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IN MUSIC NEWS



**Byrne Gets In The Groove On New Luaka Bop/WB Album**

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 17, 1997

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**THE 1997 WORLD MUSIC AWARDS**

SEE INSIDE

SBS

## Capital, Virgin Linking Radio Forces In U.K.

This story was prepared by Mike McGeever, programming editor of Music & Media in London.



LONDON—U.K. broadcasting giant Capital Radio has grown larger with the acquisition of rival Virgin Radio for 64.7 million (Continued on page 85)

## Canadian Commission Redefines A Radio Hit

BY LARRY LeBLANC

TORONTO—A new ruling that allows Canada's English-language commercial FM stations more programming flexibility could create obstacles for labels seeking to expose new releases.

In order to encourage the development of top 40, hit-oriented AC, and country formats on FM radio in Canada and address the concerns of AM oldies stations, the Canadian Radio-television and Telecommunications Commission (CRTC) has changed its definition of what constitutes a "hit."

Previously, a hit was any selection reaching the top 40 of the music industry charts recognized by the CRTC.

Under the new regulations, which

took effect May 4, only recordings that charted in the top 40 through Dec. 31, 1980, will be considered "hits" by the CRTC. One benefit of the new regulations is that Canadian FM stations will now be able to maximize the use of post-1980 and current hits within their formats.



Although the definition of a hit has changed, the CRTC ruling that English-language FM stations play fewer than

50% hits remains in effect. The new regulations will offer further protection to the AM oldies format, the only music-oriented format still viable for AM stations in Canada.

The CRTC ruling that at least 30% of all FM station playlists consist of Canadian-content recordings also remains in effect, although a comprehensive review of the regulations is expected in June (see story, page 50).

The new "hits" ruling does not apply (Continued on page 50)

## A-Mei Surges Forward Into Taiwan Pop

BY GEOFF BURPEE

HONG KONG—It's been four years since the teenage Chang



A-MEI

Huei Mei left the pastoral surroundings of her ancestral village of San Di in eastern Taiwan for the bright lights of Taipei. Four years in which her life has changed so dramatically that now, recording as

(Continued on page 17)

## Axemen Boost Flamenco Blues Genre Finds Growing Int'l Audience

BY HOWELL LLEWELLYN

MADRID—Two highly rated Spanish guitarists have leapt to the forefront of industry attention here with contrasting versions of a sound called "flamenco blues."

Raimundo Amador and Javier Vargas could be said to be kindred musical spirits, but they are competing for attention with new albums. Amador's "En La Esquina De Las Vegas" (On The Corner Of Las Vegas) (MCA) and Vargas Blues Band's "Gypsy Boogie" (Dro EastWest) were both released in March and had sold 21,000 and 13,000 units, respectively, by the end of last month, according to the label.

Both Amador and Vargas took to the road in Spain in late April; Amador's tour takes him through to the end of

September and includes six concerts July 15-21 with B.B. King, who guested on Amador's 1995 debut album under his own name, "Gerundina." King will include the gypsy on an album to be released next year featuring some of

the world's premier guitarists. Amador's album has so far been released in Argentina, Thailand, and most of Europe.

Vargas kick-started his Spanish tour with an April 24 concert in Madrid. "Gypsy Boogie" will be released in

Mexico, Argentina, Italy, Belgium, the Netherlands, France, Portugal, Hungary, and Greece this month. A U.S. label deal is under negotiation; Yann Barbot, international exploitation manager of Warner Music Spain, which oversees Dro EastWest's operations, (Continued on page 76)



JAVIER VARGAS OF VARGAS BLUES BAND

## Music Biz Sees Inspiration In 'Experiential' Retailing

BY DON KAPLAN

NEW YORK—In an era of flat music growth and skyrocketing alternative entertainment options, some music retailers are discovering that the key to driving consumer traffic into stores, and keeping shoppers around awhile, may lie in a little razzle-dazzle.

It is a merchandising concept that has already taken hold in other highly competitive retail sectors, which have found that the secret to success involves making the shopping experience fun rather than simply

functional. And although critics note that too much sparkle and flash might overwhelm some consumers, others consider the trend to be the next step in the evolution of retail.

Overkill or not, sneaker superstores that feature in-store basketball courts and running tracks on which consumers can try out footwear, or electronics and apparel merchants that offer shoppers an experience similar to visiting a theme park are rapidly becoming the norm in today's bru- (Continued on page 74)



**Jil Flirter**

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IN RADIO NEWS

Online Radio Stations Face New Royalty Fee

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AKI KANEKO

# Robyn Can Get There From 'Here'

A spunky 17-year-old singer from Stockholm has the potential to be the most commanding new pop star of the year. Her debut album, "Robyn Is Here," is due July 1 from RCA/BMG, with the first single, "Do You Know (What It Takes)," arriving in stores May 9. Like the droll video heralding the hot track, which depicts the van-driving blond insurgent blocking traffic to climb atop its roof and belt her distaste for "cheap talk," the 13-cut musical vehicle is a disarmingly audacious apparatus of adolescent vigor and the energy of dreams.

As she notes in the fine print of "Robyn Is Here's" liner credits, "To the few ex's I had, I won't thank you for anything but the inspiration for most of the songs on this album." Go, girl! And since virtually every cut in this arsenal of emotional ordnance boasts hit-bound explosiveness—including "Show Me Love," "Don't Want You Back," "Do You Really Want Me (Show Respect)," "The Last Time," and "Just Another Girlfriend"—the proud, propulsive sound of Robyn could easily be ringing in former beaus' ears for a good, long while.

Personal concerns eclipsed career ambition, however, on the day back in 1993 when she decided to uncork a personal statement she'd prepared for her divorcing parents. More spiritual edict than industry demo, it got its first public exposure during a junior high school assembly.

"I was 14 years old and enrolled at Eriksdalsskolan, my local secondary school," recalls Robyn Carlsson, who credits her easy command of English to extensive childhood travel with her folks' theatrical troupe. "A popular Swedish dance group, Legacy Of Sound, had come to the school to perform, and the school administration wanted somebody to sing during the break—the program's intermission—to represent the students."

Robyn accepted the challenge but elected to represent her inner self instead, performing an a cappella rendition of a searing private manifesto titled "In My Heart": "I hope things get better/Cause that's what I need/I think about the good times that we had/And now I see/That you are living in two different places.../You said that it never should be like this/And when I was a little child I never had this on my mind/But now it is like it is/And I don't think it's ever gonna change/But I'm never gonna leave it/I'm always gonna keep it/In my heart."

The point-blank soul-baring proved electrifying, so much so that deeply moved Legacy Of Sound lead singer Meja came up to Robyn immediately and took her phone number, vowing to put her in touch with executives at BMG Sweden. Robyn subsequently spent weeks pursuing A&R man Peter Swartling, whose rising Ricochet label was in the process of being acquired by BMG.

"When I finally got him on the phone, he asked me if I had demos," she remembers. "I said, 'No. I'll just come to your office and sing. That's all I can do. I just stood there in front of his desk and sang 'In My Heart.'"

Confronted with the sinuous meditation on her broken home, a startled Swartling signed the sure, self-possessed Carlsson on the spot and put her together with producers Dennis Pop and Falcon, and the studio team of Ulf Lindström and Johan Ekhé, who each toiled with Robyn to develop more of the songs she'd been writing since she was 11. She supplied all the lyrics and collaborated on the musical themes for "Robyn Is Here," which met with instant acceptance in her country, its emotional directness a gripping departure from much of the glossily neutral clubland pop dominating Scandinavia and the rest of Europe. That pretty pop fare should aim to make listeners focus on rather than forget the pained qualities of their coming-of-age expe-

riences was unique. Robyn plainly inhabits each of the thorny scenarios of which she testifies. Indeed, the closing track on "Robyn Is Here," a wholly unadorned vocal soliloquy called "I Wish," she performed live on Radio Nova in Nyköping June 28, 1995, shaking every car radio, home speaker, and vulnerable spirit in broadcast range with her devout disregard for Nordic reserve. (She is slated to sing via satellite on "Good Morning America" Wednesday [14].)

While the youth of Sweden and Denmark embraced Robyn's sound, lifting the album to platinum and gold status, respectively (100,000 and 25,000 units), on the strength of a regional tour opening for Tina Turner, her parents had a slightly tougher time.

"I think it was kind of shocking for them to hear their own daughter sing about their breakup in that way," says Robyn. "It was so obvious I was hurt and sad. I was my mother's girl when I was growing up, and later she came to me and said I was the mirror of her mistakes. As for my dad, we didn't have that good of a relationship before the divorce. Like my younger brother Jac, I'd go back and forth every week, staying with my father and mother. But when I turned 16, I went to live with my mom. Now my dad has remarried, and I have a baby stepsister I love named Effie, and I have a much more mature and close relationship with my father and his wife. Though my parents are not on perfect terms with each other, they always unite to show their support and belief in me. And they understand that instead of writing in a diary or going to a shrink, I write songs. I grew up in the theater, so it feels natural to do that."

Robyn Miriam Carlsson was born June 12, 1979, to stage director Wilhelm Carlsson and the former Maria Ericson, an actress he met when they attended college (or gymnasium, as the Swedes call it) at Södra Latin. They formed Scheherazade, a touring theater troupe that stayed on the road for seven months a year, Robyn swept up in the excitement even as a toddler: "Like the woman in a 'Thousand And One Nights' that their company was named for—who had to entertain her royal husband with a different story each night to keep him from killing her—the idea was to do every sort of theater, from Shakespeare to Chekhov. Three years after I started elementary school at Södermalmsskolan, the group disbanded, and my dad went to work for the Royal Dramatic Theater in Stockholm, with my mom later joining him." Maria Carlsson subsequently took on acting roles on TV and began dubbing voices for feature-length animated films.

"My parents didn't have much money when I was young," says Robyn, "and my mom brought me into her work dubbing cartoons so I'd have my own income. She always treated me like I was her age, with the same level of respect." When Robyn wasn't singing in the school choir, she was downtown, sitting in sound booths providing voices for featured characters in Swedish cartoons like "The Trip To Melonia" and popular animated movies like "Anglahund" (Angel Dog).

Diverting some of her wages into expanding her record collection, which mainly consisted of releases by leading native songbirds like Carola Häggkvist, Robyn bought Janet Jackson's "Rhythm Nation 1814" at age 12 and then quickly added Edith Piaf, Aretha Franklin, David Bowie, and Miles Davis to the mix.

"My goal is not to have a big pop image," says Robyn, "but just to make people understand me and people of my generation through our eyes. I've already written eight new songs for the next album, and like those on 'Robyn Is Here' they're about having pride in yourself, not as a feminist, politician, or pop singer, but merely as a person."

## MUSIC TO MY EARS



by Timothy White

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WORLD MUSIC ★ RIVERDANCE • BILL WHELAN • CELTIC HEARTBEAT

## THIS WEEK IN BILLBOARD

### SIZING UP CD SOUND

For the first time in a long-running debate, record company production people, replication plant operators, and mastering engineers have agreed to address CD sound quality issues. Correspondent Dan Daley has the story. **Page 38**

### MORE ELECTRONIC MUSIC

Global Music Outlet has entered the race to provide downloadable, digitally delivered music using an experimental new technology developed by AT&T. Enter\*Active editor Brett Atwood reports. **Page 57**

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# BMI Songwriters

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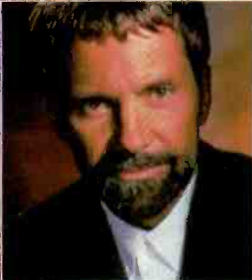
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(PRODUCER)



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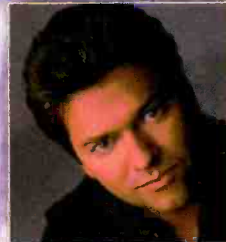


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# ACM Awards 97 ACADEMY OF COUNTRY MUSIC BMI Winners



# Confab Sheds Light On Latin Music Concerns

■ BY SANDRA SCHULMAN

MIAMI—More information. That's what mainstream music retailers are seeking from Latin labels striving to move more of the genre through the major chains.

Representatives from Camelot Music, Trans World Entertainment, Handleman, and Borders Books & Music discussed positioning of Latin product in their stores during the "Latin Retail Gets Americanized" panel at the eighth annual Billboard Latin Music Conference.

The conference, held April 28-30 at the Inter-Continental Hotel here, also featured a keynote speech by McHenry Tichenor, chairman/president/CEO of The New Heffel, and panel discussions about Latin rock and dance music and Spanish radio programming.

Latin retail panelist Randi Mayrent, buyer with Handleman, told label representatives in the audience, "If you come to us with a good, solid, well-executed plan that shows us the release dates, tour information, radio support, and ad information, we then know you are committed to the artist, and that helps us in buying and placement decisions. This helps with both unknown and established artists."

Labels could also provide newsletters with information on new releases, and "books with category listings and information on Latin music would be

extremely helpful to customers and staff," added Robert Smith, buyer/merchandiser with the book/record store chain Borders, based in Ann Arbor, Mich.

Latin retail panel moderator Debra Villalobos, buyer for North Canton, Ohio-based Camelot Music, gave a retail wish list for Latin labels. She asked that they be more aware of the time needed for maximum promotion

(Continued on page 75)



**Sony Star Power.** Sony Music Entertainment executives came out in full force to congratulate Sony Music Colombia artist Shakira, whose Spanish-language album, "Pies Descalzos," is certified gold in the U.S. The 20-year-old singer/songwriter was presented with a plaque commemorating worldwide sales of more than 2 million copies of her album. Pictured, from left, are Carlos A. Gutierrez, managing director, Sony Music Entertainment Colombia; Patricia Tellez, Shakira's manager; Robert M. Bowlin, president, Sony Music International; Shakira; Thomas D. Mottola, president/COO, Sony Music Entertainment; Frank Welzer, president, Latin America, Sony Music International; Mel Ilberman, chairman, Sony Music International; and Luana Pagani, VP, international marketing, Latin America, Sony Music International.

# Maverick To Bow Longform Morissette Vid

■ BY EILEEN FITZPATRICK

LOS ANGELES—Close to two years after the release of Alanis Morissette's "Jagged Little Pill" album, retailers are finally getting a companion long-form video.

Maverick Reprise will release the longform music video "Jagged Little Pill Live" July 1 (Billboard Bulletin, May 6).

Priced at \$19.98, the 87-minute video will feature live performances from Morissette's current world tour, including footage from small club dates shot with a camcorder and material captured at stadium shows.

The title will also include backstage footage and exclusive never-before-seen interviews with the pop star.

A DVD version will be released simultaneously from Warner Home Video, according to a Warner Reprise

(Continued on page 77)

# Court Upholds Manson's Right To Play

NEW YORK—Marilyn Manson's June 15 performance at Giants Stadium in New Jersey will go forward as planned. An injunction was granted May 7 in the U.S. District Court of Newark, N.J., preventing the New Jersey Sports & Exposition Authority from blocking the group's appearance at the venue as part of OzzFest '97 (Billboard Bulletin, May 8).

The group, concert promoter Delsenor/Slater, and Ardee Festivals N.J. Inc. filed suit April 28 charging the Authority with breach of contract and violation

of Marilyn Manson's First, Fifth, and 14th Amendment rights. The Authority had apparently decided it did not want to put the shock-rock band on the bill (Billboard, May 3, May 10).

The court order also prohibits the defendant from interfering with ticket sales to the event and from taking action to breach its agreement to lease Giants Stadium to the plaintiffs.

No date has been set for tickets to go on sale to the show, which will also include Ozzy Osbourne and other orig-

(Continued on page 17)

# Webcasters Face New Royalty Fee

## Net Music Broadcasts May Need Another License

■ BY BRETT ATWOOD

LOS ANGELES—Traditional and Internet-specific radio and video broadcasters are opposing efforts to establish an additional royalty fee aimed at gathering revenues for copyright owners when their music appears on the Internet.

As the U.S. Copyright Office considers extending existing cable and satellite compulsory-licensing provisions to the Internet, online broad-

casters (dubbed "webcasters") could soon be subject to a standard royalty payment for the right to retransmit music from local radio and television broadcasts over the Internet.

However, the Recording Industry Assn. of America (RIAA) has filed comments with the U.S. Copyright Office opposing the extension of standard compulsory licensing to Internet-delivered music programming. Instead, the RIAA is suggesting that the music industry should determine what fees webcasters pay to copyright holders.

The idea of paying an additional license fee has upset many webcasters, who already have existing experimental licenses with performing right organizations such as ASCAP and BMI.

But another fee is indeed looming, according to Carrie Sherman, senior executive VP/general counsel for the RIAA.

"Internet broadcasters make money

by transmitting radio signals," says Sherman. "All of those radio signals contain the copyrighted works of artists. Anyone who is able to derive commercial benefit from exploiting this material has the obligation to pay something to the creators. The performance rights are being paid to ASCAP, BMI, and others, but there has been little focus on the need to pay the original copyright owners for the right to use their recordings on the Internet."

According to the Digital Performance Right in Sound Recording Act of 1995, the owner of a sound recording copyright has the right to "perform the copyrighted work publicly by means of digital audio transmission." That copyright owner has the right to license and receive compensation for the Internet retransmissions of radio broadcasts, according to the RIAA's Sherman.

"The Digital Performance Right in (Continued on page 76)

# EU To Discuss Intellectual Property Concerns Of U.S.

■ BY JEFF CLARK-MEADS

LONDON—U.S. concerns about intellectual property practices within the European Union are to be addressed at a dedicated, top-level meeting of the EU's 15 member nations in the fall.

However, an EU spokesman stresses that the European Commission, the EU's governmental civil service, does not accept that all the American complaints are solidly grounded.

The EU appeared on a U.S. Trade Representative (USTR) Priority Watch List for the first time April 30 (Billboard, May 10). The list, compiled under section 301 of American trade law, cites nations that are believed to be failing to provide effective copyright protection and that are seen to be denying market access for U.S. companies. Those countries deemed to be a priority face trade sanctions if what the U.S. deems to be acceptable remedial action is not taken.

EC trade spokesman Peter Guilford says that American concerns about the EU center on the home-taping royalty levied on blank tape and perceived problems with trademark registration within the Union.

Guilford says U.S. officials have expressed their disquiet over the fact that the level of the home-taping royalty varies across individual EU nations, but he adds, "It's hard to see how that is a violation of World Trade Organization [WTO] resolutions."

Regarding trademark registration, Guilford welcomes the fact that the U.S. acknowledges progress has been made in simplifying the process, while noting that American authorities still describe the system as "problematic."

A number of EU member nations—Denmark, Ireland, Sweden, Italy, and Greece—also appear on the USTR's lower priority Watch List, and Guilford says the commission has asked for a respite from U.S. pressure to allow it to consult with the governments of the relevant countries.

"We are looking into these matters, but the commission has to consult with all 15 member countries," says

Guilford. "If we eventually think the U.S. is right, we will tell the relevant countries to put their house in order. If we do not think the U.S. is right, we will make an argument on behalf of those countries."

He states that an intellectual property meeting encompassing representatives from all EU member-state governments will take place in the fall at which all aspects of copyright protection within the Union will be addressed.

In the meantime, he says, American concerns range from continuing high piracy levels in Italy—a problem that has been a priority for the European record industry and the EC—to the U.S. complaint that Irish copyright law has not yet been amended to comply with WTO resolutions.

# MTV Gains; Blockbuster's Results Mixed

■ BY DON JEFFREY

NEW YORK—Despite continuing problems in music retail, Viacom's Blockbuster Music unit managed to eke out a small profit in the first quarter after closing a number of money-losing stores.

Its Blockbuster Video chain, however, booked a double-digit decline in profit as sales per store slipped.

Viacom's MTV Networks unit, meanwhile, showed robust increases in profit and revenue as advertising sales rose and the cable network's international growth continued at a rapid pace.

And the New York-based entertainment conglomerate's Paramount film, television, and home video unit posted higher revenue from hit films and videos.

(Continued on page 76)



George Strait's new album "Carrying Your Love With Me":

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**#1 Most Charted Artist**

*with 6 albums on the  
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*for four weeks Strait,*

**#1 in R&R**  
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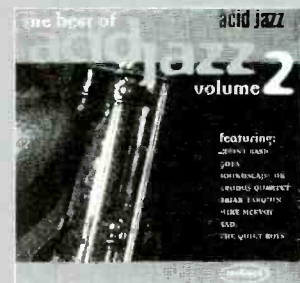
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# Artists & Music

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## Heatseeker Bands Benefit From Steady Build Persistence Pays Off For Polydor/A&M's Tonic

BY DOUG REECE

LOS ANGELES—While discussing band influences and current music trends, Emerson Hart, vocalist/guitarist for Polydor/A&M recording act Tonic, provides a glimpse of the single-mindedness that has helped the band



TONIC

overcome its obstacles and achieve Heatseeker Impact status.

"I'm constantly picking up new music, and I have my old favorites, but I try not to look sideways," says Hart. "This may not be the perfect analogy, but I have always felt we're just doing

what we should be, and, like they say, when you're running a race, you don't look behind you or you'll lose."

That forward-thinking approach, shared by Tonic and Polydor/A&M, was rewarded when "Lemon Parade" marched from No. 103 to No. 94 on The Billboard 200 for the week ending Saturday (10). This issue, the album is at No. 68 with a Pacesetter distinction after selling more than 17,000 units in one week, according to SoundScan.

Since its release in July, the title has sold more than 136,000 units, according to SoundScan.

Reflecting on the band's ultimate breakthrough, John Rotella, VP of sales and field marketing for A&M associated labels (U.S.), says the project has seen consistent, though sometimes challenging, growth.

"Sales always stuck between 1,500 and 2,400 pieces week in and week out," says Rotella. "There weren't any markets that we could acknowledge as breakouts, and though we were pump-

(Continued on page 77)



## Atlantic's Matchbox 20 On Fire In Rock Market

LOS ANGELES—When Atlantic decided to convert Lava Records into an imprint from a separate label during last year's streamlining (Billboard, Oct. 19, 1996), the label was also aware that it was bringing on a strong fourth-quarter release in Matchbox 20's debut, "Yourself Or Someone Like You."



MATCHBOX 20

Atlantic VP of product development (U.S.) Daniel Savage says Atlantic staffers were already familiar with the band and enthusiastic about its prospects even before the announcement was made.

(Continued on page 77)

## Thompson Laments Loss Of 'Industry' On Parlophone Set

BY NIGEL WILLIAMSON

LONDON—Richard Thompson's new concept album chronicling the rise and fall of British industry as seen through the eyes of the working man represents a new peak for one of the world's most respected songwriters, label executives believe.

The album, titled "Industry" and due in the U.K. on Parlophone Monday (12) and in the U.S. and Europe on Rykodisc in June, is already being acclaimed as among the finest of Thompson's 30-year career.

The new release sees the former Fairport Convention guitarist team-

ing with renowned upright bass player Danny Thompson, who contributed a series of instrumental compositions, also on the theme of industrial decline.

The two men are unrelated, leading to endless jokes about calling themselves "Not The Thompson Twins," but have toured together over many years. They first met in the late '60s when Danny Thompson was in the U.K.'s other seminal folk-rock band and Fairport rival, Pentangle. Surprisingly, "Industry" is their first full-fledged recorded collaboration.

(Continued on page 75)



RICHARD THOMPSON



DANNY THOMPSON

## Big Beat Works 'All Day All Night' To Take Changing Faces Mainstream

BY J.R. REYNOLDS

LOS ANGELES—After establishing themselves in 1994 as a viable R&B act with the single hits "Stroke You Up" and "Foolin' Around" from their self-titled debut set, Big Beat/Atlantic duo Changing Faces are now poised to penetrate the mainstream market with "All Day All Night."

Scheduled for U.S. release June 10, "All Day All Night" builds on the hip-hop/R&B sound established on "Changing Faces," which reached No. 1 on the Top R&B Albums chart and sold 500,000 units, according to SoundScan.

Not only does the new album demonstrate musical growth and lyrical maturity, but the act itself shows development in such key peripheral areas as live performance and imaging.



CHANGING FACES

"There are a lot of ballads on our new album that are more mainstream, as well as some familiar midtempo [tracks] that carry a younger vibe," says the act's Charisse Rose. "The

(Continued on page 84)

## Katrina Comes Through For The U.K. Brits Enter U.S. Act, Win Eurovision Song Contest

BY FRED BRONSON

DUBLIN—First came the political landslide, with the Labour Party sweeping to victory in Britain for the first time in 18 years. Then came the musical landslide, with the U.K. winning the 42nd annual Eurovision Song Contest for the first time in 16 years.

The song that claimed victory May 3 at the Point Theatre here by running up the biggest point total in the history of the contest was "Love Shine A Light" by Katrina & the Waves. That makes Kansas-born Katrina Leskanich the first American to ever win the long-running competition, seen this year by

more than 300 million viewers in 35 countries.

Katrina & the Waves are best remembered for their 1985 hit "Walking On Sunshine," which reached No. 9 in the U.S. and No. 8 in the U.K. Drummer Alex Cooper, bassist Vince de la Cruz, guitarist Kimberley Rew,

and lead singer Leskanich have remained together ever since, without much chart success.



LESKANICH

Asked if the Eurovision win would damage the band's credibility, Leskanich could only laugh and reply, "What credibility? Our career has been in the toilet for 10 years. This is a miracle."

The song was not written specifically for Eurovision. Cooper's brother requested a song that could be used to benefit the Samaritans. Rew composed "Love Shine A Light" and was told it sounded like a tune that could compete in the popular song festival. A last-minute entry in the Great British Song Contest, it was one of eight semifinalists and won enough votes in a BBC-conducted telephone vote to represent

(Continued on page 84)

# coolbone

## brass-hop

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produced by Eric Kupper for Hysteria Productions Plus one track mixed by Guru for Guru Productions, Inc.



## 'Time And Love' Permeate Nyro Tribute Artists Salute Late Icon With Covers On Astor Place Set

■ BY JIM BESSMAN

NEW YORK—What began as a loving tribute to the music of Laura Nyro has sadly become a living memorial to an artist who inspired so many succeeding female singer/songwriters and whose passing last month was deeply felt by so many others.

"Time And Love—The Music Of Laura Nyro" features covers of Nyro's songs by Phoebe Snow, Rosanne Cash, Jonatha Brooke, Patty Larkin, Jill Sobule, Suzanne Vega, Beth Nielsen Chapman, the Roches, Lisa Germano, Sweet Honey In The Rock, Dana Bryant, Holly Cole, and Leni Stern, along with

Jane Siberry's "When I Think Of Laura Nyro," a collection of several Nyro song hooks that Siberry strung together when she couldn't settle on a single song to cover.

The album had originally been scheduled for a June 10 release on Profile Entertainment's Astor Place imprint. The label's director of marketing and publicity, Marshall Lamm, says that Nyro, who had been well out of the public eye in the two years prior to her death, had voiced willingness to support the project with select interviews and an appearance at a proposed concert featuring its artists.

Now, with interest in the influential

New York singer/songwriter's work heightened, Astor Place has moved up the release of the album—which had



NYRO

already been solicited at retail and advanced to press—to Tuesday (13), and plans are under way for a memorial concert to include Nyro-inspired artists as well.

"On the day of her passing [April 8], we received more than 350 phone calls from fans, writers, and retail people who had read about ['Time And Love'] on [World Wide] Web pages," says Lamm. "So we're moving up the release by popular demand and servicing it to every rock and alternative writer, adult lifestyle nonmusic media outlets—everyone across the country who's been supportive of the project initially and moved by it after Laura's passing."

Astor Place is further promoting the tribute with ads in Alternative Press, and gay and lesbian publications. In-store play copies are being serviced to retail, and listening posts are being acquired in key markets.

At radio, "Time And Love" is going out to triple-A, AC, and roots rock stations. As Lamm notes, the diversity of artists on the disc makes it appropriate for multiple formats.

"Beth Nielsen Chapman is country, and hopefully certain country stations will pick up on that," says Lamm. "Once people hear the record they'll realize these are very viable tracks for today's listeners, that these songs have become timeless, and that artists like Chapman and Sobule and Cash appeal to many different formats. And the production quality is amazing! So we hope a lot of people, through love and admiration for Laura's music, will show support."

The concept for the Nyro tribute, notes Profile president Steve Plotnicki, fits in with an Astor Place goal of freshly interpreting contemporary songwriter material. Plotnicki, a Nyro

## Spyro Gyra Marks Milestones With GRP Anniversary Album

■ BY JIM MACNIE

NEW YORK—Quantifying audience dedication can be tough. How long has a band thrived? Do its sales numbers ever drop significantly? What kind of name recognition does it have? With the nearly iconic contemporary jazz group Spyro Gyra, however, the answers are simple: two decades; almost never; instant.

That unwavering fan support, as well as the band's own zeal, has kept the seminal fusion ensemble thriving since its inception some two decades ago. In celebration of such longevity, GRP releases Spyro Gyra's new disc, "20/20," on Tuesday (13). The title refers to a pair of career milestones: the group's 20th year in action and its 20th album in the retail racks.

"The band is a huge success, of course," says GRP senior VP/GM David Steffen. "But I don't think people realize how durable it is, nor the multifaceted nature of its career. We think this is the time to remind everyone."

That's just fine with Jay Beckenstein, the saxophonist/songwriter/producer who has been point man for all things Spyro from day one. He recent-

ly took time to consider the changes the ensemble has gone through since it blossomed in the Buffalo, N.Y., area during the mid-'70s. But he had a legitimate caveat with which to preface such a conversation: Looking back doesn't mean abandoning a forward motion.

"In a way [this anniversary] has the



SPYRO GYRA

feeling of a retrospective or a career summation," he says, "but we feel extremely youthful and raring to go. Lots of ideas are in the air, lots of energy is, too. I'm only in my mid-40s. Bless the jazz world, it allows people to have long careers."

Keeping with that notion, "20/20" is bright pop-jazz that trusts in its modesty while stressing its vigor. The disc

(Continued on page 79)

## Jazz Fest Is Prime Time For New Orleans Scene

■ BY NICK MARINELLO

NEW ORLEANS—If Christmas is considered the prime season for all labels and retailers, the New Orleans Jazz & Heritage Festival has to rank a close second for those in the jazz community or the Big Easy's environs.

In its 28 years, the festival has become a major live performance event—a showcase for local, regional, national, and international artists. What started out as a small, grassroots effort now attracts almost half a million people each year, with nearly half arriving from out of town.

This sudden influx of a large and diverse audience has made festival season a prime time to release new recordings, with small acts getting the most bang for their limited distribution dollars and larger acts capitalizing on the extensive amount of media and consumer interest that surrounds the event.

The festival, which took place this year April 25-May 5, has come to be



Ray Genovise, right, district manager of Blockbuster Records, straightens the wares inside the retailer's tent at the jazz festival site. (Photo: Melody Mineo and Nick Marinello)

accompanied by a dizzying array of in-store performances, record release parties, autograph signings, music workshops, and symposia. It's a time when shake, rattle, and roll intersect with meet-and-greets on the accommodating streets of the Big Easy, and, apparently, it's all very good for business.

(Continued on page 81)

## Allison Tops Handy Winners Award Ceremony Celebrates The Blues

■ BY RICK CLARK

MEMPHIS—It was Luther Allison's night at the 18th annual W.C. Handy Awards, presented May 1 at the Orpheum Theater here. The Alligator Records artist (who cleaned up with five trophies at last year's Handys) picked up awards for blues entertainer of the year and contemporary blues male artist of the year, while he and his band, Luther Allison & the James Solberg Band, scored as blues band of the year.

Other award winners included Debbie Davies for contemporary blues female artist of the year and William Clarke for blues song of the year—

"Fishing Blues" from the album "The Hard Way"—and blues instrumentalist/harmonica.

Soul/blues male and female artist of the year awards went to Bobby Bland and Irma Thomas, while James Cotton and Rory Block landed traditional blues male and female artist of the year awards. O'Keh's

Keb' Mo' picked up acoustic blues artist of the year, and Alvin Youngblood Hart scored best new blues artist.

(Continued on page 17)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Helen Murphy is promoted to CFO at PolyGram Holding Inc. in New York. She was, concurrently, senior VP of investor relations for PolyGram International and senior VP of mergers and acquisitions for PolyGram Holding.

BMG Classics U.S. promotes Harry Palmer to senior VP/GM in New York and Rick Rieger to VP of U.S. sales in Los Angeles. They were, respectively, VP/GM and director of sales.

550 Music promotes Neda Leppard Tobin to VP of rock promotion and field operations in Santa Monica, Calif., and appoints Joel Klaiman VP of alternative music in New York. They were, respectively, senior director of pop promotion and senior director of national alternative promotion for Elektra Entertainment.

Clark Staub is promoted to VP of marketing planning for Capitol Records in Hollywood, Calif. He was senior director of alternative marketing.



MURPHY



PALMER



RIEGER



TOBIN



KLAIMAN



STAUB



CARROLL



BAUMGARTNER

London Records in New York promotes Bill Carroll to VP of promotion, Regina Joskow Dunton to VP of publicity, and Alison Pember to director of marketing. Additionally, London in Los Angeles promotes Melanie Tusquellas to director of marketing and Matt Smith to associate director of promotion. Carroll was senior director of promotion, and Joskow Dunton was senior director of publicity. Pember will retain her duties as U.S. label manager for Mo Wax Records. Tusquellas was product manager/corporate liaison, and Smith was national manager

of alternative promotion.

Decca Records in Nashville appoints Rick Baumgartner VP of promotion and April Rider Midwest director of regional promotion. They were, respectively, director of national promotion for Warner Bros. Nashville and a record promoter for Skip Stevens Promotion.

Steve Gawley is promoted to senior director of legal and business affairs for BMG Entertainment in New York. He was director of legal and business affairs.

Adam Abramson is promoted to

director of sales for Atlantic Records in New York. He was director of marketing.

Geffen Records in Los Angeles promotes Gaby Skolnek to alternative promotion director, West Coast, and David Grant to alternative promotion manager. They were, respectively, Northwest field promotion representative and national college promotion director.

Kevin Law is appointed director of A&R for N2K Encoded Music in New York. He was president of Simple Strategic Management.

Jive/Silvertone Records in New York promotes Karen McLellan to national promotion manager/special projects and appoints J.R. Rizzo Midwest regional promotion manager in Chicago. They were, respectively, senior promotion coordinator and Midwest college representative for EMI Records.

**PUBLISHING.** Sony/ATV Music Publishing promotes Suzette Williams to director of A&R in New York and Erica Grayson to director of A&R in Santa Monica. They were creative managers.

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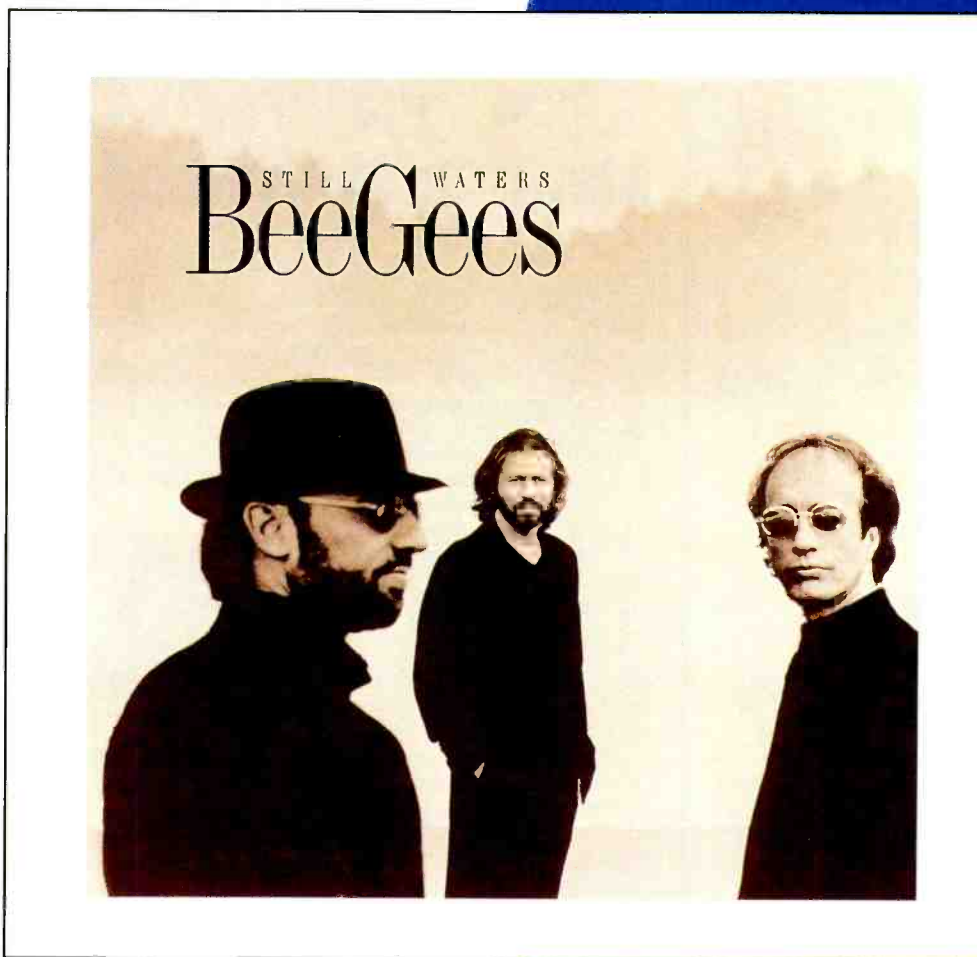
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Hugh Padgham, Raphael Saadiq, Arif Mardin,  
Barry Gibb, Maurice Gibb, Robin Gibb.*



# WB's David Byrne Dolls Himself Up

## Set Explores Artist's Musical Personalities

BY JIM BESSMAN

NEW YORK—As David Byrne himself notes in the bio he wrote for his new Luaka Bop/Warner Bros. set, "Feelings," the album's cover ties in with his self-image as an artist—both creatively and commercially.

"As is common in this business called show," he writes, "I've often felt like an object, like a product, like a piece of meat, like a walking cartoon." So he enlisted artist Yuji Yoshimoto—who creates giant candy bars and breakfast cereals—for Saturday-morning TV commercials—to sculpt actual dolls expressing four "typical [Byrne] moods—pissed off, crying, stupidly happy, and dull gaze." These, he notes, provide "just the right amount of unreality" to

graphically complete the "transformation process" from artist to product.

"It's a part of life for anybody in this business who loves popular music and culture—and for whom it's a constant fight not to be turned into a commodity," says Byrne, expanding upon his bio's comments. "And if you're multifaceted as a human being, you really

have your work cut out for you, because you're more marketable if you and your work can be put into one simple soundbite or phrase—and if you repeat something you've already done that was suc-

cessful. Those pressures have been there from the get-go, even with Talking Heads: Some of that music was commercial, some of it wasn't."

Byrne, of course, was Talking Heads' front man, and since the demise of that pioneering band in 1988, he has issued albums by himself and others on his Luaka Bop label that have explored his interest in world pop.

"Feelings" serves up, as Byrne notes, "a schizo version of the inside of my head . . . as rendered by many different bands and musicians." Among the supporters on the eclectic disc are Morcheeba; former Hugo Largo member Hahn Rowe; Paula Cole; Betty Wright; Seattle's Black Cat Orchestra; Brook-

(Continued on next page)



BYRNE



It's All A Blur. Meredith Brooks meets and greets Capitol Records executives at the Capitol Tower. Shown in the back row, from left, are Phil Costello, Capitol senior VP of promotion; Perry Watts-Russell, Capitol VP of A&R; and Joe McFadden, Capitol senior VP of sales. In the front row are Brooks; Lori Leve, Brooks' manager; and Liz Heller, Capitol senior VP of new media. "Bitch," the first single from Brooks' debut, "Blurring The Edges," is climbing Billboard's Modern Rock Tracks chart.

# The Enclave's World Party Unwraps 'Egyptology' Set

BY MELINDA NEWMAN

NEW YORK—Although World Party leader Karl Wallinger calls his new album "Egyptology," and it has a track called "Curse Of The Mummy's Tomb," the musician wants to be considered anything but a pop artifact.

On his first record since 1993's "Bang," Wallinger has created a melodic, layered pop collection that sparkles with references to his influences, such as the Beatles and the Beach Boys, while sounding completely current and fresh.

"Egyptology" will be released worldwide June 17, on the Enclave in the U.S. and on Chrysalis everywhere else.

After heralding pure pop over the last decade while much of the music world focused on other genres, Wallinger takes some comfort in the current pop revival that draws from the same '60 influences that have always informed his work.

"I'm just relieved to know that I haven't been completely crazy for 11 years," he says with a laugh. "However much you might have had your values shaken by people saying it was necessary to be punk to be cool or whatever, I think the things that I've been influenced by have proven to be the lasting things. It was actually Beatle-dom and

the '60s that people had to go back to [to] find something that resonates."

With the exception of drummer Chris Sharrock's appearance on seven tracks, Wallinger wrote, produced, performed, and recorded the album by himself in his own Seaview Studio in England over a period of four years.

"I can't work with a producer, because I just can't work in that environment of making music professionally. I still have to make it as an amateur. I'm still up working at 8 a.m.," he says. "You go into the studio, you have your big spliff, and you just lose yourself in the music."

While Wallinger planned to make the music over a much shorter period of time, the delay was partially an act of willful defiance. He felt that his records weren't getting the treatment they deserved by his former U.S. home, EMI. "I kind of went on strike, really, and said I'm not doing anything until someone sorts this out," he recalls.

After "camping out in the ear" of EMI-Capitol Music Group North America chairman/CEO Charles Koppelman, Wallinger got switched from EMI to nascent the Enclave. "It's a new start for them and a new start for me," Wallinger says. "I think we needed that over here."

The Enclave president Tom Zutaut further explains, "I don't think anyone in a long time had sat down with Karl about his creativity, how he wanted to have his music put out in the world.

(Continued on page 36)



WALLINGER

# Foo Fighters At Peace With Group Identity; Hollywood Won't Get Whalley

FIGHTING THE GOOD FIGHT: The Foo Fighters' second album, "The Colour And The Shape," will come out May 20 on Roswell/Capitol Records. As we noted in a story in the May 3 issue, part of the marketing plan is to stress the totality of the band, not just leader Dave Grohl. For bassist Nate Mendel, who is joined in the group by guitarist Pat Smear and drummer William Goldsmith's replacement Taylor Hawkins, that's good news.

"With the first record, the songs were already [recorded] by Dave by the time we started the band," says Mendel, "but even choosing a label and mixing that record was something that we all did together. We went on tour and were getting to know each other as musicians and we all got along. That was great, but from my perspective, a lot of the attraction of being in a band was adding something to it, not just being a touring bass player; so I always looked forward to making the next record."

While Grohl remains the dominant songwriter on most of the new album's tracks, the band makes a solid contribution. "The germ of each song is Dave's," says Mendel, explaining the writing process. "Kind of a standard way a song would come about is Dave would come into rehearsal while we were on a tour with a guitar riff and basic structure, and we'd jam on it from there. Pat would write a guitar line, and I'd come up with another melody on bass, and we'd put it together. This was completely more in the direction I was hoping we'd go." He says both he and Hawkins are also starting to write material.

The presentation of the Foo Fighters as a band extends to press and promotional duties. Smear talks to fashion and guitar magazines, since they cover his particular interests. In addition to chatting with the music press, Mendel's interest in snowboarding and other activities makes him the perfect subject for magazines addressing those topics. "Dave definitely has his hands full being the front man," Mendel says. "So if we can share a little of the burden at all, it's great. I'm naturally a shy person, and maybe doing the interviews will be therapeutic and make me less shy, and maybe I'll get a date," he adds with a laugh.

NATIONWIDE: The National Video Center, the large television production and post-production facility based in New York, has spawned a label, the National Record Co., which will be headed by industry veteran Ron Alexenburg. Alexenburg, who has served as a consultant for a number of acts over the last several years, including the Beach Boys, also had stints at Epic Records and MCA.

The National Record Co. is a venture between National Video Center/Recording Studios, Peter and Jennifer Fish (Peter Fish has been National Sound's creative director since 1990), and the Alexenburg Entertainment Group.

"One of the biggest problems indie record companies have had over the last several years is not having access to

things," he says. "Here we have synergy, with recording, editing, and video facilities all under one roof."

Alexenburg is in the process of looking for acts, as well as staffing the label and meeting with potential distributors. Alexenburg won't say how many artists he'd like to sign, but notes that he will probably lean toward a mix of new and established acts.

STUFF: The hunt for a new chief continues at Disney-owned Hollywood Records since Bob Pfeifer's departure last month. In a move that stunned his label, Interscope president Tom Whalley apparently quit Friday, May 2, and contemplated Disney's offer to run the label over the weekend. He decided to decline and returned to Interscope Monday, May 5, ready to sign a new five-year deal. Whalley declined to comment by press time. According to a source, Hollywood is focusing its search on "creative" types. No bean counter's

need apply . . . Bonnie Goldner has been named MCA's VP of pop promotion. She held the same post at RCA. Mark Gorlick, MCA's senior VP of promotion, and Jan Krum, the label's national director of top 40 promotion, have both left MCA (Billboard Bulletin, May 5) . . . Vapor Records, the new label run by Neil Young and Elliot Roberts, has signed female New York outfit Cake Like. The band's label debut, "Bruiser Queen," will come out May 20 . . . Kevin Law has been named director of A&R at N2K Encoded Music . . . Industry veteran Alan Rubens has acquired the name and rights to the 4-year-old Philadelphia Music Conference (PMC) (Billboard Bulletin, May 5). He bought out PMC founder Brian Felsen, who remains on the event's advisory board . . . Patti Smith and Richie Havens will appear at Tiananmen Square Remembered, an event commemorating the eighth anniversary of the Tiananmen Square massacre. The memorial service will take place June 4 at New York's Town Hall . . . The Wallflowers, ZZ Top, Erykah Badu, and Collective Soul are among the acts playing House of Blues' newest outpost in Myrtle Beach, S.C., during its inaugural month of May.

ON THE ROAD: ZZ Top started a 75-city North American tour May 2 in Atlanta. The world tour began last June and has taken the band to 16 countries . . . Tracy Chapman, Joan Osborne, and Sheryl Crow have joined the ever-expanding roster of women appearing on this summer's Lilith Fair tour . . . Supergrass, whose second U.S. album, "In It For The Money," was released May 6, will start a U.S. tour May 28 in Boston . . . Richard Elliot will be on the road with his "An Evening Of Guitars, Saxes & More" through Aug. 16 . . . Buckwheat Zydeco kicked off a U.S. tour at the New Orleans Jazz & Heritage Fest May 3 in support of his new release, "Trouble." He will play dates through the fall (see story, page 12).



by Melinda Newman

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Johnny Rzeznik of Goo Goo Dolls

# Mercury Shapes Swing Out Sister Strategy

■ BY PAUL SEXTON

LONDON—A decade ago, Swing Out Sister declared on its debut album that "It's Better To Travel." The British group couldn't have known how true that would be.

"Shapes And Patterns," the new album by the duo of Corinne Drewery and Andy Connell, comes out June 17 on Mercury in the U.S., following a strong performance in their traditional top market, Japan. But the excitement of a new release and international acclaim has a bittersweet edge, as there are no plans for the album's release in their home country, where Swing Out Sister first came to fame in 1987.

The new album, the duo's fifth, is the first since it signed with Mercury U.S. It remains with Mercury worldwide, but has not had a U.K. release since 1994 and has not charted at home since "Get In Touch With Yourself" in 1992.

"It's all so boring when you read about bands and they're slagging off their record company," says Drewery. "But it is very frustrating from a band's point of view. I don't think it's that peo-

ple aren't interested; it's probably that the marketing people don't quite know what to do with you."

No such problems exist in Japan, which has welcomed Swing Out Sister since its debut hit, 1987's "Breakout." That country has had its own dedicated releases from the group for some time.



SWING OUT SISTER

These include the 1993 set "Best Hits Live!" and a studio hits compilation last year that sold an estimated half a million copies. In 1996, the single "Now You're Not Here," the theme

from the TV drama "Shinjitsu No Tsuki," won a Japanese Grammy. The new album, released in Japan in March, has been another strong seller there.

"Many brilliant people's careers have been sustained by Japan," says Drewery. "They're such culture vultures; they listen to music in an analytical way. They're very thorough and very loyal."

The duo is playing 15 Japanese dates

during May, after which the focus shifts to the U.S., with three club dates in San Francisco, Los Angeles, and New York the week "Shapes And Patterns" is released. Mercury will release the track "Somewhere In The World" to AC and jazz/AC radio June 2, servicing a video to VH1 and local outlets across the country, then plans to go to R&B stations to broaden the act's appeal, according to VP of marketing Marty Maidenberg.

"When you have a band like Swing Out Sister, you'd have a tough time pinpointing their sound," says Maidenberg. "It's pop, it's urban, it's adult, it's jazz. Europe and Japan don't adhere to those rules as much as America does. It crosses over so many different lines, and that's what Swing Out's strength is."

"Shapes And Patterns" saw Drewery and Connell reunited with producer Paul O'Duffy, with whom they worked on "It's Better To Travel," a gold-certified album in the U.S. From that set, "Breakout" reached No. 6 on the Hot 100 Singles chart and "Twilight World" went to No. 31. Following a tradition, the new set includes one cover, a version of the Fifth Dimension's "Stoned Soul Picnic," written by the late Laura Nyro.

Drewery and Connell are undying fans of such classic pop composers as Burt Bacharach, John Barry, and Jimmy Webb and performers like Shirley Bassey and Tom Jones. The duo continues to craft hedonistic music, says Drewery.

"Andy writes all the music, and I write the lyrics. Andy is a Manchester native, and that can send you one of two ways," says the Nottingham-born singer. "You can go down the Joy Division/New Order road, the very dour, industrial route, or you can defy that and look for a route out of the industrial north. I think our music is escapist."

With the subdivision of radio formats alluded to by Maidenberg, Swing Out Sister's U.S. profile may be lower than in the "Breakout" era, but programmers have not forgotten them. "They're artists we certainly wouldn't ignore," says Al Levine, music director at top 40 WBLI Long Island, N.Y., recalling that during the station's AC era, it played "Breakout" and "Am I The Same Girl."

"I like music that sounds real," he adds. "There's so much of the same stuff right now. It's been a couple of years, but people come back all the time, and I think if you brought up their name, people would say, 'I remember those songs.'"

Says Maidenberg, "Their fan base spans a 10-year period, and those fans are still pretty rabid today. Swing Out Sister has always been a bit ahead of the curve in terms of having a sophisticated sound. As their fans have matured, so has their appreciation for this music that Swing Out excels at."

"It never ceases to amaze me," says Drewery of the group's U.S. audience, "that in the most obscure places, people come up and say, 'Swing Out Sister, right?' America's been very good to us. Radio stations still play our stuff, and it's quite gratifying, because most of our songs are influenced by American music."

"I suppose we're doing something American musicians aren't doing. In Britain, we take our heritage for granted, and I think Americans do the same."

# Ben Harper Finds 'Will' To Rock On 3rd Virgin Set

■ BY STEVEN MIRKIN

LOS ANGELES—Ben Harper's first two Virgin albums fared better internationally than domestically, reaching gold status in France and Italy (100,000 and 50,000 units, respectively) and with Harper performing in such far-flung markets as Turkey and New Zealand, but the label has high hopes that his latest, June 17's "The Will To Live," will break him in the U.S.

The reason for this sales discrepancy is unclear, although executives at Virgin have their theories. Andy Factor, director of A&R (U.S.), thinks it's basically that hard-to-define artists often fall through the cracks in America but find a more receptive audience in Europe, an opinion echoed by Peter Holden, senior director of international (U.S.).

"Once they see Ben," he says, "people are attracted to his spirituality," a characteristic Holden says comes through even when audiences might not quite under-

stand Harper's lyrics. Harper himself is at a loss to explain his overseas appeal, although he confirms that language is not a problem. "It doesn't matter where we are," he says with a laugh, "people are always singing the lyrics back to me."



HARPER

Audience reactions helped shape the sound of the new album. Opening for such acts as Pearl Jam and Dave Matthews Band forced Harper and his band, the Innocent Criminals, to turn up and rock out, and the album reflects their live sound. "The Will To Live" has a more electric, harder-edged, and immediate sound than Harper's previous albums.

Factor thinks this will be a major advantage in the U.S. market. "This is the first time Ben has been in sync with radio," he says, naming Me'Shell

(Continued on page 37)

# WB'S DAVID BYRNE DOLLS HIMSELF UP

(Continued from preceding page)

lyn, N.Y.'s C'n'A; and Devo. Warner Bros. product manager Peter Rauh says that the result is an "accessible and immediate" addition to the Byrne catalog—right up there with "all the great music he's done in his career."

"Feelings" was "a dream record to make," notes Byrne, "like picturing in your mind how you imagined a song to sound, and then hooking up with a group who did just that." For example, one album track, "Wicked Little Doll," "sounds like it could be a Devo song, so why not call them and see if they'd like to do it? It's like you have all these multiple personalities and stuff inside you, and it's almost best that it's interpreted by different bands."

Byrne adopted a home-studio approach to making the album. "I used people's home studios or garages and did one track in an apartment I had in New York with no soundproofing—just a little mixer and sampler and a few things like that," he says. "It's amazing how you can record like that, and it not only sounds OK but allows me in particular to be relaxed and not feel married to everything that gets on tape."

But Byrne's misgivings about being an object and product—as stated in his bio—have hit home at Warner Bros. "For him to say that makes it even more clear for us to really focus on this package," says Rauh.

The album's actual packaging is central to the label's marketing efforts. "The cover image of David as a sort of Barbie doll is tremendous and instant reaction-inducing," says Rauh. "We'll have two-dimensional counterpieces and standups featuring the David doll imagery and doll-like clothing and two-sided 2x2 perforated posters so that if you have two of them you can display all four doll expressions. It's about as strong a package as I've come across and reminds people that he's a great artist in non-music areas as well."

The initial 50,000 copies of "Feel-

ings" will feature special die-cut packaging, adds Rauh, who notes that a strong media campaign is being mounted to exploit Byrne's most extensive U.S. solo tour, which is to start in late July following European jaunts.

"He'll have a new band and, in some cases, may work with artists who helped make the album," says Rauh. Byrne says his backing will be more dance-oriented than rock to meet the "groove orientation" of "Feelings." Warner Bros. is looking to get extensive TV talk-show exposure to coincide with, it hopes, radio play of album track "Miss America," which goes to triple-A stations next month.

"A lot of people focused in on [the single]," says Byrne, "which is fine by me but kind of a shock because I got lambasted a few years back for doing a Latin record—'Rei Momo'—and 'Miss America's' about the only Latin-sounding thing on this record."

Rauh notes that the song's video, lensed by Robert Jason, will try to "reconnect" Byrne—a "vanguard" video artist—with the MTV crowd. A heavy Internet presence using the album's imagery and video will be instituted.

"There's too much to go with here to leave it to traditional promotion," says Rauh. "We have a real opportunity to provide a platform for David to be introduced to a whole new audience and believe there's also a whole new world out there in retail for him to reach."

John Artale, purchasing manager for the Pittsburgh-based National Record Mart chain, has heard parts of "Feelings" and will request in-store play for the title.

"He has a definite fan base, and the record has a certain feel and sound that people can identify right away," says Artale, who believes that "Feelings" will make an especially good summer release, due to its "light feel."

Adds Artale, "In-store listening will benefit, but if I saw a new Byrne record, I'd pick it up without hearing it because you can be pretty sure you'll get a decent piece of work."

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## Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**BOSTON:** Angry Salad has used savvy pop smarts, wicked good humor, and sheer determination to make a major impact on the local pop scene. This is a band that pays keen attention to the art of the song as the tunes overflow with hooks, witty, intelligent lyrics, and plenty of melodies. Its self-released "Guinea Pig" EP has sold more than 6,000 copies. Certainly one of the hardest-touring bands in this city, it has opened for Counting Crows, Cracker, the Goo Goo Dolls, and Rusted Root, among other national acts. Its recent release party for its new album, "Bizarre Gardening Accident," nearly sold out the 650-seat Paradise club. Vocalist/guitarist **Bob Whelan** says of the band's slow breakthrough, "We have pushed hard over the past couple of years because we believe in what we do, and we know that our songs are



ANGRY SALAD

good. We understand how tough this business is, but we also understand that if you are good enough, the music will get heard. That's why we try to bring the music to the people by touring so much. It seems to be working." Contact the Planetary Group at 617-451-0444.

KEN CAPOBIANCO

**ST. LOUIS:** On April 19, the Mississippi Nights club here hosted a sold-out album-release party for "Pointessential Vol. 4," KPNT's yearly effort to promote itself as the champion of local music. The party featured album participants **Soul Kiss**, **Kristeen Young**, **Sugardaddy**, and **Jungle Dogs** and coincided with some of this city's recent band signings to major labels. Past samplers brought acts like **Gravity Kills** (TVT), **Radio Iodine** (Universal), **Colony** (MCA), and **Sarah Jahn** (Warner Alliance) to national attention, while bands like **the Urge** (Epic), **Stir** (Capitol), and **New World Spirits** (Universal) used the disc to take their established regional followings to the next level. Other bands with national releases—**Wilco**, **Son Volt**, **Bottle Rockets**, and **Jars Of Clay**—have given the sampler a B-side to cement regional goodwill, if stretching the concept of "local ties." PD **Alex Luke** brought the idea with him from Dallas alternative station KDFE (the Edge), where he'd worked on the similar "Tales From The Edge" series that featured acts like **the Nixons** and **Deep Blue Something**. Young's World Domination Records debut, "Meet Miss Young And Her All Boy Band," hits retail this month; her track "Programme X" is one of the 19-track compilation's most distinctive tunes. Submissions were collected by local show host **Matt Costello**, and final selections were judged by DJs and local music-industry types. Vol. 5 will be a "best of" of the previous four, while Vol. 6 will open the door for all bands previously included to try again. Soul Kiss, whose track "Itch" received considerable airplay, headlined the party—this after being rejected for previous samplers. The sampler has attracted label inquiries, while current emphasis on **Social Blunder's** "Going, Going, Gone" has also created excitement. Of course, each act dreams of re-creating the windstorm that followed Gravity Kills' "Guilty"—recorded before the band had even begun playing live. After the song landed on the "Seven" soundtrack and the band's self-titled debut, it got an opening slot on the **Sex Pistols** tour. Other Vol. 4 highlights: **A.O.K.** (featuring former members of **the Finns**), **Andrew John**, and **Pave The Rocket**.

BRIAN Q. NEWCOMB

**CHAPEL HILL, N.C.:** Like a lot of bands in the Raleigh/Durham/Chapel Hill triangle, the main thing holding back **Glory Fountain** has been stability. Or rather, the lack of it. The duo of singer/guitarists **Lynn Blakey** and **John Chumbris** has been together under several names for about five years, augmented by a revolving cast of bassists and drummers. "Yeah, we're thinking of adding a volume and issue number to the name everytime we do anything, we've had so many different versions of the band," says Chumbris with a laugh. In any case, that hasn't stopped Glory Fountain from making a very fine guitar/pop album, "Blame Love," released on its own Freeloader Records. Blakey has been in numerous bands over the years, including **Let's Active** (she was the inspiration for **the Replacements'** 1985 college radio anthem "Left Of The Dial" after **Paul Westerberg** heard her on the radio late one night). Let's Active mastermind **Mitch Easter** recorded "Blame Love" and plays drums on three tracks. The album has 11 graceful pop tunes, spotlighting Blakey's bell-clear voice. One of the album's songs, "Follow Me So," also appears on the regional country-rock compilation "Revival: Brunswick Stew & Pig Pickin'" (Yep Roc Records). Contact **John Chumbris** at 919-933-2288.

DAVID MENCONI



GLORY FOUNTAIN

## Interscope Sees One Healthy Huffamoose

BY DOUG REECE

LOS ANGELES—"I was so depressed when we got signed," says Craig Elkins, singer/songwriter for Interscope rock act Huffamoose. "It wasn't a good time for me."

Though this isn't the typical reaction one would expect from an artist who had just landed a major-label deal, Elkins' gloom can be excused when it's realized that he saw the signing—and most other events at the time—through the murky and cynical eyes of an individual in the midst of a debilitating battle with hypochondria.

"It was all-consuming, completely unbelievable," says Elkins of his darker days. "I would get seriously depressed and anxious. You sort of lose the *joie de vivre*."

"It first happened around the time my mom was sick," he adds, "and when she passed away, it really came out of nowhere. I was actually panicking about having panic attacks. I was afraid to live, basically."

In his depression, Elkins turned to songwriting to help assuage his fears of disease and dying.

This, and fateful meetings with Huffamoose guitarist Kevin Hanson, bassist Jim Stager, and drummer Erik Johnson, have helped Elkins focus on new matters and make the most of a desperate situation.

Now, with a June 17 date set for the release of the band's album, "We've Been Had Again," it would appear the Philadelphia-based foursome is headed for better days.

Its single "James," which was included on the band's self-titled album, released by the now-defunct Philadelphia indie 7 Records, made a dent at rock stations in Philadelphia; Corpus Christi, Texas; Virginia Beach, Va.; and Eugene, Ore.

That song has also been given new life on "We've Been Had Again."

In 1994, the same year "Huffamoose" was released, band manager Doron Segal of Philadelphia-based Doron J. Segal Entertainment landed the group a gig at Woodstock.

Meanwhile, Interscope A&R executive Tony Ferguson was impressed enough with "Huffamoose" to take an interest in the act, though he admits there were initial concerns about its commercial viability.

All Huffamoose members share a strong interest in jazz that reveals itself in the band's unusual song structures. Hanson, Stager, and Johnson still regularly perform jazz.

"I was phenomenally impressed with their songwriting skills and saw that they were trying to do something a little different," says Ferguson. "But the band's skills in honing more defined radio-friendly songs have definitely come a long way. They're influenced by a lot of modern jazz, which is part of their sound and appeal, but at the same time they needed to [make songs] for the marketplace. Otherwise, they would have made a grungy Blue Note record that wouldn't have had too big of an audience."

Unfortunately, finding a supportive label did not signify the end of the band's troubles. After being flown to L.A. during the summer of 1995 to cut its album, Huffamoose ran headlong into problems with two producers.

Eventually, the act returned to Philadelphia to record the final version of



HUFFAMOOSE

"We've Been Had Again" at the Chill Factor Studio in Ardmore, Pa. Subsequently, Erik Horvitz, who had produced an earlier demo for the band, ended up co-producing the album.

Again taking inspiration from its tribulations, Huffamoose ran the grist from its experiences in L.A. through its songwriting mill. The resulting harvest was the title track, a sly poke at the music industry penned by Hanson, and

"Snapshot," a satiric look at L.A.'s plastic underbelly written by Elkins. All Huffamoose's songs are published by MCA Music.

Elkins says the band's negative experiences ultimately helped build its self-confidence.

"We came back from L.A. with a half-finished record that we didn't like at all," says Elkins. "We went to Chill Factor Studio and recorded the songs on our own terms. We kind of needed to convince ourselves that we weren't the idiots we had been told we were."

Ferguson, too, sees the act's adversities as an essential element contributing to the sound of its new album.

"They were learning with each experience," he says. "They always took the positive out of things and reshaped them for their own usage."

As a show of Interscope's confidence in Huffamoose, the label has elected to have radio promotion staffers hand-deliver copies of the band's first single, "Wait," to key triple-A radio stations.

(Continued on page 39)

## amusement

business

BOXSCORE  
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
PHIL COLLINS	MGM Grand Garden Las Vegas	April 19	\$648,230 \$80/\$50/\$40/\$35	13,473 14,686	Evening Star Prods.
TINA TURNER CYNDI LAUPER	Cynthia Woods Mitchell Pavilion, The Woodlands Texas	May 1-2	\$539,550 \$45/\$20/\$15	26,072 two sellouts	PACE Concerts
PHIL COLLINS	America West Arena Phoenix	April 18	\$483,054 \$45.50/\$26.80	11,889 17,847	Evening Star Prods.
BUSH VERUCA SALT	Rosemont Horizon Rosemont, Ill.	April 24	\$383,050 \$25	15,322 sellout	Jam Prods.
BUSH VERUCA SALT AGE OF ELECTRIC	Maple Leaf Gardens Toronto	April 17	\$344,994 (\$468,992 Canadian) \$26.07/\$21.07/ \$16.07	13,472 sellout	Universal Concerts Canada
ARTIST FORMERLY KNOWN AS PRINCE	America West Arena Phoenix	April 28	\$331,920 \$40	8,298 sellout	Evening Star Prods. S&R Advertising Cee-Jay Inc.
NO DOUBT VANDALS CAKE	Sony Music/Blockbuster Coral Sky Amphitheatre West Palm Beach, Fla.	April 30	\$321,982 \$23/\$14.75	19,128 19,172	PACE Concerts
METALLICA CORROSION OF CONFORMITY	Frank Erwin Center, University of Texas at Austin, Texas	April 30	\$316,955 \$35/\$25	10,407 16,588	PACE Concerts
NO DOUBT CAKE VANDALS	Cynthia Woods Mitchell Pavilion, The Woodlands Texas	April 25	\$293,564 \$23	13,154 13,159	PACE Concerts
KISS OUTHOUSE	Dane County Expo Center Madison, Wis.	April 23	\$278,091 \$40/\$27.50	8,233 sellout	Belkin Prods. Frank Prods.

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## A-MEI SURGES FORWARD INTO TAIWAN POP

(Continued from page 1)

A-Mei, she leads the charge of young, dance-leaning artists in a revitalized market.

"Sisters," A-Mei's debut album, was released by independent Taiwanese label Forward Music and has sold more than 700,000 copies, according to the label. It spent nine weeks at the top of the local International Federation of the Phonographic Industry (IFPI) best-seller charts and was holding steady at No. 5 in the most recent countdown.

Newly published IFPI statistics show that the Taiwan market grew 28% in value last year to \$416 million. PolyGram Far East president Norman Cheng said recently that more new acts have been broken there in the last 18 months than at any other time he could recall (Billboard, May 10).

Harry Hui, regional director for Warner/Chappell Taiwan, which publishes A-Mei, attributes much of the boom to the rejuvenating force of younger singers, notably in the dance genre. "That's what's exciting about Taiwan, it's the newcomers who are selling," he says.

