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IN MUSIC NEWS



Columbia/
 Legacy
 Issuing
 Vintage
 Santana
 Live Set
PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

FEBRUARY 15, 1997

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Restructuring INDI Drops 250 Labels

■ BY ED CHRISTMAN

NEW YORK—The independent distribution arm of Alliance Entertainment Group is dropping some



250 labels, which represent about 500 imprints, from its distribution portfolio as part of a restructuring aimed at bringing the division back to profitability and making it more competitive in developing new artists.

In November, Al Teller, co-chairman of Alliance Entertainment Corp., announced that he was restructuring and consolidating the

(Continued on page 80)

AEROSMITH TO GET GLOBAL PUSH FROM COLUMBIA

■ BY MELINDA NEWMAN

NEW YORK—Nietzsche was not talking about making albums when he said, "That which does not kill me, makes me stronger"; however, the members of Aerosmith feel as if the German philosopher could have been talking directly to them. Seldom have records been birthed in as troubled circumstances as was Aerosmith's "Nine Lives."



AEROSMITH

During the course of making the album, the band split with its long-time manager, Tim Collins, and scrapped the first version of the record, made with hot producer Glen Ballard. Additionally, drummer Joey

Kramer suffered from a severe depression that left him temporarily unable to go into the studio.

"This was just the most gut-wrenching record we've ever made," says vocalist/lyricist Steven Tyler. "We went through so much. So much went down other than the music, I mean with management and other stuff. So it was nuts. This album has taken me as far as I've ever wanted to go and gotten me back again."

Out of the chaos has emerged one of the band's tightest, most spirited albums in its 25-year history. "Nine Lives," which reunites Aerosmith with Columbia, its label from 1972

(Continued on page 81)

BILLBOARD EXCLUSIVE

Channel V Awards Draw China's Leading Talents

■ BY GEOFF BURPEE

TAIPEI, Taiwan—Asian music video service Channel V demonstrated growing clout Feb. 1, when the 1996 edition of its annual Chinese Top 20



WU BAI & CHINA BLUE

Awards attracted the presence of leading pop luminaries and senior industry executives alike.

The event was taped at the International Convention Centre here in front of an estimated 1,000 people and was aired by V the following night to more

(Continued on page 88)

Electronic Music Poised For Power Surge In States

**Rising Interest Sparks
 Excitement, Concern**

■ BY LARRY FLICK
 and DOUG REECE

LOS ANGELES—As major labels search for a fertile new sound to entice U.S. consumers to open up their wallets after a year of flat

record sales, the electronic dance music movement is being nudged beyond its creatively pure and culturally rich underground environment. It's an evolution, spurred on by a firestorm of consumer press atten-

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**Radio, Video Offering
 Mainstream Exposure**

■ BY BRETT ATWOOD

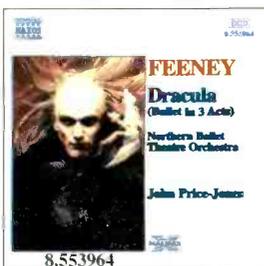
LOS ANGELES—While it remains to be seen if such acts as Prodigy, the Chemical Brothers, and Orbital can duplicate their level of European success in the U.S. with a slate of forthcoming releases (see story, this page), electronic music has already begun to make strides in gaining wider exposure on radio and video outlets here.

Since late 1996, MTV has been

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 PAGE 30**

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Lori Carson Primed For Retail Success With Restless Set

■ BY BRADLEY BAMBARGER

NEW YORK—"Like a lover whispering in your ear" is how singer/songwriter Lori Carson describes the desired effect of her music, and through



CARSON

her solo albums and work with the Golden Palominos, she has indeed developed a subtle, seductive, singular voice.

With "Everything I Touch Runs Wild," due from Restless March 25, Carson stands to speak to a wider audience than ever before. Her third album is the first in Restless' new distribution deal with BMG, which comes

(Continued on page 80)

SOUND OF THE CITIES
MIAMI
 THE BILLBOARD SPOTLIGHT
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BEE GEES: 'STILL' TAKING CHANCES

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No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS

CLASSICAL ★ PLAYS RACHMANINOV • DAVID HELFGOTT • RCA VICTOR
CLASSICAL CROSSOVER ★ STAR WARS: A NEW HOPE LONDON SYMPHONY ORCHESTRA [WILLIAMS] • RCA VICTOR
JAZZ ★ NEW MOON DAUGHTER • CASSANDRA WILSON • BLUE NOTE
JAZZ / CONTEMPORARY ★ THE MOMENT • KENNY G • ARISTA
NEW AGE ★ PICTURE THIS • JIM BRICKMAN • WINDHAM HILL

Sometimes it seems as if nobody believes in spirits anymore. Yet there is a stubborn folkloric hypothesis on the British Isle of Man that the mysterious music occasionally heard in its mountains at dusk is evidence of sylphs and undines, the elfin sprites of air and water. In accounts amassed in the early part of this century by such scholars as W.Y. Evans-Wentz, hikers claim to have paused in glens, listening to the irresistible tunes and later replicating them on fiddles after returning home. Local ears usually found the melodies entrancing, but when they were informed of their origins, profuse praise was frequently replaced with doubters' biting ridicule, the opinion being that nothing so wondrous could come from so absurd a source.

