operations during the year, going from four divisions to two and reverting a number of other functions to a central-



ized structure, including marketing, store operations, inventory replenishment, real estate, and construction departments. That streamlining will save the company \$5 million per year in expenses.

In other moves, the company reduced inventory investment by \$50 million through the closure of stores and its Minneapolis facility. Also, by cutting back on new stores, capital spending was reduced to \$18 million, from the \$100 million it was in the previous year.

In 1996, the company booked a \$95.3 million, non-cash writedown of goodwill to eliminate that intangible asset from its balance sheet. It wrote down \$138 million in 1995. In 1997, the company plans to keep capital commitments to a minimum, according to the document.

The non-mall division, which had sales of \$643.8 million, consists of the Media Play and On Cue concepts. The former are superstores that average about 48,000 square feet. Musicland finished the year with 87 Media Plays and, by the end of 1997, the chain will have 67. As a result of those closings, Media Play, which accounts for 44% of Musicland's total store space, will finish 1997 with 3.2 million square feet of space. In other efforts to improve store productivity, 10 to 20 Media Play outlets will be downsized to about 35,000 to 40,000 square feet, and the space will be subleased.

During 1996, the merchandising strategy of Media Play was revised to minimize slow-moving inventory and reduce working capital investment. The stores now stock about 100,000 SKUs vs. 175,000 units previously.

Media Play carries 30,000 music titles, 29,000 book titles, 10,000 video titles, 2,000 computer software programs and video games, and 1,500 magazine titles, as well as comic books,

greeting cards, licensed music movie and sports apparel, and other media-related products.

An expanded children's department is being tested that will provide an interactive learning environment.

The On Cue chain, which averages 6,200 square feet, finished 1996 with 158 stores and a total of 1 million square feet of space, or 10% of the company's total. During 1996, Musicland opened 10 On Cue outlets and shuttered five. On Cue's inventory numbers about 25,000 SKUs, including 5,000 music titles, 2,000 video titles, and 4,000 book titles.

The mall division, which consists of Sam Goody and Suncoast, had total sales of \$1.2 billion in 1996. At the end of the year, there were 777 Sam Goody stores, averaging 4,200 square feet (ranging from 1,000 square feet to 30,000 square feet). Total square footage for the concept was 34% of the company's total, or about 3.3 million. The company closed 46 Sam Goody stores in 1996 and opened three, and in 1997, an additional 37 will be shuttered.

Musicland's mall-music concept operates under two logos—Sam Goody and Musicland—but the company announced last year that it was converting stores with the latter logo to the former logo. That process is expected to be completed by the end of 1997.

The Sam Goody stores carry about 6,000 music titles, while the Sam Goody combo stores carry about 30,000 titles. Video titles at Sam Goody typically number about 2,000, while the combo outlets carry 11,000 movies.

Suncoast, which averages 2,450 square feet, finished 1996 with 422 outlets and 1 million square feet, or 10% of Musicland's total space. Its video selection ranges from 6,000 to 13,000 titles and averages 8,000 titles. During 1996, it opened 11 stores and closed one, with plans to close nine more outlets during 1997.

In the U.K., Musicland operates 22 music stores, which average 2,900 square feet. During the year, Musicland shuttered its sole bookstore, ending a three-year experiment with the concept.

Comparable-store sales at Musicland were down 0.6% for 1996, with the mall division down 1.7% and non-malls posting an increase of 2%. In other key store data, inventory shrinkage rose to 1.2% of sales, from 0.8% in 1995.

In breaking out Musicland's revenue by product lines, music sales were \$931.1 million, or 51.1%, down from 57.4% in 1994. Of the 1996 total, CDs were 37.4% and cassettes and vinyl were 13.7%. Last year, video was 29.2% of total sales, and books were 6.9%, while computer software, accessories, and apparel were 12.8%.

The company buys its product from 3,100 suppliers, of which 1,800 sell to it on a consignment basis. About 60% of purchases were made through its eight

(Continued on page 58)

Music Biz Transactions Up 23% From '95-'96

■ BY DON JEFFREY

NEW YORK—Financial transactions in the music industry, including mergers and acquisitions, totaled \$405 million last year, nearly 23% above the \$330 million reported the year before, according to a new study.

Veronis, Suhler & Associates, a New York investment bank, states that last year's amount is the highest in the music business since 1993.

The only billion-dollar deal in the past few years involving a music company has been Seagram's \$5.7 billion purchase of 80% of MCA Inc. (now Universal Studios Inc.) from Matsushita Industrial Electrical Corp. But Universal Music Group is just one part of the large diversified media and entertainment company, and Veronis, Suhler includes the deal in the filmed entertainment segment of the communications industry.

The bankers say that the "relative dearth of major transactions reflects the fact that the recorded music industry consists of a handful of companies that dominate the market."

The biggest transaction among publicly reporting music companies in 1996 was Seagram's purchase of 50% of Interscope Records from its co-owners, Ted Field and Jimmy Iovine, for \$200 million. In 1995 Interscope accounted for two of the year's biggest music transactions. Time Warner paid \$100 million to increase its stake in the label to 50% from 25% and then sold its 50% interest back to the owners later in the year for \$115 million, after pressure from shareholders and special interest groups over the explicit lyrics on some of the

label's releases.

The second-biggest deal of last year was Gaylord Entertainment's \$110 million acquisition of Christian music company Word Record Music Group from Thomas Nelson Inc.

Transactions in 1996 were at their highest level since 1993, the year that PolyGram bought Motown for \$301 million.

"Since 1993," Veronis, Suhler reports, "the acquisitions market has been driven principally by the desire to acquire either niche domestic labels or foreign operations."

The study further states, "Foreign-based revenues account for half or more of total recorded music revenues for the major players. The big companies, however, do not generally dominate the foreign marketplace to the extent they do in the U.S. and thus are looking to make acquisitions of foreign labels. Penetration of overseas markets has been the primary driver of acquisitions."

In 1994 the biggest reported deal of the year was Thorn EMI's \$82.5 million purchase of German music company Verlagsgruppe Georg von Holtzbrinck GmbH.

Because there have been so few major acquisitions in recent years, record companies have had little need to tap the public securities markets for capital. Since 1991, according to the bankers, there has been only one initial public stock offering by a music company: Integrity Music raised \$14.3 million through the sale of 1.8 million shares in 1994.

In 1993 PolyGram made two secondary offerings of stock, but they were used primarily to expand the company's filmed entertainment

(Continued on page 55)

Year	Mergers and Acquisitions	Initial Public Equity Offerings	Secondary Public Equity Offerings
1991	55.6	0.0	0.0
1992	1,035.0	0.0	0.0
1993	327.8	0.0	481.2
1994	136.0	14.3	0.0
1995	330.1	0.0	0.0
1996*	405.2	0.0	0.0

*Partial year; Includes announced transactions.
Source: Veronis, Suhler & Associates

Punk Fan's Hobby Leads To Music Biz Victory

Chicago Label, Store Stay True To The Hardcore Scene

■ BY ED HOGAN

CHICAGO—Stories abound in business about how a hobby developed into a money-making venture. Add Chicago-based hardcore/underground punk label Victory Records to the list.

Begun in August 1989 by Tony Brummel, "it was just a hobby to put out records for friends of mine in the punk and hardcore scene," he says. "At the time I started, the music was a lot more underground than it is now. I was going to college, studying to be a history teacher, and waiting tables at night." Using the money he earned from his part-time job and selling his punk record collectibles, Brummel was able to turn his pastime into a full-time business operation.

Victory Records now boasts a staff of 15 and national reach through RED Distribution, direct sales to more than 100 independent stores, and foreign distribution deals all over the world.

The label's first releases were 7-inch singles, followed by full-length CDs. "That's when things began to pick up," he says. Breakout markets were in parts of the U.S., Europe, and Japan, buoyed by the underground punk scene and mail order and fanzine ads. Most of the label's signees first came to Brummel's attention either through the mail or bands he'd met at concerts.



The label's success led to the opening in February of a record retail store. Located in Wicker Park at the former site of a tattoo parlor, Bulldog Records is named after the label's logo. But Brummel sees the store as being more than about moving units.

"We want it to be a place where fans of hardcore/underground punk can come, hang out, and exchange ideas and concerns. The store will be about creating a sense of belonging. That's crucial to the existence of underground music," he explains. To underscore the point, there's a big, comfy couch just past the doorway and a bulletin board that's posted with events.

The store will carry Victory Records releases as well as those by acts on other labels. It occupies 1,600 square feet, with space set aside for bands to perform.

Another reason for opening the retail outlet was to accommodate the numerous out-of-town callers who want to visit the Victory Records headquarters while in Chicago.

The store will carry all the items currently available in the label's mail-order catalog and wholesale distribution list, including such merchandise as clothing, stickers, patches, watches, etc. It will also stock music and merchandise from other hardcore, punk, ska, rockabilly, and oi! labels, as well as underground fanzines. "We carry T-shirts, a limited selection of videos, and other products that appeal to our audience," he adds. The circular T-shirt racks are located close to the front door, acting somewhat as a lure for some of the store's youthful clientele.

The front of the store's large picture window looks out onto a bustling business district and intersection that boasts a junction of

three major city bus lines. The window has neon lighting that spells out the name of the store and the phrase "indie only."

The good fortune of being located in what is the one of the home bases of alternative/underground rock isn't lost on Brummel. "I was lucky to find this location for the store. There's a lot of good things happening around it, like growing real estate development, that'll really help us out," he says.

Bulldog will also alleviate the typical independent-label distribution problems that confront Victory. "The store will be a central location to buy our releases," says Brummel. "Even though we sell a lot of product, in the past we've had problems with some stores snubbing us basically because we're an indie."

The label has a toll-free number for phone orders. Print advertising buys in alternative and mainstream publications are being used to increase Bulldog's visibility. The ads promote the label's bands when they're in the area, listing the date and location of concerts.

There's also a World Wide Web site (<http://www.victoryrecords.com>) that helps boost sales. The site includes a complete catalog listing, news and history of the label, band biographies, a chat room, and Real Audio sound clips of the bands. "In the last month, we've had over a million hits at our Web sites. Our Webmaster and myself are pretty amazed," he says. "Our chat room is always active. There's 10 to 20 people in it at any hour of the day or night. There's people speaking Swedish or German. I can't even understand them. But it's cool. It lets me know that there are people in other countries that are into what we are doing."

To help publicize the site, the Web address is listed on all the label's releases, ads, and T-shirts.

The label's full-color catalog contributes to sales of both new and reissued product, as well as of the myriad other independent labels that the store stocks.

For those whose total knowledge of punk begins and ends with Sid Vicious and the Sex Pistols, the Victory bands may be a shock. "Most of our bands have a message that sets them apart from mainstream society," Brummel explains. "One of our most popular bands, Earth Crisis, follows strict vegetarian diets and abstains from alcohol, drugs, tobacco, and promiscuous sex. Our average record buyer is between the ages of 13 and 22. This probably has to do with the attitudes of our bands. Their views are out of step with the norm. We don't like to pigeonhole our bands' musical sound. We let them be themselves. But they all convey an in-your-face sound." Some songs in the label's catalog deal with environmental, societal, and urban issues.

The label's most popular act, Hi-Fi & the Roadburners, is Chicago-based. The band Integrity is from Cleveland. Acts from the East Coast include Bloodlet, Earth Crisis, Baby Gopal, Snapcase, Warzone, Dead-

(Continued on page 53)

newsline...

HOLLYWOOD ENTERTAINMENT, operator of a 601-store video chain, reports that first-quarter revenue increased 70% from a year ago to \$110.5 million. But the company posts a net loss of \$3.6 million, which includes an \$18.9 million pretax settlement of securities litigation. Excluding nonrecurring charges, the retailer reports profit of \$7.7 million, compared to net income of \$3.7 million in the same period last year. Sales from stores open at least a year rose 5%. The company opened 50 stores during the quarter.

PUTUMAYO goes to TV with the Thursday (1) episode of the NBC sitcom "Seinfeld," which features a re-creation of the retailer's store in New York. In the episode, the boutique—which carries music from the Putumayo record label as well as clothing and other accessories—will be depicted as a Latin-flavored outlet that serves chips and salsa to patrons, which Putumayo president Dan Storper calls "a funny coincidence." The week after the episode airs, the label will begin retail solicitation for its first Latin title, "Putumayo Presents Latino! Latino!," a collection of salsa tunes. The album is slated for release June 24. Storper says that Putumayo submitted music to "Seinfeld" producers but couldn't confirm whether any of it would be played as background tracks during the episode. "They will try to re-create the store with signage and posters featuring album covers," he notes.



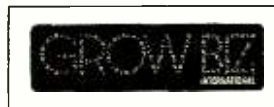
CD RADIO, the satellite digital radio service, has completed a private placement of 5% convertible preferred stock worth \$135 million. The sale was contingent on the results of an auction of broadcast licenses by the Federal Communications Commission (FCC), and recently the Washington, D.C.-based company was the winning bidder for one of the FCC's two national satellite radio licenses. It is

developing a 50-channel satellite-to-car-radio subscription service in the U.S.

LASERFILE, a manufacturer of CD packaging, says that CD replicator Cinram Disc Manufacturing will provide automated assembly of Laserfile's CD packages at its Richmond, Ind., facility. Cinram says that it has the capacity to assemble 1.6 million Laserfile CD units a month. It also plans to assemble Laserfile's larger DVD packaging at its Anaheim, Calif., facility in the second quarter.

THE MOTION PICTURE ASSN. (MPA) reports that a major Latin American video piracy operation was raided in Panama. Five sites were raided, and an arrest warrant was issued for Luis Sempero, a target of the MPA's anti-piracy efforts for several years.

GROW BIZ INTERNATIONAL, a franchiser of such music retail concepts as Music Go Round and Disc Go Round, reports that net income in the first quarter rose to \$545,000 from \$330,200 a year ago on a decline in revenue to \$19.1 million from \$25.1 million a year earlier. Total revenue was down because the company sold a number of Play It Again Sports stores. At quarter's end, there were 24 franchised Music Go Round and 117 Disc Go Round stores.



CINERGI PICTURES ENTERTAINMENT reports a net loss of \$15.9 million for 1996, compared with a deficit of \$16 million the year before. Revenue plunged 31% to \$133 million from \$192.9 million in 1995. Revenue fell because Cinergi had only one major release, "Evita," during the fourth quarter. The year before, it had "Die Hard With A Vengeance," "Judge Dredd," and "The Scarlet Letter." Cinergi previously reported that it was selling most of its assets to Walt Disney Pictures and Television.

A&E HOME VIDEO is releasing May 13 a six-video boxed set of "Sir Walter Scott's Ivanhoe." The suggested list price of the series, which first aired on A&E's cable TV network April 20-22, is \$99.95. In addition to the videos, a companion audiobook version of the novel read by Christopher Lee is available on Bantam Doubleday Dell Audio. A&E recently released video versions of the TV productions of Jane Austen's "Emma" and "Pride And Prejudice."



ACORN MEDIA PUBLISHING, a North American home video distributor, has formed a long-term production deal with News Travel Network. A minimum of 10 programs will be developed for TV and home video, the first of which will be the three-part series "America's Rivers And Lakes." The companies previously co-produced "Civil War River Journey," which has been released to the North American video market.



Tony Brummel is the founder and owner of Victory Records and Chicago music retail store Bulldog Records, whose logo is depicted behind him. (Photo: Ed Hogan)

EXECUTIVE TURNTABLE

RETAIL. Bob Berman is appointed VP of store operations for Hastings Entertainment in Amarillo, Texas. He was owner of an insurance agency.

DISTRIBUTION. Diane Bizier is promoted to Southern regional sales manager for M.S. Distributing in Dallas. She was local sales manager.

HOME VIDEO. Al Reuben is appointed president of BMG Video in New York. He was senior VP, interactive and home video sales and distribution, for BMG Distribution.

Jeff Radoycis is promoted to VP of new business development for Paramount Home Video in Hollywood, Calif. He was executive director of sales and marketing for multimedia.

George Anderson is promoted to executive director of creative and production services for Columbia TriStar



REUBEN



RADOYCIS

Home Video in Culver City, Calif. He was director of creative services.

ENTER*ACTIVE. Ken Kutaragi is promoted to chairman/CEO of Sony Computer Entertainment America in Foster City, Calif. He was executive VP.

Carla Sinatra is promoted to director of new media and technology development for Showtime Networks in New York. She was manager of strategic planning and technology development.

BUY CYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

NOTHING ANGERS music retailers more than those record club advertisements that tout "11 CDs for the price of one." It's unfair, they say, because they pay record companies a much higher wholesale price for albums than the clubs do. They also complain that the clubs devalue the CD in the eyes of the consumer. Why should people pay \$17.98 for a CD when they can join a club and get it for one-eleventh of that amount?

To stem criticism from retail accounts, BMG, owner of the one of the two biggest clubs, underwrote research years ago on consumer buying, and the results indicated that club members were also devoted purchasers of music from, yes, the local record store. But many retailers dismissed the findings as self-serving sophistry.

Now a new survey on the purchasing habits of music consumers—by Strategic Record Research, a Los Angeles-based joint venture of Strategic Media Research and Left Bank Organization—backs up the earlier studies.

Strategic interviewed 10,000 consumers over the telephone and found that just 3% purchased music from record clubs only and that 14% bought from clubs and stores.

The study also revealed that club members had acquired, on average, 11.8 albums over the previous six months and that only 6.5 of those were bought from the clubs. That means another 5.3 recordings on average were purchased in stores or somewhere else. Among "active buyers" (taking into account only those who have purchased at least three albums in the past six months) the average number of releases bought was 14.2 (7.8 from clubs and 6.4 from retail).

Lee Graham, executive VP of BMG Direct, says his company's research showed that "members of clubs in general continue to buy at retail when they're in the club. In fact, after their membership ends, they buy more from retail than they had bought before joining the club."

Moreover, retail's contention that clubs diminish the perceived value of the CD is not held up by the research.

Strategic asked consumers what they expect to pay for a new CD and where they prefer to buy it. On average, those who shopped through BMG's club expected to pay \$13.06. But, as the accompanying chart

shows, at least six retailers had a lower perceived CD price, which means that people don't think club prices are so out of whack with what stores charge. It's true that those six chains are the low-bidders like Circuit City and Wal-Mart, but \$13.06 isn't so far below the expected price at such music specialty webs as Coconuts (\$13.19) and Camelot (\$13.24). And the other major record club, Columbia House, carries a perceived price of \$13.44, which is higher than either Coconuts' or Camelot's and not much lower than Tower's (\$13.73).

Graham says, "The retail community and some people in record companies have always focused on the free units upfront as debasing the value of the CD. But that's not in the consumer's mind at all. What the consumer's doing is making a deal with the record club. In exchange for these upfront items, they're committing to buy items at full price on the back end."

One line of defense record clubs often use against the brickbats of retailers is arguing that their ubiquitous ads and mailings promote music and inform people about albums and artists.

"We're not taking away retail sales," says Richard Wolter, chairman/CEO of Columbia House, which is a joint venture of Sony Music Entertainment and Warner Music Group. "We're going after consumers by putting promotions in their mailboxes."

Strategic's report says that only 4% of those surveyed learn about new releases from record clubs. That number is in line with the overall number of consumers who said they bought music from that source (3%). But 14% of club members who had recently purchased a new album said they had heard about it through the club. For members, the club was second only to radio (41.2%) as a vehicle of awareness about new releases.

Graham estimates that BMG's music club advertisements at one point reached 90% of all households in the U.S. "We have made a real effort in our club over the last two or three years to bring a lot of additional information to our members, particularly about artists," he says.

That should be good news for record companies, because the typical club member is an older consumer who is less likely to be watching MTV or reading fanzines.

"The club does not have a good penetration of the youngest group," says Wolter. "My average club age is probably 30-32 years old."

MUSIC TRANSACTIONS

(Continued from page 53)

operations.

Veronis, Suhler reports that there were no public debt offerings in the music industry from 1991-96.

In 1996 the third-biggest transaction of the year in music was Thorn EMI's acquisition of 50% of Priority Records for \$50 million. The next-biggest deal was Alliance Entertainment's \$45 million purchase of Red Ant Entertainment. Major music company BMG acquired 50% of CMC International Records, but BMG is privately held and did not disclose the price of the transaction.

The size of the financial transactions of the music business pales next to that of the filmed entertainment industry. According to Veronis, Suhler, film transactions rose 19% to \$17.5 billion in 1995 from \$14.7 billion the year before. But last year they declined 66.4% to \$5.8 billion.

In 1996, the bankers say, "the absence of a major studio transaction among publicly reporting companies curtailed the merger and acquisition total." Their figures do not include Kirk Kerkorian's purchase of Metro-Goldwyn-Mayer from Credit Lyonnais because that was a private transaction. Also not included is Time Warner's \$7.2 billion buyout last year of Turner Broadcasting System, which owned two movie studios. Veronis, Suhler includes that deal in the cable networks segment of the communications industry.

"The proliferation of media outlets and the expansion of overseas marketplaces have increased the demand for filmed entertainment and raised the value of filmed-entertainment properties," says the banking firm.

In the fast-growing interactive digital media industry, transactions totaled \$5.4 billion last year, up from \$3 billion the year before.

Two big acquisitions accounted for more than half of the total. MFS Communications acquired UUNET Technologies for \$2 billion, and CUC International bought two companies, Davidson & Associates and Sierra On-Line, for \$1.8 billion.

Mergers and acquisitions in interactive media totaled \$4.5 billion last year, up from \$1.7 billion the year before. The bankers point out that the high public stock valuations of interactive media companies made it easier for companies to effect acquisitions through exchanges of stock.

In 1996 there were 16 initial public offerings in interactive digital media that raised \$826 million, compared with \$233 million in 1995. The biggest of these was H&R Block's spinoff of CompuServe for \$480 million.

Veronis, Suhler says that increased transactions "reflect the desire of companies to enhance their market share in the rapidly growing interactive digital media industry and to acquire the key technologies to do so."

It adds that "the need for investment capital to finance internal growth spurred activity in the public equity markets."

Consumer Price Expectation Of A New Release On CD

Preferred Source	Price
Kmart	\$12.48
The Wiz	\$12.60
Circuit City	\$12.60
Wal-Mart	\$12.71
Best Buy	\$12.72
Target	\$12.96
BMG Record Club	\$13.06
Media Play	\$13.14
Coconuts	\$13.19
Camelot	\$13.24
Columbia House	\$13.44
Tower	\$13.73
The Warehouse	\$13.73
Musicland/Sam Goody	\$13.81
Blockbuster	\$13.92
On Cue	\$14.04
Hastings	\$14.05



Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/16.98)	GREASE 19 weeks at No. 1	198
2	2	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	297
3	3	BOB MARLEY & THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	410
4	5	SHANIA TWAIN ▲ ⁹ MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	112
5	7	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	25
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Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

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Merchants & Marketing

Trans World Seeks To Refinance Debt; Universal Returns To Clubs

AS PREVIOUSLY reported, the rumor mill is working overtime at selling Camelot Music to Trans World Entertainment Corp. And even though I wrote a column saying that it's just too soon to say who will ultimately win the Camelot sweepstakes (Billboard, April 19), the rumor mill, as usual, is ignoring my assessment and continues to "read" Trans World for signs that it is preparing to make the acquisition. For instance, for the last few weeks Trans World cut way back on purchases, and this is seen as an indication that the Albany, N.Y.-based retailer is building its war chest so it can pay for Camelot.

Now, for the rumor mill's pleasure, Retail Track will offer up another sign or two for it to prematurely misinterpret.

Sources say that Trans World Entertainment is in the process of trying to refinance its debt, particularly its revolving credit facility and a term loan. The main reason Trans World is making this move is because it is paying high interest rates on deals struck when the company was on the ropes. In 1995, Trans World, at the behest of its lenders, implemented a restructuring that saw the chain close some 200 unprofitable stores over the last two years. In return for continued support from those lenders, interest rates in 1996 were increased to 11% on the revolver and 11.5% on the term loan, according to the 10-K

filed for the year ended Feb. 3, 1996. (Trans World has yet to file a 10-K with the Securities and Exchange Commission for the fiscal year it just completed.)

At the end of its most recent year, the company had drawn down \$61 million from its revolver, which is said to have \$75 million in availability, and it was scheduled to have its term loan reduced to \$52.2 million.

In looking at the weighted average of interest payments for the two loans, the company paid 10.4% to service its debt in 1995. But in 1994 and 1993, its interest rates were substantially lower, at 5.69% and 4.35%, respectively. One reason for the lower rates in those years is because interest rates in general were lower than they are now. But

also, the deals with those lower interest rates likely were struck in 1992, when Trans World was stronger than it was in 1995.

Now that Trans World has been turned around—the company reported a record net profit of \$14.7 million on revenue of \$180.7 million in its fourth quarter, which ended Feb. 3—and its stock is trading at \$11.125, up substantially from its 52-week low of \$4.50, Trans World management says it deserves to pay interest rates more in line with those of a healthy company.

Chairman/CEO/president Bob Higgins says, "Refinancing our (Continued on page 58)

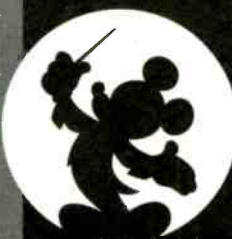
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by Ed Christman



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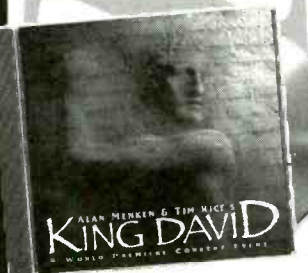
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NAIRD Announces '97 Hall Of Famers

PAYING HOMAGE: The National Assn. of Independent Record Distributors and Manufacturers (NAIRD) has announced that the 1997 inductees in its Independent Music Hall of Fame will be **Professor Longhair** and **Jerry and Sunny Richman**.

Considering that this year's NAIRD convention will be held in New Orleans, the induction of Longhair (born **Henry Roeland "Roy" Byrd**) comes as little surprise. "Fess" was one of the Crescent City's most lionized R&B piano players; his rolling rhythms and fractured fingerings had a marked impact on the style of such keyboardists as **Fats Domino**, **James Booker**, and **Allen Toussaint**. He gained national attention in the '50s with recordings for such then-rising independent labels as Mercury and Atlantic; just before his death in 1980, by which time he was a local institution, he released his last album, "Crawfish Fiesta," on Chicago's Alligator Records. No home-grown inductee could be more reflective of New Orleans' musical spirit and heritage.

Jerry Richman and his wife, Sunny, are an equally apt choice this year, given that NAIRD is celebrating its 25th anniversary and that, without their efforts and patronage, the trade group might not have been around to celebrate anything this year.

In the early '80s—when Jerry Richman, today Pacific Coast One-Stop's East Coast office chief, still operated the Richman Brothers Records distributorship in Pennsauken, N.J.—NAIRD hit a particularly rough patch in its history. The Richmans stepped in to take the reins of the organization's 1981 convention in Philadelphia, and, thanks to Sunny's efforts in enlisting the support of distributors around the country, it proved to be a success. The Richman Brothers' offices subsequently became NAIRD's headquarters, and Sunny Richman was named the group's first executive director, a position she held until 1986, when she was succeeded by **Holly Cass**, another Richman staffer.

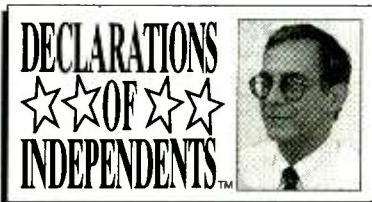
Clearly, all of NAIRD's members owe a debt of thanks to the Richmans. It will be repaid, in part, when they are honored during the '97 convention's Indie Awards banquet May 24.

HEAVENLY STRINGS: Several years ago, our friend **Dave Alvin** alerted us to an Austrian reissue of an album cut during the '60s by the **Rev. Lonnie Farris**. A Los Angeles preacher and steel guitarist, Farris recorded on his own small label; his renditions of sacred songs often conjured up what blues slide guitarist **J.B. Hutto** might have sounded like in the middle of a holiness fit.

For years we've been looking for a record that could equal the sacred fire of Farris' album, and now Arhoolie Records in Berkeley, Calif., has released a corker.

The label's essential new set, "Sacred Steel," collects studio and live recordings by a group of steel guitarists who perform at services for the Jewel and Keith Dominions, African-American Holiness-Pentecostal churches in Florida. These positively incredible sides were recorded by **Robert Stone** between 1993 and 1996 under the aegis of the Florida Department of State's Division of Historical Resources, under a grant from the National Endowment for the Arts.

Steel guitar playing has functioned as part of Jewel and Keith services



by Chris Morris

since the '30s, and some of the most masterful practitioners on the instrument are heard here. They include **Willie Eason** (who performs a remake of his 1947 gospel classic with the **Soul Stirrers**, "Why I Like Roosevelt"), **Sonny Treadway**, **Glenn Lee**, **Henry Nelson**, and **Aubrey Ghent**.

The studio material here is, yes, divine, offering several ringing versions of familiar hymns, but it's the live services that astonish—the fierce, congregation-rousing playing of the church bands stir up enough energy to blow any rock'n'roll band to kingdom come.

It's unlikely that we'll hear a roots music album as exciting or as revelatory as this one this year. At least one canny retailer has picked up on it already: Last week, L.A.'s Rhino Records advertised the record locally, proclaiming its "total genius!" You may want to check it out, too.

Amazing grace, indeed.

FLAG WAVING: Singer/songwriter **Edith Frost** is a giddily disarming new arrival in Chicago whose debut album on Drag City, "Calling Over Time," is a notable entry from the city's fertile musical scene.

Frost arrived in the Windy City in November from New York; she was still living in the Apple when she cut her album, after she secured a deal with Drag City with a homemade demo tape (some of which can be heard on her self-titled 1996 EP). For her full-length bow, she managed to engage some high-profile handmates: **Jim O'Rourke** and **David Grubbs** of **Gastr Del Sol**, **Rick Rizzo** of **Eleventh Dream Day**, and **Sean O'Hagan** of the **High Llamas**.

"The music scene's really thriving here," Frost says with enthusiasm. "It's a lot easier here for a musician than in New York. People go out more, and they're a lot more supportive." She adds that she was rapidly embraced by her new hometown: "Two weeks after I got here, there was an article [on me] in the [Chicago] Reader. It blew my mind. I made friends really fast."

All the backup musicians on the album are noted for their extroverted performances, but they managed to mesh perfectly with Frost's muted, introspective style.

Frost says of arch-experimentalists O'Rourke and Grubbs, "They're just really sensitive, intuitive musicians. They would try something out in the studio, and usually the first thing they'd play would sound amazing."

Frost grew up in Texas; before moving to New York, she performed in country and rockabilly units around Austin. While the music on "Calling Over Time" bears a country tinge (not unlike the equally personalized approach of labelmate **Will Oldham** of **Palace**), subdued originals like the title track, "Wash Of Water," and "Give Up Your Love" defy generic categorization.

"If I was aiming for one sound, I wouldn't get it—I don't have the chops," Frost says in typically self-deprecating

fashion. "I don't want anybody to peg [the music] in one style . . . It just kind of comes out like me."

"Calling Over Time" is a striking achievement that makes one look forward to Frost's live performances. She plans to go on the road this summer with a band that will include guitarist **Mike Daly**, who worked with her in New York; multi-instrumentalist **Mike Krassner**; and drummer **Glenn Kotche** of **Paul K & the Weathermen**.

Touring will be an entirely new experience for Frost. She says, "I've never played outside of a town I've lived in . . . I've never been on a two-week road trip. I'm really excited."

Look for Frost on the East Coast in June; she hopes to make appearances in the West later in the year.

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RETAIL TRACK

(Continued from page 56)

debt is something we planned to do when we completed the turnaround of the company and were showing good results. Now, we think our interest rates are high, if you consider our credit rating." But he declines to confirm that the company is in the marketplace to refinance its debt, which matures on July 31, 1998, at which point both loans have to be paid back.

Ed White, an analyst with New York-based MJ Whitman, says that based on Trans World's current performance, the company should be paying about 7.5%-8%.

So there are good reasons for Trans World to refinance its debt now: Lower interest payments mean a higher cash flow for the company; and, in general, companies try to have their new revolving credit facility in place about a year before its current loans mature. But you can count on the rumor mill to focus on the point that if Trans World ultimately does become the one to buy Camelot Music, it will need to have a deal in place with lenders that are willing to help back the acquisition.

Another point that the rumor mill may want to latch onto is that Trans World has hired Zolfo Cooper, a New York-based financial consultant specializing in retail. Some may want to ignore the fact that Trans World has hired the consultant in the past when it wasn't making any acquisitions and instead speculate that Zolfo Cooper will help Trans World management integrate Camelot when it makes the acquisition. And it may very well play that role if Trans World acquires Camelot or another company. But despite what the rumor mill thinks,

Retail Track believes that the fate of Camelot is still up in the air and that Trans World will continue to look for ways to strengthen its operation, regardless of whether it makes an acquisition.

DID YOU KNOW that the Universal Music Group, with the exception of Geffen, has re-upped with the record clubs? Seems it happened early this year, but I didn't hear about it until a late-night session during the annual convention of the National Assn. of Recording Merchandisers (NARM) in March, and I promptly forgot about it. When I was desperately trying to figure out how to fill this column, I found that tidbit in my NARM notebook.

You might remember that about two years back, most of the Universal family of labels, Virgin, and Disney pulled out of the record clubs because, among other reasons, they wanted to support retail accounts, which often complain that record clubs devalue music.

Bruce Resnikoff, executive VP/GM of special markets at Universal Music Group Special Markets, wouldn't comment on the specifics of the company's deals with the record clubs. But, he says, "we left the clubs because we were not satisfied with some of the record club terms as they related to retail and what was best for our artists. We went back in when we were satisfied that the terms were reasonable to us, took care of our needs for our artist and the retailers."

Jason Whittington, head of sales at Geffen, once again played his trump card with Retail Track, imploring me to remind retailers that Geffen, which didn't re-up with

the clubs when Universal Music Group did, is going to the account base with its catalog impact program, which offers a 10% discount on front-line catalog for one week, beginning Monday (28). He says that he is "looking for major support

from our retail partners to keep us out of the record clubs."

OPS: In a story in the last issue's Merchants & Marketing section, I correctly reported that the Alliance Entertainment Corp. 10-K filing

says that the company has shut down its CD One Stop facility in Bethel, Conn. But I was informed this week that the company still has a sales office there, which has a staff of 50, and has no plans to close the sales operation there.