He also cites local independent label What's Music and one of its artists, Hsu Wei Jing, a young female singer now breaking in Hong Kong after selling 200,000 copies each of her first two albums in Taiwan, according to the label.

A-Mei's lifetime of singing traditional songs in the dialect of her indigenous Bei-nan tribe might not have prepared her for the intense culture shock of the urban experience—but it certainly helped her know how to belt out a tune.

"One thing we saw right away: She's got power," says Alfie Chen, managing director of Forward Music, which signed the singer in early 1996 after witnessing her vocal chops in a Taipei pub. "She's definitely not [in] the normal mainstream for Taiwan vocal female artists. She touches quite a big target, from young kids to adults, because she still has a lot of pop songs."

In Hong Kong for a showcase to promote "Sisters" for local EMI affiliate Era EMI Ltd., A-Mei's vocal delivery alternates between sweet soul crooning and a barrelhouse growl. As she stridently delivers material from "Sisters" alongside such karaoke favorites as "I Will Always Love You" and such hip-grinding rock as Robert Palmer's "Addicted To Love," she garners whoops and wolf whistles from an uncharacteristically enthusiastic local Hard Rock Cafe audience.

A-Mei had the same effect on Forward Music's A&R staff when they caught her fronting her cousin's band,

Relax, at a Taipei pub. "We were immediately very excited about her voice and her performance," recalls Chen. "At first we saw her singing English pub rock songs, but after we talked, we discovered she sings Mandarin very well. In fact, she had been singing Mandarin songs for many years and [sung in] many contests, but she'd only sung English pop for six months. We were very surprised.

"Then we found out she comes from a family who train their voices from a very young age to sing traditional songs," he adds. "That's unique in this market. So we thought, 'We have A-Mei, why shouldn't we make a different kind of album?' The title song, 'Sisters,' is not the normal mainstream [type of] song for this market."

Recording that track was a family affair, with vocals for its distinctive introduction sung in A-Mei's aboriginal dialect by her mother, Huang Yu Mei. This lent an air of familiarity to the studio sessions, which made her first recording experience more comfortable and meaningful, A-Mei says.

For the artist, the song had the unmistakable ring of home. "My mother sings, my sisters sing, my father used to sing. It's a family thing," she says. "It's really something that we do together with our tribe, something important in our culture."

For more than one member of A-Mei's ethnic tribe, that early indoctrination in the art of vocal expression is finding application in the country's burgeoning pop market. A sister and a cousin of A-Mei's have recently been signed to Forward. The pair, Hsiao Bird and Hsiao Ling, are "undergoing training" in the art of Taiwan pop from representatives at Forward in Taipei, where they also now live.

And the Bei-nan tribe is not alone in finding recognition: Magic Stone president Landy Chang signed Taiwanese aboriginal Ami tribesman Guo Yingnan to a recording contract in 1996. Chang became interested in Guo after learning how the octogenarian singer's voice had been sampled by German producer/composer Michael Cretu for Enigma's worldwide 1993-94 hit "Return To Innocence."

"A-Mei has a strong voice and a unique personality," says Garand Wu, who handles talent relations and music programming at MTV Taiwan. "She's not the Mandarin idol type, she's got more power. Her favorite artist is Alanis Morissette—she is kind of between Morissette and Mariah Carey."

Wu adds that A-Mei's four videos from "Sisters" helped the album hold top honors on the channel's Mandarin top 20 chart in March and April.

For Wu, A-Mei's robust vocal delivery harks back to the prime of another Taiwan singer, "Julie" Su Rei, who a decade ago made an impact with her extraordinary singing. Originally signed to UFO/Warner, Su Rei has for the last two years also been with Forward Music.

"Sisters" was No. 1 for several weeks on the in-store Mandarin chart at Tower Records' Ding Hao outlet in Taipei, according to store manager Tim Chung. "Nobody sings dance music like her," he says, adding that the fact that A-Mei sings dance tracks at all—there are two on "Sisters"—is unusual for a female artist in Taiwan. "Before, everybody thought she came from America,"

says Chung, "because her style has this big R&B influence."

Chang Yu Sheng, signed to Forward Music Publishing, composed and produced the song "Sisters" and another track on the album, "Blue Tears." Other contributors included various Forward in-house and independent writers.

Forward was established barely two years ago by a handful of seasoned Taiwan music executives. "All the shareholders are old friends," says Chen. Tai Bao and Barry Lee, two partners from the UFO group (now part of Warner Music International), joined forces with Chen to start the company. Lee previously worked with Taiwan indie label Coden, where he helped develop the company's major star, Sky Wu.

Forward has released about 20 albums, of which A-Mei's is the most successful.

## ALLISON TOPS HANDY WINNERS

(Continued from page 12)

In the blues instrumentalist categories, the winners were Ronnie Earl (guitar), Pinetop Perkins (keyboards), Willie Kent (bass), and Willie "Big Eyes" Smith (drums). Clarence "Gatemouth" Brown's violin work landed him the award for blues instrumentalist/other.

Soul/blues album of the year honors went to W.C. Clarke's "Texas Soul." Junior Wells' "Come On In The House" won traditional blues album of the year, and comeback blues album of the year went to Floyd Dixon's "Deep In The Blues."

Freddie King's "Live At The Electric Ballroom" was awarded reissue blues album of the year.

Among the numerous winners of the 1997 Keeping the Blues Alive Award were Jas Obrecht for journalism and B.B. King and David Ritz in the literature category for their book "Blues All Around Me."

1997 Blues Hall of Fame inductees included performers Brownie McGhee and Koko Taylor and Alligator Records founder Bruce Iglauer. Also inducted were Bobby Bland's classic "Two Steps From The Blues" and Paul Butterfield Blues Band's 1965 self-titled Elektra debut. Slim Harpo's 1966 Excello Records recording, "Baby Scratch My Back" (a No. 16 Billboard hit), was named a Classic of Blues Recordings: single. Arnold Shaw's "Honkers And Shouters: The Golden Years Of Rhythm & Blues" won Classic of Blues: literature.

The event, which was filmed for Japanese television, provided a forum for the blues world to not only recognize its up and comers, but also shine a spotlight on its legendary talent.

"It is an obligation of the Blues Foundation to not only stay abreast of what is happening new in the blues world, but to continually remind fans worldwide of the people who are still out there making this music after 40 and 50 years of doing it," says Howard Stovall, executive director of the Blues Foundation. "We have an obligation to perpetuate and preserve the blues as well as promote the blues."

At one point, blues legend and three-time Handy Awards presenter Ruth Brown, a consummate professional who did a great job all night providing thoughtful commentary and levity, playfully remarked of the large contin-

A-Mei's follow-up to "Sisters" will arrive in June, and on that set, the more traditional tribal side of A-Mei's artistry is likely to take a back seat to her pure pop persona. "Both A-Mei and the company would like her to go back to pop on her second album," says Chen. While she grew up on tribal songs, A-Mei says after moving to Taipei, she listened to whatever international pop music she could get her hands on.

At MTV, Wu is hoping for something less conventional. He says that despite an interesting debut video for "Sisters," subsequent submissions have been less adventurous. "The first one was good; the second and third were more or less live footage. The latest one is at the beach, solo shots, much more like the normal pop idol stuff."

While Mandarin will remain A-Mei's

staple repertoire for the time being, Chen says it is vital for the artist to develop her English singing as well. "It's quite important. In this market, most of the female singers sing Western music very nicely. We're planning to let her try some English songs on her next record."

For all the new excitement in her life, A-Mei still speaks fondly of her home village in eastern Taiwan. "The pace is a lot slower," she says. "People still wear the same clothes as they do in the city, but they just take things slower and don't care so much about material things." But her new career suits her desire to push herself to the limits of her craft.

"I'm interested in all the things you can do with a human voice," she says. "I could stay at home and sing all day to find out new things about mine."

Her inspired joyous singing and first-rate band had the crowd on its feet in a shared celebration.

Allison's spirited performance amply underscored why he has been a multiple Handy Award winner.

Legendary harmonicist Cotton and pianist Perkins provided a slice of juke-joint authenticity, while Bobby Rush and Little Milton, in separate performances and as a duet, dished out hard-core chitlin' circuit-style sets.

"These are people who started this music in a segregated America and lived the sociological part of our history that gave birth to this music," Stovall says. "That is what this music is grounded in."

## RIAA Enlists Clinton To Aid Sandoval's INS Case

BY BILL HOLLAND

WASHINGTON, D.C.—Jazz enthusiast Bill Clinton has been asked by the Recording Industry Assn. of America (RIAA) to help renowned jazz trumpet virtuoso Arturo Sandoval in his quest to become an American citizen (Billboard Bulletin, May 8).

In a May 7 letter to President Clinton, both RIAA chairman/CEO Jay Berman and president/COO Hilary Rosen said they were writing to "express both our personal astonishment and that of the U.S. recording industry" that Sandoval's citizenship application had been denied by the Miami office of the Immigration and Naturalization Service (INS) last month (Billboard, May 3).

Sandoval's request was turned down because he had signed papers making him a member of the Communist Party. Sandoval maintains he was coerced by Cuban authorities, who would not otherwise have let his wife and children join him on an extended 1990 Dizzy Gillespie tour.

Sandoval defected from Cuba during that tour and took refuge in the U.S. Embassy in Rome. From

there, Gillespie called the White House and was helped with his defection by former Vice President Dan Quayle. The U.S. soon granted him political asylum.

The jazz star, who has won three Grammy Awards and has often played in Washington (most recently at a Democratic National Committee meeting this month), is also a tenured professor at Florida International University.

Berman and Rosen wrote that "the outrage of Arturo Sandoval's citizenship application being denied must not stand" and asked the President to "do everything in your power to remedy this outrage."

The RIAA also wrote a similar letter to the Justice Department's INS commissioner, Doris Meissner.

In addition, officials from the trade group met with Justice Department staffers and with key legislators on Capitol Hill throughout the week to rally support for the well-regarded recording artist.

The INS usually grants an appeal hearing 30 days after a decision. Insiders say the unusual personal (and publicly revealed) appeal to Clinton all but clinches a quick hearing.

## MANSON

(Continued from page 8)

inal Black Sabbath members Tony Iommi and Terry "Geezer" Butler, Pantera, Type O Negative, and Fear Factory. The court is expected to rule at a future date as to possible punitive and compensatory damages for the plaintiffs.

"It seemed to be the only proper decision," says Marilyn Manson attorney Paul Cambria. "A municipality cannot pick and choose which performers [it will allow there]."

This story was prepared by Carolyn Horwitz, associate editor of Billboard Bulletin.





**Back On Center Stage.** Discovery Records jazz bassist Byron Miller stands with supporters celebrating the release of "Until . . ." the artist's latest album. Pictured, from left, are Discovery president/CEO Syd Birenbaum; Discovery artists Doc Powell and Patrice Rushen; Miller; and All That Jazz Promotions executive Cliff Gorov.

## WB's Phajja Is In The 'Moment'

*Romantic Set Follows Trio's Impact Performance*

■ BY J.R. REYNOLDS

LOS ANGELES—Bearing an Arabic name whose English translation means "new beginning," Warner Bros. act Phajja (pronounced fah-jhah) also uses its debut album's title, "Seize The Moment," to express the trio's evolving music career.

"We live to perform live, which puts us in the moment," says the group's Karen Johnson. "We've been doing stage shows together for a long time, but recording this album was a first for us, so it represents the start of some-

thing very special."

Scheduled for release June 24, "Seize The Moment" is a mostly midtempo project consisting of musically fertile compositions. Lush melodies and close harmonies accent the act's spiritually buoyant lyrics.



PHAJJA

"Even though we consider this a very romantic album, we made sure that the lyrics do more than scrape the surface of love themes," says the group's Nakia Epps. "Our songs have honest emotional content, both musically and lyrically."

Kena Epps, Nakia's sister and Pha-

jja's third member, agrees. "We listened to a lot of songs before settling on the 10 that appear on the album. We chose the ones that we best related to emotionally—positive, enriching songs that encourage people to be true to themselves."

Warner Bros. executives say Phajja has the complete package that can help bring the label out of its R&B sales drought. "This [project] is going to begin our comeback and re-establish our credibility in the black music business," says A.D. Washington, marketing and promotion senior VP at Warner Bros. black music department.

"[Phajja's] recent performance during the Impact conference [April 19] was a big success and gave them a lot of visibility with programmers who got to meet them and got a feel for their music," he says. "It won them the hearts of a lot of [industry] people. Now it's up to us to give them the platform they need to showcase their talents for consumers."

In an effort to prep consumers and the industry, the label began its marketing campaign in February by ser-

(Continued on page 24)

## Snoop Sniffs Out New Sounds; Good Vibes From Def Jam; NAIRD Award Finalists Get The Nod

FROM THE MOUTH OF BABES: Parrish Johnson, Death Row promotion VP, is betting the farm on "Midnight Love," a Snoop Doggy Dogg track he says was initially conceived as a promo tag for an L.A. radio station. "It started out as just a drop for [KPWR (Power 106)], but it had such potential, it was made into a full-blown song," says the executive.

The record, which bowed the week of May 5 in 12-inch vinyl configuration, features Snoop rapping to the flowing chops of Tony Toni Toné vocalist Raphael Saadiq.

Johnson says the record is a double-A track that's backed with Snoop's rap ditty "Dogfather."

"A lot of rappers talk about having a career, but Snoop is showing growth by moving into different directions," says Johnson. "He's not trying to be a gangsta rapper or relying on the same old sound or style."

Bravo.

Many artists begin their careers with a flavor-of-the-day sound, only to find themselves on the chopping block once the trendy sound has run its course. Apparently, Snoop has the maturity and creative ability to shift gears when needed.

Many may remember when LL Cool J hit the music scene more than 10 years ago with a b-boy attitude and hit sound that propelled the young artist to the top of the rap genre. Fast-forward to the present, and the artist is still in the fight boasting a hard-edged style, but it's more thoughtful, controlled, and matured.

A lot of things mellow with age without losing power or punch. Ask anyone who drinks a premium scotch, or heck, even George Foreman for that matter. Let's hope other talented hardcore rappers age equally well to help lead the hip-hop genre to bigger and better places in the days to come.

DEF CREW: Speaking of LL Cool J, the artist's label, Def Jam, continues to remain the premier hip-hop outfit, boasting a logo that's darned near as recognizable to younger folk as Motown is to the over-30 bunch.

Having recently adjusted its distribution situation at PolyGram by moving from Island to Mercury, the Lyor Cohen-run outfit is taking a more proactive role in its acts' airplay destiny. Recently, the label bolstered its promotion staff by six. That brings the current contingent to 22 promo soldiers.

"We want to make sure that our records get the special attention that only we can provide ourselves," says Def Jam GM/promotion VP Kevin Lyles, who adds that Mercury's continued support rounds out the label's overall goals.

Def Jam has a total staffing complement of 55.

Meanwhile, the label's musical empire continues to expand as it bows Def Soul, an R&B imprint that boasts a musical posse including Montell Jordan, hot new act Christi3n (Billboard, April 5), Playa, and Absolute. Look for Playa's debut set to drop in August, with Christi3n to follow a month later and Absolute arriving in stores sometime during the first quarter of '98.

AND THE WINNER IS: The National Assn. of Independent Record Distributors and Manufacturers (NAIRD) has announced its annual indie award finalists. In the R&B category, the contenders are "Been Found,"

by Ashford & Simpson with Maya Angelou (Hopsack & Silk Records); "Nasty" by Cameo (Intersound); "Simply" by Tyrone Davis (Malaco); "Live In San Francisco" by Pride & Joy (OPM Records); "Good Love" by Johnnie Taylor (Malaco); and "Connected" by Allen Toussaint (Nyno Records).

All of these records are worthy of the final nod, which will occur during the organization's 25th anniversary convention, to be held May 21-25 at the Fairmont Hotel in New Orleans.

SOUL SHOW: MCA vocalist Rahsaan Patterson has joined Maverick's Me'Shell Ndegéocello on her 16-date spring concert tour. Markets include Montreal; Toronto; Buffalo, N.Y.; Cleveland; Pontiac, Mich.; and Chicago.

This tour should prove entertaining for consumers who enjoy from-the-gut performances that provoke the mind's soul. Truer rhythm and blues there isn't, as these two tap the blues with a studied vengeance while keeping their music current with infectious, contemporary beats.

HOMEWORK: On the record research front, industry veteran Lee Michaels is continuing to develop Music Industry Research (MIR). A record research consultancy that was established in 1994, Los Angeles-based MIR taps the opinions of leading R&B programmers regarding songs on an artist's album and ranks them in order of appeal. The service also offers random consumer polling. These are sound research tools that can aid in informed decision-making, if you ask me.

HE'S THE MACK: Last issue's section story on Street Life rapper Craig Mack misrepresented the artist's impressive credentials. Mack's hit 1994 single, "Flava In Your Ear," was No. 1 on the Hot Rap Singles chart for a record-setting 14 weeks, according to Billboard R&B chart manager Datu Faison.



by J. R. Reynolds



## Gospel's Mario Winans Has His 'Heart' In R&B On Motown

■ BY SHAWNEE SMITH

NEW YORK—Having tested the waters of R&B as a producer on the 1996 multiplatinum set "R. Kelly," Mario Winans is looking to make a splash of his own as a solo artist when his debut Motown set, "Story Of My Heart," streets June 24.

A heartfelt collection of love songs penned and produced by Winans, "Story Of My Heart" marks the first time a member of the Winans clan has recorded a project for the R&B market.



WINANS

"I didn't intentionally set out to do an R&B album," says Winans. "It's just that gospel music is music concerning God and the Bible, and with love songs you may say 'baby' or something like that, and gospel radio doesn't really play that."

Winans also says he wanted to reach a wider audience and knew the music in his heart was more apt to be played at R&B or top 40 stations. "There's a gospel audience, but much more people buy R&B and pop than gospel, and for my songs to be heard, I knew it had to be done [through R&B]."

Winans admits that delving into love songs did not initially sit well with his parents, Marvin and Vicki Winans, who are gospel artists. "If they had to choose, I'm pretty sure they would have wanted me to do a gospel album, but as long as it's not offensive, they are behind me," he says.

Winans, whose songs are published through Beane Tribe Music, is adamant that his music, despite its R&B style, is rooted in his spiritual commitment. "I've been producing since I was 14," he says, "and up until I was 19, I was only producing gospel. And in those years, growing and understanding Christ and knowing and understanding what it is to love God, I know in my heart it's not bad to write a love song, because the best example of love is God."

While the subject matter in "Story Of My Heart" deals mostly with matters of the heart, Winans believes his highly emotive lyrics and overall messages will bring people to seek God and prayer as the answer to their relationship and life dilemmas.

To break Winans in the R&B arena, Motown is servicing posters and snippet tapes to beauty salons, barber-shops, and college campuses via mailings and street teams. Winans is also set to begin a monthlong retail, radio, and video tour in June that will hit 10 markets, including Atlanta, Washington, D.C., and New York.

"We want to get the word out that there's a Winans out there who's doing R&B, and it's good R&B," says Virgil Simms, senior VP of marketing at Motown.

A performance in conjunction with the Cancun Jazz Fest May 24 will kick off Winans' tour. Though no booking agency has been selected, Winans' international tour, which includes dates in the U.K., Amsterdam, Germany, and possibly Japan, is slated to begin when the domestic leg ends in July.

The first single, "Don't Know," was

(Continued on page 24)





Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'CUPID' by 112 and 'DON'T LET GO (LOVE)' by EN VOUE.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists recurrent hits like 'NO DIGGITY' and 'MY BOO'.

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

R&B SINGLES A-Z

- 70 TITLE (Publisher - Licensing Org.) Sheet Music Dist.
71 2 MUCH BOOTY (IN DA PANTS) (Tango Rose, ASCAP)
72 5 MILES TO EMPTY (The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI)

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 top entries like 'GET YOUR GROOVE ON' by GYRL and 'GHETTO LOVE' by DA BRAT.

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

- ASCAP/DoWhatGottaDo, ASCAP/Nick-O-Ya, ASCAP/WB, ASCAP/WBM
5 RETURN OF THE MACK (Perfect, BMJ/SPZ, BMJ/GEMA)
95 RUNAWAY (Salsoul, ASCAP/Nicent Montana, Jr., ASCAP)

# Dance

ARTISTS & MUSIC

## Myndy K. Rises To The Pop Vocation With 'Love'

**MYNDY'S LOVE:** In the giant imaginary dictionary of music words and phrases, you can find Grand Slam/Strictly Rhythm ingénue Myndy K.'s name listed under "pop pedigree." Tracing the colorful history that has led to her wonderfully uplifting debut single, "Love From Above," there's no question of her destiny as a performer to be embraced by the masses.

"Mom was a bass player, and Dad was a drummer, and they met on an East Coast tour in '68," she says fondly. "When I was still under a year old, we temporarily lived with the Cow-sills, since Dad was their studio drummer. In fact, my parents played in bands throughout my entire childhood. I was exposed to everything from bluegrass to punk by the time I was 15."

Despite the omnipresence of music—not to mention the positive nudging of her parents—Myndy didn't instantly warm to the idea of making music herself. "The thing I liked to do was dance for people," she says with a smile, reliving a childhood memory. "If there was a chair to stand on, I would be up there, showing some new dance moves. My mom started taking me to ballet classes. For the first time, I knew where I belonged."

Twelve years under the guidance of former Rockette **June Gordon** led to more intensive study with the theater and dance program at Johnson State College in Vermont. It appeared that a life in the world of "serious" dance was Myndy's calling, as she devoted five years of her life touring with an Afro-Cuban dance troupe and teaching African-based creative movement at the University Of Vermont. But then the excitement and the prospect of a broader career in New York beckoned.

Always attracted to the more unique corners of life, Myndy quickly found herself immersed in New York's underground club culture. "My first major moment was watching a drag show at the Pyramid," she says. "It was Black History Month, and drag star **Aphrodite** did an African dance show that somehow made me feel like I had finally found people that were free."

Little did she know that night that the days ahead would have her dancing with the "girls" in venues like the Grand, Club USA, and Jackie 60, among others. Her parents would finally get to hear their daughter sing when Myndy lent her voice to a 1994 recording by **Prissy La** (aka **William Weichert**). "It was due to his encouragement that I started writing down my own thoughts and dreams along with melodies that were in my head," she says.

It was during this time that she wrote "Love From Above." "That song came from a dream I had one night," she recalls. "In my dream, there was a lot of chaos and violence happening. There was this old man sitting in a corner, motioning for me to come over and listen to him. At first, I was totally freaked. Finally, I went to him and his face turned young. He told me not to worry because I already knew about love from above, and that was all I needed. I woke up with the words and



by Larry Flick

the melody in my head."

It was shortly after Weichert's untimely death during the spring of '96 that she began to share her songs with others, including producer **Warren Rigg**, who later played Myndy's material to Strictly Rhythm A&R executive **Michael McDavid**.

Shortly after that, she signed to the label's new pop imprint, Grand Slam, and was in the studio with hitmaking production team the **Berman Brothers**, fleshing out the song for its mid-June release. Like the artist herself, the song is an engagingly bright and vibrant confection that you'll want to experience again and again. "I definitely believe in decorating yourself in the most powerful way possible and sending out messages to help people feel their wings," she says, running her fingers through her shocking pink locks. Such a philosophy promises to transform the artist into a wonderfully positive muse who will touch the lives of all those who encounter her music.

**PHOTEK'S GROWTH:** With the recent impact of "MTV's Amp," an Astralwerks soundtrack to the rising electronica program of the same name on MTV, stateside punters finally got a domestic release of drum'n'bass master **Rupert "Photek" Parkes'** latest single, "Ni Ten Ichi Ryu (Two Swords Technique)." The track, which streeted in March in the U.K., is the antithesis of the jungle genre's relentless tension: The single's rhythms are spacious and airy, dub dropouts resolving the breakbeats' pressure. Appetite whetted by this slice of vinyl, we called Parkes, who kindly played us a half-dozen songs from his forthcoming full-length debut, due on Astralwerks this summer.

A revisitation of ideas from his "Hidden Camera" EP, as well as the tracks "U.F.O." and "The Seventh Samurai," the still-untitled album is peppered with bouncy, blunted beats and analog synths. Some of the songs are reminiscent of video games, sounds suddenly popping up, spinning, then slipping back into the beats; other tracks feature dissipating chords and orchestral strings.

"It's looking further along the same plain of what I've been doing recently, but also taking inspiration from other tracks I have done," says Parkes of the set. "It's not that [the music] sounds the same. I'm just taking elements from things I've done in the past and bringing them out more."

**BOOGIE WONDERLAND:** "Sunshine State Of Mind" is the second installment in London/frrr's smart series of compilations showcasing electronic music scenes across the U.S. This time, the focus is on Florida, which has become an extraordinarily

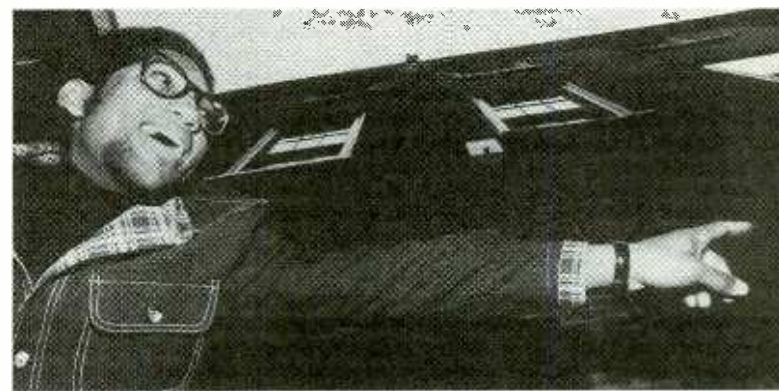
fertile breeding ground for the genre, as evident by the musings of Tampa's **Rabbit In The Moon**, represented here with the stormin' "Floor-i-d-a," and Orlando's DJ **Icey**, whose "The Air Is Full Of Sound" is splashed with hip-hop spices.

What "Sunshine State Of Mind" does best is allow the listener to get a fairly full view of the Florida scene and all of its complementary layers and regional contrasts. The package not only offers solid music, it provides a booklet of club and event recommendations (like the enormous Zen Festival, which drew 11,000 punters last year) and notations of producers and DJs not represented on the album. How's that for supporting the cause? Heavy-duty props to executive producers **Neil Harris** and the **Monk** for going above and beyond the call of club duty. We cannot wait to see what corner of the country they focus on next.

By the by, if you missed London/frrr's first installment of this series, "California Dreaming," you missed one of the more thorough peeks into the oft-documented West Coast scene. It's well worth seeking out.

Speaking of groovy multi-act albums, React America has a winner with "Artecore: Expressions In Drum'n'Bass," which is designed to appeal to folks who haven't climbed aboard the electronica bandwagon just yet. Beat-mixed by rising spinner DJ **Wintermute**, the set zeroes in on some of the more melodic and hip-hop-friendly jams of the genre, while injecting friendly bits of keyboard adventure. Naysayers will likely be won over once they experience "Electric Soul" by **Icons** and "Shadow Boxing" by **Doc Scott**. The project will get a nice boost in visibility when Wintermute hits the road this summer for a 20-city club tour in support of the project.

On the soul tip, there's not much better circulating at the moment than **Adriana Evans'** eponymous debut on



**Sample This.** King Britt, pictured, is among the artists featured on "Ovum Sampler," a collection of hard-to-find remixes, previously unreleased material, and sneak peeks into forthcoming projects on the Ruffhouse/Columbia-distributed Ovum Records. Britt, who is also a co-founder of the label, contributes the richly textured funk and trip-hop beats of his band Sylk 130 in a preview of the album, "When The Funk Hits The Fan," which is slated for summer release. Ovum partner Josh Wink offers his quirky trance/disco hit "Are You There," while drum'n'bass renegade Jamie Myerson rounds out the set with cuts from his full-length debut, "Listen," which is due in August.

PMP/Loud/RCA. Unfortunately, the set's blend of old-school jazz and intelligent R&B is struggling to find the large audience it deserves—proof that life for a true original can be difficult in a cookie-cutter world. In an effort to stir up some attention for the project, the label has taken the single "Seeing Is Believing" and reinvented it into a house anthem.

In the hands of U.K. team **Girls On Top** and L.A.'s **Mijangos**, "Seeing Is Believing" becomes an essential turntable item, while Evans is transformed into a formidable diva with more natural flair and style than much of her club-rooted competition. But as great as this 12-inch package truly is, it's a shame that a misleading dance remix has to be used as a tactic for saving what is easily one of the best albums of the year. Enjoy and support this single... and then open your mind and heart to who Evans really is as an artist. We believe you'll be duly impressed.

With the jaunty "Valga El Brillo De Tus Ojos," Crescent Moon/Epic siren **Albita** continues to deftly merge elements of traditional Cuban music and underground club culture better than most. A virtual army of producers has been drafted to tweak the track with suitably aggressive tribal and house percussion. Though mixes by DJ **Greek**, **Raoul del Sol**, **Daniel Lopez**, **Mike Cruz**, and **Dave Carlucci** are all just dandy, it's **Davidson Ospina's** horn-laden interpretation that will likely dominate turntables. He does a fine

job of utilizing Albita's tongue-tripping vocal and sassy style, while also providing the intense breaks that DJs require. If you've been lazy about investigating the artist's current album, "Dicen Que . . .," use this fine single as an excuse to finally do so. Once you do, we're betting that you'll be lining up for one of her future concerts around the States.

Hungry for a little hi-NRG? Canadian newcomer **Katie Emme** has just what you need in "We Can Dance," a kicky ditty produced by **Tony Green**. Light and fluffy, this Popular Records release is perfect for any DJ who keeps his turntable active with the likes of **Real McCoy** and **Whigfield**. Emme has an appealing presence that should leave radio programmers grinning from ear to ear. Go directly to the percolating Summer Club mix.

New York's C&S Records has just inked a deal to become the sole outside outlet for Cup of Tea, a U.K. indie that has earned deserved props for consistently combining credible underground rhythm experimentation with commercially sound compositions. The first fruits of this union will be an album by **Statik Sound System**, due in July. For a primer in the Cup of Tea sound, investigate last year's sublime "Cup Of Tea: A Compilation" on Qango/Island.

Assistance in preparing this column was provided by **Julie Taraska** in New York.

### Billboard Dance Breakouts

MAY 17, 1997

#### CLUB PLAY

1. HOLD ON ANN NESBY PERSPECTIVE
2. JUST A FREAK CRYSTAL WATERS FEAT. DENNIS RODMAN MERCURY
3. NARRA MINE GENASIDE II FFRR
4. ON TRACK YELLO MERCURY IMPORT
5. WHENEVER U NEED SOMEBODY DEJA STRICTLY RHYTHM

#### MAXI-SINGLES SALES

1. MAMACITA JONNY Z PUMP
2. SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
3. THE JUICE SOUL PIE BASEMENT BOYS
4. BRINCA RALPHI ROSARIO HENRY STREET
5. MIDNIGHT IN A PERFECT WORLD DJ SHADOW MO WAX

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

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## Parnell Set Re-Creates Live Sound Hot Links Co-Produced Career/Arista Album

BY DEBORAH EVANS PRICE

NASHVILLE—For many artists, the greatest challenge in recording is creating a record that captures the feel and energy of their live performance. Lee Roy Parnell is especially known for impressive live shows, during which he and his band, the Hot Links, captivate audiences with lots of raucous roadhouse revelry mingled with bluesy country ballads. It's a combination he feels he and his band translated to the studio on his June 17 Career/Arista release, "Every Night's A Saturday Night."

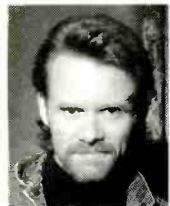
"It's my favorite record we've done so far," Parnell says of his fifth album. "I think it's closer to our live show and the real Lee Roy Parnell sound than anything we've ever done."

Arista/Nashville senior VP/GM Mike Dungan agrees. "What makes Lee Roy really hum is Lee Roy the experience," he says. "There are people out there who know this guy is the real deal and when they see him live that it's going to be fun and make them feel good and groove in just the right way."

Parnell produced the album with input from the Hot Links, which feature bassist Steve Mackey, drummer Lynn Williams, guitarist James Pennybaker, and piano/organ player Kevin McKendree. "James and I have known each other for 20 years, and we've worked together off and on for 20 years," Parnell says. "Steve and Lynn have both been in the band about five years. Kevin's the newest member. He's been in the band about 2½ years."

Parnell says in searching for band members he was looking for versatile musicians. "You have to know gospel and you have to know blues and country and how to do that swampy rock, and all of these boys do," Parnell says. "They all have good backgrounds in those kinds of music. My music is a hybrid of all those types of music."

Parnell recorded part of the album at the Sound Shop in Nashville and did some recording at Casa Del Norte, the studio he has in his Texas home. He credits the way the album was recorded for the live feel. "Most of the [songs] were done the first or second take in the studio. We didn't labor over trying to



PARNELL

get everything just crystal clear and perfect," Parnell says. "The feel matters more to me, and it's been my experience that usually the first or second take are always the best. So we cut live all in the same room together. We weren't separated in different rooms [like] all that isolation they use in today's recording methods. We did it the old-fashioned way. We set up all in one room and let one mike bleed over into the other."

Parnell admits there was more pressure being the producer/artist, but his sense of identity and working relationship with his band helped ease that tension. "Sitting on both sides of the glass, you have to make a lot of decisions," he says, "but I've always had a pretty good identity as far as what I wanted my music to sound like. So in that way, I've been lucky. I knew the sound in my head and didn't have to have anyone create that for me."

"Plus recording with my touring band, it's a joint effort . . . I've been doing this 22 years, making my living on the road since I was 18, and I've been trying to put this kind of band together, the sound I've had in my head for all that time. And it's only been in the last two years that this band's been together that I've been able to do that, and it's gotten better and better as far as the band is concerned. [We've developed] that non-verbal communication that players get after they've worked together for a long amount of time."

Parnell is also proud of the songs on this album. "I love every song on the album," he says. "They were all hand-picked and well thought out. I think the whole record fits. It's a true album, a true collection of songs that have continuity. It takes you in a little place of its own when you put it on—driving down the road, every song leads into the next one in a real good way. That's what I like to do, make good albums, because you never know what is going to be a hit single. I don't worry about that too much really."

He co-wrote many of the tunes with collaborators like Gary Nicholson and Bob McDill and turned to writers like Tony Arata ("The Dance") for tunes like the Arata-penned ballad "You Can't Get There From Here." He also cut Guy Clark's "Baton Rouge" and had the veteran songwriter sing with him at the end of the cut. Al Anderson and Nicholson co-wrote "Better Word For Love" with Anderson playing acoustic guitar on the track. (The only

other musician on the album who isn't a member of the Hot Links is Billy Joe Walker Jr., who also played acoustic guitar. Parnell refers to him as the fifth member of the band.)

One of the most powerful songs on the album is a pensive ballad Parnell wrote called "All That Matters Anymore." "[It came from] deep down in my soul," he says. "That came from 40 years of living and learning. It may be the closest song to my heart that I've ever written."

The first single, "Lucky Me, Lucky You," is No. 48 on Billboard's Hot Country Singles & Tracks chart. "I love Lee  
(Continued on page 30)



The Class Of '97. A flock of country recording artists—too many to list them all by name—gathered at the Country Star Restaurant for a rare group portrait before the Academy of Country Music Awards show in Los Angeles.

## Book Reports: Country's Lost Eden And All The Dirt You'll Ever Need

**BOOKED ON COUNTRY:** Nashville Scene has gotten more than one call from shell-shocked Row citizens who are dazed and confused to find personal secrets popping up in one of two new big books about country music. What these books prove, first of all, is that country music remains a tabula rasa, an enduring American blank slate upon which any personal fantasies or agendas can be sketched. Two different writers consider Nashville and come away with completely different universes.

The first book, "In The Country Of Country: People And Places In American Music" (Pantheon), is a vision of country music as a lost Eden. Author **Nicholas Dawidoff** looks at Nashville and sees a lost Golden Age, stretching from **Jimmie Rodgers** in the '20s to namesake **Jimmie Dale Gilmore** in the '80s. Well researched and well written, Dawidoff's account of some of country's pioneers nonetheless overlooks two oft-forgotten aspects of the music's history: First, the artists were virtual serfs, in a fiefdom of all-powerful producers and labels; second, there was just as much bad music recorded back then as now. It simply didn't survive, just as today's bad music won't either. In that sense, Dawidoff's morally indignant blanket condemnation of all modern country music remains a narrow view. Country has always been a music in flux, with peaks and valleys.

**Laurence Leamer's** new book, "Three Chords And The Truth: Hope, Heartbreak And Changing Fortunes In Nashville" (HarperCollins), should come as little surprise to Row denizens. After all, the writer of "The Kennedy Women" was not likely to move to Nashville for two years of research in order to write a paean to the music. There's precious little music, in fact, in "Three Chords."

The book borrows the general format of **Robert Altman's** notorious movie "Nashville" and revolves around one central event in Nashville. In this case, it's 1996's Fan Fair, with lives and careers swirling about that big fan orgy of congratulation and worship. Leamer attempts a saga of Nashville, but the book ultimately adds up to a collection of artist profiles (some pegged around the artist's appearances at Fan Fair; others centered on the artist's nonappearance there) without making a Large Statement.

Lest you confuse this with a music book, consider the fact that review copies come complete with a seven-page "crib sheet" listing various artist indiscretions by page number so that gossip columnists don't even have to skim the book, let alone read it, to get straight to the dirt. It's all here: abortion, adultery, bad marketing, blind and

naked ambition, burglary, calumny, cocaine, coveting thy neighbor's ass, deception, disrespect of the country fan, drunkenness, fistfights, fornication, gluttony, pride, profanity, shootings, treachery, and just plain bad taste. Ah, for the good old days.

Recommended summer reading: The summer double issue of **John Grisham's** magazine "The Oxford American" is devoted to Southern music and includes a 21-cut Southern music CD sampler. Artists covered range from **Rosanne Cash** to **Jimmy Martin** to **Al Green**.

**ON THE ROW:** The Curb Group is readying yet another new Nashville label, to be called SoundStream Records, as a joint venture between Curb/Universal and EMI Music Publishing. Producer **Mark Bright** will head the label. **Julie Wood** is A&R coordinator. First signing will be **Cactus Choir** (see story, page 8) . . . **Ricochet** member **Eddie Kilgallen**, co-writer of **George Strait's** No. 1 single "One Night At A Time," signs with BMG Music Publishing . . . In a sign of the times, **Crook and Chase** move their TV show from

Nashville to Los Angeles and open a C&C souvenir and gift shop on the Row, across from the Country Music Hall of Fame in the former **Barbara Mandrell** gift shop and museum . . . **Karen DeMarco** is named manager of PR for Trifecta Entertainment . . . **Trisha Yearwood** and **Susan Ashton** will sing harmony for **Garth Brooks'** three sold-out Dublin shows Friday (16)-May 18.

**ON THE RECORD:** **Chip Taylor** has written some striking songs on his new album, "The Living Room Tapes" (Gadfly Records, 802-865-2406 or gadfly@aol.com). I suspect it took a lot of years to get to his particular slant on the male-female thing, and it makes for some good listening . . . **Razor & Tie** has put together a 16-cut collection of work by the great steel guitarist **Buddy Emmons**. "Amazing Steel Guitar" includes the entirety of his 1963 "Steel Guitar Jazz" album on Mercury . . . If you've been wondering what **Rodney Crowell** is up to, he's put together a crackerjack, unclassifiable Nashville band called the **Cicadas**, and their debut, self-titled album is just out on Warner Bros. Joining Crowell in the group are bassist **Michael Rhodes**, drummer **Vince Santoro**, and guitarist **Stuart Smith** . . . Bowing to radio demand, **Almo Sounds** Nashville has released the **Billy Yates'** cemetery love song "Flowers" in place of his current single, "I Smell Smoke."



by Chet Flippo



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## NOTAS

(Continued from preceding page)

stations can rotate. As Maná front man Fher so astutely pointed out last year at the Billboard Latin Music Awards, Latino rockers have to create a mainstream sound that will lure Latino radio programmers before they can come in with a harder, edgier groove. No doubt. Otherwise, rock en español will remain a splinter movement whose best chance for success rests with expat Latinos from Latin America, U.S. college students, and noncommercial radio stations.

Certainly, Latino rock has not fared as well at retail as Spanish-language dance music. With its very first Spanish-language disc, Minneapolis-based Beast Records hit No. 20 last issue on The Billboard Latin 50 with a Spanish-dominant, various-artists package titled "D.J. Latin Mix '97." There was abundant confusion at the "Breaking Out: Dance En Español" panel regarding the definition of Latin dance.

Dance music, in general, often was being defined as absent of categorical restrictions during the panel, yet the majority of panelists agreed that a variety of mixes for a song, ranging from house to techno to freestyle, was a marketing necessity.

From my vantage point, Latin dance as a genre is determined by a combination of Spanish with a recognized "dance" category such as freestyle or Spanish blended with Latino-rooted music typified by merengue-propelled house. There have been at least one dozen "Latin house" collections released in the past 18 months. Fortunately, the U.S. dance market is not sensitive to a song's linguistic character. If the groove fits, the club DJs will wear it out, and Latin music will have been exposed to a new audience.

**TUCANES DIAL SEIS:** Last issue, EMI Latin's sizzling *norteño* stars **Los Tucanes De Tijuana** notched six albums on The Billboard Latin 50. It was the first time one artist landed six titles simultaneously on the retail chart

since Aug. 26, 1995, when the band's labelmate **Selena** accomplished the rare chart feat. Amazingly, the band always puts out two albums at the same time. Of the current discs, one is a romantic album and the other contains topical anecdotes called *corridos*.

**GONZÁLEZ'S HI-TECH CONGA:** **Jorge González**, former leader/front man of Chile's legendary rock act **Los Prisioneros**, is busy in the studio cutting his third album. Piloting the project is **Martin Schops**, a Chilean musician based in Germany who is a specialist in techno-oriented sounds. For his upcoming disc, González is planning to mix techno with tropical grooves.

"It will be an electrocumbia record," explains Schops, or **DJ Dandy Jack**, as he is known in the techno world. "Europeans are beginning to discover music from Latin America, recording bossa nova and similar things."

Unlike González's previous pair of solo albums, his forthcoming CD will feature neither his name nor his photo. The idea is to blend the names of the two collaborators and title the album "Gonzalo Martínez And His Thinking Congas."

González and Schops began recording the disc in February in New York, where González now resides. The album will be finished in Chile at Schops' studio. The disc is slated to drop in July.

The CD will contain 10 songs, most of which were composed by González. Each tune will be computer programmed by Schops. The album will be mixed by Schops' partner **Pink Allen**. The disc will be released on an indie label in Germany. González is negotiating a deal in Chile with a major label.

**FROM CHIAPAS TO D.F.:** On Thursday (15), several rock acts, including PolyGram Argentina's **Divididos**, are slated to perform a concert in Mexico City, D.F., in support of "Chiapas," the

fine PolyGram album whose sales will benefit residents of the southern Mexican state of Chiapas.

For the past several years, break-away rebel forces based in Chiapas, often called *Zapatistas*, have battled federal troops. But the album's Argentinian producer, **Javier Calamaro**, front man of rock act **Los Guarros**, says he undertook the project for humanitarian reasons, adding that the album "is not a record for the Zapatista army."

Since its release in mid-December in Argentina, "Chiapas" has sold about 15,000 units.

Calamaro spent one year assembling an impressive array of artists to participate on the CD, including **Fito Páez**, **Café Tacuba**, **Divididos**, **Maldita Vecindad**, **Mercedes Sosa**, **Charly García**, **Andrés Calamaro**, **León Gieco**, and **Illya Kuryaki & The Valderramas**.

"The result," says Javier Calamaro, "is a collection of great songs that are not only oriented to a rock audience."

Conscious of the difficult task of marketing this type of concept record, Calamaro filmed a documentary featuring studio footage and interviews with the participating artists.

PolyGram Argentina artist and development director **Adrián Muscari** notes that promotion of the "Chiapas" CD began in December with a press conference in Buenos Aires in which Calamaro explained the project with Gieco and Divididos band member **Ricardo Mollo**.

"We will continue to promote this album," says Muscari. "A concert in Buenos Aires would be great to give [the album] another push."

Says Calamaro: "I was expecting a bigger promotional effort in Argentina, but sales are promising, and I will do my best to convince promoters to organize a festival in Buenos Aires."

Meanwhile, in April, "Chiapas" was released in Mexico under the title "Juntos Por Chiapas." The album also has been put out in Central America and

Italy. A press conference was held in Mexico City in April with Páez, Vecindad, and **Armando Manzanero**.

Calamaro says his only regret concerning the project was that he was unable to secure album contributions from Brazilian star **Caetano Veloso** and Spain's famous *trovador* **Joaquín Sabina**.

The U.S. release date for "Chiapas" is set for July or August.

**STATESIDE BRIEFS:** The Recording Industry Assn. of America (RIAA) has certified gold "Pies Descalzos," the best-selling album by Sony Latin's white-hot singer/songwriter **Shakira**, the lone triple winner at Billboard's fourth annual Latin Music Awards April 30. The gold disc is Sony Latin's first. In addition, the RIAA has certified gold "Todo A Su Tiempo" by RMM salsa titan **Marc Anthony**. The gold disc also is RMM's first... **Café Tacuba's** 14-country Cheverecachaimachochidoche tour, which kicked off April 24, is being supported by MTV Latin America with performance footage from each of the WEA Latina band's shows and TV specials. Also, MTV has launched on Argentina cable companies Supercanal Mendoza and

Telecable Aconcagua... Sony Latin star **Chayanne** and **Vanessa Williams** are currently shooting "Shut Up And Dance" for Mandalay/Sony. The film is due in early 1998... "Garota Nacional," the impossibly catchy ode to Brazilian women by Sony Brasil reggae act **Skank**, topped the Spanish singles chart once again last issue.

**SUMMERSTAGE LATINOAMERICANO:** The 12th edition of the Central Park Summerstage concert series boasts a formidable lineup of musical talent from Latin America, including a five-day festival dedicated to Brazilian music that runs June 18-22.

Following is a schedule of musical happenings: June 29, **Isaac Delgado** and **DLG**; July 13, **Alabina**; June 18, with **Lenine & Suzano** and **Cascabulho**; June 19, **Zelia Duncan**; June 20, **Banda De Tisanos** and **Nestre Ambrosio**; June 21, **Hermeto Pascoal**; June 22, **Daúde** and **Ara Ketu**; and Aug. 2, **Café Tacuba**, **Geggy Tah**, **King Changó**, and **DJ Money Mark**.

Assistance in preparation of this column provided by **Marcelo Fernández Bítar** in Buenos Aires and **Pablo Márquez** in Santiago, Chile.

## Stars Come Out For Tower Debut In Argentina

Celebrities and entertainers from Buenos Aires turned out en masse April 3 for an evening gala celebrating the opening of the first Tower Records store in Argentina. The Tower outlet was opened as a joint venture with Argentinian businessman **Eduardo Costantini**. The guests of honor at the swank affair were **BMG** pop idol **Diego Torres** and revered rocker **Iggy Pop**.



BMG star **Diego Torres** spies an object of interest during the fiesta.



**María Kodama**, widow of famous Argentine writer **Jorge Luis Borges**.



Publicist **Javier Lúquez** and model/television host **Deborah de Corral**.



Top model **Gloria Fiorito** and **Eduardo Costantini**, Argentine partner of Tower Records.



Warner Argentina recording artist **Fabiana Cantilo** and model/television host **Elizabeth Márquez**.



**Iggy Pop** and Argentine-born girlfriend **Alejandra Carrizo**.

Billboard

MAY 17, 1997

## Top New Age Albums™

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>	
1	1	3	★★ NO. 1 ★★ <b>IN THE MIRROR</b> PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
2	2	14	<b>PICTURE THIS</b> WINDHAM HILL 11211	JIM BRICKMAN
3	3	9	<b>AVALON</b> GTSP 537112	JOHN TESH
4	NEW		<b>PORT OF MYSTERY</b> WINDHAM HILL 11241	YANNI
5	4	74	<b>THE MEMORY OF TREES</b> ▲ <sup>2</sup> REPRISE 46106/WARNER BROS.	ENYA
6	7	10	<b>GYPSY PASSION NEW FLAMENCO</b> NARADA 63931	VARIOUS ARTISTS
7	6	33	<b>LINUS &amp; LUCY - THE MUSIC OF VINCE GUARALDI</b> ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
8	5	35	<b>SACRED SPIRITS</b> VIRGIN 40352	SACRED SPIRITS
9	8	3	<b>WHITE STONES</b> PHILIPS 534605	SECRET GARDEN
10	12	8	<b>VITAL FORCE</b> LIGHT RECORDS 7099	3 RD FORCE
11	15	24	<b>ETERNITY - A ROMANTIC COLLECTION</b> REAL MUSIC 3214	VARIOUS ARTISTS
12	13	5	<b>BREAKING THE ETHERS</b> EPIC 67908	TUATARA
13	10	21	<b>IN THE ENCHANTED GARDEN</b> REAL MUSIC 2525	KEVIN KERN
14	11	53	<b>SONGS FROM A SECRET GARDEN</b> PHILIPS 528230	SECRET GARDEN
15	9	8	<b>SPIRIT WIND</b> WINDHAM HILL 11215	DAVID ARKENSTONE
16	16	4	<b>BEYOND THE SUNDIAL</b> REAL MUSIC 2565	KEVIN KERN
17	14	32	<b>GRAVITY</b> NARADA 63037	JESSE COOK
18	17	48	<b>SANCTUARY: 20 YEARS OF WINDHAM HILL</b> WINDHAM HILL 11180	VARIOUS ARTISTS
19	18	8	<b>PORTRAITS (SO LONG AGO, SO CLEAR)</b> POLYDOR 531151/A&M	VANGELIS
20	19	14	<b>OCEANIC</b> ATLANTIC 82953/WG	VANGELIS
21	RE-ENTRY		<b>SONGS OF SANCTUARY</b> CAROLINE 7524	ADIEMUS
22	23	2	<b>ON A STARRY NIGHT</b> WINDHAM HILL 11213	VARIOUS ARTISTS
23	RE-ENTRY		<b>LIVE AT RED ROCKS (COLLECTORS EDITION)</b> GTSP 531865	JOHN TESH
24	NEW		<b>PASTORALE</b> NARADA 61061	TINGSTAD & RUMBEL
25	21	60	<b>OPIUM</b> EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA

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

# Artists, Industry Staffers Gather For Latin Music Conference



Actress/model Daisy Fuentes, who hosts MTV's fashion program "House Of Style," was MC for the awards program.

The eighth annual International Latin Music Conference took place April 28-30 at the Hotel Inter-Continental in Miami. The three-day conclave, the longest-running of its kind, featured a variety of panels and showcases. Capping the confab was Billboard's fourth annual Latin Music Awards, held April 30 at the Gusman Theatre for the Performing Arts. (Photos by Rosa Mari Alvarez and Gabi Cecchinelli)



Sony Latin dance act Merenbooty Girls strike a pose during their revved-up set at the Latin Dance showcase April 29.



Casting a beaming smile toward his Spirit of Hope Award is PolyGram Latino recording artist Emmanuel.



It's all grins and giggles as industry players and songwriters gather after the Writers in the Round showcase. The event was sponsored by Warner/Chappell and BMI.



Herb Alpert delivers a sizzling and updated medley of his '60s evergreens, which earned him a standing ovation during the awards show. Alpert received Billboard's lifetime achievement award, El Premio Billboard.



Fonovisa megagroup Los Tigres Del Norte accept their award for regional Mexican album of the year, group.



Sony Latin recording artist Shakira accepts congratulations from the audience upon receiving her third trophy, the most by any honoree at this year's awards.



Huey Dunbar, lead singer of Sir George/Sony's honoree DLG, erupts into a spontaneous, joyous song as partner James "Da Barba" enjoys the vibe.



Karen/PolyGram Latino artist Amanda Miguel is greeted with raucous applause when the Argentinian star is announced winner of the award for pop hot Latin track of the year.



EMI Latin *conjunto* veterans La Tropa F, who performed at the awards ceremony, won for regional Mexican video of the year.



EMI Latin rapper Tito Puente Jr. takes the podium to acknowledge colleagues who helped him win the award for tropical/salsa video of the year.



Joey Records *conjunto* star Michael Salgado cuts loose on the accordion during the April 28 showcase, sponsored by AmericDisc.



Fonovisa's Marco Antonio Solís won trophies for songwriter of the year and producer of the year.





PolyGram Latino presenter María Conchita Alonso, left, congratulates TropiJazz/RMM awardees Tito Puente and India after the ceremony.



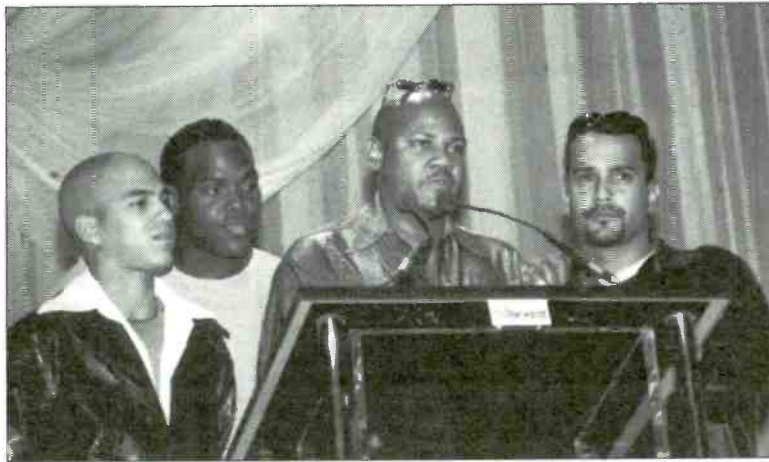
Karen/PolyGram Latino merengue artist Ramón Orlando implores industryites to get vocal during his showcase April 28.



Conferees get busy onstage with the Carrapicho dancers as they twirl to the act's Ariola/BMG hit "Tic Tic Tac."



Members of H.O.L.A./PolyGram Latino recording act Proyecto Uno break into a group hug, left, upon hearing that they had won for rap album of the year. At right, they accept the award.



PolyGram Rodven salsa notable Frankie Ruiz offers heartfelt comments upon receiving the award for tropical hot Latin track of the year.



Ariola/BMG singing legend José José makes a warm, bilingual speech upon receiving the Hall of Fame award.



Merenhouse band Demolition turns in a rowdy showcase performance April 28 that featured material taken from its eponymous Fonovisa debut.



Panelists from the "Latin Rock: At A Crossroads" seminar ponder commentary from a conference attendee.



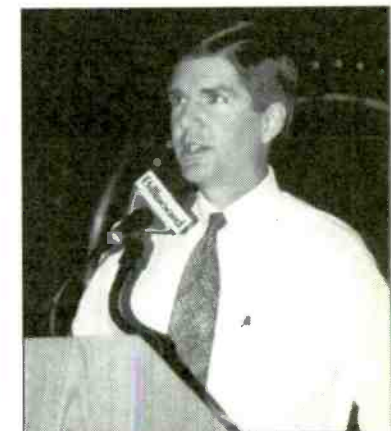
Arista/Latin recording artist Angélica gets emotional during the April 29 Latin Dance showcase at Sticky Fingers nightclub in Miami's Coconut Grove.



Executives from the U.S. retail industry field questions from the audience during the "Latino Retail Gets Americanized" panel.



Members of J&N/Sony recording act La Makina enjoy the moment after picking up their awards as winners of album of the year, group, in the tropical/salsa category.



McHenry Tichenor Jr., president/chairman/CEO of The New Heffel, delivers the keynote address that formally kicked off the conference.

## Artists &amp; Music

## TOP CLASSICAL ALBUMS™

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

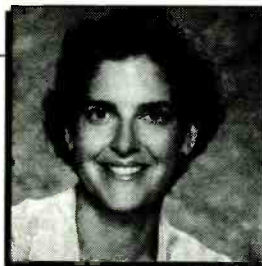
THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	19	<b>DAVID HELFGOTT</b> RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
2	2	7	<b>KATHLEEN BATTLE</b> SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
3	4	33	<b>MA/MEYER/O'CONNOR</b> SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
4	3	16	<b>ANDRE RIEU</b> PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
5	5	51	<b>WYNTON MARSALIS</b> SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
6	6	41	<b>ANDRE RIEU</b> PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
7	12	6	<b>CHOIR OF NEW COLLEGE (HIGGINSBOTTOM)</b> ERATO 14634 (15.97)	AGNUS DEI: MUSIC OF INNER HARMONY
8	8	6	<b>ISRAEL PHILHARMONIC ORCHESTRA</b> RCA VICTOR 68768 (15.98)	60TH ANNIVERSARY GALA CONCERT
9	7	8	<b>THEATRE OF VOICES (HILLIER)</b> HARMONIA MUNDI (FRANCE) 907184 (10.98/16.98)	ARVO PART: DE PROFUNDIS
10	9	29	<b>CECILIA BARTOLI</b> LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
11	11	25	<b>VANESSA-MAE</b> ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
12	13	4	<b>SCHOLA CANTORUM OF COLOGNE</b> ANGEL 56408 (10.98/15.98)	CHANT IV: THE MILLENIUM
13	RE-ENTRY		<b>ITZHAK PERLMAN</b> EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE
14	10	4	<b>VARIOUS ARTISTS</b> ANGEL 56402 (15.98)	THOMAS MOORE: MUSIC FOR THE SOUL
15	15	2	<b>MAXIM VENGEROV</b> TELDEC 17045 (15.97)	THE ROAD I TRAVEL

## TOP CLASSICAL CROSSOVER™

1	1	23	<b>SOUNDTRACK</b> PHILIPS 454710 (10.98 EQ/16.98)	SHINE
2	2	8	<b>LONDON SYMPHONY (WILLIAMS)</b> RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
3	3	16	<b>LONDON SYMPHONY (WILLIAMS)</b> RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
4	4	14	<b>LONDON SYMPHONY (WILLIAMS)</b> RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
5	8	3	<b>SOUNDTRACK</b> SONY CLASSICAL 63026 (10.98 EQ/16.98)	PARADISE ROAD-SONG OF SURVIVAL
6	5	19	<b>THE TALIESIN ORCHESTRA (SAYRE)</b> INTERSOND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
7	6	5	<b>BOBBY MCFERRIN</b> SONY CLASSICAL 62734 (10.98 EQ/16.98)	CIRCLE SONGS
8	7	82	<b>LONDON PHILHARMONIC (SCHOLLS)</b> POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
9	15	2	<b>JEAN-YVES THIBAUDET</b> LONDON 455512 (16.98 EQ)	CONVERSATIONS WITH BILL EVANS
10	9	62	<b>SOUNDTRACK</b> SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
11	11	2	<b>GRAEME REVELL</b> ANGEL 56373 (10.98/15.98)	VISION II: RUMI-THE POETRY OF LOVE
12	14	28	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
13	10	28	<b>VARIOUS ARTISTS</b> IMAGINARY ROAD 534065 (10.98 EQ/16.98)	A DIFFERENT MOZART
14	13	12	<b>LONDON SYMPHONY ORCHESTRA (WILLIAMS)</b> SONY CLASSICAL 62788 (10.98 EQ/16.98)	THE HOLLYWOOD SOUND
15	12	24	<b>VARIOUS ARTISTS</b> LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD

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		TOP CLASSICAL BUDGET	
1	VARIOUS MOZART IN THE MORNING PHILIPS	1	VARIOUS ROMANCE AND ROSES ● INTER-SOUND
2	VARIOUS MOZART FOR YOUR MIND PHILIPS	2	VARIOUS 20 CLASSICAL FAVORITES MADACY
3	VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	3	VARIOUS PIANO BY CANDLELIGHT MADACY
4	VARIOUS BEETHOVEN FOR DUMMIES EMI CLASSICS	4	VARIOUS BEETHOVEN: VIOLIN CONCERTO PILZ
5	VARIOUS PACHELBEL CANON RCA VICTOR	5	VARIOUS 4 PORTRAIT HARMONIA MUNDI (FRANCE)
6	VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	7	VARIOUS CHOPIN: WALTZES PILZ
7	VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	8	VARIOUS 25 CLASSICAL FAVORITES VOX CAMEO
8	PHIL. ORCH. (ORMANDY) ORFF: CARMINA BURANA SONY CLASSICAL	9	VARIOUS TCHAIKOVSKY: 1812 OVERTURE PILZ
9	VARIOUS MOZART FOR THE MORNING COMMUTE PHILIPS	10	VARIOUS 25 ROMANTIC FAVORITES VOX CAMEO
10	VARIOUS MOZART-GREATEST HITS RCA VICTOR	11	VARIOUS CHOPIN: KLAVIERKONZERT PILZ
11	VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL	12	VARIOUS MOZART: FLUTE CONCERTO PILZ
12	HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR	13	VARIOUS UNFORGETTABLE MELODIES: VOL. 3 PILZ
13	VARIOUS MOZART FOR MEDITATION PHILIPS	14	VARIOUS FAMILIAR BEETHOVEN PILZ
14	VARIOUS RACHMANINOFF: PIANO CONCERTO NOS. 1&3 RCA VICTOR	15	VARIOUS TELEMANN: TABLE MUSIC PILZ
15	VLADIMIR HOROWITZ HOROWITZ PLAYS RACHMANINOFF RCA VICTOR		

Classical  
KEEPING  
SCORE™

by Heidi Waleson

**MOOD MUSIC:** One might be forgiven for looking at the two CDs in the first of Deutsche Grammophon's "Night Moods" series, failing to find the distinctive yellow label prominently displayed, and thinking maybe the guys are embarrassed about this one. After all, the series (the first two issues of which, "Solo Journey" and "Moonlight," are now in stores) is made up of compilations targeted at the new age market, and easy listening hasn't exactly been DG's reason for being.

Not at all, says DG's New York spokesman, **Brian Drutman**. "It has to do with retailers," he says. "This is a new age title. New age buyers don't go into classical departments. But if retailers see **Beethoven** and **Deutsche Grammophon** on a disc, they'll put it in classical."

So **Beethoven** and **Bach**, along with the label, go on the back of the discs, letting the white packaging and moonlit, two-color photographs tell the story on the front. The concept and compilation are credited to **Albert Imperato**, DG's VP (U.S.), and **Peter Munves**, PolyGram's consultant for catalog development (U.S.).

Each disc is devoted to a single composer: **Bach** for solo guitar, violin, cello, and piano on "Solo Journey," and **Beethoven** for piano (solo and concerto), plus one trio excerpt on "Moonlight." **Imperato** has also written liner notes that try to give listeners a little context if they like; as **Drutman** points out, new age listeners aren't *against* classical music. Still to come in the series are "Soulful Serenade" (**Mozart**) and "Night Wanderer" (**Schubert**), both for June, and "Intimate Conversations" (**Brahms**) and "Piano Dreams" (**Chopin**), in August. "Night has many different moods. It's not only quiet music," says **Drutman**. "We haven't programmed a raucous party disc, though."

DG hasn't abandoned its role as a bastion of classicism, of course. Recent releases include "The Virgin And The Temple," a lovely disc of **Dufay** on Archiv by the label's fine American vocal group **Pomerium**, which will be fea-

tured singing the music of **Palestrina** at this summer's Lincoln Center Festival in New York; and "Pavane," a French treat from the chamber orchestra **Orpheus**, with music by **Ravel** and **Fauré** and **Debussy's** orchestrations of **Satie's** "Gymnopédies Nos. 1 and 3."

**ANOTHER WORLD:** Most listeners associate **Jordi Savall** with the hermetic world of French Baroque solo viola da gamba (**Marin Marais** et al., thanks to the film "Tous Les Matins Du Monde") or the spirited 16th-century Spanish "Ensaladas" that he performs with his ensemble **Hespérian XX**.

But **Savall** recently followed **Roger Norrington**, **John Eliot Gardiner**, and **Nikolaus Harnoncourt** into later musical realms and mounted the podium for a lively recording of **Beethoven's** "Eroica" Symphony with his period instrument orchestra, **Le Concert Des Nations**, on the new all-Savall label, Fontalis. **Savall**, who made a brief U.S. tour with **Hespérian** in late April and early May performing medieval Spanish music, says that people tend to forget that he started life in the standard-repertoire music world as a cellist (as did **Harnoncourt**).

"I was at-first much more in contact with **Schubert**, **Beethoven**, **Schumann**," says **Savall**, who trained at the Conservatory in his native Barcelona, Spain. "Before I even heard the viola, I listened to all this music and knew it by memory. Now I look at the score and play it like a new piece. It's a fascinating experience, as is having 50 musicians playing like a string quartet. It's not the only way to play it. The same piece can be played many different ways, and many will be right. As long as it's true."

**Savall** hopes to go further into this repertoire, but, he adds, "it is very expensive." His musical life continues to have many separate strands but with one thing in common. "I only do nice music," he says. "From the very beginning, I have been fascinated by many things, but I chose the music that touched me. And I only do the music that we can do, never the music we cannot do—for example, the "St. Matthew Passion" of **Bach**. My singers [in the **Capella Reial De Catalunya**] are Italian, Catalan, French, Basque, and Spanish, and I think to do vocal music in German properly, you have to have at least 80% German singers in the ensemble."

Upcoming recording projects include a program exploring the interrelationship of Italian and Spanish music at the time that the Catalan court was residing in Naples and suites from **Purcell's** "Fairy Queen."

## THE ENCLAVE'S WORLD PARTY UNWRAPS 'EGYPTOLOGY' SET

(Continued from page 14)

Rightly or wrongly, you have **Karl** saying, believing, that his music had never been taken to the college format. The labels took him pop and tried to have a hit or didn't have a hit. He wants to be worked at college and triple-A. He wants someone to treat him as an artist and not just a disposable pop star.

The Enclave is more than willing to oblige. The label began its campaign in February, releasing album cut "Vanity Fair" to college and alternative radio. Then, it introduced **Wallinger** to a number of influential college radio programmers and press in March in Austin, Texas, where **Wallerger** also played a private party.

"He's going to do a lot to support this record," says **Zutaut**. "One of the things that he and I talked about was how I wanted to help him achieve his vision of getting the music out to the right places and not just get thrown up against the top-40 wall. In return, he's going to work really hard for us."