The most popular theory for the mystical sounds given by the resident faithful was that they were fallen angels, albeit those who had remained neutral rather than fight on the side of God when Lucifer staged his revolt. Their fate was to approximate heaven on earth, knowing a return to their previous bliss was impossible.

Such mythic predicaments almost match the lingering plight in America of the Isle of Man-reared Bee Gees during their two-decade pop exile after the mammoth 1977 impact of the "Saturday Night Fever" album (more than 40 million copies sold worldwide) and 1979's "Spirits Having Flown" (20 million global units). Call it an acceptance of paradise dispossessed, but all the forfeiture and wounded pride of the recent past would eventually translate into a new feeling of liberation for the three brothers Gibb. The new "Still Waters" album (Polydor, due April 22) allowed them to make music that denied none of the past letdowns but also defined an outlook that is selfless in tone instead of preoccupied with success deprivation.

To call "Still Waters" the Bee Gees' best record since the mold-disintegrating groove masterstroke of 1975's "Main Course" is a pale compliment for pop adepts who've seen at least three other recent records of comparative merit go ignored domestically: "One" (Warner Bros., 1989), with its No. 1 U.K. smash "You Win Again"; the 1993 Polydor set "Size Isn't Everything," whose hefty European hit "For Whom The Bell Tolls" was one of the few undeniably elevating songs of the '90s; and "High Civilization" (Warner Bros., 1991), which, although it supplied another U.K. chart win with "Secret Love," would prove the Bee Gees' most unremarked album in this country, even if its resourceful production showed the seeds of both the jungle and drum'n'bass techniques only now entering the pop mainstream.

It's much fairer to say that "Still Waters" is the last stage of an almost-supernatural creative resurrection in which susceptible listeners will luxuriate, perhaps finding it akin to the uncanny melodies one encounters during hikes in certain haunted hills beside the Irish Sea.

"What you are getting is an honest album from us," says Barry Gibb. "For a few years, people were saying, 'Oh, it is a Bee Gees record, don't even listen to it.' That is what hurt us the most—the idea that you shouldn't even play it, that radio stations might have 'Bee Gees-free weekends.' The heart and soul you hear on our songs in this new album is our hunger. In each track, there's the idea that no matter who surrounds us, we are really alone anyway, individually, deep inside, so we may as well concentrate on living up to things we should demand and expect of ourselves. What came out of the last decade for us, spiritually, was maybe a new level of humility, compassion.

"We call ourselves the enigma with the stigma," Barry confides,

erupting in chuckles. "The thought within the first single, 'Alone' [which will be serviced to top 40 and AC radio on March 19], is that nobody really wants to be alone, and when you're in pain, nobody else feels it. But these actually can be good reasons to reach out."

Each verse of "Alone" speaks volumes about artistic prophets without honor who begin to question the very existence of the siren song that's always pulled them forward, asking, "Is there glory there to behold/Maybe it's my imagination." The isolation of the narrators' inner ache is acute, until they pass their long night of doubt and grasp that it's the central fact of that imagination—and not the possible glory it foretokens—that is the far greater gift: "So I play/I'll wait/And I pray it's not too late/You know we came so far/Just the beat of a lonely heart/And it's mine/And I don't want to be alone."

A richly pleasing feat of rhythmic balladry, "Alone" utilizes the dramatic instrumental devices and organic intricacy of meter that have always distinguished the trio's arrangements, in this instance a marching drum counterpoised with the tense toll of an acoustic guitar. But Barry is convinced that what clinched the track "emotionally" was brother Maurice's decision to add bagpipe-pitched keyboard beds to what was fundamentally an R&B framework.

"The effect is like a longing," Maurice admits, "and it's like the French accordion or the oboe in that sense, giving this uplifting tone to what's really a romantic groove, something like a quiet heart-beat."

"In essence, we are singing about feelings we're actually trying to hold on to ourselves," adds Robin Gibb, who supplies the song's flute-like falsetto descant above Barry's lead vocal. "Other people out there don't know how to express that, but it's what they want to hear, too."

Contrary to customary estimations, the Bee Gees have always pushed pop beyond familiar sentimentality and into an uneasy terrain of struggle and sudden jeopardy, even on an early signature work like "New York Mining Disaster 1941" (based on the Aberfan mining calamity in Wales that killed more than 200 children). The vulnerable invention in "Still Waters" on "My Lover's Prayer," "With My Eyes Closed," "Closer Than Close," "I Will," and "Irresistible Force," with its plea for a "personal God," results in nothing less than a new raft of Bee Gees standards. Still, a series of private crises formed the crucible of such craft.

"I had heart trouble about two years back," says Barry. "It made me reassess my life, my self-identity, and appreciate the great worth of family."

"Me quitting drinking several years ago," says Maurice, "was the best thing that happened to me."

"Valuing the input of my three kids from my first and second marriages was important," says Robin, "especially from my son Spencer, who once said to me, 'I know more about the Bee Gees than you do.'"