PUNK FAN'S HOBBY LEADS TO MUSIC BIZ VICTORY

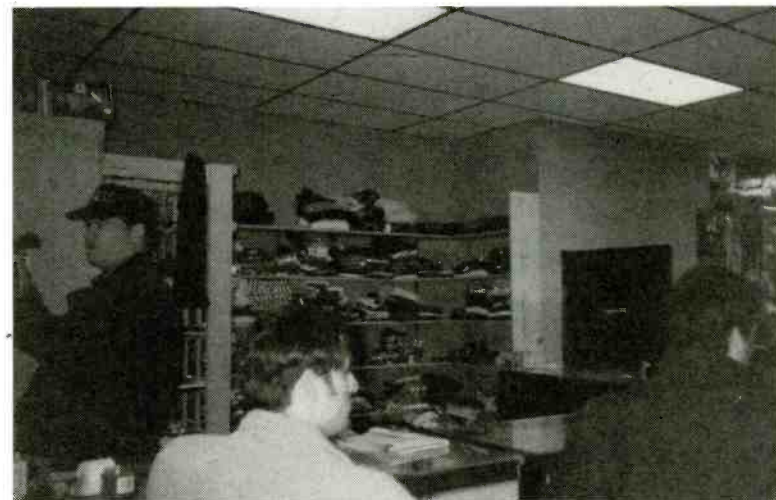
(Continued from page 54)

guy, Cause For Alarm, Cast Iron Hike, and the Path Of Resistance. Guilt is from Louisville, Ky.; Strife is from California; and Doughnuts are from Sweden. The geographic diversity of the bands, as well as their rigorous touring schedules, has helped bolster the label's popularity.

Though CDs are the label's principal configuration, Brummel says vinyl remains popular. "Vinyl makes the music seem more underground. Since just about all music comes out on CD, having a record makes [the music] seem different. We'll sell 6,000-7,000 pieces on a full-length vinyl LP. There's a core audience that still wants vinyl. We still do really well with vinyl."

"We get a lot of support from college radio. Though because there's more major-label infiltration now, it's more difficult than what it used to be," he adds.

The label also receives support from various locally produced cable



T-shirts and other merchandise from hardcore and underground punk bands are sold at Bulldog Records, which opened recently in Chicago's Wicker Park. (Photo: Ed Hogan)

and broadcast shows around the country.

Brummel, a former history major, is well aware of the unique place and time he occupies.

"I study the histories of Sun,

Motown, and Stax, and other independent record labels of the past to see how they did it. They were pioneers and didn't have the advantage I have of looking back. So I'm grateful for that," he says.

MUSICLAND

(Continued from page 53)

largest suppliers.

On the balance sheet, Musicland listed total assets of \$996.9 million. Of that, inventory totaled \$506.1 million, and cash and cash equivalents totaled \$162 million.

In looking at liabilities, current ones totaled \$815.5 million, up from \$634.6 million in 1995, while long-term liabilities were \$122.5 million.

Included with the current liabilities at the end of 1996 are accounts payable of \$406.6 million. Also, at the end of the year, Musicland had drawn down \$272 million of the \$275 million available in its revolving credit facility. The average daily revolver borrowing was \$289.7 million in 1996, vs. \$254 million in 1995, and \$128.6 million in 1994. Interest to service Musicland's debt grew from \$19.6 million in 1994 to \$33 million in 1996.

Twice during the year, Musicland had to negotiate for waivers to financial covenants in its revolving credit facility. Otherwise, the company would have been in default on the loan. The latest set of waivers is set to expire May 30. The company, meanwhile, is negotiating with the banking group and trade creditors to make more credit available, the documents state.

Due to concerns about the company's liquidity, Musicland had difficulty in obtaining shipments from certain vendors in the books, computer software, video games, and trend product categories during 1996.

Musicland had 6,100 full-time and 9,200 part-time employees at year-end.

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Reprise Act Considered Poster Children For ECD

BY GINA VAN DER VLIET

LOS ANGELES—Preferring the hands-on approach, Warner/Reprise act Poster Children has managed to give new meaning to the enhanced CD (ECD) format by personally writing, designing, and programming all of the content on its April 22-released "rtfm."

Through the creation, the members of Poster Children—Rose Marshack (bass player/vocalist), Rick Valentin (guitarist/vocalist), Jim Valentin (guitarist), and Howie Kantoff (drummer)—take users on a journey through

the band's past and present via intimate tour reports, biography materials, sound bites, video interviews, games, and trivia questions, along with presenting a full set of 12 new tracks.

"Rick and Rose were computer programmers before they started the band," explains Howard Klein, president of Reprise Records. "The band has done a lot of their own projects, including their own [World Wide] Web site. Rose even programmed a game [that was included in an interactive press kit] for the 'Friends' soundtrack."

According to Klein, it's that personal



POSTER CHILDREN

touch that sets Poster Children apart from other bands. "Most artists hire outside programmers to create content for ECDs," says Klein. "The problem is that, although the CD may be very cut-

ting-edge, it may not have a lot to do with the actual artist or what it is that they're trying to communicate."

Marshack and Rick Valentin, co-founders of the band, agree.

"We're real control freaks," they say with a laugh, adding that they feel very strongly about coming up with their own concepts for Poster Children product, be it album cover designs, Web site content, or ECDs.

"Rtfrm" (which stands for "read the fucking manual") marks the act's second published venture into interactive music. 1995's "Junior Citizen" was distributed with a 1.4M floppy disc. Showcasing a playful mixture of cartoon graphics and interactive games, the disc was exhibited in the 18th annual 100 Show of the American Center for Design.

"That disc only took up one megabyte of stuff," Marshack recalls. "Our new ECD has 150 megabytes' worth of stuff on it. It includes video footage, pictures, and all of our music is on there."

Users of the ECD will find themselves inside a building, where they can click on various banners to see clips of interviews with the band and hear various tracks from previous albums listed in chronological order, including 1990's "Flower Plover" (Limited Potential); 1991's "Daisy Chain Reaction" (Twin/Tone Records), which was rereleased by Sire/Reprise in 1992; 1993's "Tool Of The Man"; 1994's "Just Like You" EP; and 1995's "Junior Citizen."

There's much more to be discovered, however, as the building's elevator proves to be a gateway to five floors with access to various rooms in which the user (with use of the software extension Quick Time VR) can scroll around the band members' personal

rooms, their CD collections, and the studio and rehearsal area. There is also a room where fans can check out the band's van. Users can rotate the vehicle, as well as learn the history of the vehicle and the damage it has endured during its travels. And for users who are interested in learning more about the Internet, the band has created a room called "How To Make A Web Page."

"Our main goal was to create something that people could go to more than once," says Marshack.

Adds Rick Valentin, "We wanted to have good graphics, but we didn't want it to be so graphic-intensive that there wouldn't be any other interesting content. I've seen so many ECDs where there's a lot of flashy material but not much else. We decided to go in the opposite direction. Some people may think it doesn't look as professional as some of the product out there, but whatever doesn't look professional is made up for in the personal nature of it," he says, emphasizing that the music ultimately remains the main focus.

According to Eric Fritschi, artist development manager at Reprise, the ECD was serviced to college radio in the second week of April, as well as to major and independent retailers. The label has also hired Ignition, a marketing company that will help distribute fliers, posters, and promo CDs featuring several Reprise acts to non-record shops, computer retailers, and cybercafes. High school and college campuses will be an important target.

Poster Children kicked off a tour Monday (28) in Seattle, co-headlining with fellow Warner act Failure and Maverick band Summercamp. The tour will end June 9 in Los Angeles.

MUSIC CD-ROMS, ONCE PROMISING, SHOWING DECLINE

(Continued from page 1)

was introduced in 1994 with high-profile interactive releases from Peter Gabriel, David Bowie, Todd Rundgren, and others. However, poor marketing and high price tags have kept the format from succeeding with consumers. Though sales of music CD-ROMs are not tracked by SoundScan and exact numbers are hard to verify, a successful music CD-ROM sells 70,000-150,000 units, according to industry insiders. However, most releases in the format have fallen far below those "hit" numbers.

The problem with the music CD-ROM format is linked to the overall downturn in the entertainment CD-ROM industry, which has faced a tough year filled with consolidation and cutbacks. Retailers have been flooded with too many new releases competing for limited shelf space, while many consumers have turned to the Internet for computer entertainment. In addition, retailers remained baffled about where to stock the multimedia music titles, and consumers were uneducated about or, worse yet, indifferent to the format.

"You're just not going to see many full-blown music CD-ROMs in the future," says Josh Warner, founder of Blink Media and a former consultant to Virgin Records. "Hybrid ECDs with Internet links are much more valuable to the consumer and economical for the label. Also, for media-rich title efforts, most are waiting on DVD to enter the market in a significant way."

Even as two new high-profile music CD-ROM releases, Peter Gabriel's "Eve" and George Clinton's "Greatest Funkin' Hits," hit store shelves this month, some wonder if these titles are the last of their kind.

"If you use the word CD-ROM to music companies when you pitch a product now, you're dead," says Ann Greenberg, co-founder of multimedia developer ION, which helped pioneer the format in 1994 with "Jump: The David Bowie Interactive CD-ROM." "But there is still development in enhanced CD, Internet, and now DVD."

Consider the plight of "Eve." The title has received critical acclaim and boasts the star power of Peter Gabriel. Yet the big-budget disc, which reportedly cost more than \$1 million to develop, has had a hard time finding a U.S. publisher. Its original publisher, the Seattle-based Starwave, abandoned the CD-ROM business in 1996 to concentrate on its booming World Wide

Web site development business, which has since been acquired by Disney.

Despite the fact that it has been completed for several months, "Eve" was not able to find a commercial distributor at retail in the U.S. until Graphix Zone picked up the rights earlier this year. "Eve" has been available in Europe and sold directly to consumers via the Internet since 1996.

Other finished music CD-ROMs, such as the Philips Media-developed "Virtual Nightclub," are also in limbo and have yet to secure distribution. (Philips Media, creator of such titles as "All Access: The H.O.R.D.E. Festival CD-ROM" and the Cranberries' "Doors And Windows," eliminated its music multimedia department in October 1996.)

Gabriel recently told Billboard that he remains passionate about creating music in an interactive format (Billboard, March 8). However, the musician did acknowledge that CD-ROM is not the only format of choice for the creative mind.

"Whether it is delivered on CD-ROM or DVD-ROM is irrelevant in many ways," he said. "It is about the content."

"Eve," which was previously expected to come out under the Graphix Zone banner, is now being released under that company's new corporate name, Ignite. Graphix Zone, which has issued interactive music releases from Peter Dinklage, Bob Dylan, Santana, Herbie Hancock, and others, changed its name to Ignite Inc. as it alters its business strategy to focus on the CD-ROM game market. The company will continue to sell its existing music multimedia titles under the Graphix Zone label, but has ceased publishing and development of new music-themed multimedia CD-ROMs.

The departure of Graphix Zone from music multimedia development follows similar strategic shifts over the past year by other interactive music technology proponents, including Apple and Philips Media.

Despite early experiments with full CD-ROM releases for such acts as the Rolling Stones, Queensryche, B.B. King, and others, major music companies are no longer dabbling in the creation of music CD-ROMs.

"At music retail, no one has been able to educate the consuming public about what exactly an interactive music CD is," says Rob Sebastian, Ignite VP of marketing. "We've seen

some success with the format, but that has not been enough. The consumer base for the ECD and music CD-ROMs just isn't there. From a personal standpoint, music is meant to be experienced through listening."

Sebastian compares the challenges faced by the music CD-ROM business to those of longform music videos.

"People don't buy music videos," he says. "They are successful on MTV and VH1, but that's about the extent of it. The music CD-ROM market is too much of a niche. From a mass consumer audience standpoint, the market is just not there. We have been a leader in this space, but it just hasn't been viable as a business."

One of the main reasons for the lackluster response to music CD-ROMs has been the content, according to Ty Roberts, co-founder of ION.

"The main content on music multimedia titles should be music, but that isn't always the case," he says. "Too many music CD-ROMs have only contained a few 30-second samples, rather than complete songs... It might have been better to put unreleased material, extended versions of songs, or anything that conveys the art of the artist. The fans know when the disc content has been put together by a multimedia company. Would you want to buy a record where the artist was only peripherally involved? Probably not."

Pricing has also been a key problem.

"A lot of users found out that they could find a lot of comparable content for free on the Web, so there was no point in dropping \$40 for a CD-ROM," says Seema Chowdhury, an analyst for the entertainment and technology strategies division of Forrester Research. "The genre may not appeal to a large-enough niche to support the development of full-fledged CD-ROMs. Maybe it appeals to a collector or fan who buys boxed sets and goes to every concert. But that fan must also have a computer and, at this point, you are really talking about an awfully small niche to target."

Chowdhury says future projects in the genre might best be suited as value-added content for existing boxed sets.

Some future interactive music projects will be delivered on Internet-linked ECDs that allow music consumers to purchase multimedia content that is delivered through the

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Family Values Gain Foothold In Kid Vid

Warner, Lyrick Find Success With Lesson-Laden Series

BY CATHERINE APPELFELD OLSON

WASHINGTON, D.C.—Family values. Whether you love 'em or hate 'em—or are still trying to figure out what all the fuss is about—there's no denying the concept is having a commercial impact.

With television audiences embracing en masse such programs as "Touched By An Angel" and educational children's programming on the rise, it was only a matter of time before the mom/apple pie/American flag bandwagon rolled into the video market. Several vendors hope family values will translate into valuable retail properties.

Not surprisingly, values-oriented tapes are turning up most often in the children's video sector, particularly in fare created for preschoolers. Although there are numerous series that incorporate life lessons—among them PolyGram Video's "Busy World Of Richard Scarry" and Sony Wonder's "Sesame Street" line—two suppliers have made the concept central to their marketing plans.

In February, Warner Home Video debuted "The Book Of Virtues," the first series in its newly minted PBS For Kids label. Also that month, independent production house Lyrick Studios announced the arrival of "Francesco's Friendly World," a series based on the life of biblical figure Francis of Assisi. Lyrick's Barney the Purple Dinosaur, as virtuous as it is big, has already given the company an impeccable reputation among parents who may be ready for the next purchase.

"The Book Of Virtues" draws from



Warner Home Video's "Book Of Virtues" series, now six titles strong, will double in number later this year.

the strength of conservative critic William Bennett's best-selling book about a kinder, gentler America. Converted to video, it's now an animated series whose episodes tackle such lofty subject matters as honesty, self-discipline, and compassion through re-worked fairy tales and other familiar stories. The tapes, which carry a suggested list price of \$12.98, come packaged with a three-page viewing guide for parents to use as a jumping-off point for dinner-table discussions.

Warner thus far has released six "Virtue" titles and has seven more waiting on deck. Coming next, in July, will be "Friendship" and "Generosity." Sales have been strong across the board, particularly in mass-merchant stores, says Kevin Spence, Warner Home Video marketing manager for children's product.

Sister company Warner Resound is handling distribution of the series in the Christian market.

Hit Entertainment Pushes British Product In Its New Kid Vid Line

BY PETER DEAN

LONDON—John Bull lives.

Best-selling contemporary children's books are the inspiration behind a major children's label launching in Great Britain before Christmas. It will use its Britishness as a selling point.

Hit Entertainment, an international producer and distributor of TV programming, is making a bid for a slice of the U.K. kid vid market—27% of total retail sales in 1996, according to new figures published by the British Videogram Assn.

Graham Swales, a former Buena Vista Home Video executive in England, has been named to head up the sales and marketing of titles from Hit Entertainment's catalog of more than 1,000 hours of family programming. He intends to provide direct competition to Buena Vista, which continues to dominate the market sector. It held a 58.8% share of the children's sector last year.

Swales believes it is the British literary grounding of Hit's portfolio that makes the new line special. "Our product is home-grown, created by British artists and produced for the screen by British companies," he says. "Our



Hit Entertainment video sales and marketing director Graham Swales poses with some acquaintances.

research has shown that parents have reservations about overtly American products and are keen to buy into the 'Britishness' of our productions. We aim to exploit this."

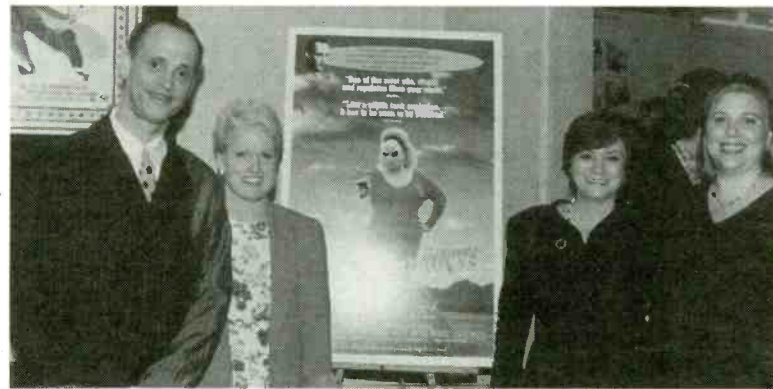
The first three releases under the Hit Entertainment video label will be "Brambly Hedge," "Percy The Park Keeper," and "Kipper," cel- and model-animated features based on best-selling modern children's books by British

(Continued on page 63)

"There is a strong demand for good-quality children's video and educational programs for kids in general," says Spence of the family-values phenomenon. "People are realizing that kids spend an amazing amount of time in front of the television, and they are looking for quality programming to put in front of them."

While the series is not the first to broach the subject of virtues, Spence says "Book Of Virtues" is unique in bridging the gap between entertainment and "truly religious products," which are not always appropriate for

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Strike Me Pink. New Line Home Video participated in the 25th anniversary theatrical re-release of "Pink Flamingos," which promises to shock a new generation of moviegoers and cassette buyers. The movie became a cult favorite in the '70s. Enjoying themselves, from left, are creator and director John Waters; Pam Kelley, New Line VP of sales; Louise Alaimo, New Line VP of marketing and non-theatrical acquisitions; and Beth Gunderia, New Line sell-through marketing director.

Studios Could Lose Valuable Format By Dragging Their Feet On DVD

DVDELIGHTED: So, I lugged from the office my DVD player, a loaner from Toshiba, which also generously provided the director's cut of "Blade Runner." Actually, the latest consumer-electronics whiz-bang isn't the burden that the word "lugged" might imply.

The player, an SD-3006, weighed in at 7 pounds, according to my bathroom scale, one-half that of the Pioneer laserdisc unit it was replacing on the stand beneath my 25-inch TV set. Light as a feather—at least relative to most consumer-electronics hardware—the SD-3006 is no bulkier than a well-stuffed briefcase, passing easily through revolving doors and taking up little extra space on my train ride home.

Once there, it was a no-brainer to plug in the color-coded video and audio jacks (this for someone who does not own a PC or a cell phone and thinks he can program a VCR but always finds an excuse not to). Push a couple of clearly marked buttons on the remote—once I figured out where the batteries went—insert a disc, close the tray, and watch the moving pictures.

And what pictures: The clarity, gradation, detail, and depth of the black-and-white "Raging Bull" and the dark-hued "Blade Runner" could only be bettered by a fresh theatrical print on the big screen. The remote-controlled digital acrobatics (fast-forward, freeze-frame, etc.) are a snap to perform and fun to try, but of course it's the TV image we're watching. DVD makes it so easy to watch a movie at home, easier than laserdisc, that after not many hours, you find yourself taking the improvements for granted. In the way that word processors made typewriters obsolete (literally overnight, in my case), DVD relegates tape to the Smithsonian.

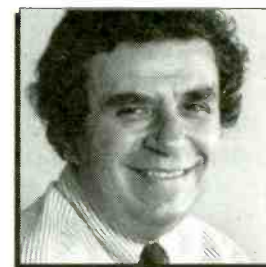
Unfortunately, for player manufacturers and Warner Home Video, the only studio fully committed to DVD, that isn't enough. However inferior the picture, tape has two overwhelming advantages. Cassettes are cheaply mastered and produced, and programs can be recorded. DVD technology has neither at present. Toshiba, Sony, Pioneer, and Thomson Consumer Electronics, among others, are dependent for player sales on the participation of the studios that can best afford the start-up investment.

Except for Warner and Columbia TriStar, which just shipped its first four titles, Hollywood's out. DVD could starve to death unless minds change by year's end. Ten player manufacturers implicitly made that point in a spread ad in the April 22 Hollywood Reporter, a few of whose readers can move mountains. The copy consisted of rave reviews of DVD in publications ranging from The New York Times and Time to Video magazine and The Laser Disc Newsletter.

Meanwhile, the title count grows only a little faster than Warner's schedule allows—in seven markets—and consumers may wonder what all the fuss is about. Given the retail displays we've seen, early enthusiasm could dissipate quickly. The Virgin Megastore in New York's Times Square, across the street from Billboard's offices, has a rack of DVD releases, a best-sellers board, and a demo player near the laserdisc checkout counter. But there's no explanation of DVD (the initials aren't spelled out), and images are seen on a small screen, which doesn't do the format justice. We've heard much the same from shoppers

at Warehouse and Sam Goody stores. Some retailers, it would appear, already are taking DVD for granted. The paucity of software could be one explanation.

It's instructive to recall the introduction of Beta-max and VHS 20 years ago. Hollywood strode backward into the cassette revolution, complaining



by Seth Goldstein

every step of the way toward immense profits. Only 20th Century Fox took the plunge—but with 50 titles, many more than the Warner DVD launch. Sometime later, Paramount chipped in 50 releases in a test with photo developer Fotomat.

Other studios, MCA in particular, maintained their distance. However, by late 1979 everyone was in. Hundreds of titles were available, not including the hundreds more public domain and pornographic features that were sold and copied while theatrical executives came to terms with the future. The subsequent success of home video has made DVD's path a little rockier.

Americans were amazed that movies—so many of them—could be rented and purchased. Now the endless supply of titles is a multibillion dollar-a-year birthright. DVD doesn't have the luxury of a lot of time. If not instant gratification, consumers at the very least want the assurance that Disney, Fox, Universal, and Paramount releases are in the pipeline. Until then, it's going to be a struggle to keep the whiz-bang from becoming a wheeze.

THE SWEETEST SOUND: Sony Music Entertainment will ship its first five DVD titles, at \$24.98 suggested list, June 3. They are "Tony Bennett Unplugged: The Video," "Beavis And Butt-Head's Final Judgement," "Odyssey Into The Mind's Eye," "Street Fighter II: The Animated Movie," and "Sesame Street's 25th Birthday: A Musical Celebration." Lumivision offers six more at \$24.95, due May 21. Four are theatrical titles, "The Hidden," "The Lost World," "Rock 'n' Roll High School," and "A Boy And His Dog," in addition to documentaries "Ring Of Fire" and "First Emperor Of China."

PolyGram Lends VSDA A Hand; The King's Commemorative

IMAGE BUILDING: Taking shots at the Video Software Dealers Assn. (VSDA) is practically a parlor game in Hollywood, but New York-based PolyGram Video has nothing but respect for the trade group.

Last year, the rising independent vendor was the first to hop on VSDA's assault on the sale of black box cable signal decoders. More recently, it has announced that it will donate 1% of its gross revenues to the VSDA Awareness Campaign.

Although the effort to make consumers more aware of the value of video still must be fleshed out, PolyGram Video president **Bill Sondheim** isn't concerned.

"We're giving our hard-earned money to the industry, not to the VSDA," says Sondheim. "Video is one of the most important parts of the film industry, and to insure its long-term growth, consumers must be reminded of its value." He includes DVD as part of that growth.

Sondheim says the dollar amount PolyGram intends to donate should translate into \$500,000 this year and more than \$2 million in 1998. PolyGram will start the tab running with the June release of "Gridlock'd."

Despite VSDA's disastrous attempt to implement a similar awareness campaign in the early '90s, Sondheim says the group is now "positioned to be an advocate for the industry," mainly because of VSDA president **Jeffrey Eves**.

"Under his leadership, VSDA is more focused than ever, reflects a broad retail segment, and listens and reacts to the industry," Sondheim says. "Since he's come on board, I look at VSDA in a completely different way."

With a few big hits in its corner, such as "Four Weddings And A Funeral," "The Usual Suspects," and "Fargo," a lot of people are looking at PolyGram in a completely different way. But Sondheim says the company's alliance with VSDA is more than just industry posturing.

"I know there's a pattern developing, but it's not just a publicity move," says Sondheim. "It's how this company wants to operate in the industry and a way to maximize our properties by forming strong alliances."

Coming from Sondheim, who's one of the most upfront execs in the business, the statement is sincere.

In other VSDA news, the celebrity chairperson for this year's convention, set for July 9-13 in Las Vegas, will be **Farah Fawcett**. Fawcett was suggested for the post by Playboy Home Video, which will distribute a "Celebrity Centerfold" with the fair-haired beauty later this year.

MORE ELVIS: Elvis Presley has been dead for 20 years, but fans still can't get enough of the King.

To commemorate the anniversary of his death, MGM Home Entertainment

will release "The Elvis Commemorative Collection," featuring 18 movies in the King's realm.

Although 20th Century Fox Home Entertainment, Paramount Home Video, and Lightyear Entertainment have Elvis product, MGM's catalog is the largest.

Among the titles in the collection are "Viva Las Vegas," "Jailhouse Rock," "Harum Scarum," "Kid Galahad," "Speedway," "Spin Out," and concert features "Elvis: The Lost Performance," "Elvis On Tour," and "Elvis: That's The Way It Is." Street date for the collection is July 8.

"These films have never been marketed to the core fan base," says MGM VP of sell-through marketing **Cory Tappin**. "We're hoping

to catch hold of Elvis fever; and that's why we put the videos into a collectible souvenir package with the photos and booklet."

Tappin says the 20th anniversary of Elvis' death will be marked by a 10-day extravaganza at Graceland starting Aug. 9. The event, which is already sold out, will be put together by the Elvis Presley Estate.

"There's a huge amount of activity, and all the licensees are gearing up," says Tappin. One of them is RCA Records, which will release a six-CD set, titled the "Platinum Collection," later this year. Several other Elvis commemorative releases are expected from RCA through August.

Six different video gift packs will be available, including a limited edition collector's set with all 18 MGM titles, the booklet "Elvis: From Memphis To The Movies," and rare behind-the-scenes photos. MGM will manufacture only 3,000 sets, each of which will be numbered. Suggested list price is \$350.

The limited-edition set will also be broken into two different configurations with nine titles each, the booklet, and photos. Retail price is \$134.92. In addition, three four-tape "Presley Packs" will be released for \$44.92. All tapes are available individually for \$14.95.

Sticking to the Elvis theme, with the purchase of any Presley video in the collection, consumers will get a coupon good for \$3 off a pair of Foster Grant sunglasses. At Foster Grant point-of-purchase displays, consumers may also enter a sweepstakes contest to win a pair of authentic Elvis sunglasses, circa 1974.

MGM will offer consumers the opportunity to mail-in for a free reproduction of the "Jailhouse Rock" theatrical poster. An on-pack coupon on each video explains the offer. MGM has slated more than \$2 million in marketing dollars for the promotion and will run national television and print advertising June 30-Aug. 16.

Tappin says advertising will be timed to take advantage of Elvis programming expected in August on
(Continued on next page)

Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	6	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
2	3	9	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
3	2	7	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
4	6	47	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
5	5	7	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
6	4	80	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
7	8	20	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
8	7	4	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
9	NEW		101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
10	34	2	DRAGONHEART	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery	1996	PG-13	19.98
11	9	5	HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	1997	PG	22.99
12	10	5	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98
13	11	21	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
14	12	9	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.98
15	24	2	THE CRAFT	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney	1996	R	19.95
16	14	10	FLY AWAY HOME	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.98
17	16	56	COMPLEAT BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1982	NR	9.98
18	13	7	HARRIET THE SPY	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1996	PG	19.95
19	15	64	GREASE ▲ *	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
20	30	18	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
21	20	3	PENTHOUSE'S LOST TREASURES	WarnerVision Entertainment 57019-3	Various Artists	1997	NR	19.95
22	17	4	PENTHOUSE: FIRE AND ICE	Penthouse Video WarnerVision Entertainment 57018-3	Various Artists	1997	NR	19.95
23	27	4	KORN: WHO THEN NOW?	Epic Music Video Sony Music Video 50153	Korn	1997	NR	19.98
24	18	11	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
25	21	8	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1997	NR	14.98
26	23	8	AEON FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
27	19	72	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
28	NEW		MIGHTY DUCKS THE MOVIE: THE FIRST FACE-OFF	Walt Disney Home Video Buena Vista Home Video 9265	Animated	1997	NR	14.99
29	NEW		BATTLE ARENA: TOSHINDEN	Central Park Media 1475	Animated	1997	NR	19.95
30	36	16	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
31	NEW		PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
32	37	25	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
33	39	2	GOOSEBUMP: THE WEREWOLF OF FEVER SWAMP	FoxVideo 24394	Various Artists	1997	NR	14.98
34	26	4	THE SAINT: THE FICTION MAKERS	Avid Home Entertainment Live Home Video 51320	Roger Moore	1966	NR	9.98
35	25	2	SELENA REMEMBERED	EMI Latin Video 77826	Selena	1997	NR	19.98
36	33	4	BARB WIRE	PolyGram Video 8006399273	Pamela Anderson Lee	1996	NR	19.95
37	28	2	THE BEST BITS OF MR. BEAN	PolyGram Video 8006367793	Rowan Atkinson	1997	NR	19.95
38	NEW		MYSTERY SCIENCE THEATER 3000: THE MOVIE	MCA/Universal Home Video Uni Dist. Corp. 82897	Michael J. Nelson Trace Beaulieu	1996	PG-13	14.98
39	29	13	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.95
40	22	12	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	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 \$3 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.

FAMILY VALUES

(Continued from page 60)

all children, he maintains. "These are classical stories that are used to illustrate virtues. We try to make them so they appeal to a broad audience, with nothing too controversial."

Warner launched the cassette titles backed by an extensive TV and print campaign, and the studio continues to build momentum for the line. It is putting the finishing touches on a con-



Francesco talks to the animals in a cassette series undertaken by Barney creator Lyrick Studios, which has taken aim at the Christian market.

test that seeks essay entries from children describing one of the virtues discussed in the tapes. Winners will be rewarded with such wholesome prizes as bonds earmarked for college educations, Spence says.

Perhaps in light of parents seeking more quality programming for their kids, Spence notes that in recent months Warner Home Video has experienced an upswing in sales on its other edutainment kids programs, including "The Magic Schoolbus" and "Dream Big," inspired by the "Real Wheels" broadcast series.

Richardson, Texas-based Lyrick Studios' "Francesco's Friendly World" takes the everyday do-goodness preached by Barney to new heights. The animated series, which debuted with the Easter-themed "The Last Stone," features Francesco, who teaches his animal friends lessons about love, trust, and respect.

(Continued on next page)

SHELF TALK

(Continued from preceding page)

cable channels A&E, VH1, TNT, and TBS. A 75-market radio promotion and outdoor billboard campaign complete the advertising activities.

On the new-product front, MGM has picked up distribution to 100 titles from Castle Rock, Epic, and De Laurentiis. The movies, previously distributed by New Line Home Video, include "When Harry Met Sally," "Blue Velvet," "The Princess Bride," "Hope And Glory," and "Mr. Saturday Night."

MGM will add them to its "MGM Collections" brand over the next three years.

FERGIE DEAL: United American Video (UAV) has picked up distribution rights to the Duchess of York Sarah Ferguson's "Budgie The Little Helicopter."

The Duchess has a previous agreement with Sleepy Kids to produce an animated television series based on the "Budgie" books. To date, 39 episodes have been produced and been aired on the Fox Network.

UAV has a five-year agreement with Sleepy Kids for U.S. rights. The Charlotte, N.C.-based vendor will begin releasing "Budgie" videos in August.

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NETWORK TV		SBC, NBC, FOX					
CABLE TV		F, TNT, TNT				A, CBS, PBS	
SPOT TELEVISION		NBC					
RADIO Top 75 Markets				Radio Promotion			
NATIONAL PRINT		ENQUIRER, People, Soap Opera, Star				USA WEEK	
OUTDOOR BILLBOARDS							
PUBLICITY TOUR							

Media schedule and selection subject to change.



SINGLE UNITS \$14.95* EACH CLAMBAKE M206447 • DOUBLE TROUBLE M206448 • FOLLOW THAT DREAM M206397 • FRANKIE AND JOHNNY M206555 • GIRL HAPPY M206400 • LIVE A LITTLE, LOVE A LITTLE M206401 PG • SPEEDWAY M206402 G
*Except *Elvis: The Lost Performances*. Gift sets and merchandisers available. See your distributor or WHV rep.

FAMILY VALUES

(Continued from preceding page)

"This one goes even further to bring religion into it," Debbie Reis, VP of sales for Barney Home Video says of the difference between the two series. "We didn't want religion to be associated with Barney because it is very broad-based, but Francesco is a little narrower."

Reis is quick to point out that "Francesco" does not latch on to any one religion in particular. But for the first time, Lyrick has entered into a deal with a distributor specializing in the Christian marketplace. Homeland Entertainment bought exclusive rights to bring "Francesco" to Christian book stores.

Lyrick is looking at the possibility of extending that relationship to include the "Barney" videos. As part of the arrangement, Lyrick expects to play a role in taking a popular Christian cassette series into the mainstream later this year.

"People are looking to teach their children values, and they are scared because it doesn't look like the world is going in that direction," Reis comments. In an effort to widen viewership of "Francesco" beyond video, Lyrick hopes to find a TV home for the series by late 1998, she says.

In the meantime, Lyrick is preparing for the fall release of the next "Francesco" title, the holiday-themed "The Gift Of Christmas."

HIT ENTERTAINMENT

(Continued from page 60)

authors and illustrators."

Swales continues, "All our titles have sold millions of copies worldwide. The overriding message of our marketing will be that these films are a faithful realization of the books, as true in every possible detail to the original stories and illustrations." Cross-promotions with publishers of the three launch titles will emphasize their literary genesis and encourage the joint purchase of books and videos through leading retailers.



"Percy The Park Keeper" has a British appeal that American imports lack.

Hit previously tested the "animated book" formula by releasing "The Wind In The Willows" and "The World Of Peter Rabbit And Friends" through third-party distributors in the U.K. Industry sources expect Hit to increase its range of genres via acquisitions.