Next up in the U.S. is the mid-May release of "Is It Time" to triple-A, alternative, and active rock formats. "'Vanity Fair' is still getting a lot of play at college and triple-A," says **Zutaut**. "We absolutely feel like it did what it was supposed to, which was tell those formats that **Karl** is back. It wasn't meant

to be widely promoted or distributed, the idea was just to get the excitement going in an area where **Karl** wanted to."

In the U.K., the first single will be "Beautiful Dream." "The U.K. company felt it was the better track for their marketplace," says **Zutaut**. The track will also come out in mid-May.

**Wallerger** will support the album's release with a 10-12 city tour of World Party's key U.S. markets, like Boston, Detroit, New York, Los Angeles, Denver, and Philadelphia. **Zutaut** says while nothing is confirmed, the Enclave has been talking to **VH1** in the U.S. about sponsoring the tour and participating in a World Party promotion and contest. He notes that **VH-1** in Europe is also trying to get involved.

To bolster excitement about "Egyptology," the Enclave is preparing a free greatest-hits package, "History Of The World," that will be packaged with the initial CD orders for **Best Buy** as a special promotion with the chain.

"We'll shrink-wrap the greatest hits with the CD," says **Zutaut**. "We've been thinking about expanding it to some other retailers. It gets you a lot of special visibility in stores."

World Party, which is booked by **Monterey Peninsula Artists**, may also open for another act on a summer shed

tour starting at the end of July.

The next step will be to release the track "Call Me Up" in late summer/early fall. "This is the track that we believe will be the hit single at top 40," says **Zutaut**, "and we'll also send it to triple-A and alternative."

A potential fourth single is "She's The One," which was originally written for the **Edward Burns**' movie of the same name. **Burns** subsequently decided to have **Tom Petty** compose the entire soundtrack.

**Wallerger's** first foray into movie work was the score for "Reality Bites." He recalls the "Reality Bites" adventure as a positive one, "if you call being in a soundproof box on the phone with people [outside] being able to hear my voice because I was shouting so loud. But I loved all that. I love moments of high pressure. The movie was finished, and they just needed a soundtrack, and I was the last guy they phoned sort of thing. I ended up barking mad."

While he has no film projects pending, **Wallerger** has his eye on more movie work. As he says, "There's that best-song-in-a-movie Oscar always waiting there for someone to come and collect it. I'd love to write all the songs for a movie, I just have to find some sucker director who's going to go for it."

# Top Jazz Albums™

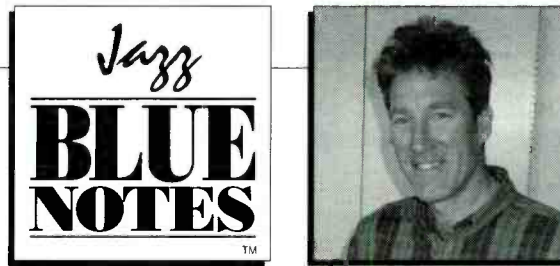
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST		TITLE
			ARTIST	ARTIST	
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
1	1	13	★★★ No. 1 ★★★		
1	1	13	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILL E. HOLIDAY	11 weeks at No. 1
2	2	10	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)	
3	3	4	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959	
4	4	78	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS	
5	5	10	DIANE SCHUUR GRP 9863	BLUES FOR SCHUUR	
6	7	6	CHARLIE HUNTER QUARTET BLUE NOTE 52420/CAPITOL	NAITY DREAD	
7	6	61	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER	
8	8	6	OSCAR PETERSON TELARC 83401	A TRIBUTE TO OSCAR PETERSON - LIVE AT THE TOWN HALL	
9	NEW		JOHN PIZZARELLI RCA 67501	OUR LOVE IS HERE TO STAY	
10	9	60	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)	
11	20	2	DOC CHEATHAM & NICHOLAS PAYTON VERVE 537062	DOC CHEATHAM & NICHOLAS PAYTON	
12	23	53	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD	
13	12	2	ABBEY LINCOLN VERVE 533559	WHO USED TO DANCE	
14	10	24	PAT METHENY GROUP Geffen 24978	QUARTET	
15	19	2	ROSEMARY CLOONEY CONCORD JAZZ 4754	MOTHERS & DAUGHTERS	
16	15	54	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS	
17	13	11	CHICK COREA & FRIENDS STRETCH 9012/CONCORD	REMEMBERING BUD POWELL	
18	14	34	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE	
19	11	5	THE CARIBBEAN JAZZ PROJECT HEADS UP 3039	ISLAND STORIES	
20	RE-ENTRY		SHIRLEY HORN VERVE 537022	LOVING YOU	
21	21	4	KURT ELLING BLUE NOTE 52727/CAPITOL	THE MESSENGER	
22	18	7	CHARLIE PARKER RHINO 72260	YARDBIRD SUITE: THE ULTIMATE CHARLIE PARKER COLLECTION	
23	NEW		DONALD HARRISON IMPULSE! 209/GRP	NOUVEAU SWING	
24	RE-ENTRY		ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS	
25	24	29	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO	

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST		TITLE
			ARTIST	ARTIST	
1	1	31	★★★ No. 1 ★★★		
1	1	31	KENNY G ▲ <sup>2</sup> ARISTA 18935	THE MOMENT	31 weeks at No. 1
2	2	8	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM	
3	3	2	GATO BARBIERI COLUMBIA 67855	QUE PASA	
4	4	14	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE	
5	6	5	RICK BRAUN BLUEMOON 92743/AG	BODY AND SOUL	
6	7	32	KEIKO MATSUI COUNTDOWN 17750/ULG	DRUM WALK	
7	5	8	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP	NUYORICAN SOUL	
8	8	4	URBAN KNIGHTS GRP 9861	URBAN KNIGHTS II	
9	9	6	GEORGE DUKE WARNER BROS. 46494	IS LOVE ENOUGH?	
10	NEW		HERB ALPERT ALMO SOUNDS 80014/GEFFEN	PASSION DANCE	
11	10	6	EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON	
12	13	33	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT	
13	12	41	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS	
14	11	5	BUCKSHOT LEFONQUE COLUMBIA 67584	MUSIC EVOLUTION	
15	14	26	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU	
16	19	14	ZACHARY BREAU ZEBRA 44002/ALL AMERICAN	UPTOWN GROOVE	
17	NEW		WALTER BEASLEY SHANACHIE 5032	TONIGHT WE LOVE	
18	21	2	GOTA INSTINCT 347	IT'S SO DIFFERENT HERE	
19	15	8	WARREN HILL DISCOVERY 77058	SHELTER	
20	16	29	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYKODISC	SHACK-MAN	
21	NEW		BILL FRISELL NONESUCH 79415/AG	NASHVILLE	
22	25	23	ALFONZO BLACKWELL STREET LIFE/SCOTTI BROS. 75509/ALL AMERICAN	ALFONZO BLACKWELL	
23	RE-ENTRY		NORMAN BROWN MOJAZZ 530545/MOTOWN	BETTER DAYS AHEAD	
24	17	36	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2	
25	RE-ENTRY		GEORGE BENSON GRP 9823	THAT'S RIGHT	

● 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. <sup>HS</sup> indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

# Artists & Music



by Jim Macnie

**ACTION CENTRAL:** June is for jazzers in Manhattan and its surrounding boroughs. For the last several years, the precocious What Is Jazz? bash run by the Knitting Factory and the venerable JVC Jazz Festival have paralleled each other, bringing an overwhelming number of performances into the area. The 1997 editions of both celebrations are enhanced, purporting to be a one-two punch that should thrill even the most insatiable jazz zealots.

The JVC outing, commanded by George Wein, is celebrating its 25th anniversary in the city. In 1972 Wein moved his archetypal fest from its Newport, R.I., location. Along with teamwork from labels and venues, multimedia company JVC has footed the bill for the last 13 years. This summer finds the scope of its program a bit wider than usual, incorporating chunks of New Orleans R&B, funk and pop sounds, big bands, and solo recitals. More than 40 performances—including many no-cost shows—are scheduled for venues that stretch from Harlem to the Village. Participating artists include Rachelle Ferrell, Manhattan Transfer, Caetano Veloso, Aretha Franklin, Paquito D'Rivera, Lena Horne, Cassandra Wilson, Herbie Hancock, James Carter, McCoy Tyner, Wynton Marsalis, Tito Puente, Najee, Incognito, Don Byron, Patti LaBelle, Roy Hargrove, and Roy Haynes.

The Knitting Factory extravaganza has a new sponsor and an amended moniker. The Texaco New York Jazz Festival is funded by the petroleum giant. It involves a mind-boggling number of venues and players (more than 300 artists are scheduled to participate). Many are the usual suspects, oft associated with the Knit's ever-ranging aesthetic. Talents like saxophonist Ellery Eskelin and pianist Matthew Shipp have found a home of sorts at the club. But all sorts of musicians will be part of the extravaganza, including veteran mainstainers like Jackie McLean, Charles Lloyd, the Heath Brothers, and Richard Davis. Many will be making their Knitting Factory debuts. There are 14 venues slated for use, including the Schomburg Center on Malcolm X Boulevard in Manhattan and the

Prospect Park Bandshell in Brooklyn. The Knitting Factory itself, which houses three separate performance spaces, should be teeming with jazz discourse.

Over the past few years, there's been a competitive tension between the two festivals, but this season finds a sense of kinship in the air. At separate press conferences, both Wein and Michael Dorf, president/CEO of parent company Knit Media, offered hopes that one event would enhance the other to make the New York area—so rich with jazz the rest of the year—top dog when it comes to festivals. (Toronto, Montreal, San Francisco, and Vancouver all boast great annual events.) Now the friction is between apathy and involvement, prompting listeners to take advantage of the creative surfeit.

The JVC Festival takes place June 20-28. The Texaco New York Jazz Festival runs June 16-30.

**VISUALS:** Verve has made a video for the title track to Betty Carter's latest disc, "I'm Yours, You're Mine." It's been sent to BET, Denver's Jazz Alley TV, and other concerns that broadcast jazz. BET shot an interview with Carter as well, part of a planned profile of the revered singer.

"Betty Carter's video and Betty Carter's exposure will be a major emphasis for the channel once we've completed the project and get it on the air," says Lydia Cole, VP of programming for BET. A pre-promotion program will also air on BET prior to the special. The Carter profile is slated for late summer or early fall. Cole believes the project may motivate more record companies to make clips for jazz musicians. "Many jazz labels didn't invest in videos previously because there wasn't much of an outlet for them," says Cole. "Increasingly there is, so it makes sense to make the investment."

Jazz Alley TV's show is shown in more than 100 cities. The company has twice taken the prize in the jazz/adult contemporary category for best TV series at the Billboard Music Video Awards. As a production business, Jazz Alley has made videos for the Yellowjackets, Rick Braun, and Joe Sample; it's also documented performances at the Saint Lucia Jazz Fest and the Victoria Jazz Fest for broadcast. Ken Burgmaier, president of Jazz Alley TV, says, "Contemporary jazz artists seem to sell more product, so they definitely have bigger [video] budgets." A clip by a mainstream jazz artist like Carter is a pleasant surprise, he says. "We'd play that in an instant, absolutely." Jazz Alley, headquartered in Denver, recently opened a Los Angeles office.

## BEN HARPER FINDS 'WILL' TO ROCK ON 3RD VIRGIN SET

(Continued from page 15)

Ndegocello and Jamiroquai as examples of artists who have recently had an impact at radio and who, like Harper, combine elements of R&B and rock.

According to Holden, radio exposure has made a difference abroad. "European media are much more open. If an artist is creating a buzz, they'll pick up on it." Leah Reid, director of product management (U.S.), says that Virgin will be making a concerted, across-the-board push at radio for the album. "A lot of people have heard of Ben Harper," she says. "Now it's time for people to hear Ben Harper."

While in the past the label has concentrated on the commercial alternative format, "The Will to Live's" first single, "Faded," will be serviced June 2 to rock, commercial alternative, and triple-A stations. In a special promotion to bring Harper to triple-A, a format both Factor and Reid feel is a natural for Harper, corresponding outlets will get a five-song sampler, which will include the single and emphasize the album's more acoustic, ballad-oriented material.

Harper will be available for on-air performances, and the label has set up dinners and other events for station personnel to meet Harper and hear him perform. "Ben will help us

to set up this record however we can," Reid says. "He does whatever he needs to do."

That includes touring. "If you see Ben live, you're a fan," Factor says, and the label will ensure that as many people as possible have that chance. Reid claims that Harper's schedule is "spoken for until the first of the year." To set up the album, throughout May, Harper will play a series of shows in West Coast college towns. They were chosen, according to Reid, because, "SoundScan figures found that in proportion to the population, Ben was doing very well in places like Eureka [Calif.], Missoula [Mont.], Bozeman [Mont.], Spokane [Wash.]. We're looking at secondary and tertiary markets."

At the same time, Harper will make promotional appearances in larger markets where he has done well in the past, such as Seattle (his best market, according to Reid), Los Angeles, Philadelphia, and New York.

After that, he's off to Europe, where the album comes out May 26. Holden says that in addition to playing France and Italy, where he already has a substantial fan base, Harper will play larger shows in the U.K., Germany, and Spain, three markets where Harper has yet to break.

Then it's back to the States, where in late June he begins a six-week tour of 1,000-seat halls. Harper is also on the bill for the Tibetan Freedom Concert June 7-8 in New York.

Reid says that Harper paid attention to retail with his first two albums and, as a result, "has a lot of friends" there who are excited for a new Harper record. Harper's previous albums have sold in both independent stores and chains, but his biggest support, she says, comes from mom-and-pop outlets. To make sure they remain in Harper's corner, the label will do a special promotion with the Coalition of Independent Music Stores.

Virgin will also take advantage of nontraditional markets that have discovered Harper. Skateboarders, in particular, have shown a particular affinity for the artist. While Factor says that happened organically—Harper was seen skateboarding in a video, and skateboard godfather Tony Alva is a fan—Virgin will be hiring an outside firm to do street marketing and will be distributing stickers.

"We don't need gimmicks to sell this music," Factor says, "all we need is to give people a chance to hear his music."

# Studio Action

ARTISTS & MUSIC

## Pros Gather To Unravel Dispute Over State Of CD Sound

BY DAN DALEY

NASHVILLE—A remarkable event took place in January at Georgetown Masters here: Record company production personnel, replication plant operators, and mastering engineers assembled to discuss the state of the compact disc's sound.

What was unique about the gathering was that with the inclusion of independent mastering engineers in the conclave, a closed-loop feedback system that had evolved between record labels and CD manufacturing plants was beginning to open up, and the implications for the future of CD sound are potentially significant.

From the moment the first commercially replicated compact disc rolled off a manufacturing line in 1982, there has been a small but persistent and vocal core of people—mainly professionals and audiophiles—who have maintained that the CD's sound is less than spec-

tacular. As the CD juggernaut grew through the decade and new generations of CD players became available with features like higher oversampling rates, the chorus of complaints diminished but never completely disappeared.

It may have seemed that way to CD plants, though, as CD-ROM entered the picture, increasing unit shipments substantially but, more important, reinforcing the tacitly agreed notion at replication plants that digital clones were perfect on a bit-for-bit basis and thus that any anomalies in music CDs were purely perceptual—a notion that record company production departments often accepted *prima facie*.

But CD-ROMs stream data to a computer; music CDs, on the other hand, contain far more complex information that is processed by a machine that itself is far more complex: the human ear-brain combination.

Mastering engineers, the so-called

"golden ears" of the industry, continued to express their belief that what was leaving their facilities was not what was finding its way to record stores, that the pre-mastering and replication processes were not accurately reproducing the nuances of music. The replication plants responded that, bit for bit, the clones were perfect. It was, interestingly, someone from a record company that began building a bridge between the camps.

"I'd read about the controversy in magazines, but I never really knew which side was valid," explains Louis Vaccarelli, VP of production, manufacturing, and purchasing at BMG Entertainment in New York. "What pushed it over the edge for me was conversations with Susan Heard, director of production for Arista in Nashville."

Heard contacted Vaccarelli after a complaint last fall from Jozef Nuyens and Mike Janas, co-producers of Arista's retro-country band BR5-49,

about the quality of the band's pre-release CDs. "I got a CD from the plant [Sonopress, in Weaverville, N.C.] and put it on in my car, and the transparency of the image was simply not there anymore," recalls Nuyens.

Nuyens and Janas returned to Georgetown Masters, where the record had been mastered, and compared the test CD with both their own post-mix CD-R and facility owner Denny Purcell's mastered version. They found the Sonopress CD significantly different from the mastered versions, something that Janas said Arista's production department concurred with immediately when they participated in an A/B comparison.

"We called Sonopress, and you could say that they were pretty defensive

about it at first," recalls Janas, who says that the 1630 digital master sent to Sonopress had been processed through a Sonic Solutions system at Sonopress, then formatted onto an Exabyte tape from which a 2X-speed glass master was made.

"There was a lot of processing that took place on our master after it left Georgetown, and that's where the problem lies," says Janas. "We told Susan [Heard] that this is not what your \$100,000 bought or what the band intended it to sound like."

"I knew that we were doing our best to make sure our CDs sounded good," Vaccarelli recalls after speaking with Heard. "But it made me think back to what I had been reading. And Susan,

(Continued on next page)

## Engineer/Producer Shaw Hip-Hops His Way Into Promising Rock Career

BY SCOTT RUBIN

NEW YORK—What do Jewel, Public Enemy, Weezer, and Soul Coughing have in common? They all have worked with engineer/producer Chris Shaw.

Having started out in hip-hop, this multitasking, forever shy engineer has lately moved into the alternative rock/pop markets. Those with a knack for trivia will also be able to name him as the bass player for MTV's "Rap Unplugged," which featured LL Cool J and De La Soul, among others.

Over a few short years, Shaw accumulated platinum records as an engineer for

Public Enemy, A Tribe Called Quest, Ice Cube, and others. Working mostly out of Greene Street Studios here, Shaw flourished along with hip-hop.

Although he was wildly successful as a hip-hop provocateur, Shaw wanted to segue into rock'n'roll, a genre he grew up with in suburban Westchester, N.Y. Fortunately for Shaw, the transition was not as difficult as it might have been for a producer/engineer who was not schooled in both disciplines.

"A lot of people wanted to work with me because of the Public Enemy stuff I did," says Shaw. "If you asked any rock guy at that time who their favorite rap group was, Public Enemy was usually at the top of the list."

Since Public Enemy had always bridged the gap between rock and rap, making a move didn't seem all that risky to Shaw, who describes

himself as a "white kid from Westchester."

Shaw says, "Rather than get stuck in a rut and just wind up engineering for the rest of my life and regretting it when I turn 40, I figured I'd take a chance, try to branch out, and, worst came to worst, go independent for a while then come back. I knew the people I had worked with would welcome me back."

Shaw hooked up with New York-based management firm Advanced Alternative Media and quickly secured jobs through connections he didn't even know existed.

His engineering discography now reads like a who's who of alternative rock: 311, the Red Hot Chili Peppers, the Butthole Surfers, Soul Asylum, and Bad Brains, among others. Shaw has mixed tracks for Jewel, as well as singles by Fountains Of Wayne ("Radiation Vibe") and Soul Coughing ("Super Bon Bon").

One of Shaw's early breaks was a call from producer Michael Beinhorn, who was about to begin work on Soul Asylum's "Grave Dancers Union" and wanted the record to have "some bottom on it," according to Shaw.

Off the success of that album, Shaw was hired by producer Ric Ocasek to record and mix what would become the debut LP from Weezer.

Shaw praises Ocasek's ability to "drive a project from point A to point B, making sure you don't lose focus on the way." He adds that his collaboration with the former Cars front man has yielded many of his subsequent gigs. "Most of the work I've done in the last year and a half is because of the Weezer record," says Shaw.

Having established himself as an alternative rock and hip-hop engineer, Shaw now aims to make the next big transition in his career: slid-

ing into the producer's chair.

To that end, Shaw has created a new studio space that he hopes will become a vital creative tool in his production arsenal. "My goal would be for the studio to become a place where we can go in, get some basic rhythm tracks, and lay down a vocal without spending \$1,500 a day," says Shaw.

"I am a big fan of pre-production," he adds. "If you know what you are doing, you can go rent a mike, a compressor, and a preamp and record vocals anywhere." The studio he has been putting together piece by piece now includes 16 tracks of Digidesign Pro Tools, 32 tracks of Tascam DA-88, Akai hard-disc editing, and two Yamaha 02R digital recording/mixing consoles.

Shaw's first production gigs include an upcoming album by psychedelic rockers Redd Kross, as well as the Maverick Records debut album by Summer Camp.

"I get a lot of tapes now, and I have this amazing luxury that a lot of people don't have where I can turn projects down, which is something I never thought I'd be able to do," says Shaw. Of Summer Camp, Shaw says, "I got that tape, and I was like, 'Oh man, who are these guys? They blew me away.'"

Although Shaw has received his share of accolades and commercial success, he says he is happy to be making a living doing what he loves most.

"Even at the end of the worst day in the studio, where it took 20 hours to get one verse out of the lead singer or you have gotten into hell with the label and everything is going wrong, you stop and pinch yourself and say, 'I am in a studio working with bands, and someone thinks I should get paid—this is great.'"



**Divide And Conquer.** Scott Vestal and David Parmley, founding members of Continental Divide, have opened Acoustic Images Studio in Hendersonville, Tenn., a facility that caters to singers and bands who record acoustically. Among the studio's first projects is an album by New Tradition. Shown in the back row at the sessions, from left, are New Tradition members Daryl Mosley, Jamie Clifton, Danny Roberts, and Richie Dotson. In the front row, from left, are Vestal and Parmley.

## AUDIO TRACK

NEW YORK

**AT STERLING SOUND, George Marino** remastered the first batch of **Jimi Hendrix** titles under a new arrangement between the Hendrix estate and MCA Records; they comprise "Are You Experienced?," "Axis: Bold As Love," "Electric Ladyland," and "First Rays Of The New Rising Sun." Among Marino's other recent projects are **Yoko Ono** catalog work for Rykodisc and **Jon Bon Jovi's** forthcoming solo album for Mercury Records. Elsewhere at Sterling, **Ted Jensen** mastered **James Taylor's** May 20 Columbia Records release, "Hourglass."

LOS ANGELES

**AT TOWER MASTERING** in Hollywood, engineer **Kevin Reeves** worked on albums by **Johnny Clegg & Jaluka**, **Ladysmith Black Mambazo**, **Foo Fighters**, **Spearhead**, **Steve Lukather**, and **Steve Perry**

... **Taj Mahal** worked at Cherokee on a follow-up to his Grammy-nominated "Phantom Blues" album. Scheduled for release on Private Music/Windham Hill next month, the project is being produced by **John Porter**.

NASHVILLE

**JOHN ANDERSON** tracked a Mercury Nashville project at the Castle with producer **Keith Stegall**, engineer **John Kelton**, and assistant **Paula Montondo**; **Lionel Richie** tracked with producers **James Carmichael** and **Lloyd Tolbert**, engineer **Ralph Sutton**, and assistant **Mike Purcell**; and classical guitarist **Gordon O'Brien** tracked with engineer **Dennis Cronin** in Studio B.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: Verna@billboardgroup.com.

### PROS GATHER TO UNRAVEL DISPUTE OVER STATE OF CD SOUND

(Continued from preceding page)

[RCA Label Group/Nashville production director] Glenda Break, and I organized the first CD symposium in Nashville, to which we invited all the replicators that we are a client of and at the same time extended the invitation to mastering engineers."

The January symposium, with listening tests at Georgetown and a group discussion at BMI's auditorium, brought home to Vaccarelli and others the fact that no communication had been taking place among the various parties.

"What had been missing all along was a dialogue," says Vaccarelli. Replicators in attendance included Sonopress (also a division of BMG Entertainment corporate owner Bertelsmann AG but which, Vaccarelli stresses, is operated as a separate company that must bid on RCA Label Group business), Allied Digital Technologies, JVC Disc America, Cinram, and Denon.

The conclave was followed during succeeding months by smaller gatherings at Georgetown Masters and such other leading Nashville facilities as Mastermix and Masterfonics. The methodology at these subsequent gatherings was one in which a single manufacturer would bring in seven or eight test CDs that had been pre-mastered using a variety of techniques and technologies—including Exabyte at 1X and 2X speed with photoresist, CD-R 1X and 2X both photoresist and non-photoresist, PCM 1630 and PCM 9000—for comparison with a reference master recording residing on a Sony PCM 3402 DASH stereo recorder.

"Bit-for-bit [analysis] is fine for CD-ROMs, but it's an entirely different thing with music CDs," observes Scott Hull, chief engineer at Masterdisk in New York, the only non-Nashville mastering engineer to attend any of the meetings thus far (and who adds that he wishes other record labels would sponsor similar symposia in New York). "Even if there were no real conclusions about various formats that came out of it, these meetings served to uncover a lot of major myths. People now realize that you can't simply trust the fact that digital clones are perfect when it comes to music. It's a very complicated thing. For instance, there's a lot of talk about jitter being a culprit, but jitter doesn't always produce unpleasant results. The key thing is, we have a dialogue going now, and the plants are trying positive things to deal with the situation."

Jitter—variation in clock cycles—

has been identified as contributing to sound reproduction problems in both the manufacturing process and in the playback hardware. "The [digital to analog] converter is deriving its clocking information from the vertical component of the waveform," explains Hull. "As that waveform transitions during processing, it can blur or become disturbed. How a computer sees that change is usually not important, so it's not really an issue in CD-ROM. But that makes a very big difference in music CDs." Hull says such information means that the entire manufacturing process has to be examined for such things as improved cabling.

Mastering engineer Hank Williams, who hosted a demonstration of JVC's K2 at his Mastermix facility in late March, notes that mastering engineers have been "constantly upgrading our equipment—converters and processors—for the last 13 years, so the differences we can hear have grown commensurately," he says. "We were able to keep peeling back the layers of digital. But I think it's commendable that a record company had the guts to bring this into the open, to have engineers and manufacturers talking with each other in non-threatening terms. It's broken the myth."

Purcell agrees that the dialogue the meetings have engendered will be useful in the future, and he feels vindicated on behalf of all mastering and other engineers for their long years as voices in the wilderness.

"One thing we have gotten across is that the mastering house should make the media that the plant will use to make the glass master from," he says. "There should never be another mastering step after us. In the old days of records, when I made the lacquers, I was also making the mold for the finished product. With CDs, I'm only making the media that the mold is made from. There's a lot of opportunities after it leaves here to be copied and transferred and mastered at faster speeds. It's what I call 'being stepped on,' an old street drug term, but one that's appropriate."

Purcell says he is concerned that CD manufacturers might resent this intrusion into their procedures. (Indeed, mastering was a value-added service that many replication plants added to their list of additional charge services throughout the '80s.) The CD industry is under tremendous pressure now with significant overcapacity and dropping unit prices. In many cases, plants are

seeking to standardize the mastering formats that come into the facilities in order to minimize format-to-format transfers and costs of purchasing and maintaining multiple mastering formats and to increase throughput.

However, observes Purcell, "That's not always going to be what the mastering house, the artists, and the producer think are the best formats or techniques to use. I understand their need to standardize, but I suggest that they have to accommodate what the artist wants. Exabyte is a cheaper,

8mm video format, but it's not really a music format, which the [magneto-optical] PCM 9000 is."

Replicators appear willing to participate in these symposia, partially out of a desire to produce a better product and partially with the understanding that enhancing quality is a viable tactic in a down market in any industry. Vaccarelli observes, "It could turn out to be a marketing opportunity for replicators—the market is very competitive right now. But I think it's more important that the quality issue is being

addressed."

RCA's Break says the production departments of labels have much to learn from this dialogue, even as the technological end of it is still being debated. "We're learning the nuances between master formats," she says. "Anything that helps us make better recordings is what we're trying to do."

As Masterdisk's Hull sums up the ongoing meetings, "The only objective thing that has been determined so far is that sound is subjective. But that's a very good start."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 10, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	HYPNOTIZE The Notorious B.I.G./ Deric "D-Dot" Angelet- tie, Ron "Amen-Ra" Lawrence, Sean "Puffy" Combs (Bad Boy/Arista)	HYPNOTIZE The Notorious B.I.G./ Deric "D-Dot" Angelet- tie, 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)	GONE AWAY The Offspring/ Dave Jerden (Columbia)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Doug Wilson	DADDY'S HOUSE (New York, NY) Doug Wilson	EMERALD SOUND STUDIOS (Nashville, TN) Steve Marcantonio	BEARVILLE STUDIOS/ SOUNDSTAGE (Bearsville, NY/Nashville, TN) Chris Shaw	ELDORADO RECORDING (Hollywood, CA) Bryan Carlstrom
RECORDING CONSOLE(S)	SSL 9000	SSL 9000	SSL 4000E with Ultimation	Neve 8088/SSL 6000E with G series computer/ SSL J9000	SSL 4000E
RECORDER(S)	Studer A800 MKII	Studer A800 MKII	Sony PCM 3348	Studer A800 MKIII/ Sony 3348/Studer D827	Studer A827
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, Sean "Puffy" Combs	DADDY'S HOUSE (New York, NY) Lane Craven, Sean "Puffy" Combs	MASTERFONICS (Nashville, TN) Chuck Ainlay	EMERALD STUDIOS (Nashville, TN) Joe Bakrdige	ELDORADO RECORDING (Hollywood, CA) Bryan Carlstrom
CONSOLE(S)	SSL 9000	SSL 9000	SSL 4000E with Ultimation	SSL G+ with Ultimation	SSL 4000E
RECORDER(S)	Studer A800 MKII	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	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	GEORGETOWN MASTERS Denny Purcell	GATEWAY STUDIOS Bob Ludwig	OASIS MASTERING Eddy Schreyer
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	WEA	Sony

© 1997, Billboard/BPI Communications, Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Sales rotate weekly.

### INTERSCOPE SEES ONE HEALTHY HUFFAMOOSE

(Continued from page 16)

The single was hand-delivered to stations this month.

Meanwhile the band, which is booked by manager Segal and Minneapolis-based Bull Productions, will play East Coast club and college dates in an effort to build a regional story. Huffamoose will also visit stations for specialty show performances.

One outlet that plans to support "We've Been Had Again" is triple-A WXPB Philadelphia at the University of Pennsylvania. Erin Maxon, who works in programming at the station, says the band has already taped a performance on WXPB's syndicated "World Cafe" program.

"It's a great album, and it's one of

those albums that is really unique and hard to categorize," she says. "And because of their local appeal, they get instant response from listeners."

Ferguson says the label is also contemplating point-of-purchase displays and cassette sampler giveaways.

Each aspect of Interscope's marketing approach, says Ferguson, reflects a deliberate, patient approach.

"We wanted the time to set this up properly," says Ferguson. "It's a different record, and it takes more than one hearing to get it."

We're not looking for just a six-week window of opportunity," he adds. "We feel that if we stick in there long enough, eventually people will come to us."

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# Songwriters & Publishers

ARTISTS & MUSIC

## SESAC Int'l Head Has Global Goals

### Bickerton To Expand Society's Role Outside U.S.

BY NIGEL HUNTER

LONDON—After his three turbulent years chairing the Performing Right Society (PRS) and acting as its chief executive during the most troubled period in its history, Wayne Bickerton could understandably desire sequestered refuge on some tropical island.

Instead, Bickerton has emerged as chairman of SESAC International, with responsibility for promoting and expanding this society in all territories outside the U.S. The appointment comes at a time when radical advances in technology are posing a challenge to the principles and sanctity of copyright

and intellectual property.

Bickerton assumed his new duties at the beginning of April after a year as the U.K.-based director of international affairs for SESAC. His formidable knowledge, acquired from more than 30 years' experience with international music markets and the societies regulating copyright protection and royalty collection, prompted the promotion to his new role and title.

"Wayne has brought us much closer to a number of foreign performing right societies," says SESAC co-chairman Freddie Gershon. "This has resulted in accelerated and escalated payments from key territories around

the world."

The society's experience and success in building up the activities of SESAC Latina in Central and South America convinced president/COO Bill Velez of the logic and value of establishing SESAC International with Bickerton at its helm.



BICKERTON

"Wayne's operation gives SESAC enormous leverage in dealing with rights holders in America who are confused by or disappointed in their rest-of-the-world earnings," Velez points out. "He goes after the foreign performances and then the money, and his very high level of contacts and breadth of understanding will serve to enhance SESAC's position in the States."

"My SESAC job is primarily two-fold," says Bickerton. "To build an international infrastructure for the society and to start convincing U.K. and European talent that they have an alternative in SESAC, [especially as] our efforts move closer to the golden grail of getting properly paid for airplay."

Currently looking for suitable office accommodations in Watford, north of London, Bickerton plans an initial staff of four, to rise later to six. He is prepared for some "hard campaigning" in putting the message across and increasing SESAC's international membership among writers and publishers.

Bickerton has a hectic travel schedule ahead of him this year, with visits to national societies in Beijing, Taipei, Taiwan, and Hong Kong, followed by trips to Japan and Australia. He made a reciprocal licensing deal last year with China's MCSC and considers the Pacific Rim countries an important area in the long term. At the same time, he concedes that there are obvious problems to be resolved there, such as piracy and counterfeiting.

(Continued on page 67)

## New B'way Shows Already Set For Release As Albums

BY IRV LICHTMAN

NEW YORK—In the most concentrated commitment to Broadway cast albums in years, six new shows are having their original-cast albums recorded for release.

Sessions are already complete for the Maury Yeston score for "Titanic," and John Kander and Fred Ebb's "Steel Pier," both of which RCA Victor will release.

The label also plans to record the revival of "Candide," with music by Leonard Bernstein, for release in June. RCA Victor has an option to record the Broadway versions of shows presented by Canada's Livent Inc., the U.S. unit of which is the producer of "Candide."

Varèse Sarabande plans a May 20 release of "Play On!," the new revue featuring music by Duke Ellington.

Sony Classical has a June 3 release date set for the cast recording of the Cy Coleman and Ira Gasman show "The Life," which has finished its recording sessions in New York. The show opened April 26.

In an unusual release of a second

album of cast performances from a new show, Atlantic Theater plans to issue June 24 the Broadway version of Frank Wildhorn and Leslie Bricusse's musical adaptation of "Jekyll & Hyde," which opened April 28. Last year's release of the score, out before the show hit Broadway, featured Linda Eder, who also stars in the Great White Way's production. Composer Wildhorn is the head of Atlantic Theater.

While Sony Classical gets the Broadway version of "The Life," RCA Victor released a star-studded album of songs from "The Life" last year. Both albums are the work of veteran Broadway/pop producer Mike Berniker.

Also, Hugh Fordin's DRG label will release recordings of two shows produced in limited-run concertized versions in this season's "Encores!" series, held at New York's City Center. They are Jerome Kern and Oscar Hammerstein's "Sweet Adeline" and Richard Rodgers and Lorenz Hart's "The Boys From Syracuse."

In addition to receiving Tony nominations for best musical, "Steel Pier," "The Life," and "Titanic" were cited May 5 for best original scores.

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
CAN'T NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Sugarhill/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP		
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
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		
<b>HOT R&amp;B SINGLES</b>		
G.H.E.T.T.O.U.T. • R. Kelly • Zomba/BMI, R. Kelly/BMI		
<b>HOT RAP SINGLES</b>		
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		
<b>HOT LATIN TRACKS</b>		
SOLO EN TI • Vince Clarke • Sony/ATV/BMI		

## Turner Joins Carnegie's MGM Tribute; 'Fever' To Hit U.K. Stage

EASY TO LOVE: When "Carnegie Hall Celebrates The Glorious MGM Musicals" July 15-16, cable's Turner Classic Movies will be in the midst of its own tribute to the event. Starting July 11 and returning for the two days of the Carnegie Hall salute, the channel will program 15 MGM song-and-dance classics, including "Gigi," "Kiss Me Kate," "Easy To Love," "Strike Up The Band," "Lili," "High Society," and "Good News."

Set to make appearances at the Carnegie Hall dates, hosted by Roddy McDowall and Michael Feinstein, are such MGM musical stars as June Allyson, Leslie Caron, Cyd Charisse, Kathryn Grayson, Mickey Rooney, Esther Williams, Van Johnson, and Betty Garrett.

The celebration is part of Carnegie Hall's "American Popular Song Celebration," which pays tribute to Nat "King" Cole July 8-9. This year's celebration is the first in three years to feature two events, the previous years having seen salutes to Frank Sinatra (1995) and Ella Fitzgerald (1996).

founders Rob Wallis and Paul Siegel will stay on in New York to operate Drummer's Collective Institute, of which DCI and Manhattan Music were an outgrowth. Both will serve as consultants and indie producers of print and video product.

HEFTY FOR 50: As part of its 50th anniversary this year, Hal Leonard Corp. has created an extensive, 557-page 1997 "Hal Leonard Music Catalog—50 Years Of Making Music." "You may have noticed," says company president Keith Mardak, "that this year we have incorporated our guitar products into this catalog and also printed in two colors to highlight products throughout." There is also a comprehensive index in the back.

BALLARD IS TOPS: Writer Glen Ballard was named the 1997 songwriter of the year by the National Academy of Songwriters (NAS). A presentation will be made May 21 at a concert featuring performances by other writers.



by Irv Lichtman

FEVER ON-STAGE: A stage version of "Saturday Night Fever," Paramount Pictures' 1977 blockbuster, is in the works for an April 1998 opening at the London Palladium. Producing the work, in which the Bee Gees will complement their original score with new songs, is Robert Stigwood, also the producer of the film. Stigwood's now-defunct label, RSO Records, reaped the benefits of the success of the John Travolta film. If the production proves successful, it's likely to move to America about a year later.

Another Stigwood-associated film classic, "Grease," is slated for a new run in movie houses next year, when it will celebrate its 20th birthday.

SOUTHERN EXPOSURE: DCI Music Video and Manhattan Music Publications, an instructional print and video line owned by Warner Bros. Publications (WBP), is moving to WBP headquarters in Miami from New York. WBP acquired DCI when it purchased CPP/Belwin, the music print company, in 1994. Company

The show, at the Palace in Hollywood, Calif., is a fund-raiser for the 23-year-old NAS. Ballard co-wrote and produced Alanis Morissette's "Jagged Little Pill" album and has worked with such stars as Aretha Franklin, Natalie Cole, Michael Jackson, Quincy Jones, George Strait, and Van Halen.

CORRECTION: Words & Music didn't have the right World Wide Web site addresses in recent references to the Arc Music Group site and the John Lennon Songwriting Contest. For Arc, it's <http://www.arcmusic.com>; for the song contest, it's <http://www.jlsc.com>.

PRINT ON PRINT: The following are the best-selling folios from Cherry Lane Music:  
 1. Metallica, "Load."  
 2. Bush, "Razorblade Suitcase."  
 3. "The Art Of Kirk Hammett."  
 4. Soundgarden, "Best Of Soundgarden."  
 5. Dave Matthews Band, "Crash."

# 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

**"WALK THROUGH THE BOTTOMLAND"**  
 Written by Lyle Lovett  
 Published by Michael H. Golden Inc./Lyle Lovett (ASCAP)

After three independent albums that helped them garner a substantial following, Bill and Bonnie Hearn are enjoying their major-label debut, "Diamonds In The Rough," on Warner Western. The husband-and-wife duo were joined by several guests on the set, including Nanci Griffith, Lyle Lovett, Jerry Jeff Walker, and Tish Hinojosa. Among the songs they've recorded is a cover of Lovett's "Walk Through The Bottomland."

"Lyle has been a friend for a long time, and we love his songwriting," Bill Hearn says. "He's been out here to Santa Fe two or three times, and he's invited us to sit in and do a cameo song or two [during his shows] at the outdoor amphitheater here. We wanted Lyle on the album because he's a friend and we wanted to pay him homage as a songwriter... We thought that would be a perfect song for Lyle to sing with us."

Adds Bonnie, "And we also thought the song lent itself well to our harmony, our male-female harmony we like to do so much of. That's another reason we did it."

"I think the story is beautiful," Bill says. "The story of lasting love is really nice. You hear so many negative songs in country music today. I think that song says something about genuine love."

"The differences between the two people are pointed out in the song," Bill continues. "But it says you don't have to be from the same background or sociological or economic background to make a relationship work. That's what the song means to us, and Bonnie and I have been married 26 years. So we understand that."

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## PolyGram Plans Viet Nam Foray Major To Link With State Companies

■ BY JOHN LE FEVRE

HANOI, Viet Nam—PolyGram is aiming to tap the emerging potential of the Vietnamese market by taking a presence here through plans for joint-venture manufacturing facilities in the country.

PolyGram has applied to the Vietnamese government for permission to join with two state-run companies, Saigon Audio and General Culture, to mass-produce CDs and audiocassettes for distribution in Viet Nam.

Under the terms of the proposal, Saigon Audio and General Culture will press albums from PolyGram's roster of international artists at their factories in Ho Chi Minh (HCM) City when there is a strong enough domestic demand for the music.

PolyGram says it may later use Viet Nam as a base to produce CDs and cas-

settes for export to other countries in the region and will eventually look to sign Vietnamese artists for local and international exploitation.

Under the plans submitted to the government, the albums pressed by Saigon Audio and General Culture would retail at 30-40 shops, mostly in HCM City and Hanoi, with cassettes

### PolyGram

costing the equivalent of \$2-\$3 and CDs approximately \$10. To distinguish the genuine recordings from the plethora of cheaply pressed and poorly copied pirate CDs that abound throughout Viet Nam and sell for around \$2.15 each, PolyGram proposes stamping its products with a special seal to prove their authenticity.

Saigon Audio says it is selecting the titles from the PolyGram catalog that it wants to use during the trial launch and has submitted them to Viet Nam's Ministry of Culture and Information for approval.

Local tastes in a vibrant Vietnamese market could provide a strong new outlet for PolyGram's catalog material, particularly the company's '70s reper-

toire.

Frankie Chow, director of business development for PolyGram Far East, says, "It's interesting and surprising to see which artists are popular here. Vietnamese listeners don't care if it's a new song or an old song, so long as it's a good song."

"I think artists like the Carpenters, the Bee Gees, and Abba will prove to be most popular here," he adds. "The companies [we are working with] are free to choose whatever they like, whatever is suitable to the market. They have started with pop music first. Later, they will make a selection of jazz and classical titles."

While PolyGram initially plans to use Viet Nam as a market purely for international repertoire, its longer-term plans include signing and recording Vietnamese artists.

With more than 2 million Vietnamese living outside of the country and a local population in excess of 74 million, Vietnamese repertoire holds considerable potential.

Chow says that the appointment of a local partner will mean PolyGram can "sign local artists, promote and

(Continued on page 50)

## Norway's Chart Dispute Brings New Gov't Probe

■ BY KAI ROGER OTTESEN

OSLO, Norway—CD prices are back on the government agenda in Europe.

Following government inquiries into allegations of price-fixing cartels among major labels in Italy and the Netherlands (Billboard, Nov. 23, 1996), Norway's top 40 full-price albums chart is now under official investigation.

Competition authority Konkurransetilsynet is scrutinizing a complaint by classical budget label Naxos, which argues that the chart is anti-competitive and that Norwegian labels' body GGF is refusing to have normal business relations with Naxos.

Naxos contends that GGF's minimum price for chart eligibility is an unfair restriction of its trade. Most Naxos product appears in the less well-publicized budget chart here.

Responding to Naxos' charges, GGF's legal representative, Wiersholm, Mellbye & Bech, states in a letter to the competition authority that GGF has no control over the decision by leading newspaper Verdens Gang (VG) not to publish the budget chart.

"If Konkurransetilsynet intends to interfere with VG's editorial choice of a music chart, GGF is not the appropriate subject for the complaint," the law firm states in the letter, a copy of which has been obtained by Billboard. The letter adds, "GGF has no influence on which charts VG wants to print."

The letter also argues that the division of budget-price and full-price product is justified because lower prices create artificial demand for a product.

The chart, compiled weekly by GGF for the newspaper, excludes all product with an average retail price lower than 129 kroner (\$18), effectively removing Naxos' repertoire from the published charts. In stores, full-price CDs are between 159 kroner (\$22) and 189 kroner (\$27). Naxos' repertoire has retail prices ranging from 59 kroner (\$8) to 99 kroner (\$14).

Naxos is also claiming that GGF "denies business relations" with the company. Wiersholm, Mellbye & Bech contends that GGF is a trade group and does not sell goods or services and therefore it cannot be denying business relations.

Asbjørn Englund, senior executive officer at Konkurransetilsynet, says, "GGF has questioned the legal grounds of the complaint, and this has to be examined by a legal officer."

He adds, "What we want to investigate is the fact that the chart does not register CDs with a lower average retail price than 129 kroner, which might be preventing labels from setting a lower price."

Englund says he is keen to establish whether the major-labels-sponsored chart influences consumers' buying decisions. If so, he says, it may be distorting competition between products. "GGF is owned by the international record companies, and Konkurransetilsynet wants to investigate the effects of [GGF] compiling this type of chart," he concludes.

Konkurransetilsynet is expected to make an official response within a few weeks.

## Turkish, Greek Artists To Hold Cyprus Show

■ BY ADRIAN HIGGS

ISTANBUL, Turkey—Turkish pop idol Burak Kut and Greek star Sakis Rouvas are to give a joint concert on Cyprus's Green Line, which divides the Greek-Cypriot south of the island from the self-declared Turkish Cypriot republic in the north. Impresarios Ahmet San from Turkey and Ilias Painakis from Greece are organizing the concert. Ebru Toparli, assistant to San, says that the concert will take place May 19.

Kut and Rouvas paired up recently to sing the duet "Somebody" on the Turkish soundtrack to the Disney film "The Hunchback Of Notre Dame." Friendship between the two 25-year-olds and cooperation between their managers led them to the idea for the concert, Toparli says.

The United Nations is to host the concert at the Ledra Palace on the Green Line. The tickets, all free, will be distributed by the United Nations, with 3,000 going to each side. The United Nations will also provide security. This will be the first time such a large group of people from both sides have come together since the division of the island in 1974.

Kut and Rouvas' plan to hold the concert is a brave one given the deep feelings present on both sides of the island and the extreme sen-

(Continued on next page)

## Sony Leads South African Music Awards Township Singer Sibongile Khumalo Wins 3 Trophies

■ BY ARTHUR GOLDSTUCK

JOHANNESBURG—Returned multinationals stamped their authority over the South African music industry with a dramatic showing at the annual First National Bank South African Music Awards, held here April 26.

Sony Music in particular scored big, taking seven awards. Township diva Sibongile Khumalo, one of the most-sought-after unsigned acts in South Africa before Sony inked her, lived up to her promise with her debut album, "Ancient Evening." The set took awards for best female solo vocal performance, best adult contemporary performance, and song of the year for "Untold Story."

Another keenly contested signing, cutting-edge rock band Springbok Nude Girls, saw its single "It Became A Weapon" named best rock performance. Sony also ended label CCP's dominance of the *kwaito* township dance genre with the M'du album, "Ipompe," which received the best township/kwaito dance performance award.

In a stable of artists that is almost all technically newcomers, Sony's authentic debut act, Family Factory, was named best newcomer for its album, "The Journey."

The awards ceremony once again underlined the impact of BMG Africa's



LADYSMITH BLACK MAMBAZO

first signing, Soweto String Quartet, which took three awards in 1995 with its debut album. The follow-up, "Renaissance," won this year's award for best instrumental performance and earned Graeme Beggs the prize for

best producer. BMG also served up the shock of the night, with underdog Sam Sikiza Chauke snatching the trophy for best traditional performance in the hugely popular *tsonga* genre from mega-selling, two-time winner Thomas Chauke (no relation).

Warner licensee Tusk, about to be taken over by rival Gallo, supplied a powerful swan song from its local pop division One World Entertainment, whose small stable took three awards: Coleske's eponymous album was named best English-language adult contemporary performance, while rebel Afrikaans rocker Johannes

(Continued on page 50)

## New BBC Division To Exploit Music Output

LONDON—BBC Worldwide, the commercial arm of the British Broadcasting Corp., has launched a new division to financially exploit the BBC's music output—including exclusively recorded artist sessions and concerts—and material from its vast archives.

The division, BBC Worldwide Music, comprises three interdependent businesses—records, radio, and music publishing.

The role of the record arm is to negotiate with established record companies to release archive material.

"We would put together a deal with the label where we would license the archive material to the record company and they would press, distribute, and market the release," explains BBC



Worldwide Music's business development manager, Lesley Golding.

The publishing aspect of the new division was created as a dedicated music-publishing operation working

with BBC program-makers, composers, and the music industry to develop new music. Much of the new music in the U.K.—in the form of signature tunes, jingles, musicals, operas, and classical works—is commissioned by the BBC.

The aim of the publishing arm is to maximize the returns from the creation and broadcasting of new music. BMG Music Publishing Worldwide has been appointed to provide royalties collection and administration.

MIKE McGEVER

## PIM Awards Showcase Italian Talent Domestic, Int'l Acts Honored At 2nd Televised Event

BY MARK DEZZANI

ROME—Italian talent has received a major boost through the second televised Premio Italiano della Musica (PIM) Awards show.

Held April 23 here, the event was organized by national radio network Radio DeeJay, Musica! magazine (both part of the Espresso Publishing Group), MTV Europe's Southern region service, and concert promoter Trident. The show was carried by Radio DeeJay, MTV, and state broadcaster RAI.

The prizes were based on votes by listeners, readers, and viewers of the respective supporting media. PIM is so far the country's only popular-music awards event, although Italian labels' body FIMI has stated its intention to launch a new awards gala, with honors decided by an industry jury, for December (Billboard, Oct. 12, 1996).

Serena Dandini, one of three presenters of this year's PIM Awards, says the



CASINO ROYALE

event provides a showcase for domestic talent. "So far in Italy, there is no other event like this which provides an opportunity for many young new artists to receive TV exposure. The San Remo Festival does not represent the diversity of our new talent."

Dandini adds, "This show is a celebration of the excellent new music being produced in Italy, the quality of which compares very favorably with international music."

In addition to live coverage on Radio DeeJay, a one-hour TV show was aired

on RAI's second TV network, RAIDUE, with highlights on MTV Europe's Southern region service.

MTV viewers voted for best Italian video, won by Casino Royale for its Blackout/PolyGram single "Cose Difficile" (Difficult Things). BMG Ricordi act Fabrizio De Andre won the critics' jury award for his 1996 album "Anime Salve" (Soul Volley). De Andre also won the category for best Italian album of 1996.

The other awards went to Polydor's Zucchero (best Italian artist), BMG Ricordi's Articolo 31 (Italian band and Italian rap band), Mercury's Franco Battiato (Italian song for his single "La Cura"), Cyclops' Carmen Consoli (Italian newcomer), WEA's Ligabue (concert of the year), and CNI's Agricantus (Italian world music artists.)

In the international categories, the awards went to Pearl Jam (international band), Alanis Morissette (international artist), and Jamiroquai (dance artist.)

## Watanabe's World View Is Recognized

BY STEVE McCLURE

TOKYO—When Reed MIDEM Organisation chief executive Xavier Roy raises a glass to Misa Watanabe May 20 at Hong Kong's China Club, he'll be toasting one of the most powerful figures in the Japanese music industry.

Watanabe, 67, is to be the guest of honor at a special tribute held during MIDEM Asia by the event's organizers to recognize her 40-plus year career, as well as to praise an international outlook that was ahead of its time.

Although a host of rival, upstart production companies ended the Watanabe group's dominance of the Japanese music industry some time ago, those firms operate according to the template established by Watanabe Productions.

When no one else from Japan's music business was attending MIDEM in Cannes, the Watanabes—Misa and her now-deceased husband, Shin—had a regular exhibit booth in the Palais des Festivals.

"She was one of the first people, if not the first, to make a trip around the

world to try to sign international catalogs for her publishing company," says Alex Abramoff, president of Mercury Music Entertainment. "I think she is the person who became first aware among Japanese industry people about the importance of copyright."

Watanabe's international efforts date back to the mid '50s, but it was in the field of artist development and management that the company had the greatest impact. Watanabe Productions brought a sense of professionalism and modernity to the industry that at the time was sorely lacking. It gradually built a stable of major acts, including the Krazy Kats and the Peanuts, and soon totally dominated the Japanese entertainment world.

Shin Watanabe, a former jazz bassist, tended to concentrate on the creative side of the company, while Misa was more active in business. In 1962, Watanabe Music Publishing was established, pioneering the concept in Japan of music publishers handling original material, as opposed to acting as subpublishers.

Indeed, Watanabe is widely

acknowledged as the first Japanese music publisher to become involved in the production of master recordings, which greatly helped it achieve financial stability. "[This] is a very unique aspect of Japanese music publishers' operations," notes Nichion president Mamoru Murakami, "because most foreign publishers don't produce masters."

Later, Watanabe brought top international artists to perform in Japan, including Sammy Davis Jr., Andy Williams, Marlene Dietrich, and Queen.

As the Japanese industry grew and prospered, the Watanabe combine's once-unchallenged hegemony eroded. Other powerful production companies—many established by Watanabe group artists or former employees—have sprung up. High-profile "graduates" of the Watanabe group include Amuse Inc. chairman Yokichi Osato and Sony Music Entertainment

(Continued on page 50)

### CYPRUS SHOW

(Continued from preceding page)

sitivity to the issue of Cyprus in their own countries. Distrust and bitterness run deep, fueled by extremists on both sides. Recently a Greek-organized motorbikers demonstration, which started in Europe and ended on the Green Line with some bikers trying to cross into northern Cyprus, resulted in one demonstrator being shot and fatally wounded by a Turkish soldier as he tried to tear down a Turkish flag.

The island's Turkish and Greek administrations have given their approval to the concert, and Toparli reports that she has heard of no opposition to date. "Reactions are pretty good so far," she says, adding that people from both sides of Cyprus have been calling to ask about tickets.

Both artists are in the top rank in their respective countries. Kut is recording his third album, and Rouvas has been at No. 1 in Greece for 11 weeks with a single from his fifth and latest album.

## newsline...

**THE NETHERLANDS'** largest music retail chain, the 140-outlet Free Record Shop, is planning to expand its Scandinavian operations. The group's current representation in the region is 10 stores in Norway. Three of these are recent openings, but only one is in a shopping mall. Free GM Juan da Silva says, "Because of the cold climate in Norway, practically all shopping takes place in malls, but it is very hard to get a foot in the door because of protectionist practices." He adds, "Apart from Norway, we're currently looking into the possibilities of penetrating into Sweden, Denmark, and Finland. Sweden will be particularly difficult, as we don't want to get involved in another CD price war."



SPRINGSTEEN

**SWEDEN'S POLAR MUSIC PRIZE** was awarded May 5 to Bruce Springsteen and, for the first time in the award's six-year history, to a Swedish artist, Eric Ericson. Both received 1 million kroner (approximately \$130,000) from King Carl Gustaf at a ceremony in Stockholm. Springsteen was awarded the prize "for an outstanding career as singer and stage performer," while Ericson was honored "for pioneering achievements as a choral conductor, teacher, artistic originator, and inspirer in Swedish and international choral music." Established by former Abba

manager Stig Anderson, the Polar prize is decided by a committee of Swedish music experts.

**A STRING OF DOMESTIC** megahits in March saved the Japanese market from a disastrous first quarter, according to data released by the Recording Industry Assn. of Japan (RIAJ). Audio software shipments in the January-March period totaled 112.8 million units, up 3% over 1996's first quarter. The wholesale value was 132.5 billion yen (\$1.1 billion), up 4%, according to the RIAJ. A particularly strong showing by domestic CD singles in March (up 32% in unit shipments and 28% in value, respectively) ended four largely hitless months that hit many retailers hard. Total album shipments in the period were 68.1 million units, down 0.1%, while singles shipments were 44.8 million units, up 9%.

**TOWER RECORDS** in the U.K. is giving away copies of the influential Daily Telegraph newspaper for a three-week period in what Tower claims is a first for a music retailer. Tower, the newspaper, and London magazine Time Out have jointly produced an 11-track CD promoting acts appearing at summer festivals in the U.K.



**CONTEMPORARY MUSIC** appears to have rediscovered its social edge in Russia. Having been a champion of liberal attitudes during the communist era, the music industry had been politically quiet until the launch of the Campaign for Civil Obedience during a Moscow show by Russian rock band Time Out. The campaign aims to persuade the government to uphold the right of young men to perform civil duties instead of compulsory military service. This right was enshrined in Russia's 1993 constitution.

**THE 'ARTISTS EN RUTA'** campaign, promoted by Spanish authors' body SGAE and national artists' association AIE, has begun its second round of concerts this year. The campaign aims to give musicians more live exposure in areas of Spain outside of their home regions. For the first time since the project's inauguration in 1995, it is being backed by a major radio group, Cadena 100, which will promote and broadcast a series of concerts across Spain.

**SONY MUSIC FRANCE** has created a new position emphasizing the company's commitment to marketing its local repertoire internationally. Columbia France international marketing manager Virginie Auclair has been named VP of international marketing. She also assumes the post of GM international at Sony's Columbia label.

**DESPITE INDICATIONS** of weakening domestic record sales, Swedish performing right society STIM has reported total revenue from licensing of 780.8 million kroner (\$100 million) for 1996, an increase of 6.4% over 1995's total. However, overshadowing an otherwise positive annual report from the society is the continuing dispute with three of Sweden's commercial TV stations over the level of royalties to be paid to STIM, which has pushed up the body's expenditures. The stations, TV3, TV4, and Kanal 5, are refusing to pay what they see as exorbitant royalty fees. The latest court hearing into the matter began April 21 and is expected to culminate at the end of this month. Revenue from performance royalties outside of Sweden also continued to rise, although results for 1996 show a slowing in the upward trend of Swedish music in previous years. Income of almost 100 million kroner (\$12.9 million) represents a rise of 3%.

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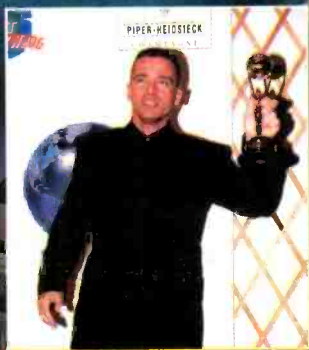
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World's best-selling Alternative Group of the year



**ACE OF BASE**  
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**EROS RAMAZZOTTI**  
World's best-selling Italian recording-artist of the year



**ROBERT MILES**  
World's best-selling Male Newcomer of the year



**FLORENT PAGNY**  
World's best-selling French recording-artist of the year



**VANESSA MAE**  
World's best-selling Classical Artist of the year



**DJ BOBO**  
World's best-selling Swiss recording-artist of the year



**DIE TOTEN HÖSEN**  
World's best-selling German recording-artists of the year



**AGATHA CHRISTIE**  
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**HELMUT LOTTI**  
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**KHALED**  
World's best-selling African recording-artist of the year

# THE 1997 WORLD MUSIC AWARDS

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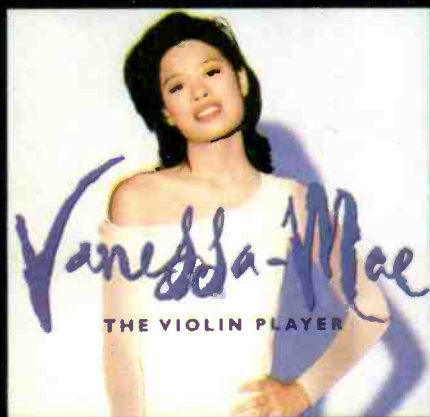
*The Red Hot Tour*



*The Classical Tour*



*The Violin Player*

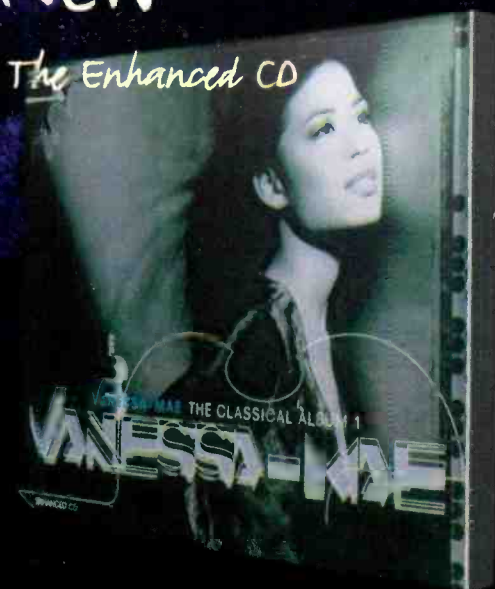


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# NO comparison

A photograph of Jacky Cheung, a Chinese singer, looking upwards with a slight smile. He is wearing a dark blue jacket over a white shirt. He is holding a large, ornate golden trophy that reflects light. The background is a warm, golden-yellow gradient.