As for the consistent danceability of much of the group's material, closer examination of even their "Fever" classics discloses a notable absence of robotic beats in favor of natural eurythmy. "The rhythms in our songs are personal ones, absorbed from everyday experiences," says Barry. "I have a mental picture of us boys around 1955 in the Manchester suburb of Chorlton-cum-Hardy, after we'd moved from the Isle of Man. We three made a pact as we headed down Keppel Road from school that, come hell or high water, we were going to make it as singers in a band. I think that us walking down that road on that day is still one of the main tempos in our music."

MUSIC TO MY EARS



by Timothy White

THIS WEEK IN BILLBOARD

MUSHROOM DEAL SPROUTS

Mushroom Records has re-signed with BMG International in a deal that allows the multinational to continue distributing and promoting Mushroom product in Europe, South America, Japan, and Southeast Asia. Correspondent Christie Eliezer reports. **Page 51**

U.K. CENSOR VS. HOLLYWOOD

The British Board of Film Classification, the national censoring body, has attacked violence in Hollywood films, but admits it can do little to protect the public. Correspondent Peter Dean has the story. **Page 63**

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Commentary

How To Keep The Sky From Falling

BY MICHAEL GREENE

The sky is falling! The sky is falling! Recently everyone from The Wall Street Journal, USA Today, The New York and L.A. Times, to Vanity Fair and CNN have spent a lot of time ragging on our industry, assailing our leadership, and forecasting the imminent fall of the Recording Empire.

In light of all this media sweetness, peace, and love, I think it's important for us to honestly address the issues and develop a fresh new perspective from which to advance solutions to this most recent economic hiccup.

Let's face it: The very term "music business" is inherently schizophrenic and fraught with contradictions, exceptions, and nuances that regularly confound even the most seasoned practitioner. Earthquakes and hurricanes are far easier to forecast than the next big trend in music. Nevertheless, creativity, talent, and persistence always prevail. They are honed to a sharp cultural and commercial edge, and shove their way through the noise and clutter.

The American music industry then harnesses this unique energy generated by the collision of art, commerce, and technology, and once again invigorates the masses with brand-new forms of timely and often rebellious musical expression. This theorem is not automatic; it will only prevail as long as we continue to emphasize the seminal building block of our business: *artist development*.

So what's the deal? How do we ensure the vitality of our industry? How do we keep the sky from falling?

First, we must effectively protect the environment necessary for the creator to flourish, free from the threat of the ever-present flak that rains down on the business battlefield. We must support our corporate executives, who must successfully balance the demands of their multinational conglomerate with those of artists or niche genres that require time and nurturing to become a positive entry in their ledgers. That's a difficult task and requires mature leadership to inspire the work force and remind all of us that our industry must watch one another's backs, communicate effectively, and constantly strive for a cohesive sense of community. Certainly a quest easier said than done.

Let's look at the facts: Much of the artificially inflated double-digit growth of the past decade was predicated upon the mass conversion from vinyl to CDs. This is nothing new: Our industry has always led the way and benefited greatly from technological reinvention, which is obviously a great attribute, and CDs remain a great value—we really have nothing to make apologies for.

But to lump these margins into *real* reliable record sales and build an entire infrastructure on such shifting sands is shortsighted and downright foolish. Ten million copies of "Dark Side Of The Moon" later, the industry is once again praying for a new format ("I want my DVD") to convince consumers to retool once more. There is no question that DVD is a spectacular format, but how many times can you put "new and improved" on the label and expect people to ante up once again for a new nonrecordable medium before folks start feeling used and abused?

Politics, technology, and marketing aside, to grow we must recommit ourselves and our corporations to the long-term development of artists and songwriters, rather than the short-

sighted, slash-and-burn policies of the '90s, which have virtually eradicated any kind of sound, coherent approach to the development of new talent. A&R folks run in packs, desperate to sign flavor-of-the-month acts, many of whom are just learning how to tune their instruments.

Artists are signed based on their ability to regurgitate and put a new spin on the music of the moment, which generally has become passé by the time the record makes its way to the

'I'm as sad as the next guy that records are no longer selling faster than McDonald's hamburgers, but the time has come for us to stop acting like we are a drive-through, fast-food industry'



Michael Greene is president/CEO of the National Academy of Recording Arts and Sciences.

market. Left with ridiculous recording budgets to recoup, artists are under tremendous pressure to conform to the marketplace; it's, score a home run right out of the box or *sayonara*, baby.

This frantic, competitive, and very expensive rush to sign and market the newest one-hit wonders must be abandoned. Even if artists show short-term promise, we must take the time to look deeply into the material—team them with the best possible writers and producers (not necessarily the most well known, by the way), develop their multimedia applications, and be willing to wait to release an album until it contains at least four really great songs. The public is fed up with paying \$15 for one hit and 11 album cuts. Such a practice undermines the establishment of a fan base, and—lest we forget—you become a fan of an artist, not a recording.

And lastly, we must think twice about signing an artist who we would be unwilling to support in the event their career takes the long way home. That's a commitment that I rarely see anymore, speaking volumes about the misguided long-term interests and priorities of this business.