The company was launched in October 1989 by the former sales team of Henson International Television, a subsidiary of Henson Associates, producers of "The Muppets." Henson subsequently was sold to Disney.



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06394 • ELVIS ON TOUR M206395 • ELVIS: THAT'S THE WAY IT IS M206396 • ELVIS: THE LOST PERFORMANCES M206393
M206468 • HARUM SCARUM M206398 • JAILHOUSE ROCK M206399 • KID GALAHAD (1962) M206400 • KISSIN' COUSINS M206469
NOUT M206403 • STAY AWAY, JOE M206404 • THE TROUBLE WITH GIRLS M206405 • VIVA LAS VEGAS M206406

for details.

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
★ ★ ★ No. 1 ★ ★ ★					
1	1	5	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
2	5	3	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
3	2	4	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
4	3	7	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
5	4	3	THE CHAMBER (R)	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman
6	32	2	WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo 24143	Leonardo DiCaprio Claire Danes
7	7	4	SUPERCOP (R)	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
8	6	6	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
9	8	28	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
10	35	2	EXTREME MEASURES (R)	Columbia TriStar Home Video 94923	Hugh Grant Gene Hackman
11	11	6	THAT THING YOU DO (PG)	FoxVideo 4141	Tom Hanks
12	10	7	2 DAYS IN THE VALLEY (R)	HBO Home Video 91296	James Spader Eric Stoltz
13	33	2	MICHAEL COLLINS (R)	Warner Home Video 14205	Liam Neeson Julia Roberts
14	13	5	MAXIMUM RISK (R)	Columbia TriStar Home Video 27413	Jean-Claude van Damme Natasha Henstridge
15	9	6	SPACE JAM (PG)	Warner Home Video 16400	Michael Jordan
16	16	10	TRAINSPOTTING (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
17	12	8	LAST MAN STANDING (R)	New Line Home Video Warner Home Video N4507	Bruce Willis Christopher Walken
18	17	3	HIGH SCHOOL HIGH (PG-13)	Columbia TriStar Home Video 82483	Jon Lovitz
19	18	3	FLIRTING WITH DISASTER (R)	Miramax Home Entertainment Buena Vista Home Video 8759	Ben Stiller Patricia Arquette
20	37	2	LONE STAR (R)	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughey
21	15	13	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick
22	14	7	BULLETPROOF (R)	MCA/Universal Home Video Uni Dist. Corp. 83006	Damon Wayans Adam Sandler
23	19	6	BOUND (R)	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
24	23	16	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
25	27	2	THE SPITFIRE GRILL (PG-13)	Columbia TriStar Home Video 89053	Alison Elliott
26	21	5	HONEY, WE SHRUNK OURSELVES (PG)	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis
27	20	10	JACK (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
28	24	3	BASQUIAT (R)	Miramax Home Entertainment Buena Vista Home Video 9676	Jeffrey Wright David Bowie
29	NEW	▶	101 DALMATIANS (G)	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels
30	40	9	FLY AWAY HOME (PG)	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels
31	22	11	THE FAN (R)	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes
32	26	14	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
33	28	3	SURVIVING PICASSO (R)	Warner Home Video 14483	Anthony Hopkins
34	25	9	FIRST KID (PG)	Walt Disney Home Video Buena Vista Home Video 7896	Sinbad
35	NEW	▶	THE GHOST AND THE DARKNESS (R)	Paramount Home Video 323503	Michael Douglas Val Kilmer
36	38	19	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
37	NEW	▶	SUNCHASER (R)	Warner Home Video 14316	Woody Harrelson
38	29	11	IL POSTINO (PG)	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
39	NEW	▶	EMMA (PG)	Miramax Home Entertainment Buena Vista Home Video 9677	Gwyneth Paltrow Ewan McGregor
40	31	6	THE HUNCHBACK OF NOTRE DAME (G)	Walt Disney Home Video Buena Vista Home Video 7955	Animated

◆ 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.

Home Video

MERCHANTS & MARKETING

Barney Enters The Travel Biz

AIR BARNEY: Barney the Dinosaur creators Lyrick Studios have pacted with Southwest Airlines for a high-flying promotion, "Barney's Fly-Away Summer," keyed to the new sing-along, "Barney's Musical Scrapbook."

The 52-minute, \$14.95 compilation of musical and storytelling excerpts from Barney programming hits stores May 6. It's the follow-up title to the first "Barney" sing-along video, "Barney's Songs," which was last year's top selling Barney title, says Lyrick Studios director of marketing **Debbie Ries**.

"Fly-Away Summer" is a two-part promotion. The first involves a giveaway of four different round-trip Southwest Airlines tickets for families of four (a total of 16 round-trip tickets). They're valid for "anywhere Southwest Airlines flies," says Ries. If a winning family lives in an area not serviced by that carrier, "special arrangements will be made," she emphasizes.

Coupons redeemable for those tickets are packed in randomly selected "Musical Scrapbook" boxes. A fifth trip package will be awarded as the result of a drawing. No purchase is required. It will be held next February, at the end of the promotion, which starts May 6.

Ries says a bonus on-pack item will be given away with each video, also marked with a burst announcing the Southwest offer. The product is a 12" kite, "purple with green spots, just like in the video," says Ries. In "Barney's Musical Scrapbook," a kite transports the cast on its summer adventures.

Giveaways don't necessarily boost Barney video sales—"Barney fans will purchase the videos regardless," Ries notes—but retail buyers like to have concrete evidence of "what we're doing to support the product."

Not only is "Fly-Away Summer" the first travel promotion for Lyrick Studios, it's the first major Barney deal launched with a nonretail partner. In fourth-quarter 1996, for instance, giveaways involved Wal-Mart, Target, and Toys 'R' Us stores. "We did customized stickering for each of those," says Ries.

It's all part of a promotional concept that "rewards parents" who are Barney consumers, she adds. "The videos themselves are the kids' reward."

Lyrick Studios is careful to choose promotional partners "with a good, family-friendly corporate image," Ries comments. "Southwest Airlines has the best on-time and baggage-handling record of all domestic airlines." The carrier—based in Dallas, near Lyrick Studios' headquarters in suburban Richardson, Texas—operates out of Dallas airport Love Field. "They use the word 'love' a lot in their advertising," an important word in Barney's world, as well.

"You'll probably be seeing us moving more in the direction of promotions with large national corporations like Southwest Airlines," Ries predicts. "It's an opportunity to gain synergy with companies which offer high-quality products. We both raise our profiles."

Barney releases scheduled through 1997 include three direct-to-video titles: "Camp Wannarunaround," which may come with a mail-in offer; "The Adventure Bus," due in September; and "Good Day, Good Night" in November.

On May 6, Ries says Lyrick Studios Audio will release a CD of the music from the road show "Barney's Big Surprise." Meanwhile, Ries says, "We will



by *Moira McCormick*

continue to build our sing-along series."

MVP SPELLS 'MOTHER': MVP Home Entertainment, which launched the live-action baby video craze with its "Babymugs!," is offering a free copy to parents whose children are born during Mother's Day week.

Any baby who enters the world from May 5-May 11 is eligible. To receive

"Babymugs!," parents send MVP two printed items that match the infant's birth date, such as copies of birth certificates, newspaper listings, and immunization and hospital records, along with \$3.95 for shipping and handling.

MVP Home Entertainment in Canoga Park, Calif., is also offering either of its companion titles, "Doggy Faces" and "Kitty Faces," for an additional \$2. Entries must be received by July 11. Retailers can get entry forms and promotional materials from MVP.

KIDBITS: Acorn Media of Bethesda, Md., has released a pair of excellent wildlife series, each with three parts. "The Untamed Wild" and "The Lion's Kingdom" both retail for \$39.95 (individual titles are \$14.95).

Top Kid Video

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
★ ★ ★ No. 1 ★ ★ ★					
1	1	7	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
2	2	169	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
3	3	5	MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
4	4	5	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
5	6	3	GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP FoxVideo 24394	1997	14.98
6	NEW	▶	MIGHTY DUCKS THE MOVIE: THE FIRST FACE-OFF Walt Disney Home Video/Buena Vista Home Video 9265	1997	14.99
7	7	5	THE THIEF AND THE COBBLER Miramax Home Entertainment/Buena Vista Home Video 4631	1995	14.99
8	11	53	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
9	8	25	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
10	16	35	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
11	9	19	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
12	NEW	▶	SABAN'S BEETLEBORGS: CURSE OF THE SHADOW BORG FoxVideo 4396	1997	14.98
13	15	71	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
14	10	7	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS MTV Music Television/Sony Music Video 49315	1997	14.98
15	5	5	BARNEY'S COLORS AND SHAPES Barney Home Video/The Lyons Group 2016	1997	16.95
16	14	25	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
17	22	59	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
18	23	5	ARTHUR'S PET BUSINESS Random House Home Video/Sony Wonder 49948	1997	12.98
19	17	13	BARNEY'S SENSE-SATIONAL DAY Barney Home Video/The Lyons Group 2015	1997	14.95
20	18	9	SESAME STREET: BEST OF ELMO Sesame Street Home Video/Sony Wonder 51229	1996	9.98
21	19	5	ARTHUR'S EYES Random House Home Video/Sony Wonder 49958	1997	12.98
22	13	61	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
23	12	29	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
24	NEW	▶	ARTHUR WRITES A STORY Random House Home Video/Sony Wonder 49968	1997	12.98
25	20	21	THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98

◆ 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.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► THE CHEMICAL BROTHERS

Dig Your Own Hole

PRODUCERS: The Chemical Brothers

Astralwerks 6180

Propelled by the explosive lead single "Setting Sun"—featuring the vocal talents of Oasis' Noel Gallagher—the Chemical Brothers' debut album blasted onto The Billboard 200 at No. 14 last issue, prompting pundits to declare that electronica has arrived. Techno purists might dispute such claims and simply regard the Brothers' album as the good piece of music it is. More than many records of the genre, its sounds and melodies stay in the mind long after the first listening, and even at its most repetitive it is entertaining. Highlights include "Setting Sun," "Block Rockin' Beats," and "The Private Psychedelic Reel."

ORIGINAL CAST RECORDING

Hey, Love

PRODUCER: Bruce Kimmell

Varèse Sarabande 5772

Most musical theater lovers know Mary Rodgers as the ingratiating melodist of "Once Upon A Mattress," currently in revival on Broadway. While this recording of a recent revue in New York featuring her songs doesn't neglect this score—there are seven songs from the show here—Rodgers has collaborated on many appealing songs from other shows and revues. There is no sense in denying that her illustrious father, Richard Rodgers, was an influence, and that the "R" factor was passed on with inventiveness. One song, in fact, "Don't Take My Word For It," from what is considered a worthy failure, "Hot Spot," sounds awfully like an engaging tribute to the Rodgers and Hart era. The vocalists and instrumentalists have a proper youthful energy. A refreshing addition to the show music shelf.

R & B

GOODFELLAZ

PRODUCERS: The Family Stand

Avatar/Polydor 31453

This set serves exceptionally tasty R&B tones basted in funky rhythm grooves and baked thoroughly in richly textured vocals. Sturdy song construction lays the foundation for this satiating 12-track project. "Sugar Honey Ice Tea" is as melodically expressive as it is emotionally endearing; "Why You Flip On Me" taps background strings and easy beats that result in a nourishing midtempo entree; popping bass strings paced by wah-wah guitar play kick off "Hey," a coolish slow sexy jam punctuated by recurring brass "hits"; and "Nothing At All" yields urgent pleading lyrics over an anthemic melody and spiritual chorus.

RAP

► HEAVY D

Waterbed Hev

PRODUCERS: Tony Dofat, Heavy D

Uptown/Universal 53033

With five albums and 10 years behind him, the sweet-boy, gangster-chic performer named Heavy D continues to be the ultimate PG MC. A few years ago he record-

SPOTLIGHT



CHEAP TRICK

PRODUCERS: Cheap Trick & Ian Taylor

Red Ant 002

With the eponymous title an apt indication, "Cheap Trick" is a glorious, *tabula rasa* return to form. Much that is classic and still contemporary about the band is on record here: The great first single, "Say Goodbye," is the ideal introduction to the quartet's considerable Beatlesque side; "Hard To Tell" and "Yeah Yeah" rock hard with smarts and spirit, pointing to the template Cheap Trick laid for today's modern rock hitmakers; "It All Comes Back To You" is a heartfelt ballad without a hint of "power." Indie in more than label status now, Cheap Trick co-produced the album and wrote all the songs (with a couple of assists from members of the Mavericks). This disc—as well as the recent "Budokan II," "Sex, America, Cheap Trick" boxed set and the ace, Steve Albini-produced Sub Pop single "Baby Talk"—merits Cheap Trick a renewed heyday in a rock world as primed for princely power pop as it ever has been.

ed the song "Don't Curse," and rhyming over chewy R&B beats he never does. On this album, he extends his "overweight lover" persona with thoughtful playboy rhymes. But with an overabundance of thick, sampled loops, the tracks take on the feel and appeal of cotton candy, Puff Daddy Bad Boy black pop.

SPOTLIGHT



VARIOUS ARTISTS

Carnival!

PRODUCERS: Trudie Styler, Various

RCA Victor 44769

The first album to benefit Sting and Trudie Styler's Rainforest Foundation features an eclectic mix of pop, classical, folk, and world music, and many of the artists who have participated in the annual Rainforest Foundation all-star concerts—including Sting, the Chieftains, Annie Lennox, Zucchero, Bette Midler, Luciano Pavarotti, Elton John, Shawn Colvin, Geoffrey Oryema, Madonna, Ruben Blades, Johnny Clegg, Paul Simon, Sharon Katz & the Peace Train, James Taylor, Tina Turner, and an ensemble of globally renowned classical musicians led by pianists Katia and Marielle Labèque performing Camille Saint-Saëns' "Carnival Of The Animals." Beyond the inherent quality of the material—which ranges from Madonna's rousing "Freedom" (written for the album) to Turner's reading of "Row, Row, Row Your Boat"—the album supports a worthy cause and will benefit from massive visibility.

► WARREN G

Take A Look Over Your Shoulder

PRODUCER: Warren G

Def Jam 314537234

On his second album, this platinum performer extends the G-funk era by plowing the textural depths with loose, live music, although his laid-back lyrics discuss famil-

SPOTLIGHT



BELLE AND SEBASTIAN

If You're Feeling Sinister

PRODUCER: none listed

The Enclave 67132

If Epic Soundtracks channeled Donovan with Beat Happening as a backup band, the result might sound something like this enigmatic, curiously appealing Scottish duo. Endowed with an affinity for irresistible melodies and thought-provoking lyrics—and empowered by a refreshing disregard for the marketplace—Belle And Sebastian deliver one of the year's most endearing records. Among its highlights are "The Stars Of Track And Field," which brings to mind the delicate folkiness and unabashed romanticism of Cat Stevens' "Matthew & Son"; the piano-driven "Seeing Other People," which hooks the listener with its clever internal rhymes; the lovely acoustic-guitar folk tale "The Fox In The Snow"; and the lyrically subversive title track. An album that could easily find a home at college radio, triple-A, and any other outlet that dares to be different.

iar rap subjects like ghetto distrust, the environment, marinating under sunny Cali skies, riding in drop tops, and feeling cool breezes.

COUNTRY

ANGELA KASET

Sanctuary

PRODUCERS: Angela Kaset, Craig Krampf, Tom Dampier

Winter Harvest 3307

Best known for having written the country hit "Something In Red" for Lorrie Morgan, Angela Kaset is a big-voiced, sultry vocalist who compares herself on piano. She wrote or co-wrote all 11 cuts here, any number of which could be hits for country singers. Kaset is a prime example of the broadening of country's base in a rapidly evolving Nashville. Think Phoebe Snow as a country singer.

JAZZ

★ JUNKO ONISHI

Live At The Village Vanguard II

PRODUCERS: Hitoshi Namekata, Junko Onishi

Blue Note 33418

In the spring of 1994, young lioness jazz pianist Junko Onishi took her newly formed trio (featuring bassist Reginald Veal and drummer Herlin Riley) to the storied New York jazz club and gained a solid foothold in establishing herself as a talent to be reckoned with. Only 27 at the time, Onishi's self-confident keyboard style often combines Bobby Timmons' funkiness with McCoy Tyner's dynamism. In a strong set of stretched-

out takes, highlights include her soulful exposition within the antic rhythms of Monk's "Brilliant Corners," her dramatic exploration of the modalities of Japanese theme "Ringo Oiwake," a playful, reckless romp through "Tea For Two," and a version of Gigi Gryce's vampish "House Of Blue Lights" that sometimes sets her left hand in funky counterpoint with her right.

CONTEMPORARY CHRISTIAN

CAROLYN ARENDS

Feel Free

PRODUCERS: Brown Bannister, Carolyn Arends

Reunion 10000

The sophomore effort from this Canadian artist should solidify her position as one of the Christian music industry's most gifted singer/songwriters. The album contains the accessible folk/pop blend that garnered Arends a wide audience on her first release, but she also steps out, adding some modern rock touches that could broaden her fan base. The guitars on "This I Know" are crunchier than people who think of her as a fresh-faced folkie might expect, but then tender ballads like "There You Are" and "Do We Dare" demonstrate the quiet introspection that is one of her strengths. With her evocative voice and intuitive songwriting, Arends has the tools to keep her at the forefront of the growing pack of Christian acts.

LATIN

► LUCERO

Piel De Angel

PRODUCERS: Claudio Guidetti, Maurizio Fabrizio

Universal Music Latino 11630

As the first signee by this label, this veteran Mexican singer/actress' solid romantic effort will definitely be given a big-time push. Winning entries include the sexy ballad "Quiero," the rock-tinged ode to self-improvement "La Vida Aquí Está," and the steamy midtempo love song "Toda La Noche."

ANGÉLICA

PRODUCERS: Anibal Pastor, Carlos Cabral

Arista Latin/BMG 18832

Climactic confessional ballads of intense romance such as "Luna En Abril," "Café Y Amor," and "Lloro" propel the solid Spanish-language debut by this attractive California thrush who landed a top 30 hit five years ago with "Angel Baby." Her emotive vocal style at times recalls the singing of Mexican star Thalía, particularly on the appealing midtempo love song "Vaya."

NEW AGE

► VARIOUS ARTISTS

Summer Solstice

PRODUCER: Brian Keane

Windham Hill 11239

Windham Hill does for summer with "Summer Solstice" what the label has done for winter with its "A Winter's Solstice" albums. It's an evocative collection of Windham Hill mainstays, including Michael Hedges, Michael Manring, George Winston (on harmonica), Liz Story, and William Ackerman. There's a lush chamber music setting of Cat Stevens' "Sad Lisa" by the Angels Of Venice, and Lisa Lynne plays Celtic harp amid an atmospheric arrangement by David Arkenstone on "Summer Star." Producer Brian Keane ties together the light jazz of Sean Harkness' "title track" with slack key guitarist Keola Beamer's Hawaiian reverie and Tracy Silverman's remake of Vivaldi.

VITAL REISSUES®

THE BYRDS

The Notorious Byrd Brothers

PRODUCER: Gary Usher

Sweetheart Of The Rodeo

PRODUCER: Gary Usher

Dr. Byrds & Mr. Hyde

PRODUCER: Bob Johnston

Ballad Of Easy Rider

PRODUCER: Terry Melcher

REISSUE PRODUCER (all four titles): Bob Irwin

Columbia/Legacy 65151, 65150, 65113, 65114 (respectively)

The second round of Columbia/Legacy's reissues of the Byrds catalog shines for the brilliant sound quality of the material and for the generous inclusion of bonus tracks. Having already exploded on the scene with their psychedelic folk fusion, the Byrds underwent major change in the late '60s with the departure of David Crosby and Gene Clark and the brief tenure of Gram Parsons. Of these four albums, "The Notorious Byrd Brothers" stands as one of the group's final flashes of genius as psychedelic provocateurs, and "Sweetheart Of The Rodeo" remains an archetypal record for both the coun-

try/rock sound that catapulted the Eagles and America to worldwide fame in the '70s and the current wave of roots rockers.

SANTANA

Live At The Fillmore '68

ORIGINAL PRODUCER: David Rubinson

REISSUE PRODUCER: Bob Irwin

Columbia/Legacy 64860

The latest in Legacy's acclaimed "Live From The Vaults" series is this two-disc Santana title, which captures the groundbreaking guitarist and his band at the dawn of their career in their backyard. Never before available except on bootleg recordings, the Fillmore tapes reveal the passion and intensity of the Santana band as it performs such eventual band staples as "Soul Sacrifice" and "Jingo," plus previously unavailable selections like "Chunk A Funk" and "Fried Neckbones." The sound quality is surprisingly good for a club recording that has been sitting in storage for three decades. A release worthy of the Billboard Century Award winner's exalted place in musical history.

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

▶ AEROSMITH Hole In My Soul (4:32)

PRODUCER: Kevin Shirley
WRITERS: S. Tyler, J. Perry, D. Child
PUBLISHERS: Swag Song/Desmobile/EMI-April, ASCAP
Columbia 0465 (c/o Sony) (cassette single)

Here's the single from "Nine Lives" that top 40 has been waiting for. Aerosmith is one of the few hard-rock bands than can indulge in commercial power-balladry and not come off sappy or crass. It must be the subtle blues subtext of Joe Perry guitar lines and the raspy undertow of Steven Tyler's vocals—both of which are in full effect here. Lyrically, "Hole In My Soul" is far more clever than its competitors, while the influence of co-writer Desmond Child is strongly felt in a melodramatic chorus that sticks to the brain upon impact. Can't wait to see the video-clip, which is bound to be deliciously over-the-top and saturating MTV within moments.

▶ UB40 Tell Me Is It True? (3:26)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Virgin 5433 (cassette single)
This is the first single from both the band's new album, "Guns In The Ghetto," and the soundtrack to "Speed 2." It shows the venerable reggae troupe working its familiar sound—but with a nifty acoustic/pop twist. The song's sunny, hip-swaying rhythms and sing-along chorus will make this a reasonably easy sell to top 40 programmers. Meanwhile, the band's performance of the song in the movie will add to its consumer appeal.

ALEXIA FEATURING DOUBLE YOU Me And You (4:05)

PRODUCER: Robyx
WRITERS: A. Aquilani, R. Zanetti
PUBLISHER: Extravaganza, ASCAP
REMIXER: Robyx

Popular 12108 (c/o BMG) (CD single)

Add Alexia's name to the ever-growing list of pop ingénues aiming to make the grade at top 40 with a hi-NRG dance record. She has a decent chance at success, given her smoky voice and her flexibility over the track's rubber band-like bassline and galloping beat. Italo-house groovemeister Robyx provides an appetizing set of remixes that never diminish the song's insinuating chorus or Alexia's performance.

CHRIS WAYNE Land Down Under (4:17)

PRODUCER: Ian-John
WRITERS: R. Strykert, C.J. Hay
PUBLISHER: EMI-Blackwood, BMI
REMIXERS: Brad Young, Tony Green, Giovanni D'Orazio, Carlo Simeone

Critique 15606 (c/o BMG) (cassette single)

Of all of the possible hits of the '80s available to cover, Men At Work's "Down Under" seems unlikely to come up for discussion, right? Wrong. With a new title and the addition of some tongue-tripping reggae toasting, this song is ready for a second go-round at radio. Wayne has a pleasant presence, and he settles comfortably into an arrangement that is almost identical to the original recording. Things get more interesting on the remixes, which wash the song with hip-hop and house flavors.

R & B

▶ TASHA HOLIDAY Just The Way You Like It (3:22)

PRODUCER: Rodney Jerkins
WRITERS: not listed
PUBLISHER: not listed

MCA 1153 (c/o Uni) (CD single)

One of the more promising R&B

ingénues on the scene, Holiday turns in an innocent yet totally sensual single with "Just The Way." A hypnotic "baby show me how to please you" cut, the depth of Holiday's talents remains to be seen, as it is well hidden under a heavily produced musical track. Riddled with the trademark guest rap (by Junior M.A.F.I.A.'s Little Caesar) and producer ad-libs (Rodney Jerkins), the single was never given a chance to fail. The flip side of such a move, however, is that Holiday was not trusted to shine alone on this single, which is perhaps its biggest shortcoming.

▶ K-CI & JOJO You Bring Me Up (3:36)

PRODUCERS: Gerald Baillergeau, Victor Merritt
WRITERS: K. Hailey, J. Hailey
PUBLISHER: not listed

MCA 3867 (c/o Sony) (cassette single)

The Hailey lads preview their forthcoming album, "Love Always," with a slippery slice o' funk that shows 'em swapping vocals with brotherly ease. There's a fun, kinda old-school '70s vibe to the track that conjures up mental images of what the Whispers or Tavares might have been like had they been formed during the jeep era. Match the high quality of this single with the star-power of K-Ci and JoJo, and out of the box success is guaranteed.

★ BRIGETTE McWILLIAMS Fire (4:55)

PRODUCER: Steve Harvey
WRITERS: S. Harvey, B. McWilliams, G. Christopher, B. Watson
PUBLISHERS: Steve Harvey, BMI; B. Giri/God's Little/Watsushi, ASCAP

Virgin 12224 (cassette single)

In a world overrun with kids trying to be Mary J. Blige, McWilliams comes on like a cool and refreshing breeze. Yeah, this jam fits the narrow, jeep-dominated format of R&B radio, but it also has a smooth and sophisticated flavor that doesn't insult the intelligence of those who require more than a few cute samples and a screaming diva in their music. McWilliams delivers a performance that gradually and effectively rises from whispered seduction to full-bodied belting amid an arrangement of jiggly wah-wah guitars and fluttering flute fills. If you're frustrated by the same ol' thing, here's something to soothe your fevered brow.

COUNTRY

▶ TRACY BYRD Don't Love Make A Diamond Shine (3:19)

PRODUCER: Tony Brown
WRITERS: C. Wiseman, M. Dekle
PUBLISHERS: Almo/Daddy Rabbit/Wayland, ASCAP
MCA 72002 (c/o Uni) (7-inch single)

This song boasts a strong lyric with a sweet sentiment, solid country production, and a winning vocal performance. These elements should easily add up to a sizable hit for Byrd, who possesses one of the warmest, richest baritones to come out of Texas since labelmate George Strait. This single combines Byrd's distinctive personality with an infectious country melody that will prove to be a favorite at country radio.

▶ RICOCHET He Left A Lot To Be Desired (3:15)

PRODUCERS: Ron Chaney, Ed Seay
WRITERS: R. Bowles, L. Boone
PUBLISHERS: Starstruck Angel/Dead Solid Perfect, BMI; Sony/ATV Tunes/Cross Keys, ASCAP
Columbia 78550 (c/o Sony) (7-inch single)

The first single from Ricochet's forthcoming sophomore collection, "Blink Of An Eye," signals continued momentum from this talented ensemble. Penned by Rick Bowles and Larry Boone, the song offers great wordplay from a man who likes what another man has left behind. Lead vocalist Heath Wright turns in a fine performance accented by the harmonies the group is known for. Definitely sounds like a winner.

▶ TRACE ADKINS I Left Something Turned On At Home (3:07)

PRODUCER: Scott Hendricks
WRITERS: B. Lawson, J. Schweers
PUBLISHERS: Sony/ATV Tunes/Cross Keys/Castle Street, ASCAP

Capitol 10397 (7-inch single)

Adkins recently scored his first No. 1 with his last single, "This Ain't No Thinkin' Thing," and this energetic exercise in double-entendres seems likely to continue his hot streak. The song features some mighty tasty guitar and fiddle touches, but the main selling point is Adkins' tongue-in-cheek vocal performance. With his recent chart success and his impending nuptials, Adkins is having a great spring—and this song will likely fire up country radio and give him even more to smile about.

BLAKE & BRIAN Another Perfect Day (3:26)

PRODUCER: Chuck Howard
WRITERS: P. Barnhardt, B. Tabor, C. White
PUBLISHERS: Sony/ATV Songs/Sony Tree/Suffer In Silence, BMI; Sony/ATV Tunes/Cross Keys, ASCAP
Curb 1363 (CD promo)

The title cut from this Curb duo's debut album has a gently loping Eagles-meets-Bellamy Brothers feel to its melody. It also features the kind of impressive harmonies that could only come from siblings. Simply put, the song is good. And it sounds better with repeated listening, though it's not one that immediately knocks your socks off. Even so, there's an appealing quality about Blake & Brian that will make listeners want to hear 'em again and again. A promising debut that should pique radio's interest.

DANCE

★ BARBARA DOUGLAS Shake (no timing listed)

PRODUCERS: Mike Rogers, Matt Warren
WRITER: not listed
PUBLISHER: not listed

REMIXERS: Maurice Joshua, Jose Gomez, Mike Rogers, Matt Warren

Rama 1050 (c/o Strictly Rhythm) (12-inch single)

Budding diva Douglas makes an excellent impression on this forceful house music anthem, sporting the range of a veteran and the youthful verve of an ingénue. Producers Mike Rogers and Matt Warren complement Douglas with music that is direct enough to make the grade with underground jocks but soulful and smooth enough to lure crossover

NEW & NOTEWORTHY

CHANTAL KREVIUZUK God Made Me (no timing listed)

PRODUCERS: Peter Asher, Matt Wallace
WRITER: not listed
PUBLISHER: not listed

Columbia 9974 (c/o Sony) (cassette single)

With all of the music industry on a mad hunt for the next Alanis Morissette, Columbia may have struck gold with Kreviazuk (pronounced "kre-vee-a-zuk"), an appealing 22-year-old newcomer who doesn't ape the Maverick artist's angry-young-woman sound so much as she takes it to a new level. On this shuffling rocker, she bypasses the urge to vindictively vent and dives into chants of emancipation and empowerment instead. Lyrically heavy? Sorta. But it's also smart and catchy as can be. Producers Peter Asher and Matt Wallace (how's that for a power team?) give Kreviazuk plenty of room to warble while keeping the instrumentation tight and firmly aggressive. Modern rock radio will be the launching pad for this gem of a single, though it should be all over the place by the start of summer. A promising peek into the debut album, "Under These Rocks And Stones."

radio programmers. Dance music legend Maurice Joshua adds some of his unique groove perspective to the track, while Jose Gomez breaks the song down to a wriggling dub that should not be missed.

AC

▶ GROVER WASHINGTON JR. Soulful Strut (3:13)

PRODUCER: Dan Shea
WRITERS: E. Record, S. Saunders
PUBLISHER: Unichappell, BMI
Columbia 9409 (c/o Sony) (cassette single)

After 25 years, Washington remains one of music's most rightly beloved instrumentalists. He updates the Young-Holt Unlimited 1968 classic with a jazzy hand. Although producer Dan Shea has rooted the track in sturdy beats that are accessible to youth-driven R&B formats, it's likely to be embraced most passionately by AC audiences with a reverence for history—not to mention a taste for music with a sophisticated flair. Don't pass up the opportunity to enjoy Washington on tour this summer.

▶ STEVE WINWOOD Spy In The House Of Love (4:17)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Virgin 3432 (cassette single)

Winwood opens the campaign behind "Junction Seven," his first album in nearly five years, with a finger-poppin' funk/rock ditty. Winwood's distinctive tenor connects with the familiarity of an old pal, and he sounds as if he's smiling from ear to ear through the length of his performance here. Reverent mainstream rock programmers should be able to squeeze this one in, though its greatest shot at success is at AC radio, where the musical parameters are a tad broader and more welcoming to vital veterans.

ROCK TRACKS

▶ MICHAEL PENN Try (3:18)

PRODUCER: Brendan O'Brien
WRITER: M. Penn
PUBLISHERS: Careers-BMG/Liafail, BMI
57/Epic 9429 (c/o Sony) (CD promo)

Penn ends a long absence with a rocker that firmly reminds the listener of his knack for weaving concise lyrics that are as emotionally empathetic as they are intelligent and clever. Brendan O'Brien couches Penn's musings in a richly textured production that fattens the hook with ringing guitars and strengthens the melody with layers of harmonies. It's not hard to envision this finely crafted single making a smooth transition into the pop mainstream after a warm welcome at modern rock radio. Use this single as an excuse to dive into Penn's solid new album, "Resigned."

▶ WORLD PARTY Vanity Fair (no timing listed)

PRODUCER: Karl Wallinger
WRITER: K. Wallinger
PUBLISHER: PolyGram, ASCAP
The Enclave 11710 (CD single)

It seems like a lifetime since Karl Wallinger last offered a new World Party recording. On this moody tune from the album "Egyptology," he straddles an oddly appealing line, sounding a bit like Chris Isaak in the verses and Paul Revere & the Raiders during the chorus. It's a blend that works extremely well, though it may initially rattle World Party diehards.

★ ANTHONY MAZZELLA Where The Streets Have No Name (5:00)

PRODUCERS: Anthony Mazzella, Adam Waldman
WRITERS: U2
PUBLISHER: Chappell, ASCAP
NYA 31970 (CD cut)

Mazzella makes a convincing argument for inclusion among rock's new generation of guitar heroes with this striking instrumental interpretation of the U2

hit. He does an astonishing job in creating the energy and pace of a full hand with only one guitar. His fingers move like lightning and with a precision that will boggle the mind. This well-known cut is an excellent introduction to "The Birth," a collection of vivid and intricately constructed original compositions. Contact: 212-252-4885.

RAP

▶ REDMAN Pick It Up (3:55)

PRODUCERS: not listed
WRITERS: not listed
PUBLISHER: not listed

Def Jam 134 (cassette single)

Though Redman is known for his extreme ghetto funkiness, "Pick It Up" travels down the less funky path using a simple bassline with a wind chime flourish. This allows folks to keep a close ear on Red's ghetto-descript metaphors and "get the fuck outta here" tales. Always lyrically entertaining, the weakest part of this track seems to be the chorus—which is easy to forgive when you consider the well-thought verses and atmosphere Red creates.

▶ MAD LION Carpenter (3:57)

PRODUCER: KRS-One
WRITERS: O. Preece, L. Parker
PUBLISHERS: Misam/Spinner's Choice/BDP/Zomba, ASCAP

REMIXER: Frankie Cutlass

Weeded/Nervous 20261 (cassette single)

Lion previews his sophomore set, "Ghetto Gold & Platinum Respect," with a crazy-catchy head-bobber. The presence of KRS-One on production underlines this single with solid hip-hop swagger, while Lion's throaty toasting is true to his reggae roots. The chanted hook makes this a viable radio entry, though there's a rough-hewn foundation that will lure kids who can't be bothered with radio jams. "Carpenter" gets added luster from a kickin' Frankie Cutlass remix and the clever B-side jam, "New York." Contact: 212-730-7160.