**Jacky Cheung**

- winner of the Best Selling  
Chinese Artist

in the World

for the second consecutive year '97

**Need we say more?**

PolyGram



# HITS OF THE WORLD

## CONTINUED

**EUROCHART** 05/08/97

**MUSIC & MEDIA**
**NEW ZEALAND** (RIANZ) 05/11/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I BELIEVE I CAN FLY R. KELLY JIVE
2	2	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
3	3	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
4	5	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR/COLUMBIA
5	NEW	STAR PEOPLE '97 GEORGE MICHAEL VIRGIN
6	4	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
7	NEW	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR
8	7	ENCORE UNE FOIS SASH! BYTE BLUE
9	8	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO
10	RE	DON'T LET GO (LOVE) EN VOGUE EASTWEST
<b>ALBUMS</b>		
1	1	DEPECHE MODE ULTRA MUTE
2	2	SPICE GIRLS SPICE VIRGIN
3	3	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
4	4	U2 POP ISLAND
5	5	TIC TAC TOE Klappe Die 2Te RCA
6	7	SOUNDTRACK ROMEO + JULIET CAPITOL
7	6	BEE GEES STILL WATERS POLYDOR
8	8	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
9	10	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
10	RE	TEXAS WHITE ON BLONDE MERCURY

THIS WEEK	LAST WEEK	SINGLES
1	2	DON'T LEAVE ME BLACKSTREET INTERSCOPE/UNIVERSAL
2	8	FOR YOU I WILL MONICA WARNER
3	NEW	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
4	NEW	STARING AT THE SUN U2 ISLAND
5	3	I SHOT THE SHERIFF WARREN G DEF JAM/MERCURY
6	1	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG
7	4	COLD ROCK A PARTY MC LYTE EASTWEST
8	7	ONLY LOVE THE BRAXTONS EASTWEST
9	5	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
10	RE	LET'S GET DOWN TONY TONI TONÉ MERCURY
<b>ALBUMS</b>		
1	5	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL
2	3	SPICE GIRLS SPICE VIRGIN
3	1	SOUNDTRACK ROMEO + JULIET EMI
4	6	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL
5	2	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
6	7	U2 POP ISLAND
7	NEW	SUPERGRASS IN IT FOR THE MONEY EMI
8	NEW	YANNI IN THE MIRROR BMG
9	RE	THE CORRS FORGIVEN, NOT FORGOTTEN 143 RECORDS/WARNER
10	4	TINA TURNER WILDEST DREAMS FESTIVAL

**MALAYSIA** (RIM) 05/06/97

**HONG KONG** (IFPI Hong Kong Group) 04/27/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MAX 2 SONY
2	6	EMIL CHAU FRIEND ROCK
3	4	RAIHAN PUJI-PUJIAN WARNER
4	2	XPDC BRUTAL LIFE
5	3	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE
6	7	SOUNDTRACK THAT THING YOU DO! SONY
7	NEW	911 THE JOURNEY EMI
8	9	AZ YET AZ YET BMG
9	5	VARIOUS ARTISTS LAGI GEMPAQ EMI
10	8	BEYOND PLEASE LET ME GO ROCK

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	ANDY LAU LOVE IS A MIRACLE BMG/MUSIC/IMPACT
2	NEW	SAMMI CHENG WAITING FOR YOU WARNER
3	3	ERIC SUEN HITS SIXTEEN BMG
4	NEW	ANDY HUI NAN REN DI GAN KAI CAPITAL ARTISTS
5	NEW	DRY ONE GO EAST
6	7	ALAN TAM LIVE IN CONCERT '97 POLYGRAM
7	4	WILLIAM SO QING LAI ZI YOU HONG GO EAST
8	1	BEYOND SPREAD OUT YOUR HANDS ROCK
9	10	RONALD CHENG DEEPLY LOVE POLYGRAM
10	NEW	STEPHANIE CHE TOTALLY DEVOTED BMG/MUSIC/IMPACT

**IRELAND** (IRMA/Chart-Track) 05/01/97

**BELGIUM** (Promuvi) 05/09/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I BELIEVE I CAN FLY R. KELLY JIVE
2	2	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI
3	NEW	MYSTERIOUS WOMAN MARC ROBERTS RITZ
4	3	ENCORE UNE FOIS SASH! MULTIPLY
5	4	STARING AT THE SUN U2 ISLAND
6	NEW	LOVE WON'T WAIT GARY BARLOW RCA
7	NEW	STAR PEOPLE '97 GEORGE MICHAEL VIRGIN
8	7	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
9	5	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
10	6	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
<b>ALBUMS</b>		
1	3	SOUNDTRACK ROMEO + JULIET EMI
2	1	SPICE GIRLS SPICE VIRGIN
3	7	U2 POP ISLAND
4	2	VARIOUS ARTISTS NEW HITS 1997 WARNER/ESP/GLOBAL TV/SONY TV
5	5	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 36 EMI/VIRGIN/POLYGRAM
6	6	MARY BLACK SHINE DARA
7	4	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
8	8	SOUNDTRACK SPACE JAM ATLANTIC/EASTWEST
9	NEW	VARIOUS ARTISTS THE ALL TIME GREATEST COUNTRY SONGS COLUMBIA
10	9	SUPERGRASS IN IT FOR THE MONEY PARLOPHONE

THIS WEEK	LAST WEEK	SINGLES
1	2	FIRE UP! FUNKY GREEN DOGS TWISTED/UNIVERSAL
2	3	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA
3	1	LET A BOY CRY GALA PRIVATE LIFE
4	4	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
5	5	DON'T LET GO (LOVE) EN VOGUE WARNER
6	6	A GOOD DAY NATURAL BORN DEEJAYS NAF/ANTLER-SUBWAY
7	7	UN-BREAK MY HEART TONI BRAXTON BMG
8	8	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
9	9	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
10	RE	DROMEN GET READY! PLAY THAT BEAT/VIRGIN
<b>ALBUMS</b>		
1	1	SPICE GIRLS SPICE VIRGIN
2	2	DEPECHE MODE ULTRA MUTE/PIAS
3	3	DE SMURFEN SMURFENHOLIDAY EMI
4	5	K.I.A. KRAPOEL IN AXE ARS/SONY
5	8	PATRICIA KAAS DANS MA CHAIR COLUMBIA
6	7	TONI BRAXTON SECRETS BMG
7	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
8	6	MARCO BORSATO DE WAARHEID POLYDOR
9	10	LISA STANSFIELD LISA STANSFIELD BMG
10	9	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN

**AUSTRIA** (Austrian IFPI/Austria Top 40) 05/06/97

**SWITZERLAND** (Media Control Switzerland) 05/04/97

THIS WEEK	LAST WEEK	SINGLES
1	1	BLOND RAINHARD FENDRICH BMG
2	3	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
3	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
4	4	WARUM? TIC TAC TOE BMG
5	9	DU LIEBST MICH NICHT SABRINA SETLUR SONY
6	8	FIRE SCOOTER EMI
7	5	TEARIN' UP MY HEART 'N SYNC BMG
8	6	WHEN I DIE NO MERCY BMG
9	7	PLEASE DON'T GO NO MERCY BMG
10	RE	POW CHI BBS & DJ ANDY B POLYGRAM
<b>ALBUMS</b>		
1	1	RAINHARD FENDRICH BLOND BMG
2	2	TIC TAC TOE Klappe Die 2Te BMG
3	3	ANDREA BOCELLI ROMANZA POLYGRAM
4	4	NO MERCY MY PROMISE BMG
5	7	SOUNDTRACK ROMEO + JULIET EMI
6	9	TIC TAC TOE TIC TAC TOE BMG
7	5	DEPECHE MODE ULTRA MUTE/ECHO-ZYX
8	6	SPICE GIRLS SPICE VIRGIN
9	10	BEE GEES STILL WATERS POLYGRAM
10	8	ANDREA BOCELLI BOCELLI POLYGRAM

THIS WEEK	LAST WEEK	SINGLES
1	1	I BELIEVE I CAN FLY R. KELLY JIVE/MUSIKVERTRIEB
2	3	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
3	2	WARUM? TIC TAC TOE BMG
4	6	VIVO PER LEI—ICH LEBE FÜR SIE ANDREA BOCELLI & JUDY WEISS POLYGRAM
5	NEW	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON SONY
6	4	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
7	7	DU LIEBST MICH NICHT SABRINA SETLUR SONY
8	5	DON'T LET GO (LOVE) EN VOGUE WARNER
9	NEW	THE THEME (OF PROGRESSIVE ATTACK) BROOKLYN BOUNCE EDEL/PHONAG
10	9	TEARING UP MY HEART 'N SYNC BMG
<b>ALBUMS</b>		
1	NEW	TIC TAC TOE Klappe Die 2Te BMG
2	1	ANDREA BOCELLI ROMANZA POLYGRAM
3	3	BEE GEES STILL WATERS POLYGRAM
4	2	ANDREA BOCELLI BOCELLI POLYGRAM
5	6	NO MERCY MY PROMISE BMG
6	5	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
7	NEW	SOUNDTRACK ROMEO + JULIET EMI
8	4	DEPECHE MODE ULTRA MUTE/MUSIKVERTRIEB
9	8	SPICE GIRLS SPICE VIRGIN
10	7	TIC TAC TOE TIC TAC TOE BMG

# GLOBAL MUSIC PULSE

**THE LATEST MUSIC NEWS FROM AROUND THE PLANET**

EDITED BY DAVID SINCLAIR

**SOUTH AFRICA:** The annual First National Bank South African Music Awards (see story, page 41) were embroiled in controversy when several major recording artists and producers boycotted the event. *Kwaito*, which is undeniably the most popular form of new music to have emerged in the country in recent years, was barely given an acknowledgment, either in the official categories or in performances at the ceremony. Accordingly, several of the genre's main proponents, including producer/artist Arthur Vuvuzela Mafokate of 999 Records and Oscar Mlongwa of Kalawa Records, refused to take part in the event. According to Mafokate, the awards did not reflect the local music industry in any real sense. "They are controlled by big record companies," he says, echoing the feelings of many who work outside the Assn. of South African Music Industries, which oversees the event. M'Du, who won the award for best township pop act, also expressed skepticism. "The awards don't really mean anything to our careers," he says. "We're doing things for ourselves these days." Other genres, such as rap and hip-hop, were also neglected, and disappointment in the number of older artists who triumphed was expressed by many of those who attended. In spite of this, there were some high points. After years of carrying the international torch for South African music, Ladysmith Black Mambazo was honored with a Lifetime Achievement Award. Arista-signed Qkumba Zoo picked up the award for best dance act, and Sibongile Khumalo, the diva of the new South Africa, scooped up two awards. DIANE COETZER

**HUNGARY:** Strange but true: Nikola Parov, one of the guiding hands behind "Riverdance," the worldwide hit Irish dance musical, has been a mainstay of the music scene in the Balkans for almost two decades. His new album, "Kilim" (Rykko), is an intoxicating mixture of Balkan and Celtic styles, featuring leading Hungarian artists performing alongside a half-dozen of Parov's fellow musicians from "Riverdance," headed by top Irish pipes player Davy Spillane and guitarist Des Moore. Parov was born in Bulgaria but later moved to Hungary, where in 1980 he founded the band Zsaratnok, specializing in Balkan folk music. One of the biggest names on the Hungarian scene, Parov has also written numerous TV and film scores and performed with many of Hungary's leading jazz and rock bands. He started playing with Irish musicians, including "Riverdance" mainman Bill Whelan, in the late 1980s, and was asked to join the "Riverdance" orchestra in 1994, where he has been ever since. Essentially an instrumental album, "Kilim" is a pan-European soundscape stretching from Dublin to Budapest, encompassing jazz, folk, and much else. NIGEL WILLIAMSON



**GHANA:** Like the famous, multicolored fabric that the group is named after, Kente produces a bright, bubbly blend of reggae music. Known for its lively performances, the band, which is often resplendent in kente attire, mixes such fun songs as "Ghana Reggae" with spiritual and socially conscious numbers like "Serious Thing" and "Inner City," all of which can be found on its album "Keep Moving" (African Dance Records). Kente has also backed such visiting reggae legends as the Twinkle Brothers and Jah Shaka. Shaka, the London-based roots culture producer and dub DJ, whose Shaka Foundation runs humanitarian programs in Ghana, was so impressed with the band that he has arranged for Kente to support him on his U.K. tour in May. Kente will provide some workshops during the tour, which will also serve as a celebration of Ghana's 40th year of independence and highlight the work of the foundation. In addition, Kente will play a few of its own gigs, including one Friday (16) at the Africa Centre in London; the band will also be featured on the bill of the upcoming Monumental tour featuring British band Bandulu. KWAKU

**IRELAND:** Momentum is building fast for Kila, a seven-piece band at the cutting edge of progressive, Gaelic-language music, with a sound described by The Irish Times as "Celtic Caribbean." The band's fifth album, "Tog E Go Bog E" (Take It Easy), released on its own Keynote Records, identifies Kila as a force to be reckoned with, as rap meets chant meets *ceili*d in an exciting package brimming with inventive ideas, energy, and enthusiasm. The individual musicians bring wildly diverse experiences to the band, having worked with artists as varied as Dead Can Dance, George Hamilton IV, the Frames, Zig & Zag, Hazel O'Connor, Anuna, and Michael Flatley. As well as utilizing the usual traditional instruments, Kila's music is enhanced by the sounds of viola, hammer dulcimer, *djembe*, didgeridoo, *bandurria*, clarinet, and saxophone. Several of the band members have studied at the Gaelic-speaking Colaiste Eoin (St. John's College) in south County Dublin, and Kila is part of a new wave of artists whose lyrics are sung mainly in the Irish language. The band has won an incredible reception from the press here, being dubbed "arguably the most vital incarnation of Irish traditional music around" (Hot Press) and credited with doing "for Irish music what 'Riverdance' did for Irish dancing" (The Star). English translations of its songs and more information about the group can be found on its World Wide Web page at <http://www.fusio.ie/kila>. KEN STEWART



**GUINEA/NETHERLANDS:** Guinean guitarist Sekou "Bembeya" Diabaté, who has often been described as Africa's Eric Clapton, has teamed up with his wife, singer Djanka, on the album "Samba Gaye," which was recently released in Europe on Dakar Sound, distributed by CNR Music/Arcade. The Dutch-based label is looking for an American distribution partner... Veteran Yiddish singer and Amsterdam resident Leo Fuld has made an unlikely comeback at the age of 83 with a new album called "Leo Fuld Sings Yiddish In Oriental Style," to be released in June on the Dutch indie Hippo Records. The set includes a new, "oriental" version, incorporating Algerian rai influences, of his best-remembered hit, "My Yiddische Mama." ROBERT TILLI

## SONY LEADS SOUTH AFRICAN MUSIC AWARDS

(Continued from page 41)

Kerkorrel was given the award for best adult contemporary performance in Afrikaans and for best male solo vocal performance for his album "Ge-Trans-For-Meer." The album, the title of which is a play on the word "transformed," and the award signal the artist's breakthrough into the mainstream.

Gallo did not fall short, however, gathering two double-award winners: Ladysmith Black Mambazo as best duo/group and best Zulu traditional performance for its album "Ukuzala-Ukuzelula," and Tananas for best contemporary jazz performance for "Unamunacua," which also earned Peter Pearson the prize for best engineer.

Such successes pale, however, in relation to the performance of the small but influential David Gresham Records. With only two acts recording in the past year, the Gresham label earned no less than four awards. Qkumba Zoo took the contemporary dance and best pop music performance awards for its current U.S. release, "Big," and best music video for the Ivan Leathers production of "Cloud Eyes." Mean Mr. Mustard took the prize for best single with its only release, "I Can't Get Enough."

Gresham himself was jubilant at his label's performance at the awards. "We are absolutely delighted, really happy," he said. "We've taken only two acts in the last two years and spent hundreds of hours with them in the studio, and that's paid dividends as far as recognition is concerned."

Like most critics, however, he criticized the evening's host, popular radio DJ Treasure Tshabalala, whose presentation he described as "sloppy, unrehearsed, and arrogant." Film inserts providing a glimpse of each nominee's work were also slammed as "horribly sloppy, almost as if thrown together."

As a result, the subsequent TV broadcast of the show was a disappointment, failing to rival the broadcast of the Grammys as a central event in the musical life of the nation.

BMG Africa managing director Keith Lister cautioned that more attention would have to be paid to the TV broadcast before the awards could become established in the mind of the

## VIET NAM FORAY

(Continued from page 41)

market them, not only in Viet Nam but abroad in the Asian region, too."

While Viet Nam is a market so far untapped by the major labels, there remains a question mark in regards to the revenue that can be produced in a country where the average annual wage is less than \$250. The price of a CD here is equivalent of that of 15 kilos of rice.

There is little doubt, though, that in some sectors of the community, the Vietnamese people are beginning to reap the benefits from the influx of foreign companies following the lifting in 1993 of the U.S. ban on international lending to Viet Nam and the removal of its trade embargo in 1994.

Cassettes account for between 85% and 90% of the local market, with the remaining share being taken by CDs. Local industry sources say, though, that the CD is expanding rapidly.

public.

"If we can get the TV transmission to become a big event," he said, "the awards will become very powerful. It should be more of a high point of the year to the public, and it's something we should all be developing."

The South African Music Awards executive committee is being criticized for what is regarded as an eccentric approach to editing the proceedings; the single of the year award, for instance, was omitted from the public broadcast.

The selection of performances for the live event, however, was warmly received, reflecting as it did the best of South Africa's vibrant music scene. The show was stolen by Vusi Mahlasela, who teamed up with the Soweto String Quartet for a moving rendition of the South African standard "Weeping." Qkumba Zoo, gospel act Pure Magic, guitarist Tony Cox, Afrikaans rock vocalist Amanda Strydom, Jabu Khanyile with Tu Nokwe, traditional act Mfaz'Omnyama, Springbok Nude Girls, popster Sharon Dee, and rock act Karoo provided a pageant of musical excellence that overshadowed the awards themselves.

As in previous years, the awards were faulted for the curious mix of contestants in specific categories, the result of which often saw acts in three languages vying for the same award.

The categories are, however, finetuned every year and are expected eventually to reach a balance that will satisfy most observers.

The one area that is expected to remain a point of contention, however, is the judging of the awards. This year's panel was heavily loaded with celebrities, and several industry executives warned that this attempt to attain credibility in the eyes of the public would sacrifice artistic credibility.

Only CCP managing director Harvey Roberts was willing to make such criticisms on the record, stating, "The single biggest flaw is that there is no element of public participation in the judging. It is difficult to achieve, but, to increase the diversity and value of judging, it is the biggest challenge preventing the awards from going forward."

CCP received 13 nominations, but received only one award, best pop music performance (reggae) for Harley & the Rasta Family. Label artist Rebecca, however, was presented with a special award as the best-selling artist of 1996.

"When you find someone like Rebecca unable to win the best contemporary gospel award when she is quite clearly miles above anyone else, something seems inherently wrong," argued Roberts. "That applies to other artists across a few categories. I don't think the judging bridges the gulf and sufficiently represents popular opinion."

## WATANABE'S WORLD VIEW IS RECOGNIZED

(Continued from page 42)

(Japan) board member Hiroshi Inagaki. Watanabe's "jimuyaku," or network of contacts, is one of the most important in the Japanese music industry. And although these days the group's presence tends to be stronger in the TV field than in music, Misa Watanabe remains a high-profile figure through

# Commission To Review Can-Con Rules

■ BY LARRY LeBLANC

TORONTO—In its first comprehensive review of Canadian radio regulations since their introduction in 1971, the Canadian Radio-television and Telecommunications Commission (CRTC) will explore raising Canadian content requirements and may consider new regulations to expose new recordings by Canadian acts. The review is expected to be announced in June.

Under the current regulations, most Canadian AM and FM broadcasters are required to play 30% Canadian content throughout the broadcast week, with at least 25% to be reasonably distributed between 6 a.m.-7 p.m. Monday-Friday. The regulations also call for a "significant presence" of Canadian content in high audience periods.

"The subject of Canadian content and measures to ensure that Canadian acts get better exposure are definitely on our agenda," says Peter Fleming, the CRTC's director general of broadcast planning.

Stepped-up pressure by the music industry to raise Canadian content is a byproduct of wrangling between the music industry and broadcasters over the recently passed Bill C-32 (Billboard, May 3). That measure dealt with revisions to Canada's Copyright Act.

There has also been widespread music-industry criticism of Canadian broadcasters' practice of programming domestic records in inferior time slots and maintaining separate and unequal rotation categories for current interna-

tional and Canadian-content releases.

"A Time For Action," a 150-page report compiled by 11 music industry executives and released in March 1996, called on the CRTC to raise Canadian-content regulations to 35% for the majority of AM and FM stations and to conduct a detailed study of the percentage of Canadian music being aired by radio during peak listening hours.



ROMAN

Before making changes to its radio policy, the CRTC will either announce a proposed policy and ask for comment from broadcast and music industry sectors or it will put forth subjects to be discussed and then ask for industry comment.

"I'd like to see a review of how the existing Canadian-content regulations are being utilized by radio," says Brian Robertson, president of the Canadian Recording Industry Assn. "Gold, for example, can soak a high percentage of [content] levels now, and it does not fulfill the original intent of the regulations."

Don Schafer, senior VP of radio at Pelmorex Broadcasting Inc. here, counters that "anything more than 30% is outrageous. What's [Canadian radio's] purpose? To entertain our listeners or to promote a small boutique industry?"

Says Gary Slaight, president of Standard Radio Inc., "We now have a hard

enough time finding enough Can con that's good enough at 30%."

Bob Mills of album rock CFOX Vancouver predicts that a change in Canadian-content regulations will only "increase gold-based play and not do anything for the artists that really need it."

Stewart Meyers, PD of modern rock CFNY Toronto, argues that Canadian broadcasters are supportive enough of Canadian music now. He asks, "Are we giving Canadian artists airplay? Are we developing quality Canadian artists which are going on to great success? The answer is yes."

Despite such tough talk from broadcasters, Duff Roman, VP of industry affairs at broadcaster CHUM Ltd., predicts the upcoming review of radio policy will not be marked by the intense skirmishes between broadcast and recording groups that hampered Bill C-32.

"As the dust from Bill C-32 settles, there's going to be a very honest effort from broadcasters for a more positive relationship with music industry people," he says. "[With Bill C-32] we learned how damaging kicking, screaming, and not acknowledging the rights of the [record industry] to exist can be. Symbiotically, our two industries are joined at the hip."



MILLS

## CRTC REDEFINES A HIT

(Continued from page 1)

to stations operating in the Montreal and Ottawa/Hull markets. In those markets, English- and French-language stations compete directly with each other. Since a significant number of French-speaking listeners already tune to English-language radio in those markets, the Quebec-based French-language broadcasters successfully argued that they would lose even more listeners if the hits policy were altered for Montreal and Ottawa/Hull stations.

### NOTHING YOU CAN'T DO

"Unless you're devoting 50% air time to pre-1980s music on FM, there's now nothing [musically] you can't do on FM," says Duff Roman, VP of industry affairs at CHUM Ltd., who praises the revised CRTC policy.

However, Gary Slaight, president of Standard Radio Inc., slams the CRTC for not scrapping its hits policy outright. "It's ludicrous we would even hang on to any of it," he says. "If you want to do '70s and '80s gold, you can't. It's also unfair [for English-language broadcasters] in Ottawa/Hull and Montreal when a lot of [French-language broadcasters] play English hits in drive

[time]."

Also critical of the policy is Don Schafer, senior VP of radio at Pelmorex Broadcasting Inc. here. "This is a step in the right direction, but it's also disappointing the commission hasn't allowed [FM] formats like oldies the opportunity to take advantage of the new regulations," he says.

Many broadcasters warn that the new policy will mean greater obstacles to Canadian-based labels trying to obtain early airplay of their new international and domestic releases. With all records released after 1980 now considered non-hits, they say radio will take fewer chances in programming new music. Previously, stations would add new selections before they charted and were counted as hits.

"You're going to see fewer new records getting played," predicts Slaight. "It's not Canadian records that are necessarily going to see that as much as American releases, in terms of filling up the non-hit void."

Brian Chater, president of the Canadian Independent Record Production Assn., agrees. "We will still receive 30% [Canadian content], but we're not going to get it the way we'd like it. Fewer and fewer releases will now be played more and more. [A station's playlist] still has to be 30% [Canadian content], but the 30% could be made up of gold."

Industry observers expect the more flexible hits policy to primarily benefit AC and country formats, which can program more hit, or familiar, music. The new regulations, they note, will not affect modern rock and classic rock stations, which already have playlists largely consisting of non-hits as previ-

ously defined by the CRTC regulations.

According to many broadcasters surveyed by Billboard, Canadian stations aren't about to change direction with the new regulations. Stewart Meyers, PD of modern rock CFNY Toronto, says the regulations will have no effect on his FM station because of its reliance on new music. "We're only playing 18%-20% hits as [previously] defined by the CRTC," he says. "Now [with the new policy] we're a 100% non-hit radio station."

Radio programmers interviewed by Billboard decline to reveal whether they intend to switch to more hit-oriented formats or alter their playlists significantly. But several radio industry observers predicted that few stations will shift to top 40 formats "except in those markets where there's really nothing left to shoot for but a 25-54 [demographic]," says media consultant Jeff Vidler, VP of media research at the Angus Reid Group here. "[Programmers] have written top 40 off or look back at its dying days on [AM radio] where the audience was all teens."

The CRTC will closely monitor the effect of the new policy on Canadian recordings in the coming months. "If we have to look at doing something more [to ensure exposure of Canadian recordings], we will," promises Peter Fleming, the CRTC's director general of broadcast planning.

The CRTC's FM hits regulation was one of several measures implemented in 1975 to ensure that music programming on FM stations in Canada complemented rather than imitated AM.

(Continued on page 85)

# Merchants & Marketing

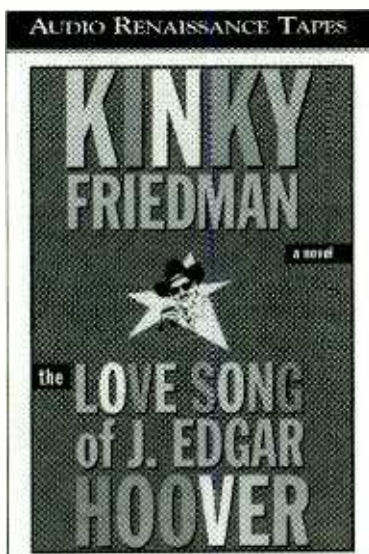
RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Audio Renaissance To Reach Readers Audiobook Company To Launch Print Unit

BY TERRI HORAK

NEW YORK—Audio Renaissance Tapes, one of the leading independent publishers in the spoken audio field, celebrated its 10th anniversary in March and will launch a printed book division next year.

With the addition of books, the company will have two divisions under the Renaissance Media umbrella, Audio Renaissance and Renaissance Books, the latter of which will issue its first titles in January 1998. It has signed a deal to publish



Angeles and began investigating possible business opportunities with Tarcher.

The team, which came together through Hartley's work with

Tarcher's wife, Shari Lewis, originally planned to produce special-interest videos.

"While we were investigating that, we came across the audio market and recognized it as an interesting business that had already found its distribution point and seemed to be an industry that was growing," Hartley says.

Through Tarcher's publishing connections, Audio Renaissance entered a distribution arrangement with St. Martin's Press, which continues to distribute its product.

The first titles issued by Audio Renaissance included Napoleon Hill's "Think And Grow Rich" and Lawrence LeShan's "How To Meditate."

"They're still on our list and among the most successful tapes we publish," Hartley says. "They are a good indication of the two sides of what has made us distinct and successful."

Indeed, with an emphasis on  
*(Continued on next page)*

## BIBLIOTECH

in print and audio talk-show host/author Larry King's next book, "Powerful Prayers."

"We've had a very strong interest in growing the company so that it is truly a full media company," says Audio Renaissance president/COO Bill Hartley, who founded the company with book publisher Jeremy Tarcher and two investors.

Five years ago, Los Angeles-based Audio Renaissance was acquired by fully integrated audio and video direct-marketing company CPU Inc.

"It was becoming apparent that as private investors, we didn't have the kind of deep pockets to do the kind of publishing we wanted to," Hartley says. "It turned out to be the best move we ever made."

CPU president/CEO Jeff Baker agrees that the purchase made sense on a number of fronts. "We felt that in order to really smooth out our sales and earning capabilities, we wanted to be a little more in control of our own destiny. As a custom duplicator, we felt it was a way to take advantage of upside trends."

CPU, with facilities on the East and West Coasts, grosses more than \$30 million annually, and Audio Renaissance accounts for between 10% and 25% of CPU's total revenue in any given year, according to Baker.

Besides duplication services, another key advantage to linking with CPU was the development of the proprietary packaging used by Audio Renaissance.

Most audiobook packaging uses an assortment of cardboard outer boxes with the cassettes contained in Norelco boxes inside. With CPU, which manufactures a variety of audio and video packages, Audio Renaissance has moved to a hard plastic tray mounted in a chipboard cover. The package is then shrink-wrapped and is durable enough to serve as a self-mailer.

Audio Renaissance got its start in the mid-'80s when Hartley, originally a television producer and writer, moved from Toronto to Los

## Video Retailer Reel.com Expands Online Options

BY EILEEN FITZPATRICK

LOS ANGELES—Four years ago Stuart Skorman sold his six-store Empire Video chain to Blockbuster Video and headed West.

"I wanted to reposition video re-



tailoring for the new information age," says Skorman, "and that wasn't possible in Keene, New Hampshire, where Empire was based."

Now based in San Francisco, Skorman is founder and CEO of Reel.com, an online video store offering visitors 80,000 video titles for sale and 35,000 for rent.

The site can be accessed at <http://www.reel.com>.

"At Empire we were totally into movie-product information and had 210 different categories," says Skorman. "The [World Wide] Web site is very much like that."

Featured areas on Reel.com include "reel genius," which identi-

fies titles a visitor might like according to his personal viewing habits.

The movie-match area was developed by former Video Software Dealers Assn. president Brad Burnside, who created a similar program

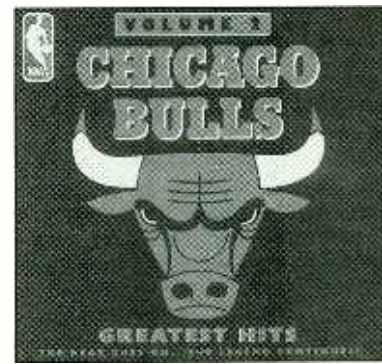


for retailers. Dealers can offer the movie-match system by renting or purchasing a touch-screen kiosk.

Although many video retailers, such as Tower Video and Suncoast Motion Picture Co., sell video via the Internet, Reel.com is one of the only sites where customers can rent.

The rental service is only available in the U.S., and the cost is \$2.80 per movie plus shipping costs. Customers have one week to return the video and, with five or more rentals, the cost drops to \$2 per video. The company also provides the packaging to return the movies.

*(Continued on next page)*



## Alphabet City Finds Niche Label Keys On Sports-Themed Titles

BY GINA VAN DER VLIET

LOS ANGELES—Alphabet City Industries is carving out a niche in the music industry with a successful series of sports compilations targeted at such nontraditional channels for music retail as Montgomery Ward, Shopko, and Footlocker.

"There are so many sports fans that fill up arenas night after night," says Kenny Dichter, president of Alphabet City Sports Records. "Most people love sports as well

as music... so customizing a product that consumers can get excited about by tying the two together seemed like a logical step to take."

The label's sports-themed releases are emblazoned with familiar sports team logos on the packaging. The albums themselves contain anthems that fans are used to hearing in arenas, such as Gary Glitter's "Rock And Roll Part 2" and Los Del Mar's "Macarena," as well as original tracks and game highlights.

Some of Alphabet City's original compositions have already become staples in sports arenas. The New York Knicks track "Go New York Go" has been the basketball team's anthem for the past three years. Written and performed by Alphabet City creative director Jesse Itzler, whose recording name is Jesse Jaymes, the track is included on the first Knicks album—released in March 1996—and will also be included on a second album featuring Itzler and guest vocalists Puff Daddy, Run-D.M.C.'s Run, and WQHT (Hot 97) New York air personality Ed Lover.

"Jesse is the man behind the music," says Dichter. "He is the premier

sports music producer in the country and has handled custom music accounts for TV networks, and major companies such as Coca-Cola who have used him for their ad campaigns."

In addition to the team compilations, Alphabet City is planning to release a single by Walt Williams of the NBA's Toronto Raptors. Williams is one of several athletes to pursue

musical ambitions, following in the footsteps of the Lakers' Shaquille O'Neal and the Phoenix Suns'

Wayman Tisdale, who have had albums out on Jive and MoJazz, respectively.

Sold regionally, the Alphabet City packages are available at retail outlets within the teams' hometown

areas. The "Green Bay Packers Greatest Hits 1992-1996," for instance, is sold exclusively at Shopko in the Green Bay, Wis., area, and "Chicago Bulls Greatest Hits" volumes one and two are available at Montgomery Ward in Chicago.

According to Dichter, a deal has also been made with Harold Anderson, CEO of Treat Entertainment, a division of Anderson Merchandising (a rackjobber for Wal-Mart) to carry the Bulls albums nationally because of the team's wide appeal. Treat will carry the Bulls releases in all states except Illinois, in order to respect the exclusive deal with Montgomery Ward.

"[Selling the Bulls titles] has been extraordinarily successful for the company," says Montgomery Ward senior buyer Larry Cohen, explaining that the chain is the official team sponsor, with Scottie Pippen as its spokesman.

"Initially, we took in 150,000 units of  
*(Continued on page 57)*



## AUDIO RENAISSANCE TO REACH READERS

(Continued from preceding page)

selectivity, Audio Renaissance originally made its mark with self-help, business, and new age titles.

"You would not find on our list a lot of unsubstantiated parts of the new age movement," says Hartley. "We tend to do substantiated, serious works."

The editorial scope of Audio Renaissance, which now publishes about 60 titles a year, expanded six or seven years ago, Hartley explains. "The market began to signal a change, and front-list fiction was what was driving the industry. We grew from being almost exclusively nonfiction to being a general [interest] publisher."

Hartley estimates the company has grown at least 20% a year since it was founded. It employs eight full-time staffers and uses a number of freelancers, with company accounting and financial aspects handled by CPU staff.

Hartley says the key to the company's success has been "the work. We've been smart in [the titles] we bought and partly been lucky, but that's what it comes down to."

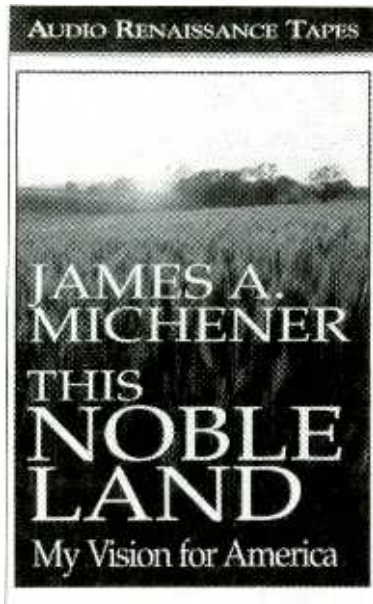
Audio Renaissance's top sellers for 1996 are Daniel Goleman's "Emotional Intelligence"; Gerry Spence's "How To Argue And Win Every Time"; Robin Cook's "Contagion"; "James Herriot's Favorite Dog Stories"; and Hill's "Think And Grow Rich."

"The long and short of it is we've found the business is very much book-driven. There are some exceptions, but generally if you publish the audio of a book and the book is not a success, nothing that you do will make the audiobook a success," Hartley says.

One of the biggest challenges facing the industry, Hartley says, is "to find ways to economically promote and sell the idea of audio relative to sales volume."

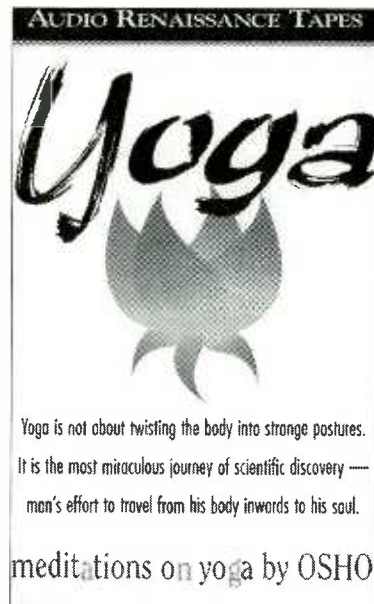
He cites the general benchmark of audio sales reaching 10% of the sales of the book on which it is based, regardless of whether the number is based on the store buyer's theory or consumer demand.

"There's little we can do that makes economic sense to change consumer [perception]. The cost of



a major ad campaign would be so uneconomical as to be foolish," he points out.

Like most publishers, Audio Renaissance has pursued alternate retail outlets and such sales methods as direct mail. "None have proven to be as consistent and suc-



cessful as straight retail [book] stores," he says.

Hartley does not anticipate any major changes in the audio industry, but says if DVD catches on, its expanded capacity will make it the "perfect medium."

## REEL.COM EXPANDS ONLINE OPTIONS

(Continued from preceding page)

"Making our videos available for rent is a huge hassle," says Skorman, "but it's very profitable."

Executive VP Rosemary Ruley-Atkins says the rental feature also draws Web surfers into the site.

"We have a lot of titles that just aren't available anymore in a video store," says Ruley-Atkins, a former executive with Boston-based VideoSmith, a 14-store chain now owned by Giant Video.

As an example, Ruley-Atkins says the company recently received a rental order for "Rubin & Ed," a 5-year-old Columbia TriStar Home Video title starring Crispin Glover.

"A title like that has all but disappeared from most video stores," says Ruley-Atkins.

Offering obscure titles like "Rubin & Ed," as well as a wide variety of hard-to-find foreign and

special interest titles, is the main objective for the company.

"Everyone that works here loves movies, and we care about helping our customers make a choice," says Skorman. "Our business revolves around servicing the customer, not around selling a video by any means necessary."

The site gets about 5,000 visits a day, says Ruley-Atkins. Reel.com has 11 full-time staffers and 60 freelance contributors.

In order to help visitors make the right choice, Reel.com fills the site with detailed information.

In addition to "reel genius," the site has a "movie anatomy" section. Based on audience responses, this section rates a movie on a scale of one to 10.

Fourteen categories—including character development, dramatic depth, humor, action, violence, family appeal, special effects, romance, cinematography, sex, soundtrack, Hollywood style, suspense, and off-beat energy—determine the rating.

Like "reel genius," the "movie thesaurus" section helps visitors find movies they might like based on specific films they've enjoyed.

Site visitors punch in the name of a movie they liked, and a list of suggestions are compiled based on that choice.

For example, if you type in "Pulp Fiction," the thesaurus would suggest you check out "Reservoir Dogs," "Goodfellas," "Miami Blues," "True Romance," and "Get Shorty."

Other areas list critical reviews and production information. The site, which Skorman says cost \$1.5 million to construct, also contains a chat room.

Although the 6-month-old site has yet to turn a profit, Skorman has made a long-term commitment to it.

(Continued on page 56)

# newsline...

**POLYGRAM** has formed a new movie distribution company, PolyGram Films, to release major studio features in the domestic market. All film distribution activities will be consolidated under PolyGram Filmed Entertainment Distribution, which will be headed by president Andrew Fogelson. He will also oversee PolyGram's specialized film distribution unit, Gramercy Pictures, which will be separate from PolyGram Films. Also on the new team are Peter Graves, president of the marketing group, and William Soady, president of distribution. The unit plans to release 10-12 major movies a year, but there will be only five this year, including Robert Altman's "The Gingerbread Man" and David Fincher's "The Game."

**SEAGRAM** announces that revenue from its Universal Music Group (formerly MCA Music Entertainment) rose more than 60% to \$367 million in the third fiscal quarter, which ended March 31, from \$228 million a year ago. Music cash flow (earnings before interest, taxes, depreciation, and amortization) was \$10 million; a year earlier it was negative \$13 million. A spokeswoman says the cash flow would have been higher this year but for "continued investment in new artists and labels and international expansion." Top-selling albums from Universal's labels in the quarter included "Tragic Kingdom" by No Doubt (Trauma/Interscope); "Secret Samadhi," Live (Radioactive/MCA); "Baduizm," Erykah Badu (Kedar/Universal); and "Bringing Down The Horse," The Wallflowers (Interscope). For Universal Pictures, cash flow declined to \$87 million from \$109 million last year as revenue rose to \$991 million from \$894 million.



**WARNER HOME VIDEO** plans to release on DVD only the home video debut of the documentary "The Wild Bunch: An Album In Montage," which is about the making of Sam Peckinpah's critically acclaimed film. Other titles slated for release on DVD this month by Warner and affiliated labels are "10," "Batman Forever," "Chariots Of Fire," and "Outbreak," from Warner Home Video; "Dumb And Dumber," from New Line Home Video; and "Zeus & Roxanne," from HBO Home Video. The suggested list price on DVD titles is \$24.98.

**VIDEO SOFTWARE DEALERS ASSN. (VSDA)** says that John Travolta will be honored as 1997 Video Star of the Year at the VSDA Convention July 12 for his work in films that generate millions of dollars in video sell-through and rental revenue. Travolta was nominated for Academy Awards for "Saturday Night Fever" and "Pulp Fiction." Last year's VSDA honoree was Robin Williams.

**LIVE ENTERTAINMENT** says it is releasing 12 films on DVD, including such hits as "Terminator 2" with Arnold Schwarzenegger and "Basic Instinct" with Sharon Stone (August), Quentin Tarantino's "Reservoir Dogs" (June), "Stargate" with Kurt Russell (May), and Madonna's "Truth Or Dare" and Oliver Stone's "The Doors" (July). The titles carry a \$24.99 list price.

**THE GOOD GUYS!** posted a net loss of \$3.3 million for the second fiscal quarter, which ended March 31, on a 3% decline in sales to \$205.1 million from \$210.4 million in the same period a year ago. The San Francisco-based retailer reported a net profit of \$289,000 in last year's second quarter. Sales from stores open at least a year fell 9% from the earlier period. Despite "weak demand in the consumer electronics industry," the company says, it improved its gross profit margin by 2.6 percentage points, "as we sold a more profitable mix of product." Good Guys! operates 76 stores, including 58 in California.

**THE RIGHT STUFF**, a reissue and compilation label that is part of the EMI-Capitol Music Marketing Group, has released a five-CD series that celebrates "hot rods' golden age." The releases are jointly promoted by the label and Hot Rod magazine, which is published by Petersen Publishing. Volume 1 ("Red Neck Rebels") includes such tracks as Merle Haggard's "White Line Fever," Volume 2 ("Hot Rod Rebels") features Chuck Berry's "Maybellene," and Volume 3 ("Back Seat Moves") has Dion & the Belmonts' "A Teenager In Love."

**UNAPIX/MIRAMAR DISTRIBUTION** has signed a distribution agreement with U.S. News & World Report's media division, U.S. News New Vision. Unapix Entertainment will have full North American home video rights to the U.S. News & World Report Video label. The first video to be released—on June 3—is "America's Flying Aces: The Blue Angels 50th Anniversary." It is narrated by John Travolta and is priced at \$19.95.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Cabin Fever Entertainment promotes **Craig Van Gorp** to senior VP of sales in Atlanta and appoints **Jeff Plain** Northeast regional sales manager in Greenville, S.C., and **Scott McMillan** Midwest regional sales manager in St. Louis. They were, respectively, VP of sales, senior VP of purchasing for Moovies Inc., and regional sales manager for PolyGram Video.

MGM in Santa Monica, Calif., appoints **John Reagan** executive VP for the Home Entertainment/Consumer Products Group and **Doug Gleason** senior VP of marketing for MGM Consumer Products. **Beth Bornhurst** is promoted to senior VP of merchandising and business development for MGM Consumer Products.

They were, respectively, a member of the DreamWorks/SKG management team, VP of publicity and promotion for



VAN GORP



BORNHURST

20th Century Fox International, and VP of market development for MGM Home Entertainment.

**Bud O'Shea** is appointed executive VP of Metromedia Entertainment Group Home Video in Los Angeles. He was VP of new technologies for Sony Corp. of America.

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## Merchants & Marketing

### With Peluso To Exit, The Wall's Future Remains A Question Mark

**WHICH WAY DID THEY GO?** W H Smith, the U.K.-based company that owns the Wall, has made no secret of its disgruntlement with the U.S. music retail business. And in the wake of the announced departure of Chris Peluso, president of the Wall, the future of the Philadelphia-based chain remains up in the air.

In order to discuss the ramifications of Peluso's leaving (Billboard, May 10), Retail Track had the pleasure of having a conference call with John Hancock, CEO of the U.S. operation of W H Smith, and Peluso himself. Both described Peluso's exit as an amicable, mutually agreed-upon decision.

Hancock said, "Chris has done a very solid job for us, and we are sad to see him go." For his part, Peluso said that "many things that I came here to accomplish have been completed." Foremost among those tasks, according to Peluso, was putting the Wall in "a good competitive position."

Hancock backed that up by adding, "We have a strong position in the business in the U.S. We have made profits in every year of our business, and we would claim to be the most profitable [record store chain] by far in the U.S."

But despite that accomplishment, Peluso noted that music retail is an "industry in transition. Business is difficult for all retailers, particularly mall-based ones [like the Wall]. Eventually something will have to give. The

next 12-18 months will be a time of great change."

W H Smith has been anything but quiet on the topic of the difficulties facing U.S. music merchants, and it is said to lay much of the blame at the feet of U.S. record labels. Hancock declined, however, to get into that topic, simply saying, "We stand by our past public references."

But then he expanded on the dilemma facing W H Smith, saying, "Based

on the current fundamentals in the marketplace, do we feel it is necessary to put new money into the Wall? No. But will we exit at these values?

Again the answer is no. That begs the question, what will we do?"

(Actually, at that juncture, I thought his statement begged the question, if W H Smith is unprepared to put new money into the Wall, what was the company doing as a suitor for Camelot Music? But since Hancock was doing a pretty good job of interviewing himself, I decided to keep my mouth shut and see what answer he would give to his own question.)

"We will wait and see," he answered. "We can afford to wait. We are strong, and we are making money."

Both Peluso and Hancock then hinted that W H Smith's choice of letting the Wall stay in a holding pattern actually was the reason why Peluso is leaving the chain. Peluso said, "There are some constraints about what the com-

(Continued on next page)

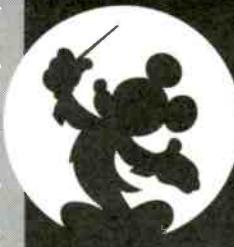
## RETAIL TRACK

by Ed Christman



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MCA

## RETAIL TRACK

(Continued from preceding page)

pany will do at this point, and that led to my exit." Hancock said, "One of the reasons that Chris came in was to grow the Wall or help us exit the business, and constraints are there" that apparently prevent either from occurring.

I could contain myself no longer and repeatedly brought up the topic of Camelot, the North Canton, Ohio-based chain that, knowledgeable sources say, three suitors, including W H Smith, are looking to buy. But whether I asked the question, on or off the record, rhetorically or theoretically, Hancock responded with a terse "no comment."

But he did confirm previous reports that the presidency of the Wall will remain vacant for a while, if not indefinitely. "The VPs at the Wall will report to me," he said. "I will continue as chairman of the board at the Wall."

He said that he would examine the

"business and [the Wall] team" before deciding whether to fill the president post and, if so, whether to choose someone internally or from outside. He pointed out that when the prior Wall president, Peter Bamford, returned to the U.K. to head up the W H Smith chain there, the Wall was without a president for a full year before the appointment of Peluso.

**B**MG DISTRIBUTION joins the ranks of companies trying to bolster catalog sales. The company has appointed Marc Garrett, formerly sales manager for Southern California in its Los Angeles branch, to become director of catalog. Replacing Garrett in Los Angeles is Jeff Ballenberg, who was marketing manager there.

**U**DATE: Universal Music and

Video Distribution continues to roll out its restructuring of the company (Billboard, Nov. 9, 1996), which included the creation of sales teams and the opening of five field offices. The first of those offices opened April 18 in Washington, D.C., followed by Seattle April 28. On May 19, the Troy, Mich., office is expected to come online, with June 1 set as the target date for San Francisco, and July 1 for the Miami office, which will be in the suburb of Sunrise, Fla.

**ALL IN THE FAMILY:** Speaking of the Universal Music family, MCA has finally completed the revamping of its field sales and marketing staff, adding eight local marketing managers.

They are Chad Costas, formerly in the marketing department at A&M Records, who will be based in Dallas (Continued on next page)

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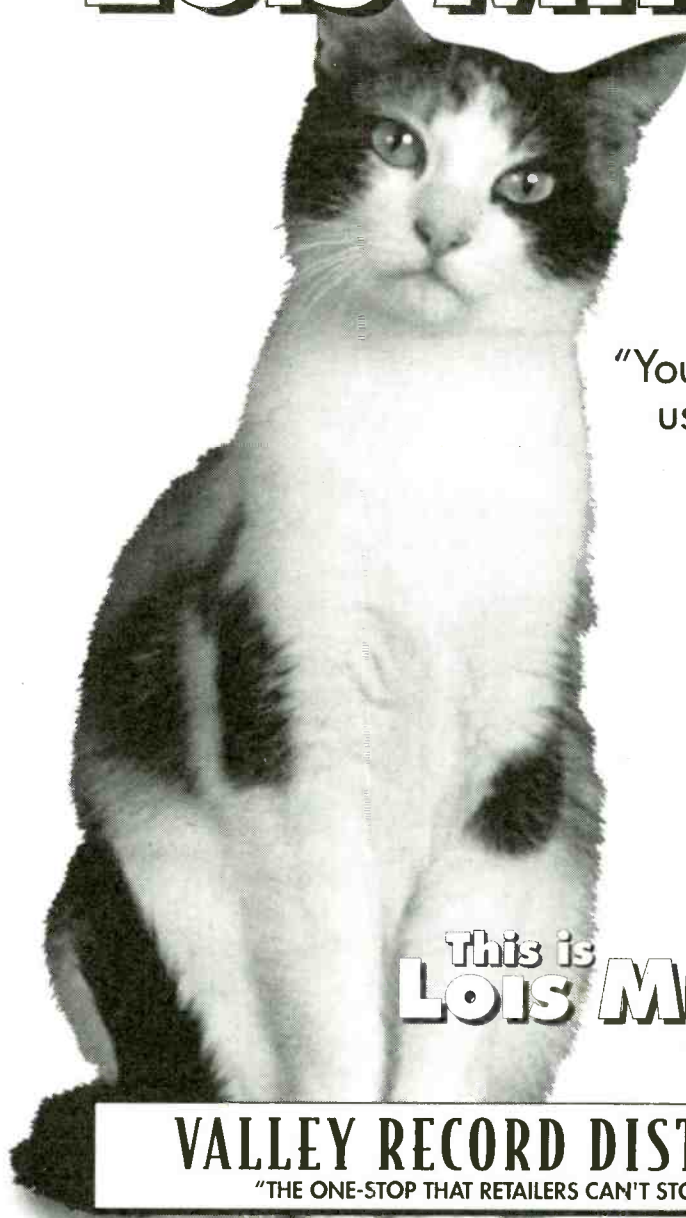
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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
*** NO. 1 ***				
1	1	SOUNDTRACK <sup>®</sup> POLYDOR 825095/A&M (10.98/16.98)	GREASE 21 weeks at No. 1	200
2	2	METALLICA <sup>®</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	299
3	3	BOB MARLEY AND THE WAILERS <sup>®</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	412
4	6	BUSH <sup>®</sup> TRAUMA 92531/INTERSCOPE (10.98/16.98) <b>HS</b>	SIXTEEN STONE	121
5	8	BOB SEGER & THE SILVER BULLET BAND <sup>®</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	132
6	5	SHANIA TWAIN <sup>®</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	114
7	4	ENIGMA <sup>®</sup> CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	306
8	7	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) <b>HS</b>	40 OZ. TO FREEDOM	27
9	10	BEASTIE BOYS <sup>®</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	296
10	9	GARTH BROOKS <sup>®</sup> CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	125
11	12	CELINE DION <sup>®</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	167
12	22	2PAC <sup>®</sup> INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	72
13	16	METALLICA <sup>®</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	372
14	13	EAGLES <sup>®</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	130
15	19	JIMMY BUFFETT <sup>®</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	327
16	14	PINK FLOYD <sup>®</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1050
17	15	ENIGMA <sup>®</sup> CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	109
18	20	JOURNEY <sup>®</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	400
19	—	JARS OF CLAY <sup>®</sup> ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) <b>HS</b>	JARS OF CLAY	71
20	33	ELTON JOHN <sup>®</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	269
21	23	METALLICA <sup>®</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	344
22	21	THE NOTORIOUS B.I.G. <sup>®</sup> BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	67
23	25	SARAH MCLACHLAN <sup>®</sup> NETTWERK 18725/ARISTA (10.98/15.98) <b>HS</b>	FUMBLING TOWARDS ECSTASY	138
24	24	ENYA <sup>®</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	321
25	29	TOM PETTY AND THE HEARTBREAKERS <sup>®</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	172
26	26	METALLICA <sup>®</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	326
27	43	U2 <sup>®</sup> ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	229
28	27	PINK FLOYD <sup>®</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	436
29	30	JIMI HENDRIX <sup>®</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	177
30	28	VAN MORRISON <sup>®</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	335
31	31	SADE <sup>®</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	96
32	36	QUEEN <sup>®</sup> HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	227
33	11	THE JIMI HENDRIX EXPERIENCE <sup>®</sup> EXPERIENCE HENDRIX 11602*/MCA (10.98/16.98)	ARE YOU EXPERIENCED?	111
34	17	STEVE MILLER BAND <sup>®</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	310
35	34	BRUCE SPRINGSTEEN <sup>®</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	41
36	35	DAVE MATTHEWS BAND <sup>®</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	134
37	—	ELTON JOHN <sup>®</sup> MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	66
38	38	SOUNDTRACK <sup>®</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	225
39	32	ABBA <sup>®</sup> POLYDOR 517007/A&M (10.98/17.98)	GOLD	125
40	44	ZZ TOP <sup>®</sup> WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	122
41	49	JAMES TAYLOR <sup>®</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	341
42	46	AC/DC <sup>®</sup> ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	187
43	39	WHITE ZOMBIE <sup>®</sup> Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	92
44	42	ENYA <sup>®</sup> REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	256
45	47	RAGE AGAINST THE MACHINE <sup>®</sup> EPIC 52959* (10.98 EQ/16.98) <b>HS</b>	RAGE AGAINST THE MACHINE	143
46	41	ERIC CLAPTON <sup>®</sup> POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	43
47	—	GEORGE STRAIT <sup>®</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	130
48	48	LIVE <sup>®</sup> RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPPER	135
49	—	HOOTIE & THE BLOWFISH <sup>®</sup> ATLANTIC 82613*/AG (10.98/16.98) <b>HS</b>	CRACKED REAR VIEW	146
50	—	AEROSMITH <sup>®</sup> Geffen 24716 (12.98/17.98)	BIG ONES	54

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.

# Merchants & Marketing

## RETAIL TRACK

(Continued from preceding page)

and will service the South-Central region of the U.S.; Jaki Gardner, formerly a field marketing rep at Uni Distribution, who will be based in Detroit and responsible for that city and surrounding markets; Scott Hajducky, previously a store manager for the Strawberries chain, who will be based in Boston and service the Northeast; Josh Lindner, previously on the MCA staff in another capacity, who will be handling the Chicago area; Jay Jay Lord, previously in the marketing department at A&M, who will handle Southern California; Jane Mesics, formerly a field marketing representative with EMI Music Distribution, who will handle Northern California, Denver, and Salt Lake City; Mike Nobrega, formerly a field marketing rep for I.R.S. Records, who is based in New York; and Bill Richards, a field rep for Uni, who will handle Atlanta and the Southeast.

The local marketing managers will report to the three regional sales directors: Rob Chapman, who has the central part of the country; Kevin Day, who has the West; and Ed Franke, who handles the East Coast. They in turn report into Mike Regan, VP of sales at MCA.

**MAKING TRACKS:** Ed Climie, who was sales manager at BMG Distribution's Washington, D.C., branch, has left the company and is seeking opportunities. Climie can be reached at 301-657-9757.

**RETAIL TRACK** sends condolences to John Sippel, an old friend of music retail, on the loss of his wife, Jane, who died of cancer April 30 on Hilton Head Island, S.C., where the couple has been living since 1994. Sippel, whose long career in the music business included stints at Monument Records and Mercury/Philips, spent 26 years at Billboard, with his last position being editor, before retiring in 1986.

## REEL.COM

(Continued from page 52)

"Right now 1% of the time that is spent watching television is spent on the Web. It's still very small, and I've gotten a few more gray hairs thinking about that," says Skorman. "But we've budgeted ourselves to assume the worst."

He is currently looking to organize a venture-capital group to raise more money for the company.

Later this year, the company will open an actual video store in Berkeley, Calif., Skorman says, mainly to help fund the site. "We also need real customers to talk to."

## FOR THE RECORD

Lightyear Entertainment's new U.S. distribution agreement with Viceroy Entertainment Group includes the new album "Knights Of The Blues Table," featuring artists such as Jack Bruce and Peter Green. The name of the release, which is not a compilation, was incorrect in the Merchants & Marketing Newsline in the April 26 issue.



# BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

**S**EVERAL YEARS AGO the music industry was abuzz about a plan by Blockbuster to download CDs onto discs in kiosks in stores. The major labels huffed that they would never agree to license their products for such use. Many dismissed the idea—which relied on sophisticated servers and digital phone lines—as too technically ambitious and costly. It died.

But that was when people still talked about the Information Superhighway, the digital interactive pipeline that was going to bring movies, music, and data into homes. No one refers to that anymore because it's already here, and it's the Internet. And downloading CDs is here, too, although the labels have tightly regulated the process. Occasionally, there is a lapse in security, as when the first single from the current U2 album was illegally copied from the Net before the recording was released.

The industry believes the promise of the Internet is great, but there are still those who see it as a threat. Record companies worry about digital piracy of copyrighted material, while beleaguered retailers see it as another form of unneeded competition. Companies like CDnow and Music Boulevard have set up extensive online catalogs from which consumers can order CDs and tapes. Many music chains, deciding that if you can't fight them, join them, have set up World Wide Web sites for online selling.

But is anyone shopping? Not many, studies show—not yet.

Strategic Record Research, a Los Angeles-based joint venture of Strategic Media Research and the Left Bank Organization, polled 10,000 consumers over the phone and found that fewer than 1% of active music buyers (those who have bought at least three albums in the past six months) have purchased a recording from the Internet.

Security is still an issue for consumers, who fear that their credit-card numbers will be ripped off and they'll be stuck with thousands of dollars worth of fraudulent charges.

"We encourage retailers with sites to also have 800 numbers for those too timid to give their credit-card numbers," says Kent Rippey, VP of marketing for Atlantic Records.

Most labels say they are not concerned at present about selling their wares over the Net. The product will get into the hands of those who want to buy it, one way or another. What the labels like about the Net is its ability to promote their music to a worldwide audience with disposable income.

Strategic's research indicates that 21% of active record buyers are Inter-

net surfers.

"The Internet is a key word-of-mouth marketing/promotional tool," according to Mark Ghuneim, VP of online and emerging technologies for Columbia Records Group.

Rippey says, "What's most important to the label is to communicate the diversity of the artist roster. Atlantic Records isn't just the top 200. It delves deeper—into classics, jazz, R&B." The number of hits at Atlantic's Web site has exploded from slightly more than 2 million a month a year ago to more than 8 million now.

Chris McQuown, senior director of new media for Universal Music Group, says, "It helps disseminate

information to a potentially huge number of people in a relatively inexpensive way. And as more people get on, the value increases dramatically."

Ghuneim points out that fans often find that videos and even live performances don't entirely satisfy their passion for their favorites. "This is where they go to complete the experience," he says of the Internet.

Most music lovers who go online are looking for release and tour dates, Ghuneim believes. After that, they're looking for "community."

That community is still relatively small, however. Although 21% of active music buyers use the Internet, only 6% of the actives actual-

ly seek out music online.

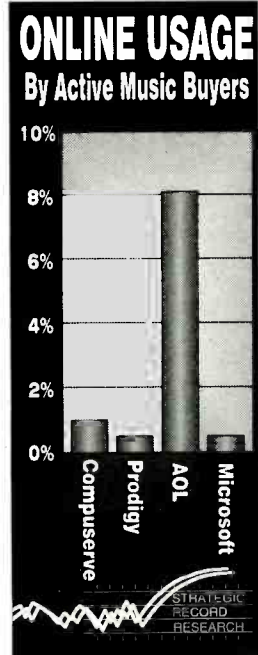
Strategic reports that the most frequented music Web site is MTV's. Next is that of BMG Music Service, which is the company's record club arm. (The research shows that 23.6% of Internet users are record club members.)

Demographically, Internet users have a different makeup from the average record buyer, who tends to be 18-24. The biggest percentage of those online are males 35 to 44 years old (16.7%) and 25 to 34 years old (15.8%). Next are females 35-44 (11.3%). Online users are 87.3% white, 7.4% black, and 5.3% Hispanic. The region with the most Internet users is the Pacific, home to Silicon Valley and Microsoft.

These figures suggest opportunities for labels and online retailers.

"There's a segment of the population that never goes to retail stores," says Rippey. The relatively older and affluent audience for, say, jazz and classical, is a natural target market for online merchants, he adds.

And McQuown says, "There's a tremendous opportunity to increase the music industry marketplace, particularly for catalog. That's easier to provide online than at traditional retail."



# The Enter\*Active File

MERCHANTS & MARKETING

## GMO Vies For Digital Download Of Music

BY BRETT ATWOOD

LOS ANGELES—The race to establish a consumer standard for the commerce and distribution of downloadable music on the Internet is heating up. The Boulder Creek, Calif.-based Global Music Outlet Inc. (GMO) is using an experimental new technology developed by a division of telecommunications giant AT&T to sell digitally delivered music under the brand name Electric Records to home computer users.

The debut of the technology follows existing and announced efforts by Nordic Entertainment Worldwide (Billboard, April 26), N2K Encoded Music (Billboard, Nov. 23, 1996), and Liquid Audio (Billboard, August 31, 1996). In

addition, leading netcast technology provider Progressive Networks is expected to offer its own RealAudio-branded digital download system in the near future.

"I came up with the concept of doing this out of frustration with the music industry as it stands," says GMO CEO Anthony Stonefield. "There are an enormous amount of artists that may not be suited for mainstream formats, but need an outlet. This is an alternative promotion and distribution channel for independent artists all over the world."



RUNDGREN

The site uses a high-quality download compression code and Internet security system developed by AT&T Labs. A typical three-minute song can be downloaded in about eight minutes over a 28.8-baud modem connection. An Internet audio streaming version based on the same technology is being used by Lucent Technologies, which has branded its Internet audio technology Elemedia.

At least one major music company is in discussions to use the technology to electronically distribute some of its releases. In addition, a major hardware manufacturer is preparing to bundle Electric Records software with its products, according to Stonefield, who is also a consultant for AT&T and a for-

mer executive at the pioneer site Internet Underground Music Archive.

To use the technology, GMO is requiring consumers to pay a \$10 membership fee, which entitles users to download 10 songs and the Electric Record Player. Consumers will also be able to download art and liner notes for the music they purchase. In addition, GMO is offering downloadable songs for 99 cents each, which is a "trial price point," Stonefield says.

GMO plans to offer hard-to-obtain songs from Africa, India, Europe, Australia, and America.

One major barrier faced by the company is the reluctance to embrace the technology on the part of major music companies, which would rather derive more revenue from an entire album than from singles "cherry-picked" by consumers.

"The majors have a lot of internal political baggage that they still have to contend with," says Stonefield. "They have to worry about cutting their own distribution system, since they are so heavily invested in plastic... The efficiency of this business model allows us to give the artist, label or cyber-label, retail, and distributor one-fourth of the revenue."

A customized agreement with the Harry Fox Agency is in the works for payment of mechanical royalties, according to Stonefield.

The site is not paying performance royalties, since it is not transmitting public performances of the music, says Stonefield.

However, the site does contain 30-second Internet audio samples in the RealAudio format.

Electric Records will be sold by competing electronic retail sites and by artists who want to sell directly to consumers. The site contains World Wide Web pages that encourage electronic retailers and artists to directly solicit downloadable Electric Records on their Web sites.

Artists who want to sell their songs directly through their own Web site pay an upfront \$35 per-song production fee for the encoding and hosting of their songs. In addition, there is a distribution fee charged for the cost of delivering songs to consumers.

GMO's Electric Records site is already selling tracks from several well-known and developing acts, including Foreigner, Christopher Cross, Moscow Boys Choir, and Juluka.

Artist Todd Rundgren is also planning to use the technology to sell music directly to Web users through a unique subscription program. Rundgren's Web site (<http://www.tr-i.com>) is already soliciting a fee for access to exclusive music, video, and other creative content.

Rundgren's first cyber compositions are expected to debut on the Internet by the end of May.

The National Assn. for Multimedia Shareware is also planning to use the technology at its site (<http://www.namsnet.com>).

The Electric Records site and the AT&T technology are expected to be officially unveiled at the forthcoming MusicCom conference, held June 9-10 in London. However, a preview version is already accessible at <http://www.globalmusic.com> and <http://www.electrirecords.com>.

## Cure, Tripping Daisy Put New EPs On Net

**NET EXCLUSIVE CDS:** Don't look for the latest releases from modern rock acts the Cure and Tripping Daisy at your record store. Both acts are going directly to the Internet with limited-edition releases.

The Cure is making available a five-track live EP, "Five Swing Live," which contains music recorded during the U.K. leg of last year's Swing tour. Only 5,000 copies of the disc will be made available at the act's official World Wide Web site (<http://www.thecure.com>).

Tripping Daisy's EP "Time Capsule," which is a collection of the band's B-sides, is available at the act's Web site (<http://www.trippingdaisy.com>).

**BITS 'N BYTES:** The T.J. Martell Foundation for leukemia, cancer, and AIDS research has launched a "Contest For The Cure" promotion on its Web site (<http://www.tjmartellfoundation.org>). The contest awards an all-expenses-paid trip to Los Angeles to attend the 15th annual Rock 'N' Charity Celebration June 26-28... Two underground Web sites that have been offering MPEG-3-encoded, unlicensed music for digital download have been shut down following notification of their copyright violations by the Recording Industry Assn. of America. Hell & Below Productions & Rolt's MPEG-3 Music and Luscious Lam's .MP3 Archives had offered complete CD-quality files through their Internet sites.

More than 100 acts from around the world will compete for a chance to get a record deal on the online competition the Demo Derby (<http://www.demoderby.com>). The contest will allow Web visitors to vote on their favorite competing artists through the weekly netcast program "The Delivery Room" (<http://www.metaverse.com>). Finalists will perform on a live video and audio cybercast later this year at the Billboard Live club in Los Angeles. The event is being produced by Marty Callner and includes giveaways by Ticketmaster and other companies.

Consumers of Rockers Hi-Fi's enhanced CD (ECD) "Mish Mash" are being invited by Warner Bros. Records to submit their own home-grown remixes of the track "90@Fuzzwalk" for possible inclusion on the CD single pressing of the song. The ECD contains Mixman remixing software, which enables users to create their own remixes of Rockers Hi-Fi compositions. Entries can be sent via E-mail to ([fuzzwalk@wbr.com](mailto:fuzzwalk@wbr.com)) before June 25... VH1 Online (<http://www.vh1.com>) will netcast the premiere of Paul McCartney's new video and single, as well as clips from a new documentary about the musician. McCartney will answer questions from Internet users during the one-hour special "McCartney's Town Hall Meeting," which airs Saturday (17) on VH1.

**BILLBOARD BOWS NET COLUMN:** For more news from the Enter\*Active File, check out the new weekly music multimedia column Beats & Bytes, which appears each Monday on Billboard Online (<http://www.billboard.com>). The column, written by Music Video/Enter\*Active editor Brett Atwood, contains exclusive editorial content not found in the print publication.

## Internet Gig To Feature Over 400 Acts Concerts Will Be Netcast From Clubs In NYC, Abroad

LOS ANGELES—More than 400 acts are expected to participate at the Global Internet Gathering (aka "the Gig"), an interactive netcast of developing and established acts that is linked to the Intel New York Music Festival, which takes place July 16-19 in New York.

The event has previously been sponsored by Apple Computer and affiliated with its Macintosh New York Music Festival, but that relationship dissolved over the last year as Apple started refocusing its business (Billboard, March 29).

"Intel has been sensitive to the artists' issues," says Andrew Rasiej, owner of the New York-based Irving Plaza nightclub and co-founder of the

Plug-In conference and live event.

"They are not just interested in acquiring content that they can archive and reuse," he says. "That had been a problem for us under the Apple banner, since many artists are not comfortable giving up the long-term rights to their material... Intel recognizes that even incredible technology can falter if there is no art associated with it. So they are creating a nourishing environment for that."

Other sponsors for this year's event are Progressive Networks, M2, BMI, BMG Entertainment North America, and Columbia Records.

Each concert will be netcast from about 20 New York area clubs, including CBGB, Irving Plaza, the Knitting

Factory, Tramps, and the Bottom Line.

International netcasts will originate from clubs in Dublin, Hong Kong, London, Toronto, Sydney, and Amsterdam.

Rasiej is planning to eventually establish a permanent live concert webcast site on the Internet, known as Digital Club Network. The site will contain performances from many of the same clubs participating in the Gig netcast event.

Though specific acts had not been announced at press time, performers in past years included the Verve Pipe, Bob Mould, Henry Rollins, Nada Surf, Throwing Muses, and John Cale.

About 20% of this year's performances during the four-day event will be netcast with live video, while the remaining will be netcast with live audio, according to Rasiej.

"Last year, we streamed audio and included some digital photos and video-streaming, but the video was a bit unsuccessful," says Rasiej. "But there have been some significant breakthroughs in video-streaming over the past year."

Many of the video netcasts will be enhanced to take advantage of MMX-enabled Pentium computers. Developing acts that want to participate in the event must submit their music online.

"We want to encourage bands to learn about what is happening in the digital world and to start thinking about how music travels through wires," says Rasiej.

The Gig, which can be accessed at <http://www.thegig.com>, will be cross-promoted on numerous World Wide Web sites, including LiveConcerts.com, SonicNet, Addicted to Noise, and C|NET.

Plug-In, a related conference, will be held in conjunction with the live performances. The Jupiter Communications-sponsored confab will feature panel discussions, demos, and other events of interest to the music-multimedia industry.

Among the confirmed speakers at the event are National Assn. of Recording Arts and Sciences CEO/president Michael Greene, Ticketmaster CEO Fred Rosen, N2K Inc. chairman/CEO Larry Rosen, and AudioNet president Mark Cuban. **BRETT ATWOOD**

## ALPHABET CITY FINDS NICHE

(Continued from page 51)

the first volume, and we've sold about 130,000 so far. With the second CD we took a slightly smaller shot, and we're pretty well cleaned out on that. Montgomery Ward does not normally sell CDs. And these Bulls CDs are limited to 30 stores in the metro Chicago area. That's what makes that sales number really exceptional," Cohen adds.

Another retail giant to join Alphabet City Sports Records in its venture is Foot Locker. The national shoe retailer is selling its own Foot Locker-branded album, "I Got Game: A Collection Of Old School Hoop Songs."

"With our customers' interest in both sports and music, I thought it made a natural progression for our store strategies," says Jack Bellini, VP/general merchandising manager of Foot Locker. "I think the folks at Alphabet City have done a terrific job executing a plan that was put togeth-

er on a whim, basically. I'm very impressed with their professionalism."

Like the other stores, Foot Locker will carry the various team packages on a regional basis, in addition to its own compilation, which will be positioned clearly in the stores.

Alphabet City's advertising campaign for the albums targets local radio, TV, and print. National ads run in Sports Illustrated for Kids, Slam, Beckett Baseball, and Inside Stuff.