Recently, Michelle Shocked challenged the record industry's monolithic structure for its chilling effect on her artistic process. "People say I'm difficult, but did you ever hear anyone describe a label as difficult?" Shocked said in a recent London Times interview about the lawsuit in which she cited the 13th Amendment (which abolishes "slavery and involuntary servitude") in order to regain control over her career and artistic direction. "By nature, artists should challenge. When they call you difficult, it is a reflection of the imbalance of power. The corporate culture is based on intimidation. They had very narrow expectations of what I should do. It never occurred to me that businesspeople and lawyers could try to define art."

Then, of course, there's that mother of all challenges to our culture—the growing attacks on our artistic freedom. If, as Shocked

implies, businessmen and lawyers suck when it comes to defining art, most certainly their counterparts in "public service" are equally lame at defining art or obscenity. Everyone—radio, retail, government, the religious right, educators, even arts agencies—they all position themselves as arbiters of taste, commerciality, moderation, and modification, sacrificing the long-term interests of our culture through their overzealous, inappropriate advancement of their own agendas. They cram great revolutionary thought and art through their meat grinders of mediocrity.

Isn't it strange how everyone feels they are an expert on this subject? Even former Supreme Court Justice wannabe Robert Bork came forward to enlighten us with his views on a subject very near and dear to his heart—gangsta rap. Recently, he spewed forth the following pearls of wisdom: "A lot of people comfort themselves with the thought that [gangsta rap] is confined to the black community, but that's not true—some of the worst rappers are white, like Nine Inch Nails."

Set aside, for a moment, Bork's strange belief that Nine Inch Nails are a rap band. The more telling aspect of Bork's attack on "cultural trash"—delivered to a presumably sympathetic audience at the American Enterprise Institute's annual convention—is that it reflects the inherent racism behind so much Moral Majority rhetoric. That Bork's audience could take comfort in a perceived evil being "confined to the black community" suggests they would be no less relieved if drugs, violence, and poverty were only confined to inner cities. Out-o-sight, out-o-mind!

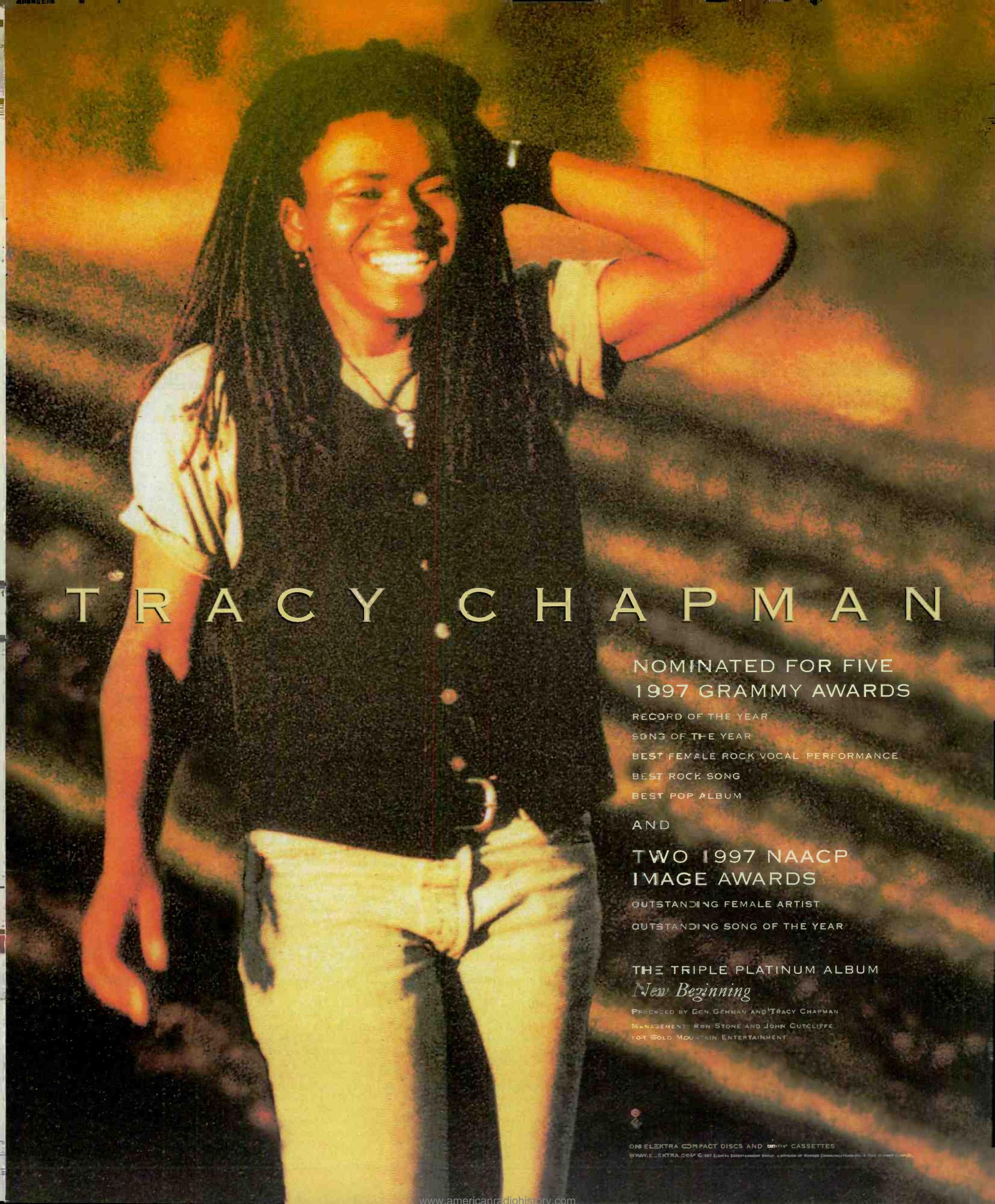
The war on culture is a convenient diversion for those who have failed in facing more serious concerns. Adding fuel to the fire are the Wal-Marts and Best Buys of the world that engage in pricing practices that have forced record retailers to close stores and file for bankruptcy. They use CDs as loss leaders to drive folks in to buy cameras and toaster ovens.