★ DJ SHADOW Midnight In A Perfect World (5:20)

PRODUCER: DJ Shadow
WRITER: not listed
PUBLISHER: not listed

REMIXER: Cut Chemist

Mo' Wax/London/frrr 7471 (12-inch single)

This is where the hip-hop genre is headed—or at least it should be headed. DJ Shadow flexes the kind of hard-edged beat that purists will prop while weaving a complex, sample-driven melody that reaches far beyond the simplistic fare that is currently crowding the street. Some may find the mostly instrumental nature of this mildly chilled and jazzy jam an initial turnoff. But once you open your mind to Shadow's wide array of intensely pleasing and unique sound effects, you won't miss the lyrics. For variety, check out the Cut Chemist's wicked remix, as well as the riotous additional track, "The Number Song." Slammin' stuff.

ILL AL SKRATCH Yo Love (3:54)

PRODUCERS: Muffla
WRITERS: L. Groomes, A. Constant, D. Simon, C. Waters, L. Blackmon, A. Leftenant, N. Leftenant
PUBLISHER: Big III The MacK/Better Days, BMI; C-Water/Famous, ASCAP

Mercury 314 578 635-2 (CD single)

Ill and Al aren't showing much growth from their debut set with "Yo Love." A shallow takeoff of their previous hit, "I'll Take Her," "Yo Love" is riddled with rough, unwanted sexual advances, while "I'll Take Her" relayed sincerity, sensuality, and Brian McKnight (who was that track's featured singer). While the cameo sample of "Rigor Mortis" is fresh, its hardcore funk essence serves to disgruntle female listeners who liked Ill & Al for their semi-hardcore exteriors and totally don-like interiors.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)



CHILDREN'S

BANANAS IN PAJAMAS: TREASURE HUNT, PAJAMA PARTY

PolyGram Video
25 minutes each, \$12.95 each
The Bananas are in a festive mood in these two spring releases. "Treasure Hunt" features fun warm-weather activities as the Teddies plot a series of clues that lead B1 and B2 to the beach, the park, and eventually to the greatest surprise of all. "Pajama Party" revolves around a night to remember, when the Teddies and Bananas plan a sleepover complete with all-night story-sharing, dancing, and pigging out. Both tapes contain three additional stories aside from the feature episode and will benefit from a growing television audience and PolyGram's continuing cross-promotion with Capitol Records for "Bananas" audio product.

BARNEY'S MUSICAL SCRAPBOOK

Lyrick Studios
52 minutes, \$14.95
Longer than some of its series predecessors and packed with recognizable favorites, this Barney sing-along follows last year's like-minded hit "Barney Songs" tape. Fifteen songs, including the educational ("Number Limbo"), the silly ("S'mores"), and the omnipresent ("I Love You") unfold as the clumsy dinosaur flips the pages of his photo album and recalls happy memories. As part of a promotion with Southwest Airlines, specially marked tapes will contain something for mom and dad—a sweepstakes for free round-trip tickets—as well as a purple and green (what else) spotted kite that might well be prize enough for the kids.

ELMO SAYS BOO

Sony Wonder
30 minutes, \$14.98
It's a little early for Halloween, but the Sesame Street gang will be ready when the leaves begin to fall with this collage of songs, jokes, and sketches created to send young viewers howling with laughter. A visit to the Count's haunted castle provides a chance for the red and fuzzy one to test his bravery. Then, he tries out a few frightening gags of his own on guest star Julia Roberts. Other skits find Ernie and Bert exploring an ancient Egyptian pyramid, and Baby Bear, Telly, and other friends getting into the Halloween spirit with such tunes as "Transylvania 1-2-3-4-5," "We Are All Monsters," and "The Batty Bat." A fun way for preschoolers to get a taste for the holiday and explore the boundaries of their own imaginations.

DOCUMENTARY

TRINITY AND BEYOND

Goldhil Home Media
92 minutes, \$24.95
To say that a video leaves one's mouth hanging open and is enjoyable at the same time seems a bit trite. But filmmaker Peter Kuran's remarkable survey of the United States' fascinating flirtation with the nuclear bomb is as thoroughly attention-grabbing as any feature film. In fact, the film had a limited theatrical run in select cities earlier this year. Three years in the making, this video, narrated by William Shatner, uses the explosions over Hiroshima and Nagasaki that silenced the Japanese in World War II as a starting point. What follows is some of the most dramatic footage ever aggregated on the subject matter, including documentation of U.S. experiments involving blowing up hydrogen bombs under water off the coast of Hawaii, shooting them out of cannons, and detonating bombs in outer space. Testimony from several nuclear war experts

goes far in explaining the devastation of the bombs, but it is the silent images captured by the camera before and those stony moments after the detonation that best tell the story.

THEATRICAL

DINGO

Video Music Inc.
100 minutes, \$19.95
The late Miles Davis makes the only fictional film appearance of his life in this quirky movie, which was originally produced by an Australian film company and made its worldwide theatrical debut only last year. The story of a man (Colin Friels) who, as a young boy, was mesmerized by the visit of an elusive jazz trumpeter (Davis) to his dusty hometown in the Australian outback is no gem in the world of filmmaking. It borders on the hokey at times, as the man, aptly nicknamed Dingo and a musician himself, moves from a world of trapping wild dogs to the spicy Paris jazz scene and, eventually, finds himself back in the company of his idol. But as a stage to watch Davis in action playing a character not unlike his real-life persona, "Dingo" succeeds wildly. The score, composed by Davis and Michel Legrand, is available on Warner Bros., as is the soundtrack. Contact: 610-666-6080.

DIRECT TO VIDEO

FLASH GORDON: MAROONED ON MONGO

LIVE Home Video
79 minutes, \$9.98
Flash Gordon, the space-age superhero created by Alexander Raymond, has been

around since the '40s, but in this '90s-style animated feature, his old fans probably won't recognize him. Flash the franchise has regained prominence in the children's sector due to its re-jiggered incarnation as a Saturday morning television staple. This full-length film boasts a younger, hipper protagonist and a story line that's been fashioned to include references from popular culture moments. Those include the "Apollo 13" debacle brought back into the spotlight through the 1995 Ron Howard film and the hovercraft from the "Back To The Future" films. In this adventure, Flash and his friends battle the evil, suitably unattractive Emperor Ming in an effort to save the planet Mongo before Ming obliterates it and turns his attention to Earth. Jealous lovers, trapped parents, and other side stories abound, keeping the action flowing all the way to the end. The exceptionally low price point should also work in Flash's favor to win over a whole new generation of fans.



CYBER MOM

The Kuester Group/Digital Entertainment
PC CD-ROM
You thought you were an adult, but she's *baaaack!!!* Mom has invaded your home computer to offer well-intentioned but highly annoying advice to her virtual offspring. This "Cyber Mom" utility program

is a goofy way to get your life in order. An effective desktop organizer is included, as well as an event planner—but this ain't "Microsoft Office '97," to be sure. Like dear old mom herself, "Cyber Mom" nags and nags until a scheduled task is completed. For those who enjoy the trauma, there are additional sound samples and desktop patterns of Mom available on demand. It's enough to make you homesick—well, sort of. Now, stop reading this silly magazine and take out the garbage—or *else!*

MTV ONLINE

http://www.mtv.com
The newly revamped World Wide Web site for MTV contains a heavy amount of original music content and a unique Web browser design. The site, which is among the most accessed on the Internet, has added regionalized music news and reviews from a string of local correspondents, consisting mostly of college journalists. In addition to national music news, MTV Online contains expanded music feature articles and the obligatory information on its programming and personalities. While the added content will likely draw new visitors to the site, many Web surfers may have a hard time leaving—literally. MTV Online's unique design replaces the browser's conventional Web navigation bar with an MTV-specific navigator. The effect is aesthetically pleasing while within MTV's site but may be confusing to many Web users, because the "exit" button that restores the Web user's complete browser is notoriously small. In addition, Netscape Navigator users (who constitute the majority of Web surfers) will find that some content is inaccessible. Some of the site's best content, including a grossly

appealing game with Beavis & Butt-head, is designed exclusively for Microsoft's Internet Explorer browser. With strong content and heavy multimedia usage, MTV Online remains one of the better music-related sites on the Internet.

CITY OF LOST CHILDREN

Psygnosis
PC CD-ROM
This innovative CD-ROM is inspired by the most unlikely of sources—an obscure foreign film. Directed by French duo Jeunet & Caro, "The City Of Lost Children" quietly came and went in U.S. theaters over a year ago but developed a strong cult following for its stark visuals and dark story line. The film's unique look (including costumes designed by Jean-Paul Gaultier) and sound (the score is by Angelo Badalamenti) is effectively translated in this CD-ROM. The plot is filled with complex twists and turns but basically evolves around a strong-willed young girl named Miete who befriends a lonely carnival strongman. They join forces to attempt to rescue a small boy from an aging madman who is stealing children's dreams to retain his youth. "City Of Lost Children" is among the most beautiful-looking CD-ROMs ever to be released. The game environment details are incredibly detailed, and the game character movements are remarkably fluid. It is easy to get lost in this lush adventure game and its frightening world. Maybe more foreign films should become CD-ROMs. Could games based on "Das Boot," "Il Postino," or "My Life As A Dog" be looming?



THE IT-DONES-N'T-MATTER SUIT

By Sylvia Plath
Read by Andrew Sachs and others
Faber-Penguin Audiobooks
30 minutes (unabridged), \$9.95
It's hard to believe, but the late Sylvia Plath, best known for the harrowing depiction of depression in "The Bell Jar," wrote a delightful, whimsical children's story. Max Nix is a little boy who wants a suit, but not just any suit. The one he wants is a magical suit that's appropriate for all weather and all occasions. One day, such a suit arrives, but it's the perfect fit for Max's papa. The only problem is that Papa doesn't have Max's imagination to make it work, so he passes it down to Max's older brother. Each time, Max's siblings can't tap into the suit's magical powers, and eventually the suit comes to Max, whose vivid imagination brings it to its full potential. Andrew Sachs gives a lively narration, with child actors supplying the voices for Max and his brothers. Susan Jameson plays Max's mother.

GOD MADE EASY

By Patrice Karst
Read by Ellen Burstyn
Time Warner AudioBooks
30 minutes (unabridged), \$12.98
In a friendly, reassuring voice, actress Burstyn offers Karst's comforting, non-denominational view of a loving supreme being who is always available to listen and be supportive. Accompanied by beautiful, soothing music by popular new-age artist David Arkenstone, this tape is well-suited for use as a daily affirmation, an uplifting start to the day, or a relaxing wind-down before sleep. The value of this tape really depends on the tastes of the listener: Some will find its simple homilies inspirational, while others may find them clichéd ("What's really great is, God is everywhere, and there's nowhere that he isn't... Have you ever really looked at a flower?"). Following the text is an afterword in which Karst tells how she came to write the book.

IN PRINT

ULTRA LOUNGE: THE LEXICON OF EASY LISTENING

By Dylan Jones
Universe Publishing
144 pages, \$19.95

A bullfrog wouldn't shut up while pianist Martin Denny and his band performed pondsides in 1956 at the Hawaiian Village nightclub. If you can't beat 'em, join 'em, the musicians thought, unleashing their own animal noises, which made the whole affair really sound like some bungle in the jungle.

It was a key moment in musical history, R.J. Smith explains in "Exotica," one of the fascinating essays Dylan Jones has compiled and placed amid his own intriguing writing in "Ultra Lounge: The Lexicon Of Easy Listening." The book is an A-to-Z overview of a music tradition that still seduces cocktail sippers, romantic swingers, and those who simply can't resist its timeless tracks.

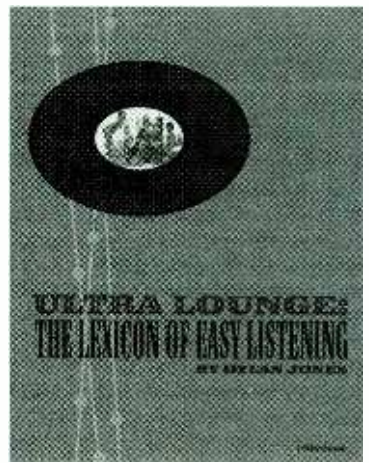
Exotica, the easy-listening form spearheaded by Denny, Les Baxter, and others "had the feel of distant places, but it took you to spots... that didn't exist except in the minds of musicians busily mangling Polynesian folk tunes, Chinese scales, Arabic harmonies, and Indian instruments..." writes Smith. "This music was as wonderfully bogus as a puu-puu platter."

According to Jones (author of "Jim Morrison: Dark Star"), many torch singers, crooners, composers, studio wizards, and pop groups fit under easy-listening's umbrella. Jones' who's who includes Burt Bacharach, John Barry, Bjork, the Beach Boys, Glen Campbell, the Carpenters, Elvis

Costello, Juan Garcia Esquivel, the Fifth Dimension, the Gentle People, Astrud Gilberto, Isaac Hayes, Liberace, Julie London, Dean Martin, Swing Out Sister, and Dionne Warwick.

Jones writes, "There is room for baroque... space-age bachelor pad music [the avant-garde psychedelia that Baxter and Esquivel mastered], fusak (a mix of muzak and fusion)... elevator noir (particularly Brian Eno and Angelo Badalamenti)."

And let's not forget movie soundtracks—some of which are essential pieces of easy listening. Among the biggies are Bernard Hermann's Hitchcock works and haunting "Taxi Driver" arrangements and Ennio Morricone's score for "Once Upon A Time In America, which Jones calls "probably the greatest film score ever recorded." David Toop explores the impact of Barry's James Bond soundtracks.



The uncanny ability of "easycore" artists to swoon us into special realms, especially ones deep in our hearts, is a major theme of "Ultra Lounge." But as the genre offers a vacation from despair, looming heartache often comes with the ticket. "Easy, the eternal slur, is a misnomer," Jones writes. While many of Bacharach and Hal David's songs were "snapshots of sunny prosperity," he writes, "there was often heavy pathos hovering just behind the sun deck." A Beach Boys tune, Nick Kent says, could suggest both euphoria and melancholia since Brian Wilson's harmonies were "so complex, so graceful they seem to have more in common with a Catholic Mass than any cocktail-lounge a cappella doo-wop." But Jones' point strikes hardest when he labels Warwick's "Valley Of The Dolls" single "the most skillfully arranged suicide note ever recorded."

Jones also has an eye for wacky, if not disturbing, events. Rocker Ted Nugent, for instance, bid \$10 million for Muzak Limited Partnership, a company responsible for much of the "easy listening" and "elevator" music we've heard (or don't realize we've heard), so he could erase its tapes.

"Ultra Lounge" contains record reviews, vintage photos, and color shots of album covers. While the whole package crackles and pops, the book's design is a bit too sugar-coated, with the space-agey type in the alphabetized headings looking cheesy. But you won't want to miss any of the 144 pages (a nice-sized helping) of this book, which is, very easily, a hit. **JEFFREY L. PERLAH**

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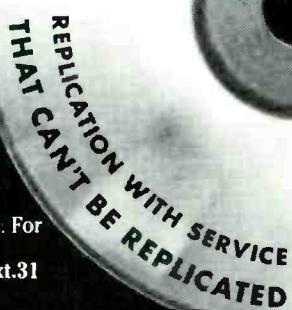
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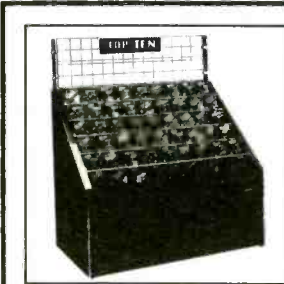
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JAMES TAYLOR'S MUCH-AWAITED COLUMBIA SET TO GET VH1 BOOST

(Continued from page 1)

groove; love ditties "Another Day" and "Little More Time With You," the latter featuring a mellifluous harmonic accompaniment by Stevie Wonder; "Gaia," a paean to environmental awareness; the heart-wrenching "Enough To Be On Your Way," motivated by the 1993 death of Taylor's brother Alex, who inspired James to take up rock'n'roll; such uplifting spirituals as "Up From Your Life" and "Up Er Mei"; and the catchy, shuffling dance tune "Jump Up Behind Me."

An instinctive song interpreter who

has scored top 10 hits with such covers as "You've Got A Friend," "How Sweet It Is (To Be Loved By You)," and "Handy Man," Taylor has augmented the originals on "Hourglass" with covers of his brother Livingston Taylor's anthemic "Boatman" and the 1931 Fred Ahlert/Roy Turk nugget "Walking My Baby Back Home"—first recorded by vaudeville star Harry Richman and later popularized by Johnny Ray, who took it to No. 1 on "Your Hit Parade" in 1952 and inspired a film of the same title.

"This album feels like it has a lot of

different kinds of material on it," says Taylor. "It's like a sampler of all those different styles that I'm interested in."

Recorded in an improvised studio in a house near Taylor's home on Massachusetts' Martha's Vineyard (see story, page 1), the album was produced by longtime Taylor associate Frank Filipetti, who worked on the artist's 1985 release "That's Why I'm Here" and whose credits include Taylor's ex-wife, Carly Simon, and Patricia Kaas.

The record is dedicated to another of Taylor's producers, the late Don Grolnick.

"Don and I had been working together since the early '70s," says Taylor. "He had produced my last four albums and was my main musical collaborator. He was the leader of my band without any question—to say nothing of being my best friend—so it was very questionable what it was going to be like to try to work without him."

However, once Taylor and Filipetti went to work, the tracks progressed smoothly, and Taylor found himself pulling songs from deep within his subconscious.

"My process of writing requires that I have a lot of empty time by myself, and sometimes it helps me to go to sleep and then wake up. It's almost like you go down and get something and come back up with it," he says, noting that the process played itself out on much of the material on "Hourglass."

The album's diversity is enhanced by the colorful contributions of a roster of guest stars, including Yo-Yo Ma, Mark O'Connor, Edgar Meyer, Branford Marsalis, Sting, Michael Brecker, Shawn Colvin, and Wonder.

"You're talking about country, rock, pop, jazz, and R&B artists that are all part of the jambalaya that is James Taylor," says Columbia Records (U.S.) senior VP Will Botwin. "It's not like he's targeting people to get on the record for a purpose other than they fit musically. His whole process—the evolution of how he makes records and how they sound, from a production standpoint—is very natural."

Columbia senior VP of marketing Tom Corson says "Hourglass" will benefit from a massive promotional push that includes a tour that will kick off June 29 in Ottawa and is scheduled to last well into the fall; appearances at the New Orleans Jazz & Heritage Festival and the all-star Rainforest Foundation benefit in New York; a Columbia Cast syndicated radio appearance that will launch the first single, "Little More Time With You," to triple-A and AC outlets; an NPR segment; an A&E "Live By Request" special; appearances on "The Tonight Show With Jay Leno," "The Rosie O'Donnell Show," "The Today Show," and "CBS This Morning"; and a VH1 campaign highlighted by a June 1 "Storytellers" special devoted to Taylor.

The support from VH1 is so significant that Corson calls the channel "one of our key partners."

Recently, Taylor appeared on VH1's "Honors," which featured his rendition of "Another Day" and his hit "Shower The People," as well as a sideman performance with Steve Winwood on "Back In The High Life Again."

Taylor's other VH1 appearances will include a Wednesday (30) special devoted to Sting and Trudie Styler's Rainforest Foundation concert—which Taylor has supported since its inception in 1989—and "Archives," a series of rebroadcasts of old talk-show appearances by musical artists.

Columbia and VH1 executives expect Taylor to get the biggest push from the "Storytellers" show, which features singer/songwriters performing and discussing their songs in an intimate setting. VH1 senior VP of music and talent Wayne Isaak says, "James was made to do 'Storytellers.' From the beginning of conceptualizing the show, the first thing we did was make up a list of who would be perfect for it, and he was on it."

VH1 VP/editorial director Bill Flanagan, executive producer of the year-old "Storytellers," adds that Tay-

lor "was just fantastically good" when he taped the 2½ hours of footage that will be edited down to 46 minutes for the June 1 airing. "He really knocked it out of the ballpark. I don't think people were going to be surprised that James Taylor was going to be musically tremendous, but people are going to be knocked out about what a fantastic raconteur he is. It's like having Mark Twain up there setting up your songs."

A clip of Taylor's live "Storytellers" performance of "Little More Time With You" will also go into rotation on VH1, essentially functioning as a promotional video for the album.

Although Taylor half-jokingly calls the promotional phase of the album "the dark side," he has been a willing participant in the process.

"James has been very giving of his time, even more than we had hoped for," says Corson. "He has helped us conceive and formulate this. He's not going overboard, but he's doing a lot."

Although retailers and radio personnel have yet to hear "Hourglass," their initial reaction to news of a new Taylor album is enthusiastic.

"James Taylor is one of our perpetual best sellers," says Chris Peluso, president of the Wall, a 167-store retail chain headquartered in Philadelphia. "His [11-times platinum] 'Greatest Hits' album, as well as titles as far back as 'Mud Slide Slim And The Blue Horizon,' still sell. Clearly, he has an audience following that transcends many generations of people. I know people my age who share that music with their kids."

When those fans tune in to "Storytellers" or attend one of Taylor's concerts this summer, they will find an artist who has overcome personal crises and weathered the losses of close friends and relatives by keeping a positive, lighthearted attitude.

"At this point in my career, there's a tendency to see it as a business, and there are people who focus on it—managers and record companies and con-

(Continued on page 85)

DISNEY MERGING U.S., INT'L VID UNITS

(Continued from page 6)

tion in the home video industry. Daly was unavailable for comment.

Under Daly's tenure at Buena Vista, domestic home video revenues have soared to \$2.7 billion from \$1.25 billion in 1993.

Annual international revenues are estimated at \$1.8 billion-\$2 billion.

"Ann has done a remarkable job for Disney," says one industry observer. "The question is what staff will go with her to her new job and who Johnson will bring in."

Johnson is an 11-year veteran of Disney and has been overseeing international video operations since 1992.

In his new role, Johnson's first project will be the direct-to-video sequel "Beauty And The Beast: The Enchanted Christmas," due Nov. 11. Disney has also announced the Oct. 14 reissue of animated classic "The Jungle Book."

Johnson expects a smooth transition and does not anticipate any major staff changes. "Ann's departure is not a huge surprise, and our two divisions have always worked together closely,"

says Johnson. "Some staff roles will probably be expanded, because we've got to get our domestic staff to start thinking globally."

Johnson says his goal is to take some of the domestic division's selling strategies, such as retail partnerships and event marketing, and "export them internationally."

He says in order to accomplish his goals for the newly united video divisions, some "redeployment" of staff may be necessary. "But I need some time to figure it all out," he adds.

The 42-year-old executive assumes his post as the mature video division faces more competition for shelf space than ever.

"There's a lot of Disney product that is still valuable to the consumer, and it isn't being fully maximized," Johnson says. "There are still ways to have better synergy with our theatrical divisions, deeper efficiencies within our division, and better retail programs. There's still a lot of growth in the video business."

SHAKUR ESTATE SUES KNIGHT, DEATH ROW

(Continued from page 6)

Records, which had issued Shakur's previous albums, assigning Knight and Kenner as his representatives.

The action claims that, under the terms of the contract, Shakur was entitled to receive gross royalties of \$12 million from the sale of the quintuple-platinum "All Eyez On Me," his first Death Row album, plus a \$5 million advance for his next album.

"During the period of his life with Death Row," the suit continues, "Tupac never received an actual accounting of the monies due him." The action alleges that in this regard, he was not alone, since the label "similarly has failed to pay [rapper] Snoop Doggy Dogg . . . the royalties to which he is entitled," and Dr. Dre, Knight's former partner in Death Row, "received no compensation, either for his performance as an artist or for his ownership interest in Death Row."

The suit claims that the \$7 million in expenses charged to Shakur "bear no relationship to the charges properly chargeable," and that they "portray a pattern of fraud and deception involving millions of dollars."

According to the plaintiffs, these wrongful expenses include more than \$23,000 in repairs to a Porsche that Shakur did not own; more than \$28,000 for the purchase of a Chevy Suburban, the title to which was transferred to Norris Anderson, Knight's brother-in-law and Death Row's GM; \$57,000 in rent for an L.A. apartment allegedly occupied by other Death Row artists; and \$120,000 in rent for a Malibu,

Calif., house allegedly occupied by Kenner.

The suit suggests that Shakur was aware of these purported abuses: It says that at the time of his death last September, after being fatally wounded while riding in Knight's car in Las Vegas, the rapper "had begun making preparations to leave Death Row and establish his own record company." The action claims that Shakur's obligation to Death Row was completed, and that the rapper "[suspected] that Knight and Kenner had defrauded him."

The administrators claim in the suit that Knight and Kenner violated the federal Racketeer Influenced and Corrupt Organizations Act by conspiring to defraud Shakur. They also maintain that Kenner engaged in a "patent conflict of interest" by representing both Shakur and Death Row.

Kenner did not return a call from Billboard seeking comment on the suit.

The lawsuit is the latest in a snowballing series of legal troubles for Knight. The rap mogul was sentenced to nine years in state prison in February for violating his probation (Billboard, March 15); in June, he is scheduled to face a federal hearing for a probation violation in a 1995 weapons case. In February, a federal grand jury issued subpoenas seeking documents related to the activities of Death Row and Knight, as well as those of Snoop, Dre, and Kenner (Billboard, March 8). Knight and Death Row also face other civil suits.

BIG CHANGES BREWING AT BLOCKBUSTER

(Continued from page 6)

management to effect a rapid turnaround. Over the past several months, key executives such as Gerry Geddis, Scott Barrett, and Brian Woods have quit or been let go. The chain says one-third of the 900-person Florida staff is moving to Texas (where it started with a single store about 15 years ago).

Fields recruited many of the high-ranking replacements from Wal-Mart. Now their futures at Blockbuster are a question mark. Some will likely follow Fields to his next situation; the others will stay only if his replacement wants them to.

Because he thinks Viacom was better prepared than the bolt-from-the-blue announcement indicates, McAlpine believes that Fields knows where he's going and that Viacom has already chosen his successor. In the interim, Blockbuster operations will report to Redstone and Tom Dooley, Viacom deputy chairman.

A 25-year Wal-Mart veteran, Fields was a fish out of water in Fort Lauderdale. While taking credit for a strengthened Blockbuster, Fields in his resignation statement acknowledged that "general retailing is in my blood, and it is time for me to return to the industry where I spent my whole career."

Fields is responsible for what several suppliers to the chain call the "WalMartization" of Blockbuster. He aggressively sought better terms from studios and music labels, and last summer bumped video distributor ETD in Houston in favor of direct delivery. The plan, which went into effect this year, could save \$25 million-\$30 million a year, according to earlier Wall Street estimates.

Many abhorred the trend. Blockbuster, they maintain, has become increasingly difficult to deal with since Fields came on board. "That's good news," says one music executive of his departure. "I didn't like the Wal-Mart influence."

Fields' problem, says McAlpine, is that Blockbuster is no mass merchant. "He had nothing like the same stroke he had at Wal-Mart." Blockbuster has 5,300 domestic and international video stores in the U.S. and approximately 500 music outlets, none close in size to Wal-Mart's 100,000- to 150,000-square-foot behemoths.

With video rentals stagnating, Fields tried to develop sell-through muscle that "by its very nature hurts margins," says McAlpine. Cassette sales have grown rapidly in the past two quarters, he notes. "But is it

worth the hassle?"

Curt Alexander of Media Group research in Providence, R.I., figures sell-through accounted for 18% of Blockbuster's fourth-quarter revenue, well above the levels achieved by most publicly held video chains. However, "it's simply not as profitable" as the rental business, he says.

In recent weeks, Viacom clipped Fields' wings by reducing the number of new-store openings and upgrades of older locations.

Alexander strongly doubts whether the tracking stock will rekindle Wall Street's fondness for Blockbuster, a favorite before the Viacom acquisition. The chain hasn't been "grossly mismanaged," he says, "but I don't think investors' perceptions will improve."

The move could be seen as Viacom's first step toward divesting itself of the chain, Alexander suggests. It's a step many on Wall Street would favor—the value of Viacom's widely held Class B stock plummeted about \$1 billion immediately following the first-quarter projection.

Assistance in preparing this story was provided by Ed Christman in New York.

Programming

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



And The Winners Are . . . Following the recent Grammy Awards at Madison Square Garden in New York, the National Academy of Recording Arts and Sciences (NARAS) presented, for the first time, awards to major-market music radio stations, honoring their commitment to front- and back-announcing artists and song titles on the air. Recipients of the NARAS RadioActive Award were WMJX Boston; XTRA San Diego; WMMO Orlando, Fla.; and WONE Akron, Ohio. Winners received a trip for two to the Grammys ceremony. Pictured, from left, are Tim Daugherty and Mark Bibiano, WONE; Fleetwood Gruver, WMMO; NARAS president/CEO Michael Greene; Robin Roth and Malcom Ryker, XTRA; and Nancy Stein, WMJX.

Music Vids Often Sway Airplay Radio Looks To MTV, VH1 For Hit Singles

■ BY STEVE KNOPPER

It's sometimes a bitter pill for radio to swallow, but the impact of video on what becomes popular on radio and what sells in the marketplace is unquestionable.

Take Nirvana's industry-altering 1991 modern rock single "Smells Like Teen Spirit," which didn't catch on en masse at radio stations until MTV stuck it in the Buzz Bin. Or Blues Traveler's rock single "Run-Around," Prodigy's alternative smash "Firestarter," and Dru Hill's R&B hit "In My Bed," none of which radio broke until video channels—the most influential being MTV, VH1, BET, and CMT—aggressively placed them in front of music fans.

Even as MTV's single-breaking influence wanes—a joint Recording Industry Assn. of America/National Assn. of Recording Merchandisers survey concluded in March that the channel is perceived as "another entertainment outlet" instead of a music channel—the 15-year-old station's playlist still has a notable impact on record sales. So whether radio programmers are willing to admit it or not, the channel still influences their listeners' preferences.

Wilco's recent alternative-country single "Outtassite," for example, initially received little airplay beyond a few adventurous triple-A stations. Then MTV added the song to its regular rotation in mid-February and stress rotation by early March.

Wendy Griffiths, VP of radio promotion at Reprise, says the company's local reps then began bringing VCRs to radio PDs, and "we got adds on the spot."

"I can't say that MTV is driving rock radio," she says, adding that Reprise has paid close attention to the channel's shift away from alternative toward more top 40 and dance music. "However, we are getting substantial airplay."

Some radio executives acknowledge video's effect on programming deci-

sions. MTV or BET can create a superstar artist more immediately than radio. Other programmers say video play is almost never a factor in determining whether to air a song.

"The ultimate sin in radio is to turn the radio off to watch TV," says Kid Curry, PD of rhythmic top 40 WPOW Miami. "Because I look at it strictly from a radio standpoint, I'm not a video fan. When record companies send me videos, I wonder what they're doing this for."

"However, there is a residual effect," he admits, citing E-40's rap single "Things'll Never Change" as the only video hit to change his mind. "Added buzz play on MTV obviously picks up play for artists."

Other PDs share Curry's overall philosophy but refuse to acknowledge exceptions. Bob Newmann, PD at

WMMS Cleveland, says MTV airplay used to affect programming decisions when his station was alternative rock. "When you find out that something is getting, like, eight spins a day or something on MTV, then you say, 'You know what? I gotta watch this,'" he says.

But since WMMS switched to active rock, Newmann says, video is "not as much of a factor." MTV, he notes, aims for an audience much younger than WMMS' core demographic.

Jamillah Muhammad, assistant PD and music director at R&B adult WVAZ Chicago, is even more straightforward. "Our audience is not the type of audience that sits down and watches MTV and BET and the Box," she says. "The labels come in with all this video information, and I'm polite, and I listen. But it doesn't apply to me."

(Continued on next page)

newsline...

GARDENS BLOSSOM. It started with Bruce Springsteen's reworked "Secret Garden" by KKRZ Portland, Ore., featuring audio from "Jerry Maguire," followed by WSTP Minneapolis' takeoff, "Fargo Garden" (AirWaves, April 12). Now, WDBZ (the Buzz) New York has initiated its own hybrid. The station's "Abby And John Garden" features clips of celebrities who have appeared on Abby Bonell and John Mulrooney's afternoon team show, including John Travolta, Mel Gibson, Harrison Ford, Tommy Lee Jones, and Matthew Broderick.

AIRWAVE VALUES. In its annual assessment of industry economic status, Veronis, Suhler & Associates reports a 400% increase in radio/TV mergers and acquisitions over 1995. The total announced in 1996 was \$44.5 billion, compared with \$11.5 billion the previous year. "With regulation diminished, the major players are buying up the market," said company president John Suhler. Sales multiples, he added, are up from 3.5 times revenue in '95 to 4.5 times revenue in '96. For radio alone, the 1996 total was \$13.4 billion, up from just \$69 million in mergers/sales in 1995.

TOWN TALK. In a "Radio Town Hall Meeting" at the R&B-oriented Impact Super Summit conference April 17-20 in Miami, WMXD/WJLB Detroit GM Verna Green asserted that while women don't have the same kind of support networks, they are more enthusiastic than men: "It's easier for a young man to become a star as a rapper than as a jock. Radio does not draw talented young black men, because they are not willing to go through the dregs of radio to get to the top. What I've seen is that women are more passionate about the industry."

Labels Rethink CMT's Impact On Country Acts

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

using the 14-year-old cable music video outlet like a radio station, leaving it on in the background at home as they perform other tasks.

NASHVILLE—As recently as two years ago, some labels were steering away from doing videos for every new country act. BNA group LoneStar, for example, was launched without the benefit of a video for its first single.

Now, although its penetration in U.S. television households is just 40% (and 57% of all homes with cable), CMT has quietly become the target of renewed interest for some on Music Row and, perhaps, renewed concern among radio programmers.

At the recent Country Radio Seminar, it was noted on several occasions that CMT users often talked about "listening to" rather than viewing CMT, suggesting that people were

Atlantic Records first noticed the trend during recent focus groups in which people confirmed that they were using CMT like radio, rather than actually sitting and watching the videos. Atlantic VP/GM Bryan Switzer says that CMT "is becoming the biggest radio station we have."

Thus the Row's renewed interest in CMT. "Two years ago, a lot of the industry here tried to talk ourselves out of the video game," says Switzer. "If we had to cut budget somewhere, video was an easy, good place to cut. But with the amount of new artists out there, it's still one of the most viable ways to develop the artist, to put a face with the name."