According to Dichter, who credits Charles Rosenzweig, director/group manager of photos and videos of NBA Entertainment Inc., with giving the labels a first chance to realize the idea for team-sports compilations, the company's sales are expected to exceed \$10 million (1 million-plus units) in 1997.

"For 1998, if all goes well, we could be in the \$20 million-\$25 million range," Dichter adds.

Alphabet City Sports Records expects to release 30 packages this year, which will include such college teams as Florida, Florida State, University of Nebraska, University of Michigan, University of Kentucky, University of Miami, and Duke University. New major-league baseball teams on tap include the Yankees, Braves, Cubs, Red Sox, and Minnesota Twins.

## FOR THE RECORD

Internet Music Marketing is the executive producer, manager, and marketer of several World Wide Web sites mentioned in a recent article about the company (Billboard, April 19). Those same sites were designed and developed by EmeraldNet.

# Home Video

MERCHANTS & MARKETING

## MAP Draws Fire From Retailers Studios Say Practice Levels Playing Field

BY ANNE SHERBER

NEW YORK—Minimum advertised pricing (MAP) is a merchandising ploy retailers love to hate—whether or not they're enjoying the benefits.

No matter where a store falls on the retail spectrum, the Hollywood practice of conditioning co-op advertising reimbursement on MAP has become a lightning rod for complaints, criticism, and speculation about just how close the practice comes to price fixing. Lately, the studios introduced a new wrinkle that makes MAP even more troublesome.

Big theatrical titles released directly to sell-through often arrive with a MAP and no suggested list. To retailers, the signal is clear: MAP and list are one and the same. Kirk Kirkpatrick, executive VP of sales for the Kentucky-based distributor

sically profitable. Either way, Cain believes, MAP policies may be drawing attention from the U.S. Justice Department as an unfair trade practice.

"Until 12 years ago, the Federal Trade Commission [FTC] had guidelines which said that it is an automatic violation of price fixing to condition co-op ads on a minimum price or specific price," says Cain. "There are signs at the FTC that they will now scrutinize more closely MAPs and conditional promotional plans. If I were a supplier, I would be very cautious about adopting any plan that calls for a minimum advertised price."

"The message may have gone out 10 years ago [during the Reagan administration] that it was OK. But in the current political climate, I would think that competent antitrust counsel would advise against it."

One of the arguments against MAP has always been that it renders the suggested list meaningless. Distributors and dealers contend that releasing movies without a price tag exacerbates the problem. MAP fills the void, says one retail executive, who asked not to be named. The substitute "isn't so much a suggestion as it is a command, and it doesn't give us much margin," he adds.

Removing the suggested list also eliminates one of the tools in a retailer's advertising arsenal, others complain. One chain video buyer points out that even though the suggested retail price was no more than a formality, it always figured prominently in advertising.

"Psychologically, customers need to know how much they're saving," he notes. "Consumers need to see what we're shaving off the retail price."

The same buyer believes that sales of certain titles fall as retailers retaliate for what he sees as the strong-arm tactics of MAP. "Studios think that every title that has a MAP is a must-take," he maintains. "But [Disney's] 'Mighty Ducks 3' is no barn-burner." Demand for less prominent sell-through features may slide as retailers tire of low margins.

If MAP actually prevents retailers from using titles as consumer bait, then some studio executives believe that a worthy goal has been achieved. "MAP sets a level playing field," says Paul Culberg, president of Columbia TriStar Home Video, which is releasing "Jerry Maguire" with no suggested list and a MAP of \$14.95.

"We think that MAP is a projection of the actual value of the product," he adds. "We think that it is important that consumers be reminded of that." Columbia applied the same rule to "Fly Away Home" and "Jumanji."

Culberg suggests that retailers calculate a retail price and include it in their advertising. "We have a few customers who say they're more comfortable with us telling them what the suggested retail price would be," he continues. "The video trade publications all extrapolate now and come

up with a suggested retail. Retailers can use those numbers."

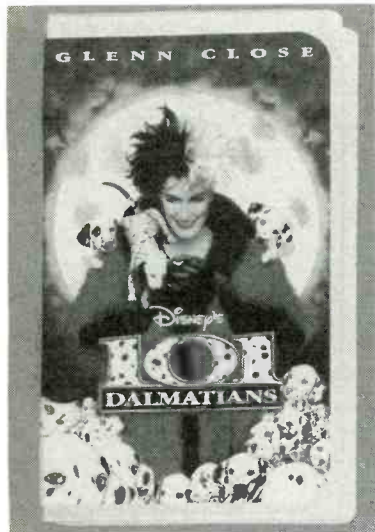
Some retailers agree that suggested list prices have no function. John Thrasher, VP of video purchasing for Tower Video, says that the chain sets its prices based on wholesale cost. "It doesn't make that much difference to us. We set the price based on what we have to pay to buy the item."

In practice, Tower generally prices direct-to-sell-through titles slightly above MAP, now the de facto base for what the consumer pays. "Nowhere

(Continued on page 61)



**Anime-ted Conversation.** Central Park Media managing director John O'Donnell discusses the growing appeal of Japanese cartoons, known as anime, in the U.S. and overseas on the weekly PBS series "World:Comm." The subject will be covered in two segments, scheduled for broadcast May 31 and June 7. O'Donnell's fellow panelists, from left, include moderator James Day; Don Duga of Polestar Animation; and Candy Kugel of cartoon producer Buzzco Associates.



Disney's minimum advertised price for "101 Dalmatians" is retailers' chief tool in determining what consumers will pay.

WaxWorks/VideoWorks, estimates that 80%-90% of all titles released with a MAP are sold at MAP.

Since mass merchants generally price titles at that level, they're being given the green light to put further pressure on margins—or so the theory goes among smaller chains. Mass merchants, however, think they're more sinned against than sinning. They view MAP as an arbitrary barrier keeping them from their natural custom of aggressive competition.

According to Morrison Cain, senior VP of government affairs for the International Mass Retail Assn. (IMRA), both are probably right. On one hand, says Cain, the big players believe that pressure for MAP, particularly in the video business, comes from retailers that do not want to compete with discounters.

Conversely, smaller retailers believe, correctly or incorrectly, that mass merchants use direct-to-sell-through titles as loss leaders and have a covert hand in establishing MAPs that are too low to be intrin-

## Time Warner Proves It's RIP For VOD; Direct Mail, DVD Tentative Bedfellows

**DEAD AND BURIED:** Most of us remember video-on-demand (VOD) and how it was going to bury home video. Well, VOD has been interred instead, and Time Warner has just thrown on the last shovelful of earth to close out an expensive, unrequited three-year romance.

Late last month, Time Warner, itself the second-largest vendor of prerecorded cassettes after Disney, decided it would pull the plug on its Orlando, Fla., interactive television trial by the year's end. The cost from start-up in December 1994 is estimated at a minimum of \$250 million, a tiny fraction of a national VOD price tag. It's worth noting that RCA blew \$500 million on an aborted video-disc project in the mid-'80s, nearly spending itself into bankruptcy and driving it into the arms of a healthier, wealthier General Electric.

Time Warner, of course, is hardly on the brink, but the Orlando failure doesn't stroke the corporate ego. Sources suspect second-in-command **Ted Turner** convinced chairman **Gerald Levin** that the VOD window had closed. In the end, according to a May 1 Wall Street Journal story, Time Warner's "souped-up cable network" reached just 4,000 customers, allowing them to order movies, pizza, and stamps and play interactive games with other subscribers.

Movies, not surprisingly, are far and away the biggest draw—for Time Warner, a tough row to hoe given the fact that home video, including brand-new DVD, has first rights following theatrical release. (Interestingly, The New York Times didn't have the story until May 2, and at least one Time Warner executive was ignorant of the decision until he read the Journal piece. Time Warner clearly wasn't saying much.)

The Orlando flame-out caps a full-scale retreat by the VOD army. Only scattered pockets of resistance remain, such as the remnants of Tele-TV, the brainchild of former Creative Artists Agency chairman **Michael Ovitz** and backed by a consortium of Baby Bells. **Howard Stringer**, who left CBS to head Tele-TV, has just found refuge at Sony. Of top management, he was the last of the last. Among the telephone companies, Ameritech remains a VOD true believer. **Patrick Campbell**, previously president of Columbia TriStar Home Video, is still there, a link with past hopes.

Any threat to the cassette business "existed only in people's minds," notes an industry veteran. Unfortunately for home video, some of those people took away lasting impressions. Wall Street's downgrading of video-retailing stocks coincided with the Time Warner launch. Blockbuster took a beating (Variety called it a dinosaur in a dying industry), as have the other publicly held chains in their turn.

Perception is everything on the Street, and despite cooler heads among the trade press, analysts got it into their heads that plain-vanilla video was dead.

Three years later, Blockbuster suffers from self-inflicted wounds that have knocked the supports out from under Viacom shares. The other chains haven't recovered, either. Faddish though it was, VOD can take part of the blame.

**MAIL BONDING:** Ah, the perils of direct response in the early days of DVD. Like oil and water, the two don't mix well. Critics' Choice Video, Playboy's mail-order venture, wants to offer a full selection of DVD movies, beginning this summer.

"But it's kind of frustrating because Warner and MGM won't sell to specialty markets," says **Nancy Hamlin**, Critics' Choice Video's director of market development. "They want to tightly control their launch. It puts us in an awkward position, because we want to be able to stock everything." Critics' Choice warehouses all of its selections, knowing it's guaranteed 100% returns.

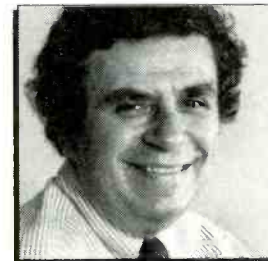
Warner Home Video, which distributes the MGM line, has tried to restrict its DVD rollout to seven areas. There has been some leakage—it's hard to completely shut off third-party shipments—but not enough to upset the strategy. As yet, Warner doesn't want to incur the inventory costs of a national push. Hamlin professes to be puzzled. "I don't understand the rationale behind it," she says, noting that players are everywhere. "Handled this way, I think DVD very easily could go away."

Hamlin is having better luck with Columbia TriStar and PolyGram Video, whose first titles arrive this spring. She has a deal cooking with Sony, Columbia's parent. In the 13 cities where Sony is conducting in-store DVD seminars from April 22-May 21, Critics' Choice will hand out sell sheets for four current Columbia titles, "Fly Away Home," "Legends Of The Fall," "Jumanji," and "In The Line Of Fire," and several newer releases, including "Jerry Maguire," "Sleepless In Seattle," "Little Women," and "Bad Boys." The flip side of the page describes DVD.

Critics' Choice, meanwhile, plans for its July catalog, which goes to 5 million homes, to carry a two-page spread of about 50 releases from Columbia and other vendors. Among the contributors could be LIVE Home Video, Vidmark, and Simitar; Hamlin expects to order several hundred copies of each title.

Right now, DVD "seems to lend itself" to direct mail, she says. "Our customers want a different kind of experience." However, they've been quiet about DVD thus far. "We haven't heard anything."

PICTURE  
THIS



by Seth Goldstein

## RockFest A Blockbuster Event; Going After PPV

**ROCK BLOCK:** In an effort to let consumers know Blockbuster is more than just a video store, the Dallas-based retailer is sponsoring and giving away tickets to RockFest '97.

The daylong concert will take place June 21 at the Texas Motor Speedway in Dallas. An all-star pop music bill includes **Bush, Collective Soul, Counting Crows, Paula Cole, Jewel, matchbox 20, No Doubt, and the Wallflowers.**

In the first phase of the ticket giveaway, consumers could send in for a free ticket with a \$10 receipt from either

Blockbuster Video or Blockbuster Music. All stores in the U.S. participated in the promotion.

The second phase kicked off April 28 with the offer of two free tickets to consumers who purchased the official Blockbuster RockFest '97/Fruit of the Loom CountryFest Cooler for \$14.99, limited to the chain's stores within a 450-mile radius of Dallas. Each year, Fruit of the Loom sponsors CountryFest, the model for RockFest. It's held June 14 at the Dallas Speedway.

"Last year CountryFest was held in Atlanta, and several of our senior management attended it [and] were impressed with its magnitude and that the promoters pulled it off with only a few minor glitches," says Blockbuster VP of event marketing **Michelle Wilkinson.**

Since Fruit of the Loom has CountryFest, Blockbuster decided to put on a pop concert. Both are produced by New York-based Warner Music Group and Avalon Entertainment Group in Nashville, which have teamed with Blockbuster in a joint venture to produce RockFest.

Wilkinson says the retailer will roll out one more giveaway promotion before making tickets available through Ticketmaster for \$16. However, Blockbuster wants to keep RockFest as free as possible and isn't emphasizing the purchase option.

Ticket giveaways also are being handled by radio stations in the Dallas area. Some outside the city are conducting contests that will award winners a trip to the concert.

The Dallas Speedway has a capacity of 500,000. So far, Blockbuster expects at least 250,000 people to attend. The venue is eight times the size of Texas Stadium, where the Dallas Cowboys play, with the stage nearly twice the size of a football field.

Blockbuster's goal isn't profits, Wilkinson says. "This is about branding our name and increasing store traffic." If the concert is successful, Blockbuster will make it an annual event.

**WAXWORKS TAKES ON PPV:** The Video Software Dealers Assn.

continues to talk about getting an industrywide image campaign in motion, but Owensboro, Ky.-based distributor WaxWorks is the only company that is taking some real action.

After two impressive campaigns to boost the profile of video, WaxWorks will launch a third this summer, focusing on the inconvenience of buying pay-per-view (PPV) movies. The \$15,000 effort will feature ads showing consumers literally chained to their TVs when they order a PPV movie.

Renting a video allows consumers to pause and rewind, and titles arrive in stores weeks and sometimes months before the

PPV window opens, WaxWorks notes. The distributor has created three different ads, scheduling them for the June, July, and August editions of its retail mailer, Videoworks. WaxWorks will also provide copies and counter-top displays to stores.

For the past year, WaxWorks' video campaigns, spearheaded by VP of sales **Kirk Kirkpatrick,** have alerted retailers and consumers to the reality of cable signal theft and the value of renting. In an industry that's often more talk than action, WaxWorks has acted. Others should follow its example.

**SUMMER VACATION:** Nickelodeon's top-rated "Rugrats" will star in a direct-to-video program scheduled for release July 8 from Paramount Home Video, priced at \$12.95.

The 55-minute program, titled "A Rugrats Vacation," has the characters traveling to Las Vegas. It will have a 120-day video exclusive window. "Vacation," as well as two new "Hey Arnold!" titles, "Urban Adventures" and "The Helga Stories," will be cross-promoted at participating Dairy Queen restaurants. The "Arnold" tapes arrive in July at \$12.95 list.

Dairy Queen will feature the titles on about 1.5 million summer kids' meal bags. The videos also have a \$2 on-pack coupon good toward a Dairy Queen purchase. And Dairy Queen will conduct giveaways of "Rugrats" videos and Nickelodeon merchandise. The contests will be conducted during June and July in 264 locations.

Consumers get a chance to win a real "Rugrats" vacation through an on-air sweepstakes conducted on Nickelodeon. Throughout July, Nickelodeon will air spots offering a trip for four to Las Vegas, plus \$1,000 spending money. Viewers can enter via instructions on the commercial or through entry forms found inside "A Rugrats Vacation" and the two new "Hey Arnold!" boxes.

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>*** No. 1 ***</b>				
1	1	3	<b>101 DALMATIANS</b>	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
2	2	8	<b>SPACE JAM</b>	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
3	3	11	<b>LORD OF THE DANCE</b>	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
4	4	49	<b>RIVERDANCE-THE SHOW</b>	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
5	6	9	<b>FARGO</b>	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
6	5	9	<b>THE HUNCHBACK OF NOTRE DAME</b>	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
7	9	3	<b>PLAYBOY'S VOLUPTUOUS VIXENS</b>	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
8	7	82	<b>BAMBI</b>	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
9	10	22	<b>VERTIGO</b>	MCA/Universal Home Video Uni Dist. Corp. E2940	James Stewart Kim Novak	1958	PG	19.98
10	8	6	<b>THE BIRDCAGE</b>	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
11	12	4	<b>DRAGONHEART</b>	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery	1996	PG-13	19.98
12	11	7	<b>HONEY, WE SHRUNK OURSELVES</b>	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	1997	PG	22.99
13	13	7	<b>PLAYBOY'S FAST WOMEN</b>	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98
14	17	4	<b>THE CRAFT</b>	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney	1996	R	19.95
15	16	11	<b>PLAYBOY'S SPRING BREAK</b>	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.98
16	24	3	<b>BATTLE ARENA: TOSHINDEN</b>	Central Park Media 1475	Animated	1997	NR	19.95
17	14	23	<b>INDEPENDENCE DAY</b>	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
18	15	58	<b>COMPLEAT BEATLES</b>	MGM/UA Home Video Warner Home Video 700155	The Beatles	1982	NR	9.98
19	20	66	<b>GREASE ▲•</b>	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
20	18	9	<b>HARRIET THE SPY</b>	Paramount Home Video 4225	Michelle Trachtenberg Rosie O'Donnell	1996	PG	19.95
21	28	6	<b>KORN: WHO THEN NOW?</b>	Epic Music Video Sony Music Video 50153	Korn	1997	NR	19.98
22	25	6	<b>PENTHOUSE: FIRE AND ICE</b>	Penthouse Video WarnerVision Entertainment 57018-3	Various Artists	1997	NR	19.95
23	26	20	<b>THE WALLACE AND GROMIT GIFT SET</b>	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
24	27	4	<b>THE BEST BITS OF MR. BEAN</b>	PolyGram Video 8006367793	Rowan Atkinson	1997	NR	19.95
25	29	4	<b>SELENA REMEMBERED</b>	EMI Latin Video 77826	Selena	1997	NR	19.98
26	22	5	<b>PENTHOUSE'S LOST TREASURES</b>	WarnerVision Entertainment 57019-3	Various Artists	1997	NR	19.95
27	23	12	<b>FLY AWAY HOME</b>	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.98
28	36	3	<b>MIGHTY DUCKS THE MOVIE: THE FIRST FACE-OFF</b>	Walt Disney Home Video Buena Vista Home Video 9265	Animated	1997	NR	14.99
29	<b>NEW ▶</b>		<b>THE ARRIVAL</b>	Live Home Video 60259	Charlie Sheen Teri Polo	1996	PG-13	19.98
30	31	18	<b>MATILDA</b>	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
31	<b>NEW ▶</b>		<b>MACROSS PLUS-THE MOVIE</b>	Manga Entertainment PolyGram Video 8006362453	Animated	1997	NR	29.95
32	21	10	<b>BEAVIS &amp; BUTT-HEAD: LAW-ABIDING CITIZENS</b>	MTV Music Television Sony Music Video 49315	Animated	1997	NR	14.98
33	30	74	<b>STAR WARS TRILOGY</b>	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
34	19	2	<b>CRUMB</b>	Columbia TriStar Home Video 10693	Robert Crumb	1995	R	19.95
35	32	13	<b>CASINO ◊</b>	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
36	34	27	<b>TOY STORY</b>	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
37	33	10	<b>AEON FLUX: MISSION INFINITE</b>	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
38	40	4	<b>GOOSEBUMP: THE WEREWOLF OF FEVER SWAMP</b>	FoxVideo 24394	Various Artists	1997	NR	14.98
39	39	2	<b>PRIEST</b>	Miramax Home Entertainment Buena Vista Home Video 5325	Linus Roache Tom Wilkinson	1995	R	19.99
40	37	2	<b>PENTHOUSE: SECRET LIES, SECRET DESIRES</b>	Penthouse Video WarnerVision Entertainment 57016-3	Various Artists	1997	NR	24.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

# PolyGram Opens New Line With 'Crayon Box'

**RAINBOW COALITION:** PolyGram Video is joining forces with Random House Children's Publishing on a new property, "The Crayon Box."

Based on an original poem by **Shane DeRolf**, which promotes tolerance and understanding among kids of all races, "The Crayon Box" will debut as a syndicated TV show this fall. PolyGram is developing a home video and audio line, while Random House handles print.

**Bill Sondheim**, PolyGram Video president, says that the company "has bought copyrights to properties before, but we've never taken a raw idea and brought it to TV, video, audio, and publishing [fruition]."

Sondheim, who as a father of three recalls that "The Crayon Box" poem "gave us goosebumps," says that the property will have a "three-year rollout process." First, the poem itself is being featured as part of a national anti-discrimination announcement campaign—the equivalent of \$15 million worth of media time—by the Advertising Council. The public service announcements, which will air through September, "establish the poem's relevance."

Then, according to Sondheim, the TV show hits the airwaves. Sachs Family Entertainment, which syndicates "Bananas In Pajamas," another PolyGram release, will be offering the 15-minute "Crayon Box" paired with the 15-minute preschool hit. Sondheim says that "Bananas" is now seen in 93% of U.S. households.

Pairing them "is a good way to gain an audience quickly, and the 15-minute

shows are very friendly to preschool attention spans," says Sondheim. "The Crayon Box" will feature a toy-store setting with crayons, toys, and books coming to life via live-action puppetry and animation.

Phase two of the rollout will be signalled by the video release, "about a year away," he adds, followed by phase three, "the launch of the international market." PolyGram and Random House will jointly manage the licensing program. Tomy America has secured toys, and Total Licensing Services, other merchandise.

Sondheim expects star endorsement from celebrity parents, which will help emphasize that "this is the kind of programming we should be embracing."

**SHILOH, YOU ALWAYS CAME:** Speaking of high-quality video, Warner Family Entertainment has a shining example in "Shiloh," a movie based on the Newbery Award-winning book by **Phyllis Reynolds Naylor**. Street date is June 24, at a suggested retail price is \$19.98.

"Shiloh," which had a brief theatrical run in mid- to late April, has been roundly praised by critics. Featuring **Michael Moriarty**, **Scott Wilson**, and **Rod Steiger**, it's the story of an 11-year-old boy who tries to save a dog from an abusive owner. Continental Airlines and pet food manufacturer InnoPet Brands are corporate partners in Warner's marketing campaign.

The feature "illustrates the value of hard work and doing what's right," says **Kevin Spence**, marketing man-



by *Moira McCormick*

ager of Warner Family Entertainment, a division of Warner Home Video. The limited theatrical run actually functioned as video marketing. "There's a perception among some consumers that if a title is direct to video, it wasn't good enough [to play in theaters]." That perception is false, Spence maintains, but a big-screen appearance will offset doubts.

As for the corporate tie-ins: A four-color national freestanding insert, reaching approximately 40 million consumers in early July, will offer a \$3 mail-in rebate with purchase of "Shiloh" and one bag of InnoPet Veterinarian Formula Dog Food. For each consumer rebate redemption, InnoPet will make a donation to animal charity the Pet Savers Foundation.

Packed in each video is a savings certificate good for discounts up to \$125 on Continental Airlines and Continental Express flights. In addition, Warner will offer an on-pack instant savings of \$3 off "The Great Panda Adventure," "Black Beauty," "Free Willy," "Free Willy 2," and "Born To Be Wild."

Spence says Warner faced a chal-

lenge in promoting "Shiloh." Knowing that kids may balk at entertainment that seems too nutritious, "we had to let them know the film is interesting, exciting, and fun, as well as educational. We think we've found that balance."

**SKY'S THE LIMIT:** Cabin Fever Entertainment's Razzmatazz Entertainment has scored a marketing coup for its animated series "Sky Dancers," based on the nationally syndicated weekly show, itself a spinoff of the best-selling toy. Three new volumes, each including a Sky Dancers figurine, will be released May 27 at \$12.98 each. They were originally \$14.98. (The first three titles are now \$12.98 as well.)

Marketing VP **Kristine Larson** says "Sky Dancers" licensor Abrams Gentile has an exclusive toy promotion with McDonald's Happy Meals through June. Some 25 million Happy Meals bags will also carry a \$2 mail-in rebate coupon for all "Sky Dancers" videos.

Fortunately for Cabin Fever, McDonald's recent Teenie Beanies Babies sold out weeks ahead of projections, and "our promotion was moved up," she adds. The three new volumes, "Lilac," "Rose," and "Fern," featuring color-coordinated clamshell packaging, will be available in 12-unit counter displays; floor displays of 24, 36, 48, and 60 units; and power wing displays of 16, 24, and 32 units.

## Billboard®

MAY 17, 1997

### Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.	
			TITLE Label, Distributing Label, Catalog Number	Year of Release Suggested List Price
★ ★ ★ NO. 1 ★ ★ ★				
1	1	9	<b>THE HUNCHBACK OF NOTRE DAME</b> Walt Disney Home Video/Buena Vista Home Video 7955	1996 26.99
2	2	171	<b>BAMBI</b> Walt Disney Home Video/Buena Vista Home Video 942	1942 26.99
3	4	7	<b>MARY-KATE &amp; ASHLEY: CASE OF U.S. NAVY MYSTERY</b> Dualstar Video/WarnerVision Entertainment 53337-3	1997 12.95
4	6	3	<b>MIGHTY DUCKS THE MOVIE: THE FIRST FACE-OFF</b> Walt Disney Home Video/Buena Vista Home Video 9265	1997 14.99
5	3	7	<b>MARY-KATE &amp; ASHLEY: CASE OF THE VOLCANO ADVENTURE</b> Dualstar Video/WarnerVision Entertainment 53336-3	1997 12.95
6	5	5	<b>GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP</b> FoxVideo 24394	1997 14.98
7	8	55	<b>THE ARISTOCATS</b> Walt Disney Home Video/Buena Vista Home Video 0252	1970 26.99
8	14	9	<b>BEAVIS &amp; BUTT-HEAD: LAW-ABIDING CITIZENS</b> MTV Music Television/Sony Music Video 49315	1997 14.98
9	7	7	<b>THE THIEF AND THE COBBLER</b> Miramax Home Entertainment/Buena Vista Home Video 4631	1995 14.99
10	9	27	<b>WALLACE AND GROMIT: A CLOSE SHAVE</b> BBC Video/FoxVideo 8399	1996 9.98
11	12	3	<b>SABAN'S BEETLEBORGS: CURSE OF THE SHADOW BORG</b> FoxVideo 4396	1997 14.98
12	15	7	<b>BARNEY'S COLORS AND SHAPES</b> Barney Home Video/The Lyons Group 2016	1997 16.95
13	11	21	<b>THE LAND BEFORE TIME IV</b> MCA/Universal Home Video/Uni. Dist. Corp. 82396	1996 19.98
14	10	37	<b>ALADDIN AND THE KING OF THIEVES</b> Walt Disney Home Video/Buena Vista Home Video 4609	1996 24.99
15	20	11	<b>SESAME STREET: BEST OF ELMO</b> ◊ Sesame Street Home Video/Sony Wonder 51229	1996 9.98
16	17	61	<b>POCAHONTAS</b> Walt Disney Home Video/Buena Vista Home Video 5741	1995 26.99
17	13	73	<b>SCHOOLHOUSE ROCK: AMERICA ROCK</b> ABC Video/Paramount Home Video 47022	1995 12.95
18	RE-ENTRY		<b>ALICE IN WONDERLAND</b> ◊ Walt Disney Home Video/Buena Vista Home Video 36	1951 24.99
19	25	23	<b>THE WALLACE AND GROMIT GIFT SET</b> BBC Video/FoxVideo 4101059	1996 24.98
20	RE-ENTRY		<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Video 1662	1992 24.99
21	NEW ▶		<b>BRUNO THE KID</b> Live Home Video 27673	1997 14.98
22	19	15	<b>BARNEY'S SENSE-SATIONAL DAY</b> Barney Home Video/The Lyons Group 2015	1997 14.95
23	RE-ENTRY		<b>CINDERELLA</b> Walt Disney Home Video/Buena Vista Home Video 410	1950 26.99
24	22	63	<b>WALLACE AND GROMIT: A GRAND DAY OUT</b> BBC Video/FoxVideo 8287	1995 9.98
25	NEW ▶		<b>THE MAGIC SCHOOL BUS: THE BUSASAURUS</b> WarnerVision Entertainment 51223-3	1997 12.95

◆ 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.

## 'Cabbage Patch' Vids Bring BMG Huge Harvest

BY EILEEN FITZPATRICK

LOS ANGELES—Everything's coming up roses for the "Cabbage Patch Kids" video series.

Following a monthlong on-air plug by the series' biggest fan, Rosie O'Donnell, sales of the BMG videos have skyrocketed by more than 700%, according to the company.

"The series was doing OK and selling about 1,500 a week since its release last fall," says BMG director of marketing Stephanie Kovner, "but after the Rosie O'Donnell thing happened, it started selling between 10,000 and 15,000 units per week."

O'Donnell began showing clips and talking up the Kids on her highly rated talk show after she took a liking to Norma Jean, a character from the video series (Shelf Talk, Billboard, April 26).

The sales surge couldn't have come at a better time. On Sept. 30, BMG will release the third installment of the series, "The Screen Test."

Prior to its retail debut, the title will be featured in movie theaters as part of General Cinema's 12th Annual Summer MovieCamp program.

The program, which begins June 26 and runs through August, invites kids to come to the theater, usually in the morning, to enjoy a movie for a few dollars. MovieCamp is locally



BMG Video's "Cabbage Patch Kids" have gotten a major sales boost from endorsements by talk-show host Rosie O'Donnell.

based in 140 of 220 General Cinema locations.

This year's films include "Babe," "Balto," "Fly Away Home," "All Dogs Go To Heaven," and "Charlotte's Web." A new feature is screened every few days, although some films may get an extended run. Approximately 700,000 children participate in the MovieCamp program each summer.

BMG will supply General Cinema with "The Screen Test" as well as the other two "Cabbage Patch" titles, "The New Kid" and "Clubhouse," which are currently in stores. All three video programs will be shown together. BMG has dubbed the feature-length program

"The Cabbage Patch Film Festival."

"We had originally met with General Cinema to play a 'Cabbage Patch' music video before the showing of kids' films," says Kovner. "Then they told us about the summer movie program."

In addition to including the "Cabbage Patch" video in the program, Kovner says General Cinema will also incorporate the video series into its pre-movie advertising.

A slide announcing the availability of "The Screen Test" video will be shown to audiences waiting for the feature movie to begin. Kovner says the ad will begin running in June and is expected to reach 10

(Continued on next page)



# Billboard's 1997 International Buyer's Guide

**Brand New for 1997**

**Over 50 countries listed**

**More than 16,000 listings**

**INTERNATIONAL BUYER'S GUIDE 1997**

THE WORLDWIDE REFERENCE SOURCE FOR:  
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PACKAGING AND LABELING  
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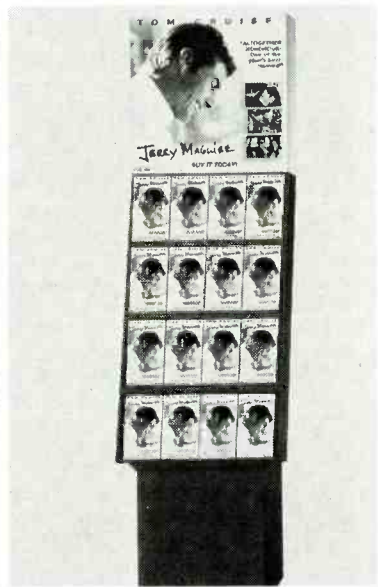
## MAP DRAWS FIRE

(Continued from page 58)

in the world are you finding '101 Dalmatians' at [its suggested retail price of] \$26.99. It's got a MAP of \$16.99," Thrasher observes. "So, \$18.99, \$19.99 is where you'll find all the pricing."

It's different for the blockbuster "Jerry Maguire." Tower will sell it at MAP because "everyone's going to have it there," Thrasher says.

No retail response obscures the fact that studios set MAPs low enough to satisfy a relatively small number of mass merchants that turn profits by selling in quantity. Everyone else copes with less volume, but the same tight margins, observers note.



Columbia's Culberg says that the \$14.95 MAP for "Jerry Maguire" represents "a projection of the actual value of the product."

Though the situation was rectified to some extent last year when studios raised their MAPs by \$1, many outlets find it difficult to make money in sell-through. While studios promote MAP as just a guideline, dealers say it's impossible to sell video at anything above the minimum and be competitive.

That raises the issue of illegal price fixing. One studio executive says that the policy of assigning MAP to sell-through comes dangerously close to breaking the law.

IMRA's Cain says that because the FTC seems to be on the road toward re-adapting tighter restrictions on conditional pricing policies, studios may want to rethink MAP before the government does it for them. There's already a precedent.

"The FTC just went after a rebate plan in the sporting goods industry that was advertising-related. In the view of the FTC," Cain adds, "the plan was designed to encourage retailers not to depart from MAP. The FTC frowns on that."

## 'CABBAGE PATCH'

(Continued from preceding page)

million moviegoers.

Kovner says Mattel, which manufactures the dolls, will host in-theater events featuring costumed characters and giveaways at select General Cinemas.

BMG will send fliers and window clings to retailers to alert customers of the screenings at their local General Cinema.

And, of course, O'Donnell will get an advance copy of the new title.

Billboard

MAY 17, 1997

# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
<b>★ ★ ★ No. 1 ★ ★ ★</b>					
1	1	5	<b>SLEEPERS (R)</b>	Warner Home Video 14482	Jason Patric Brad Pitt
2	4	4	<b>WILLIAM SHAKESPEARE'S ROMEO &amp; JULIET (R)</b>	FoxVideo 24143	Leonardo DiCaprio Claire Danes
3	2	6	<b>THE LONG KISS GOODNIGHT (R)</b>	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
4	3	7	<b>THE FIRST WIVES CLUB (PG)</b>	Paramount Home Video 326123	Diane Keaton Goldie Hawn
5	7	3	<b>THE GHOST AND THE DARKNESS (R)</b>	Paramount Home Video 323503	Michael Douglas Val Kilmer
6	11	3	<b>101 DALMATIANS (G)</b>	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels
7	5	5	<b>THE CHAMBER (R)</b>	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman
8	8	4	<b>EXTREME MEASURES (R)</b>	Columbia TriStar Home Video 94923	Hugh Grant Gene Hackman
9	6	9	<b>COURAGE UNDER FIRE (R)</b>	FoxVideo 24123	Denzel Washington Meg Ryan
10	13	4	<b>LONE STAR (R)</b>	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughey
11	10	8	<b>GLIMMER MAN (R)</b>	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
12	9	6	<b>SUPERCOP (R)</b>	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
13	15	3	<b>EMMA (PG)</b>	Miramax Home Entertainment Buena Vista Home Video 9677	Gwyneth Paltrow Ewan McGregor
14	12	4	<b>MICHAEL COLLINS (R)</b>	Warner Home Video 14205	Liam Neeson Julia Roberts
15	14	30	<b>FARGO (R)</b>	PolyGram Video 8006386931	Frances McDormand William H. Macy
16	38	2	<b>SET IT OFF (R)</b>	New Line Home Video Warner Home Video 3788	Jada Pinkett Queen Latifah
17	16	8	<b>THAT THING YOU DO (PG)</b>	FoxVideo 4141	Tom Hanks
18	21	2	<b>THE ASSOCIATE (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Video 9183	Whoopi Goldberg
19	22	4	<b>THE SPITFIRE GRILL (PG-13)</b>	Columbia TriStar Home Video 89053	Alison Elliott
20	<b>NEW</b>		<b>THE RICH MAN'S WIFE (R)</b>	Hollywood Pictures Home Video Buena Vista Home Video 9181	Halle Berry
21	<b>NEW</b>		<b>BIG NIGHT (R)</b>	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
22	20	7	<b>MAXIMUM RISK (R)</b>	Columbia TriStar Home Video 27413	Jean-Claude van Damme Natasha Henstridge
23	17	5	<b>HIGH SCHOOL HIGH (PG-13)</b>	Columbia TriStar Home Video 82483	Jon Lovitz
24	23	5	<b>FLIRTING WITH DISASTER (R)</b>	Miramax Home Entertainment Buena Vista Home Video 8759	Ben Stiller Patricia Arquette
25	19	9	<b>2 DAYS IN THE VALLEY (R)</b>	HBO Home Video 91296	James Spader Eric Stoltz
26	25	12	<b>TRAINSPOTTING (R)</b>	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
27	18	8	<b>SPACE JAM (PG)</b>	Warner Home Video 16400	Michael Jordan
28	24	5	<b>BASQUIAT (R)</b>	Miramax Home Entertainment Buena Vista Home Video 9676	Jeffrey Wright David Bowie
29	<b>NEW</b>		<b>TO GILLIAN ON HER 37TH BIRTHDAY (PG-13)</b>	Columbia TriStar Home Video 82593	Peter Gallagher Michelle Pfeiffer
30	30	7	<b>HONEY, WE SHRUNK OURSELVES (PG)</b>	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis
31	28	8	<b>BOUND (R)</b>	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
32	26	10	<b>LAST MAN STANDING (R)</b>	New Line Home Video Warner Home Video N4507	Bruce Willis Christopher Walken
33	<b>NEW</b>		<b>DEAR GOD (PG)</b>	Paramount Home Video 325583	Greg Kinnear
34	29	9	<b>BULLETPROOF (R)</b>	MCA/Universal Home Video Uni Dist. Corp. 83006	Damon Wayans Adam Sandler
35	31	12	<b>JACK (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
36	39	21	<b>THE ROCK (R)</b>	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
37	27	15	<b>PHENOMENON (PG)</b>	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick
38	35	11	<b>FIRST KID (PG)</b>	Walt Disney Home Video Buena Vista Home Video 7896	Sinbad
39	33	18	<b>A TIME TO KILL (R)</b>	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
40	<b>NEW</b>		<b>MOTHER NIGHT (R)</b>	New Line Home Video Warner Home Video N4548	Nick Nolte

◆ 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

#### ▶ BEE GEES

Still Waters

PRODUCERS: Various

Polydor 31453 7302

Featured in Music to My Ears, Feb. 15, 1997.

#### ▶ ALLURE

PRODUCERS: Various

Crave/Track Masters 67848

Maiden release on the Mariah Carey-headed Crave label is the self-titled debut by New York female pop/R&B quartet Allure. Highlights include first single "Head Over Heels," co-written and co-produced by Carey; "All Cried Out," a remake of the Lisa Lisa & Cult Jam hit from 1986; "When You Need Someone," sporting a Mary J. Blige co-writing and arranging credit; "No Question," which is highlighted by an LL Cool J rap; and "Give You All I Got," featuring hip-hop star Raekwon. Also featuring appearances by Carey and Nas and members of Groove Theory, A Tribe Called Quest, and Onyx, the album is a showpiece for some of today's top R&B talents, not the least of which are the four members of Allure, whose silky harmonies and polished stage presence bode well for a long-term presence on pop, R&B, and AC playlists.

#### ★ GUIDED BY VOICES

Mag Earwhig!

PRODUCERS: Robert Pollard and John Perkolovic

Matador 241

"Mag Earwhig!" represents a second wind for Dayton, Ohio, lo-fi rock gods Guided By Voices, with the usual complement of high-minded rock anthems buoyed this time by a brighter, tighter delivery and a more radio-friendly sound. The "new, improved" Guided By Voices are essentially GBV life force Robert Pollard and a host of backers: Cleveland rock outfit Cobra Verde on most tracks and old hands like Tobin Sprout and Jim Pollard on a few others. "Mag Earwhig!" may not quite equal the prodigious genius of last year's "Under The Bushes, Under The Stars," yet there are more songs here that will rock the masses. "Bulldog Skin" and "Little Lines" sound like modern rock hits should, while textured "Sad If I Lost It" and "The Finest Joke Is Upon Us" rank among the band's finest creations.

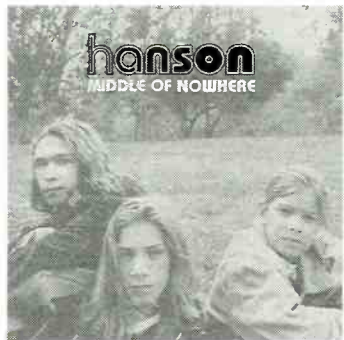
#### TEXAS VAMPIRES

PRODUCER: Fang

Moon Records 10020

Though they call themselves the Texas Vampires, this outfit is actually an East Tennessee-based group that takes its name from an old tale about a band of vigilantes who took grisly revenge on Mexican soldiers during the Mexican-American War. Though the deeds were done in Texas, the soldiers were actually Tennesseans. Group's songs are an interesting blend of hard, thrashing rock accented by Appalachian influences. Once described as "Alice In Chains meets bluegrass," the Vampires' excellent musicianship and high-octane

### SPOTLIGHT



#### HANSON

Middle Of Nowhere

PRODUCERS: Stephen Lironi; the Dust Brothers

(John King & Michael Simpson)

Mercury 314 534 615

Buoyed by the top 10 success of lead single "MMMBop," the teenage brothers who make up this Tulsa, Okla., trio are stardom bound and seemingly determined to help steer music away from grunge and back to an unabashedly tuneful sound reminiscent of the early rock'n'roll and Motown eras. Refreshingly, the members of Hanson are talented singer/songwriter/performers who write and play most of their material (with help from writers Mark Hudson, Ellen Shipley, and Barry Mann & Cynthia Weil and session musicians). Other highlights include supercharged pop tune "Where's The Love" and ballads "I Will Come To You," "Weird," and "Yearbook." A natural fit for the teen market and also for pop, AC, and college airplay.

vocals could lead to success on mainstream rock radio, especially the cuts "Salvation," "TN X," and "King Of The Mountain." The single, "Sink Hole," is just starting to draw attention.

### R & B

#### ▶ ROME

PRODUCERS: Gerald Baillergeau & Victor Merritt

RCA 07863

Distinctive tenor vocals pace this set, which features strolling R&B ballads and easy-listening, midtempo soul charmers.

#### JOHN COLTRANE

Coltrane

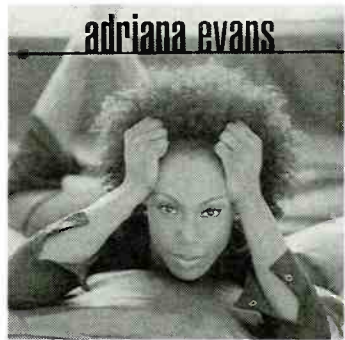
PRODUCER: Bob Thiele

REISSUE PRODUCER: Michael Cuscuna

Impulse! 215

Among the latest in a series of John Coltrane reissues with grand 20-bit sound and Digipak design is "Coltrane," the first recording of the classic Coltrane Quartet with pianist McCoy Tyner and drummer Elvin Jones joined by bassist Jimmy Garrison. The results of the '62 sessions were stellar, with the searching, 14-minute "Out Of This World" one of the best things the group put to tape. A peerless take on the standard "Soul Eyes," the singing homage "Miles' Mode," and the atmospheric "Tunji" are also a testament to the group's inspired invention, although a take on the grating "The Inch Worm" was per-

### SPOTLIGHT



#### ADRIANA EVANS

PRODUCER: Dred Scott

RCA 07863

This ageless set delivers a soothing R&B lounge vibe, as Adriana Evans alternates between fluttering sonic orations and undeniable power presentations. Although the sound leans slightly pop, sincere soul sounds ring clearly through Evans' enormous, emotional voice. "Love Is All Around," "Seein' Is Believing," and "Heaven" captivate listeners with calming musical notes, while "Reality" takes a cool hip-hop approach, beat-wise, without alienating adult listeners. "Hey Brother" boasts a catchy, percussion hook backed by excellent musical arrangement and airy vocal styling. "Trippin'" changes the set's gears by lightening the percussion beats and employing easy guitar riffs and soothing brass play. On "I'll Be There," an acoustic piano breaks it down even further as the vocalist effortlessly wails supreme to the song's demure melody.

Slow-motion grooves, backed with Rome's emotive vocals, lure listeners into blissful comfort. Soft and easy melodies should appeal to older demographics, while artist's fresh and virile demeanor is likely to draw younger consumers.

### JAZZ

#### ★ HENRY THREADGILL & MAKE A MOVE

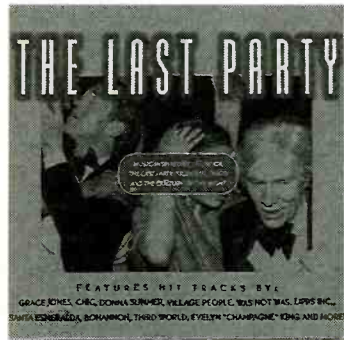
Where's Your Cup?

PRODUCERS: Bill Laswell & Henry Threadgill

Columbia 67617

A wholly fulfilling follow-up to 1995's

### SPOTLIGHT



#### VARIOUS ARTISTS

The Last Party—Music Inspired By The Book

"The Last Party: Studio 54, Disco And The Culture Of The Night"

EXECUTIVE PRODUCERS: Michael Zilkha & Holly Ferguson

Island 314 553 411

There's no better way to relive the campy glory of the disco era than by spinning such period staples as Material's "Busting Out," Lipps Inc.'s "Funkytown," Donna Summer's "Last Dance," and the Village People's "Go West." Even better is hearing these tunes sequenced seamlessly into one another, as they were on any of those crazy late-'70s, early-'80s nights at New York's Studio 54. Besides pushing all the right nostalgic buttons, this music is undergoing a revival at a time when young minds are tuned to the sounds of such electronic provocateurs as the Chemical Brothers and the Prodigy—who owe many of their frenetic rhythms to these early synth-sists. One of the best party discs to come along in a long time.

exciting "Makin' A Move," the latest album from saxophonist/composer Henry Threadgill is as colorful and brimming with life as any instrumental album out this year. The tunes are top-notch and the improvisations electric, with Threadgill's serpentine alto, Brandon Ross' dramatically voiced guitar, and an accordion-boosted rhythm section woven into a singular, stimulating whole. As usual, Threadgill's affinity for world and classical sounds helps fortify his vision and gives it appeal beyond the jazz cadre.

### VITAL REISSUES®

haps ill-advised. As bonus tracks, a version of "Big Nick" alternate to the one on "Duke Ellington & John Coltrane" is included, as is the spirited "Up 'Gainst The Wall," originally on "Impressions." Also just reissued is the outstanding "The John Coltrane Quartet Plays..." with such classic tracks as "Brazilia" and "Song Of Praise," as well as the roiling "Live At The Village Vanguard Again!" featuring the sextet from Coltrane's latter days.

#### FRANK ZAPPA

Have I Offended Someone?

PRODUCER: Frank Zappa

Rykodisc 10577

He was politically incorrect before politically incorrect was cool—and in his final months, Frank Zappa compiled a set of his songs that were notorious for arousing controversy, anger,

or disgust. Once jailed on a trumped-up obscenity charge, he fiercely defended his constitutionally guaranteed right to free expression—and sometimes used what civil libertarians call "unpopular speech." As compiled on this album, Zappa's speech will probably continue to be unpopular with gays and lesbians ("Bobby Brown Goes Down," "He's So Gay"), the B'nai B'rith ("Jewish Princess"), the Knights of Columbus ("Catholic Girls"), the French ("In France"), and moral watchdogs everywhere ("Dinah-Moe Humm," "Titties 'N Beer"). This set also features liner notes by Ed Sanders of the Fugs, top 40 hit "Valley Girl," many remixed tracks and unreleased live versions of "Tinsel Town Rebellion," and Zappa's searing indictment of church/state collusion, "Dumb All Over."

#### ★ STEVE TURRE

PRODUCER: Billy Banks

Verve 537 133

Steve Turre, the innovative jazz trombonist who introduced the conch shell to the genre, makes an outstanding label debut accompanied by such guest stars as Jon Faddis, Stephen Scott, Randy Brecker, Robin Eubanks, Victor Lewis, and Frank Lacy, plus a small string section and plenty of percussionists. Former Machito vocalist Graciela Perez appears on straightforward Latin theme "Ayer Lo Vi Llorar," and Cassandra Wilson sings on a glistening, Brazilliant version of Ellington's "In A Sentimental Mood," embellished by Turre's conch whoops. (An Ellington trombonist, Britt Woodman, joins Turre on the warm, enveloping Latin cadences of "Inocencia.") Excellent original themes include the dreamlike Hutcherson tribute "Coastin' With Bobby," the smartly salsafied "Mongo 'N' McCoy," and the dark-hued, dramatic, multipart piece "The Emperor," which features trombone legend J.J. Johnson.

### COUNTRY

#### ★ VARIOUS ARTISTS

Traveller: Music From The Motion Picture

PRODUCERS: Various

Asylum 62030

Executive producer Seymour Stein, primary producer Andy Paley, and the six other producers involved here deserve kudos for a soundtrack that finally makes impressive use of country music. There's real depth and intelligence, not only in song and artist selection but also in arrangement and production. An example: matching the Cox Family with the old bluegrass weeper "Sweeter Than The Flowers" makes sense, but to turn it into a dreamy two-step is sheer inspiration.

#### ★ BEKKA & BILLY

PRODUCER: Garth Fundis

Almo Sounds 80012

This is one of a growing number of Nashville borderline country albums that will probably be roundly ignored by country radio, mainly because they're outside the loop. That said, this is a dynamic debut album that almost captures the duo's electrifying, can't-sit-down soul country stage show. It's not often you witness such a combination of good songwriting, great harmonies, sterling musicianship, and exciting chemistry. It takes a hard heart indeed to reject Bekka Bramlett.

### LATIN

#### ★ ALEKS SYNTEK Y LA GENTE NORMAL

Lugar Secreto

PRODUCER: Aleks Syntek

EMI Latin 56116

Overlooked producer/recording artist turns in melodically rich pop/rock package that is both stylish and accessible. Guitar-laced romantic ballad "Una Ventana Del Cielo" and hooky, uptempo love songs "Lugar Secreto" and "Otra Parte De Mi" are best radio prospects, particularly at progressive pop outlets in Puerto Rico.

#### JOSÉ OCTAVIO

PRODUCER: Henry Jiménez

Ariola/BMG 247570

A former singer for merengue idol

(Continued on next page)

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

(Continued from preceding page)

Johnny Ventura, this ultra-emotive vocalist from the Dominican Republic flexes his powerhouse baritone over a sizzling debut set of romantic merengue numbers, including radio-ripe "Sólo Fingias," "Pinceladas De Amor," and "Ámame."

## SINGLES

EDITED BY LARRY FLICK

### POP

► **BABYFACE** *How Come, How Long* (no timing listed)

PRODUCER: Babyface  
WRITERS: Babyface, S. Wonder  
PUBLISHERS: Sony/ATV Songs/ECAP, BMI; Steviand Morris, ASCAP

**Epic 9810** (c/o Sony) (cassette single)  
The superstar producer/songwriter/artist is joined by Stevie Wonder for an effectively disturbing tale of spousal abuse. The words are harsh, realistic, and couched in a plush midtempo arrangement that rises from slick synths and acoustic guitars into a climax of crashing electric guitars, white-knuckled vocals, and a funk-flavored backbeat. Given the wealth of smooth pop/R&B romantic tunes still to be unleashed from Babyface's current album, "The Day," this is a slightly puzzling single selection. But it's also a daring move for which he deserves to be applauded. With so many artists taking the safer route, it's heartening to see him use his high-profile position to make a relevant statement. Who knows? He might even change a life or two.

► **WHITNEY HOUSTON** *My Heart Is Calling* (4:08)

PRODUCER: Babyface  
WRITER: Babyface  
PUBLISHERS: ECAF/Sony/ATV Songs, BMI  
**Arista 3361** (c/o BMG) (cassette single)

The soundtrack to "The Preacher's Wife" gives way to another potential smash single from Houston. It's also a wonderfully refreshing release that smartly sidesteps her tried-and-true balladry in favor of a credible foray into jeep-funk territory. Bolstered by an unusually saucy groove by Babyface, Houston cuts loose with a performance that shows her tempering her revered technical prowess with lots of shoulder-shakin' sass. Expect to hear lots of this gem in the coming weeks.

► **CRAIG MACK** *Jockin' My Style* (4:22)

PRODUCERS: Eric B., Tyrone "Sugarless" Fyffe  
WRITERS: C. Mack, T. Fyffe  
PUBLISHERS: Mackworld, ASCAP; Sugar Diamond, BMI

**Street Life 72392** (c/o WEA) (promo CD)  
Craig Mack is back with the "phat funk flav" on "Jockin' My Style," the first single since the successful run of his debut album, "Project: Funk Da World." Pairing his metaphorically and melodically rich lyrics with the production talents of Eric B., Mack erases all doubts about his comeback from a two-year recording hiatus. His upcoming album, "Operation: Get Down," streets this summer.

► **AMBER** *One More Night* (3:37)

PRODUCERS: The Berman Brothers  
WRITERS: Kama, Amber, M.C. Creemers, F. Berman, C.H. Berman  
PUBLISHERS: Shark Media Songs/Warner-Chappell, BMI

**Tommy Boy 787** (cassette single)  
As Euro-pop projects go, Amber's debut album, "This Is Your Night," is by far among the most creatively satisfying to be issued. Added proof of that fact is offered in the form of this third single, on which she delivers a softer and more subtle vocal. In its original form, the song cruises at an insinuating midtempo pace that, with its silky synth lines and swelling harmonies, could broaden Amber's audience. The Berman Brothers have reinvented the track as a thumping uptempo ditty that will please those in the clubs who

have been supporting this artist from the start.

► **KRS-ONE FEATURING PUFF DADDY** *Step Into A World (Rapture's Delight)* (4:45)

PRODUCER: Jesse West  
WRITERS: L. Parker, J. West, D. Harry, C. Stein, H. Palmer  
PUBLISHERS: Zomba/BDP/Ros. World/Embassy, BMI; Chrysalis, ASCAP

REMIXERS: Sean "Puffy" Combs, Stevie J.  
**Jive 42463** (c/o BMG) (cassette single)  
A collaboration between a moneymaking beat machine (Puff Daddy) and a pioneering rap phenomenon (KRS-One), the remix to "Step Into A World" is sure to keep heads nodding with the infectious Blondie catch phrase and "Soul Clap" sample, though the track lyrically pales in comparison to the original. Substituting a high-profile guest for KRS-One's much-needed common-sense teachings, the track will soar nonetheless as both are kings of their niche—Puff Daddy's involvement may actually be the catalyst to break KRS-One in the mainstream, a long-overdue accolade.

### R & B

► **MARIO WINANS** *Don't Know* (3:37)

PRODUCER: Mario Winans  
WRITERS: M. Winans, A. Hoyle  
PUBLISHERS: All Silver/Beane Tribe/Moonstone, ASCAP

REMIXERS: Timothy "Tyme" Riley, the Trackmasters  
**Motown 63262** (cassette single)  
All bets are hedged on the future of this single, which features the rapping skills of Mase, the backing harmonies of Allure, and the remixing touch of the Trackmasters. Such starpower would normally risk overwhelming an artist, but it only serves as a trigger for a solid performance from Winans that oozes with mass appeal. R&B programmers can pick from the jeep-styled remix or the grinding original ballad version. Both are certain to click on the air.

### COUNTRY

► **NEAL MCCOY** *The Shake* (3:32)

PRODUCER: Kyle Lehning  
WRITERS: J. McElroy, B. Carr  
PUBLISHERS: Logyrthm/Millhouse, BMI  
**Atlantic 8142** (7-inch single)

There's lots of energy and personality to be found in this beach-flavored tune from Neal McCoy's greatest-hits package. It has a retro feel and an insinuating groove that programmers should find appealing for summertime play. McCoy is at his vocal best. This tune lets him cut loose and have a good time, and that sense of fun is contagious.

### NEW & NOTEWORTHY

► **DJ COMPANY** *Rhythm Of Love* (3:55)

PRODUCERS: Paul Strand, Stefan Benz, Louis Lasky  
WRITERS: P. Strand, S. Benz, L. Lasky  
PUBLISHERS: Edition Interaudio/Edition 5th Floor/BMG/UA, ASCAP

**Crave 0550** (c/o Sony) (cassette single)  
The world may not need yet another galloping Euro-NRG ditty, but a lot of radio programmers sure do seem to want this one. This jam is already getting loads of airplay from some of the country's most influential radio stations, with consumers clamoring for its imminent retail release. All of the attention is much deserved. The hook is insanely catchy, while vibrant production by Paul Strand, Stefan Benz, and Louis Lasky is carefully measured to easily please both club and mainstream audiences. Added listener comfort comes from the familiar formula of male rapping during the verses and female vamping at the chorus. From

► **RAY STEVENS** *Too Drunk To Fish* (3:37)

PRODUCER: Ray Stevens  
WRITERS: C.W. Kalb Jr., G. Fortner  
PUBLISHER: Ray Stevens, ASCAP  
**MCA 1005** (c/o Uni) (CD promo)

One of country's master comedians is back in the race with a new album on MCA, "Hum It," that demonstrates he hasn't lost his comedic flair. This song deals with a humorous scenario that many a sportsman will likely relate to—a fishing buddy too drunk to fish. Stevens is more than a comedian, he's also a consummate musician and producer, which makes this outing more musically cohesive than many of the recent comedy monologues with country star choruses that have fared well on the charts. If country radio programmers can relinquish their bias against veteran artists, Stevens could very well be getting lots of laughs at country radio this summer.

► **GENE WATSON** *No Goodbyes* (3:41)

PRODUCER: Ray Pennington  
WRITERS: R. Pennington, D. Smith  
PUBLISHER: Almarie, BMI  
**Step One 517** (CD promo)

Watson's voice is like a fine wine: It just gets richer and more flavorful with time. He can wring more emotion out of a single line than some artists can with a whole song, and this fine ballad demonstrates that beautifully. This is a master craftsman at peak form and definitely deserving of attention. It should also serve to whet appetites among Watson fans for his upcoming gospel album.

### DANCE

► **SHAWN CHRISTOPHER** *Night For Love* (no timing listed)

PRODUCER: Carlton Johnson  
WRITER: not listed  
PUBLISHER: not listed  
**Rama 005** (12-inch single)

It has been far too long since Christopher has served clubland with one of her soul-infused house anthems. Teamed with Carlton Johnson on this can't-miss jam, she sizzles with diva authority, belting the song's infectious hook like few others can but also showing her ability to pull back and show softer shades of her voice during the verses. Watch for DJs to be flexing this one on turntables during peak hours.

### AC

► **DAVID GROW** *After The Pain* (no timing listed)

PRODUCER: David Grow  
WRITER: D. Grow  
PUBLISHER: Awfully Good, ASCAP  
**Back-9 001** (CD single)  
Credits-watchers will instantly recognize Grow's name from his production

connection to Jim Brickman's recent AC hit "By Heart." On this lovely acoustic-pop track, Grow proves that he is an equally skilled songwriter and vocalist, weaving empathetic words of empowerment into an arrangement that nicely illuminates his worldly style. Coupled with the sweet and introspective additional cut "Oh Life," this single is ripe for AC and triple-A consumption. It also hints at what will surely be an excellent full-length album. Contact: 213-874-9889.

### ROCK TRACKS

► **PAUL MCCARTNEY** *The World Tonight* (4:03)

PRODUCERS: Paul McCartney, Jeff Lynne  
WRITER: P. McCartney  
PUBLISHER: MPL Communications, ASCAP  
**Capitol 12034** (cassette single)

McCartney shows the kids how it's done on an instantly memorable pop strummer that can be found on the soundtrack to "Father's Day," as well as on his new album, "Flaming Pie." He still writes silly love songs better than most, and this one has a crafty lyrical twist or two just for fun. Jeff Lynne brings his unmistakable touch to the song via rock-steady production and a recognizable harmony or two. What a treat it will be to hear new McCartney music on the radio this summer—and this cut will be saturating airwaves within moments.

► **INDIGO GIRLS** *Shame On You* (no timing listed)

PRODUCERS: Indigo Girls, David Leonard  
WRITER: A. Ray  
PUBLISHER: not listed  
**Epic 67891** (c/o Sony) (CD cut)

Despite a string of stellar, platinum-selling albums and an ever-growing legion of ardent fans, this acoustic-rock act has never properly grabbed the attention of radio programmers. Perhaps this winning opening to the sterling new "Shaming Of The Sun" album will do the trick. Boasting an intricately textured arrangement that is flavored with tasty electric guitar licks and hard-driving beats, this track makes the most of Amy Ray's raspy delivery and edgy, image-rich poetry. This is, by far, the most radio-friendly Indigo Girls single to date. The already-thin excuses to keep 'em off the air are quickly dissolving.

► **STYX** *On The Way* (4:51)

PRODUCER: Dennis DeYoung  
WRITER: T. Shaw  
PUBLISHERS: Tranquility Base/Warner-Chappell, ASCAP

**CMC International 87217** (c/o BMG) (CD single)  
This guitar-charged single is for the folks who remember that Styx was once more than a vehicle for ballads. On this track from the band's new two-CD collection, "Return To Paradise," Tommy Shaw and cohorts stomp with youthful and harmonious energy. With all the world pleasantly indulging in memories of the '70s and rediscovering the joy of groups like Journey, there's certainly no reason why Styx can't be embraced once again. Be sure to catch the band on tour right now with Pat Benatar.

### RAP

► **SUGA FREE** *If U Stay Ready* (4:25)

PRODUCERS: Hiriann Hicks, Fabian "Fade" Duvernay, Sheppard Lane, DJ Quik, Robert "Funksta" Bacon, G-1

WRITER: not listed  
PUBLISHERS: Protoons/Nay 2 Quik/Reelykiplay/Mobstar/Midnight Songs/916, ASCAP  
**Island 7405-2** (cassette single)

With Cali-playalistic beats and rhymes at its finest, Suga Free shoots the gift about "the game" on "If U Stay Ready." The track is all about staying prepared and running the street and the ladies, and Suga's delivery slides like butter over DJ Quik's guitar-licked tracks. Experience the video for added comprehension of Suga's player authenticity.

# Reviews & Previews



## CHILDREN'S

### SKY DANCERS

Razzmatazz Entertainment  
50 minutes, \$9.98

To the novice, there's something confusing about videos that come packaged under the category heads "Pink," "Blue," "Yellow," "Lilac," "Rose," and "Fern." And it's even more confusing when the color codes have nothing to do with the episodes. Be that as it may, the new tape featuring episodes "Dance Jade, Dance" and "Love Lost, Love Found" brings the lofty animated clan face to face with new perils when Jade gets kidnapped twice, first by the evil Sky-Clone when she performs in a ballet recital and then when she attempts to see her estranged mother. Adding to its shelf appeal, the tape comes shrink-wrapped with a Jade action figure that doubles as a necklace. Aside from releasing three new titles, Razzmatazz on May 27 will reprise the three original "Sky Dancers" videos from \$14.98 to \$12.98.

### ENOUGH ALREADY!

Roseberry Entertainment Inc.  
30 minutes, \$14.95

Being happy with what we have is the often-overlooked lesson in this new-fangled take on a classic Jewish folk tale that is accompanied by charming animation, traditional music, and an attention-holding narration. The story is about a poor farmer who believes having more will bring him and his family happiness. He begins to bring home more and more farm animals until they fill up the entire house. The animals take up so much room that the family can no longer sleep at night, and the money they are bringing in goes not to food or clothes, but to purchase more animals. Eventually the farmer realizes he had everything he needed before turning his household into a veritable Noah's Ark and gives almost all of the animals away. Contact: 800-990-8838.

### THOMAS THE TANK ENGINE & FRIENDS SING-ALONG & STORIES

Anchor Bay Entertainment  
35 minutes, \$12.98

Everyone's taking the sing-along route, and there's no more charming addition to the pack than the animated steam engine and his station pals. The 17th installment in the "Thomas" series, this video features seven mini-vignettes set to songs, including three new tunes, with words appearing on the screen to aid young viewers. There's also two never-seen-before story stops along the way: "Peter Sam And The Refreshment Lady," a tale of forgetfulness, and "Bulldog," an exercise in the dangers of vanity.

## DOCUMENTARY

### AIR FORCE ONE: THE PLANES AND THE PRESIDENTS—FLIGHT II

MPI Home Video  
90 minutes, \$14.98

If you want to fly in style, Air Force One is the way to go. Charlton Heston hosts this lesson on the history of the aircraft that has whisked presidents from one world locale to another, beginning with Franklin Roosevelt's through George Bush's administrations. Written, directed, and produced by one of the consultants on one of this summer's big-budget movies, "Air Force One," the tape provides an insider's window on presidential air travel courtesy of insights from the likes of Bush and Jimmy Carter and other chief execs who've been there, done that. Archival footage documents Roosevelt's history-making, albeit lengthy, first presidential flight, Dwight Eisenhower's unprecedented 11-nation

air tour, the Air Force One salute during the funeral of John Kennedy, and more. Also included is a compartment-by-compartment look at the new SAM 27000 model and information about who was most comfortable in the air and how the call sign "Air Force One" came into being in the first place.

## MUSIC VIDEO

### KEPPEL ROAD: THE LIFE AND MUSIC OF THE BEE GEES

PolyGram Video  
92 minutes, \$19.95

Celebrating 30 years in the music business, this video is one of three elements that will kick off a Bee Gees summer. A retrospective of the group's incredible success despite competing with the Beatles during their early years, "Keppel Road" will likely be a fan favorite. It certainly will be an add-on purchase with the trio's new album, "Still Waters," which will be released Tuesday (6). An upcoming summer tour to support the album will also heighten Bee Gees awareness. The video tracks Barry, Maurice, and Robin from their childhood home of Manchester, England, to their immigration to Australia and eventual move to Miami. Like many family groups, the boys were pushed into show business by their father, who wanted to make them "the little white Mills Brothers," as Maurice puts it. Although the Bee Gees have enjoyed tremendous success on the pop scene, the brothers explain that their career has weathered many downturns. "We were always making a comeback," says Barry. Interspersed are several in-studio performances, including "How Do You Mend A Broken Heart," "To Love Somebody," and, of course, several of their hits from "Saturday Night Fever." This tape is as much a Bee Gees hit parade as it is a biographical journey.

## NATURE

### WILD HORSES

New Era Media  
45 minutes, \$19.95

Forget about the fish tank. A half-hour plus of watching wild horses roaming free is enough to lower the blood pressure, not to mention engender an immediate urge to throw open the windows and breathe some fresh air. Filmed in various majestic locales in the Western U.S., the narrationless title is set to a score composed by Ron Riddle that ebbs and flows with the activity of the subject matter at hand. Viewers witness a harem of horses preparing for a storm atop a mountain, searching for water and something to eat in sparse times, raising foals, and defending the extended family from a variety of predators. A soothing window into a dramatically different world. Contact: 800-727-0009.