In 1990, I wrote in these pages that the warning stickers then being implemented by the record industry would one day serve as a tattooed number on the forearm of the artistic community, enabling some future retailer or legislator to say: "OK, all the product with stickers . . . off the shelves!" Wal-Mart is downright eager to fulfill that prediction. The discount giant's campaign to save America—one altered lyric, song, or album cover at a time—might have had at least an ounce of credibility if it had even pretended to predicate its censorship on sex and violence.

Instead, its motivations became glaringly evident when it dropped the bomb on Sheryl Crow for referring to the retail chain's weapon sales in a song called "Love Is A Good Thing." Not satisfied with cornering nearly a 10% share of the CD market by driving so many small retailers out of business that a lot of folks would have to drive 50-150 miles to buy their CDs anywhere else, Wal-Mart decided to further exercise its muscle by banning Crow's album.

Crow's "Love Is A Good Thing" was clearly no match for Wal-Mart's "Lust For The Green Thing." If this monolithic corporation, disguised as a chain of friendly "family stores," is so concerned about sex and violence, why does it traffic in rifles, knives, handgun ammunition, and even handcuffs? Shame on Crow or anyone else who would actually have the nerve to call the company on it.

(Continued on page 39)



TRACY CHAPMAN

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New Company Aims To Offer Guidance To Labels

■ BY CHUCK TAYLOR

NEW YORK—In an effort to offer labels relevant public opinion on their artists and realistic projections of album performance, 25-year record industry veteran Ron Gregory is launching a new venture in tandem with Coleman Research, the nation's third-largest radio research firm.

Music Forecasting, based in Owings Mills, Md., says its new service will provide a more intimate link between the street and the confines

of boardrooms at labels and personal management firms. So far, it has signed two major labels, which will be announced in the coming months.

"As a promotion guy, I would call radio stations, and they'd have a better perception of artists and the performance of music than I would," says Gregory, president of the company and a former executive at Warner Bros. and Elektra Records. "Often, in the internal strategizing at a label, we would argue and argue about where an artist was in their
(Continued on page 72)

Alpert Earns Lifetime Award In Latin Music

Herb Alpert will receive the Lifetime Achievement Award at Billboard's fourth annual Latin Music Awards, to be held April 30 at the Gusman Theatre for the Performing Arts in Miami.

The award is given each year to a recording artist or executive who has helped broaden the exposure of Latino music to the mainstream market.



ALPERT

As a recording artist, Alpert, who co-founded A&M Records with Jerry Moss in 1962, greatly expanded the presence of Latino

slanted sounds throughout the world with his Tijuana Brass ensemble. Alpert not only led the band on trumpet, he also composed, arranged, and produced the group's albums.

Herb Alpert & the Tijuana Brass, or TJB, went on to notch 13 platinum discs, 14 top 40 hits, and six Grammy Awards. In 1966, the band became the only recording act ever to land four albums in the top 10 simultaneously. In 1967, Alpert & the TJB performed at
(Continued on page 88)

Ray Charles, Rhino Strike Reissue Deal

■ BY CHRIS MORRIS

LOS ANGELES—In a pact uniting a distinguished body of work spanning three decades, Ray Charles has licensed his ABC-Paramount, Tangerine, Crossover, and Columbia masters to Rhino Records (Billboard Bulletin, Feb. 3).

Under a 1992 catalog development arrangement with Atlantic Records, reissue leader Rhino already controls the rights to Charles' 1952-59 and 1977-80 Atlantic recordings. With the new agreement, covering 1960-75 masters owned by the singer/pianist, Rhino now plans a comprehensive five-year reissue program covering
(Continued on page 82)

Island Nixes U2 Co-Op Funds Mall Retailers Critical Of Move

■ BY ED CHRISTMAN and DON JEFFREY

NEW YORK—Retail accounts' reactions have been mixed to Island Records' decision not to provide "price and position" cooperative advertising funds for the new U2 album, "Pop," which is due March 4.

Beth Heming, spokeswoman for the 1,466-store Musicland Stores, says, "It's OK for us if it's the first few weeks of a superstar's release." She declined further comment.

But other mall-based merchants say that the Island decision is shortsighted. They argue that free-standing, destination-oriented stores, in which 75%

of customers make a purchase, need consumer advertising to drive sales. But mall record stores are parasites, dependent on mall traffic, with most of their customers coming into the store on impulse and only 25% of them making a purchase.