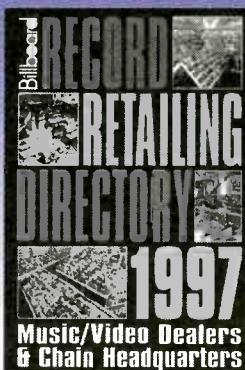
(Continued on next page)

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Adult Contemporary

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	2	3	17	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS 1 week at No. 1
2	1	1	12	ALL BY MYSELF 550 MUSIC 78529	CELINE DION
3	4	7	14	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
4	5	4	9	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
5	3	2	29	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
6	6	5	12	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
7	9	10	8	UNTIL I FIND YOU AGAIN CAPITOL 58633	RICHARD MARX
8	7	6	14	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
9	10	14	10	TOO LATE, TOO SOON SBK 58628/EMI	JON SECADA
10	11	15	10	HAVANA ARISTA 13326	KENNY G
11	8	8	13	IT'S IN YOUR EYES FACE VALUE 87016/ATLANTIC	PHIL COLLINS
12	18	20	13	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
13	13	11	46	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
14	14	9	17	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
15	12	13	25	I FINALLY FOUND SOMEONE COLUMBIA 78480	BARBRA STREISAND & BRYAN ADAMS
16	17	17	21	I BELIEVE IN YOU AND ME ARISTA 13293	WHITNEY HOUSTON
17	16	16	30	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
18	19	18	25	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	ROD STEWART
AIRPOWER					
19	23	24	5	IF TOMORROW NEVER COMES FLAVOR UNIT/EASTWEST 64136/VEE	JOOSE
20	21	22	12	EVERY TIME I CLOSE MY EYES EPIC 78485	BABYFACE
AIRPOWER					
21	24	30	3	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
22	25	28	4	I DON'T WANT TO LAFACE 24229/ARISTA	TONI BRAXTON
23	15	12	9	STEP BY STEP ARISTA 13312	WHITNEY HOUSTON
24	22	21	6	IF HE SHOULD BREAK YOUR HEART COLUMBIA ALBUM CUT	JOURNEY
25	26	23	7	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
No. 1					
1	1	1	24	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL 4 weeks at No. 1
2	5	5	11	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
3	3	3	27	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
4	2	2	27	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
5	4	4	15	EVERYDAY IS A WINDING ROAD A&M 582032	SHERYL CROW
6	6	7	14	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS.	PAULA COLE
7	8	8	13	I WANT YOU COLUMBIA 78503	SAVAGE GARDEN
8	9	9	10	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
9	7	6	23	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
10	10	10	21	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	COUNTING CROWS
11	11	11	42	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
12	14	14	8	SECRET GARDEN COLUMBIA 77847	BRUCE SPRINGSTEEN
13	13	13	5	ELEGANTLY WASTED MERCURY ALBUM CUT	INXS
14	15	16	8	STARING AT THE SUN ISLAND 854972	U2
15	12	12	25	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
16	21	25	10	CRASH INTO ME RCA ALBUM CUT	DAVE MATTHEWS BAND
17	17	18	33	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
18	16	19	43	COUNTING BLUE CARS A&M 581462	DISHWALLA
AIRPOWER					
19	22	21	16	POSSESSION ARISTA ALBUM CUT	SARAH MCLACHLAN
20	20	20	33	IF IT MAKES YOU HAPPY A&M 581874	SHERYL CROW
21	19	17	19	JUST ANOTHER DAY MERCURY 578816	JOHN MELLENCAMP
22	26	27	4	MMMBOP MERCURY 574261	HANSON
23	24	26	7	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
24	23	22	21	DON'T LET GO (LOVE) EASTWEST 64231/EEG	EN VOGUE
25	27	29	5	YOUR WOMAN BRILLIANT/CHRYSALIS 58638/EMI	WHITE TOWN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 52 adult contemporary stations and 6 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

MUSIC VIDS OFTEN SWAY AIRPLAY

(Continued from preceding page)

"Just the fact that a song is getting video play has no effect whatsoever, just because it's two different audiences."

Muhammad's ignoring video no-matter-what perspective is prominent within the medium. Programmers frequently say they make playlist decisions based solely on their own instincts and their listeners' tastes (plus market research and phone calls to the studio). To confirm video's influence is akin to confirming a competitor's influence—and few station managers want to say their opponents determine what they put on the air.

Still, video channel executives, many of whom have worked prominently in radio, are skeptical of this attitude. "They're probably not telling the truth," says VH1 VP of music programming Lee Chesnut, who was PD of top 40 WSTR Atlanta for eight years before joining VH1.

As a radio programmer, he says, "I was always sort of aware of what was going on VH1 and MTV. A lot of times it came from a curiosity of what these artists look like and what their image

is. You could tell a lot about an artist from the video—who they were chasing, who their audience was. It was a great way to put a face on a song."

Greg Diggs, BET's music director, adds that a video can offer a different perspective on a song. Dru Hill's "In My Bed" video has a surprise ending, so it became popular on the network even though radio hadn't jumped on the single.

After 11 weeks, thanks in part to massive video play, the single hit No. 4 on the Hot 100 Singles chart. "I see both sides of the coin," says Diggs, who used to be music director and assistant PD at WKYS Washington, D.C. "I realize how important radio is. But the addition of video helps to break records as well."

For many radio programmers, video charts are just one of many influences to consider in the song-adding process. "We get those charts from CMT, and we take a look at them. We really don't try to use anybody's chart to determine what we're doing," says Scott Lindy, PD of country WPOC Baltimore. "But we like to

watch."

"I love to be proven wrong," Lindy adds, when WPOC passes on a single but later finds it's popular in another arena. But he says he's careful about using video data: Some videos are popular because of their visual stories and don't translate well to the radio. In short, if the video's better than the song, WPOC will continue to keep it off the air.

Radio, of course, thrived for decades before MTV first hit cable stations in '81, so video's influence in the music industry is unlikely to supplant radio to any extent. Many record labels see video and radio as sales-boosting supplements; sometimes video helps drive radio playlists, and sometimes a single will build for months at many radio markets before jumping to the video channels.

"Radio airplay is so crucial," says Reprise's Griffiths. "It's crucial to selling records in individual markets. When we get MTV, it's not like, 'Oh, OK, we've got this done.' No way. We certainly don't take radio for granted."

LABELS RETHINK CMT'S IMPACT ON COUNTRY ACTS

(Continued from preceding page)

Curb Records recently launched David Kersh without a video for his debut single, but Curb VP of promotion John Brown says, "I really miss it when we have a brand-new artist without a video—that worries me."

Still, not everyone believes CMT fans are using the video outlet like a radio station. "There is a theory that thousands of housewives are sitting around with CMT in the background," says Brown. "I think that's a myth. I don't know any housewives. Most people are working today."

"Housewives still have to get their kids off to school and want to know the weather and what's going on in their area," says KMLE Phoenix PD Jeff Garrison, who believes those factors will always make radio more important to homemakers than CMT.

"I don't think people use television in that fashion," agrees WTDR Charlotte, N.C., PD Loyd Ford. "Our medium is not threatened by that at all."

Most label reps say it is virtually impossible to gauge how much of an influence CMT has on record sales, because there are no markets that have CMT without also having a country radio station. A study conducted by ASI Entertainment in December 1995 found that 43% of the CMT viewers surveyed said their country album purchases were influenced by watching a country music video, and 55% said they consider videos important in their decision to purchase albums.

Label reps say CMT is an important tool, particularly for new and developing acts. "It's another avenue to get that music exposed," says Switzer. "As radio continues to be a little constrictive, CMT remains pretty aggressive."

"In terms of [CMT] being a priority, it hasn't changed," says Arista VP of promotion Bobby Kraig. "We want our videos viewed, and it's the best avenue to get that done."

Curb's Brown says the influence of CMT depends on the act and on the

market. "I've seen it have tremendous impact in one case and none at all in another," he says. For Tim McGraw, Brown says, CMT was a tremendous career boost; for Perfect Stranger, the video outlet had almost no impact. Another Curb act, Sawyer Brown, is one Brown defines as "a huge video artist. They have a huge impact on CMT, and CMT has a huge impact on them."

As for the influence of CMT in a particular market, that depends on CMT's penetration, which fluctuates widely. In Madison, Wis., for example, CMT is in 7.4% of television households. In San Diego, it's in 76.8%. But, Brown says, "where they have coverage, they have an impact."

In Boston, where CMT's penetration is 33.8%, WKLB PD Mike Brophy says, "I see very little activity on the phones from people telling me they've seen videos or [asking] why are we not on a song that's on CMT."

"The CMT stuff for us has pretty low impact," says WTDR's Ford. But he believes that CMT may have some intangible benefit for country radio. "Anything that promotes country music helps," he says. "I don't think you can make a case that CMT is hurting country radio. It's probably helping our industry."

Although CMT's influence is curtailed by its relatively small (although growing) household penetration, both radio and label reps view it as an important companion to radio and as something that boosts the overall visibility of country music and artists.

"The biggest advantage of CMT is that [viewers] can find out who the artist is and what the album is because it's on every video," says Switzer.

CMT works to boost its presence through frequent tie-ins with radio and retail. Last year, for example, CMT sponsored WYFZ Hartford, Conn.'s Great American Music Fest, which draws an estimated 30,000 listeners. It also has an ongoing rela-

tionship with Wal-Mart, with whom it co-sponsors an annual new-artist tour. Partly as a result of efforts like these, CMT has increased U.S. household penetration 170% from July 1991 to March 1997.

For new artists, CMT is usually airing the video weeks before radio. In some cases, Brown says, that video play "sets up" the single for radio and may generate some early requests, which Brown says helps determine "if there is going to be [listener] demand on radio."

"It's just an enhancement as we target radio," says Brown. CMT "can be a huge ally for us as we're trying to build a story at radio."

KMLE's Garrison believes that in much the same way MTV helped top 40 in the '80s, CMT is helping country stations in the '90s.

According to the ASI Entertainment study, 69% of the CMT viewers surveyed said CMT "has made country a part of the music mix they listen to." Of those surveyed, 72% said CMT "lets them understand the music they hear on the radio."

"CMT is real important because it helps establish a face to the music, and right now, with so many new acts coming out, it's good for radio," says Garrison. "It helps familiarize the audience with records, and sometimes, if there is a buzz, we'll see it in requests and sales." For example, he says, Kippi Brannon's single "Daddy's Little Girl" debuted at No. 2 in local singles sales even before the market's country stations were playing it heavily. Another example is the Mavericks, who, Garrison says, "did well on CMT and helped their sales a lot and didn't get the airplay per se that would generate those kinds of sales."

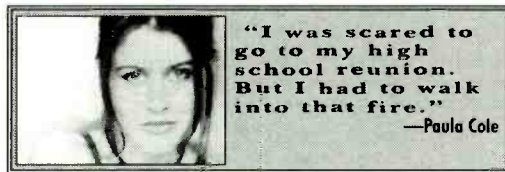
And although Garrison does view CMT as a competitor, he says that "hopefully the positives [of CMT] outweigh the negatives in developing the country audience and expanding it."

Even more than the song's gently ironic story line, it is the melancholy lilt of Paula Cole's vocals that registers the impact of "Where Have All The Cowboys Gone?" Speaking, singing, yodeling mellifluously, Cole voices the song's core emotion: disappointment, the ultimate ache of subscribing to strictures.

"Gender stereotypes are so obviously limiting, whether it's the 'Marlboro Man' and the pressure to be macho for men or that vision of woman as homemaker," Cole says. "Don't get me wrong—making a home can be a wonderful thing. I want a family myself. But it's crazy to think that those roles—one person stay at home and one be the provider—are all that's possible. There are more evolved levels of consciousness."

No. 32 on Modern Rock Tracks, "Where Have All The Cowboys Gone?" is the first single from Cole's

sophomore album, "This Fire" (Imago/Warner Bros.). In the three years since "Harbinger," her debut disc, Cole—"a classic overachiever; a repressed goody-two-shoes" when she was younger, she says—has learned that stepping beyond constraints, both within and



without, is the surest way to self-realization. "All my soul-searching has borne fruit," Cole says. "I've found that I don't have to fear being angry or

depressed, that I can actually learn from those things. I'm not afraid of anything now. I had never played piano live onstage before June 12, 1996, and on that day in Pine Knob, Mich., I did it. And the more I do it, the better I get at it. It's not such a big deal now. I was also so scared to produce this record myself. But I did it, and it was a magical experience."

And even though she was the class president and prom queen at her high school in Rockport, Mass., Cole was spooked about going to her 10-year reunion last year. "I was scared to go. But I needed to walk into that fire. And it turned out that my fears were so much greater than reality. Going was a liberating experience. It helped show me that if you just breathe and be in the moment, things won't be as bad as you think. And if they are, well, now I know I can deal with it."

Billboard®

MAY 3, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
1	1	1	12	★★★ No. 1 ★★★ PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
2	3	3	8	STARING AT THE SUN	◆ U2 ISLAND
3	4	5	10	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
4	2	2	10	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	◆ AEROSMITH COLUMBIA
5	5	4	7	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	◆ QUEENSRYCHE EMI
6	6	7	24	ONE HEADLIGHT BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
7	8	8	16	KING NOTHING LOAD	◆ METALLICA ELEKTRA/EEG
8	10	16	4	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
9	9	10	11	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
10	7	6	14	LAKINI'S JUICE SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
11	13	14	8	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
12	12	13	11	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
13	15	15	9	LIE TO ME LIE TO ME	◆ JONNY LANG A&M
14	14	11	19	GREEDY FLY RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
15	11	9	12	TUMBLE IN THE ROUGH TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	◆ STONE TEMPLE PILOTS ATLANTIC
16	31	—	2	FREAKS SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
17	17	21	5	MANN'S CHINESE NAKED	◆ NAKED RED ANT
18	23	29	3	COLD CONTAGIOUS RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
19	21	26	6	RHINOSAUR DOWN ON THE UPSIDE	◆ SOUNDGARDEN A&M
20	19	19	33	HERO OF THE DAY LOAD	◆ METALLICA ELEKTRA/EEG
21	24	27	5	STALE STIR	◆ STIR AWARE/CAPITOL
22	22	20	7	DRIVEN TEST FOR ECHO	◆ RUSH ANTHEM/ATLANTIC
23	16	12	15	ABUSE ME FREAK SHOW	◆ SILVERCHAIR EPIC
24	18	18	13	HOPE IN A HOPELESS WORLD BOMBS & BUTTERFLIES	◆ WIDESPREAD PANIC CAPRICORN/MERCURY
25	25	25	6	EXACTLY WHAT YOU WANTED AFTERTASTE	◆ HELMET INTERSCOPE
26	28	—	2	DON'T WANNA BE HERE GRAND WORLD	◆ COOL FOR AUGUST WARNER BROS.
27	20	17	13	RESIGNATION SUPERMAN BEAUTIFUL WORLD	◆ BIG HEAD TODD & THE MONSTERS REVOLUTION
28	27	24	7	WHERE YOU GET LOVE BLUE SKY ON MARS	◆ MATTHEW SWEET ZOO/VOLCANO
29	30	34	3	MEDICINE (BABY COME BACK) LIBIDO SPEEDWAY	◆ ORBIT A&M
30	26	23	11	H. AENIMA	◆ TOOL ZOO/VOLCANO
31	32	35	4	WELCOME WELCOME	◆ OUTHOUSE MERCURY
32	36	—	2	JENNY SAYS ARE YOU WITH ME?	◆ COWBOY MOUTH MCA
33	NEW ▶	1	1	FREAK FREAK SHOW	◆ SILVERCHAIR EPIC
34	33	38	3	I DON'T MIND HORROR WRESTLING	◆ DRAIN S.T.H. THE ENCLAVE
35	39	—	2	LIVE TOMORROW NOTWITHSTANDING	◆ CHALK FARM COLUMBIA
36	NEW ▶	1	1	DAYLIGHT FADING RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
37	NEW ▶	1	1	RHYTHMEEN RHYTHMEEN	◆ ZZ TOP RCA
38	NEW ▶	1	1	MAGNOLIA MAGNOLIA	◆ THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
39	40	—	2	SAY GOODBYE CHEAP TRICK	◆ CHEAP TRICK RED ANT
40	37	39	3	ELEGANTLY WASTED ELEGANTLY WASTED	◆ INXS MERCURY

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 101 Mainstream rock stations and 78 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®

MAY 3, 1997

Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
1	2	2	12	★★★ No. 1 ★★★ THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
2	1	1	8	STARING AT THE SUN POP	◆ U2 ISLAND
3	6	10	6	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
4	3	3	16	SANTERIA SUBLINE	◆ SUBLIME GASOLINE ALLEY/MCA
5	7	7	9	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
6	4	4	21	ONE HEADLIGHT BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
7	5	6	11	YOUR WOMAN WOMEN IN TECHNOLOGY	◆ WHITE TOWN BRILLIANT/CHRYSALIS/EMI
8	13	17	4	BITCH BLURRING THE EDGES	◆ MEREDITH BROOKS CAPITOL
9	12	12	9	THE IMPRESSION THAT I GET LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
10	9	11	11	THE NEW POLLUTION ODELAY	◆ BECK DGC/GEFFEN
11	8	9	13	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
12	14	13	7	EYE "THE LOST HIGHWAY" SOUNDTRACK	◆ THE SMASHING PUMPKINS NOTHING/INTERSCOPE
13	15	16	6	ELEGANTLY WASTED ELEGANTLY WASTED	◆ INXS MERCURY
14	17	22	4	IT'S NO GOOD ULTRA	◆ DEPECHE MODE MUTE/REPRISE
15	11	8	12	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
16	16	14	8	WHERE YOU GET LOVE BLUE SKY ON MARS	◆ MATTHEW SWEET ZOO/VOLCANO
17	18	20	6	NOT AN ADDICT PARADISE IN ME	◆ K'S CHOICE 550 MUSIC
18	19	18	6	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
19	10	5	14	LAKINI'S JUICE SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
20	23	30	4	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
21	34	—	2	FREAKS SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
22	24	31	4	HELL HOT	◆ SQUIRREL NUT ZIPPERS MAMMOTH
23	21	19	23	CRASH INTO ME CRASH	◆ DAVE MATTHEWS BAND RCA
24	22	26	6	BATTLE OF WHO COULD CARE LESS WHAT EVER AND EVER AMEN	◆ BEN FOLDS FIVE 550 MUSIC
25	20	15	19	GREEDY FLY RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
26	32	—	2	COLD CONTAGIOUS RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
27	NEW ▶	1	1	COME DOWN COIL	◆ TOAD THE WET SPROCKET COLUMBIA
28	NEW ▶	1	1	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
29	28	32	7	SLEEP TO DREAM TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
30	25	21	15	ABUSE ME FREAK SHOW	◆ SILVERCHAIR EPIC
31	26	29	24	DESPERATELY WANTING FRICTION, BABY	◆ BETTER THAN EZRA SWELL/ELEKTRA/EEG
32	33	35	3	WHERE HAVE ALL THE COWBOYS GONE? THIS FIRE	◆ PAULA COLE IMAGO/WARNER BROS.
33	35	39	3	MEDICINE (BABY COME BACK) LIBIDO SPEEDWAY	◆ ORBIT A&M
34	NEW ▶	1	1	DAYLIGHT FADING RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
35	40	—	2	6 UNDERGROUND BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN
36	NEW ▶	1	1	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
37	39	—	2	FREAK FREAK SHOW	◆ SILVERCHAIR EPIC
38	29	24	14	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	◆ NINE INCH NAILS NOTHING/INTERSCOPE
39	27	27	8	YOU WERE MEANT FOR ME PIECES OF YOU	◆ JEWEL ATLANTIC
40	31	23	13	FEMALE OF THE SPECIES SPIDERS	◆ SPACE GUT REACTION/UNIVERSAL

ASAHI BEER TOKIO HOT 100 HOT ONE HUNDRED

HITS! IN TOKIO

Week of April 13, 1997

- The Real Thing / Lisa Stansfield
- Sometimes / The Brand New Heavies
- Block Rockin' Beats / The Chemical Brothers
- Falling In Love (Is Hard On The Knees) / Aerosmith
- Love Is All We Need / Mary J. Blige
- Discotheque / U2
- Change The World (From "Phenomenon") / Eric Clapton
- Somewhere In The World / Swing Out Sister
- Hush / Kula Shaker
- Runaway / NuYoricana Soul Featuring India
- Cosmic Girl / Jamiroquai
- Finally / Eternal
- Request Line / Zhane
- Everything (It's You) / Mr. Children
- Amai Unmei / UA
- Love Is A Wonderful Thing / Fatima Rainey
- Les Poemes De Michelle / Teri Moise
- Dynamite / Smap
- Don't Speak / No Doubt
- Arigatou / Yousui Inoue / Tamio Okuda
- Elegantly Wasted / INXS
- That Thing You Do! / The Wonders
- Faces Places / Globe
- Freestyle / Misty Oldland
- Beetlebum / Blur
- I'm In Love / Jennifer Brown
- Let's Stay Together / David Garfield And Friends
- Only You / Pauline Wilson
- The Boss / The Braxtons
- Reality / Adriana Evans
- Springtime Kiss / Cosa Nostra
- Don't Cry For Me
- Argentina (From "Evita") / Madonna
- Every Time I Close My Eyes / Babyface Featuring LL Cool J, H. Hewett, J. Watley & J. Daniels
- Sunano Kajitsu / Miki Nakatani With Ryuichi Sakamoto
- What She Wants / T.D.F.
- On & On / Erykah Badu
- Precious Declaration / Collective Soul
- Head Over Heels / Allure Featuring Nas
- 2 Become 1 / Spice Girls
- Say... If You Feel Alright / Crystal Waters
- Shangri - La / Denki Groove
- God Made Me / Chantal Kreviazuk
- Circuit No Musume / Puffy
- Your Woman / White Town
- Make Up Your mind / Assorted Flavours
- Fledgling Operator / Comfort
- Kandy Pop / Bis
- Hard To Say I'm Sorry / Az Yet Featuring Peter Cetera
- Give Me Love (Give Me Peace On Earth) / Marisa Monte
- Too Late, Too Soon / Jon Secada

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

81.3FM J-WAVE
Station information available at: <http://www.infojapan.com/JWAVE/>

WINTER '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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Call	Format	'96	Sp '96	Su '96	Fa '96	'97
NEW YORK—(1)						
WQHT	R&B	5.4	5.8	6.3	5.7	6.1
WLTW	AC	5.4	5.1	4.5	5.9	5.7
WKUT	top 40/rhythm	3.4	6.7	6.8	6.2	4.8
WCBS-FM	oldies	4.9	5.0	4.9	4.5	4.4
WTKA	Spanish	4.4	3.6	4.2	4.3	4.4
WRKS	R&B adult	5.1	4.7	4.0	4.3	4.3
WINS	N/T	3.8	3.6	3.7	3.4	3.7
WXRK	modern	2.9	3.0	3.4	3.6	3.6
WCBS-AM	N/T	3.7	3.1	3.2	3.0	3.4
WOR	N/T	2.8	3.8	3.4	3.4	3.4
WPAT-FM	Spanish	3.3	2.8	3.2	2.9	3.4
WABC	N/T	3.6	3.4	3.3	2.9	3.1
WHTZ	top 40	3.1	2.8	2.7	2.5	3.1
WQCD	jazz	3.5	2.9	3.0	3.3	3.1
WQXR	classical	2.8	2.8	2.1	3.0	3.0
WBLR	R&B adult	2.8	2.9	3.2	3.0	2.9
WPLJ	AC	3.4	3.4	2.9	3.0	2.6
WFAN	sports	2.6	2.3	2.7	2.9	2.5
WAXQ	cls rock	1.8	1.7	2.0	2.3	2.1
WADO	Spanish	2.0	1.9	1.6	1.9	2.0
WNEW	cls rock	1.7	1.9	1.7	1.2	1.8
WQEW	adult std	2.2	1.9	2.1	1.9	1.8
WDBZ	AC	3.1	2.4	2.4	1.9	1.5
WALK-FM	AC	1.1	1.1	1.0	1.0	1.0
WLIB	N/T	1.2	1.0	1.1	1.0	1.0
LOS ANGELES—(2)						
KLVE	Spanish	7.1	7.2	7.1	6.9	6.0
KKBT	R&B	4.2	5.0	5.0	4.9	5.5
KPWR	top 40/rhythm	5.0	5.4	5.0	4.6	4.6
KFI	N/T	4.3	4.0	4.0	4.3	4.3
KTMY	jazz	3.7	3.5	3.5	3.6	3.8
KSCA	Spanish	1.2	1.4	1.2	1.1	3.5
KROQ	modern	3.8	3.3	3.1	2.9	3.4
KRTH	oldies	3.6	3.8	3.8	3.7	3.3
KIIS-AM-FM	top 40	3.7	3.6	3.4	3.2	3.2
KLAX	Spanish	3.2	3.3	3.4	4.1	3.2
KOST	AC	3.9	3.2	3.2	3.9	3.2
KABC	N/T	3.0	3.1	3.3	3.2	3.0
KCBS-FM	cls rock	2.3	2.4	2.3	1.9	2.8
KFWB	N/T	2.1	2.2	1.9	1.9	2.8
KBIG	AC	3.1	3.0	2.9	2.5	2.7
KLAC	adult std	2.9	2.7	2.4	2.2	2.4
KNX	N/T	2.8	2.1	2.1	2.5	2.4
KLOS	album	2.6	2.7	2.5	2.0	2.3
KTNQ	Spanish	1.4	1.8	2.8	2.1	2.1
KYSR	AC	2.9	2.9	2.6	2.3	2.1
KZLA	country	2.0	2.0	2.1	2.9	2.1
KBUE	Spanish	1.8	1.6	2.2	1.7	2.0
KLX	N/T	2.0	2.1	1.7	2.5	1.9
KIBB	top 40/rhythm	1.8	1.6	1.6	1.2	1.8
KJHL	R&B adult	1.1	1.1	1.3	1.2	1.7
KKGO	classical	1.8	1.6	1.5	2.1	1.6
KKHJ	Spanish	1.8	1.4	1.6	1.2	1.1
KWKW	Spanish	1.3	1.2	1.6	1.7	1.1
KXMG	Spanish	1.1	.8	.8	1.0	1.1
KLYY	modern	—	1.2	1.3	1.2	1.0
KRLA	R&B oldies	1.2	1.4	1.2	1.3	1.0
CHICAGO—(3)						
WGN	N/T	6.2	6.1	6.8	6.6	6.2
WGCI-FM	R&B	6.1	5.8	6.3	6.5	5.5
WLIT	AC	4.4	4.8	4.0	4.2	5.1
WBBM-FM	top 40/rhythm	4.0	3.9	4.4	4.7	4.8
WVAZ	R&B adult	4.6	4.2	4.3	3.9	4.5
WBBM-AM	N/T	3.7	3.6	3.6	3.5	4.1
WLS	N/T	3.0	3.7	4.1	3.3	4.0
WUSN	country	3.6	3.6	3.0	3.0	3.7
WNUA	jazz	3.6	3.4	3.3	3.5	3.5
WJMK	oldies	3.0	4.1	4.2	3.4	3.3
WRCX	album	3.2	3.4	3.4	3.2	3.3
WSCR	sports	1.6	1.6	2.1	2.5	2.9
WXRZ	triple-A	3.0	2.8	2.8	2.8	2.9
WQOX	modern	3.2	3.4	3.5	3.1	2.8
WQJO	Spanish	3.4	3.1	2.8	3.2	2.7
WAIT	adult std	3.3	2.1	2.0	2.6	2.6
WCKG	cls rock	2.3	2.1	2.8	2.6	2.6
WMAQ	N/T	2.8	2.9	2.1	2.7	2.2
WTMX	AC	2.5	2.7	3.0	2.6	2.2
WLUP	AC	2.5	2.6	2.2	2.1	2.1
WEJM-FM	R&B	1.8	1.9	2.3	2.5	2.0
WPNT	AC	2.1	2.2	2.6	2.2	2.0
WYSY	'70's oldies	1.7	1.7	1.8	1.3	1.9
WNIB/WNIZ	classical	1.5	1.8	1.4	1.6	1.6
WFMT	classical	1.4	1.1	1.2	1.6	1.4
WGCI-AM	R&B oldies	1.5	1.4	1.3	1.1	1.2
WXXK	country	1.4	1.3	1.3	1.4	1.2
WMPV	N/T	.9	.8	.3	1.0	1.1
SAN FRANCISCO—(4)						
KGO	N/T	6.8	6.8	6.6	6.9	7.0
KCBS	N/T	4.8	4.8	4.8	4.6	4.5
KYLD	top 40/rhythm	3.7	3.8	4.2	4.3	4.8
KMEL	top 40/rhythm	4.1	4.2	4.3	4.1	4.1
KFRC-AM-FM	oldies	3.5	3.9	4.2	3.5	3.8
KOIT-AM-FM	AC	4.0	3.4	3.8	4.0	3.8
KNFS	jazz	3.5	3.9	3.5	3.3	3.7
KIOI	AC	3.3	3.7	3.2	3.3	3.3
KBLX	R&B adult	3.0	2.8	2.7	3.3	3.2
KNBR	sports	3.6	4.5	3.6	3.5	3.1
KFOG/KFFG	triple-A	2.9	3.7	3.2	3.3	3.0
KLLC	AC	1.6	1.3	2.2	2.1	2.7
KDFC-FM	classical	2.8	2.7	2.7	2.8	2.6
KBGG	cls rock	2.0	2.1	2.1	2.2	2.4
KSFO	N/T	1.8	2.2	2.8	2.4	2.2
KABL	adult std	2.3	1.9	2.0	1.8	2.1
KOME	modern	2.1	1.7	1.9	2.0	2.0
KSJO	album	2.0	1.6	2.2	2.4	2.0
KSAN	country	1.9	1.7	2.4	1.6	1.8
KITS	modern	2.8	2.5	2.4	2.4	1.8
KSOL/KZOL	Spanish	2.3	2.1	1.5	2.3	1.5
KBAY	AC	1.7	1.9	1.7	1.6	1.4
KEZR	AC	1.5	1.4	1.4	1.1	1.3
KLOK	Spanish	1.6	2.0	1.5	1.1	1.3
KYCY	country	1.7	1.4	1.4	1.2	1.2
KANSAS CITY—(5)						
KKSJ	adult std	.9	1.1	.7	.9	1.1
KNEW	country	.6	.8	1.0	1.0	1.1
KPIX-AM-FM	N/T	1.0	1.4	1.4	1.3	1.1
KBRG	Spanish	.8	.8	1.1	.9	1.0
KRTY	country	.7	.7	.8	.7	1.0
PHILADELPHIA—(5)						
KYW	N/T	9.1	7.2	7.3	7.3	7.1
WBEB	AC	5.6	5.7	5.5	5.7	6.2
WUSL	R&B	5.9	6.8	6.2	6.4	6.2
WYSP	album	4.6	5.1	5.2	4.8	5.5
WDAS-FM	R&B adult	4.9	5.5	5.1	5.1	5.4
WVDB	N/T	5.9	4.4	5.1	4.9	5.3
WPEN	adult std	4.7	4.8	4.3	4.5	5.0
WIOQ	top 40/rhythm	4.4	4.3	4.5	4.8	4.5
WUOL	oldies	4.8	5.4	5.9	5.0	4.5
WXIU	country	4.7	3.8	4.2	3.9	4.4
WJWJ	jazz	3.8	3.2	4.2	4.3	4.1
WMGK	cls rock	3.8	4.6	4.7	4.7	4.1
WIP	sports	3.7	3.7	2.8	3.6	3.7
WNMR	album	3.4	4.5	3.5	3.7	3.5
WFLN	classical	2.7	3.1	2.9	3.2	3.2
WPLY	modern	3.3	3.1	3.0	2.6	2.8
WPHI	R&B	1.5	2.1	1.8	1.9	2.7
WYXR	AC	3.9	3.9	3.6	3.5	2.6
WPST	top 40	1.2	1.6	1.2	1.4	1.4
WDAS-AM	religious	1.3	1.1	.9	.8	1.1
WHAT	N/T	1.1	.7	1.3	1.4	1.0
DETROIT—(6)						
WJLB	R&B	9.7	10.3	10.5	9.1	7.9
WNIC	AC	5.3	5.4	5.5	6.4	6.8
WJIR	N/T	7.6	6.8	6.2	7.4	6.2
WOMC	oldies	4.9	6.0	6.2	6.1	5.9
WJWJ	N/T	4.8	5.0	5.4	5.4	5.6
WRIF	album	4.6	5.1	4.8	4.5	4.7
WKQI	AC	4.1	3.9	5.8	4.4	4.6
WWWV	country	3.9	4.7	3.9	4.0	3.9
WMXD	R&B adult	4.4	3.7	4.4	3.8	3.7
WYCD	country	3.8	3.8	3.6	3.7	3.7
WVMV	jazz	3.1	3.1	2.6	4.0	3.3
WXTV	N/T	3.8	3.7	3.8	3.2	3.3
WCHB-FM	R&B	3.4	2.9	2.9	2.6	3.2
WCSX	cls rock	3.2	2.7	3.3	2.9	3.1
WDRQ	top 40/rhythm	3.6	3.2	2.3	2.7	3.0
WORS	classical	2.4	2.1	1.9	2.6	2.9
CKWV	adult std	2.3	2.2	2.1	2.3	2.5
WHYT	modern	3.1	2.7	2.8	2.1	2.5
WWBR	album	1.4	1.5	1.8	1.8	1.9
CIMX	modern	1.6	1.8	1.9	1.8	1.4
WGPR	R&B adult	.9	1.0	1.0	1.2	1.4
WOBH	R&B oldies	1.4	1.1	1.2	1.6	1.4
WDFN	sports	.8	.9	1.0	1.5	1.3
CIDR	triple-A	1.4	1.4	1.0	1.0	1.2
WYST	album	2.3	2.6	1.7	1.5	1.2
WASHINGTON, D.C.—(8)						
WPGC-FM	R&B	6.5	5.6	6.1	6.1	6.5
WHUR	R&B adult	5.4	5.8	5.0	5.6	5.6
WKYS	R&B	4.1	4.8	4.2	4.8	5.1
WMAL	N/T	4.0	4.2	4.0	4.7	4.9
WVHZ/WVZV	top 40	1.0	1.4	2.5	4.0	4.7
WBIG	oldies	4.4	4.9	5.3	3.7	4.5
WQAY	AC	2.6	1.9	2.8	2.9	4.5
WMZQ	country	5.3	6.4	5.3	6.0	4.5
WMNJ	R&B adult	4.9	4.6	4.5	4.2	4.2
WGMS	classical	4.5	4.1	4.0	3.7	4.0
WRQX	AC	4.5	4.6	4.2	3.6	3.9
WASH	AC	4.8	5.1	5.1	4.9	3.8
WJZW	jazz	3.2	3.4	4.0	3.1	3.8
WJFK-FM	N/T	3.7	3.3	3.7	3.6	3.4
WVDC-FM	album	3.7	3.5	3.9	3.5	3.0</

Shawn Colvin Sparks A Fire At Radio With A Troubled Woman's 'Sunny' Tale

IN HER OWN UNOBTUSIVE WAY, Shawn Colvin's lyrical thematics represent a paradox of the modern woman.