## TELEVISION

### THE BEST OF LIQUID TELEVISION 2

SMV/MTV Home Video  
45 minutes, \$12.98

Part deux of MTV's premiere collection of animated shorts graces the VCR as a guided tour of the twisted courtesy of the Big Brother-like Liquid Lips. True to its roots, this batch of programming leaves few topics untarnished. Highlights include "Billy And Bobby," the antics of two coniving brothers who wreak havoc on the otherwise idyllic '50s life of their family; "Uncle Louie's Travels"; and "Winter Steele," the adventure of a motorcycle chick looking for lost love. Segments are left in the rough and are woven together seemingly with no rhyme or reason, just like the MTV crowd likes it. "Liquid Television" has dried up on the airwaves, so devotees are likely to flock to what might be its last ride.

## ON STAGE

### CANDIDE

Book adaptation from Voltaire by Hugh Wheeler, with additional lyrics by Steven Sondheim and John LaTouche  
Lyrics by Richard Wilbur, music by Leonard Bernstein  
Choreographed by Patricia Birch, directed by Harold Prince  
Starring Jim Dale, Artie Johnson, and Andrea Martin  
Gershwin Theater, New York

Near the end of the first act of "Candide," the eponymous hero, his courtesan sweetheart Cunegonde, and her duenna are paddling a leaky rowboat to a ship that's to take them to Constantinople. The rowboat sinks, an apt metaphor for this newest production of the tart-tongued operetta, which was a *succès d'estime*—but a flop—on Broadway in 1956. Voltaire's "Candide" hardly has a plot.

Rather, it's a series of picaresque adventures held together by Leonard Bernstein's dazzling score and the witty lyrics of Richard Wilbur, helped by John LaTouche and Dorothy Parker and, many years later, Stephen Sondheim. All sink, with nary a trace, under the weight of Harold Prince's staging, which jams together cast and chorus, dancing, sets, and shtick to no apparent purpose.

Twenty-five years ago, Prince put on a bare-bones "Candide," including bleacher seats for the audience, that ran more than 700 performances. However, simple isn't the style of Toronto-based Livent Inc., which backed this edition. It successfully applied the bigger-is-better approach to "Show Boat," the previous occupant

of the Gershwin Theater, and has lavished millions on "Ragtime," scheduled to open in New York next year. They're meant as crowd pleasers. "Candide" is not. It's often mean-spirited and bloody-minded, both attributes fully realized in Sondheim's "Auto-da-fe," a satirical hymn to the Spanish Inquisition. Slaughter is the norm, as Candide discovers he must rationalize like crazy to make his 18th century "the best of all possible worlds."

Prince tries to lighten the load by, among other things, placing Jim Dale, as Dr. Pangloss, in a swing high above the orchestra and having Arte Johnson reprise his "Laugh-In" vaudeville routines of 30 years ago.

Little of it works. Johnson's broadly accented, lascivious Jew, skewered



## INSTRUCTIONAL

### LEARN! OFFICE 97: WORD, EXCEL & POWER-POINT

WinStruct Inc.  
90 minutes, \$24.95

WinStruct's founders, two Microsoft Windows instructors-turned-video entrepreneurs, are back with their step-by-step instruction for the new Office 97 software. Homing in on the most popular features of Office 97, Tom Jaffee and Keith White provide in-depth yet easy to understand guidelines on such areas as creating World Wide Web sites, documents, and presentations, as well as access information on the Internet. Collaboration technology is also covered, as are setting up and integrating E-mail, scheduling, and notes functions. Another winner in the sea of Internet and software instructional. Contact: 800-242-4842.



### CREATIVE PC-DVD

Creative Labs

Windows 95 compatible hardware

After numerous delays, the DVD-ROM drive has finally arrived. The verdict? Thumbs up. Creative Labs' add-on DVD-ROM drive allows computer owners to enjoy the same high-definition video and Dolby Digital (AC3) sound that is available on self-contained DVD set-top players. In addition to DVD movies, the drive plays high-density DVD-ROM discs, which can hold up to 17 gigabytes of data. CD-ROM, enhanced CD, and audio CD discs also

play on the DVD-ROM drive, which retails for approximately \$499. The drive is simple to install and takes full advantage of Microsoft's plug-and-play feature. DVD videos can be played back in full-screen mode or through an adjustable display window. The drive is bundled with a sampler DVD containing several film trailers. Not much additional software is available, but major studios and game companies have several titles on tap. The digital convergence has begun.



### THE DOWNING OF TWA FLIGHT 800

By James Sanders

Read by the author

B&B Audio

90 minutes (abridged), \$9.95

Investigative reporter Jim Sanders, a former cop, presents compelling evidence that the crash of TWA Flight 800 was caused by so-called friendly fire. Sanders' conspiracy theory starts at an East Coast naval base, which was testing an anti-missile device the night of the crash. According to Sanders, the base sent up a dummy missile followed by another missile that was supposed to destroy it. But the second missile locked onto the TWA plane instead and blew it out of the sky. Sanders backs his story with documents that show the missile test took place during the time TWA 800 was in the sky. He has also collected Federal Aviation Administration radar tapes that showed something was in the path of the plane and eyewitness accounts from 34 civilians who saw a light intercept the plane. Methodically, he presents his case and accuses the FBI of a cover-up. The most interesting piece of Sanders' story involves some residue from the passenger seats he obtained through an inside source. He had it tested by a lab and found that its contents were consistent with missile fuel. When he gave the report to the TV news magazine show "Inside Edition," FBI agents swarmed the TV station and confiscated the report. The feds claim the residue was definitely not missile fuel and that it has no bearing on the continuing investigation. In true Oliver Stone fashion, Sanders asks, if the residue was unimportant, why confiscate it? This audio should provide plenty of food for thought and discussion. It is also available in an unabridged, three-hour version.

### MICK HARTE WAS HERE

By Barbara Park

Read by Dana Lubotsky

Listening Library

1 hour, 42 minutes (unabridged), \$16.98

Told from the point of view of a 13-year-old girl whose younger brother dies unexpectedly in an accident, Park's realistic novel is a moving, bittersweet, and ultimately life-affirming audio experience. Teenage actress Dana Lubotsky is a natural in the role of Phoebe, the sister trying to come to terms with her loss and hold her family together. Her young voice is much more appropriate than an adult actress' would have been. Phoebe's sorrow, anger, guilt, and loss are realistically portrayed, and her memories of her brother Mick vividly bring his character to life as a mischievous, fun-loving, and sometimes irritating little brother. He was someone she played with and fought with, a best friend, and an unbearable tease. Ultimately, Phoebe realizes that Mick's life was important because of the other lives he touched and that he won't be forgotten. The tale also makes a powerful case for bicycle safety, since Mick died of a head injury after riding his bike without a helmet.

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# Update

## CALENDAR

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

**MAY**  
 May 12, **Sony Radio Awards 1997**, Grosvenor House Hotel, London. 44-171-723-0106.  
 May 14, **Stay Tuned To TV Music**, presented by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.  
 May 14, **"Penetrating Fortress Europe: The Tremendous Growth Opportunities For American Music In The EC Marketplace,"** presented by the New York Publishers' Forum of the National Music Publishers' Assn., New York Helmsley Hotel, New York. 212-370-5330.  
 May 14-15, **Marketing With Country Music**, Renaissance Nashville Hotel, Nashville. 615-244-2840.

## LIFELINES

**BIRTHS**  
 Girl, Abby Elaine, to Jimmy and Molly Wheeler, March 4 in Franklin, Tenn. Father is director of Christian secular sales for Jive/Silvertone Records.

Girl, Avery Madison, to Jeff and Kathryn Albright, April 26 in Northridge, Calif. Father is president of the Albright Entertainment Group.

Boy, Thomas John Murphy, to Jackie Murphy and Robert Hopkins, May 1 in Baldwin, N.Y. Mother is senior art director for Jive Records.

Girl, Gracie Katherine, to Faith Hill and Tim McGraw, May 5 in Nashville. Mother is a Warner Bros. recording artist. Father is a Curb Records recording artist.

**MARRIAGES**  
 Craig Zeichner to Heidi Adelman, April 28 in Brooklyn, N.Y. Groom is marketing director for PGM Recordings.

**DEATHS**  
 James "Yank" Rachell, 87, of natural causes, April 9 in Indianapolis. Rachell was a blues musician who played mandolin in the tradition of prewar Southern string and jug bands. In the course of his recording career, which spanned more than 60 years, he played as a solo artist or sideman on records for such labels as Victor, Decca, Bluebird, and Blind Pig. Among the musicians with whom he collaborated were John Lee "Sonny Boy" Williamson throughout the '30s and '40s and, more recently, John Sebastian. Rachell was also a songwriter whose tunes, including "Divin' Duck Blues" and "She Caught The Katy," have been covered by nearly a dozen artists. He is survived by his son, daughter, and grandchildren.

**FOR THE RECORD**  
 Frank Sinatra is being honored with a Congressional Gold Medal. A headline in the May 10 issue misstated the award.

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 20, **International Radio & Television Society Foundation Awards Luncheon**, honoring Dick Clark, Mel Karmazin, Dan Rather, and James Quello, Waldorf-Astoria, New York. 212-867-6650, extension 306.

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

May 21, **AM...FM...PC?**, seminar presented by the International Radio & Television Society Foundation, Time Life Building Auditorium, New York. 212-867-6650, extension 314.

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

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

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

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

May 27, **An Evening With Quincy Jones**, dinner meeting of the California Copyright Conference, Sportsmen's Lounge, Studio City, Calif. 818-848-6783.

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, **10th 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.

## SESAC INTERNATIONAL HEAD HAS GLOBAL GOALS

(Continued from page 40)

"We have affiliations in place, but they need fine-tuning with more modern agreements that reflect the changing face of music and copyright," he says. "SESAC must play its role with open, honest dialogue with all the major societies. We need strong societies to protect and enhance copyright."

On the vexing question of so-called social and cultural deductions made by some European societies from royalties paid to foreign-rights holders, Bickerton notes that the deductions were introduced at the end of World War II.

"They might have seemed appropriate then, and I don't think too many people would object to some cultural exploitation in the interests of repertoire," he says. "But the social aspect should be taken care of by the societies themselves for their own members from national royalties."

Bickerton concludes, "I hope the matter can be resolved by self-reform, but if it isn't inevitable that there will be a referral to the European Commission by major copyright owners."

Bickerton is from Liverpool, a contemporary of the Beatles and another graduate of the Merseybeat phenomenon that surged in the early '60s. He was a professional musician for four years before joining Decca Records U.K. as a producer in 1967. He headed that company's new Deram label, whose hit act roster included the Moody Blues and Cat Stevens. Bickerton moved to Polydor/PolyGram in 1970 as head of

**JUNE**  
 June 3, **1997 Membership Awards Luncheon**, presented by the Los Angeles chapter of the National Academy of Recording Arts and Science, Beverly Hills Hotel, Beverly Hills, Calif. 310-392-3777.

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

June 4-8, **Mid-Atlantic Sound, Surf and Skate Symposium**, Wilmington, N.C. 212-583-0496.

June 5-6, **BrainCamp**, presented by Kids' Entertainment Seminars, Coleman Conference Center, New York. 516-825-0180.

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**, Atheneum Suite Hotel, Detroit. 810-745-9887.

## GOOD WORKS

**ROCKIN' FOR LAW:** The public-interest law programs at Loyola Law School will benefit from an alternative-rock concert, to be held May 18 at the Mayan Theater in Los Angeles. Featured L.A. bands will include the **Lovin' Miseries**, **Permission To Breathe**, **Eenie Meenie**, **Southpaw**, and **Swing Set**. Along with the law school, **KLY Y (Y-107)** Los Angeles is promoting the concert. DJ Chase will do a Y-107 dance party after the concert, which starts at 8 p.m. Tickets are available at all Ticketmaster outlets and are \$20 in advance, \$25 at the door. For more information, call 213-736-8153.

A&R and was promoted to divisional manager with responsibility for repertoire, marketing, and promotion. Among his signings were Slade, the New Seekers, Neil Sedaka, and Billy Connolly.

In 1974 he formed the Odyssey Group, which encompassed State Music and State Records and was the outlet for hit songs he wrote with Tony Waddington. They were recorded by the Rubettes—who reached No. 1 with "Sugar Baby Love" in 1974—and Mac and Katie Kissoon, among others. He was elected a director of the PRS general council in 1978 and served as deputy chairman between January 1989 and December 1992. He became chairman the following year and, at the request of the PRS board of directors, also served as acting chief executive during that period.

Bickerton and his colleagues had to deal with the collapse of the prototype PROMS computer system—at a multi-million-dollar cost—and the burden of amassing the necessary documentation for an inquiry conducted by the Monopolies & Mergers Commission (MMC) into the PRS' operating methods. There also was considerable unrest among some PRS members.

Bickerton led negotiations that resulted in a substantial reimbursement of the computer-system losses, and the MMC report gave the PRS a generally clean bill of health, apart from some recommendations for change.

## Dove Awards Cap Nashville's Gospel Music Week '97

More than 3,000 artists, writers, label executives, retailers, media representatives, and others involved in the Christian music industry attended Gospel Music Week 1997, April 20-24, at the Renaissance Hotel and Nashville Convention Center. The event was presented by the Gospel Music Assn. (GMA). Festivities included a broad range of seminars geared to the radio, retail, video, and record company segments of the Christian industry. GMA Week '97 also included numerous showcases spotlighting the diverse musical styles in Christian music. The week concluded with the 29th annual Dove Awards held at the Nashville Arena.



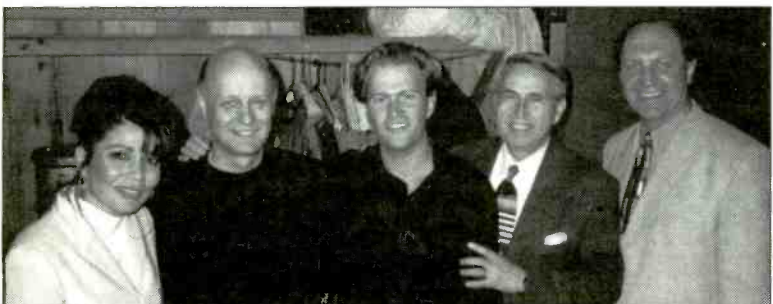
Star Song trio Phillips, Craig & Dean were among the acts who performed at Star Song's showcase. Pictured, from left, are Dan Dean, Randy Phillips, EMI Music president/CEO Jim Fifield, Shawn Craig, and Star Song senior VP of A&R John Mays.



Outgoing GMA president Bruce Koblish hugs Jaci Velasquez, winner of the Dove for new artist of the year.



The Steeles were among the songwriters featured at the annual songwriters showcase, hosted by Cindy Morgan and Steven Curtis Chapman, during GMA Week. Pictured, from left, are Danny Jackson, Jeff and Sherry Steele of the Steeles, and Morgan.



Reunion Records celebrated its 15-year anniversary during GMA Week. Pictured at the Reunion showcase, from left, are Kathy Troccoli; Zomba chairman/CEO Clive Calder; Clay Crosse; Brentwood Music Distribution Group president Jim Van Hook; and outgoing GMA president Bruce Koblish, who recently took the president's post at Reunion.



Steven Curtis Chapman took home top honors at the Doves, winning in the artist, male vocalist, and songwriter of the year categories, as well as pop/contemporary album for "Signs Of Life."



SESAC honored its Christian writers and publishers with a reception at Nashville's Hermitage Hotel. Regie Hamm was named SESAC's Christian songwriter of the year for the second consecutive year, and his publisher, McSpadden-Smith, was named Christian publisher of the year. Pictured, from left, are Petra's Bob Hartman, Bob Carlisle (whose "Butterfly Kisses" won song of the year and inspirational song at the Doves), Hamm, Lisa Daggs, Dallas Holm, and Jamie Slocum.



Toby McKeehan of dc Talk was the most awarded attendee, taking home five Doves. As a member of dc Talk, he won rock song of the year for "Like It, Love It, Need It," pop/contemporary song for "Between You And Me," rock album for "Jesus Freak," and short-form video for the song of the same name. As a member of the Gotee Brothers, he won rap/hip-hop album of the year for "Erase," a concept album he created with fellow Gotee Brothers Todd Collins and Joey Elwood. Pictured, from left, are McKeehan and fellow dc Talk members Michael Tait and Kevin Smith with their Doves.



Word Music spotlighted its songwriters during a "Cafe GMA" showcase at Planet Hollywood. Pictured, from left, are Cindy Morgan; Anointed's Steve Crawford and Da'dra Crawford Greathouse; Jeff Silvey; and Anointed's Nee-C Walls. Also featured at the event were Word writers Greg Long, Marty Magehee, Guardian, and David Mullen.



ASCAP hosted a dinner for its Dove nominees at its Music Row offices. Pictured, from left, are ASCAP VP Connie Bradley; ASCAP CEO John LoFrumento; Michelle Tumes, who provided the evening's entertainment; and ASCAP's Dan Keen.



BMI held a dinner honoring Dove-nominated writers and publishers at its Nashville offices. Among those recognized were Steven Curtis Chapman, dc Talk's Toby McKeehan, Gayla Borders, Don Koch, and Charlie Peacock. Pictured, from left, are BMI's Roger Sovine; Jars Of Clay's Charlie Lowell, Dan Haseltine, and Matt Odmark; BMI's Thomas Cain; Brentwood Music's Pete Carlson (for Building Bride Music); and Jars Of Clay's Steven Mason. Later in the week at the Dove Awards, Jars Of Clay took home the trophy for group of the year.



It was a big night for songwriting buddies Randy Thomas, left, and Bob Carlisle as "Butterfly Kisses," recorded by Carlisle, won song of the year and inspirational song of the year at the Doves. The longtime writing partners were formerly in the band Allies. Carlisle is now a Diadem recording artist and is garnering mainstream AC radio airplay with "Butterfly Kisses." Thomas is recording his debut album with Andy Denton as part of the duo Identical Strangers on Damascus Road.



CeCe Winans took home her second consecutive female vocalist of the year award, as well as Doves for contemporary gospel song for the André Crouch-penned "Take Me Back" and for special-event album for her participation in "Tribute: The Songs Of André Crouch."



Kathy Troccoli, the Martins, and George Beverly Shea were among the performers at the Sunday-evening worship service at the Ryman, which kicked off GMA Week. Pictured, from left, are Shea and his wife, Karlene, Joyce Martin McCullough, Judy Martin Hess, Troccoli, and Jonathan Martin.



Oregon-based Pamplin Music hosted a performance breakfast for National Christian Radio Seminar attendees during GMA Week at Nashville's Planet Hollywood. Pictured, from left, are Pamplin VP Mike Schatz, Jim and Kim Thomas of Say-So, Jeni Varnadeau, Pamplin president Gary Randall, and Tracey Harris.



# Programming

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## Of Radio Hitmakers, Mainstream Top 40 A Mover And Shaker

This story was prepared by Sean Ross, editor of the *Airplay Monitors*.

NEW YORK—Over the last nine months or so, there has been a lot of talk among top 40 programmers about wanting records their stations could own. For the first time in recent memory, mainstream top 40 is starting more of the records it plays than any other format.

In a recent Top 40 Airplay Monitor mainstream top 40 chart, the format originated, counting ties, 13 of the songs on that week's chart, trailed by rhythmic top 40 with 12. They were followed by triple-A, which was first (or tied for first) on eight songs, and adult top 40,

which was first (or tied for first) on seven songs. Modern was fifth with five songs, including ties, followed by mainstream R&B's four.

This represents a significant change from six months ago. At that time, adult top 40, feeling a new infusion of energy from the modern AC movement, was creating the most top 40 hits, suggesting that a lot of the songs that might have started at modern or triple-A were being brought to modern AC first.

By contrast, rhythmic top 40—despite the dance revival—was first on only six songs last November; about half of what it's responsible for now or what it had six months before. All rock for-

mats, including triple-A, saw their influence wane between last spring and fall. Now, modern is roughly the same, triple-A is up sharply, and mainstream rock—which was barely on the map—

### NEWS ANALYSIS

has fallen off completely, contributing as few songs to mainstream top 40 as country. R&B radio, which was barely able to start any songs toward mainstream a year ago, had struggled into contention. It's down slightly now.

Mainstream top 40 was the first to chart En Vogue, Real McCoy, OMC,

Erasure, and the second Spice Girls single, "Say You'll Be There." It was tied with rhythmic top 40 on Jewel, Gina G, Wild Orchid, Crystal Waters, Hanson, first Spice Girls single "Wannabe," Celine Dion, and, assuming you count only its current, post-"Jerry Maguire" incarnation, Bruce Springsteen's "Secret Garden." Although mainstream and adult top 40 were tied on "Secret Garden" this time, adult top 40 charted it separately two years ago.

So what is it that has changed over the past six months?

For one, mainstream top 40 was already starting to realize the power of records it could own, and labels began to respond in kind, making for more of them this winter. And while some of the songs owned by mainstream top 40 (or by mainstream and adult together) may not have sold in the same quantity as R&B or multiformat titles, it helped the format's cause that there were at least enough successes last year that "mainstream top 40 record" was no longer synonymous with "turntable hit."

In addition, PDs in adult top 40's

modern AC camp have become more aggressive during the past six months. That may be because as the format and the buzz around it grew, they felt more comfortable reaching deeper into the triple-A world for music. It may be because so many albums by established acts ran their course so quickly last fall that they had no choice.

Despite the R&B-to-top 40 stats, mainstream top 40 seems more willing to take a chance on R&B music; it just seems to prefer that it not come from R&B radio. Of the seven songs that rhythmic top 40 charted first, one, BLACKstreet's "Don't Leave Me," is a mainstream R&B record that rhythmic top 40 just happened to get to first.

Most of the others (Babyface, Mark Morrison, Joose, Crystal Waters, Az Yet) are poppier R&B that got some, but not as much support, at mainstream R&B. Crossover had a handful of those a year ago (Coolio's "1, 2, 3, 4 (Sumpin' New)," Tony Rich Project's "Nobody Knows," Color Me Badd's "The Earth, The Sun, The Rain"), but only the Quad City DJ's fit that category last fall.

## Elektra Puts Audio Bio On Promo CDs Track Meant To Encourage DJs To Talk

BY DOUG REECE

LOS ANGELES—Hoping to differentiate its acts from the glut of talent in the marketplace and provide radio stations with more information on its artists, Elektra Entertainment has begun including a short audio bio track on its promotional CDs.

The first disc containing the added track is the "I Don't Care" single from baby act Coward, which was serviced to college, modern, and mainstream rock stations April 21.

The bio, which follows the single and is not meant for broadcast, is less than 30 seconds in length and provides the release date of Coward's album and basic information about the band's influences and origins.

Elektra senior VP of promotion (U.S.) Greg Thompson, who created the program, says the idea was spawned from frustration over finding ways to get DJs to talk more about the label's artists.

"There just aren't as many DJs who are really getting on the radio and telling the public more than the name of the artist and song," says Thompson. "The kind of radio I grew up on, the

### PROMOTIONS & MARKETING

jocks would get really excited about the artist and pull you in. Besides the song, they would get into who the artists are and what they are doing.

"This gives them a means of back-selling or front-selling a record," he adds. "It's that little extra that creates the difference between a good radio show and a great radio show."

Elektra VP of marketing Brian Cohen says that the label will initially add the audio bio to singles from such new and developing acts as Rampage, Old 97's, and Luna. There are also plans to include the track on new singles from Busta Rhymes and Ziggy Marley & the Melody Makers.

According to Cohen, adding the bio involves an "insignificant pre-production cost" and no per-unit fees to the singles.

So far, Thompson says, feedback has been overwhelmingly positive, while a random call-out sample of programmers spoken to for this story agree that the idea is sound.

Says triple-A KFXD-FM Boise, Idaho, music director/morning host Kevin Welch, "There has to be some innovation to make a band or artist stand out from the plethora of faxes and bios PDs and MDs get," he says. "Sometimes, we're getting bios even before we get the CD, and though it helps get the names out there, how much other mail and CDs are we getting every day?"

Still, Thompson says, even moderate success with the program will validate Elektra's effort.

"If 20% of the stations we deal with say it's great, we'll keep doing it," he says. "It's a very competitive marketplace and there are so many releases, why not go out there with everything you can?"

Coward lead singer Sheppard says that regardless of the results, he's happy to be blazing a trail for Elektra.

"Maybe when the [audio bio] comes on, people will get intrigued and maybe something that it says will make a difference," he says. "I know ours says something about us being into Cheap Trick, and that could help us or hurt us, depending on whether the person listening to it likes Cheap Trick. I just like the idea that we're the guinea pig."

## newsline...

**ISO LISTENERS.** New ABC Touch affiliate WGGR Indianapolis is asking listeners whether they'd prefer the station to renew ABC syndicated morning host Tom Joyner—whose contract is up in October—or to air a more music-intensive morning show. WGGR is third out of the market's three R&B outlets, if you include sister top 40/rhythm WHHH (Hoosier 96.3). One station programming staffer notes, "Since Arbitron hasn't found our listeners, we're trying to find them." Joyner, meanwhile, spent the week of May 5-9 broadcasting live from South Africa, celebrating the third anniversary of the inauguration of President Nelson Mandela and the end of apartheid.

**THE SKY'S THE LIMIT.** Jacor Communications has been busy again. In addition to its 137 radio stations and recent purchase of Premiere Radio Networks, the company has now bought Airtraffic Communications in Los Angeles and Airwatch Communications in San Diego for \$18 million.

**PIE IN THE SKY.** MJ1 Broadcasting will air a two-hour radio special hosted by Paul McCartney over Memorial Day weekend to promote his new album, "Flaming Pie." The show will be aired by 100 affiliates nationwide, including stations in eight of the top 10 markets. MJ1 will also simulcast a live, one-hour special on VH1 from London on Saturday (17).

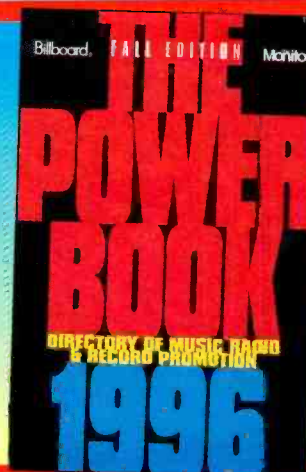
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- Radio Stations — Country, Rock, R&B, Top 40
- Record Company Promotion Personnel
- Radio Syndicators
- Top 100 Arbitron Markets

BDBP3076

WINTER '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Adult Contemporary

Table with columns: I. WK, L. WK, 2 WKS, WKS ON CHART, TITLE, LABEL & NUMBER/PROMOTION LABEL, ARTIST. Includes songs like 'YOU WERE MEANT FOR ME' by Jewel, 'FOR THE FIRST TIME' by Kenny Loggins, 'BUTTERFLY KISSES' by Bob Carlisle.

Adult Top 40

Table with columns: I. WK, L. WK, 2 WKS, WKS ON CHART, TITLE, LABEL & NUMBER/PROMOTION LABEL, ARTIST. Includes songs like 'YOU WERE MEANT FOR ME' by Jewel, 'ONE HEADLIGHT' by The Wallflowers, 'BARELY BREATHING' by Duncan Sheik.

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like KHVH, KGMZ, KPOI, KKLK, KUCC, KDED, KUMU-AM, KCCN-AM, KAIM-FM, KHNR, KNDI.

ORLANDO, FLA.—(38)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like WWKA, WXLL, WJHM, WMGF, WDBO, WOMX-FM, WTKS, WOCL, WJRR, WLOQ, WMNO, WCFB, WHTQ, WHOO, WSHE, WQTM, WTLN-FM, WPCV.

WEST PALM BEACH, FLA.—(49)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like WEAT-FM, WIRX, WRLX, WRMF, WKGR, WPBZ, WJNO/WJNX, WJBW, WBZT, WEDR, WJNA, WHQT, WOLL, WPOW, WLVE, WMXJ, WTKI, WZTA, WZZR, WCLB, WIOD, WDBF, WHYI, WBGG, WEAT-AM, WKIS, WLYF, WMBX, WRMA, WAMR, WPLL.

LOUISVILLE, KY.—(50)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like WAMZ, WHAS, WGZB, WDJX, WTFX, WVEZ, WSFR, WRKA, WAVG, WQMF, WSJW, WHKW, WLRS, WWKY, WMJM, WRVI, WKUK.

AUSTIN, TEXAS.—(51)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like KASE, KHFI, KKMJ, KVET-FM, KLBJ-FM, KPEZ, KLBJ-AM, KEVI, KROX/KNNC, KAMX, KGSR, KAJZ, KVET-AM, KKLK, KJCE, KJFK.

OKLAHOMA CITY.—(52)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like KXXY-FM, KOMA-AM-FM, KJYO, KTST, KATT, KRKO, KMGL, KTOK, KVSP, KNRX, KTNT, KYIS.

JACKSONVILLE, FLA.—(53)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like WKXJ, WKY, KQCV, WQIK, WAPE, WFFY-FM, WEJZ, WROO, WJBT, WSOL-FM, WQKL, WPLA, WOKV, WIVY, WZAZ, WFSJ, WRRR, WCGL, WNZS.

DAYTON, OHIO.—(54)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like WHKO, WMMX, WROU, WLQT, WHIO, WTUE, WGTZ, WBTT, WING-FM, WLW, WONE, WKEG, WCLR/WZLR, WDAO, WKSW, WFCJ, WPFB-FM, WVAE.

BIRMINGHAM, ALA.—(55)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like WZZK-AM-FM, WBHJ, WZRR, WMJJ, WBHK, WYSF, WERC, WODL, WENN, WRAX, WQWC, WAGG, WATV, WDJC-FM, WJDX, WJLD, WQEN.

RICHMOND, VA.—(56)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like WKHK, WCDX, WTVR-FM, WRVA, WRVQ, WMBX, WSMJ, WRXL, WPLZ, WBZU, WVGO, WKLR-FM, WSOJ, WXGI, WTVR-AM, WFTH, WRNL.

ALBANY, N.Y.—(57)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like WGNA-AM-FM, WYJB, WFLY, WGY, WPYX, WQBI/WQBK-FM, WABY-AM-FM, WRVE, WTRY-AM-FM, WKBE/WKLI, WXCR, WPTR-FM, WHRL, WROW.

HONOLULU.—(58)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like KSSK-FM, KIKI-FM, KULA/KRTR, KSSK-AM, KCCN-AM, KQM-Q-FM, KUMU-FM, KINE.

GREENVILLE, S.C.—(59)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like WSSL, WESC-FM, WJWZ, WROQ, WSPA-FM, WMYI, WFBC-FM, WTPT, WFBC/WORD, WOLI/WOLT, WUUU-FM, WJPM, WESC-AM, WSPA-AM, WRIX-FM, WPEP, WPEK.

TUCSON, ARIZ.—(60)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like KIIM, KMXZ, KRQQ, KLPK, KOHT, KCEE, KHVT, KNST, KWFM-FM, KKHG, KFMA, KTRZ, KGYV, KJSM, KZLZ, KUCV, KXEW, KSAZ.

TULSA, OKLA.—(61)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like KWEN, KRMG, KMOD, KHHT, KBEZ, KMYZ-FM, KJSR, KRAV, KVOO-FM, KJMM, KVOO-AM, KQLL-FM, KEMO/KXOJ-FM, KGTG, KCKI, KOAS, KCFM.

WILKES-BARRE, PA.—(62)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like WKRR/WKRF, WGGY, WMG5, WEZX, WBAW/WEJL, WILK/WILY/WGBU/WLPL, WNAK, WBHT, WZMT, WARM/WQVQ-AM-FM, WHLM, WDL5/WSDG, WFFH/WWSH, WDLA, WICK, WQFM, WBSB, WMXH, WHCY, WKAB, WABC, WAZL, WODE, WYPO, WZZO.

McALLEN, TEXAS.—(63)

Table with columns: Call, Format, W '96, Sp '96, Su '96, Fa '96, W '97. Lists stations like KGBT-AM-FM, KBFM, KIWW, KVLV, KFRQ, KKPS, KTEX, KTJN/KTJX/KBOR, KURV, KRGE, KSOX-FM, KIRT, XVTH.

Having grown up in a protective environment in her hometown of Antwerp, Belgium, K's Choice vocalist Sarah Bettens was somewhat "naive" about the lures and snares of drugs, she says. But once she went on the road with a rock band, Bettens got wise.

"Traveling around and seeing the rock 'n' roll scene, I found that there's an attitude with bands again that drugs are part of making music, a part of the lifestyle," Bettens says. "Certainly, drugs might enhance your creativity in songwriting, with some people anyway. If you're very intelligent, you can use drugs in a smart way. But probably 95% of people aren't that intelligent."

The use and abuse of controlled substances is the topic of K's Choice's No. 15 Modern Rock Tracks hit,

"Not An Addict." Taken from the band's second album—"Paradise In Me" (550 Music/Epic), a platinum record in the Benelux countries—the Cranberries-scented "Not An Addict" reflects not only Bettens' observations on chemical dependency but



**"If you're very intelligent, you can use drugs in a smart way. But 95% of people aren't that intelligent."**  
—Sarah Bettens of K's Choice

also her personal experience.

"I was addicted to cigarettes really bad," Bettens says. "So my personality really isn't appropriate to

using many drugs. I'll smoke a joint once in a while. And I might try acid or mushrooms, but I've never done any hard drugs. And I don't think I want to. I like being in control of myself, and doing certain drugs makes you lose touch. That's what scares me."

Some people have seen "Not An Addict" as a pro-drug song, and "that's weird," Bettens says. "I think having a pro-drug attitude in your music can be dangerous. A lot of kids' idols are musicians, and they listen to everything hands say.

"But then other people think the song is very anti-drugs, and it's not necessarily that, either," she continues. "At home, there's a lot of debate about legalizing soft drugs, like pot, to separate them from the criminality that sometimes surrounds hard drugs. The issue isn't black and white, and neither is the song."

Billboard®

MAY 17, 1997

## Mainstream Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	3	12	<b>★ ★ ★ No. 1 ★ ★ ★</b> <b>GONE AWAY</b> IXNAY ON THE HOMBRE	<b>◆ THE OFFSPRING</b> COLUMBIA
2	2	1	14	<b>PRECIOUS DECLARATION</b> DISCIPLINED BREAKDOWN	<b>◆ COLLECTIVE SOUL</b> ATLANTIC
3	4	5	9	<b>SIGN OF THE TIMES</b> HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
4	15	—	2	<b>LITTLE WHITE LIE</b> MARCHING TO MARS	SAMMY HAGAR TRACK FACTORY/MCA
5	3	2	10	<b>STARING AT THE SUN</b> POP	<b>◆ U2</b> ISLAND
6	6	8	6	<b>IF YOU COULD ONLY SEE</b> LEMON PARADE	<b>◆ TONIC</b> POLYDOR/A&M
7	5	4	12	<b>FALLING IN LOVE (IS HARD ON THE KNEES)</b> NINE LIVES	<b>◆ AEROSMITH</b> COLUMBIA
8	8	11	10	<b>PUSH</b> YOURSELF OR SOMEONE LIKE YOU	<b>◆ MATCHBOX 20</b> LAVA/ATLANTIC
9	11	12	13	<b>THE FRESHMEN</b> VILLAINS	<b>◆ THE VERVE PIPE</b> RCA
10	9	9	13	<b>VOLCANO GIRLS</b> EIGHT ARMS TO HOLD YOU	<b>◆ VERUCA SALT</b> MINTY FRESH/OUTPOST/GEFFEN
11	7	6	26	<b>ONE HEADLIGHT</b> BRINGING DOWN THE HORSE	<b>◆ THE WALLFLOWERS</b> INTERSCOPE
12	10	7	18	<b>KING NOTHING</b> LOAD	<b>◆ METALLICA</b> ELEKTRA/EEG
13	14	16	4	<b>FREAKS</b> SECRET SAMADHI	<b>◆ LIVE</b> RADIOACTIVE/MCA
14	12	13	11	<b>LIE TO ME</b> LIE TO ME	<b>◆ JONNY LANG</b> A&M
15	13	10	16	<b>LAKINI'S JUICE</b> SECRET SAMADHI	<b>◆ LIVE</b> RADIOACTIVE/MCA
16	17	17	7	<b>MANN'S CHINESE</b> NAKED	<b>◆ NAKED</b> RED ANT
17	21	—	2	<b>ROCKCROWN</b> ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
18	18	18	5	<b>COLD CONTAGIOUS</b> RAZORBLADE SUITCASE	<b>◆ BUSH</b> TRAUMA/INTERSCOPE
19	23	—	2	<b>MONKEY WRENCH</b> THE COLOUR AND THE SHAPE	<b>◆ FOO FIGHTERS</b> ROSWELL/CAPITOL
20	28	—	2	<b>HOLE IN MY SOUL</b> NINE LIVES	AEROSMITH COLUMBIA
21	20	19	8	<b>RHINOSAUR</b> DOWN ON THE UPSIDE	SOUNDGARDEN A&M
22	16	14	21	<b>GREEDY FLY</b> RAZORBLADE SUITCASE	<b>◆ BUSH</b> TRAUMA/INTERSCOPE
23	25	26	4	<b>DON'T WANNA BE HERE</b> GRAND WORLD	<b>◆ COOL FOR AUGUST</b> WARNER BROS.
24	30	—	2	<b>TRAVELIN' MAN</b> TWENTY	LYNYRD SKYNYRD CMC INTERNATIONAL
25	19	25	8	<b>EXACTLY WHAT YOU WANTED</b> AFTERTASTE	<b>◆ HELMET</b> INTERSCOPE
26	27	33	3	<b>FREAK</b> FREAK SHOW	<b>◆ SILVERCHAIR</b> EPIC
27	38	36	3	<b>DAYLIGHT FADING</b> RECOVERING THE SATELLITES	<b>◆ COUNTING CROWS</b> DGC/GEFFEN
28	26	32	4	<b>JENNY SAYS</b> ARE YOU WITH ME?	<b>◆ COWBOY MOUTH</b> MCA
29	<b>NEW ▶</b>	1		<b>PINK</b> NINE LIVES	AEROSMITH COLUMBIA
30	24	21	7	<b>STALE</b> STIR	STIR AWARE/CAPITOL
31	31	30	13	<b>H.</b> AENIMA	TOOL ZOO/VOLCANO
32	33	31	6	<b>WELCOME</b> WELCOME	OUTHOUSE MERCURY
33	22	15	14	<b>TUMBLE IN THE ROUGH</b> TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
34	<b>NEW ▶</b>	1		<b>COME DOWN</b> COIL	<b>◆ TOAD THE WET SPROCKET</b> COLUMBIA
35	29	28	9	<b>WHERE YOU GET LOVE</b> BLUE SKY ON MARS	<b>◆ MATTHEW SWEET</b> ZOO/VOLCANO
36	<b>RE-ENTRY</b>	2		<b>MAGNOLIA</b> MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
37	39	37	3	<b>RHYTHMEEN</b> RHYTHMEEN	ZZ TOP RCA
38	<b>NEW ▶</b>	1		<b>THE DIFFERENCE</b> BRINGING DOWN THE HORSE	<b>◆ THE WALLFLOWERS</b> INTERSCOPE
39	35	34	5	<b>I DON'T MIND</b> HORROR WRESTLING	DRAIN S.T.H. THE ENCLAVE
40	36	35	4	<b>LIVE TOMORROW</b> NOTWITHSTANDING	CHALK FARM COLUMBIA

Billboard®

MAY 17, 1997

## Modern Rock Tracks™

T. WK.	L. WK.	WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	1	14	<b>★ ★ ★ No. 1 ★ ★ ★</b> <b>THE FRESHMEN</b> VILLAINS	<b>◆ THE VERVE PIPE</b> RCA
2	2	3	8	<b>SEMI-CHARMED LIFE</b> THIRD EYE BLIND	<b>◆ THIRD EYE BLIND</b> ELEKTRA/EEG
3	3	2	10	<b>STARING AT THE SUN</b> POP	<b>◆ U2</b> ISLAND
4	6	9	11	<b>THE IMPRESSION THAT I GET</b> LET'S FACE IT	<b>◆ THE MIGHTY MIGHTY BOSSTONES</b> BIG RIG/MERCURY
5	4	5	11	<b>GONE AWAY</b> IXNAY ON THE HOMBRE	<b>◆ THE OFFSPRING</b> COLUMBIA
6	7	8	6	<b>BITCH</b> BLURRING THE EDGES	<b>◆ MEREDITH BROOKS</b> CAPITOL
7	5	4	18	<b>SANTERIA</b> SUBLIME	<b>◆ SUBLIME</b> GASOLINE ALLEY/MCA
8	12	14	6	<b>IT'S NO GOOD</b> ULTRA	<b>◆ DEPECHE MODE</b> MUTE/REPRISE
9	9	12	9	<b>EYE</b> "THE LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
10	10	10	13	<b>THE NEW POLLUTION</b> ODELAY	<b>◆ BECK</b> DGC/GEFFEN
11	8	7	13	<b>YOUR WOMAN</b> WOMEN IN TECHNOLOGY	<b>◆ WHITE TOWN</b> BRILLIANT/CHRYSALIS/EMI
12	13	11	15	<b>VOLCANO GIRLS</b> EIGHT ARMS TO HOLD YOU	<b>◆ VERUCA SALT</b> MINTY FRESH/OUTPOST/GEFFEN
13	14	18	8	<b>IF YOU COULD ONLY SEE</b> LEMON PARADE	<b>◆ TONIC</b> POLYDOR/A&M
14	17	21	4	<b>FREAKS</b> SECRET SAMADHI	<b>◆ LIVE</b> RADIOACTIVE/MCA
15	16	17	8	<b>NOT AN ADDICT</b> PARADISE IN ME	<b>◆ K'S CHOICE</b> 550 MUSIC
16	21	28	3	<b>MONKEY WRENCH</b> THE COLOUR AND THE SHAPE	<b>◆ FOO FIGHTERS</b> ROSWELL/CAPITOL
17	11	6	23	<b>ONE HEADLIGHT</b> BRINGING DOWN THE HORSE	<b>◆ THE WALLFLOWERS</b> INTERSCOPE
18	20	20	6	<b>SONG 2</b> BLUR	<b>◆ BLUR</b> FOOD/PARLOPHONE/VIRGIN
19	15	13	8	<b>ELEGANTLY WASTED</b> ELEGANTLY WASTED	<b>◆ INXS</b> MERCURY
20	18	16	10	<b>WHERE YOU GET LOVE</b> BLUE SKY ON MARS	<b>◆ MATTHEW SWEET</b> ZOO/VOLCANO
21	22	22	6	<b>HELL</b> HOT	<b>◆ SQUIRREL NUT ZIPPER</b> MAMMOTH
22	23	27	3	<b>★ ★ ★ AIRPOWER ★ ★ ★</b> <b>COME DOWN</b> COIL	<b>◆ TOAD THE WET SPROCKET</b> COLUMBIA
23	30	36	3	<b>PUSH</b> YOURSELF OR SOMEONE LIKE YOU	<b>◆ MATCHBOX 20</b> LAVA/ATLANTIC
24	27	26	4	<b>COLD CONTAGIOUS</b> RAZORBLADE SUITCASE	<b>◆ BUSH</b> TRAUMA/INTERSCOPE
25	19	15	14	<b>PRECIOUS DECLARATION</b> DISCIPLINED BREAKDOWN	<b>◆ COLLECTIVE SOUL</b> ATLANTIC
26	24	23	25	<b>CRASH INTO ME</b> CRASH	<b>◆ DAVE MATTHEWS BAND</b> RCA
27	26	24	8	<b>BATTLE OF WHO COULD CARE LESS</b> WHATEVER AND EVER AMEN	<b>◆ BEN FOLDS FIVE</b> 550 MUSIC
28	25	19	16	<b>LAKINI'S JUICE</b> SECRET SAMADHI	<b>◆ LIVE</b> RADIOACTIVE/MCA
29	31	34	3	<b>DAYLIGHT FADING</b> RECOVERING THE SATELLITES	<b>◆ COUNTING CROWS</b> DGC/GEFFEN
30	29	25	21	<b>GREEDY FLY</b> RAZORBLADE SUITCASE	<b>◆ BUSH</b> TRAUMA/INTERSCOPE
31	28	29	9	<b>SLEEP TO DREAM</b> TIDAL	<b>◆ FIONA APPLE</b> CLEAN SLATE/WORK
32	33	37	4	<b>FREAK</b> FREAK SHOW	<b>◆ SILVERCHAIR</b> EPIC
33	34	35	4	<b>6 UNDERGROUND</b> BECOMING X	<b>◆ SNEAKER PIMPS</b> CLEAN UP/VIRGIN
34	32	33	5	<b>MEDICINE (BABY COME BACK)</b> LIBIDO SPEEDWAY	<b>◆ ORBIT</b> A&M
35	35	32	5	<b>WHERE HAVE ALL THE COWBOYS GONE?</b> THIS FIRE	<b>◆ PAULA COLE</b> IMAGO/WARNER BROS.
36	<b>NEW ▶</b>	1		<b>THE DIFFERENCE</b> BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
37	36	31	26	<b>DESPERATELY WANTING</b> FRICTION BABY	<b>◆ BETTER THAN EZRA</b> SWELL/ELEKTRA/EEG
38	40	—	2	<b>VIRTUAL INSANITY</b> TRAVELLING WITHOUT MOVING	<b>◆ JAMIROQUAI</b> WORK
39	38	39	10	<b>YOU WERE MEANT FOR ME</b> PIECES OF YOU	<b>◆ JEWEL</b> ATLANTIC
40	<b>NEW ▶</b>	1		<b>JENNY SAYS</b> ARE YOU WITH ME?	<b>◆ COWBOY MOUTH</b> MCA

**HITS!  
IN  
TOKIO**  
Week of April 27, 1997

- ① The Real Thing / Lisa Stansfield
- ② Falling In Love (Is Hard On The Knees) / Aerosmith
- ③ Love Is All We Need / Mary J. Blige
- ④ Block Rockin' Beats / The Chemical Brothers
- ⑤ Request Line / Zhane
- ⑥ Finally / Eternal
- ⑦ Sometimes / The Brand New Heavies
- ⑧ Blood On The Dance Floor / Michael Jackson
- ⑨ Runaway / NuYorican Soul Featuring India
- ⑩ Monument Of Me / Merrymakers
- ⑪ Elegantly Wasted / INXS
- ⑫ Cosmic Girl / Jamiroquai
- ⑬ I'm In Love / Jennifer Brown
- ⑭ Shangri - La / Denki Groove
- ⑮ Discotheque / U2
- ⑯ Yasashi Kimochi / Chara
- ⑰ Head Over Heels / Allure Featuring Nas
- ⑱ Change The World (From "Phenomenon") / Eric Clapton
- ⑲ Somewhere In The World / Swing Out Sister
- ⑳ Thinking Of You / Lisa Maxwell
- ㉑ Don't Speak / No Doubt
- ㉒ Reality / Adriana Evans
- ㉓ Everything (It's You) / Mr. Children
- ㉔ Cream Stew / Akiko Yano
- ㉕ Love Is A Wonderful Thing / Fatima Raihey
- ㉖ Let's Stay Together / David Garfield And Friends
- ㉗ Beethoven / Blur
- ㉘ Les Poemes De Michelle / Teri Moise
- ㉙ Hush / Kula Shaker
- ㉚ Ashita Haruga Kitara / Matsu Takako
- ㉛ What She Wants / T.D.F.
- ㉜ Heaven's Kitchen / Bonnie Pink
- ㉝ Fledgling Operator / Comfort
- ㉞ Hypnotize / The Notorious B.I.G.
- ㉟ Amal Unmei / UA
- ㊱ That Thing You Do! / The Wonders
- ㊲ Don't Say Your Love Is Killing Me / Erasure
- ㊳ Freestyle / Misty Oldland
- ㊴ Too Late, Too Soon / Jon Secada
- ㊵ I Want You / Savage Garden
- ㊶ Say... If You Feel Alright / Crystal Waters
- ㊷ Love Really Hurts / Baha Men
- ㊸ On & On / Erykah Badu
- ㊹ Every Time I Close My Eyes / Babyface
- ㊺ Featuring LL Cool J, H. Hewett, J. Watley & J. Daniels
- ㊻ Sorry Sorry / Idha
- ㊼ Springtime Kiss / Cosa Nostra
- ㊽ Only You / Pauline Wilson
- ㊾ Dynamite / Smap
- ㊿ Nagisani Matsuwaru Etcetera / Puffy

**81.3FM J-WAVE**  
Station information available at:  
<http://www.infojapan.com/JWAVE/>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

## After 'Lessons Learned On The Path Of Love,' Loggins Gets Footloose For Real

**THIS IS IT:** As an artist reluctantly known as the king of soundtracks through much of the 1980s, the last thing **Kenny Loggins** wanted was a song to keep the crown shining.

Hard at work on his next project, a combination book/CD called "The Unimaginable Life: Lessons Learned On The Path Of Love," Loggins, however, was not one to shrug off the advice of Columbia chairman/president **Don Ienner**.

"I had been shying away from movies since the old days. Image-wise, I thought it was better to stay away and focus on my own stuff," Loggins says. "But Don Ienner called and told me he had the perfect song for me," which turned out to be "For The First Time," from the **George Clooney/Michelle Pfeiffer** vehicle "One Fine Day."



LOGGINS

"I thought the movie was good, but I thought the song was better," he says. "I decided to stay out of the production of it and just be the singer, so I left the madness up to

**Peter Asher**. In the end, I only took a couple days off from my project." Not a bad outing for a track that reigned on Billboard's Adult Contemporary chart the past two issues—Loggins' first No. 1 AC hit. It was also nominated for an Oscar earlier this year, which he performed at the televised ceremony in March. "My family and I joke that I managed to get a No. 1 song in my spare time," Loggins says.

The tune, written by **James Newton Howard, Allen Dennis Rich, and Jud Friedman**, sweetly tells of initially seeing a partner through loving eyes: "Are those your eyes/Is that your smile/I've been looking at you forever/But I never saw you before."

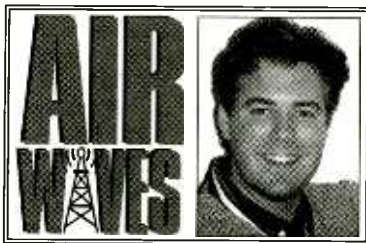
Loggins was drawn to the lyrics, he says, because they reminded him of the beginnings of his own relationship with his wife, **Julia**.

"It struck me because I had known her for six years, yet it wasn't until our first date that I truly saw her," he says.

Such is the journey Loggins hopes to detail with his upcoming project,

due in July. The pairing of music and prose, he says, will detail the personal chronicle of a bond between two people. "It tells of our first years through poetry, love letters, and storytelling. In that way, it walks through how a relationship becomes a conscious love. The soundtrack goes with the book."

"The Unimaginable Life," Loggins



by *Chuck Taylor*

says, represents his best work in the last several years. "I think I've never sung better. My voice is fuller, and I have a sense of self that I've never had before. Who you are and how you view yourself will permeate your work. It's the nature of art."

"Everything now is a reflection of my life, and it's undisguised. When an artist is at his best, he's also at his most personal, expressing his deepest feelings through his art. That's how we touch people, because we are all basically the same," he says.

This point of self exploration comes at a crossroads in Loggins' career: 1997 not only marks his 50th birthday, but his 25th year in the music industry. As half of **Loggins & Messina** (a partnership that lasted five years), he scored his first hit in 1972, the top five "Your Mama Don't Dance." As a solo artist, he bowled through the late 1970s and '80s, striking gold with more than a dozen hits, including the No. 1 "Footloose" in 1984 and top 10s "Whenever I Call You 'Friend'" (with **Stevie Nicks**), "I'm Alright," "Danger Zone," and "Nobody's Fool."

In addition, he has released 11 solo albums—three platinum, five gold—including "Yesterday, Today, Tomorrow: The Greatest Hits Of Kenny Loggins," released last month.

"Until the '80s, I was considered an album-oriented act," Loggins says.

"You're either an album act or a singles act. Generally, singles acts have a shorter life span. When I started having a string of hit records associated with the movies, suddenly my albums decreased in sales, and I became a 'what have you done for me lately' act."

"It was threatening the longevity of my career, and I realized I had to get the hell out of there. I had been coming in and giving the artistic process away to other people and feeling less and less good about myself, less fulfilled as an artist. I had to take it all back."

Thus came Loggins' "Leap Of Faith" album in 1991, a collection of songs that aimed to restore Loggins' personal artistic integrity. "What it took for me was to say, forget radio. I had to say, this is art, and I will express myself no matter what."

The album is now certified gold, but Columbia execs at the time weren't necessarily convinced. "There was talk of dropping me because they weren't hearing any hit singles," he says.

Then, in a fateful turn, key decision-makers at the label were fired, and in stepped Ienner as chief. "Too many record companies are run by accountants. You are encouraged to sound like whomever is on top right now. Don Ienner is much more artistically inclined," Loggins says.

With faith restored, the artist believes he maintains a relevant place beside the latest names on the charts. "Rock'n'roll has always been the music of the kids, by the kids, and for the kids. We grew up with that in my generation and have taken it with us, so our music has matured. Adult music should express adult reality. We have different values now than trying to get laid for the first time. It's not healthy for people my age to live on a steady diet of nostalgia radio."

With that in mind, Loggins hopes his message will reach the ears of his baby boomer peers.

"Artists wait their whole life for something to say," he says. With "The Unimaginable Life," "this is my opportunity say something of value. I'm really putting it out there. I believe in my heart that when you offer something honest and skillful to the marketplace, you will find an audience."

## KISW's Ryan Alters Station Focus After Entercom Buy

**SIX MONTHS** into his tenure as PD of album KISW Seattle, **Clark Ryan** has added station manager stripes while continuing to helm one-third of the Entercom rock wall. The winter 1997 12-plus Arbitron has KISW up 3.8-4.7 for fourth place in the market. Modern sister KNDD (the End) is sixth, rising 3.7-4.6, and triple-A sister KMTT bumps up 3.3-3.8 for 13th place.

Since his arrival in November and the entrance of **Phil Manning** in January, the two have pulled apart the rabid pit bulls that were KISW and KNDD. Before Entercom purchased them, "they were dire enemies that were going head to head after exactly the same audience," says **Ryan**. KISW "was in a fight to the death with KNDD to be younger, harder, faster on new music, more into



CLARK RYAN  
PD/Station Manager  
KISW Seattle

being the Seattle-scene street radio station for the 18- to 24-year-old male."

Ryan's approach to KISW has been "changing its focus somewhat from a very young male approach to more of a 25-44 male radio station. With that came some natural growth for the station. The End was in a similar situation when **Phil Manning** came in in January and said, 'I'm going to try to make it a little bit more mainstream. I'm going to try to broaden the appeal of the radio station.' And I think the natural result of that is an increase in ratings."

Ryan says it's too early to clearly understand the larger picture of whether the End is focused in an area where KNDD and KISW are not direct competitors. "Are we to that point yet? I think the jury remains out," he says.

Here's a sample hour on KISW: **Pearl Jam**, "Jeremy"; **Foreigner**, "Jukebox Hero"; **Queensryche**, "Sign Of The Times"; **Led Zep**, "Rock And Roll"; **Gruntruck**, "Shot"; **Van Halen**, "I'll Wait"; **Screaming Trees**, "Butterfly"; **ZZ Top**, "Pearl Necklace"; **Live**, "Freaks"; **AC/DC**, "Ride On"; and **Offspring**, "Gone Away."

Talk on the station was also scrutinized. "A great example in my mind, as minor as it is, is that the radio station was doing four traffic reports per hour in p.m. drive," Ryan says. "We cut that back to two and saved ourselves two minutes that we could play another record. Simple things like that [are a part of] focusing the radio station."

In mornings, when **Bob Rivers'** "Twisted Radio" presides, "we've actually gone the other way," Ryan

says, allowing the morning team to take more control of the reins. "One of the things that the station was doing was making sure that it was music-intensive in morning drive. The morning show was underachieving—I don't mean that they were doing a poor job. I mean the expectations were lower, and the opportunity was smaller. So we've expanded the opportuni-

ty and said, 'OK, instead of eight records an hour, we're going to play five, maybe six, depending on the material that we've got.'"

KISW's station-imaging voice also was changed after 12 years. "Certainly, 12 years of voice work on a heritage station is not a bad thing," Ryan concedes. But he adds that the previous voice "didn't feel right to me. I just thought, 'How are we going to illustrate the change on

this radio station?' I thought the quickest, most efficient way to illustrate that was to change voices."

When it comes to attention-getting, Ryan is especially proud of the KISW World Wide Web site. Ryan credits promotion director **Gus Swanson** with making the site both a value-added tool and a moneymaker. Swanson "put together a rock'n'roll scavenger hunt," Ryan explains. "There were icons from a number of clients. You had to click on the icons and go into their Web sites to find the clue that you needed to bring back to the scavenger hunt."

"We were able to show the value and go out and charge a number of people some money to be involved in the scavenger hunt, and it was wildly successful. The station made money. The clients were pleased as can be [since] they could track the number of hits."

Ryan insists on integrating the site with on-air programming to gain full impact. "The coolest thing about a Web site right now is the high-tech imaging of the radio station," whether or not listeners log on. If the station promotes an online **Ozzy Osbourne** chat session, "it's the kind of thing that you would hear and say, 'My radio station is so big and so cool that they've got Ozzy in the chat room,' whether they're going to stop what they're doing and go to the chat room or not. 'They must really be on the cutting edge.'"

"And that's the important element. It's not the number of people that tune into your site; it's the number of people that think your radio station is multidimensional and bigger than life."

MARC SCHIFFMAN

## EXECUTIVE TURNTABLE

**FOLKS.** **Terry Stone** is named president of **Jefferson-Pilot** Communications, which currently owns 17 radio stations. Stone was president/CEO of **Chubb Life Insurance Co.** and succeeds **William Blackwell**, who retires later this year after 39 years with the company.

Veteran programmer **Pat McMahon** exits the operations manager slot at **ARS** soft AC **KEZK** St. Louis for PD duties at similarly formatted **KRRW** (B97.9) Dallas (new calls coming), replacing **Jim Walton**, who exited when **SFX** took over recently.

Broadcast Data Systems (BDS) Radio Track veteran **Sue Falco** joins **SW** Networks as country/AC editor. **Bill Nesbitt** is upped to director of programming for **Entertainment Radio**

**Networks.**

**FORMATS.** **WKXK** (Kicks Country) Chicago flips to classic rock as CD 94.7 and has applied for the new calls **WXCD**. PD **Ted Stecker** is replaced by **Bill Gamble** from modern rival **WKQX** (Q101).

Memphis gets a new young-end R&B outlet, as blues-leaning adult **KANG** becomes Hot 107, modeled on **WQHT** (Hot 97) New York.

Suburban Birmingham, Ala., outlet **WZJT** (Z92) Dora, Ala., will sign on next month in hopes of filling the market's mainstream top 40 hole. Club owner **J.T. Roberts** is the owner and will manage.

New calls: Modern adult **KQPT** (the Zone) Sacramento, Calif., becomes **KZZO**; modern AC **WSJZ** Buffalo,

N.Y., is now **WLCE** (Alice 92.9); suburban Providence, R.I., outlet **WPJB** flips calls to **WAKX** to reflect its simulcast with top 40/rhythm **WWKX** (Kix 106); and new R&B adult outlet **KDEO** Honolulu is now known as Cool 102.7 and is applying for new calls.

**SALES.** Modern **WRXR** Augusta, Ga., has been sold, along with sister stations **WGUS**, **WUUS**, and **WEKL**, from **Wilks Broadcast Acquisitions** to **Cumulus Media L.L.C.** for \$15.5 million.

The cash-strapped **University of the District of Columbia** has engaged brokerage firm **Blackburn & Co.** to take bids over the next month on its non-commercial jazz outlet **WDCU** Washington, D.C. A sale would be announced in June.

# Music Video PROGRAMMING

## 'Undaground' Spinoff Takes A 'Mainstream' Approach

BY GINA VAN DER VLIET

LOS ANGELES—New York-based rap/R&B music video show "Video Undaground" is gearing up for the launch of a spinoff show, "Video Mainstream," which will add top 40 clips to its regular weekly programming.

"[We] want [the 'Video Undaground'] format to stay underground," says producer Andre Robbins, "Yet some of the things we need to keep the show alive come from [places other than] our underground resources. A lot of people are asking us to play more mainstream music, which is fine, but we don't want this to overflow 'Video Undaground' and its original [format]. So we decided to start a new show to tackle a whole different area."



ROBBINS

"Video Mainstream," an hourlong weekly show, is expected to debut the week of July 6 and will be hosted by "Video Undaground's" original hostess, Sabrina White, who will appear under the name Brees. The new show will be produced by "Video Undaground" associate producer Tefone Herring and executive-produced by Robbins.

The program is a spinoff of "Video Undaground," which caught the attention of the music video industry when it won the Billboard Music Video Award for best local/regional show in the rap and R&B/urban categories in 1996.

"Video Undaground," hosted by Smitty Dawgs and co-hosted by Brandi, can be seen on public-access channel 69 in Manhattan at 3:30-4:00 p.m. on Mondays and in Brooklyn at 12:30-1:30 a.m. and 12:00-1:00 p.m. on Fridays.

In addition to airing rap videos, the show often distinguishes its playlist by adding alternate audio tracks, such as remixes and uncensored album versions, to accompany existing clips.

"It's like a mix show," explains Robbins. "Say an R&B song has a hip-hop edge to it. We might then produce a hip-hop version. It's done very professionally; in most cases we time [the sound] even better than the original

video as far as lip-synching is concerned."

The show also includes interviews with R&B acts. Future episodes will contain chats with Az Yet and Allure.

"Video Undaground" and "Video Mainstream" are available through Manhattan Neighborhood Network and Brooklyn Community Access Television, which reach 490,000 and 533,000 households, respectively. Both networks are carried by Time Warner Cable.

According to Robbins, "Video Undaground" is looking to expand to a new cable channel that not only services the tri-state area, but will allow the show to stay on longer.

"Video Undaground" was recently cut back to 30 minutes in Manhattan due to overcrowding on the network. However, "Video Mainstream" will air in addition to "Video Undaground," allowing for 90 minutes of programming time in Manhattan and two hours in Brooklyn.

Says Robbins, "We are facing some problems because the networks feel that influencing record sales is not what public-access channels are meant for. They also feel that public-access TV is for people who produce 50% or more of their show. In our case, we relay the audio for the tracks and even produce our own remixes, so that does make [the show] an original production."

The show is also getting actively involved with its local community by organizing live entertainment for the 139th Street Festival, held as part of Harlem Week in early August.

"This festival is something our community has come to know and love," says Robbins. "And when the Harlem Week event was moved to different locations [around New York], this community was so affected by it that local DJs and neighborhood people actually applied for a permit to block off the block. They have annual cookouts and play football in the street. Not to take away from that, but being that 'Video Undaground' is established, [it] has the ability and the resources [to bring the live music back to the festival]."

"Video Undaground" is looking for talent and sponsors for the event, which will be co-hosted by WQHT (Hot 97) New York DJ the Fatman Scoop.

## PRODUCTION NOTES

Propaganda Films director Steven Hanft was the eye behind Primal Scream's "Kowalski" video. Shot in London, the clip co-stars Kate Moss. Kerstin Mueller produced.

Also filmed in London, the video for "I Believe" by Paul Boyd was directed by Boyd and produced by Will Oakley for Propaganda Films.

The clip for "Volcano" by The Presidents Of The United States Of America was the work of Satellite Films director Mark Kohr. Eric Matthies produced, Danielle Cagaanan executive produced, and Jo Malitoris directed photography on location in Seattle.

Mark Chesnutt's "Let It Rain" video was directed by Michael McNamara of Pecos Films. David Pritchard

produced the clip, which was shot in Franklin, Tenn.

Doug Aitken of Satellite Films directed the clip for "Busy Building" by September 67. Shot in Farmville, Va., the video was produced by Eric Matthies.

Gary Allan's "Forever And A Day" video was the work of director Guy Guillet. Filmed in El Mirage, Calif., Jack Hardwicke produced, Eric Barrett and Lanette Phillips executive produced, and Ramsey Nickell directed photography for Original Film.

Nick Egan was the eye behind Silverchair's "Abuse Me" video. Filmed on location in Sydney, Ali Newling produced, Danielle Cagaanan executive produced, and Martin Coppen directed photography.