Consequently, these mall-based merchants argue that their main goal is to get consumers to make the decision to buy once they are in the store, and that their in-store circulars, which are included in price and position programs, are an essential ingredient in obtaining that goal.

Price and position dollars have become a hot topic over the last year because a number of music retail accounts have de-emphasized consumer advertising in favor of price and position programs. In consumer advertising programs, accounts give featured titles price and position status, but spend a portion of the cooperative advertising funds assigned to them on outside media to publicize a new release. Price and position programs, on the other hand, assure in-store visibility but do not include spending money on outside media advertising, thus allowing accounts to use the co-op funds to bolster their bottom lines.

While price and position programs have been a part of the mix for the last five years, they have become a bone of contention over the last two years, thanks to the price war. Label executives have been accusing merchants of trying to make their profit from advertising dollars instead of the product in their stores.

Music specialty executives have counter-charged that label executives have given them no choice, because the labels have been supporting discounters who use music as a loss-leader. Since those accounts tend to price music in the \$11.99-\$12.99 range, music specialty accounts, which have a much higher expense structure, have been forced to lower their prices and to try to maintain a profit by pocketing price and position dollars.

Regardless of who is right on that issue, label executives further argue that one of the reasons music sales were soft last year is because of the drop-off in consumer advertising. Those executives privately have been debating what they can do to ensure that their albums are featured in consumer advertising.

The move by Island Records, which was first reported in Hits magazine, is not the first time a label has made a stand on price and position funds. About a year ago, Sony Music Distribution said that it would not provide price and position funds for the first 90 days after an album's release.

Asked whether the U2 move signals a shift by Island toward dropping such funds for all its releases, Pat Monaco, senior VP/GM of Island Records (U.S.), says, "This is not a test. It is something we did to ensure greater visibility for the album."

Monaco adds, "It's not about spending less money; it's all about more media. Why should I pay for where it is in the store, when I can pay to get people to walk into the store looking for the album? Our job is to get them in the store. Once they are in the store, it is retail's job to get them to buy."

Although Monaco declines to reveal how much advertising Island will do for the U2 album, labels generally provide 3% of the total dollar volume generated by initial orders in launching a title.
(Continued on page 81)



A Star At Last. With a crowd of well-wishers looking on, Arista Records president Clive Davis was recently honored with a place on the Hollywood Walk of Fame. Davis, who founded Arista in 1974, has been instrumental in the careers of a diverse range of superstar performers, including Whitney Houston, Kenny G, Barry Manilow, and the Grateful Dead. On hand to help celebrate at the presentation of Davis' star, from left, are Dick Clark; Arista artists Deborah Cox and Kenny G; Davis; Manilow; Blood, Sweat & Tears founding member Bobby Colomby; producer/co-president of Arista-distributed LaFace Records Antonio "L.A." Reid; and producer Narada Michael Walden.

Copyright Bill Faces Obstacle 'Exemptions' Issue Might Be Roadblock

■ BY BILL HOLLAND

WASHINGTON, D.C.—A bill to extend the term of protection granted to copyright owners from life plus 50 years to the international standard of life plus 70 years has run into immediate resistance from a House lawmaker who threatens to block passage unless members vote in favor of his own proposal.

A spokesman in the office of U.S. Rep. James Sensenbrenner, R-Wis., warned that the copyright term extension bill, introduced Feb. 5 by Rep. Elton Gallegly, R-Calif., would be "inextricably bound" to his controversial legislation that would offer music license fee exemptions to restaurants and religious broadcasters.

That bill, if passed, is seen by U.S. performing right societies as costing tens of millions of dollars annually in license-income losses.

Sensenbrenner's hard line comes even though the term bill is co-sponsored by both the chairman of the House Intellectual Property Subcommittee and ranking subcommittee members of both parties. Similar legislation in the last Congress enjoyed wide support.

In addition to the need for U.S. creators and music publishers to share in extended international copyright term

standards or lose income, publishers and heirs of authors want a term-extension amendment to the U.S. Copyright Act because otherwise many American popular song classics from the Tin Pan Alley era would fall into the public domain.

The term of protection for U.S. movies is 75 years from publication or 100 years from creation, whichever expires first.

In the last Congress, Sensenbrenner linked the progress of all other copyright legislation to the passage of his exemptions bill. As a result, no bills, including his own, were passed.

Such copyright law exemptions, if granted, would shrink the general licensing income of ASCAP, BMI, and SESAC by about 20%, according to estimates by the societies. Sensenbrenner's office said his "Fairness In Music Licensing Act Of 1997" will be introduced imminently.

Similar bills, dating back to 1994, have failed to pass, but last year Sensenbrenner and other supporters paralyzed other pending copyright legislation supported by the music industry, including copyright term extension.

Other members of Congress have suggested that the warring parties work out a compromise license-fee
(Continued on page 89)

Japan's Music Market Had A Flat 1996

■ BY STEVE McCLURE

TOKYO—A hitless fourth quarter and an overall slowdown in consumer spending are being blamed for the flat 1996 experienced by the Japanese recording industry.

Total audio shipments in 1996 were 472.3 million units, up just 1% over 1995, while wholesale value increased 2% to 583.86 billion yen (\$4.82 billion), according to data released by the Recording Industry Assn. of Japan.