While she demands justice, settling for nothing less than equality in relationships, her characters and/or her own demons cling helplessly to those very unions that ache. Thus, she pleads for release, yet is reluctant to cast aside those partners prompting pain.

In as much, Colvin's approach to making music that points to the humility in all of us inherits its own irony: While her messages are focused and decisive, the artist admits that she agonizes line for line over the process of scribing those very words.

The Grammy-winner's latest single is the commercially pliable, thematically strengthened "Sunny Came Home," from her fourth album on Columbia, "A Few Small Repairs," co-written by Colvin and longtime partner **John Leventhal**.



It serves up a plucky folk-cum-pop melody with lyrics that harken a message of detachment from turmoil with

clean, guiltless fervor. The theme is played out as the central character hauls her children out of her house before she sets fire to it: "Get the kids and bring a sweater/Dry is good and wind is better/Count the years, you always knew it/Strike a match, go on and do it."

"It was a hard song," acknowledges Colvin. "I was putting every possible idea into every nook and cranny, and it was still awkward and very frustrating. I thought the song was a dud."

In its first draft, "Sunny" had another title—at one point named for a character known as "Sally"—and lyrics projecting a different theme, she says. "While the music seemed positive and commercial, the original lyrics were kind of vague, an 'I' song without a character. It was about demons in your head."

The song remained incomplete until the end of the recording process. At that point, the album cover was selected from a series of paintings depicting women standing in the foreground with a conflagration on the horizon. The portraits were created by **Julie Speed** of Austin, Texas, one of Colvin's favorite artists. "I love paintings because I identify with them, and I saw humor in this one. Then I sat down and wrote the lyrics," she says.

"The song isn't that funny, but it's

detached. It was fun to write about a character and have her do something far more extreme than I would. It's not clear to her why she did it, and it's not clear to me either," she adds.

The legacy of Colvin's storytelling crisis is sight unseen outside of her camp, judging how quickly radio has



by Chuck Taylor

embraced the multiformat "Sunny Came Home." This issue, it ranks at a fast-climbing No. 20 on Billboard's Hot 100 Airplay chart and No. 27 on the Adult Contemporary chart. In Airplay Monitor, it is No. 4 on the Triple-A Airplay chart, No. 8 on Adult Top 40 Airplay, and No. 23 on Top 40 Airplay/Mainstream.

"We've gotten solid airplay with Shawn before, but never anything to this level," says Columbia senior VP of national promotion **Jerry Blair**. "She writes great songs, has an amazing and unique voice, and she's a special performer. Shawn doesn't have to wear a see-through dress to the Grammys to get attention. Her songs speak for themselves.

"She had a career and fan base long before now; that's now only going to get bigger," Blair adds.

In the meantime, Colvin notes that despite the elevated public notice, for her, it's business as usual. "Things aren't much different than they normally are. My routine has always revolved around touring, press interviews, and radio station visits. I've worked consistently for eight years, and I guess it's paid off in radio play, but I still don't get to hear it," she says.

Her latest U.S. solo tour began in January and pushes on through June. A week later, Colvin will pick up her guitar to participate in the Lilith Fair Festival, which also includes **Sarah McLachlan**, **Jewel**, **Fiona Apple**, and **Lisa Loeb**. It runs through September.

For loyal enthusiasts wondering if they're going to see a changed woman onstage, Colvin offers assurance that they won't. "I'm reaching for a wider audience, and I'm assuming that's not

putting anybody off," she says. "Musically, there's been nothing lost, and I don't feel changed image-wise. I may have expanded, but there's no reason to be pigeonholed if you have more to offer. I guess I'm assuming they'll be all right."

Colvin, in fact, praises her audience as "very gracious and kind. I have yet to meet anybody's who's got slightly deranged eyes like **Marilyn Manson**—which is slightly disappointing."

The process of building her base began in 1990 with her critically lauded debut album, "Steady On," which won a Grammy for best contemporary folk recording. Colvin followed it with "Fat City," which garnered two more Grammy nominations. Then came "Cover Girl," which served up a collection of cover songs she had performed over the years. The album was not considered a success.

"I thought I had a pretty cool collection, which I preferred not to split up with two or three covers on each album," Colvin says. "Whatever momentum that cost me was not apparent to me. I think radio and retail wondered what was happening. I'm glad I didn't have their perspective."

Still, the artist says that each step on the career ladder was necessary to reach a comfort level with "A Few Small Repairs." "The first two records were laborious tasks. I was very pleased with the outcome of both, but I was a performing animal—the studio was new to me and really intimidating and exhausting. The cover record was a breeze in comparison," she says.

"With 'Repairs,' I was cured. I couldn't go back to putting the music under a microscope. I also didn't see myself as someone that anyone had an eye on; it wasn't like I had this important third album [of new songs] to come out with. I'm really glad I did the cover album. The break in writing was good for me."

"A Few Small Repairs" has already become Colvin's highest-charting album to date, debuting on The Billboard 200 at No. 39, far ahead of previous peaks at 111, 142, and 48. In its 25th chart week, the album is No. 97 with a bullet.

So far, no commercial single for "Sunny Came Home" has hit the streets, adhering to the industry trend of labels pushing album sales in lieu of a presence on the Hot 100 (which requires single release).

According to Columbia's Blair, even after eight weeks on Hot 100 Airplay, a track release decision is pending. "Once airplay is truly solidified, then we may make the decision to release it," he says. "We have one ready to go, but we've left the option open."

Colvin admits that she'd like to see her name accompanying a valid top 40 hit; however, she says it would be hard to ask for more at this juncture.

"It may be corny to say, but this is a blessed time. This record feels hard won to me. It took three albums of experience to understand how the record company has to do its job and to learn about my own work. It all came together in this record," Colvin says. "It's so satisfying to be four records into this and to feel like I'm starting to do some of my best work. I feel excited about that, and I'm pretty hot to go."

Jon Zellner Brings Moms, Daughters Back To KMXV

THERE WAS NO REASON on earth that the only mainstream top 40 in this market should be No. 10 with women 18-34," says KMXV (Mix 93.3) Kansas City, Mo., PD Jon Zellner, referring to Mix's numbers before his arrival in February 1996.

After a brief flirtation with a dance-leaning top 40/rhythmic format, it's back to meat and potatoes for Mix 93.3. And in the second winter Arbitrend, Mix is up 5.4-5.8 12-plus, making it No. 6 in the market. During the past 18 months, Mix has steadily climbed northward in its target demo of women 25-44, rising 3.8-9.3. And with 18-34 women, it is now at No. 1, with a 14 share.

Prior to Mix, Zellner worked at then-rhythmic AC KTHT Fresno, Calif., and KYIS Oklahoma City. Before a short stint at the late KOY-FM (Y95) Phoenix, Zellner proudly wore the Nationwide tie, working at crosstown KVMY; WKZL Greensboro, N.C.; and WNCI Columbus, Ohio. His first radio gig was at the late WXGT (92X) Columbus. "In 2½ years there, I lived through five PDs, four GMs, and four types of top 40," Zellner recalls.

When Zellner arrived at Mix, he says, "the station was playing lot of club tracks, and there aren't a lot of clubs in Kansas City."

Having done time in Oklahoma City, Zellner understands the Midwestern mind-set, which leans strongly to the pop/rock side. Although R&B KPRS is No. 1, "this is primarily a rock and country market," Zellner says. "Three of the top five stations in the market are country. The two stations we share the most audience with are the album rock and classic rock stations... so our sound should be compatible with the other rock outlets," he says.

Here's a recent 1 p.m. hour on KMXV: Spin Doctors, "Two Princes"; Counting Crows, "A Long December"; Blues Traveler, "Run-Around"; En Vogue, "Don't Let Go (Love)"; Alanis Morissette, "You Learn"; R.E.M., "Losing My Religion"; Sheryl Crow, "Everyday Is A Winding Road"; Journey, "Lights"; Cardigans, "Lovefool"; Jewel, "You Were Meant For Me"; John Cougar Mellencamp, "Pink Houses"; No Doubt, "Don't Speak"; and Tracy Chapman, "Give Me One Reason."

Even when Zellner arrived, Mix 93.3 was cuming top five in the market—it's No. 2 today. That audience was an eclectic mixture of leftover listeners from the station's AC days, Euro-techno partisans, and mainstream top 40 fans who weren't necessarily happy with the station's direction but had nowhere else to go. "People were listening to Mix for a variety of reasons, mainly because

we were the only mainstream outlet," says Zellner, who adjusted his call-out research to cast a wider net in order to collect people who liked mainstream music, rather than catering to those already listening.

"Familiarity is the key in any mass-appeal radio station," he says. "People are coming here to sing along with their favorite songs, for a comfort zone, and they weren't getting that."

While the bread and butter of any successful top 40 station is time spent listening (TSL), Zellner is one of many PDs who now believes that "trying to make people listen longer just isn't realistic anymore. It means making them tune in more frequently. Any quarter hours we accumulate don't necessarily have to be consecutive."

While Mix's mid-day programming was initially softened, Zellner is cautious about programming a station that sounds radically different from day to night. "Dayparting is more about what you don't play at night, as opposed to putting other stuff in to appear more hip. We were already perceived as being too hip for the room going in," he says. "I'm always aware that I'm still targeting a 32-year-old woman, even at night. If she's out after dark buying diapers, I don't want her to think she's listening to the wrong radio station."

"We're living a little too close to the forest, so we get impatient for changes to take effect," Zellner adds. "If someone listens to the radio for six hours a week, it's gonna take them months before they're aware of any changes we've made to the station. The average person uses radio as a utility: That's why the scores on burn and familiarity takes so long to develop, and sometimes that gets frustrating."

During the station's rebuilding process, not one jock gave his or her life for the cause. "The personalities were never the problem," he says. "It was about 80% music and about 20% presentation." The Mix morning show consists of Danny Douglas and market vet Karen Barber (former PD at crosstown KBEQ). Amanda Waters handles news and traffic, and Zellner recently imported producer Kevin Cross from KTHT.

"I was actually happy for the slow and steady growth we've achieved, especially during this rebuilding process," Zellner says. "I didn't want to experience one of those sudden 'worst to first' scenarios."

By the way, remember how the station was 10th with women 18-34? It's now No. 1. Zellner says, "We can now truly claim to be the mother/daughter station that was the epitome of top 40 in its '80s glory days."

KEVIN CARTER



EXECUTIVE TURNTABLE

FOLKS. WPGC-FM Washington, D.C., GM **Ben Hill** adds those duties for co-owned gospel/R&B combo WCAO/WXYV Baltimore, succeeding **Bob Woodward**. Former WKHK Richmond, Va., PD **Mark Richards** joins KMPS Seattle as PD. He replaces **Alan Sledge**, now at WUSN (US99) Chicago. Westwood One Radio Networks director of creative services **Renee Casis** exits.

STATION SALES & SWAPS. Capstar Broadcasting buys the eight stations

of New England-based Knight Quality Radio for \$70 million, followed by a combination swap/buy with SFX, buying its stations in Biloxi and Jackson, Miss., some of which were in the original Capstar empire, for \$60 million. SFX then trades WGNE Daytona Beach, Fla., and KKRD/KRZZ/KNSS Wichita, Kan., for Capstar's country/album combo WESC-AM-FM/WTPT Greenville, S.C. You may recall that Capstar just purchased Patterson's 36 stations for \$215 million.

Music Video

PROGRAMMING

CVN's Tropical Sounds To Be Aired 'Round The Clock

BY BRETT ATWOOD

LOS ANGELES—The sounds of the Caribbean are about to be available 24 hours a day via the Caribbean Video Network (CVN), a new channel that reaches approximately 4 million viewers in the Caribbean region through affiliate broadcast stations in Jamaica, Barbados, Guyana, the Cayman Islands, St. Maarten, Curaçao, Bonaire, Aruba, and Trinidad and Tobago.

"There is an enormous amount of music coming out of the Caribbean,



and much of it is crossing over into techno, dance, and top 40," says CVN VP Alan Steward.

CVN already airs two hours of programming daily in the Caribbean through broadcast outlets. In addition, two hours of CVN programming airs weekly in Atlanta and New York on Tropical Television through Continental Cablevision and Time Warner Cable. The channel is also widely seen on Caribbean-bound cruise ships, according to Steward.

However, the channel is aiming to get broader distribution for its 24-hour feed in the U.S., Canada, and the Caribbean through direct broadcast satellite services, such as DirecTV, and local cable affiliates.

The Jamaica-based programmer will begin its 24-hour broadcasts July 28. The expanded programming is expected to be available primarily through cable and satellite system providers. Some broadcast systems are likely to expand their carriage of the channel's programming during late-night hours, according to Steward.

"Any programmer will be able to get CVN for free," says Steward. "We expect that it will be picked up by several station operators, because it is the only place to hear local music."

CVN provides programmers with

its shows via tape but is preparing to segue to satellite transmission for its forthcoming 'round-the-clock debut. The channel is in negotiations with the owner of a soon-to-launch satellite that may bring the service into all of central Europe by midsummer.

The channel plays both current and classic Caribbean music videos in a variety of styles, including reggae, dub, calypso, soca, and zouk.

Music video programming will be

'Caribbean music is crossing over into techno, dance, and top 40'

supplemented by tourist-targeted programming that highlights travel destinations in the Caribbean, such as the weekend show "Sights And Sounds Of The Caribbean." The channel airs paid programming mornings after 2 a.m.

Among the shows CVN already produces are "Viewers' Choice Top 10," a countdown show that contains clips determined by viewer requests via E-mail, phone calls, and faxes, as well as another countdown show, "Reggae Video Top 10," which is compiled by reggae acts in the U.S. and Caribbean.

"Caribbean Style" is a two-hour show that plays newer hits from such acts as Beenie Man, Buju Banton, Sister Carol, and Burning Spear. The program also contains interviews and concert highlights. The show is hosted by the animated character Ras Irie, who dons a rasta cap with red, gold, and green colors, as well as dreadlocks.

The weekly show "In Focus" contains interviews with rising and established Caribbean artists.

Another program, "Rhythm And Grooves," focuses on international Caribbean music and plays tracks by such crossover artists as Shaggy and Maxi Priest.

PRODUCTION NOTES

Luke Scott directed the clip "I Know" by Kim Richey. It was shot in New Orleans. Allyn Waldman produced for Portfolio/Black Dog.

Braemar Features & TV director Martin Thomas was behind Wildlife Society's "J-Town" video, filmed on location in Jackson, Miss. Francisco Gonzalez directed photography.

The clip for "Six Days On The Road" by Sawyer Brown was the work of Picture Vision director Michael Salomon. Tom Forrest produced, and Daryn Okada directed photography on location in Miami.

Salomon also directed Anita Cochran's video "I Could Love A Man Like That" in Toronto. For-

rest produced, and Thom Best directed photography for Picture Vision.

Michael Montgomery's "I Miss You A Little" was directed by Lou Chanaty for Planet Pictures Inc. The video, shot in Lexington, Ky., was produced by Maureen Ryan.

Shot on location in Australia and New Caledonia, the clip for "She's Awesome" by the Bellamy Brothers was directed by Tom Bevins and produced by Southern Exposures.

The Kentucky Headhunters' "Singin' The Blues" video was the work of director John Lloyd Miller. Selby Miller produced in Louisville, Ky., for the AV Squad.

FOR WEEK ENDING APRIL 20, 1997

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



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

- 1 The Notorious B.I.G., Hypnotize
- 2 Eric Benet, Femininity
- 3 Lil' Kim, Crush On You
- 4 Tracey Lee, Theme
- 5 Dru Hill, In My Bed
- 6 Westside Connection, Gangstas Make The World...
- 7 KRS-One, Step Into A World
- 8 Michael Jackson, Blood On The Dance Floor
- 9 Mary J. Blige, Love Is All We Need
- 10 Kenny Lattimore, For You
- 11 Heavy D, Big Daddy
- 12 Foxy Brown Feat. Jay-Z, I'll Be
- 13 SWV, Can We
- 14 Joe, Don't Wanna Be A Player
- 15 Blackstreet, Don't Leave Me
- 16 Ginuwine, Tell Me Do U Wanna
- 17 For Real, The Saddest Song I Ever Heard
- 18 Zhane, Request Line
- 19 Tasha Holiday, Just The Way You Like It
- 20 Warren G, I Shot The Sheriff
- 21 Erykah Badu, Next Lifetime
- 22 ♪, The Holy River
- 23 Brand New Heavies, Sometimes
- 24 Toni Braxton, I Don't Want To
- 25 Keith Sweat, Just A Touch
- 26 Montell Jordan, What's On Tonight
- 27 Outkast, Jazzy Belle
- 28 112, Cupid
- 29 Akinyele, Love Me For Free
- 30 Ghostface Killah, All That I Got Is You

*** NEW ON'S ***

Maurice Wilcher, Please
Ronnie Henson, What Are Gonna Do
Kenny G, Havana
Zhane, Crush
Phajja, What You Waiting For
Ray J, Everything You Want
NuFlavor, Sweet Sexy Thing
Aaliyah, 4 Page Letter
Robin S., It Must Be Love



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 LeAnn Rimes, The Light In Your Eyes
- 2 Tracy Lawrence, Better Man, Better Off
- 3 Sawyer Brown, Six Days On The Road
- 4 Collin Raye, On The Verge
- 5 Lorie Morgan, Good As I Was To You
- 6 Kathy Mattea, 455 Rocket
- 7 Terri Clark, Emotional Girl
- 8 John Michael Montgomery, I Miss You A Little
- 9 Alan Jackson, Who's Cheatin' Who

- 10 Bill Engvall, Here's Your Sign
- 11 Kevin Sharp, She's Sure Taking It Well
- 12 Mila Mason, Dark Horse
- 13 Tracy Byrd, Don't Take Her She's All I Got
- 14 Travis Tritt, She's Going Home With Me
- 15 Vince Gill, A Little More Love
- 16 Pam Tillis, All The Good Ones Are Gone
- 17 Prairie Oyster, One Way Track
- 18 Lee Ann Womack, Never Again, Again
- 19 Patty Loveless, The Trouble With The Truth
- 20 Mary Chapin Carpenter, The Better To Dream...
- 21 Deana Carter, Count Me In
- 22 Daryle Singletary, The Used To Be's
- 23 Sons Of The Desert, Whatever Comes First
- 24 Kim Richey, I Know
- 25 Alison Krauss & Union Station, Find My Way...†
- 26 Big Wreck, Cold Outside
- 27 Joe Diffie, This Is Your Brain
- 28 Clay Walker, Rumor Has It
- 29 James Bonamy, The Swing
- 30 Jack Ingram, That's Not Me
- 31 Jeff Wood, Use Mine
- 32 Kentucky Headhunters, Singin' The Blues
- 33 John & Audrey Wiggins, Somewhere In Love
- 34 Bellamy Brothers, She's Awesome
- 35 Stephanie Bentley, The Hopechest Song
- 36 Trisha Yearwood, I Need You
- 37 Trace Adkins, (This Ain't) No Thinkin'...
- 38 Gary Allan, From Where I'm Sitting
- 39 Regina Regina, Right Plan, Wrong Man
- 40 Kippi Brannon, Daddy's Little Girl
- 41 Anita Cochran, I Could Love A Man Like That
- 42 Little Texas, Bad For Us
- 43 Emilio, I'd Love You To Love Me
- 44 Mark Wills, Places I've Never Been
- 45 Cledus T. Judd, Cledus Went Down To Florida
- 46 Tanya Tucker, Little Things
- 47 Nikki Nelson, Too Little, Too Much
- 48 Kris Tyler, Keeping Your Kisses
- 49 Holly Dunn, Leave One Bridge Standing
- 50 Skip Ewing, Mary Go Round

† Indicates Hot Shots

*** NEW ON'S ***

Lee Roy Parnell, Lucky Me, Lucky You
Lila McCann, Down Came A Blackbird
Ricochet, He Left A Lot To Be Desired
Sherrie Austin, Lucky In Love
Terri Clark, Just The Same



Continuous programming
1515 Broadway, NY, NY 10036

- 1 The Notorious B.I.G., Hypnotize
- 2 Blackstreet, Don't Leave Me
- 3 U2, Staring At The Sun
- 4 Hanson, MmmBop
- 5 Jamiroquai, Virtual Insanity
- 6 Squirrel Nut Zippers, Hell
- 7 Puff Daddy, Can't Nobody Hold Me Down
- 8 Aerosmith, Falling In Love
- 9 The Verve Pipe, The Freshmen
- 10 Live, Freaks **
- 11 Sublime, Santeria
- 12 Fiona Apple, Sleep To Dream
- 13 Monica, For You I Will

- 14 Spice Girls, Say You'll Be There
- 15 Collective Soul, Precious Declaration
- 16 Blur, Song 2
- 17 The Offspring, Gone Away
- 18 Mighty Mighty Bosstones, The Impression
- 19 Beck, The New Pollution
- 20 Foxy Brown Feat. Jay-Z, I'll Be
- 21 Warren G, I Shot The Sheriff
- 22 Paula Cole, Where Have All The Cowboys Gone?
- 23 Dru Hill, In My Bed
- 24 Savage Garden, I Want You
- 25 Matthew Sweet, Where You Get Love
- 26 Mary J. Blige, Love Is All We Need
- 27 Faithless, Insomnia
- 28 Babyface, Every Time I Close My Eyes
- 29 Ghostface Killah, All That I Got Is You
- 30 Shaquille O'Neal, Strait Playin'
- 31 Veruca Salt, Volcano Girls
- 32 White Town, Your Woman
- 33 Third Eye Blind, Semi-Charmed Life
- 34 Tonic, If You Could Only See
- 35 Ginuwine, Tell Me Do U Wanna
- 36 Lil' Kim, Crush On You
- 37 Toni Braxton, I Don't Want To
- 38 The Wallflowers, One Headlight
- 39 No Doubt, Don't Speak
- 40 Mark Morrison, Return Of The Mack
- 41 Jonny Lang, Lie To Me
- 42 Silverchair, Freak
- 43 Erykah Badu, Next Lifetime
- 44 Red Hot Chili Peppers, Give It Away
- 45 No Doubt, Spiderwebs
- 46 DJ Kool, Let Me Clear My Throat
- 47 Aaliyah, One In A Million
- 48 Bush, Swallowed
- 49 INXS, Elegantly Wasted
- 50 Stone Temple Pilots, Interstate Love Song

** Indicates MTV Exclusive

*** NEW ON'S ***

Bush, Cold Contagious
Babyface, How Come, How Long
Meredith Brooks, Bitch
The Chemical Brothers, Block Rockin' Beats
No Doubt, Sunday Morning
Aaliyah, 4 Page Letter
Darlhood, Big Fine Thing
Michael Jackson, Blood On The Dance Floor
Us3, Come On Everybody (Get Down)



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

- 1 Terri Clark, Emotional Girl
- 2 Alan Jackson, Who's Cheatin' Who
- 3 George Jones, I Don't Need Your Rockin'
- 4 LeAnn Rimes, The Light In Your Eyes
- 5 Collin Raye, On The Verge
- 6 Martina McBride, Cry On The Shoulder Of...
- 7 John Michael Montgomery, I Miss You A Little
- 8 Bill Engvall, Here's Your Sign
- 9 Lorie Morgan, Good As I Was To You
- 10 Tracy Byrd, Don't Take Her She's All I Got
- 11 Kathy Mattea, 455 Rocket
- 12 Kevin Sharp, She's Sure Taking It Well

- 13 Mila Mason, Dark Horse
- 14 Lee Ann Womack, Never Again, Again
- 15 Vince Gill, A Little More Love
- 16 Sawyer Brown, Six Days On The Road
- 17 Tanya Tucker, Little Things
- 18 Tracy Lawrence, Better Man, Better Off
- 19 Trisha Yearwood, I Need You
- 20 Mary Chapin Carpenter, The Better To Dream...
- 21 Deana Carter, Count Me In
- 22 Mark Chesnut, Let It Rain
- 23 Little Texas, Bad For Us
- 24 Mark Wills, Places I've Never Been
- 25 Cledus T. Judd, Cledus Went Down To Florida
- 26 Daryle Singletary, The Used To Be's
- 27 Sons Of The Desert, Whatever Comes First
- 28 John & Audrey Wiggins, Somewhere In Love
- 29 James Bonamy, The Swing
- 30 Brooks & Dunn, Brand New Man

*** NEW ON'S ***

Jack Ingram, That's Not Me
Lyle Lovett, That's Right (You're Not From Texas)
Ricochet, He Left A Lot To Be Desired



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Jewel, You Were Meant For Me
- 2 Sheryl Crow, Everyday Is A Winding Road
- 3 The Wallflowers, One Headlight
- 4 Paula Cole, Where Have All The Cowboys Gone?
- 5 Celine Dion, All By Myself
- 6 Spice Girls, Say You'll Be There
- 7 Duncan Sheik, Barely Breathing
- 8 Savage Garden, I Want You
- 9 Bruce Springsteen, Secret Garden
- 10 U2, Staring At The Sun
- 11 INXS, Elegantly Wasted
- 12 No Doubt, Don't Speak
- 13 The Cardigans, Lovefool
- 14 ♪, The Holy River
- 15 Bee Gees, Alone
- 16 Shawn Colvin, Sunny Came Home
- 17 Eric Clapton, Change The World
- 18 Hanson, MmmBop
- 19 Sheryl Crow, If It Makes You Happy
- 20 En Vogue, Don't Let Go (Love)
- 21 Alanis Morissette, Head Over Feet
- 22 Barenaked Ladies, The Old Apartment
- 23 Seal, Fly Like An Eagle
- 24 Jon Secada, Too Late, Too Soon
- 25 Toni Braxton, Un-Break My Heart
- 26 John Mellencamp, Key West Intermezzo
- 27 Counting Crows, A Long December
- 28 Richard Marx, Until I Find You Again
- 29 Jewel, Who Will Save Your Soul
- 30 Deep Blue Something, Breakfast At Tiffany's

*** NEW ON'S ***

Babyface, How Come, How Long
Erasure, In My Arms
Toad The Wet Sprocket, Come Down

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 3, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Makaveli, Hail Mary

BOX TOPS

- Zakiya, My Love Won't Fade Away
B-Rock & The Biz, My Baby Daddy
Notorious B.I.G., Hypnotize
Lil' Kim, Crush On You
Spice Girls, Say You'll Be There
Westside Connection, Gangstas Make The World Go Round
112, Cupid
Spice Girls, Wannabe
Joe, Don't Wanna Be A Player
SWV, Can We
Tru, I Always Feel Like...
Aaliyah, One In A Million (Remix)
Ronnie Henson, What Are We Gonna Do

NEW

- Aaliyah, Four Page Letter
Bloodhound Gang, Why's Everybody Always...
Cheap Trick, Say Goodbye
Daft Punk, Da Funk
Future Sound Of London, We Have Explosive
Hanson, MmmBop
Helmet, Exactly What You Wanted
Meredith Brooks, Bitch
Phajja, What Are You Waiting For?
Reel 2 Real, Mueve La Cadera
Robyn, Do You Know
Silverjet, Plastica
Toni Braxton, I Don't Want To
Warren G, Smokin' Me Out
Zhane, Crush
Big Mike, All A Dream
Comrads, Homeboyz
Cyndi Lauper, You Don't Know
DJ Twz, That's Right
Eazy O, The Level
40 Thevz, Tennis Shoe Pimpin'

Fraze, Ruff Ride
Out Of Eden, More Than You Know
Teardrop, Life Is So Damn Hard



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- London Suede, Trash
Fun Lovin' Criminals, The King Of N.Y.
Meredith Brooks, Bitch
Toad The Wet Sprocket, Come Down
Mary Chapin Carpenter, The Better To Dream Of You
That Dog, Never Say Never
Dave Matthews Band, Tripping Billies
Darlhood, Big Fine Thing



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Fiona Apple, Sleep To Dream (new)
Cool Blue Halo, Too Much Kathleen (new)
Erasure, In My Arms (new)
Third Eye Blind, Semi-Charmed Life (new)
King Cobb Steele, Rational (new)
Big Sugar, Gone For Good (new)
Violent Femmes, Blister In The Sun (new)
Savage Garden, I Want You
Our Lady Peace, Superman's Dead
Collective Soul, Precious Declaration
Aerosmith, Falling In Love
Amanda Marshall, Dark Horse
Beck, The New Pollution
White Town, Your Woman
Spice Girls, Say You'll Be There
U2, Staring At The Sun
Live, Lakini's Juice
Mark Morrison, Return Of The Mack



Continuous programming
Hawley Crescent
London NW18TT

- R. Kelly, I Believe I Can Fly
Apollo 440, Ain't Talkin' 'bout Dub
Spice Girls, Who Do You Think You Are?
Sash, Encore Une Fois
En Vogue, Don't Let Go
White Town, Your Woman
B. Real/Busta Rhymes, Hit 'em High
Republica, Ready To Go
Depeche Mode, It's No Good
Aerosmith, Falling In Love
U2, Discotheque
The Blueboy, Remember Me
Madonna, Don't Cry For Me Argentina
No Doubt, Don't Speak
Boyzone, Isn't It A Wonder
Lisa Stansfield, The Real Thing
Smoke City, Underwater Love
Pet Shop Boys, Red Letter Day
The Chemical Brothers, Block Rockin' Beats
Texas, Say What You Want



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Steven Curtis Chapman, Lord Of The Dance
Susan Ashton, You Move Me
Jeni Varnadeau, Between You And Me
dc Talk, Just Between You And Me
Skillet, Gasoline
Believable Picnic, Big Fat Nothing
Point Of Grace, Keep The Candle Burning
MxPx, Teenage Politics
4Him, Measure Of A Man
Three Crosses, Michaelangelo
Crystal Lewis, Beauty For Ashes
100 Portraits, Jacob's Ladder
Code Of Ethics, Soubait

Point Of Grace, Circle Of Friends
Cindy Morgan, The Master's Hand



One hour weekly
216 W Ohio
Chicago, IL 60610

- Gus Gus, Believe
Morphine, Early To Bed
Matthew Sweet, Where You Get Love
Toad The Wet Sprocket, Come Down
London Suede, Trash
Daft Punk, Da Funk
Sparkler, Discover
Komeda, Rocket Plane
Violent Femmes, Blister In The Sun
Wink, Are You There
Pluto, Black Lipstick
James, Tomorrow
Erasure, In My Arms
K's Choice, Not An Addict
Local H, Fritz's Corner



1/2-hour weekly
46 Gifford St
Brookton, MA 02401

- Lit, Bitter
Depeche Mode, It's No Good
Fiona Apple, Sleep To Dream
Powerman 5000, Tokyo Vigilante #1
Beck, The New Pollution
Tonic, If You Could Only See
Collective Soul, Precious Declaration
London Suede, Trash
Toad The Wet Sprocket, Fall Down
Toad The Wet Sprocket, Hold Her Down
Jane Jensen, All That I Can
Local H, Fritz's Corner
James, Tomorrow
Toad The Wet Sprocket, Something's Always
Toad The Wet Sprocket, Come Down

N.J. VENUE SAYS MARILYN MANSON IS NOT WELCOME

(Continued from page 6)

Paul Cambria, the band's attorney, said at press time that if the issue wasn't resolved satisfactorily, a civil-rights action would be filed in federal District Court. "We hope [state officials] realize they are violating the civil rights of the groups," says Cambria.

In a prepared statement, Osbourne said, in part, "Nobody has the right to tell me who I can perform with. I will not be putting any limits on any of the OzzFests. This is not an issue of taste. It is an issue of civil liberty and freedom."

MUCH ADO

The New Jersey situation was just the latest controversy following Marilyn Manson's touring efforts this year. However, no major negative incidents have been reported from any of the band's headlining concerts.

A show scheduled for May 10 at the Richmond (Va.) Coliseum was canceled April 15. City Manager Robert C. Bobb says that the group "is not consistent with our community standards." By that time, 2,000 of an available 9,000 tickets were sold. The concert was rescheduled April 21 after city officials realized they could be violating the band's First Amendment rights, according to Kent Willis, director of the Virginia American Civil Liberties Union.

Cambria says that the city "retreated from its original position" after Cambria met with local attorneys. "The same thing happened in Oklahoma," says Cambria. "We demonstrated to [city officials] that they would be liable, and that concert occurred without a hitch, as have all of the concerts on this tour."

Aside from picketing and a lot of publicity, Marilyn Manson's headlining concerts, ironically, have been trouble-free.

"We had no problems whatsoever," says Bill Holmes, director of the Mississippi Coast Coliseum in Biloxi, Miss. There, picketers as well as religious and political leaders called for the show's cancellation. "The show generated a tremendous amount of publicity, and every time an article ran in the paper, we'd sell about 100 more tickets."

Some 4,500 attended the show. "About 30% of them were made up like it was Halloween," Holmes says. "This wasn't a teeny-bopper show. Most of them were in their mid-20s. We did not have one fight—not one unruly deal."

Artist & Audience, Marilyn Manson's booking agency, has been supplying building managers with a list of previous shows and contacts' phone numbers. "We encourage people to do their due diligence," says A&A's Alex Kochan. "Most of the things people are hearing about [the band] are preposterous."

So far, the only cancelled shows have been a Feb. 2 date at New Mexico State University, Las Cruces, and an April 20 date at the University of South Carolina, Columbia. Both of those cancellations have resulted in legal fallout.

The persona of the band's front man, Marilyn Manson, has generated a modern folklore phenomenon preceding the tour. Holmes says a fake affidavit was circulating around Biloxi prior to the group's show. It accused the artist of committing all kinds of acts at concerts, many of them illegal.