FOR WEEK ENDING MAY 4, 1997

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



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

- 1 The Notorious B.I.G., Hypnotize
- 2 Mary J. Blige, Love Is All We Need
- 3 Dru Hill, In My Bed
- 4 Lil' Kim, Crush On You
- 5 112, Cupid
- 6 Heavy D, Big Daddy
- 7 Babyface, How Come How Long
- 8 Eric Benet, Femininity
- 9 Ginuwine, Tell Me Do U Wanna
- 10 Jamiroquai, Virtual Insanity
- 11 Foxy Brown Feat. Jay-Z, I'll Be
- 12 Rome, I Belong To You
- 13 Toni Braxton, I Don't Want To
- 14 Makaveli, Hail Mary
- 15 Next Level, I Don't Know
- 16 Joe, Don't Wanna Be A Player
- 17 Big Mike, All A Dream
- 18 Ray J, Everything You Want
- 19 The Truth, Makin' Moves
- 20 Billy Lawrence, Come On
- 21 SWV, Can We
- 22 Dionne Farris, Hopeless
- 23 Warren G, I Shot The Sheriff
- 24 Michael Jackson, Blood On The Dance Floor
- 25 702, No Doubt
- 26 Erykah Badu, Next Lifetime
- 27 Jay-Z, Feelin' It
- 28 Westside Connection, Gangstas Make The World...
- 29 KRS-One, Step Into A World
- 30 Kenny Lattimore, For You

\*\*\* NEW ONS \*\*\*

4 P.M., I Gave You Everything  
DJ Taz, That's Right  
Shades, Serenade  
Rayvon, Stallion Ride



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Lorie Morgan, Good As I Was To You
- 2 Mark Chesnutt, Let It Rain
- 3 LeAnn Rimes, The Light In Your Eyes
- 4 Collin Raye, On The Verge
- 5 Alan Jackson, Who's Cheatin' Who
- 6 Kevin Sharp, She's Sure Taking It Well
- 7 Mila Mason, Dark Horse
- 8 Kathy Mattea, 455 Rocket
- 9 Sawyer Brown, Six Days On The Road
- 10 Lee Roy Parnell, Lucky Me, Lucky You
- 11 John Michael Montgomery, I Miss You A Little
- 12 Vince Gill, A Little More Love

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 17, 1997.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Zakiya, My Love Won't Fade Away

BOX TOPS

- Changing Faces, G.H.E.T.O.U.T.  
Aaliyah, Four Page Letter  
Makaveli, Hail Mary  
Toni Braxton, I Don't Want To  
B-Rock & The Biz, My Baby Daddy  
Erykah Badu, Next Lifetime  
112, Cupid  
Mark Morrison, Return Of The Mack  
Westside Connection, Gangstas Make The World Go Round  
Dru Hill, In My Bed  
Lil' Kim, Crush On You  
Rome, I Belong To You  
Ronnie Henson, What Are We Gonna Do  
Spice Girls, Say You'll Be There  
702, No Doubt  
Billy Lawrence, C'mon  
Zhane, Crush  
Twista, Emotions  
Lady Of Rage, Sho Shot  
Spice Girls, Wannabe  
Danny Boy, It's Over Now  
Shaquille O'Neal, Strait Playin'

NEW

- Dave Matthews Band, Tripping Billies  
Fun Lovin' Criminals, The King Of New York  
Kirk Franklin, God's Property  
Matchbox 20, Push  
Ozzy Osbourne, Perry Mason (LIVE)  
Shades, Serenade  
Snow, If This World Were Mine  
Art Of Noise, Art Of Love  
Beatnuts, Do You Believe  
I.F.A., Throw Ya Hands Up  
Jay-Z, Who You Wit  
Jungle Brothers, Brain

- 13 Tim McGraw & Faith Hill, It's Your Love
- 14 Terri Clark, Just The Same
- 15 Lee Ann Womack, Never Again, Again
- 16 Tanya Tucker, Little Things
- 17 Travis Tritt, She's Going Home With Me
- 18 Mary Chapin Carpenter, The Better To Dream...
- 19 Deana Carter, Count Me In
- 20 Allison Krauss & Union Station, Find My...
- 21 Charlie Daniels/Hal Ketchum, Long Haired...
- 22 Patty Loveless, The Trouble With The Truth
- 23 Tracy Lawrence, Better Man, Better Off
- 24 Sherrie Austin, Lucky In Love
- 25 Bill Engvall, Here's Your Sign
- 26 Joe Diffie, This Is Your Brain
- 27 Pam Tillis, All The Good Ones Are Gone
- 28 Prairie Oyster, One Way Track
- 29 Big House, Cold Outside
- 30 Trisha Yearwood, I Need You
- 31 Sons Of The Desert, Whatever Comes First
- 32 Stephanie Bentley, The Hopechest Song
- 33 Tammy Graham, A Dozen Red Roses
- 34 Gary Allan, From Where I'm Sitting
- 35 Regina Regina, Right Plan, Wrong Man
- 36 Anita Cochran, I Could Love A Man Like That
- 37 Little Texas, Bad For Us
- 38 Mark Wills, Places I've Never Been
- 39 Cledus T Judd, Cledus Went Down To Florida
- 40 Jack Ingram, That's Not Me
- 41 Daryle Singletary, The Used To Be's
- 42 Kentucky Headhunters, Singin' The Blues
- 43 Kim Richey, I Know
- 44 John & Audrey Wiggins, Somewhere In Love
- 45 Kris Tyler, Keeping Your Kisses
- 46 Holly Dunn, Leave One Bridge Standing
- 47 James Bonamy, The Swing
- 48 Skip Ewing, Mary Go Round
- 49 Mandy Barnett, Planet Of Love
- 50 Billy Yates, I Smell Smoke

† Indicates Hot Shots

\*\*\* NEW ONS \*\*\*

Clay Walker, One, Two, I Love You  
MC Potts, I'm So Sorry  
Reba McEntire, I'd Rather Ride Around With You  
Shelly Streeter, White Lace, Promises



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 The Notorious B.I.G., Hypnotize
- 2 Jamiroquai, Virtual Insanity
- 3 Blackstreet, Don't Leave Me
- 4 Hanson, Mmmmbop
- 5 Foo Fighters, Monkey Wrench
- 6 Squirrel Nut Zippers, Hell
- 7 The Verve Pipe, The Freshmen
- 8 U2, Staring At The Sun
- 9 Blur, Song 2
- 10 Fiona Apple, Sleep To Dream
- 11 Live, Freaks \*\*
- 12 Babyface, How Come How Long
- 13 Foxy Brown Feat. Jay-Z, I'll Be
- 14 Spice Girls, Say You'll Be There
- 15 No Doubt, Sunday Morning

- 16 Meredith Brooks, Bitch
- 17 McNa, For You I Will
- 18 The Offspring, Gone Away
- 19 Chemical Brothers, Block Rockin' Beats
- 20 Bush, Cold Contagious
- 21 Freak Nasty, Da' Dip
- 22 Paula Cole, Where Have All The Cowboys Gone?
- 23 Mighty Mighty Bosstones, The Impression
- 24 Collective Soul, Precious Declaration
- 25 Savage Garden, I Want You
- 26 Faithless, Insomnia
- 27 Aerosmith, Falling In Love
- 28 Jonny Lang, Lie To Me
- 29 Mary J. Blige, Love Is All We Need
- 30 Toni Braxton, I Don't Want To
- 31 Lil' Kim, Crush On You
- 32 White Town, Your Woman
- 33 Puff Daddy, Can't Nobody Hold Me Down
- 34 Erykah Badu, Next Lifetime
- 35 Shaquille O'Neal, Strait Playin'
- 36 Silverchair, Freak
- 37 Third Eye Blind, Semi-Charmed Life
- 38 Tonic, If You Could Only See
- 39 Mark Morrison, Return Of The Mack
- 40 Sublime, Santeria
- 41 Ginuwine, Tell Me Do U Wanna
- 42 Dru Hill, In My Bed
- 43 INXS, Elegantly Wasted
- 44 Ben Folds Five, Battle Of Who Could Care
- 45 Darla Hood, Big Fine Thing
- 46 The Wallflowers, One Headlight
- 47 Beck, The New Pollution
- 48 Matthew Sweet, Where You Get Love
- 49 Aerosmith, Cryin'
- 50 Aerosmith, Crazy

\*\* Indicates MTV Exclusive

\*\*\* NEW ONS \*\*\*

The Wallflowers, The Difference  
Counting Crows, Daylight Fading  
En Vogue, Whatever  
Snoop Doggy Dogg, Doggfather  
Warren G, Smokin' Me Out



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

- 1 Lorie Morgan, Good As I Was To You
- 2 George Jones, I Don't Need Your Rockin'
- 3 Ricochet, He Left A Lot To Be Desired
- 4 LeAnn Rimes, The Light In Your Eyes
- 5 Collin Raye, On The Verge
- 6 John Michael Montgomery, I Miss You A Little
- 7 Deana Carter, Count Me In
- 8 Kathy Mattea, 455 Rocket
- 9 Kevin Sharp, She's Sure Taking It Well
- 10 Mark Chesnutt, Let It Rain
- 11 Lee Ann Womack, Never Again, Again
- 12 Vince Gill, A Little More Love
- 13 Sawyer Brown, Six Days On The Road
- 14 Mark Wills, Places I've Never Been
- 15 Tanya Tucker, Little Things
- 16 Tracy Lawrence, Better Man, Better Off
- 17 Mila Mason, Dark Horse

\*\*\* NEW ONS \*\*\*

Mandy Barnett, Planet Of Love  
Reba McEntire, I'd Rather Ride Around With You  
Jo-Ei Sommer & Eddy Raven, Sugar Bee  
Clay Walker, One, Two, I Love You



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Jewel, You Were Meant For Me
- 2 The Wallflowers, One Headlight
- 3 Savage Garden, I Want You
- 4 Paula Cole, Where Have All The Cowboys Gone?
- 5 Spice Girls, Say You'll Be There
- 6 Bruce Springsteen, Secret Garden
- 7 Duncan Sheik, Barely Breathing
- 8 U2, Staring At The Sun
- 9 Sheryl Crow, Everyday Is A Winding Road
- 10 Meredith Brooks, Bitch
- 11 Hanson, Mmmmbop
- 12 INXS, Elegantly Wasted
- 13 Bee Gees, Alone
- 14 Shawn Colvin, Sunny Came Home
- 15 Sheryl Crow, If It Makes You Happy
- 16 The Cardigans, Lovefool
- 17 The Verve Pipe, The Freshmen
- 18 Eric Clapton, Change The World
- 19 Alanis Morissette, Head Over Feet
- 20 Toni Braxton, I Don't Want To
- 21 No Doubt, Don't Speak
- 22 John Mellencamp, Key West Intermezzo
- 23 En Vogue, Don't Let Go (Love)
- 24 Monica, For You I Will
- 25 Cyndi Lauper, You Don't Know
- 26 Sarah McLachlan, Possession
- 27 Barenaked Ladies, The Old Apartment
- 28 Toni Braxton, Un-Break My Heart
- 29 Counting Crows, A Long December
- 30 Seal, Fly Like An Eagle

\*\*\* NEW ONS \*\*\*

En Vogue, Whatever  
The Wallflowers, The Difference  
Counting Crows, Daylight Fading  
Cheap Trick, Say Goodbye  
Matchbox 20, Push  
Mark Morrison, Return Of The Mack  
James Taylor, A Little More Time

Lori Carson, Something's Got Me  
Teflon, Get Mine  
Waveform 7, Southside



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Pond, Spoken  
Ryan Downe, Where Am I Gonna Run To  
Cassandra Wilson, Until  
Soak, Me Compassionate  
Vibrolush, Bridge Over Me  
Adriana Evans, Seein' Is Believing  
Reel Big Fish, Sell Out  
Michael Penn, Try  
Wyclef, Anything Can Happen



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Tonic, If You Could Only See (new)  
Jocelyn Enriquez, A Little Bit Of Ecstasy (new)  
Plains Of Fascination, Mind Meld (new)  
Supergrass, Cheap Skate (new)  
Great Big Sea, When I'm Up (new)  
Delerium, Euphoria (new)  
No Doubt, Sunday Morning (new)  
Hanson, Mmmmbop  
White Town, Your Woman  
Amanda Marshall, Dark Horse  
Savage Garden, I Want You  
Collective Soul, Precious Declaration  
U2, Staring At The Sun  
INXS, Elegantly Wasted  
Our Lady Peace, Superman's Dead  
The Age Of Electric, Remote Control  
Backstreet Boys, Quit Playing Games  
Daft Punk, Da Funk



Continuous programming  
Hawley Crescent  
London NW18TT

- Spice Girls, Who Do You Think You Are?  
Depeche Mode, It's No Good  
Apollo 440, Ain't Talkin' 'bout Dub  
R. Kelly, I Believe I Can Fly  
White Town, Your Woman  
Sash, Encore Une Fois  
En Vogue, Don't Let Go (Love)  
Republica, Ready To Go  
B. Real/Busta Rhymes, Hit 'em High  
The Blueboy, Remember Me  
Aerosmith, Falling In Love  
Lisa Stansfield, The Real Thing  
Boyzone, Isn't It A Wonder  
U2, Discotheque  
No Doubt, Just A Girl  
The Chemical Brothers, Block Rockin' Beats  
Smoke City, Underwater Love  
Robbie Williams, Old Before I Die  
Scooter, Fire  
Daft Punk, Around The World



Continuous programming  
2806 Opryland Dr  
Nashville, TN 37214

- Out Of Eden, More Than You Know  
Considering Lily, Cup  
Big Head Todd & The Monsters, Resignation Superman  
Kathy Troccoli, Love One Another  
dc Talk, Just Between You And Me  
4Him, Measure Of A Man  
Three Crosses, Michaelangelo  
Crystal Lewis, Beauty For Ashes  
Code Of Ethics, Soulbat  
Point Of Grace, Circle Of Friends  
Cindy Morgan, The Master's Hand

The Waiting, Never Dim (new)  
Considering Lily, Cup (new)  
R. Kelly, I Believe I Can Fly (new)  
Maxi Priest, It Starts In The Heart (new)



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  
Brockton, MA 02401

- Daft Punk, Da Funk  
Gus Gus, Believe  
The Suicide Machines, SOS  
Bush, Greedy Fly  
Pavement, Shady Lane  
The Chemical Brothers, Block Rockin' Beats  
Wink, Are You There  
Lit, Bitter  
London Suede, Trash  
Powerman 5000, Tokyo Vigilante #1  
Bush, Cold Contagious  
K's Choice, Not An Addict

## MUSIC BIZ SEES INSPIRATION IN 'EXPERIENTIAL' RETAILING

(Continued from page 1)

tally competitive retail landscape.

The goal of this flashier type of merchandising, many retail executives say, is to keep consumers in the store as long as possible by providing a unique experience. According to their theory, the longer customers shop, the more likely they are to buy something. But holding consumers' interest—in a world where home shopping, personal computers, and catalogs are increasingly dominant purchasing channels—is no easy task.

Simon Graj, CEO of the New York-based retail-concept design firm Graj + Gustavsen, says that modern consumers shop as if they were sightseeing. "They're looking for and having the same kind of experiences that they would if they were on vacation or on tour," he says. "So if a retailer wants to sell product, they have to entertain you, they have to give you a reason to come in and shop for their products."

According to Graj, the more successful retailers have been the ones that use their equity and value to sell product. "Utilizing the core values associated with some sort of an entertainment value is working really well for these stores. The problem with doing that in a store is, you need a lot of space, a lot of money, and a good idea."

"I believe that if you are calling yourself an entertainment retailer, which we are, then you have to deliver the entertainment," says Dan Romanelli, president of Warner Bros. Worldwide Consumer Products and a key executive behind the development of the 6-year-old, 161-unit, Burbank, Calif.-based Warner Bros. Studio Stores. "The best way to get that across to the consumer is to give them the interactivity of it all, and they will help themselves to the product."

Besides the instant identification consumers have with Warner Bros. merchandise, which features characters ranging from Bugs Bunny to Batman, the stores themselves offer various attractions ranging from multiple-screen video walls to interactive machinery and fixturing.

The 75,000-square-foot, nine-story flagship store, located on 57th Street and Madison Avenue in New York, features a children's interactive floor chock-full of amusement park-like attractions and even a 3D movie theater on the top floor. The store opened in 1993 and underwent an overhaul in 1996 that added an additional 40,000 square feet.

Romanelli, who declined to give an annual volume for the New York outlet or the chain as a whole, classifies the Studio Store concept and others like it as "experiential retail."

"We always feel that we have to push the envelope and make sure that during the shopping experience the customer has fun, whether they purchase merchandise or not," he says, noting that an additional 15 units are planned to open worldwide in 1997. "Ultimately, at the end of the day, they'll be close to the product, they'll like it, and they'll probably purchase it."

According to retail analyst Kurt Barnard, other experiential retailers, such as NikeTown, the Disney Store, and the Sony Superstore, have emerged in recent years due to intense competition.

"More and more stores are going out of their way in an effort to set themselves apart from the rest of the crowd," he says. "Stores like Warner Bros. and the Disney Store are a draw for the simple reason that they are banking on unusual presentations during a time when too many other stores

suffer from a sameness syndrome."

Barnard notes, however, that when these retailers go overboard with a store's design and presentation it sometimes leads to a kind of sensory overload for some consumers. "There is such a thing as overkill with these type of stores," he says. "Many times consumers walk into these places and they are in awe. They stand there ogling."

How does a retailer know when it has gone overboard? Barnard says, "A retailer knows when they've gone too far when sales do not rise with the crowds coming into the stores."

Peter Starrett, president of the Warner Bros. Studio Stores, feels that today's retailers have to compete not only with other retailers but also against other forms of entertainment. "The customer has a lot of choices," he says. "They have choices on the Internet, TV, and a million other places. So it's more important than ever to distinguish ourselves in people's minds and represent a point of view."

Starrett says that many of the problems associated with competition are most intense for those retailers located in the middle of the spectrum—the ones that do not compete on price points or have unique store characteristics. "You either have to distinguish yourself on the price line and be the most price-competitive guy on the block or you have to compete on uniqueness," he says. "We compete on the basis of our uniqueness, and that is found in both our product and store environment."

In terms of the problems the music retail industry currently faces, Starrett wonders if most record stores should try to differentiate themselves in ways other than price. "Their choices are probably more limited," he says. "But I think that those stores can get beyond competing on price alone—and whether that's creating a more exciting environment or more of an entertaining experience, they should try to get their businesses away from just price competition, because that's a losing battle. Ultimately, I think that the successful music chains out there will be able to distinguish themselves by going beyond being the lowest-priced guys in town."

Graj agrees. "As a retailer, you need to ask yourself, why are you doing this in the first place, and why should a customer come in and buy this product from you when they can go to 10 other people," he says. "If price is your advantage, you have to realize that's rarely the advantage these days."

### WINNING THE SNEAKER WARS

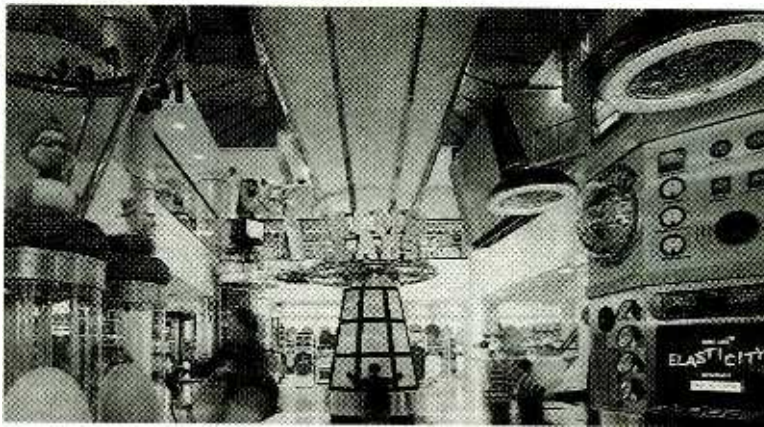
While theme concepts might seem a natural for entertainment retailers like Warner Bros. or Disney, other non-music retail sectors are also finding that providing a mind-blowing presentation will draw a crowd and help a retailer stand out in a highly competitive landscape.

This can be seen most clearly in the sneaker business, in which retailers continue to work to top one another, again and again, in terms of in-store entertainment options.

The \$15 billion sneaker-retailing industry is dominated by the likes of Reebok International Ltd. and Nike Inc., both of which operate their own retail outlets packed with whiz-bang games and gizmos—all aimed at bringing in the crowds that will either buy their shoes or at least remember the brand name when they finally do decide to buy.

There is also a new, dynamic kid on the track, though, that is using experiential retailing to its own advantage.

Sneaker Stadium, a 3-year-old,



The Warner Bros. Studio Store is a leader in "experiential" retailing. The New York flagship outlet includes a children's interactive floor full of amusement park-like attractions.

closely held, 23-outlet sneaker chain, has surfaced in the Northeast and plans to spend at least \$80 million over the next two years to add 53 more units nationally. In its second year out, the company boasted an estimated \$70 million in sales.

Although the Edison, N.J.-based chain doesn't offer the sleek, futuristic stadium and museum-like attractions found at Nike's retail concept, NikeTown, or the merchandise association of Disney and Warner Bros., it features one of the largest assortments of sneakers available for sports ranging from soccer to javelin throwing.

The chain falls into Romanelli's experiential retail category as well, since it also includes running tracks and basketball courts in all its stores to provide consumers with an opportunity to give new footwear a test run.

Sneaker Stadium also offers a staff of highly educated sales associates who train regularly in the art of fitting sneakers at the company's very own "sneaker university."

Stores also feature such shoe-testing games as Hang Time, which measures not only how high customers jump in their new sneakers but also how they stack up against pros like Michael Jordan and Shawn Kemp.

The company's latest 31,000-square-foot, two-story store in Paramus, N.J., also features a rock soundtrack booming in the background, an artificial waterfall, and eight video screens that play music videos and ESPN.

"We had to decide what's going to make us stand out," says David Bloom, Sneaker Stadium's president/CEO. "So we came up with a number of different ideas. The first was that we were going to have a much broader assortment than our competitors, so that if anybody in your family wanted wrestling shoes or wanted a size 16 or a 4E, we would have an inventory hook to bring them into the store. The second was that we decided service would be an integral part of our business, and the third was that we needed to create a fun environment for consumers to come into and shop."

Bloom, who has a background in music retailing, served as president/CEO of the now-defunct Port Washington, N.Y.-based Record World chain in 1991, and before that as COO at Barnes & Noble.

He says the huge breadth of inventory probably plays the most important role in Sneaker Stadium's success. "I think that the fact that we have an assortment that's four or five times as big as a typical mall store is a more important criteria than providing the entertainment value," he notes. "However, in terms of the entertainment value, we provide that, too."

While other sectors have led the

way, there are some music retailers that have now incorporated similar experience-oriented elements and attractions into their stores. From the vast merchandise assortment and amenities found at Virgin Megastores to the latest high-tech listening station/databases at Waves Music, some music merchants are hedging their bets that experiential retail holds the key to a higher annual volume.

At National Record Mart's five new Waves Music concept stores, which opened last November, the company has installed what it calls Cyberstations—computerized kiosks linked by an in-store Intranet (a limited-access online arena). These stations also feature enclosed listening domes, rather than the typical headphones, and offer consumers hundreds of music samples and industry information.

"We've loaded those stations with several hundred pages of Internet text, relevant to music," says Larry Mundorf, president of the 150-unit, Carnegie, Pa.-based retailer. "They offer everything from information on labels to Billboard charts. They also run our own [information] search engine, offer our own charts and marketing messaging," he says.

### FROM COMPUTERS TO CAFES

The Cyberstations, which do not offer a link to the Internet, are updated weekly by National Record Mart with new listening samples, artist biographies, and other relevant information.

Mundorf says each store with the attraction features six of the stations. "It gives a very powerful look to the store in terms of new technologies and something interesting and unseen in our industry so far," he says.

"We felt that we had to step up to the fact that new technology and the Internet, in particular, are very much a part of the CD-ROM-driven world of our users at home," Mundorf explains.

The executive says that he has not yet quantified the result of these efforts on a cost-analysis basis. But he notes that much of the merchandise that is available to be sampled on the stations is located adjacent to them in the stores.

Sales of that merchandise have increased in those stores. "The amount of activity on these stations exceeded our expectations in terms of the amount of people and the hours that they are cued up to the samples," Mundorf notes.

According to Ian Duffell, president/CEO of Virgin Entertainment Group, the only way for retailers to stay in the music retail business in the future is to offer the customer something more than the usual rack of CDs so that they can justify coming back.

His chain of music superstores does this by offering consumers a total shopping experience, including various amenities, a wide inventory, and a comfortable, no-pressure place to shop.

"The experience when you walk into most music stores today is totally underwhelming," he says. "Generally, the quality of staff in record stores compared to other retailers is well below average. And you're dealing with a price-driven product that you can basically buy anywhere."

Duffell says that his eight U.S. Virgin Megastores—which generated \$125 million in sales last year—offer consumers a different kind of music-shopping experience because the stores are designed to be places in which customers can spend time.

"We've always seen the Virgin stores as places to hang out," he says. "Even the first Virgin store in England, 25 years ago, had beanbags on the floor to lounge in. So there never has been any pressure on the customer to come in, buy, and go."

Besides the massive amount of listening stations offered in the Virgin stores, CD selections at some outlets near the 150,000 mark. And some stores, including the Times Square unit in New York, offer cafes, bookstores, and, in the case of New York, even a travel agency.

The executive adds that architecture also plays a major role in the chain's success. "We won't just take any space—we try to find very dramatic space with high ceilings and things that are architecturally interesting," Duffell says. "We pick locations that are easily accessible and in large city centers."

The company's U.S. expansion plan includes another six stores by the end of 1997 and an expected annual volume nearing the \$200 million mark.

Much like Sneaker Stadium, staffing is an important aspect of the Virgin plan, Duffell says. "We don't hire people because they happen to play in a band and are into music, but because they have good characteristics and are naturally responsive to the customers."

Tower Records also is focusing on experiential retail, mainly at its two Wow! stores in the Southwest. The stores, ranging in size from 40,000 to 50,000 square feet, are a partnership between Tower and the Good Guys, an electronics retailer. The combined unit offers a type of one-stop shopping, since the Good Guys sells stereo equipment, TVs, computers, and related hardware, while Tower offers its usual selections of music and software. The two sides of the stores are joined in the middle by a cafe, which features a 36-screen video cube.

"The whole effect is very nice," says Russ Solomon, president of the 180-unit Tower chain with annual revenue in the \$1 billion range. "For the store in Las Vegas, we even hooked up the video cube to a slot machine, so the slot machine will rotate on the screen."

Solomon says that on a per-store basis, the new Wow! concept does more business than the usual Tower stores. "Although I've never measured it scientifically," he says, "a large store, well located with a lot of interesting things, is going to do a lot of business."

Graj concludes, "Up until recently, the music business has been fortunate enough to have such a demand for their product that they have been able to present it in a warehouse-like way and get away with it. Now that's changing, and unless someone creates an environment that offers more than just the product, things are not going to get better so fast."

## CONFAB SHEDS LIGHT ON LATIN MUSIC CONCERNS

(Continued from page 8)

and that they understand the budget and space constraints with which the stores must cope.

"We need product information at least six weeks to two months in advance," said Ish Cuevas, buyer (Latin, world music, dance, CD-5) for the Albany, N.Y.-based Trans World Entertainment. "Not only to know how much to order, but also to get records into our computer systems. Operations are highly computerized now. For big holiday releases, we need about three months' lead time, for there is so much competition. Remember we have Anglo and Latin releases to account for." Latin music accounted for almost 20% of Trans World's total sales last year, according to Cuevas.

Villalobos added that "stores are always struggling to keep up with the glut of new releases, so much so that we pull from future budgets and have to constantly pick and choose new releases. Of course, we want as much good new product as possible, and we bend as much as we can within our framework. But we are constantly bombarded by requests. If they are too late, it just can't be accommodated."

Added Smith, "It often boils down to whoever gets the product to us first."

An audience rep from BMG Mexico countered that his regional releases can't always make U.S. deadlines. The multinational record company's artists are signed to many branches of BMG, he said, and communication is not always in sync within the record company and with the artists. Indie labels, with their limited budgets and distribution, have even greater difficulty.

The panelists agreed that the main thing labels can do for their artists, and for retailers, is to have a solid marketing plan.

Another concern labels addressed was product placement in stores. "This depends on the market and the store manager," says Villalobos. "Some have the music spread out in various classifications, while others just file it A-Z. With many artists crossing over into different genres, such as the Gipsy Kings or Gloria Estefan, separating music into categories isn't always effective."

A well-trained retail sales staff is also important, noted conference attendee Jose Tillan, manager of Capitol Records' Cuban/American singer Nil Lara. "I used to work in retail, and we had a great team because each staff member knew a lot about particular genres of music," Tillan says. "Now the smaller stores are gone and the chain stores, with their young employees, don't know the music selections as well. They also can't pay enough to keep really knowledgeable employees. Also, if something sold big, we had to wait weeks before we could reorder through a main office. All the sides need to know more about how each operates."

The retail executives acknowledged that they have been trying to hire more knowledgeable staffs, and some have started music clubs that offer discount tickets and special purchases to target specific buying groups. They agreed that these efforts, along with selection, keep Latin music customers coming back.

### RADIO CROSSROADS

In his keynote address, Tichenor, whose Tichenor Media Systems merged with Heftel Broadcasting earlier this year, discussed the changing landscape of radio and how the merger and acquisition fever of the last few years has affected the Spanish-language segment of the industry. "The new, consolidating radio landscape pro-

vides an apparent dilemma for the record labels," he said. "In the past it was commonplace to deal with several stations about a new song. If the results at one station were not satisfactory, the promoter could go across the street to deal with the competition. Now ... oftentimes the important music stations in town may belong to only two or three radio groups."

Tichenor noted that such an atmosphere requires additional creativity in promotion and marketing to break a new artist or establish a new song. But, he added, consolidation has had some positive effects. "In Chicago, where Tichenor and Heftel used to compete, we both had stations going to head-to-head after the regional Mexican audience," he said. "Once the stations were under one roof, we reformatted one station into the Caribbean/tropical niche. This audience segment is smaller than the Mexican segment, but still makes up over 20% of the market ... Now there is more variety of music being played in Chicago."

According to Tichenor, the U.S. Hispanic market is growing five times faster than the general population, is younger than the general market, and is characterized by larger than average households. Tichenor said the market has an estimated \$235 billion in purchasing power.

He also noted that music research has become an indispensable tool for Spanish broadcasters in the U.S. and Puerto Rico. "This results in higher

ratings for our stations," he said. "The biggest winners in our research are songs that have already been established before the research. In fact, research tends to show that listeners just don't like new, unfamiliar music. That doesn't mean that new music isn't added. It only means that it must be added with great care."

The challenge in charting unfamiliar territory may be part of what has hampered the growth of Latin rock. With little radio play, weak sales, and small scenes in a few U.S. cities, such as San Francisco, Miami, and New York, Latin rock's growth is at a stage where *no es facil* (it's not easy).

The "Latin Rock: At A Crossroads" panel included Phil Manzanera, former guitarist of the avant-garde British rock group Roxy Music, and Jorge Santana, director of Santana management and brother of musician Carlos. Manzanera produces Latin rock bands and wondered why the genre isn't more popular in the U.S. "The quality is fantastic—maybe Latin kids in the U.S. think music sung in Spanish is their parents' music," he said.

"Bands have to sing of their experiences, what it's like to be Latin at their age and place. That's what people will relate to," said Santana. One observer noted that "Latin kids in Miami aren't buying Latin rock, they're buying American rap. That's what they're into: the music, the clothes, the whole street lifestyle."

The "Breaking Out: Dance En

Español" panel attempted to define the term *dance en español*. Panelists noted that much Latin music has been dance-oriented due to its strong rhythms. They cited such recent "Spanglish" music hits as "Macarena" and Madonna's "Evita" soundtrack as having reignited the issue. Club remixes can add dancefloor rhythms and turn tracks into worldwide hits, but panelists questioned whether there is a need for house, jungle, and techno mixes of the same tracks and what purpose those remixes serve.

### REMIX OR NOT?

Panelist Pablo Flores of Hit & Mix Productions and remix producer on "Evita" said, "There is a universal sound that works, there is no need to do various dance versions."

But panelist Marvin Howell, GM of Ariola Dance/BMG, countered by saying that club DJs expect a variety of versions, and that variety has become an effective marketing tool. "A great record will travel the world," said Howell. "We look for that identifiable Latin rhythm with English or Spanglish lyrics, otherwise audiences don't seem to get it."

However, panelist Carlos Sarli of Sarli Productions noted that "language is not the most important thing in dance music. It's definitely the vibe."

A panel on "Strategic Programming In Spanish Radio" opened with a video/slide presentation by Gary Berman, president of Market Segment

Research and Consulting. Displaying vivid charts on the changing face of America, Berman predicted that the U.S. population will be almost 50% Latin within 50 years. Advertisers and the media are already accommodating those multicultural changes, as is radio.

"We are seeing a new diversity of radio stations nationwide," said panel moderator Doug Hyde, staff writer with Tuned In magazine. "Spanish radio has broken into new formats of ballads, salsa/merengue, Tejano, and Spanish oldies. This makes it a much more attractive market for broadcasters."

Two Miami stations on the panel, WRMA and WXDJ, illustrated this new diversity. WRMA became a top-rated station with an all-Spanish ballad format, while WXDJ takes the party road with high-energy dance music, live broadcasts, and lots of promotions.

Pending changes to Billboard's Latin radio chart methodology were discussed at the "Hot Latin Tracks" panel (see Latin Notas, page 32). A "Writers In The Round" panel featured acoustic performances by Victor Victor, Fulano De Tal, and others. Two nights of showcases featured standout sets by Mexican rock band La Dosis, whose rock-meets-R&B-horns music had the whole ballroom dancing, and hot new dance acts Angelica and the Merenbooty Girls.

The fourth annual Billboard Latin Music Awards show closed the conference April 30 with performances by Herb Alpert and La Tropa F (Billboard, May 10).

## THOMPSON LAMENTS LOSS OF 'INDUSTRY' ON PARLOPHONE SET

(Continued from page 11)

Tony Wadsworth, managing director of Parlophone, says, "We are heavily promoting this album because Richard is one of our key contemporary artists. He constantly pushes the barriers. We are all big fans at the label, so it would be fair to say he gets special treatment. Danny's musical contribution gives the album additional color."

Even national rock/pop outlet BBC Radio 1, whose format has moved away from Thompson's older demographic core audience, has commissioned an hourlong documentary on the album from Howlett Media Productions, which has yet to air. Parlophone is also hopeful that a television program will be produced around the album.

The subject matter of "Industry" is dear to the hearts of both artists. "We wanted a collaborative effort, something we felt passionate about," says Richard Thompson. "We hit upon the idea when a friend sent us some newspaper cuttings about the closure of Grimethorpe [coal mine] in Yorkshire and the state of the town afterwards."

The song about that closure, "Last Shift," displays a committed anger about a society that can abandon a once productive town to the scrapheap and led to the decision to sustain the theme over an entire album. "You can't tell the whole history," says Richard Thompson, "but you can paint little pictures, impressions of industry and the end of industry, the transition from industrial to postindustrial society."

The album contains 11 musical snapshots of different aspects of working life, from the days of the Industrial Revolution in the latter half of the 18th century to the devastating closure of the coal mines, steel mills, and other heavy industries under Margaret Thatcher's premiership in the '80s.

Mindful of the British general election that brought the Labour Party to power May 1, the songwriter admits,

"The album is inescapably political, although we try not to point fingers. The sympathy of the songs is with the workers and the communities they worked so hard to build."

Although he now lives in Santa Monica, Calif., "Industry" shows Richard Thompson still to be deeply rooted in British working-class culture. Thompson and Rykodisc hope the album's Anglophile quality will assist U.S. sales.

"It will require concentration by an American listening public," concedes Thompson. "But it's a story which industrial America understands. In cities like Pittsburgh and Cleveland, whole areas have lost their employment to Korea. The difference is that in the U.S., people are more migratory—if the town dies, they go somewhere else."

Joe Boyd, director of Ryko's sister label Hannibal, was so impressed with "Industry" that he begged Thompson's American label Capitol for licensing rights outside the U.K. Boyd, who produced Thompson in Fairport Convention and as a solo artist in the '60s and '70s, says, "I heard the album when it was first being mixed, and to me it harked back to the records Richard made back then with a more intimate, acoustic feel."

"I started pestering Capitol to let us do it," he adds. "There are a lot of things a major label can do and some they can't. I convinced them we could do a job on this. It isn't perhaps part of the normal continuum of Richard's solo albums, and Ryko is treating it as a really important release."

Thompson's last Capitol project was "You? Me? Us?," released in April last year. It peaked at No. 97 on The Billboard 200 and at No. 32 in the U.K.

Boyd also believes "Industry" will enjoy considerable U.S. success. "People will respond to the sound and the passion," he says. "But they will understand the story as well. There's a polit-

ical anger in Richard and a clear-eyed perception of the world that has a universal appeal."

"It's one of the most anticipated albums we've had for a long time," says Jeremy Edkins, manager of Top Sounds in Bishop Auckland, in County Durham in the northeast of England. "It's something different from Richard, and we've had quite a lot of pre-orders." Edkins adds that the duo's upcoming local concert at Newcastle Playhouse on May 27 is a sellout.

David Corser, chief producer for the music unit at BBC Pebble Mill, Birmingham, says that although Richard Thompson is not "an absolute staple" on BBC Radio 2's "Folk On 2" series, "the audience appreciates him for his work with Fairport Convention."

Corser's interview with the guitarist was included in Radio 2's four-part special "Fairport Convention—The First 30 Years," the last segment of which aired May 7, and the producer says he hopes to record Thompson at the Cambridge Folk Festival in July.

The two Thompsons meticulously researched the historical background for the album. "We visited a coal mine, or rather a mine maintained for tourists as a museum. And we couldn't see much improvement in the conditions over the years. It was an eye-opener. Even in a hi-tech age, miners still live in a dangerous, dirty, savage, primitive world," Richard Thompson says.

One of the album's highlights is "Lotteryland," Richard's wry observation on how the landscape of industrial Britain has become a theme park and tourist attraction in which an unlikely multimillion-pound win on the national lottery, introduced into Britain in October 1994, represents the only hope for the future.

"It is that hope, that is only going to be fulfilled by a handful of people, that just keeps people quiet," he says.

"Maybe I have a slightly jaded view of modern Britain, but it is a blander place. Some of the spirit has gone along with the grime and the dirt, and to be honest I miss that."

Danny Thompson's instrumentals, often jazz-tinged but still deeply English, draw on his own roots. His father and grandfather were miners in County Durham. "I'm proud that I come from a backdrop of brass bands and miners," he says. "The album was never meant to be any kind of political thing; it comes from a love of the people involved in the work. The closing down of these communities obviously touched my heart."

One instrumental, "Children Of The Dark," conjures up the misery of child labor, while a tune based on an authentic early morning exchange between a miner and his wife is arguably one of the longest titles in pop history: "KITTY: Tommy, Quick! Get Up. I Can Hear Clogs Goin' Up The Street. TOMMY: Well Stick Mine Out And See If They'll Go With 'Em!"

The album was recorded at Livingston Studios in London and engineered by Jerry Boys, who worked with Richard Thompson on such classic Fairport Convention albums as "Liege And Lief" in the late '60s. Backing musicians on the album include Dave Mattacks, the Fairport veteran who is still drumming with the band on its current 30th anniversary tour, and the well-regarded U.K. folk singer Christine Collister.

The two Thompsons will play a series of dates presenting "Industry" on stage in the U.K. in late May; Richard Thompson plans to return home for Fairport Convention's annual festival reunion at Cropredy, Oxfordshire, in August.

Assistance in preparing this story was provided by Paul Sexton.

## AXEMEN BOOST FLAMENCO BLUES

(Continued from page 1)

says, "There are several lines open for Javier to tour in the U.S., but first we want to launch the album."

Meanwhile, Vargas is attracting star interest. While "Gypsy Boogie" was being recorded in Memphis' 315 Beale Studio, Little Richard called to chat and ask Vargas to write him a song. Dro EastWest also reports that Quentin Tarantino's production company has selected three Vargas songs for his next movie, "Crossover."



AMADOR

While Amador's album depicts a gypsy flamenco musician's progress into the once-alien

world of blues, the Vargas Blues Band is moving in the opposite direction, as Javier Vargas attempts to instill the passion of flamenco into blues guitar. Amador plays flamenco guitar on Vargas' record and says that Vargas would have played on his had he been in the country when it was recorded.

The first single from Amador's album, "Hoy No Estoy Pa Nadie" (I'm Not Here For Anybody Today), has received extensive airplay on Spain's second-most-popular radio music network, the all-Spanish Cadena Dial, which now has "Candela" (Candle Fire) in heavy rotation. "Raimundo is one of the most popular figures in the Spanish music scene," says Isabel Martínez de Velasco, international exploitation manager at MCA, "and we're sure this will be reflected in sales. His first album with us sold 50,000 units, and we expect to beat that easily."

"Illegally," the Vargas single from "Gypsy Boogie," was No. 1 on top national radio net Cadena 100 during the last week of April.

Gloria Sopena, manager of major Madrid music outlet Madrid Rock, says that both Amador's and Vargas' albums are being played every day in their entirety in the store.

"Vargas is selling a little more than Amador," she says, "but that's probably because we sold tickets to his April 24 sellout concert in Madrid."

Amador was a pioneer first of flamenco rock, then flamenco blues, in the late '70s with his brother Rafael in Pata Negra. What they did at the time was

considered sacrilegious by the gypsy flamenco community, but that was before new flamenco and its varied fusions introduced young gypsies to electric music.

Vargas lived in Memphis and Los Angeles for three years in the '70s and played with such bands as Canned Heat, developing his interest in blues guitar as well as in the work of his idol, Jimi Hendrix. His first album, "All Around Blues," was recorded in 1991, and eight more have followed. His breakthrough came when Carlos Santana recorded his song "Blues Latino" from the 1994 album of the same name for the "Santana Brothers" set.

Contributors to "Gypsy Boogie" include Larry Graham (ex-Sly & the Family Stone), Chester Thompson (Genesis, Weather Report), Cuban singer David Montes, blues singers Larry McCray and Lonnie Brooks, and Little Jimmy King (nephew of blues great Albert King). Amador guests on "En La Esquina De Las Vegas," a reference to an insalubrious corner in a poor Seville neighborhood. Another guest on this song is flamenco-pop star

Rosario Flores.

"I'll be flamenco all my life," says Amador, "but blues means everything to me, too. You wouldn't believe the reaction 20 years ago when I started listening to Hendrix and B.B. King—I was almost banished by the gypsy community I grew up with."

The charismatic Amador has played on 58 albums since 1975, although only two are under his name, and his next album assignments are with Kiko Veneno, Bjork, and B.B. King.

Vargas, meanwhile, says, "My ultimate direction is toward Hendrix, but for some time I wanted to incorporate the passion of flamenco into my feeling for blues. It's an explosive mixture and rhythmically wide open. I've even got Cuban rhythms on the album, and I never get tired of looking for interesting musical blends. My father is from the southern Andalusian port of Cádiz, one of the cradles of flamenco, so I've got gypsy roots."

Dro EastWest label manager Antonio Redruello says of Vargas, "Nobody plays blues like he does in Spain, and his 'blues-Latino' mix is pure crossover."

## WEBCASTERS FACE NEW ROYALTY FEE

(Continued from page 8)

Sound Recording Act of 1995 created this new right, but there is still no system in place for this licensing process," says Sherman. "We are willing to work constructively to develop a licensing mechanism that encourages, rather than discourages, the use of the Internet. We aren't coming out swinging at webcasters with this statement. This is just an explanation of what our rights are, and to express a willingness to facilitate the licensing."

Without an organized system to manage the collection of these fees, each webcaster would potentially have to contact the individual copyright owners for clearance on each song that gets played.

However, many webcasters say that is an impractical scenario, since many of these businesses lack the staffing and resources needed to track down the copyright owners for each song transmitted on the Net.

The RIAA is a likely clearinghouse

for the execution and collection of this new fee for record labels, much like the publishers' own trade group, the National Music Publishers' Assn., operates the Harry Fox Agency to collect mechanical royalties for distribution to its members. But the RIAA is not suggesting that this is the only option, according to Sherman.

"It doesn't have to be the RIAA that is a clearinghouse," he says. "We could do it, or another organization could also handle this."

The Harry Fox Agency is itself equipped to act as a clearinghouse for the collection of royalties due on Internet-delivered programming, according to NMPA president/CEO Edward P. Murphy.

The NMPA has taken the position that all webcast programming is subject to payment of a mechanical royalty.

"We've met with a number of people in the webcast business and are having exploratory discussions about this,"

## Sony Music Rings Up Strong Year Dion Set A Big Factor In Global Gains

■ BY DON JEFFREY

NEW YORK—Sony Music Entertainment's worldwide revenue rose 14% in the fiscal year that ended March 31, with Celine Dion's latest album selling 18 million units during that period.

Tokyo-based Sony Corp. reports global music sales of 584.9 billion yen (\$4.7 billion). In the U.S., says a spokesman, sales in dollars increased 4%.

Dion's "Falling Into You" (550 Music/Epic) was by far the biggest hit during the year. It has now sold more than 21 million units worldwide since its March 1996 release. Other top albums, with number of units sold during the 12-month fiscal year, were "The Score" by the Fugees (Ruffhouse/Columbia), 10 million; "Daydream" by Mariah Carey (Columbia), 5 million; and "(What's The Story) Morning Glory?" by Oasis (Epic), 5 million.

In the fourth quarter, music revenue increased 11.8% to 136.6 billion yen (\$1.1

billion). U.S. dollar sales were up 17%.

Although Sony does not break out profits for its music unit, a source says that the past fiscal year was the most profitable ever for the division.

Operating income for Sony's entertainment operations, which include Sony Pictures and Sony Music, rose 20.8% to 66.2 billion yen (\$534.5 million) in the year.

Revenue for Sony Pictures climbed 37.8% to 438.5 billion yen (\$3.5 billion). Contributing to this increase were the sell-through videos "Jumanji," "Fly Away Home," and "Matilda"; U.S. television network programming; licensing agreements for Sony's film library; and the box-office performance of "Jerry Maguire."

The electronics unit posted a 24.3% revenue increase to 4.38 trillion yen (\$35.4 billion) as operating income rose 59.2% to 303.4 billion yen (\$2.4 billion). The company says that sales of MiniDisc systems were "brisk" and that car stereos "recorded sales growth."

says Murphy. "We believe that mechanicals are made in every transmission, and that Internet-delivered music transmissions require payment of a mechanical royalty."

Many webcast companies disagree, since the computer user is not able to store streamed Internet-delivered audio on a computer hard drive. However, Murphy asserts that mechanical reproduction of the music is made in the transmission process.

Sherman says the RIAA does not necessarily expect legal action to be taken against existing webcast operations for copyright violations. But he adds that these operations should be informed that record companies have rights that will eventually require copyright clearances on Internet-transmitted music.

Many webcast businesses are concerned that a new fee might cripple the webcast industry while it is still in its infancy. There is particular concern about the RIAA's suggestion that record companies and recording artists should be responsible for establishing the fee, which is likely to be higher than a compulsory licensing fee, according to a number of sources.

"I think that this is very shortsighted," says Mark Cuban, president of AudioNet, which retransmits hundreds of local radio stations to a global audience at <http://www.audionet.com>. "No one has a problem paying copyright holders, but it needs to be at a reasonable rate that is equivalent to the ASCAP and BMI licenses."

Attorney Neil Friedman, who represents several webcast clients, concurs. "This [added fee] could have a terrible impact on webcasters. It would raise the licensing rates, and we don't have any idea of what that rate would be or if it would even be comparable to the existing ASCAP and BMI performance rates."

The additional fee could ultimately filter to the hundreds of traditional radio broadcasters that are already simulcasting their programming on the Internet.

"I don't like it," says Brent Alberts, assistant PD, music director, midday man, and Webmaster at KEDGE (the Edge) Dallas. "As it stands now, we

generate zero revenue via the Internet broadcast of our programming. The idea of paying extra fees does not make me happy."

The station pays a flat fee of \$500 to provider AudioNet for BMI and ASCAP licensing.

"We didn't argue with it; in fact, we were happy to do it," he says, adding that supplemental fees for programming in cyberspace would likely discourage broadcasters from exploring the possibilities of the technology. "Right now, it's hard enough to get people to be open-minded and learn about the Internet and radio."

Brian Philips, operations manager at WNNX (99X) Atlanta, agrees that without station revenue being generated from webcasting, the RIAA is likely out of line.

"The reason we pay ASCAP the amount we do is because we're using artists' material to provide entertainment, which produces revenue for us. Fair enough," he says. "But without revenue coming in to justify additional fee expenses, I imagine the effect it will have is that a lot of people will pull out of the Internet until they find a way to make it profitable."

"Until we find a way to reap the financial benefits, I think it's a little early to talk about paying royalty fees on the music," Philips adds.

Cuban says that the establishment of a new fee will hurt U.S.-based webcasters but will not affect Internet programming that originates from other countries.

"The Internet is global, so what will happen is that only the U.S. radio stations will get blown out," says Cuban. "There is no digital performance law in Canada, for example. So, many other areas will be unaffected."

Cuban is suggesting to the Copyright Office that the still-developing Internet broadcasting industry be subject to minimal regulation and low royalty payments for at least 12 years so that it can grow as a viable mass medium.

No time frame has been set for a decision on these issues by the copyright office.

Assistance in preparing this story was provided by Chuck Taylor in New York.

## MTV GAINS; BLOCKBUSTER'S RESULTS MIXED

(Continued from page 8)

For the three months that ended March 31, Viacom reports that Blockbuster Music posted cash flow (earnings before interest, taxes, depreciation, and amortization) of \$400,000 after reporting negative cash flow of \$2.1 million in the same period a year ago. Revenue rose 7.7% to \$143.1 million from \$132.8 million, despite a reduction in the number of stores to 470 at quarter's end from 514 at the same time a year ago.

A spokeswoman attributes the gains to the closing of 39 unprofitable stores during the past year. "Those stores we closed had very poor same-store sales, besides being unprofitable," she says. "Also, the industry did better."

Blockbuster Video reports a 17.2% increase in revenue to \$823 million from \$702 million a year ago, but its cash flow fell 12.5% to \$187.3 million from \$214.1 million. Revenue was up because of the addition of 1,069 stores during the year, for a total of 5,688. Cash flow declined, the company says, because of expenses incurred relocating headquarters to Dallas from Fort

Lauderdale, Fla., an increase in rental tape expense, and "weaker video product." Viacom says sales for video stores open at least a year "decreased slightly" from the year before.

MTV's cash flow rose 22.4% to \$114.5 million from \$93.5 million as its revenue went up 15.4% to \$304.7 million from \$264 million. Viacom says that earnings would have been even higher if not for start-up costs for the M2 video channel and the TV Land nostalgia channel.

The number of households receiving MTV and VH1 increased worldwide as more people subscribed to cable and satellite TV delivery systems. In the U.S., the number of MTV households increased to 66.4 million at quarter's end from 63.1 million a year ago, while VH1 increased to 56.1 million from 53.8 million. M2, which was launched last year, was available in 3.6 million households. MTV Europe rose to 56.8 million households from 52.5 million, MTV Latin America to 7.7 million from 6.6 million, and MTV Asia, a joint venture, jumped to 48.2 million from 21.1 million. In March, MTV Australia was

launched.

Viacom's filmed entertainment group, which includes Paramount's film, TV, and home video units, reports a 34.5% decline in cash flow to \$106.9 million from \$163.4 million last year on a 12% increase in revenue to \$779.1 million from \$695.3 million.

The company says that the lower earnings were the result of a difficult comparison with the same quarter last year, when Paramount booked \$100 million in income after signing a licensing deal with KirchGroup in Germany. In this year's first quarter, Paramount received a boost from foreign theatrical and home video revenue from the hit film "The First Wives Club" and the domestic box office performance of "Private Parts" and "The Relic."

Overall, Viacom reports that cash flow declined 12.5% to \$392 million on an 11.2% rise in revenue to \$2.92 billion. The company posted a net loss of \$33.7 million because of reduced operating income and high interest payments on the \$10.6 billion debt. Last year, there was a net profit of \$12.8 million.



## ATLANTIC'S MATCHBOX 20 ON FIRE IN ROCK MARKET

(Continued from page 11)

"We had heard the album early and were waiting around all year," says Savage. "We kept calling this our very own October surprise, because we knew exactly what we had on our hands."

However, seen from the viewpoint of the baby act's singer, Rob Thomas, the changes were daunting.

"[The announcement] was made the day the record came out, and they told us we were going to be part of Atlantic," he says. "I was like, 'I guess that's a good thing.'"

"We realized that if we did well, it would really help us to have this huge machine behind us," adds Thomas, "but we were also worried that if we lost the least bit of footing, that could be it."

Fortunately for Matchbox 20 and Lava/Atlantic, it was the former scenario that played out, as "Yourself Or Someone Like You" steadily climbed The Billboard 200. The album hit the No. 99 spot for the week ending Saturday (10), making the band a Heat-seekers Impact act.

This issue, the album is at No. 89 with a bullet; it has sold more than 137,000 units since its release in October 1996, according to SoundScan.

Contrary to Thomas' initial fears, Atlantic has steadily developed Matchbox 20's album since it launched a monthlong pre-release promotional tour beginning in the band's home state of Florida and working westward as far as Texas.

The band's first single, "Long Day," was serviced to mainstream rock stations Sept. 10 and gathered a healthy-enough dose of unsolicited spins at modern rock radio to warrant shipment to that format as well.

Still, according to Thomas, the song nearly didn't make the record.

"I brought it into our last day of rehearsal before we went into the studio, and we couldn't find the arrangement we wanted, so we almost scratched it," he says. "Just then, we got exactly what we wanted."

## MAVERICK TO UNLEASH 1ST MORISSETTE VID

(Continued from page 8)

spokeswoman.

Although Morissette's management confirmed the release of the video, marketing details are sketchy.

However, a retail source says the label is "really getting behind" the title and will air 30 minutes of the video as an MTV special near street date.

In addition, the source says a 30-second ad will be placed on MTV to alert Morissette fans about the availability of the video.

Since its release in June 1995, "Jagged Little Pill" has sold 12.4 million copies, according to SoundScan. The album, which reached No. 1 on The Billboard 200, is currently No. 66 after 99 weeks on the chart.

The release date of the video commemorates the start of Morissette's world tour, which began July 1, 1995.

Although the growth of the music video category has been stalled by the growth of theatrical and children's sell-through video titles, retailers are eagerly awaiting the arrival of the Morissette title.

"There has been nothing available on video from Alanis but bootlegs," says Tempo Music & Video buyer

Kevin Malone. "The album is still selling, and I'm sure this video will be big."

Like singles from Atlantic label-mates Duncan Sheik and Poe, "Long Day" was promoted for several months.

The label was rewarded with a strong showing for the band's initial outing. "Long Day" peaked at No. 8 on the Mainstream Rock Tracks chart and spent 22 weeks there.

The track was so strong that it also helped maintain the album's growth over a several-month period, says Savage.

In fact, with the exception of the week after Christmas, when sales drop-offs are high, the album has continuously outdone its previous-week sales, he says.

While Savage mentions such standardized marketing tools as in-store play, listening stations, retail awareness fliers, in-store appearances, touring, and local press and video shows as helpful, he prefers to point directly to the source of the album's success.

"I've been getting a lot of phone calls from peers at other labels scratching their heads and asking how we managed to do what we've done with this album," says Savage. "It's just one of those cases where all the clever marketing gimmicks in the world were not as powerful as great, reactive music and old-fashioned elbow grease."

"To the outside world, it may look like we didn't do anything," he adds, "but the fact of the matter is that this is trench warfare. What really pays off is having great music and supporting it at a local level."

Another factor in the band's recent success has been its latest single, "Push."

Like Polydor/A&M act Tonic (see story, page 11), Matchbox 20 has been warmly embraced by mainstream rock stations.

The song is No. 8 on the Mainstream Rock Tracks chart and No. 23 on the Modern Rock Tracks chart this issue.

Mainstream rock WZAT Savannah, Ga., station manager/PD David Allan says "Push" is in heavy rota-

tion, while the station still fields listener requests for "Long Day."

"These are the bands that help us show everybody that we can survive and help move product," Allan says. "Matchbox 20 is selling very well in this market, and I know they've had a hard time at modern rock."

Skip Young, a senior buyer for the 111-store, Amarillo, Texas-based Hastings Books, Music & Video, says album sales at the chain have correlated with increased radio play. Multiple-station play in markets like San Antonio and Austin, Texas, has been particularly helpful, he says.

"It's definitely on the upturn and becoming stronger as airplay

increases," says Young. "We didn't have it on listening stations or end-caps, and I don't think it was word-of-mouth. Radio really broke this out."

Now that the act has become more developed, Atlantic will begin looking at rounding out its promotional effort with such tools as national consumer advertising.

The label also expects that a clip for "Push" will do better than the one created for "Long Day." The latter video was spun on regional video shows but got only minimal play on national video outlets.

Savage says the label also plans to service top 40 with "Push."

## PERSISTENCE PAYS OFF FOR POLYDOR/A&M'S TONIC

(Continued from page 11)

show has progressed significantly.

"Like with everybody else, touring has been very important for our band," Hart says. "We love getting out there and working hard, and it's also the best way for us to judge how we're doing."

The band's current tour schedule includes opening dates through Saturday (17) for the Verve Pipe. Tonic, which is booked by the William Morris Agency and managed by Los Angeles-based Jealous Dog, will then break to perform with such artists as Ryan Downe and headliner Iggy Pop on the R.O.A.R. tour May 24-June 15. Thereafter, it will return to the Verve Pipe tour, finishing out dates into July.

Besides hiring a street team to hand out cassette samplers to high schools in tour markets and servicing club venues with coasters announcing tour dates, A&M also worked tour markets by farming out duties to indie marketing firms, says Rotella.

To help raise awareness of the act during opening dates with Semisonic, for example, North Carolina-based Hi Frequency approached lifestyle accounts with cassette samplers and tour information.

Even more significant, says Rotella, was PolyGram Group Dis-

tribution's (PGD) relentless efforts. "There were several months that we pulled it from PGD's priority list and just said, 'Let's regroup and make it a month-to-month priority,'" says Rotella. "But when we made that decision, PGD told us that they still loved the band and believed in the album, and they kept it in retailers' faces."

Don Van Cleave, owner of the Magic Platter record store in Birmingham, Ala., and president of the Coalition of Independent Music Stores, says PGD and A&M's persistence was remarkable. Still, he credits radio for the album's new growth spurt.

"They've been pounding us on this album for a while," says Van Cleave. "They kept coming to us, but nothing was working, so we would lose interest and write returns. Then something would happen, and we would reorder. This record has been so up and down, then all of the sudden the thing just blew up and we were selling tons of it."

"They were relentless with this record," he adds, "and we gave them the benefit of the doubt because we knew it would sell, but we weren't really able to do anything with the album on our own until radio got on it."

"Being a somewhat conservative rock station, we like to give our listeners new music, but there just are not as many new artists with this sort of guitar-driven sound," says Russell.

The label serviced top 40 radio with "If You Could Only See" April 30.

Video channels, which only sporadically played the clip for "Open Up Your Eyes," are beginning to latch onto "If You Could Only See." MTV and the Box USA have the video in rotation; the group will also be featured on the debut of the MTV talk show "Oddville" in June.

If early radio support did not inspire a flood of sales, Polydor/A&M found that attacking tour markets was particularly fruitful.

The combination of Tonic's live set and seeding tour markets with fliers, postcards, posters, and co-op advertising built a strong core for the band.

Hart, who cites the days when the band honed its skills playing regular gigs at quirky L.A. nightspots such as the Kibitz Room at Canter's Delicatessen, says the act's live

## U.K. Record Biz Welcomes Blair

Labour Party Has BPI's Support

■ BY JEFF CLARK-MEADS

LONDON—The U.K.'s first change of government in 18 years is being warmly received by the British record industry.

Not only does the British Phonographic Industry (BPI) admire the new Labour administration's stance on copyright issues and its stated enthusiasm for the music business, but two senior BPI figures can count new Prime Minister Tony Blair as a personal friend.

BPI chairman John Preston is a longstanding Labour Party supporter and ally of Blair, while Michael Levy, head of the M&G label and a prominent figure within the BPI administration, was exposed by a British newspaper earlier this year as one of the businessmen funding Blair's private office.

"It does no harm at all to have individuals close to the prime minister," says BPI director general John Deacon. "I think the general tone of the new administration is something we would definitely welcome."

## U.K. Record Biz Welcomes Blair

Labour Party Has BPI's Support

The Labour Party took power May 2 after a landslide general election victory ending 18 years of rule by the Conservative Party.

Deacon says he was impressed by the Labour Party's track record on copyright matters while in opposition and particularly by its support for the groundbreaking World Intellectual Property Organisation conference.

Deacon also notes that Blair, who at 44 is one of the U.K.'s youngest prime ministers, addressed the BPI's annual general meeting in 1995 and has often expressed his enthusiasm for music.

"We now have a prime minister who has associated himself with music and the music industry," Deacon says.

Deacon says it is still too early to say where the record industry will fit into the new administration. Noting that ministerial briefs are still being allocated and defined, he says it is not yet known whether the Department of Trade and Industry or the Department of National Heritage will be the industry's sponsoring department.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'YOU WERE MEANT FOR ME' and 'ONE HEADLIGHT'.

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

HOT 100 RECURRENT AIRPLAY

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

Recurrents are titles which have appeared on the Hot 100 chart for 20 weeks and have dropped below the top 50.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'JAZZY BELLE' and 'STARING AT THE SUN'.

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

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**C**OWBOY HAT: "Your Love" by Tim McGraw (With Faith Hill) (Curb) scanned more than 36,000 pieces to enter the Hot 100 Singles Sales list at No. 21 and bow on the Hot 100 at No. 36. The title earns Hot Shot Debut honors on the Hot 100 and is the highest entry on Hot 100 Singles Sales. Like most country singles, "Your Love" charts on the Hot 100 from sales points, because many country songs get no airplay from the current Hot 100 radio panel. The track, however, garners 35 million audience impressions from airplay at 160 monitored country stations (see Country Corner, page 30). If country airplay were included in the Hot 100, the single would have debuted at No. 13.

McGraw has two of the three country singles to earn Hot Shot Debut honors on the Hot 100 since the chart began using Broadcast Data Systems and SoundScan information in 1991. His first Hot Shot Debut was "Don't Take The Girl" (No. 61) in 1994. That title scanned 17,000 singles in its first week and eventually moved 47,000 pieces in its best week. In 1992, **Billy Ray Cyrus'** "Achy Breaky Heart" (Mercury) earned Hot Shot Debut honors for its No. 83 bow on the Hot 100. That single scanned 13,000 units in its first week and exploded to more than 91,000 scans in its best week, but unlike most country titles, the Cyrus track actually garnered a bit of top 40 airplay.

**S**INGLE TRENDS: Although Jive is not planning to release a retail single of **Bob Carlisle's** "Butterfly Kisses," there is one available exclusively at Christian bookstores. The limited-edition CD single includes a karaoke version and the original, as well as a CD-ROM track featuring the video. Singles and albums that sell exclusively at select accounts are not eligible to appear on any of Billboard's sales charts.

At the same time, Jive is bucking the current trend of withholding commercial singles by reissuing **A Tribe Called Quest's** first single, "Bonita Applebum," seven years after its initial release. This is notable because catalog singles are essentially an after-market product.

This issue, **BLACKstreet's** "No Diggity" (Interscope) moves to recurrent. Despite the availability of an import, the current track, "Don't Leave Me," is not scheduled for retail release in the U.S. Import singles are not eligible to chart on the Hot 100.

**N**EXT: Unless my crystal ball is busted next week, "Say You'll Be There" by **Spice Girls** (Virgin) will earn Hot Shot Debut honors on the Hot 100. In addition, "In My Arms" by **Erasure** (Mute/Maverick/Warner Bros.) will bow on the Hot 100 and "Smokin' Me Out" by **Warren G Featuring Ronald Isley** (Mercury) will be eligible to chart. Look for "Do You Know (What It Takes)" by **Robyn** (RCA), "When I Die" by **No Mercy** (Arista), and a 12-inch of **Redman's** "Pick It Up" (Def Jam/Mercury) to hit retail Tuesday (13).

On May 20, the competition heats up as at least eight singles are scheduled to arrive in stores. Among them are **the Bee Gees'** "Alone" (Polydor/A&M), **New Edition's** "One More Day" (MCA), **Keith Sweat Featuring Ronald Isley's** "Come With Me" (Elektra), **Zhané's** "Crush" (Iltown/Motown), **Goodfellaz's** "If You Walk Away" (A&M), **Sounds Of Blackness'** "Spirit" (A&M), **Shades'** "Serenade" (Biv 10/Motown), and a 12-inch from **Coolio's** new Mercury-affiliated imprint, **Crowbar**, "Tennis Shoe Pimpin'" by **40 Thevz**. "You Bring Me Up" by **K-Ci & JoJo** (MCA) is the only single scheduled for release May 27. All in-store dates are subject to change.

## JAZZ FEST IS PRIME TIME FOR NEW ORLEANS SCENE

(Continued from page 12)

"The jazz fest is the single greatest promotional thing that happens every year for us," says Jim Singleton, bassist of Astral Project, one of the city's most prominent—if unsigned—contemporary jazz groups.

The band, which has made an appearance at the New Orleans festival in each of the last 19 years, delivered its self-produced and newly minted album, "Elevado," April 22 to the local outlets of Tower Records and Blockbuster Music, as well as the Louisiana Music Factory, a local retailer. With the album's initial printing of 1,000 pieces, Singleton is modest in his expectations. "We are not a household name," he admits, "so there is a powerful incentive for us to sell ourselves during the jazz fest and thereby increase our cash flow. We really need the CD profits for van and equipment rentals, hotels, plane tickets. It is a constant source of income for us."

"Jazz fest is Christmas time for all of us in the retail business," says Jerry Brock, co-owner of the Louisiana Music Factory. "The volume of sales increases 100%."

Brock, whose store carries American roots music, including jazz, blues, R&B, and soul, sees the jazz festival as the third leg, along with Christmas and Mardi Gras, of the prime retail season in New Orleans. The festival, however, generally attracts a more diverse audience, he adds, than is seen at other times.

"The European and Asian market are visual and obvious during the festival," says Brock. According to a 1995 assessment by festival organizers, about 8.1% of the audience, or about 36,000 people, arrived from abroad.

"Having a product to promote during jazz fest increases the interest in it both nationally as well as internationally," says Brock. "Sales of New Orleans music may be larger in Europe than they are in the United States."

For the last six years, Ray Genovise, district manager for Blockbuster Music, has run a retail tent at the festival site. Along with conducting popular autograph signings with performers, the outlet typically carries about 1,500 titles, 80% of which are, according to Genovise, recorded by local acts. "Everything in the store is pretty much a specific buy for the tent," says Genovise. "We'll have some quantity of those titles in our other stores, but not in the quantity that we need out there."

From his perspective at ground zero, where throngs of fans jam into the Blockbuster tent looking for recordings by artists who have just performed, Genovise sees that timing is everything.

"Some labels will target this time of year," he says, "and sometimes they slightly miss. Buckwheat Zydeco is scheduled to come out [with a new album] on May 6, which is slightly after the fest. If he comes out before the festival, we will take 200 or 300 pieces. If he comes out after, then we will take 20 pieces."

Michael Crocket, national account manager for distributor Koch International, knows about timing, too. While a new release by the Rebirth Brass Band, "We Came To Party" (Shanachie), is set for May 20, about 2,000 pieces, says Crocket, were "rush-released" into the New Orleans market April 25.

"We [released] it there in time for the jazz fest, and I set up advertisements in Offbeat [a local music magazine] and in-store performances at Blockbuster, Tower Records, and Louisiana Music Factory," Crocket says.