In contrast, 1995's unit shipments were up 12% over 1994, with a whole-
(Continued on page 89)

PolyGram Exec Tackles Single Euro Market

■ BY JEFF CLARK-MEADS

LONDON—PolyGram is making a concrete acknowledgment of the new order in Europe with the appointment of a VP for the region.

Bert Cloeckaert, currently managing director of PolyGram Belgium, has been appointed VP, continental Europe, with special emphasis on commercial issues. The new post was created by continental European president Rick Dobbis in recognition of the profound effects of the European Union's single market.

Cloeckaert's appointment is effective immediately, but he will initially remain in Brussels until a replacement is found to head the Belgian company.
(Continued on page 78)

German Group Seeks To Up Local Artists' Airplay

■ BY WOLFGANG SPAHR

HAMBURG—Pressure is mounting in Germany for a statutory minimum of domestic product on daytime radio shows. A petition signed by 500 artists and politicians is calling for a 40% local content provision, similar to the initiative introduced in France last year.

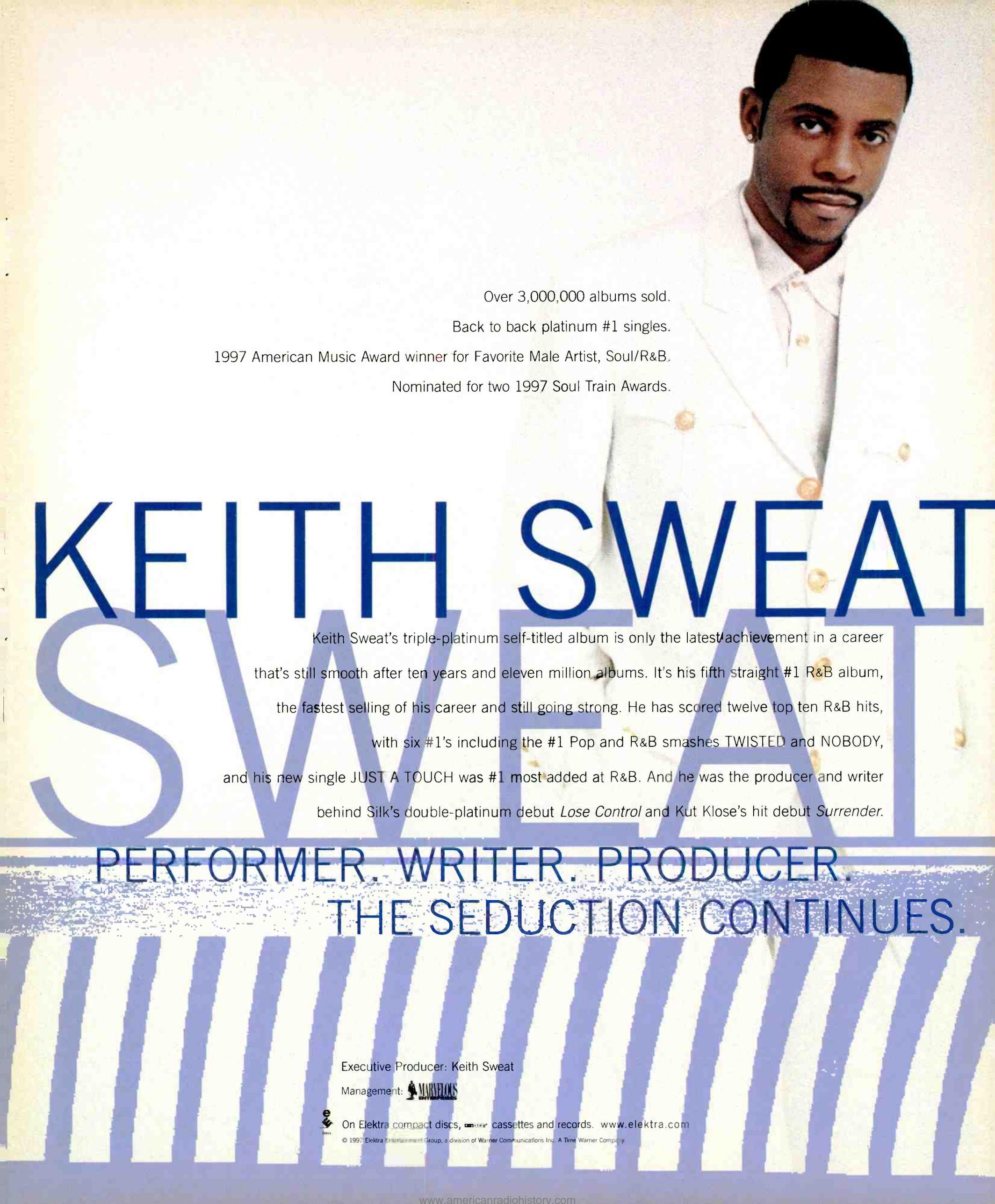
Stars such as Udo Lindenberg, Peter Maffay, Udo Juergens, Howard Carpendale, and Die Fantastischen Vier, as well as producer Frank Farian, have put their name to a campaign organized by the German Rock and
(Continued on page 81)

3 Japanese Labels Buy Into Indie Avex

TOKYO—The decision by three Japanese labels to take a collective stake in an indie operation is considered an unprecedented move in the Japanese music industry.