"I asked [Manson] if his people put this out to create controversy, and he assured me they did not. He's a very articulate individual," says Holmes. "As for the show, it did the business it should've done."

Manson was very cooperative, Holmes added. "He agreed to do everything we asked, which included chang-

ing the costume he wore," he says.

Not surprisingly, John Malm of Nothing Records, Marilyn Manson's label, says that the label supported the band and its First Amendment rights. What about claims that Marilyn Manson sends the wrong message?

"So did Elvis, so did the Rolling Stones, so did Alice Cooper and Ozzy Osbourne," says Malm. "Marilyn Manson is just the next generation."

Malm, whose label discovered and

first signed the band, says the group did not generate controversy in the beginning. "It's only happening now because they're popular and selling tickets and records," Malm says.

"There is nothing new about this story," says Cambria. "It's adults trying to understand youth music, and it doesn't work."

Meanwhile, at press time, OzzFest tickets had not gone on sale in New Jersey. PACE Concerts is the national

promoter for OzzFest '97, and Delsenor/Slater is the local promoter. Marilyn Manson is booked on nine OzzFest '97 dates as part of a bill including Pantera, Type O Negative, and a Black Sabbath lineup of original members Tony Iommi and Geezer Butler, with Faith No More drummer Mike Bordin.

Assistance in preparing this story was provided by Amusement Business contributor Athena Schaffer.

INS DENIES LATIN TRUMPETER ARTURO SANDOVAL U.S. CITIZENSHIP

(Continued from page 6)

his favor, then he would be eligible for full citizenship." Jordan says that in a Sandoval appeal, "they'll take serious reconsideration of the case."

Under INS rules, he says, the appeal will usually be heard within 30 days from the April 1 decision, which was made in the Miami INS office.

Sandoval first came to the attention of U.S. audiences in 1978 as a founding member of the Grammy-winning group Irakere, whose explosive mixture of jazz, rock, and traditional Cuban music caused an international sensation. He left Irakere in 1982 to form his own band.

He is perhaps best known for his Grammy-winning GRP album "Danzon," which won a 1995 Grammy Award and a Billboard Award for best Latin jazz album.

His follow-up album, "Arturo Sandoval & The Latin Train," won the 1996 Billboard Award for best Latin jazz album.

He is also well known for his Grammy-nominated composition "Mambo Caliente" from the 1993 "Mambo Kings" soundtrack; his 1992 GRP release, "I Remember Clifford," which

also received two 1993 Grammy nominations; and his fiery participation on a number of GRP All Star Big Band albums.

Sandoval was a protégé of the late Dizzy Gillespie and appeared on Gillespie's 1992 Grammy-winning GRP album "Live At Royal Festival."

After his GRP contract expired, he signed with the new Phil Ramone/David Grusin/Larry Rosen N2K label. He is planning to record a new album for that label this summer.

The trumpeter was voted Cuba's best instrumentalist in 1982, 1983, and 1984. He has also taught and lectured at universities throughout the world and is a full professor at Florida International University in Miami.

Sandoval says that a letter from the INS denied his naturalization request because he had been a member of the Cuban Communist Party. He says that he "explained to a man in the Miami office" that prominent musicians in Cuba were coerced into becoming members of the party.

In his case, the Cuban government would not allow his wife and children to travel with him on the extended Gillespie European tour unless he signed up.

The defection—a tale right out of the Cold War era—was described in detail on an NPR program last year: In July 1990, while on tour with Gillespie, once he was sure his wife and children were safe in London, Sandoval defected and fled to the U.S. Embassy in Rome and pleaded for political asylum. From Rome, Gillespie, no stranger to the

White House, called the 1600 Pennsylvania Avenue number at 4 a.m. Former Vice President Dan Quayle then personally called the U.S. Ambassador in Rome to arrange for the defection. The U.S. quickly granted Sandoval political asylum.

However, a section in INS rules states that a person who has been a member of the Communist Party must wait 10 years before applying for citizenship. A subsection further states that the rule does not apply if coercion was involved.

"They basically ignored that," says Sandoval's manager, Carl Valdejeuli of Turi's music in Miami.

"From knowing Arturo and his family, I can't think of anyone who'd be better Americans," says N2K's Larry Rosen. "Everybody knows why he signed that paper, to get his wife and kids out of the country. It's just absurd. Especially after the U.S. granted him asylum."

David Steffen, senior VP/GM of GRP Records, comments: "Arturo Sandoval has touched not only American citizens but people all over the world with his music and his playing. It is unfortunate at this time that he is being denied what has been a long-standing dream of his. Everyone at the GRP recording company wishes Arturo only the best as he continues to create great music and pursue his dream of becoming an American citizen."

A source close to INS immigration cases said, "An appeal reconsideration looks pretty good."

CANADA PASSES COPYRIGHT REFORM BILL

(Continued from page 50)

ond reading in the House of Commons was followed by Heritage Committee hearings on the bill, which finished in mid-December after more than 170 written submissions and 65 witnesses. With its package of 76 amendments, the bill passed its third reading in the House of Commons March 20 of this year before heading to the Senate for two readings.

HOT ISSUES REMAIN

Among the issues raised in eleventh-hour attempts to revise the amendments was the need for a clearer statement that a neighboring rights tariff should not come at the expense of existing performance rights. Although that issue was not addressed by the Senate committee, it is certain to be raised during a government review of C-32 in three years. The federal government-operated Copyright Board is a quasi-independent judicial tribunal, and the Society of Composers, Authors, and Music Publishers of Canada (SOCAN) argues that it is inappropriate for the government to interfere with its jurisdiction by setting any criteria for tariff rates.

Under Bill C-32, user and creator organizations could potentially lobby politicians and government officials in regard to regulations, and tariffs will be passed by the Copyright Board.

"The Copyright Board should be able to decide on what's relevant or not [in setting tariffs] based on the facts put before it, and not with [a government] cabinet imposing some kind of stricture on them," says Paul Spur-

geon, general counsel to SOCAN.

Meanwhile, the Canadian Assn. of Broadcasters (CAB) contends that C-32 fails to address its members' concerns, and the organization also tried to introduce last-minute changes to some amendments. CAB president/CEO Michael McCabe says that the bill "is very much tilted in favor of creators, and we see nothing wrong in fighting to the very end."

Counters David Basskin, president of the Canadian Musical Reproduction Rights Agency, "[With this bill], broadcasters got themselves one hell of a set of compromises. By using all the political muscle they could, they essentially devastated the neighboring right."

Bill C-32 allows radio stations an exemption from neighboring rights payments on the first \$1.25 million of their advertising revenue, excepting an annual flat fee of \$100. As a result, 65% of Canada's radio stations will be fully exempt from neighboring rights payments. Additionally, the government grants a phase-in period for neighboring rights of three years.

Basskin says that he expects broadcasters to "fight every penny" of every neighboring right tariff filed before the copyright board and "appeal any decision and reappeal it."

Adds Chater, "We're fully prepared for fights at the Copyright Board over the next couple of years for rates in general."

Canada's broadcasters also take issue with a government compromise involving ephemeral rights. An

ephemeral right is a reproduction right that addresses the broadcasting practice of making temporary, or "ephemeral," copies of programs or music for later use. In theory, based on the 1988 Copyright Act, if broadcasters tape a program with music for later broadcast, they should pay for a broadcast mechanical license right to transmit music to a new format. But most Canadian-based music publishers, excepting those in Quebec, have not forced the issue.

EPHEMERAL RIGHTS

The CAB sought an exemption to ephemeral rights under the new bill, but Canada's music publishers had vigorously lobbied to keep it out. The government put an ephemeral exemption into C-32, but also placed several limitations. Under Bill C-32, broadcasters will not have to pay royalties on temporary or transfer-of-format copies for a 30-day period. However, this doesn't apply if a collective representing music publishers, such as the Society for Reproduction Rights of Authors, Composers and Publishers in Canada in Quebec, negotiates licenses for the creation of ephemeral copies.

McCabe blasts the Canadian government for not giving broadcasters broader exception in this area. Broadcasters, he notes, still face statutory fines for downloading programs from satellite to tape or transferring CDs onto studio equipment, and broadcasters would have to dump or re-record all of their music every 30 days or pay fees.

U2 DRIVES POLYGRAM FIRST QUARTER

(Continued from page 6)

der (Reality)" (G Funk/Def Jam/Mercury); and hits from last year like Sheryl Crow's self-titled album on A&M.

European sales grew 9%, aided in good measure by Italian tenor Andrea Bocelli, who had two of the company's best-selling albums in the first quarter, "Romanza" (1 million units) and "Bocelli" (1.1 million), both on Polydor.

In Asia, sales fell 5%, but PolyGram says the decline was the result of a planned cutback in the distribution of product for other companies.

Revenue rose 27% in the rest of the world, with a particularly strong performance from Latin America.

PolyGram is looking ahead to releases from such top-selling acts as Jon Bon Jovi in the second quarter, Blues Traveler in the second or third quarter, Boyz II Men in the third or fourth quarter, and Shania Twain in the fourth quarter.

The strong results from the music unit, which accounts for 86% of PolyGram's sales, made up for a lackluster quarter for the film division.

Sales for PolyGram's film unit rose only 2% to 293 million guilders (\$158.4 million), with an operating loss of 55 million guilders (\$29.7 million), nearly

three times greater than last year's loss of 19 million guilders.

The company cites the disappointing box office performance of the films "The Portrait Of A Lady" and "Gridlock'd" but adds that the first quarter is traditionally the weakest for the movie business. PolyGram says it is encouraged by the box office success of "Sleepers" overseas, where it has theatrical and video rights.

Overall, the company says that net income fell 1.6% to 122 million guilders (\$66 million) on an 8.4% increase in sales to 2.2 billion guilders (\$1.19 billion). PolyGram reports in guilders because it is 75%-owned by Netherlands-based Philips Electronics. The currency exchange rate used is 1.85 guilders to the dollar.

This is PolyGram's first quarterly financial report. Previously, it had reported twice a year.

In stock trading the day the results were announced, shares fell 62.5 cents each on the New York Stock Exchange and closed at \$49.50. Their 52-week range is \$42.625-\$62.25.

Assistance in preparing this story was provided by Adam White in London.

CUBAN MUSIC INDUSTRY SHOWING SIGNS OF LIFE

(Continued from page 1)

sion of Universal Music has signed the artist seen as the island's single most influential musician.

Nueva trova (new song) pioneer Pablo Milanés, who is also an independent member of the National Assembly, or parliament, signed with Universal in March. Almost simultaneously, a temporary office of SGAE opened in Cuba; a full delegation will be functioning in Havana before year's end.

Such positive developments in the Cuban industry come in spite of the dire economic straits in which the island is reported to find itself, with Canadian-manufactured CDs available only to tourists and a few leading musicians and the 37-year-old U.S. economic blockade tightened further by the recent Helms-Burton Law.

"Cuba is the most musical of all Latin American countries in terms of both passion and knowledge," says SGAE executive president Teddy Bautista. "And of our 40,000 members, more than 400 are Cubans resident on the island, *la crème de la crème* of Cuban music."

Like hundreds of Spanish musicologists, musicians, and serious music fans, Bautista visits Cuba regularly. At least three Spanish independent labels are devouring new Cuban talent in very modern recording studios. Chief state label Egrem's studio, due to open this summer (see story, page 1), will join Ojalá and Abdala, facilities opened this year and linked to the "fathers" of *nueva trova*, or popular folk music, Milanés and Silvio Rodríguez.

Since 1994, resident Cuban musicians have been free to negotiate independent contracts with foreign record labels or tour promoters. For historical and language reasons, Spain has benefited more than any other country. Cynics argue that there are so many musicians in Cuba because music is their best chance to get a passport to travel abroad.

Bautista explains that before the collapse of the Soviet bloc, "the system of musical education in the dozens of conservatories that still exist and ooze Cuba's innate talent and musicality, combined with the discipline of teachers from Central and Eastern Europe, produced an explosive musical mixture."

The island is reckoned by Spanish industry estimates to have a surplus of some 12,000 highly trained musicians who cannot find regular work and who in any other country would be in orchestras or pop/rock groups, in the same way that many of the island's taxi drivers are surgeons or physicists, for example. A great education system, but little career opportunity.

So what will SGAE find on the streets of Cuba when its delegation takes root, and where do international labels look for talent?

THRIVING MUSIC SCENE

The music scene in Cuba is thriving, especially since the U.S. dollar was legalized three years ago. There's an energy in the air and an increase in "new salsa," or "popular danceable music." That buzz was not detectable in the first years of the "special period," the name given to the post-Soviet experience when the curtailing of food and other aid caused grief, which is now becoming a thing of the past.

It is hoped that the new studio complexes will bring Havana the same boom in business and praise bestowed upon Kingston, Jamaica, in the '70s. For all of Cuba's abundance of excellent session musicians, there is no real industry infrastructure on the island.

Many Cubans were obliged to sell their domestic hi-fi equipment during

the "special period" after 1991; few owned CD players anyway. This means that the few shops selling CDs exist principally for tourists, who can find a fairly good selection of Canadian-made, mainly Egrem-recorded discs.

Two such spaces are in the Palacio de la Artesanía (Handicraft Palace) in La Habana Vieja (Old Havana) and in the better-known shop 23 y L, a music and bookstore on the corner of 23rd and L streets.

Since limited private enterprise was legalized just over two years ago, many street stalls sell CDs—at around \$15 compared with the nearly \$20 at the state stores—as well as cassettes, which are popular because most families do have cassette players.

Bautista says there has been a recent import boom of Japanese-made personal portable stereos and CD players and adds that "decent music equipment will start reappearing in homes sooner than people think."

Venues remain a problem for most Cubans, especially those with no access to dollars. There are several elegant nightspots where the best local musicians (but not the old *vieja trova* or jazz players, who are more popular in Europe than on the island) play to a mainly tourist public. Entry prices range from \$15-\$60, and Cuban salaries in pesos are generally below \$15 per week.

Many of these venues are annexed to hotels, such as the Salon Rojo (Hotel Capri), Palacio de la Salsa (Hotel Riviera), and the Cafe Cantante (Teatro Nacional, on Revolution Square). Other venues with occasional large events at peso prices include the open-air La Tropical or the Carlos Marx Theater.

HOME-GROWN SALSA

There are two other ways to enjoy live music in Cuba. The active Union of Young Communists has, in the past three years, opened several inexpensive dance venues, especially near the world-famous Malecón seafront promenade. It is rare to see people older than 25 at these venues, but they help keep home-grown salsa alive and U.S. pop and rock at a distance.

But to see often excellent *son*, bolero, *guajira*, Latin-jazz, or just traditional *trova*, there is the array of tourist hotels and restaurants.

Many of these places only allow Cubans in if they are accompanied by tourists. Such groups often provide the only contemporary music to be heard without paying large sums, albeit music played on instruments visibly older than the musicians' parents.

Two events in Havana in March reflected the island's musical enterprise. One was a 100-hour-plus salsa event at La Tropical, which is to be entered into the Guinness Book of Records as the longest-ever continuous tropical music event. More than 1,200 musicians took part, including some of Cuba's leading bands that have played around the world, such as Los Van Van.

The other was Cubadisco, the country's first international record fair, which marked Cuba's post-revolution presentation to the world music industry. It was muted by the standards of countries with a better-established industry, but had a large Spanish presence that included SGAE executives and record companies Manzanera, Barcelona-based Magic Music, Nubenebra, and Panama-based Caribe Productions, the island's sales leader. Caribe has signed a worldwide distribution deal with EMI-Hispavox, while Manzanera has formed Eurotropical Discos on the island.

Manzana is Europe's largest importer of Cuban, other Caribbean, and U.S. salsa. Its Madrid manager, Mila Mantecón, says that because the label was founded and is still based on the Canary Islands on the old Europe-Cuba shipping route, the Cuban influence has always been important.

Through its local Eurotropical label, Manzanera has recorded three albums that have been released in Spain and Cuba. Leading salsa band Klimax, which toured nine European countries last year, has recorded its second album with Manzanera, "Juego De Manos" (Trick Of The Hand). All-female son group "Son Damas" released "Llegó Son Damas" (Son Damas Arrived). The third Manzanera release is "Alguien Me Espera" (Somebody Is Waiting For Me) by singer Liuba María Hevia.

Nubenebra, run by Madrid's Manuel Domínguez, is a little more orthodox, but has just recorded "Desafíos" (Challenges), an album that has the entire island talking. It is a unique voice-piano duet performance by Chucho Valdés and singer Omara Portuondo.

Valdés is the longtime leader of the Irakere orchestra, which ignited the Newport and Montreux jazz festivals in the late '70s and produced renowned, now-exiled musicians such as Paquito D'Rivera and Arturo Sandoval (see story, page 6). Portuondo is described by the exquisite pianist Valdés as "the most complete female singer in the history of Cuban music."

The most adventurous Spanish production is the album "La Isla De La Música," on sale in Cuba and the first of up to 40 such sets resulting from a 1995 field trip with a mobile recording studio made across the island by Magic Music president Francis Cabeza and his artistic producer, Jaime Stinus.

The CD includes 34 mainly unknown artists recorded in cities, towns, villages, and farms and ranges in styles from chamber music to jazz. "With 12,000 world-class musicians sitting around playing for friends, we knew there was a wealth of great material out there," says Stinus, also a well-regarded guitarist and composer.

Cuban law allows any place charging dollars to tune its televisions into U.S. music channels, even though they may be cafeterias full of Cubans, not tourists. It is fascinating to watch Cuban youth who have danced militant salsa for two hours drinking Coke or Pepsi imported via Mexico or Venezuela and glued to concerts by Enrique Iglesias or the anti-Castro, Cuban-born Gloria Estefan.

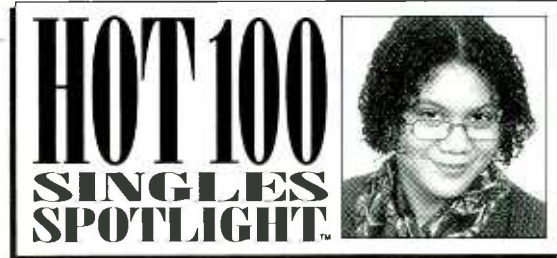
"Like young people in many countries, the Cuban kids don't know what a wealth of music they have from the '30s through to the '60s," says Stinus.

"That's the fountain they should drink from, not the pop stuff they rush to watch in hotel cafeterias or street bars," Stinus adds.

Ry Cooder, who has just recorded an album in Cuba with some of the country's top talents (see story, page 1), says that Cuban musicians have a quality and purity he has not encountered elsewhere. How that will change as the country opens musically to the outside world remains to be seen.

"Unlike the blues, the music has not been destroyed by commercialization," he says. "There's no music business in that Tin Pan Alley way. Musicians cannot accumulate vast wealth, and they have never been put on a pedestal. That is why the music is so heartfelt. In a way, it just isn't part of the modern world."

Assistance in preparing this story was provided by Nigel Williamson.



by Theda Sandiford-Waller

B.I.G. UP: Using traces of Herb Alpert's "Rise" and interpolations of Slick Rick's "La Di Da Di" as the base for the track, Sean "Puffy" Combs earns back-to-back No. 1's as a writer/producer as "Hypnotize" by the Notorious B.I.G. (Bad Boy/Arista) secures the top spots on the Hot 100 and Hot 100 Singles Sales. This is B.I.G.'s first No. 1 on the Hot 100. "One More Chance/Stay With Me" peaked at No. 2 on that chart two years ago. A majority of "Hypnotize's" Hot 100 chart points (82%) are from sales; according to SoundScan, it moved more than 125,000 units, up 13% from its first-week count.

Airplay at 46 major-market stations contributed to the song's 27 million audience impressions. At No. 25 on Hot 100 Airplay, "Hypnotize" is the only title in the top 25 of that chart with airplay at fewer than 100 monitored outlets.

TEENY-BOPPERS: "Mmm-bop" by Hanson (Mercury) earns Hot Shot Debut honors for its No. 16 bow on the Hot 100. At No. 25, it is also the highest debut on Hot 100 Singles Sales, with 30,000 pieces scanned. "Mmm-bop" moves 29-22 on Hot 100 Airplay and has 30 million audience impressions to its credit. The video has been airing as a Buzz Clip on MTV for the past two weeks. If you are not already familiar with the teen trio, you will be after their extensive media tour. The brothers will appear on "The Rosie O'Donnell Show" Friday (2) and "Late Show With David Letterman" May 6 and will do several radio interviews. On May 10, Hanson will perform at an in-store at Sam Goody in Universal City, Calif. Expect a sales surge after these high-profile media events.

REMAKE RETREAD: There are a couple of notable remakes receiving airplay. A new dance version of Wang Chung's "Dance Hall Days" is getting spins at 79 monitored stations. The remixed version by the Rapino Bros. appears on the band's recent "Everybody Wang Chung Tonight... Wang Chung's Greatest Hits" (Geffen). The original "Dance Hall Days" peaked at No. 26 on the Hot 100 in 1984.

Add Eric Martin's remake of John Michael Montgomery's "I Love The Way You Love Me" to the burgeoning list of pop remakes of country hits. Clearly, Montgomery has a knack for picking solid songs, as "I Swear" and "I Can Love You Like That" were both recorded by R&B group All-4-One. In 1993, the original "I Love The Way You Love Me" peaked at No. 60 on the Hot 100 on the strength of singles sales (country airplay is not included in the Hot 100 radio panel; if it were, the single would have charted much higher). Though it is not yet scheduled for release as a single, Martin's version is available on Atlantic's "Mad About You" collection. The track was recently serviced to radio and is receiving 400,000 audience impressions from airplay at 15 monitored stations.

ANOTHER MADONNA? If you have a keen eye and frequent retail locations that specialize in imports, you may have noticed a CD single of Madonna's "Another Suitcase In Another Hall" from the "Evita" soundtrack. As an added bonus, the import includes "You Must Love Me" and the Miami mix of "Don't Cry For Me Argentina." Import singles are not eligible to chart on the Hot 100. According to a Warner Bros. representative, a stateside retail single is not currently scheduled.

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	G.O.D. PT. III	MOBB DEEP (LOUD/RCA)	14	—	1	SPIRIT	SOUNDS OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVE/AMM)
2	6	6	WU-RENEGADES	KILLARMY (WU-TANG/PRIORITY)	15	9	3	BETTER MAN, BETTER OFF	TRACY LAWRENCE (ATLANTIC)
3	—	1	IT MUST BE LOVE	ROBIN S. (BIG BEAT/ATLANTIC)	16	7	5	STAR PEOPLE	GEORGE MICHAEL (DREAMWORKS/GEFFEN)
4	20	2	LOVE IN AN ELEVATOR	JOHNNY GILL (MOTOWN)	17	11	10	T.O.N.Y. (TOP OF NEW YORK)	CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)
5	4	4	THE SAINT	ORBITAL (INTERNAL/FFRR/ISLAND)	18	13	2	MAKE THE WORLD GO ROUND	SANDY B. (CHAMPION)
6	5	9	I CAN SEE	SF SPANISH FLY (UPSTAIRS/WARNER BROS.)	19	16	4	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWORKS/CAROLINE)
7	1	4	GONNA LET U KNOW	LIL BUD & TIZONE FEAT. KEITH SWEAT (ISLAND)	20	15	2	NO ONE BUT YOU	VERONICA (FEAT. CRAIG MACK) (H.O.L.A./ISLAND)
8	8	11	SUMTHIN' SUMTHIN'	MAXWELL (COLUMBIA)	21	24	10	DO THE DAMN THING	THE 2 LIVE CREW (LIL' JOE)
9	—	1	CALL ME	TOO SHORT & LIL' KIM (JIVE)	22	17	3	WHAT AM I TO YOU	JANA (CURB)
10	—	1	SOMETIMES	THE BRAND NEW HEAVIES (DELICIOUS VINYLURED ANT)	23	—	1	DA FUNK	DAFT PUNK (SOMA/VIRGIN)
11	—	1	YOU DON'T KNOW	CYNDI LAUPER (EPIC)	24	21	4	DADDY'S LITTLE GIRL	KIPPI BRANNON (CURB/UNIVERSAL)
12	12	6	I MISS YOU A LITTLE	JOHN MICHAEL MONTGOMERY (ATLANTIC)	25	18	2	EMOTIONS	TWISTA (FEAT. J.P.) (CREATORS WAVE/BEAT/ATLANTIC)
13	10	6	IN A DREAM	JOSSETTE (GALAXY FREESTYLE)					

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

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QKUMBA ZOO	THE CHILD (INSIDE)
NO MERCY	WHERE DO YOU GO
BERRI	SUNSHINE AFTER THE RAIN
LINA SANTIAGO	FEELS SO GOOD
JOCELYN ENRIQUEZ	DO YOU MISS ME
ROCHELLE	I LOVE YOU, ALWAYS FOREVER
M.A.C.	DON'T CRY FOR ME ARGENTINA
AMBER	THIS IS YOUR NIGHT
THE ORIGINAL	I LUV U BABY
UMBOZA	CRY INDIA
BIZZ NIZZ	DABADABIABOO
CRUSH	JELLYHEAD
RICKY MARTIN	MARIA
LE CLICK	TONIGHT IS THE NIGHT
SAMANTHA FOX	LET ME BE FREE
FUN FACTORY	CLOSE TO YOU

DANCE HITS SUPERMIX

POPULAR
RECORDS

critique **BMG**

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MAY 3, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				No. 1		
1	1	1	5	THE NOTORIOUS B.I.G. BAD BOY 73011*ARISTA (19.98/24.98) 4 weeks at No. 1	LIFE AFTER DEATH	1
2	2	2	11	SPICE GIRLS ▲ ² VIRGIN 42174 (10.98/15.98)	SPICE	2
3	3	3	23	SOUNDTRACK ▲ ³ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
4	5	5	42	THE WALLFLOWERS ▲ ² INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
5	NEW ▶		1	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA	5
6	4	4	58	CELINE DION ▲ ² 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
7	6	6	62	JEWEL ▲ ³ ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
8	8	12	10	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
9	10	11	32	BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
10	7	7	6	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
11	11	10	68	NO DOUBT ▲ ² TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
12	9	9	10	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
13	13	14	7	U2 ISLAND 524334* (11.98/17.98)	POP	1
14	12	8	5	AEROSMITH COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
15	17	16	41	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
16	23	23	6	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
17	22	21	38	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	17
18	18	18	44	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
19	19	20	23	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
20	15	13	6	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/MIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
21	21	19	9	LIVE RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
22	20	17	24	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
23	14	—	2	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
24	36	68	4	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	24
25	30	22	32	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
26	34	29	28	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
27	26	27	30	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
28	27	—	2	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
29	29	25	11	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
30	35	37	8	SOUNDTRACK JIVE 41604* (11.98/16.98)	BOOTY CALL	24
31	31	26	25	SOUNDTRACK ▲ ³ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
32	33	36	19	THE VERVE PIPE ● RCA 66809 (10.98/15.98) HS	VILLAINS	32
33	39	55	11	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
34	NEW ▶		1	YANNI PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	34
35	28	24	6	COLLECTIVE SOUL ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
36	24	15	4	WARREN G G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
37	32	—	2	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
38	16	—	2	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/MIRGIN (10.98/16.98)	STILL SERIOUS	16
39	47	47	9	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	39
40	37	31	20	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
41	NEW ▶		1	INXS MERCURY 534531 (10.98 EQ/16.98)	ELEGANTLY WASTED	41
42	42	32	9	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
43	48	65	11	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.98/15.98) HS	HOT	43
44	40	34	44	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
45	38	30	34	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
46	46	45	51	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
47	41	28	22	BUSH ▲ ² TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
48	52	53	6	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	45
				Greatest Gainer		
49	103	—	2	SOUNDTRACK LONDON 828867 (10.98/16.98)	GROSSE POINTE BLANK	49
50	NEW ▶		1	ROME RCA 67441* (10.98/15.98)	ROME	50
51	44	33	43	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
52	62	59	32	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	52
53	43	39	4	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
54	NEW ▶		1	SAVAGE GARDEN COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	54

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
55	67	—	2	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
56	56	63	10	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	56
57	61	56	50	MAXWELL ▲ COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
58	49	41	97	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
59	57	48	23	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
60	65	69	14	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	60
61	45	50	4	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	45
62	53	43	22	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
63	55	49	46	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
64	58	46	26	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
65	50	38	9	SOUNDTRACK NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
66	54	42	27	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
67	63	58	10	VERUCA SALT MINTY FRESH/OUTPOST 30001/Geffen (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
				Pacesetter		
68	80	98	12	JONNY LANG A&M 540640 (8.98/10.98) HS	LIE TO ME	68
69	75	70	34	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
70	51	35	4	QUEENSRYCHE EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
71	66	62	18	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	54
72	25	—	2	CRIME BOSS FEATURING THE FEDZ SUAVE HOUSE 1566/RELATIVITY (10.98/16.98)	CONFLICTS & CONFUSION	25
73	59	40	4	JON SECADA SBK 55897/EMI (10.98/15.98)	SECADA	40
74	64	52	25	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
75	76	73	29	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	73
76	60	44	21	SOUNDTRACK ▲ ² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
77	70	—	2	RICHARD MARX CAPITOL 31528 (10.98/16.98)	FLESH AND BONE	70
78	72	—	2	WYONNONA CURB 11583 (10.98/16.98)	COLLECTION	72
79	69	60	29	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
80	NEW ▶		1	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	80
81	NEW ▶		1	JERRY GARCIA BAND GRATEFUL DEAD 14051/ARISTA (15.98 CD)	HOW SWEET IT IS...	81
82	82	85	6	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	82
83	71	57	5	TRACY LAWRENCE ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
84	68	51	10	VARIOUS ARTISTS GRAMMY 553292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
85	73	66	31	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36
86	81	78	23	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	78
87	85	74	25	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
88	91	99	8	WHITE TOWN BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98) HS	WOMEN IN TECHNOLOGY	88
89	74	54	23	SOUNDTRACK ▲ ² WARNER BROS. 46346 (21.98/27.98)	EVITA	2
90	83	83	14	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	83
91	78	64	18	THE CARDIGANS ● TRAMPOLINE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35
				Heatseeker Impact		
92	108	102	12	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	92
93	79	77	7	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
94	87	82	12	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
95	89	72	62	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
96	84	67	11	SILVERCHAIR ● EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
97	100	113	25	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
98	86	71	59	311 ▲ ² CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
99	102	94	24	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
100	95	81	91	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
101	77	—	2	KISS MERCURY 534725 (11.98 EQ/17.98)	GREATEST KISS	77
102	116	104	53	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	5
103	128	162	3	TONIC POLYDOR 531042/A&M (8.98/10.98) HS	LEMON PARADE	103
104	90	76	10	VARIOUS ARTISTS ● FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK LOUD 67472*/RCA (10.98/16.98)		19
105	105	96	25	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
106	98	87	22	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
107	101	90	24	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
108	129	143	7	MATCHBOX 20 LAVA 92721/AG (7.98/11.98) HS	YOURSELF OR SOMEONE LIKE YOU	108
109	97	92	28	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3

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

COODER SET FROM HAVANA ADDS TO OUTSIDE INTEREST

(Continued from page 1)

"Buena Vista Social Club," which features Cooder playing alongside some of the legendary names of Cuban music, will be released by World Circuit in the U.K. and continental Europe in June. Elektra Nonesuch is currently in the final stages of negotiations to handle this and other World Circuit Cuban-music titles and expects a U.S. and Canadian release of them in August.

The Los Angeles-based guitarist and producer believes he has never been associated with a better album during a 30-year career in which he has recorded with Captain Beefheart, the Rolling Stones, and Little Feat, in addition to producing a dozen solo albums and countless movie soundtracks.

Meanwhile, Cuban state-owned music company Egrem, the only major label in the country, is pressing ahead with the construction of a new state-of-the-art digital recording studio, due to open in July, that it hopes will lure artists from around the world. The studio, in Miramar, one of Havana's smartest suburbs, is being built with the assistance of top U.K. sound engineer David Hopkins and will feature a small hotel within the recording complex so Cuban authorities can offer visiting musicians a complete package. "And of course we also have available the finest session players in the world," says Camilo Herrera Jimenez, manager of Egrem's export division.

Cooder's new album was recorded in Egrem's old Areito studio in Havana, originally built by RCA Victor in the '40s. Before the blockade following the 1959 revolution, the likes of Nat "King" Cole and Cab Calloway recorded there. "It's the best studio I have ever been in," says Cooder. "It's big, but it's a very sensitive room."

Cooder, currently working in Hollywood on a movie soundtrack, says he does not believe there will be any political repercussions from the album, which he recorded in six days in Havana in March 1996. "I'm not worried about the politics," he says. "It's not even an issue. But you've got to stand up for what's right sometimes, and so I suppose it is a little bit of a statement."

"Buena Vista Social Club" is Cooder's first album since the Grammy-Award winning "Talking Timbuktu" with Ali Farka Touré, also recorded for World Circuit, in 1994. The new set features 14 Cuban compositions played and sung by a galaxy of some of Havana's most experienced exponents of *son* (the predominant musical force in Cuban song and dance and the root of salsa); *guajira* (a Spanish-derived, slow, acoustic form associated with Cuban peasant-farmers, mostly from the rural east of the island); bolero; *danzon* (one of the most European styles of traditional Cuban music); and other classic Cuban styles.

They include Compay Segundo, an 89-year-old singer, guitarist, and composer recently signed to the Spanish division of EastWest Records, for which he has recorded the double-CD "Antología"; and Ruben Gonzalez, a 77-year-old pianist who played with the great Arsenio Rodriguez in the '40s. Cooder has described Gonzalez as "the greatest piano soloist I ever heard, like a cross between Thelonious Monk and Felix The Cat."

He describes Segundo as "the last of the best" and says the album could not have happened without the maestro, who began singing professionally in the early '20s. "Compay was the leader, the fulcrum, the pivot," says Cooder. "When he walked into the studio, that was when it all kicked in."

Segundo returns the sentiment. "I

love that man," says Segundo of Cooder. "He was so easy to work with. I hope he can come back for my 90th birthday in October. That's going to be some party."

Other participants in the all-acoustic sessions included Ibrahim Ferrer, an 80-year-old singer who found fame with Pacho Alonso's group in the '50s; Eliades Ochoa, leader of the group Cuarteto Patria, which has toured the U.S.; and Omara Portuondo, 66, a bolero singer whom Cooder describes as "the Billie Holiday of Cuba."