"We Came To Party" is the sixth release by the New Orleans-based band

and its first release on Shanachie. "I know that I have a given audience in New Orleans," says Crocket, "and with all the extra people in town who are inspired by the New Orleans sound, I want those records staring them in the face wherever they go."

Crocket expects the exposure that the Rebirth Brass Band receives during the festival will help in national sales. "Fans will be traveling back home with their records and their Offbeats," he says, anticipating positive word-of-mouth.

Some will also be heading home with preview copies of a new release by jazz trumpeter Art Farmer. His "Live At Stanford Jazz Workshop" is being released by Monarch Records June 10, but, according to Merrilee Trost, publicity director for Monarch, about 200 advance copies were on sale at the Blockbuster tent.

"We wanted to release it in early spring, but things got pushed back," she says. "So we looked at Art's itinerary and said, 'Perfect, let's release it at the jazz fest.'"

Although a change in distributors (to Distribution North America) pushed the street date back to June 10, Trost says, Monarch very much wanted to have copies at the festival. "This is a prestigious festival. To release here adds a certain quality," she says.

Farmer, who lives in Vienna, made the trip for just one performance during the festival before returning home, but made the most of his brief stay by appearing at an autograph signing at the Blockbuster tent and taking part in a live interview at the on-site location of local radio station WWOZ.

While jazz fest-timed releases are often strategic, sometimes they are simply a matter of serendipity. Among the most highly touted recordings at the festival was Verve Records' April 15 release "Doc Cheatham/Nicholas Payton," a collection of jazz standards between the 91-year-old and 23-year-old trumpeters.

The album was recorded in New Orleans last September and timed to be released in coordination with a

Cheatham/Nicholas tour that kicked off with their jazz festival performances, according to Richard Seidel, Verve senior VP of A&R.

"We normally tie our releases to tours," says Seidel, "but when it is practical, we try to release in conjunction with an event."

While the release of the album during the jazz festival was not critical, it made sense, says Seidel. "Doc is not a native of New Orleans but has become a local favorite there. Nicholas is a native. The repertoire comprises jazz standards of the '30s and is music that is representative of one style presented at the festival."

Still, a jazz festival release is not necessary, or even appropriate, for everyone. "Over the years, there has been an increasing trend for local bands to release albums at the jazz fest," says Scott Aiges, the manager of Astral Project and a handful of other local artists. "A lot of bands think it is very, very important to have a record out for jazz fest. Too many fall into that. There has been a glut of local releases, and I am no big proponent of it."

An alternative rock band like Royal Finger Bowl, which Aiges also manages, would look "too hokey" trying to market around the festival, he says.

Aiges, who credits the festival with providing a firm recording deadline for Astral Project, believes that a record release during the festival is not essential for capitalizing on the event's many promotional attributes.

"You should have something to sell," he says, "but the release [date] doesn't necessarily have to coincide with the festival. Your record should be available and damn well should be in the Blockbuster tent. You should have a presence: Do in-stores at Tower and the Music Factory. Do autograph signings at the Blockbuster tent and interviews at the WWOZ tent."

Sure, it's all show business, but there's no business like it. "We are doing more autograph [signings] this year than ever before," says Genovise. "It creates excitement, and it tends to sell more product."

## 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	14	2	IF U STAY READY	SUGA FREE (UNFADEABLE/ISLAND)	14	24	2	A DOZEN RED ROSES	TAMMY GRAHAM (CAREER/ARISTA)
2	1	3	G.O.D. PT. III	MOBB DEEP (LOUD/RCA)	15	9	6	THE SAINT	ORBITAL (INTERNAL/FFRR/ISLAND)
3	—	1	IT'S OVER NOW	DANNY BOY (DEATH ROW/INTERSCOPE)	16	18	8	I MISS YOU A LITTLE	JOHN MICHAEL MONTGOMERY (ATLANTIC)
4	3	8	WU-RENEGADES	KILLARMY (WU-TANG/PRIORITY)	17	—	1	SIX DAYS ON THE ROAD	SAWYER BROWN (CURB)
5	6	6	GONNA LET U KNOW	LIL BUD & TIZONE FEAT. KEITH SWEAT (ISLAND)	18	19	6	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWORKS/CAROLINE)
6	—	1	DA' DIP	MC LUSCIOUS FEAT. KINSUI (BIG BEAT/ATLANTIC)	19	11	2	KEEP IT ON THE REAL	3X KRAZY (NOO TRYBE/VIRGIN)
7	4	4	LOVE IN AN ELEVATOR	JOHNNY GILL (MOTOWN)	20	22	2	SAY GOODBYE	CHEAP TRICK (RED ANT)
8	17	5	BETTER MAN, BETTER OFF	TRACY LAWRENCE (ATLANTIC)	21	10	8	IN A DREAM	JOSSETTE (GALAXY FREESTYLE)
9	7	11	I CAN SEE	SF SPANISH FLY (UPSTAIRS/WARNER BROS.)	22	16	4	NO ONE BUT YOU	VERONICA (FEAT. CRAIG MACK) (H.O.L.A./ISLAND)
10	8	3	DA FUNK	DAFT PUNK (SOMA/VIRGIN)	23	—	1	LITTLE THINGS	TANYA TUCKER (CAPITOL NASHVILLE)
11	12	3	SPIRIT	SOUNDS OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVE/AMI)	24	—	5	DADDY'S LITTLE GIRL	KIPPI BRANNON (CURB/UNIVERSAL)
12	15	2	GET YOUR GROOVE ON	GYRL (ISLAS/MCA)	25	—	1	FEMININITY	ERIC BENET (WARNER BROS.)
13	13	4	EMOTIONS	TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)					

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

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# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MAY 17, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	2	—	2	<b>GEORGE STRAIT</b> MCA 11584 (10.98/16.98) 1 week at No. 1	<b>CARRYING YOUR LOVE WITH ME</b>	1
2	1	—	2	<b>MARY J. BLIGE</b> MCA 11606* (10.98/16.98)	<b>SHARE MY WORLD</b>	1
3	3	2	13	<b>SPICE GIRLS</b> ▲ <sup>2</sup> VIRGIN 42174 (10.98/15.98)	<b>SPICE</b>	2
4	4	1	7	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73011*/ARISTA (19.98/24.98)	<b>LIFE AFTER DEATH</b>	1
5	5	3	25	<b>SOUNDTRACK</b> ▲ <sup>3</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	<b>SPACE JAM</b>	2
6	6	4	44	<b>THE WALLFLOWERS</b> ▲ <sup>2</sup> INTERSCOPE 90055 (10.98/16.98) HS	<b>BRINGING DOWN THE HORSE</b>	4
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>						
7	NEW ►	—	1	<b>INDIGO GIRLS</b> EPIC 67891 (10.98 EQ/16.98)	<b>SHAMING OF THE SUN</b>	7
8	7	7	64	<b>JEWEL</b> ▲ <sup>3</sup> ATLANTIC 82700/AG (10.98/15.98) HS	<b>PIECES OF YOU</b>	4
<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>						
9	11	15	43	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	<b>BLUE</b>	3
10	10	8	12	<b>ERYKAH BADU</b> ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	<b>BADUIZM</b>	2
11	8	6	60	<b>CELINE DION</b> ▲ <sup>9</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	<b>FALLING INTO YOU</b>	1
12	14	12	12	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	<b>UNCHAINED MELODY/THE EARLY YEARS</b>	1
13	9	—	2	<b>HEAVY D</b> UPTOWN 53033*/UNIVERSAL (10.98/16.98)	<b>WATERBED HEV</b>	9
14	12	9	34	<b>BLACKSTREET</b> ▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	<b>ANOTHER LEVEL</b>	3
15	15	13	9	<b>U2</b> ▲ ISLAND 524334* (11.98/17.98)	<b>POP</b>	1
16	13	11	70	<b>NO DOUBT</b> ▲ <sup>7</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	<b>TRAGIC KINGDOM</b>	1
17	21	25	34	<b>DEANA CARTER</b> ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	<b>DID I SHAVE MY LEGS FOR THIS?</b>	10
18	16	10	8	<b>SOUNDTRACK</b> EMI LATIN 55535/EMI (10.98/16.98)	<b>SELENA</b>	7
19	17	5	3	<b>DEPECHE MODE</b> MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	<b>ULTRA</b>	5
20	20	16	8	<b>SOUNDTRACK</b> COLUMBIA 67917 (10.98 EQ/16.98)	<b>LOVE JONES: THE MUSIC</b>	16
21	19	17	40	<b>SUBLIME</b> ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	<b>SUBLIME</b>	17
22	22	18	46	<b>TONI BRAXTON</b> ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	<b>SECRETS</b>	2
23	18	14	7	<b>AEROSMITH</b> COLUMBIA 67547 (10.98 EQ/16.98)	<b>NINE LIVES</b>	1
24	27	32	21	<b>THE VERVE PIPE</b> ● RCA 66809 (10.98/15.98) HS	<b>VILLAINS</b>	24
25	26	20	8	<b>SCARFACE</b> RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	<b>THE UNTOUCHABLE</b>	1
26	23	19	25	<b>VARIOUS ARTISTS</b> ▲ ARISTA 18943 (10.98/17.98)	<b>ULTIMATE DANCE PARTY 1997</b>	17
27	25	21	11	<b>LIVE</b> ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	<b>SECRET SAMADHI</b>	1
28	28	22	26	<b>MAKAVELI</b> ▲ <sup>2</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	<b>THE DON KILLUMINATI: THE 7 DAY THEORY</b>	1
29	29	30	10	<b>SOUNDTRACK</b> ● JIVE 41604* (11.98/16.98)	<b>BOOTY CALL</b>	24
30	35	43	13	<b>SQUIRREL NUT ZIPPERS</b> MAMMOTH 0137* (10.98/15.98) HS	<b>HOT</b>	30
31	30	26	30	<b>GINUWINE</b> ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	<b>GINUWINE... THE BACHELOR</b>	26
32	NEW ►	—	1	<b>VARIOUS ARTISTS</b> VIRGIN 42186 (16.98 CD)	<b>PURE MOODS</b>	32
33	42	54	3	<b>SAVAGE GARDEN</b> COLUMBIA 67954 (10.98 EQ/16.98)	<b>SAVAGE GARDEN</b>	33
34	38	23	4	<b>THE CHEMICAL BROTHERS</b> ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	<b>DIG YOUR OWN HOLE</b>	14
35	33	29	13	<b>THE OFFSPRING</b> ▲ COLUMBIA 67810* (10.98 EQ/16.98)	<b>IXNAY ON THE HOMBRE</b>	9
36	24	24	6	<b>SOUNDTRACK</b> VIRGIN 42959 (10.98/16.98)	<b>THE SAINT</b>	24
37	32	34	3	<b>YANNI</b> PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	<b>IN THE MIRROR</b>	32
38	31	49	4	<b>SOUNDTRACK</b> LONDON 828867 (10.98/16.98)	<b>GROSSE POINTE BLANK</b>	31
39	37	33	13	<b>PAULA COLE</b> IMAGO 46424/WARNER BROS. (10.98/15.98) HS	<b>THIS FIRE</b>	33
40	36	39	11	<b>VARIOUS ARTISTS</b> COLD FRONT 6242/K-TEL (12.98/17.98)	<b>CLUB MIX '97</b>	36
41	48	48	8	<b>THE MIGHTY MIGHTY BOSSTONES</b> BIG RIG 534472/MERCURY (10.98 EQ/16.98)	<b>LET'S FACE IT</b>	41
42	34	31	27	<b>SOUNDTRACK</b> ▲ <sup>3</sup> CAPITOL 37715 (10.98/15.98)	<b>ROMEO + JULIET</b>	2
43	50	50	3	<b>ROME</b> RCA 67441* (10.98/15.98)	<b>ROME</b>	43
44	39	27	32	<b>SHERYL CROW</b> ▲ A&M 540587 (10.98/16.98)	<b>SHERYL CROW</b>	6
45	45	42	11	<b>TRU</b> NO LIMIT 50660*/PRIORITY (12.98/18.98)	<b>TRU 2 DA GAME</b>	8
46	54	53	6	<b>KENNY LOGGINS</b> COLUMBIA 67986 (10.98 EQ/17.98)	<b>YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS</b>	39
47	52	46	53	<b>DAVE MATTHEWS BAND</b> ▲ <sup>2</sup> RCA 66904 (10.98/16.98)	<b>CRASH</b>	2
48	58	52	34	<b>FIONA APPLE</b> ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	<b>TIDAL</b>	48
49	46	35	8	<b>COLLECTIVE SOUL</b> ● ATLANTIC 82984/AG (10.98/16.98)	<b>DISCIPLINED BREAKDOWN</b>	16
50	56	56	12	<b>BILL ENGVAL</b> WARNER BROS. 46263 (10.98/16.98) HS	<b>HERE'S YOUR SIGN</b>	50
51	47	40	22	<b>DRU HILL</b> ● ISLAND 524306 (10.98/16.98) HS	<b>DRU HILL</b>	23
52	40	28	4	<b>SOUNDTRACK</b> CAPITOL 55567 (10.98/15.98)	<b>ROMEO + JULIET VOLUME 2</b>	27
53	65	75	31	<b>TRACE ADKINS</b> ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	<b>DREAMIN' OUT LOUD</b>	53
54	61	60	16	<b>JAMIROQUAI</b> WORK 67903/EPIC (10.98 EQ/16.98)	<b>TRAVELING WITHOUT MOVING</b>	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	51	44	46	<b>BECK</b> ▲ DGC 24823*/Geffen (10.98/16.98)	<b>ODELAY</b>	16
56	63	68	14	<b>JONNY LANG</b> A&M 540640 (8.98/10.98) HS	<b>LIE TO ME</b>	56
57	60	47	24	<b>BUSH</b> ▲ <sup>2</sup> TRAUMA 90091*/INTERSCOPE (10.98/16.98)	<b>RAZORBLADE SUITCASE</b>	1
58	57	45	36	<b>AALIYAH</b> ▲ BLACKGROUND 92715/AG (10.98/16.98)	<b>ONE IN A MILLION</b>	18
59	76	99	26	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	<b>MEASURE OF A MAN</b>	40
60	53	36	6	<b>WARREN G</b> G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	<b>TAKE A LOOK OVER YOUR SHOULDER (REALITY)</b>	11
61	62	51	45	<b>KEITH SWEAT</b> ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	<b>KEITH SWEAT</b>	5
62	64	59	25	<b>LIL' KIM</b> ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	<b>HARD CORE</b>	11
63	75	69	36	<b>112</b> ● BAD BOY 73009/ARISTA (10.98/15.98)	<b>112</b>	37
64	74	102	55	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18810 (10.98/15.98)	<b>BORDERLINE</b>	5
65	89	87	27	<b>ALAN JACKSON</b> ▲ ARISTA 18813 (10.98/16.98)	<b>EVERYTHING I LOVE</b>	12
66	68	58	99	<b>ALANIS MORISSETTE</b> ▲ <sup>15</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	<b>JAGGED LITTLE PILL</b>	1
67	78	186	54	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11428 (10.98/16.98)	<b>BLUE CLEAR SKY</b>	7
68	86	—	2	<b>CHICAGO</b> REPRISE 46554/WARNER BROS. (10.98/16.98)	<b>THE HEART OF CHICAGO 1967—1997</b>	68
<b>★ ★ ★ PACESETTER ★ ★ ★</b>						
69	94	103	5	<b>TONIC</b> POLYDOR 531042/A&M (8.98/10.98) HS	<b>LEMON PARADE</b>	69
70	66	62	24	<b>FOXY BROWN</b> ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	<b>ILL NA NA</b>	7
71	70	63	48	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 61923*/EEG (10.98/16.98)	<b>LOAD</b>	1
72	55	37	4	<b>CLAY WALKER</b> GIANT 24674/WARNER BROS. (10.98/16.98)	<b>RUMOR HAS IT</b>	32
73	69	64	28	<b>WESTSIDE CONNECTION</b> ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	<b>BOW DOWN</b>	2
74	49	—	2	<b>JIMI HENDRIX</b> EXPERIENCE HENDRIX 11599*/MCA (10.98/16.98)	<b>FIRST RAYS OF THE NEW RISING SUN</b>	49
75	71	57	52	<b>MAXWELL</b> ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	<b>MAXWELL'S URBAN HANG SUITE</b>	37
76	83	73	6	<b>JON SECADA</b> SBK 55897/EMI (10.98/15.98)	<b>SECADA</b>	40
77	41	—	2	<b>ZHANE</b> ILLTOWN 530751*/MOTOWN (10.98/16.98)	<b>SATURDAY NIGHT</b>	41
78	81	71	20	<b>SOUNDTRACK</b> EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	<b>JERRY MAGUIRE</b>	54
79	72	38	4	<b>BIG MIKE</b> RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	<b>STILL SERIOUS</b>	16
80	67	41	3	<b>INXS</b> MERCURY 534531 (10.98 EQ/16.98)	<b>ELEGANTLY WASTED</b>	41
81	88	83	7	<b>TRACY LAWRENCE</b> ● ATLANTIC 82985/AG (10.98/16.98)	<b>THE COAST IS CLEAR</b>	45
82	73	80	3	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	<b>SIX DAYS ON THE ROAD</b>	73
83	84	66	29	<b>COUNTING CROWS</b> ▲ DGC 24975*/Geffen (10.98/17.98)	<b>RECOVERING THE SATELLITES</b>	1
84	93	88	10	<b>WHITE TOWN</b> BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98) HS	<b>WOMEN IN TECHNOLOGY</b>	84
85	85	67	12	<b>VERUCA SALT</b> MINTY FRESH/OUTPOST 30001/Geffen (10.98/16.98)	<b>EIGHT ARMS TO HOLD YOU</b>	55
86	90	82	8	<b>MARK MORRISON</b> ATLANTIC 82963/AG (10.98/15.98) HS	<b>RETURN OF THE MACK</b>	82
87	92	74	27	<b>BABYFACE</b> ▲ EPIC 67293* (10.98 EQ/16.98)	<b>THE DAY</b>	6
88	87	79	31	<b>KENNY G</b> ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	<b>THE MOMENT</b>	2
89	77	61	6	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (9.98/15.98)	<b>SO LONG SO WRONG</b>	45
90	99	108	9	<b>MATCHBOX 20</b> LAVA 92721/AG (7.98/11.98) HS	<b>YOURSELF OR SOMEONE LIKE YOU</b>	90
91	95	76	23	<b>SOUNDTRACK</b> ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	<b>THE PREACHER'S WIFE</b>	3
92	43	—	2	<b>ERASURE</b> MUTE/MAVERICK 46631/WARNER BROS. (10.98/16.98)	<b>COWBOY</b>	43
93	102	97	27	<b>SHAWN COLVIN</b> COLUMBIA 67119 (10.98 EQ/16.98)	<b>A FEW SMALL REPAIRS</b>	39
94	80	65	11	<b>SOUNDTRACK</b> ● NOTHING 90090/INTERSCOPE (10.98/16.98)	<b>LOST HIGHWAY</b>	7
95	104	92	14	<b>KENNY LATTIMORE</b> COLUMBIA 67125 (10.98 EQ/16.98) HS	<b>KENNY LATTIMORE</b>	92
96	108	115	8	<b>BLUR</b> FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	<b>BLUR</b>	89
97	NEW ►	—	1	<b>LYNYRD SKYNYRD</b> CMC INTERNATIONAL 86211 (10.98/16.98)	<b>TWENTY</b>	97
98	82	55	4	<b>ALABAMA</b> RCA 67426 (10.98/16.98)	<b>DANCIN' ON THE BOULEVARD</b>	55
99	NEW ►	—	1	<b>CHEAP TRICK</b> RED ANT 2 (10.98/15.98)	<b>CHEAP TRICK</b>	99
100	105	95	64	<b>2PAC</b> ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	<b>ALL EYEZ ON ME</b>	1
101	91	70	6	<b>QUEENSRÛCHE</b> EMI 56141 (10.98/16.98)	<b>HEAR IN THE NOW FRONTIER</b>	19
102	100	96	13	<b>SILVERCHAIR</b> ● EPIC 67905 (10.98 EQ/16.98)	<b>FREAK SHOW</b>	12
103	96	86	25	<b>KENNY CHESNEY</b> ● BNA 66908/RCA (10.98/15.98) HS	<b>ME AND YOU</b>	78
104	98	84	12	<b>VARIOUS ARTISTS</b> GRAMMY 553292/CHRONICLES (10.98/16.98)	<b>1997 GRAMMY NOMINEES</b>	14
105	59	—	2	<b>ANI DIFRANCO</b> RIGHTEOUS BABE 011 (24.98 CD)	<b>LIVING IN CLIP</b>	59
106	101	85	33	<b>CAKE</b> ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	<b>FASHION NUGGET</b>	36
107	127	140	32	<b>CLINT BLACK</b> ▲ RCA 66671 (10.98/16.98)	<b>THE GREATEST HITS</b>	12
108	106	90	16	<b>DUNCAN SHEIK</b> ATLANTIC 82879/AG (10.98/15.98) HS	<b>DUNCAN SHEIK</b>	83
109	118	122	89	<b>COLLIN RAYE</b> ▲ EPIC 67033 (10.98 EQ/15.98)	<b>I THINK ABOUT YOU</b>	40

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	122	152	5	VARIOUS ARTISTS INTERSOND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	110
111	109	105	27	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
112	44	—	2	SON VOLT WARNER BROS. 46518* (10.98/15.98)	STRAIGHTAWAYS	44
113	107	94	14	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
114	114	100	93	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
115	113	77	4	RICHARD MARX CAPITOL 31528 (10.98/16.98)	FLESH AND BONE	70
116	110	—	2	BOB CARLISLE DIADEM 9691/BRENTWOOD (10.98/16.98) <b>HS</b>	SHADES OF GRACE	110
117	103	78	4	WYNONNA CURB 11583 (10.98/16.98)	COLLECTION	72
118	<b>NEW ▶</b>	—	1	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	118
119	139	149	53	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) <b>HS</b>	TEN THOUSAND ANGELS	40
120	111	89	25	SOUNDTRACK ▲ <sup>2</sup> WARNER BROS. 46346 (21.98/27.98)	EVITA	2
121	97	148	3	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	97
122	140	138	4	THIRD EYE BLIND ELEKTRA 62012/EEG (10.98/16.98) <b>HS</b>	THIRD EYE BLIND	122
123	115	98	61	311 ▲ <sup>2</sup> CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
124	120	112	37	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
125	121	109	30	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
126	117	93	9	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
127	79	—	2	PENNYWISE EPITAPH 86489* (10.98/15.98)	FULL CIRCLE	79
128	136	118	4	BOZ SCAGGS VIRGIN 42984 (10.98/16.98)	COME ON HOME	94
129	126	113	9	JOHN TESH GTSP 537112 (10.98/16.98)	AVALON	55
130	128	130	5	CARMAN SPARROW 51565 (12.98/15.98)	I SURRENDER ALL—30 CLASSIC HYMNS	128
131	119	91	20	THE CARDIGANS ● TRAMPOLINE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) <b>HS</b>	FIRST BAND ON THE MOON	35
132	143	126	32	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
133	130	119	28	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
134	132	120	29	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
135	149	150	80	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
136	123	—	2	TRAPP DEFF TRAPP 9268/INTERSOND (10.98/16.98) <b>HS</b>	STOP THE GUNFIGHT	123
137	165	153	3	TEDDY PENDERGRASS SUREFIRE 13045 (10.98/16.98)	YOU AND I	137
138	134	104	12	VARIOUS ARTISTS ● FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK LOUD 67472/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
139	161	185	34	STEVEN CURTIS CHAPMAN ● SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
140	141	160	58	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
141	135	128	31	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
142	129	106	24	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
143	<b>NEW ▶</b>	—	1	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98)	D.J. MIX '97 VOL. 2	143
144	142	117	77	TRACY CHAPMAN ▲ <sup>2</sup> ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
145	124	110	26	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
146	179	196	3	VARIOUS ARTISTS COLD FRONT 6245/K-Tel (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS	146
147	154	133	21	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	106
148	116	72	4	CRIME BOSS FEATURING THE FEDZ SUAVE HOUSE 1566/RELATIVITY (10.98/16.98)	CONFLICTS & CONFUSION	25
149	133	111	7	VARIOUS ARTISTS RHINO 72723 (10.98/15.98)	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	103
150	155	154	53	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
151	160	157	93	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
152	147	142	6	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	124
153	131	107	26	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
154	156	135	80	THE SMASHING PUMPKINS ▲ <sup>8</sup> VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
155	<b>NEW ▶</b>	—	1	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	155

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	183	—	31	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
157	148	144	25	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
158	168	190	4	FREAK NASTY HARD HOOD/POWER 2111/TRIAD (10.98/15.98) <b>HS</b>	CONTROVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS	158
159	171	167	26	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
160	<b>NEW ▶</b>	—	1	ROBERT EARL KEEN ARISTA AUSTIN 18834/ARISTA (10.98/15.98) <b>HS</b>	PICNIC	160
161	175	171	16	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
162	144	127	22	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) <b>HS</b>	RIVERDANCE	48
163	159	137	16	702 BIV 10 530738*/MOTOWN 8.98/16.98) <b>HS</b>	NO DOUBT	82
164	174	178	27	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
165	152	131	23	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
166	138	139	18	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) <b>HS</b>	ONE FIERCE BEER COASTER	57
167	<b>RE-ENTRY</b>	—	19	TINA TURNER VIRGIN 41928 (10.98/16.98)	WILDEST DREAMS	61
168	182	—	29	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
169	153	136	14	VARIOUS ARTISTS ● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	8
170	137	125	8	VARIOUS ARTISTS QUALITY 6760*/WARLOCK (12.98/16.98)	DANCE MIX U.S.A. VOLUME 6	125
171	176	163	32	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
172	151	141	13	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	121
173	170	—	2	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) <b>HS</b>	HEAVENLY PLACE	170
174	125	81	3	JERRY GARCIA BAND GRATEFUL DEAD 14051/ARISTA (15.98 CD)	HOW SWEET IT IS...	81
175	158	147	25	SNOOP DOGGY DOGG ▲ <sup>2</sup> BETH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
176	146	121	8	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	97
177	173	145	42	SOUNDTRACK ▲ REPRIS 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
178	145	101	4	KISS MERCURY 534725 (11.98 EQ/17.98)	GREATEST KISS	77
179	180	156	8	HEART CAPITOL 53376 (10.98/15.98)	THESE DREAMS—HEART'S GREATEST HITS	131
180	190	162	9	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98) <b>HS</b>	MICHAEL FLATLEY'S LORD OF THE DANCE	116
181	195	165	6	NANCI GRIFFITH ELEKTRA 62015*/EEG (10.98/16.98)	BLUE ROSES FROM THE MOONS	119
182	181	180	7	BEN FOLDS FIVE CAROLINE/55C MUSIC 67762/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	90
183	<b>RE-ENTRY</b>	—	3	ERIC BENET WARNER BROS. 46270 (10.98/15.98) <b>HS</b>	TRUE TO MYSELF	174
184	164	114	24	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47
185	178	161	23	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
186	166	143	4	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98) <b>HS</b>	MANY FACEZ	111
187	169	132	9	VARIOUS ARTISTS COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	20
188	189	172	48	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
189	157	129	6	REAL MCCOY ARISTA 18965 (10.98/16.98)	ONE MORE TIME	79
190	167	116	8	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	49
191	184	166	23	VARIOUS ARTISTS DEATH ROW 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
192	<b>NEW ▶</b>	—	1	VARIOUS ARTISTS RED ANT 7000* (10.98/16.98)	THE OZZ-FEST LIVE	192
193	187	188	55	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
194	185	164	21	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	70
195	<b>RE-ENTRY</b>	—	5	SHAQUILLE O'NEAL T.W./SM/TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	82
196	<b>NEW ▶</b>	—	1	VARIOUS ARTISTS POPULAR 12013/CRITIQUE (11.98/17.98)	DANCE HITS SUPER MIX 2	196
197	172	159	4	3X KRAZY NOO TRYBE 42961*/VIRGIN (10.98/16.98) <b>HS</b>	STACKIN CHIPS	136
198	177	179	10	DAVID KERSH CURB 77848 (10.98/15.98) <b>HS</b>	GOODNIGHT SWEETHEART	169
199	<b>RE-ENTRY</b>	—	73	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
200	<b>RE-ENTRY</b>	—	56	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15

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

- |  |   |   |  |  |   |   |   |
|--|---|---|--|--|---|---|---|
| 112 63<br>2Pac 100<br>311 123<br>3X Krazy 197<br>702 163   | Brooks & Dunn 64<br>Foxy Brown 70<br>Bush 57<br>Tracy Byrd 147  | Bill Engvall 50<br>Enigma 165<br>Erasme 92  | Korn 134<br>Alison Krauss & Union Station 89   | Van Morrison 126   | Son Volt 112<br>SOUNDTRACK<br>Booty Call 29<br>Evita 120<br>Grosse Pointe Blank 38<br>Jerry Maguire 78<br>Lost Highway 94<br>Love Jones: The Music 20<br>The Preacher's Wife 91<br>Romeo + Juliet 42<br>Romeo + Juliet Volume 2 52<br>Romy And Michele's High School<br>Reunion 118<br>The Saint 36<br>Selena 18<br>Set It Off 156<br>Space Jam 5<br>Sprung 155<br>That Thing You Do! 145<br>Spike Girls 3<br>Squirrel Nut Zippers 30<br>Rod Stewart 157<br>George Strait 1, 67<br>Sublime 21<br>Keith Sweat 61<br>Tela 194 | John Tesh 129<br>Third Eye Blind 122<br>Aaron Tippin 121<br>Tonic 69<br>Tony Toni Tone 142<br>Tool 141<br>Trapp 136<br>Tru 45<br>Tanya Tucker 152<br>Tina Turner 167                              | Jock Jams Vol. 1 114<br>Jock Jams Vol. 2 124<br>Master P Presents...West Coast Bad<br>Boyz II 169<br>Muggs Presents...The Soul<br>Assassins Chapter 1 187<br>The Ozz-fest Live 192<br>Pure Disco 185<br>Pure Moods 32<br>The Simpsons: Songs In The Key Of<br>Springfield 149<br>Ultimate Dance Party 1997 26<br>Wow-1997: The Year's 30 Top<br>Christian Artists And Songs 164 |
| Aaliyah 58<br>Bryan Adams 188<br>Trace Adkins 53<br>Aerosmith 23<br>After 7 176<br>Alabama 98<br>Fiona Apple 48<br>Az Yet 111  | Cake 106<br>The Cardigans 131<br>Bob Carlisle 116<br>Carman 130<br>Deana Carter 17<br>Tracy Chapman 144<br>Steven Curtis Chapman 139<br>Cheap Trick 99<br>The Chemical Brothers 34<br>Kenny Chesney 103<br>Chicago 68<br>Paula Cole 39<br>Collective Soul 49<br>Shawn Colvin 93<br>Counting Crows 83<br>Crime Boss Featuring The Fedz 148<br>Sheryl Crow 44 | Kirk Franklin And The Family 150<br>Freak Nasty 158<br>Kenny G 88<br>Warren G 60<br>Jerry Garcia Band 174<br>Ginuwine 31<br>Luscious Jackson 181<br>Nanci Griffith 181<br>Ronan Hardiman 180<br>Heart 179<br>Heavy D 13<br>Jimi Hendrix 74<br>Indigo Girls 7<br>INXS 80 | Makaveli 28<br>Marilyn Manson 125<br>Richard Marx 115<br>Matchbox 20 90<br>Dave Matthews Band 47<br>Kathy Mattea 172<br>Maxwell 75<br>Mindy McCready 119<br>Reba McEntire 159<br>Metallica 71<br>The Mighty Mighty Bosstones 41<br>Jewel 8<br>Elton John 132<br>Montell Jordan 184 | Queensryche 101<br>Rage Against The Machine 193<br>Colin Raye 109<br>Real McCoy 189<br>LeAnn Rimes 9, 12<br>Rome 43<br>Savage Garden 33<br>Sawyer Brown 82<br>Boz Scaggs 128<br>Scarface 25<br>Jon Secada 76<br>Kevin Sharp 59<br>Duncan Sheik 108<br>Silverchair 102<br>The Smashing Pumpkins 154<br>Snoop Doggy Dogg 175 | U2 15<br>Jaci Velasquez 173<br>Van Halen 133<br>VARIOUS ARTISTS<br>1997 Grammy Nominees 104<br>Booty Mix 2: The Next Bounce II<br>110<br>Club Mix '97 40<br>Dance Hits Super Mix 2 196<br>Dance Mix U.S.A. Volume 6 170<br>Death Row Greatest Hits 191<br>D.J. Mix '97 Vol. 2 143<br>Funkmaster Flex The Mix Tape<br>Volume II: 60 Minutes of Funk<br>138<br>Greatest Sports Rock And Jams<br>146   | Veruca Salt 85<br>The Verve Pipe 24<br>Clay Walker 72<br>The Wallflowers 6<br>Westside Connection 73<br>Bill Whelan 162<br>Bryan White 140<br>White Town 84<br>Wynonna 117<br>Yanni 37<br>Zane 77 |   |
| Babyface 87<br>Enkahn Badu 10<br>Beck 55<br>Eric Benet 183<br>Ben Folds Five 182<br>Big Mike 79<br>Clint Black 107<br>BLACKstreet 14<br>Mary J. Blige 2<br>Bloodhound Gang 166<br>Blur 96<br>Bone Thugs-N-Harmony 151<br>Toni Braxton 22<br>Jim Brickman 113 | dc Talk 199<br>Def Leppard 200<br>Depeche Mode 19<br>Ani DiFranco 105<br>Celine Dion 11<br>Dru Hill 51  | Alan Jackson 65, 135<br>Jamiroquai 54<br>Jewel 8<br>Elton John 132<br>Montell Jordan 184<br>Robert Earl Keen 160<br>David Kersh 198<br>Kiss 178   | Mark Morrison 86   |  |   |   |   |

## BIG BEAT WORKS 'ALL DAY ALL NIGHT' TO TAKE CHANGING FACES MAINSTREAM

(Continued from page 11)

[lyrical] themes of the songs are simple; we wanted to show people, especially young women, that they can stay true to themselves and still be real."

Cassandra Lucas is the other half of the New York-based duo.

"All Day All Night" features the work of top-shelf producers R. Kelly and Bryce Wilson, as well as a variety of up-and-coming talent. "The variety gave us a chance to grow in the studio," says Lucas.

Kelly's production contributions on the act's last album led to the success of "Foolin' Around" and the platinum-certified "Stroke You Up" on the Hot R&B Singles chart.

The members of Changing Faces wrote five songs on "All Day All Night" and recently signed a publishing deal with Warner/Chappell.

"Changing Faces" peaked at No. 25 on The Billboard 200. Label executives are confident that the group can not only re-establish its earlier fan base, but build significantly on it with this new release.

"They've made a lot of progress since the first album, but our challenge in the last six months has been to hone their individual identities by developing their performance skills and enhanced imagery, which in turn will take them to a level of greater awareness among consumers," says Big Beat VP/GM Darren Higman.

Atlantic A&R executive (U.S.) Rich Christina says that if any group wants to build a career, it can't just rely on having a hot single to carry it.

"There has to be some building," he says. "Changing Faces does more than fluffy love songs. The last album was their school musically, and they absorbed what they learned and brought it to [All Day All Night]."

"G.H.E.T.T.O.U.T.," the set's first single, uses understated vocals to weave a powerful emotional tale of a woman's strength in dealing with her man's infidelity. Musically, the track taps an equally understated piano line and demure melody to reflect the delicacy of the story line.

Serviced to R&B stations March 31 and crossover outlets May 5, the record has received 2,331 detections across 91 stations for the week ending May 4, according to Broadcast Data Systems. The single is currently No. 1 on the Hot R&B Singles chart.

"The record is a smash here," says R&B mainstream WGCI-FM Chicago assistant PD Don E. Cologne. "It has a youthful appeal but also can attract consumers well into their 20s."

Although the single was only recently serviced to crossover programmers, some stations in the format are already receiving enthusiastic responses from listeners.

"It's a big record for us with its great hook and solid melody line," says Jay Stevens, PD of rhythm-crossover WPGC Washington, D.C. "It's No. 4 in requests for us, and [it's] my daughter and her friends' favorite song right now."

Other songs on the album include the title track, which bears an infectious beat matched by an extremely sensuous hook, and a well-produced and performed cover of Cyndi Lauper's "Time After Time."

"Their voices seem a little stronger this time around," says Teresa Jennings, owner of Los Angeles-based independent R&B retail store Music Factory. "We're already getting lots of requests for the single and the album from teenagers and young adults."

The set's first video was serviced

April 7 to BET, MTV, VH1, and the Box, as well as to appropriate local clip shows.

Although the act's music is its backbone, its polished image and ability to perform live has many programmers and retailers sharing label executives' outlook on the act's lofty commercial potential.

"Had I not seen them perform and heard the single, I would have been skeptical about their chances [to cross over]," says Sonya Askew, buyer for 315-store, North Canton, Ohio-based Camelot Music. "The buzz is across the board in all regions, with consumers coming in and asking about the album."

Says Chuck Nicoll, WEA buyer for 123-store Wax Works/Disc Jockey, based in Owensboro, Ky., "Their last album did well for us even in our non-traditionally R&B stores, so we've prepared for their coming release with significant initial buys."

Heavy emphasis has been made on honing the act's stage skills, with Changing Faces conducting promotional dates in 14 markets nationally.

Perhaps the act's most significant performance was an April 19 showcase during Impact's Super Summit XI conference in Miami. "Seeing them perform was a strong seller for programmers who were there," says Cologne.

"I love performing because it gives you a chance to try [vocal] ideas that you couldn't necessarily do in a studio," says Lucas. "For the public, sometimes you have to simplify things you do on a record. But when you're on stage, you can incorporate more into your show."

In an effort to maintain its core R&B consumers even as it assaults the mainstream, the label has tapped street teams to aggressively market the act to the hip-hop community.

"We're continuing to canvass their core audience with snipes, posters, sampler cassettes, and advertising prior to the release of the album," says Higman.

Another key component to the label's marketing campaign is online marketing, including various promotions on Atlantic's World Wide Web site, which Higman says receives an estimated 500,000 hits per week.

"The key to their success, in addition to a hit song, is carving out their niche," Higman says. "To do that, we're positioning Cassandra and Charisse as indi-

viduals from a vocal, imaging, and lifestyles perspective."

The act, which is managed by New York-based ByStorm Entertainment, is slated to join BLACKstreet and Ginuwine on a national tour beginning June 27. The label plans to release "All Day All Night" internationally about three months after its domestic release.

"Because R. Kelly has his fingerprints all over this project, we expect it to do well in markets where he's strong, such as the U.K.," says Higman.



by Geoff Mayfield

**F**EELS LIKE THE FIRST TIME: During his long career, country vet George Strait has scored a dozen No. 1 titles on Top Country Albums and made four visits to The Billboard 200's top 10, including last issue's debut at No. 2. Never, however, has the Texan commanded the big chart's throne, until now.

After last issue's impressive first-week bow, with more than 194,000 units, a modest second-week decline of 8% gives him a 16.5% lead over last week's chart topper, labelmate and R&B diva Mary J. Blige, who sees a 36% dip (with the former besting the latter, 178,500 units to 153,000).

While Strait's ascension means that the MCA camp has topped The Billboard 200 in consecutive issues, this also marks the first time ever that MCA's sturdy Nashville division has rung the bell.

Blige's slide, by the by, is not alarming, when one considers the declines that big sellers usually see in a second week, but this step down is steeper than the one experienced by her last album. "My Life" debuted at No. 9 with 105,000 units in December 1994, then dropped to No. 19 with a 10.6% erosion.

**O**N A COUNTRY ROAD: That George Strait could trade his cowboy hat in for The Billboard 200's crown helps indicate the sales might of Dick Clark's April 23 Academy of Country Music (ACM) Awards, which pulled a 13.1 rating and a 31 share, easily winning the night for NBC.

A music awards show can affect sales charts for two weeks, proved this issue as several of the titles that got a bounce from ACM exposure on the last issue's lists continue their upward momentum. Five of those high jumpers—No. 9 LeAnn Rimes, No. 17 Deana Carter, No. 65 Alan Jackson, No. 110 Clint Black, and No. 119 Mindy McCready—see gains large enough to retain their bullets on the big chart; vet Reba McEntire, who performed on the show but did not bullet last issue, does so now with a 12% gain (No. 159). In addition to juice from the awards show, Carter's 24% hike is fed by recent stops on the shows of Rosie O'Donnell and Conan O'Brien.

At Nos. 53, 64, and 109, ACM beneficiaries Trace Adkins, Brooks & Dunn, and Collin Raye, respectively, each see 8% gains, but No. 82 Sawyer Brown and No. 140 Bryan White each show declines.

While the awards program still has an undeniable influence on country sales, a comparison of post-ACM charts from recent years shows that the genre's hand is not as hot as it was in the early and mid-'90s. Including Strait's debut, there were 11 country titles with bullets on the last issue's Billboard 200, compared to 23 in the May 27, 1995, Billboard and 29 in the May 16, 1992, edition.

**W**HEN DOVES FLY: Credit the Dove Awards, which originally aired April 24 on TNN, with later rebroadcasts on other cable outlets (the Inspirational Network, Odyssey Network, FamilyNet, and Praise Net) for the ascent of Christian and gospel acts on The Billboard 200 and Heatseekers lists. Rising on the big chart are Steven Curtis Chapman (161-139, a 15% gain), Point Of Grace (182-168, a 12% gain), and de Talk (a re-entry at No. 199, an 11.6% gain). The cablecast may also be the catalyst for the 10% jump seen by Sparrow's multi-artist compilation (174-164). Last week, a 38% gain garnered new artist Dove winner Jaci Velasquez a re-entry at No. 170.

**V**ETERANS DAY: Debuts by Lynyrd Skynyrd (No. 97) and Cheap Trick (No. 99), each with more than 12,000 units, make me feel like I'm back in college, but also show that these seasoned bands benefit from new label homes. Each last charted in '94—Skynyrd for then independently distributed Capricorn at No. 115, Cheap Trick for Warner Bros. at No. 123—each with first-week sales of about 9,000 units. Their new labels, CMC International and Red Ant, respectively, hope for longer runs, too, as the aforementioned Lynyrd Skynyrd set only spent four weeks on The Billboard 200 and Cheap Trick's only spent two weeks on the chart. Red Ant is also on the map with "The Ozz-fest Live" at No. 192.

Indigo Girls score the Hot Shot Debut, earning a career high in the bargain (No. 7, 78,000 units). Their last studio album debuted at No. 9 with 73,000 units in 1994, the duo's previous peak. Their last set, a live collection, bowed at No. 40 with 29,000 units.

## KATRINA COMES THROUGH FOR THE U.K.

(Continued from page 11)

the U.K. in Dublin.

The single was released in the U.K. one week before the contest on the Eternal/WEA label and entered the U.K. Chart-Track list at No. 44. Eternal/WEA is the same company that turned last year's U.K. entry, Gina G's "Ooh Aah . . . Just A Little Bit," into an international hit, even though it placed only eighth in the contest.

The British delegation was sorely disappointed last year, certain they had a winner with the pop/disco song. Jonathan King, the BBC's music executive in charge of finding the right song to win Eurovision for the U.K., had vowed he would decline to be involved next year if he failed to find a winner this time. In 1995, his efforts resulted in the U.K. sending a rap song, "Love City Groove," by the group of the same name, to Eurovision. It placed 10th.

"Love City Groove" brought credibility back to the Eurovision Song Contest," says King, who believes that many of this year's songs were influenced by that British entry of two years ago. "It showed we can do something more modern."

Two of the bravest entries this year were "Stemmen I Mit Liv," a rap song by Denmark's Thomas Laegard, and "Minn Hinsti Dans," a techno/dance number by Iceland's Paul Oscar. In a foreshadowing of Eurovision Song Contests to come, those two songs did especially well in countries that tried tele-voting for the first time. The traditional method of choosing a Eurovision winner is for each country to have a jury of 16 people voting, usually made up of half music industry professionals

and half members of the general public.

For the 1997 contest, five countries experimented with a public vote conducted by phone. The U.K., Germany, Austria, Switzerland, and Sweden allowed such tele-voting. Iceland received 16 of its 18 points from countries that had a public vote, and Denmark received 40% of its 25 points this way. The first-time success of tele-voting means this method of voting is likely to spread, depending on the technology available in each country.

Other modern entries included Hungary's "Miért Kell, Hogy Elmenj?" by the boy band V.I.P. and Croatia's "Probudi Me" by Spice Girls-like quartet E.N.I.

But there were also more traditional Eurovision entries, such as Malta's "Let Me Fly," a gorgeous ballad sung by Maltese TV presenter Debbie Scerri, and Spain's "Sin Rencor," performed by popular Latin singer Marcos Llunas. If the U.K. entry had one competitor to fear, it was the Irish entry, "Mysterious Woman," by Marc Roberts. Ireland has won five of the last seven Eurovision Song Contests.

The U.K. win breaks an Irish/Scandinavian grip on first place that dates back to 1991, when Sweden took top honors. Ireland won in 1992, 1993, 1994, and 1996, yielding only to Norway in 1995, when Secret Garden won with "Nocturne."

"Love Shine A Light" represents the U.K.'s fifth Eurovision win out of 40 attempts (the U.K. did not participate in the first contest, held in 1956, and sat out 1958). Sandie Shaw gave Britain its first victory in 1967 with "Puppet On A

String." Lulu ended up in a four-way tie for first place in 1969 with "Boom Bang-A-Bang." In 1976, the Brotherhood Of Man brought the trophy home to the U.K. with "Save Your Kisses For Me." And in 1981, Bucks Fizz triumphed with "Making Your Mind Up."

The U.K. may have waited 16 years for its next win, but the payoff was big. "Love Shine A Light" earned 227 points in the voting, the highest total in the contest's 42-year history. The previous record was 226 points for "Rock 'N' Roll Kids," the Irish entry from 1994 by Paul Harrington & Charlie McGettigan.

Katrina & the Waves had a 70-point lead over second-place Roberts, the biggest gap between the top two songs since the contest began. Other countries had their highest scores ever or tied previous records. Turkey, which first participated in 1975, had never ranked higher than ninth, but Sebnem Parker received enough votes for her rendition of "Dinle" to place third this year. Cyprus joined Eurovision in 1981 and placed fifth the next year. It equalled that mark this time out with "Mana Moy," sung by brother and sister Hara & Andreas Konstantinou.

Now the leader board is put away until 1998, when Britain will gladly host the contest for the first time since the 1982 broadcast from Harrogate.

Michael Leggo, head of light entertainment for the BBC, indicated the morning after Katrina & the Waves' resounding victory that he was not worried about coming up with a budget for next year's event: "We've been saving up for 16 years."

## 'TIME AND LOVE' PERMEATE NYRO TRIBUTE

(Continued from page 12)

fan since he was a teen, and executive producer Peter Galloway sought contemporary female artists—established and new—covering all genres.

"Since she was one of the first feminist pop artists, we thought it would be appropriate and interesting to have women artists honor her music," says Galloway, who had earlier produced "works in progress" for Nyro that haven't been released. "So there's alternative country, contemporary acoustic, pop, jazz with Leni, spoken word with Dana. Not everyone knew her music, but they're all carrying on her torch."

Also noteworthy, Galloway adds, is that many tracks are either self-produced or have such accomplished producers as Rodney Crowell (Chapman's "Stoney End"), John Leventhal (Cash's "Save The Country"), Bill Laswell (Bryant's "Woman's Blues"), and Mitchell Froom (Vega's "Buy And Sell"). "This brought another level of creativity to what we're doing," says Galloway.

Nyro's "Eli's Coming" allowed Germano to create "something mysterious, because I didn't know who Eli was," she says. "So I had a ball trying to make an eerie rendition of the song and trying to take it completely opposite and different from Three Dog Night's [hit] version."

Vega, among those artists who were heavily influenced by Nyro, says she chose to redo "Buy And Sell" because it was a song she sang in college while attending a musical theater course. "I don't usually buy tribute albums and figure that if you want to listen to Laura Nyro's songs, listen to Nyro do them!" she says. "But she really wrote about the New York where I lived and grew up—and the inner world as well, which I'd never heard any other person do. So I'm very pleased to be part of the album."

The project brought back together fellow New Yorkers the Roches, who have been temporarily on hiatus. "She was such a soulful musician and had all these amazing harmony parts," says Suzzy Roche. "We did 'Wedding Bell Blues,' which I remember from my childhood as a Fifth Dimension hit, and it was so much fun to do. She was such an incredible

artist."

Carol Maillard of Sweet Honey In The Rock sees special significance now in her group's cover of "And When I Die." "It's good for us because the lyrics—'And when I die and when I'm dead and gone there'll be one child in the world born to carry on'—fits with the message of Sweet Honey in having hope, especially in regard to children: Knowing that when a child comes into the world that there is hope for life to continue, and the legacy you leave when you're gone—which Laura left so much of in her songs."

Adds Phoebe Snow, who performs the tribute's title track, "Thank God she left such a storehouse of ways to know her. Her music and her whole consciousness impacted on women in the industry today, and what a voice! It cut through you like a knife."

Snow was leaving for Los Angeles to promote the "Time And Love" album on KCRW's "Morning Becomes Eclectic" program when Nyro's death was reported. "Chris Douridas, the host, let me be a guest DJ for a few minutes, and I played 'Captain For The Dark Mornings'—my favorite Laura song going back to when I was a kid—and everyone there, who were too young to remember, were so deeply affected and asked who she was," Snow says.

"And I said, 'That's Laura Nyro, kids!' and people kept calling the switchboard to find where to get it," Snow adds. "So she was absolutely timeless and without chronology, and you can hear her in Tori Amos and Jane Siberry and Jewel and all the great women singer/songwriters of today."

Rita Houston, music director at New York public triple-A station WFUV, did an entire Laura Nyro day immediately following her death. "They got the tribute album right to me, and I've never seen such an outpouring of people calling up," says Houston. "She deeply touched so many people—men and women—and the tribute album really works: Rosanne's 'Save The Country' is a nice match of song and singer, and it was brilliant for Patty Larkin to do 'Poverty Train.' It will be great if it

gets her songs out there for fans and new people."

David Sibel, director of merchandising and buyer for the five-store Hear Music chain, concurs.

"Vega, Cash, Cole, Germano, Siberry—go down the list and these are artists we support," says Sibel, who will feature "Time And Love—The Music Of Laura Nyro" in his stores' upfront listening stations. "My only hope is that it helps younger people discover her and go back and find her own records. Obviously people who already know her will want it because it has such great versions of her songs."

To further promote "Time And Love"—and celebrate the life and music of Laura Nyro—a Nyro memorial concert is tentatively scheduled for June 6 in New York, to benefit Gilda's Club, the support community for cancer patients named for Gilda Radner. Performers will include the tribute album's participants as well as other musicians who performed with Nyro or were influenced by her.



**Hot Stuff.** Mammoth recording act the Squirrel Nut Zippers display their Heatseekers T-shirts, which were awarded to the band after its album "Hot" reached No. 1 on the Heatseekers album chart for the week ending April 5. The group, which is taking off the month of May, will resume touring and make an appearance on "Late Show With David Letterman" the first week of June. Pictured before taking the stage at their soldout performance April 7 at New York's Irving Plaza, from left, are Stewart Cole, Je Widenhouse, Jim Mathus, Chris Phillips, Katharine Whalen, Tom Maxwell, and Ken Mosher. (Photo: Chuck Pulin)

## CAPITAL TO BUY VIRGIN RADIO

(Continued from page 1)

pounds (\$106 million) May 6.

The deal, spearheaded by Capital managing director Richard Eyre, was driven by the Capital group's strategy to develop digital audio broadcasting (DAB) in the independent sector and to go head to head with the BBC's flagship pop network, BBC Radio 1 FM, according to insiders. Capital will also take on the 4-year-old broadcaster's 22 million pounds (\$35.7 million) in debt.

The acquisition is subject to the approval of U.K. industry regulator the Radio Authority, which will conduct a "public interest" study to look at the implications of one group owning three stations in the London market. The government's Office of Fair Trading will also have to give its nod to the deal. In both cases, rulings are not expected for about three months.

Virgin owns one national AM service and one London FM station. Capital operates an AM and FM service in London as well as several other stations throughout the country.

Virgin will have a 14% stake in Capital, the largest in the expanded group, with Virgin group chairman Richard Branson joining the board as a non-executive director. Capital also has the U.K. rights to the Virgin Radio brand name for 25 years as part of the deal.

Virgin Radio chief executive David Campbell and finance director Andy Mollett have relinquished their roles with Virgin Radio and moved into similar positions at the new Virgin Media group, which will look after Branson's emerging TV interests, Virgin Radio International (VRI), and Virgin Net.

The deal, considered the biggest of its kind, brings national album rock outlet Virgin AM and London broadcaster Virgin 105.8 FM into Capital's stable, making it the largest broadcasting group in the U.K.

Capital's portfolio includes London market leader 95.8 Capital FM, Capital Gold AM (London's No. 2 commercial station), and 11 top 40/AC stations across the U.K.

However, the acquisition could push Capital above the radio-ownership ceiling permitted by the current U.K. broadcasting legislation. If that is the case, the group would have to dispose of some of its local radio interests.

Capital chairman Ian Irvine says, "The acquisition of Virgin Radio is

based on strong commercial logic and fits superbly into the group's long-term strategy of building a music entertainment group."

Branson says that the deal heralds the birth of a pre-eminent U.K. radio group with resources to commit to DAB when the guaranteed national licenses become available from the Radio Authority next year.

The BBC's five national networks, funded by license fees, are already utilizing DAB, and most London commercial stations are conducting pilot schemes with the new technology.

Branson says, "The digital future has arrived. [The acquisition] creates a new force in British commercial radio with the resources to commit to a digital radio future and mount a concerted challenge to the BBC's dominance of this new technology."

In the immediate future, there are no plans for restructuring the staff at Virgin, according to Capital's group director of programs, Richard Park. "It's business as usual," he comments, "Virgin has a programmer [Ian Grace] and broadcasters who are under contract, and I can't see that changing. If anything, there could be job creation. I've been in touch with Ian Grace and told him, 'It is your game.' He is in charge of programming, and I'll give him my views, should he ask for them."

Park adds, "We are taking over a pretty good going ship. All we will be doing in the opening stages is making an assessment."

In the long term, Park confirms, Capital will split Virgin's national AM and London services into two separate entities. Currently, Virgin simulcasts its album rock output on both stations except for a few hours during drive time, local advertising, traffic, and news.

"Splitting the services is something we should do," explains Park. "When you are dealing with the country as a whole, you are dealing with very separate issues [in programming] than when you are dealing with London."

Park would not comment on music programming details, but sources say that the new Virgin FM service for London will target young male listeners with a rock format. Eyre was quoted in the May 7 edition of national newspaper The Guardian that the service will be a "balls-out edgy rock sta-

tion," while the national service will have a lighter guitar-based music policy. Both services will reportedly try to woo listeners away from BBC Radio 1.

The Capital/Virgin deal was announced along with Capital's six-month financial results to the end of March. The group's pretax profits rose 9% compared with the same period last year to 17 million pounds (\$27.6 million) on revenue of 53.9 million pounds (\$87.5 million). Last year, Virgin Radio entered the profit column for the first time with a surplus of 1.6 million pounds (\$2.6 million).

The acquisition does not drop the curtain on Branson's radio activity. Through Virgin Media's VRI, the company is pursuing commercial radio franchises outside of the U.K. It has applications lodged for a national FM album rock service in the Netherlands and one in Athens. Virgin has also confirmed that it is finalizing a deal to increase its holding in Paris rock station Oui FM by purchasing PolyGram France's 34% holding.

## CRTC REDEFINES A HIT

(Continued from page 50)

In addition to requiring FM stations to restrict their use of hits to less than 50% of popular music broadcast each week, the regulations stipulated that selections could not be repeated more than 18 times per week. This was amended in 1991 to exclude Canadian records. With these measures, the CRTC sought to slow the erosion of AM radio while helping hit-oriented AM stations stay commercially viable, and to increase the diversity of music available on radio.

The regulations, however, effectively prevented FM radio in Canada from developing hits-oriented top 40. Furthermore, with the stations' inability to air hit music, the distinction between AC, top 40, album rock, and classic rock formats diminished. As top 40 formats on AM began disappearing in the late 1980s, the lack of hits-oriented FM formats became an obstacle to labels seeking sales breakthroughs. Only a handful of AM stations operate in top 40 or oldies formats.

"FM went into a never-never land where there was little room for new artists and new music. You couldn't

even hear the current [chart] hits," says Brian Robertson, president of the Canadian Recording Industry Assn.

Despite 1991 and 1993 amendments to its FM policy, the CRTC hits policy remained intact and was hotly debated by broadcasters.

While broadcasters such as Shaw Radio of Edmonton, Alberta, and Standard Radio Inc. had lobbied the CRTC and fellow broadcasters to eliminate restrictions on the use of hits, Rawlco Communications Ltd. of Calgary, Alberta, and CHUM Ltd., which both own oldies-based AM stations, fought the wholesale elimination of the hits policy and a proposed phase-in of a no-hits strategy on FM over several years.

However, last fall members of the Canadian Assn. of Broadcasters accepted a pre-1980 hits compromise on the hits policy, as put forth by Rawlco and CHUM. This so-called compromise was adopted by the CRTC.

"[Most broadcasters] concluded they weren't losing anything by giving AM oldies some protection," says Roman. "With this compromise, we have provided a last [music] refuge for AM."

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## Fantasy Billboard Finds Four New "A&R Geniuses"

Who are the true A&R geniuses? It's a question record company executives have been trying to answer since wax first hit the turntable.

Now the interactive game Fantasy Billboard has uncovered four individuals who really know how to pick the hits. Fantasy Billboard, which can be played only on Billboard Online, is based exclusively on Billboard's charts. A new game starts each week, with players choosing 10 albums from The Billboard 200 and the Heatseekers Albums charts. The albums earn points over the next four weeks based on their chart movement and distinctions such as Pace-setter, Greatest Gainer, and Heatseeker Impact. The game is fun, it's free, and winners even get their names in Billboard!

Our first four official "A&R geniuses" are Doug Barrett of New York City; Rob Moser, a graduate student at the University of North Carolina—Chapel Hill; Steve Peak of Saitama, Japan; and Suzanne Ferreri of North Jackson, Ohio.

Barrett, 26, is a bona fide record company exec who serves as manager of royalty audits and special projects for Arista Records. His winning "FUPA Records" entry (for the game beginning March 29) amassed 6,649 points, thanks to strong chart performances from the likes of LeAnn Rimes, Deana Carter, and Sheryl Crow. The furious FUPA attack featured Heatseeker Impact winners in each of the four contest weeks: Duncan Sheik, Kenny Chesney, Squirrel Nut Zippers, and White Town.

Moser, who is 26, has been following the Billboard charts since age 8. His "Darkhorse Records" label totaled 6,954 points with strong showings from Celine Dion, the "Love Jones" soundtrack, and Heatseeker Impact winners Kenny Chesney and Mark Morrison.

Peak's Japan-based "Phantasmic" Fantasy roster racked up the biggest four-week score yet with an astounding 7,491 points. His super-sum was fueled by an unbelievable 525-point showing by The Notorious B.I.G. for the week of April 12.

That's the chart week when the late rapper soared to No. 1 on The Billboard 200 after entering at No. 176 the previous week because of street-date violations.

Ferreri, who won for the game beginning April 12, also was a Biggie believer. Her "Belle Records" label also was big on soundtracks and included music from "Romeo + Juliet," "Jerry Maguire" and "The Saint"; the latter gave Belle Records the Greatest Gainer bonus for two weeks running. Belle's winning total: 6,483 points.

In addition to bragging rights, our winners receive a copy of the Billboard Music Guide, a CD-ROM reference title that includes information on more than 4,000 artists and 60,000 albums. (Sorry Steve, due to international gaming laws, the prize can only be presented to U.S. residents.)

To play, go to [www.billboard.com](http://www.billboard.com) and click on the Fantasy Billboard logo. A new game starts every Thursday afternoon (EST).



## New 'Music Yearbook' Has The Facts On The '96 Charts

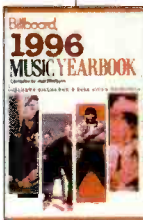
Billboard's "1996 Music Yearbook" by Joel Whitburn documents every single, album track and CD that debuted last year on Billboard's major music charts including the Hot 100, The Billboard 200, Hot R&B Singles, Top R&B Albums, Hot Adult Contemporary (singles), Hot Country Singles & Tracks, Top Country Albums, Album Rock Tracks, Modern Rock Tracks, Bubbling Under The Hot 100 and Hot 100 Airplay.

The chart data (debut date, peak position, etc.) is supplemented by

yearly rankings, No. 1 hits sections and other features.

The 1996 Yearbook also includes data from Billboard's video rentals and sales charts with rankings of the Top 25 from both lists. Special bonuses include a chronological listing of the No. 1 hits on 18 other Billboard charts from dance to classical.

This fact-packed 264-page volume is available in softcover from Record Research for \$34.95. For more information or to order a copy of the book call 800-827-9810.



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## Mmmbe Mmmbop Mmma Mmmlula

THE MERCURY LABEL IS poised to have its first No. 1 single on the Hot 100 in almost seven years, as the three young brothers known as Hanson leap 6-2 with their debut single, "Mmmbop." The last time the Mercury logo sat on top of the chart was the week of Sept. 8, 1990, when Jon Bon Jovi's "Blaze Of Glory" spent seven days at the summit. The Hanson single has had an amazing upward movement for a first hit: "Mmmbop" entered at No. 16 just two weeks ago.

The infectious song sports an unusual title, leading one to ask if any previous top two song has had a vowel appear so late—in this case, the fifth letter. An exhaustive search of the Billboard pop singles charts all the way back to the beginning of the rock era in 1955 revealed the answer: Concentrating only on No. 1 songs, nine titles have had their first vowel show up in fourth position: "Mr. Custer" by Larry Verne, "Stranger On The Shore" by Mr. Acker Bilk, "Mr. Lonely" by Bobby Vinton, "Mr. Tambourine Man" by the Byrds, "Strangers In The Night" by Frank Sinatra, "96 Tears" by ? & the Mysterians, "50 Ways To Leave Your Lover" by Paul Simon, "Three Times A Lady" by the Commodores, and "Straight Up" by Paula Abdul. Granted, this includes some titles that would not have qualified if words like "96" and "Mr." had been spelled out, but they weren't and should rightfully be included.

There is one No. 1 that matches Hanson's late-vowel placement—and it's a safe bet that "Mmmbop" will be a No. 1 before many more days pass. In 1968, Simon & Garfunkel spent three weeks in pole position with "Mrs. Robinson," with consonants taking up the first four letters of the title. But there is one No. 1 song that will prevent "Mmmbop" from being the chart-topper with the latest vowel. In 1965, Herman's Hermits had a three-week run at No. 1 with "Mrs. Brown You've Got A Lovely

Daughter," with five consonants preceding the "o" in sixth position.

In the unlikely event that "Mmmbop" doesn't go all the way, it will also not rank as the No. 2 song with the latest vowel. In 1966, the Rolling Stones had their "19th Nervous Breakdown." A year earlier, a single went to No. 2 without any vowel movement at all. No, it wasn't the Crash Test Dummies' "Mmm Mmm Mmm Mmm," which peaked at No. 4 in 1994. It was Len Barry's numerical "1-2-3," which didn't have any consonants either.

Alphabetical considerations aside, Hanson also leads the charge of acts having top 10 hits with debut singles. Mark Morrison's "Return Of The Mack" is right behind "Mmmbop" at No. 3, and Savage Garden, Mase, Paula Cole, and Rome are not far behind.



by Fred Bronson

**MARRIED WITH HITS:** The Hot Shot Debut on the Hot 100 is "It's Your Love" by Tim McGraw (With Faith Hill) (Curb). McGraw and Hill are Mr. and Mrs. in real life, making them one of the relatively few married pairs to have a top 40 hit. Other memorable couples to chart include Captain & Tennille, Sonny & Cher, Steve Lawrence & Eydie Gorme, Paul & Linda McCartney, Carly Simon & James Taylor, Ike & Tina Turner, Ashford & Simpson, Louis Prima & Keely Smith, Marilyn McCoo & Billy Davis Jr., and Les Paul & Mary Ford.

**ALL ALONG THE CHART TOWER:** Last issue's Chart Beat must have gone through a purple haze. I wrote about three Jimi Hendrix albums debuting on the Top Pop Catalog chart and one first-time release debuting on The Billboard 200, but an editing error had all of them landing on The Billboard 200 instead.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	225,666,000	245,254,000 (UP 8.7%)
ALBUMS	188,862,000	201,789,000 (UP 6.8%)
SINGLES	36,804,000	43,465,000 (UP 18.1%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	134,437,000	152,890,000 (UP 13.7%)
CASSETTE	53,859,000	48,456,000 (DN 10%)
OTHER	566,000	443,000 (DN 21.7%)

### OVERALL UNIT SALES THIS WEEK

13,372,000

### LAST WEEK

13,350,000

### CHANGE

UP 0.2%

### THIS WEEK 1996

12,826,000

### CHANGE

UP 4.3%

### ALBUM SALES THIS WEEK

10,749,000

### LAST WEEK

10,785,000

### CHANGE

DOWN 0.3%

### THIS WEEK 1996

10,552,000

### CHANGE

UP 1.9%

### SINGLES SALES THIS WEEK

2,623,000

### LAST WEEK

2,565,000

### CHANGE

UP 2.3%

### THIS WEEK 1996

2,274,000

### CHANGE

UP 15.3%

### TOTAL YEAR-TO-DATE UNIT SALES BY STORE TYPE

	1996	1997	CHANGE
CHAIN	143,190,000	149,356,000	UP 4.3%
INDEPENDENT	28,788,000	33,841,000	UP 17.5%
MASS MERCHANT	53,689,000	61,470,000	UP 14.5%
NON-TRADITIONAL	NA	588,000	NA

ROUNDED FIGURES

FOR WEEK ENDING 5/4/97

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





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## BLUE MOON SWAMP

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May 20.

Touring all summer.



Produced by John Fogerty Management: Nicholas Clainos, Bill Graham Management  
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