Cooder is also to be found guesting on another Havana-recorded album, "A Toda Cuba La Gusta," by Juan de Marcos Gonzalez's Afro-Cuban All Stars. The album was released March 31 on World Circuit and is an attempt by de Marcos Gonzalez, leader of the top son group Sierra Maestra, to re-create the big-band sound of the "golden age" of Cuban music in the '40s and '50s. The album is being supported by a tour of the U.K. and the rest of Europe through May with a 15-strong band; dates include a showcase at the late Ronnie Scott's famous jazz club in London's SoHo.

The tour will also feature Ruben Gonzalez, who has his own solo album, "Introducing Ruben Gonzalez," due on World Circuit in the U.K. May 12. Astonishingly, it is his solo debut, coming some 54 years after he first entered a recording studio with Rodriguez. Elektra Nonesuch also has this and the Afro-Cuban All Stars' album planned for imminent U.S. release, pending finalization of its World Circuit deal.

"These are infectious records, and there has been the increasing evidence of the last 10 years that there is an audience for music from different parts of the world," says David Bither, senior VP at Nonesuch. "There are audiences of college age and older music listeners whose curiosity expands well beyond conventional pop music."

GROWING AUDIENCE

"Our label has seen the success of the Gipsy Kings, Cesaria Evora; and the fact that we have been able to be successful with these two artists tells us there is a growing audience for diverse music," Bither adds.

The World Circuit albums, he says, serve up a valuable cross section of Cuban talent. "The musicians are extremely talented—many of the artists are in their 60s, 70s, 80s. There's a lifetime of music in these artists, you can hear it on the records. It's pretty evident, and it's our job to make sure people hear them."

All three World Circuit albums were recorded in just two weeks in Havana under the direction of the label's managing director, Nick Gold. "It was one of the most professional and hard-working setups ever, all of them brilliant musicians, and a total absence of ego in the studio," says Gold.

Yet the album that has so enthused Cooder and his record label happened by accident. Initially, Cooder had been invited by Gold, who had worked with him on "Talking Timbuktu," to participate in a cross-cultural project in Havana mixing *campe sino* (Cuban peasant music) and West African rhythms from Mali. In the end, the African musicians were unable to travel after their passports were lost.

An expanded group of Cuban musicians was recruited at short notice; some, like Ibrahim Ferrer, were literally plucked off the streets of Havana—Ferrer while he was taking his daily walk. "The original idea sounded interesting but far-fetched,"



On his forthcoming World Circuit album, "Buena Vista Social Club," Ry Cooder is joined by some of Havana's most renowned musicians. Pictured with Cooder, right, is Compay Segundo, who was recently signed to the Spanish division of EastWest Records.

says Cooder, "and it was lucky it didn't happen because we found something better. We threw the plan away and we struck pay dirt. I felt I had trained all my life for this album—it's the peak."

The three albums, and Cooder's participation in particular, will be a welcome fillip to the Cuban music industry. Despite the Helms-Burton Act tightening the restrictions on all U.S. trade with Cuba, there is a renewed interest in authentic Cuban music in the U.S., as well as in Europe.

Recently, Los Van Van, possibly the biggest act in Havana today, played in New York, and a range of leading Cuban artists were due to appear at the New Orleans Jazz & Heritage Festival in New Orleans April 25 and Saturday (26).

"America is desperate to hear these guys, and we had no real problems with visas and permits," says Joe Boyd, the American-born director of the Hannibal label, which took the Cuban contingent, including Jesus Alemany and Alfredo Rodriguez, to New Orleans.

Alemany's "Cubanismo!" has been one of Hannibal's strongest sellers in America since its release last year, says Boyd.

Boyd was in Havana in February producing the trumpet player's new album, "Malembé," which is due for release May 11. The all-star tour supporting the release continues through May. (While most dates have gone smoothly, in Houston, where the band was due to play Sunday [27], there have been strong protests about the tour from anti-Castro groups.)

Another project currently under way in Havana is the recording of the soundtrack to a Cuban salsa musical, under the working title "Havana—Love And Revolution." From an idea by the London-based composer and producer Peter Culshaw, the musical tells the story of the past 40 years of Cuban history through the affair of a Cuban singer who leaves for America and a jailed revolutionary who goes on to become a top Communist Party official.

The soundtrack was supervised by de Marcos Gonzalez. A backer is being sought for a London stage production.

Meanwhile, Egrem has embarked upon an ambitious program of remastering and reissuing on CD many of the gems in its vast back catalog. "We have 10,000 master tapes, covering the best of Cuban music of the past 60 years," says Egrem's Jimenez.

At present, the rerelease catalog contains 200 titles. They include classic recordings by the likes of Beny More and Pacho Alonso, 15 albums by Los Van Van, and 11 albums by the top Cuban jazz band Irakere.

The catalog also contains a smattering of recordings by non-Cuban artists, including Josephine Baker, although

reported no problems over Egrem being paid in hard currency from the U.S.

However, Segundo says that he has not received royalties from U.S. recordings of his songs, such as Willie Colon's recent version of his "No Me Fio."

Speaking in his modest first-floor apartment in a run-down barrio of Havana, Segundo says, "I have never seen a dollar for that song. The blockade means that I am not allowed to be paid for my own work."

Nonetheless, Segundo—who shares his home with his son, Salvador Repilado, who plays bass in his quartet—says that he has never thought of leaving Cuba. "Here there is tranquility. I have everything I want. Why go anywhere else?" he says.

That's not to imply that Segundo is sedate. In March, he participated in an attempt to break the world record for a nonstop live salsa performance in Havana, an event that lasted six days. This summer, meanwhile, he undertakes a three-month tour of Europe, including his first-ever visit to the U.K.

Meanwhile, Egrem is in a state of considerable excitement over expected visitors to Cuba. A jazz festival is to be held in Havana in December, with a number of international talents expected to be in attendance. Details are pending.

"There is a growing enthusiasm among a variety of musical communities for this type of music, and the fact that one of the records has been produced and features Ry Cooder gives American audiences a doorway into this music who might not otherwise be familiar with the great richness of music and some of the remarkable musicians who have been living and working in Cuba for the past half-century," says Nonesuch's Bither.

"I think that ['Buena Vista Social Club'] will help develop and open an audience," he adds, "who will then be very interested and eager to listen to other authentic Cuban music."

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

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C A N - A M

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
110	107	106	24	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
111	112	103	5	VARIOUS ARTISTS RHINO 72723 (10.98/15.98)	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	103
112	92	75	35	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
113	96	91	7	JOHN TESH GTSF 537112 (10.98/16.98)	AVALON	55
114	121	115	22	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
115	109	123	6	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	89
116	99	93	6	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	49
117	113	100	75	TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
118	94	—	2	BOZ SCAGGS VIRGIN 42984 (10.98/16.98)	COME ON HOME	94
119	117	111	26	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
120	104	80	27	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
121	120	105	6	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	97
122	140	140	87	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
123	93	—	2	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	93
124	88	61	8	SOUNDTRACK WARNER BROS. 46477 (10.98/17.98)	HOWARD STERN PRIVATE PARTS: THE ALBUM	1
125	132	130	6	VARIOUS ARTISTS QUALITY 6760*/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOLUME 6	125
126	118	95	30	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
127	110	86	20	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	48
128	119	107	29	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
129	106	79	4	REAL MCCOY ARISTA 18965 (10.98/16.98)	ONE MORE TIME	79
130	153	179	3	CARMAN SPARROW 51565 (12.98/15.98)	I SURRENDER ALL—30 CLASSIC HYMNS	130
131	122	109	21	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
132	115	84	7	VARIOUS ARTISTS COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	20
133	126	108	19	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	106
134	NEW ►	—	1	ARTIFACTS BIG BEAT 92753/AG (10.98/15.98) HS	THAT'S THEM	134
135	114	97	78	THE SMASHING PUMPKINS ▲ ⁸ VIRGIN 40861 (11.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
136	127	89	12	VARIOUS ARTISTS ● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	8
137	123	101	14	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	82
138	135	—	2	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	135
139	145	134	16	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	57
140	131	110	30	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
141	142	126	11	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	121
142	124	128	4	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	124
143	111	—	2	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98) HS	MANY FACEZ	111
144	130	122	23	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
145	133	112	40	SOUNDTRACK ▲ REPRIS 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
146	NEW ►	—	1	DOKKEN CMC INTERNATIONAL 86210 (10.98/16.98)	SHADOWLIFE	146
147	125	88	23	SNOOP DOGGY DOGG ▲ ² DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
148	NEW ►	—	1	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	148
149	137	114	51	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
150	148	135	78	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
151	RE-ENTRY	—	20	PHIL COLLINS ● FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
152	173	187	3	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	152
153	NEW ►	—	1	TEDDY PENDERGRASS SUREFIRE 13045 (10.98/16.98)	YOU AND I	153
154	150	138	51	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
155	139	116	4	MATTHEW SWEET ZOO 31130*/VOLCANO (10.98/16.98)	BLUE SKY ON MARS	66

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	141	131	6	HEART CAPITOL 53376 (10.98/15.98)	THESE DREAMS—HEART'S GREATEST HITS	131
157	143	118	91	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
158	RE-ENTRY	—	7	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98) HS	AMANDA MARSHALL	156
159	136	—	2	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98) HS	STACKIN CHIPS	136
160	178	177	56	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
161	144	147	21	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
162	146	133	7	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98) HS	MICHAEL FLATLEY'S LORD OF THE DANCE	116
163	158	144	30	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
164	160	127	19	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	70
165	138	119	4	NANCI GRIFFITH ELEKTRA 62015*/EEG (10.98/16.98)	BLUE ROSES FROM THE MOONS	119
166	149	121	21	VARIOUS ARTISTS DEATH ROW 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
167	147	129	24	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
168	179	161	51	THE CRANBERRIES ▲ ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
169	163	141	24	TERRI CLARK ● MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
170	159	151	12	ENRIQUE IGLESIAS FONOVISA 0001 (10.98/16.98)	VIVIR	33
171	170	174	14	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
172	165	172	46	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
173	151	132	80	GARBAGE ▲ ALMO SOUNDS 80004*/GEFFEN (10.98/16.98) HS	GARBAGE	20
174	154	145	6	MORPHINE DREAMWORKS/RKODISC 50009/GEFFEN (10.98/16.98)	LIKE SWIMMING	67
175	197	181	7	PETRA WORD 67933/EPIC (10.98 EQ/15.98)	PETRA PRAISE 2 WE NEED JESUS	155
176	RE-ENTRY	—	17	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	137
177	152	117	32	NEW EDITION ▲ ² MCA 11480* (10.98/16.98)	HOME AGAIN	1
178	195	186	25	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
179	177	178	8	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	169
180	157	148	5	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	90
181	164	150	26	JOURNEY ▲ COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
182	161	136	25	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
183	169	155	25	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
184	NEW ►	—	1	THE STARLITE ORCHESTRA AND SINGERS MADACY 0331 (3.98/5.98)	THE BEST OF ANDREW LLOYD WEBBER	184
185	199	170	32	STEVEN CURTIS CHAPMAN ● SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
186	185	168	52	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
187	155	124	5	HELMET INTERSCOPE 90073* (10.98/16.98)	AFTERTASTE	47
188	171	163	53	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
189	176	156	24	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
190	RE-ENTRY	—	2	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS	190
191	174	—	2	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	174
192	156	142	4	ROLLINS BAND DREAMWORKS 50007/GEFFEN (10.98/16.98)	COME IN AND BURN	89
193	172	159	10	BIG HEAD TODD & THE MONSTERS REVOLUTION 24661/WARNER BROS. (10.98/16.98)	BEAUTIFUL WORLD	54
194	180	158	62	FUGEES ▲ ² RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
195	168	153	4	WILD ORCHID RCA 66894 (10.98/15.98) HS	WILD ORCHID	153
196	NEW ►	—	1	VARIOUS ARTISTS COLD FRONT 6245/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS	196
197	167	137	49	SELENA ▲ ² EMI LATIN 34123/EMI (10.98/16.98)	DREAMING OF YOU	1
198	162	120	12	SOUNDTRACK ● DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
199	181	152	81	MARIAH CAREY ▲ ² COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
200	182	166	26	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 69 2Pac 95 311 98 3X Krazy 159 702 137	Aaliyah 45 Bryan Adams 172 Trace Adkins 75 Aerosmith 14 After 7 121 Alabama 55 Fiona Apple 52 Artifacts 134 Az Yet 105 Babyface 74 Erykah Badu 8 Beck 44 Eric Benet 191 Ben Folds Five 180 Big Head Todd & The Monsters 193 Big Mike 38 Clint Black 140 BLACKstreet 9 Bloodhound Gang 139 Blur 115 Bone Thugs-N-Harmony 157 Toni Braxton 18	Jim Brickman 94 Brooks & Dunn 102 Foxy Brown 62 Bush 47 Tracy Byrd 133 Cake 85 The Cardigans 91 Mariah Carey 199 Carman 130 Deana Carter 25 Tracy Chapman 117 Steven Curtis Chapman 185 The Chemical Brothers 23 Kenny Chesney 86 Terri Clark 169 Paula Cole 33 Collective Soul 35 Phil Collins 151 Shawn Colvin 97 Counting Crows 66 The Cranberries 168 Crime Boss Featuring The Fedz 72 Sheryl Crow 27 Depeche Mode 5 Celine Dion 6 Dokken 146 Dru Hill 40	Bill Evngvall 56 Enigma 131 Kirk Franklin And The Family 154 Freak Nasty 190 Fugees 194 Kenny G 79 Warren G 36 Garbage 173 Jerry Garcia Band 81 Ghostface Killah 182 Ginuwine 26 Nanci Griffith 165 Ronan Hardiman 162 Heart 156 Helmet 187 Enrique Iglesias 170 INXS 41 Alan Jackson 87, 150 Jamiroquai 60 Jewel 7 Elton John 126 Montell Jordan 114 Journey 181 David Kersh 179	Kiss 101 Korn 120 Aison Krauss & Union Station 61 Jonny Lang 68 Kenny Lattimore 92 Tracy Lawrence 83 Tracey Lee 143 Live 21 Lil' Kim 59 LL Cool J 189 Kenny Loggins 53 Luscious Jackson 107 Makaveli 22 Marilyn Manson 109 Amanda Marshall 158 Richard Marx 77 Matchbox 20 108 Dave Matthews Band 46 Kathy Mattea 141 Maxwell 57 Curtis Mayfield 176 Mindy McCready 149 Reba McEntire 167 Metallica 63 The Mighty Mighty Bosstones 48 Mint Condition 183	John Michael Montgomery 163 Lorrie Morgan 171 Alanis Morissette 58 Morchee 174 Mark Morrison 82 Van Morrison 93 New Edition 177 No Doubt 11 The Notorious B.I.G. 1 The Offspring 29 Tedd Pendergrass 153 Petra 175 Queensryche 70 Rage Against The Machine 188 Collin Raye 122 Real McCoy 129 LeAnn Rimes 12, 15 Chris Rock 123 Rollins Band 192 Romeo 50 Savage Garden 54 Sawyer Brown 80 Boyz Scaggs 118 Scarface 20	Jon Secada 73 Selena 197 Kevin Sharp 99 Duncan Sheik 90 Silverchair 96 The Smashing Pumpkins 135 Snoop Doggy Dogg 147 SOUNDTRACK Booby Call 30 Evia 89 Gridlock'd 198 Grosse Pointe Blank 49 Howard Stern Private Parts: The Album 124 Jerry Maguire 71 Lost Highway 65 Love Jones: The Music 16 Phenomenon 145 The Preacher's Wife 76 Romeo + Juliet 31 Romeo + Juliet Volume 2 28 The Saint 24 Selena 10 Space Jam 3 That Thing You Do! 110 Trainspotting 200 Spice Girls 2 Squirrel Nut Zippers 43	The Starlite Orchestra And Singers 184 Rod Stewart 144 George Strait 186 Sublime 17 Keith Sweat 51 Matthew Sweet 155 Tela 164 John Tesh 113 Third Eye Blind 138 Aaron Tippin 148 Tonic 103 Tony Toni Tone 106 Tool 128 Tru 42 Tanya Tucker 142 U2 13 Van Halen 119 VARIOUS ARTISTS 1997 Grammy Nominees 84 Booty Mix 2: The Next Bounce II 152 Club Mix '97 39 Dance Mix U.S.A. Volume 6 125 Death Row Greatest Hits 166 Funkmaster Flex The Mix Tape	Volume II: 60 Minutes of Funk 104 Greatest Sports Rock And Jams 196 Jock Jams Vol. 1 100 Jock Jams Vol. 2 112 Master P Presents...West Coast Bad Boyz II 136 Muggs Presents...The Soul Assassins Chapter 1 132 Pure Disco 161 The Simpsons: Songs In The Key Of Springfield 111 Ultimate Dance Party 1997 19 Wow-1997: The Year's 30 Top Christian Artists And Songs 178 Veruca Salt 67 The Verve Pipe 32 Clay Walker 37 The Wallflowers 4 Westside Connection 64 Bill Whelan 127 Bryan White 160 White Town 88 Wild Orchid 195 Wynonna 78 Yanni 34
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MUSIC CD-ROMS, ONCE PROMISING, SHOWING DECLINE

(Continued from page 59)

Internet, according to ION's Roberts.

ION has already developed tools that enable computer users to "unlock" premium content stored on an audio disc and on the Internet.

"The challenge is to deliver something that is like a music CD-ROM on the Web," says Roberts. "It is a technically daunting thing, but it is possible."

Some musicians are already beginning to look at the Internet as a new creative space for their craft.

"I've always steered clear of music CD-ROMs," says Thomas Dolby Robertson, president/CEO of the multimedia audio company Headspace and a musician who recorded under the name Thomas Dolby. "It's a bit like trying to fit a square peg in a round hole. I think that what turns people on about interactivity is that it allows you to become the star, and when someone else's picture is on the cover, that's a bit of a paradox... We will still see

some great examples of ways to explore music within multimedia, but the awkward thing is when companies try to use the box-office appeal of a major music act as the bait."

Despite the problems faced by the music CD-ROM business, there are some in the industry who say that the format is still very much alive.

"We've got a waiting list for 'Eve' already," says Matt McGrath, product manager of interactive media for Virgin Retail Group, which operates eight Virgin Megastores. "People are really excited about it."

Virgin Megastore and Graphix Zone recently teamed for a four-month trial program to offer premium positioning for music multimedia CD-ROMs and ECDs in the music retail area of the store. As a result, sales of those titles have quadrupled, according to McGrath.

"There is an audience for this,"

says McGrath.

He adds that the lower price range for the second wave of music CD-ROMs has helped sales.

"Most companies have realized that they cannot have a high price point," he says. "The average price now is between \$29 and \$39, compared to \$49 a year ago."

Virgin reports that it has had strong sales for a few releases from Mixman

Technologies, a San Francisco-based company that has developed software that allows users to create their own remixes of music (Billboard, March 29). The company releases George Clinton's "Greatest Funkin' Hits" Monday (28) and has licensed its technology to music firms, including Warner Bros. Records and Tommy Boy, for use in developing ECD content.

The ECD format, which adds multi-

media content to conventional audio CDs, continues to be supported by most major music companies. That format also had a rocky launch, due to technical incompatibilities with many CD-ROM drives and poor marketing. However, a new generation of Internet-connected ECD releases could bring new life to the format and to the idea of mixing music and interactivity.

JAMES TAYLOR'S MUCH-AWAITED COLUMBIA SET TO GET VH1 BOOST

(Continued from page 70)

tracts and tours and touring organizations and promoters and agents and stuff like that," he says. "And so the tendency is to think of it as some kind of established, serious thing, but in fact, it's just a hobby. I mean, that's where the joy of the thing is."

One way in which Taylor recaptures the love of making music for music's sake is by remembering his sojourn in London in the late '60s.

Having gone there from New York to generate interest in his music following the breakup of his band the Fly-

ing Machine (which featured guitarist/producer Danny Kortchmar), Taylor caught the attention of Peter Asher, then A&R representative for the Beatles' fledgling Apple Corps. When Paul McCartney and George Harrison heard Taylor's demo, they instantly signed him as the first artist on Apple. Asher went on to manage and produce Taylor and remains instrumental in his career.

"I like remembering what it felt like then and also what the Beatles were like then," says Taylor. "They were one

of the major exports of the British Isles. They were hugely popular—an unprecedented commercial success. But still, even after 'Sgt. Pepper' and 'Abbey Road' and 'The White Album'—which is what they were recording when I was around—they managed to keep it light. It's really important to try to remember that when you start taking yourself too seriously."

Then he adds, with a sage grin, "If you want to take yourself seriously, get into some more serious line of work."

U.S., VIETNAM REACH BILATERAL COPYRIGHT DEAL

(Continued from page 6)

"Goodbye Swallows" without the composer's permission. The songs were written under contract for the HCM City Cultural Products Co. (Vafaco), but when that company discovered they had already been used, it "demolished" the agreement, according to Tien.

A court here awarded Tien \$1,100 of the \$7,200 in damages he had asked

for. Tien claimed the original Vafaco deal was worth \$14,500. Also named in the suit but not ordered to pay were a Saigon Video director and his assistant.

This was Vietnam's first copyright infringement suit, and Tien's success has people here optimistic about the future. Tien told Billboard he felt that now "all branches of culture" would be protected. The ruling came under the now-outdated Ordinance on Protection of Copyrights, which was replaced in July 1996 by the new Civil Code. The Civil Code provides similar protection.

The bilateral copyright pact, which has not yet been signed, should require both governments to provide reciprocal protection and basically equal treatment for each other's nationals, according to an intellectual property lawyer here who wishes to remain anonymous.

Though the text of the agreement is unavailable, it reportedly covers "all copyrightable works and sound recordings, including in electronic form." According to a statement, it also "obligates Vietnam to bring its copyright laws and enforcement practices closer to international standards."

Though there was no direct link between the court ruling and the copy-

right agreement, the timing of the two events may have been a way to show Vietnam's sincerity about protecting copyrighted material. The U.S. proposed the agreement to Vietnam last July, but apparently heard no response until about three weeks ago. Vietnam may have seen Tien's case as a catalyst for agreeing to terms. The court ruling, the international property lawyer here says, "shows that the Vietnamese take their laws seriously."

Copyright violations are a significant problem in Vietnam, which, until this agreement, did not protect foreign copyright holders. When the pact is signed, Vietnamese and U.S. nationals will be able to take legal action against violators in the other country. The judgment against Saigon Video might demonstrate that Vietnam's legal system is now willing to act against violators.

This should please Tien, who believes his copyright has been violated by performers and recording studios in the U.S.

Tien now expects to sign a new contract with Vafaco for 10 songs, seven of which will be new. He declines to reveal the expected value of the contract, which should be signed in June.

BETWEEN THE BULLETS



by Geoff Mayfield

MIXED REVIEW: For the second consecutive week, album sales are down from the previous week but up when compared with the same week in 1996 (see Market Watch, page 86).

Although volume is down from the prior week, the top of The Billboard 200 looks more vital than it did on the past two charts, when no titles in the top 20 showed any kind of gain over the previous week. By contrast, two titles in the top 10, No. 2 **Spice Girls** (143,000 units) and No. 8 **Erykah Badu** (68,000 units), each show a 3% gain, as do the No. 16 "Love Jones" soundtrack and No. 17 **Sublime**.

The similarity between the release schedules of April 8 and April 15 make the volume drop even more of a puzzle. Last issue's Billboard 200 sported 17 chart debuts, including five in the top 50, and most of those were albums that first hit store bins April 8. The April 15 crop contributes just four fewer debuts to this issue's list, and four of those 13 land in the top 50.

SOMETIMES YES, SOMETIMES NO: Television can be a fickle friend, indeed. None of the acts who appeared on **Jay Leno's** "The Tonight Show" nor those who played "Late Show With David Letterman" during the April 14-20 tracking week earn bullets. Leno's guest list included No. 73 **Jon Secada**, No. 77 **Richard Marx**, and No. 90 **Duncan Sheik**, while **Letterman** featured three singers who have profited from previous TV exposure: No. 6 **Celine Dion**, No. 7 **Jewel**, and No. 12 **LeAnn Rimes**.

The tube was not entirely impotent, however, as "Saturday Night Live" yields a 4,000-unit gain and a bullet for **Spice Girls**, and **Rosie O'Donnell** guest **Amanda Marshall** scores a 156% sales gain, good for a No. 158 re-entry on The Billboard 200 and a 40-6 leap on **Heatseekers**. O'Donnell's clout cannot save No. 183 **Mint Condition** from suffering a 5% decline (although one might point out that Mint saw an 8% drop on last week's pre-Rosie chart). Another O'Donnell act, veteran band **INXS**, nets a No. 41 bow on the big chart (25,000 units), the second-highest chart debut in the group's career, but it is always difficult to determine just how many opening-week units stem from a TV shot. The only other INXS title to debut higher was 1992's "Welcome To Wherever You Are," which bowed at No. 16.

GONE, BUT NOT FORGOTTEN: Instrumentalist **Yanni** has shifted from Private Music to Virgin (Billboard, Jan. 25), but the career-high Billboard 200 debut of his "In The Mirror" collection, at No. 34, proves that Private's new distributing label, Windham Hill, can have fun with the keyboardist's leftovers. All but one of the tracks on the new set were previously released. The previous debut high for Yanni belonged to 1994's multiplatinum "Live At The Acropolis," which entered at No. 55 on its way to a No. 5 peak.

DAY AT THE RACES: Look for a photo finish next week, as labelmates **Mary J. Blige** and **George Strait** vie for the big chart's Hot Shot Debut. After one day of sales, Blige was leading at some key accounts, while Strait had the bigger numbers at others.

COUNTRY ROADS: We will view the afterglow of the April 23 Academy of Country Music Awards telecast on next issue's charts with interest, as the genre's sales appear to have cooled. In 1992, none of the nine titles that bowed in the top 10 of Top Country Albums entered The Billboard 200 at a rank lower than No. 50. Two years ago, 17 sets hit country's top 10, with only four of those missing the big chart's top 50, but of this year's six top 10 country bows, only two have made The Billboard 200's top 50.

DOVE AWARDS

(Continued from page 12)

Rock album: "Jesus Freak," de Talk (ForeFront/Virgin).

Pop/contemporary album: "Signs Of Life," Steven Curtis Chapman (Sparrow).

Inspirational album: "Quiet Prayers (My Utmost For His Highest)," Bryan Duncan (Myrrh).

Southern gospel album: "Wherever You Are," the Martins (Spring Hill).

Country album: "Little Bit Of Faith," Jeff Silvey (Ransom).

Traditional gospel album: "Just A Word," Shirley Caesar's Outreach Convention Choir (Word Gospel).

Contemporary gospel album: "Whatcha Lookin' 4," Kirk Franklin & the Family (Gospo Centric).

Instrumental album: "The Players," various artists (Warner Alliance).

Praise and worship album: "Welcome Home," Ron Kenoly (Integrity Music).

Children's music album: "A Very Veggie Christmas," Veggie Tales (Everland Entertainment).

Special event album: "Tribute: The Songs Of Andraé Crouch," various artists (Warner Alliance).

Musical: "Make Us One," created by Babbie Mason, Kenny Mann, and David T. Clydesdale.

Youth/children's musical: "Candy Cane Lane," created by Celeste and David T. Clydesdale.

Recorded music packaging: "Take Me To Your Leader," Newsboys (Star Song).

Longform music video: "Roadwork," Geoff Moore & the Distance (ForeFront).

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Atwood Adds 'Byte' To Billboard Online

Billboard Online, the World Wide Web home of Billboard magazine, has launched Beats + Bytes, a new weekly column focusing on multi-media and Internet developments of interest to the music industry.

Beats + Bytes is written by Brett Atwood, music video and Enter*Active editor of Billboard magazine. The column will be updated each Monday on the Web at www.billboard.com.

Billboard Online's focus on the interactive music industry aims to expand and enhance the existing coverage found weekly in the pages of Billboard through exclusive news reporting and coverage in The Enter*Active File, which will continue to run bi-weekly in the magazine.

The new Beats + Bytes column is only the latest exclusive feature of Billboard Online, which also contains daily music news, weekly charts, new release information, trivia contests, and much more.

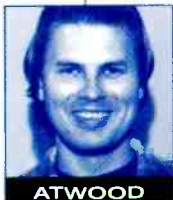
Billboard Online also features Fantasy Billboard, the interactive A&R game that allows any music professional or fan to form a "record label" by choosing 10 albums off The Billboard 200. Points are awarded to the albums as they travel up and down the actual Billboard chart over

a four-week period.

Now in its eighth week, the game has attracted more than 4,000 players from around the world. Winners of the first three contests have been notified; their names will appear soon in this space. The winners receive a copy of the Billboard Music Guide, a CD-ROM containing information on more than 60,000 albums from more than 4,000 artists. A new game starts every Thursday afternoon. To play, just go to the Billboard Online home page and click on the Fantasy Billboard icon.

With all of this exciting content, it's no surprise Billboard Online has been cited as "Best Information Source" on the Internet by Unfurl, the new MTV/Yahoo Web site. Additionally, Fantasy Billboard has been featured on the original "Cool Site of the Day" Web page and named a "Hot Site" by USA Today Online. And the site just keeps getting better!

For more information on Billboard Online, or to subscribe to the exclusive Billboard Online premium service, which includes archives of Billboard articles and charts, call Sam Bell at 212-536-1402/800-449-1402 or e-mail sbell@billboard.com.



All About The Rise Of 'Hypnotize'

WHEN HE WAS ALIVE, the Notorious B.I.G. only reached the No. 2 position on the Hot 100. "One More Chance/Stay With Me" peaked in the runner-up slot the week of July 15, 1995. Eight weeks after he was gunned down in Los Angeles, the rapper earns a posthumous No. 1, as "Hypnotize" climbs to pole position in its second week on the chart. Not including the four titles that have debuted at the top, "Hypnotize" joins "Can't Buy Me Love" by the Beatles and "The Crossroads" by Bone Thugs-N-Harmony as the songs that have made the quickest rise to No. 1, reaching the summit in just two weeks. The Beatles' single rocketed 27-1, while Bone Thugs made the same move as B.I.G., debuting at No. 2 and moving to No. 1 the following week.

By displacing "Can't Nobody Hold Me Down" by Puff Daddy (Featuring Mase), "Hypnotize" gives Sean "Puffy" Combs back-to-back No. 1 singles as writer and producer. It also gives Combs' Bad Boy label consecutive chart-toppers and the top two singles on this issue's chart.

It's rare for producers to have back-to-back No. 1 hits. The first to do so in the rock era was Lee Gillette, who did it twice in less than six months. Gillette produced Tennessee Ernie Ford's "Sixteen Tons," No. 1 for seven weeks beginning Nov. 26, 1955. It was replaced at the top by Gillette's production of Dean Martin's "Memories Are Made Of This." After it's five-week run, Kay Starr took over with "Rock And Roll Waltz." But the next two No. 1 titles were both produced by Gillette: Nelson Riddle's "Lisbon Antigua" and Les Baxter's "Poor People Of Paris."

In 1964, George Martin produced three consecutive No. 1 singles: "I Want To Hold Your Hand," "She Loves You," and "Can't Buy Me Love," all by the Beatles. A year later, the Supremes' "Back In My Arms Again" and the Four Tops' "I Can't Help Myself" gave producers Brian

Holland and Lamont Dozier consecutive No. 1 songs. In 1978, Barry Gibb, Albhy Galuten, and Karl Richardson matched Martin's record by taking three titles in a row to the top: the Bee Gees' "Stayin' Alive," Andy Gibb's "(Love Is) Thicker Than Water," and the Bee Gees' "Night Fever." Six months later, Mike Chapman produced two No. 1 singles in a row: "Kiss You All Over" by Exile and "Hot Child In The City" by Nick Gilder. Twenty years after he first went to No. 1 in 1963 with Lesley Gore's "It's My Party,"



by Fred Bronson

Quincy Jones had two chart-toppers in a row with "Baby, Come To Me" by Patti Austin and James Ingram and "Billie Jean" by Michael Jackson. Jones' engineer on Gore's No. 1 hit was Phil Ramone, who also produced back-to-back No. 1 titles in 1983: "Maniac" by Michael Sembello and "Tell Her About It" by Billy Joel. In 1987, Narada Michael Walden helmed Starship's "Nothing's Gonna Stop Us Now" and the single that stopped its reign, "I Knew You Were Waiting (For Me)" by Aretha Franklin and George Michael.

As Darrell Roberts of Raleigh, N.C., points out, this is only the second time in Hot 100 history that rap singles occupy the top two positions. On March 20, 1993, Snow and Dr. Dre led the chart with "Informer" and "Nuthin' But A 'G' Thang," respectively.

If "Hypnotize" sounds familiar, it's because the music track it samples has already been No. 1. That explains the songwriting credits for Randy Badazz and Andy Armer, who composed "Rise" for Randy's cousin, Herb Alpert. "The really amazing thing to me is that the same people who were listening/buying the track on adult contemporary radio in 1979 now have kids who are grooving/buying the same track on rap/hip-hop radio in 1997," Randy "Badazz" Alpert told Chart Beat. "Substitute a legendary trumpet player with a legendary rapper and you've bridged a generation."

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	200,255,000	218,532,000 (UP 9.1%)	CD	119,540,000 136,650,000 (UP 14.3%)
ALBUMS	168,020,000	180,255,000 (UP 7.3%)	CASSETTE	47,956,000 43,213,000 (DN 9.9%)
SINGLES	32,235,000	38,277,000 (UP 18.7%)	OTHER	524,000 392,000 (DN 25.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,327,000	10,698,000	2,629,000
LAST WEEK	LAST WEEK	LAST WEEK
13,465,000	10,815,000	2,650,000
CHANGE	CHANGE	CHANGE
DOWN 1%	DOWN 1.1%	DOWN 0.8%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
12,106,000	9,905,000	2,201,000
CHANGE	CHANGE	CHANGE
UP 10.1%	UP 8%	UP 19.4%

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996	CHANGE
CD	8,084,000	8,149,000	DN 0.8%	7,041,000	UP 14.8%
CASSETTE	2,586,000	2,642,000	DN 2.1%	2,842,000	DN 9%
OTHER	28,000	24,000	UP 16.7%	22,000	UP 27.3%

ROUNDED FIGURES FOR WEEK ENDING 4/20/97

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

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