In what looks like a case of 'If you can't beat 'em, join 'em,' Sony Music Entertainment (Japan) (SMEJ), Toshiba-EMI, and Nippon Crown have acquired a collective 11% interest in Avex D.D. (Billboard Bulletin, Feb. 5).

Sony's stake is 5.5%, while the other two firms each have a 2.75%
(Continued on page 82)



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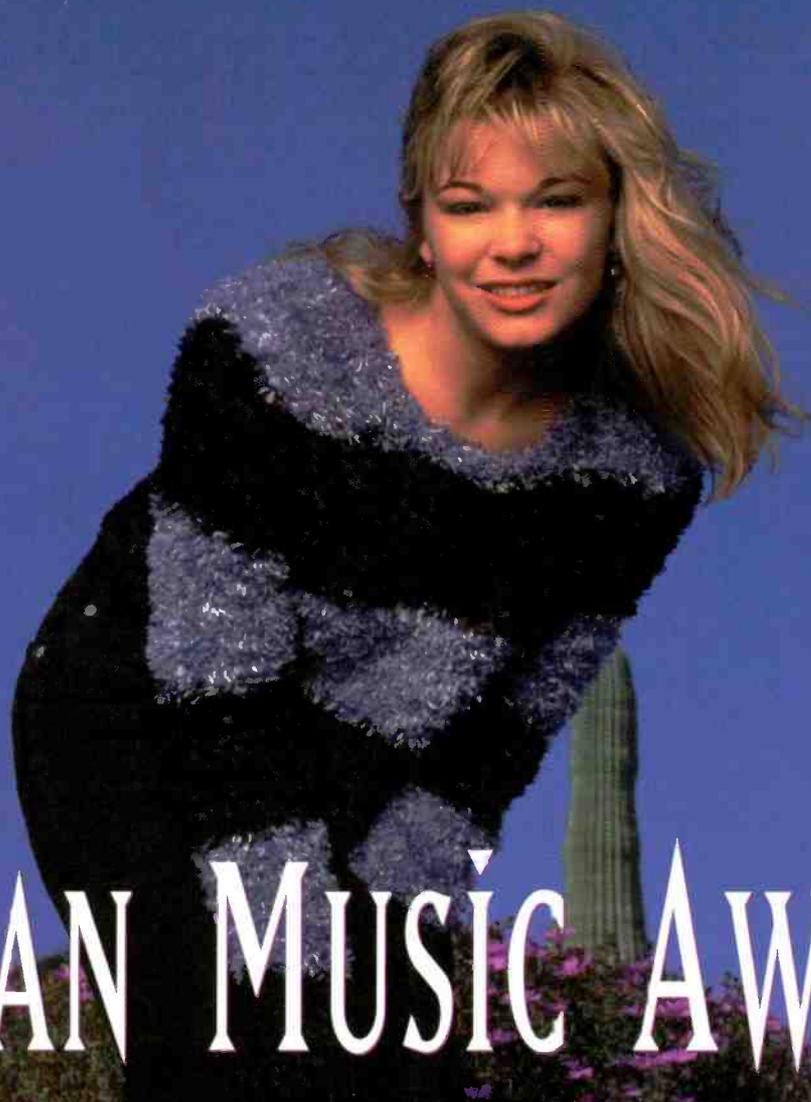
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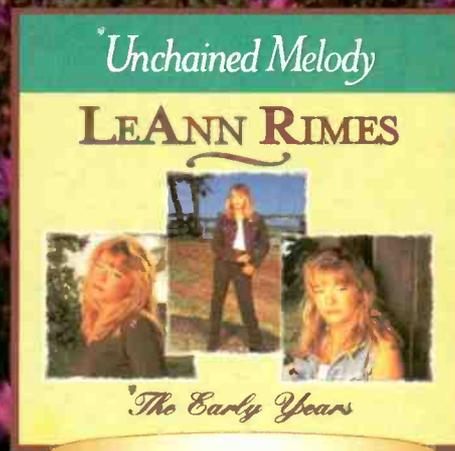
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Legacy's Live Santana Set Documents '68 Show

BY PAUL VERNA

NEW YORK—Nearly 30 years after Carlos Santana burst on the scene with the self-titled "Santana," fans of the latest Billboard Century Award winner will receive the ultimate treat via Columbia/Legacy's "Live At The Fillmore—1968" release.

Part of the label's "Live From The Vaults" series, the Santana release follows titles featuring the Who, Ted Nugent, Carole King, and the Isle of Wight festival. The two-CD "Live At The Fillmore" will be specially priced at \$19.98 and packaged in a BrilliantPak jewel case with an appropriately psychedelic cover, according to Legacy president (U.S.) Jeff Jones.

"The record has an amazing energy to it," says Jones. "It just sounds like this band has come together during this moment. And that's the philosophy of 'Live From The Vaults,' to try to capture a moment in time, whether it's Ted Nugent in England when he did three shows in one day or this Santana weekend show in San Francisco or the amazing concert that the Who did in the Isle of Wight."

Santana says, "I'm very flattered that Columbia/Legacy is releasing this. I just feel really grateful that they're doing it."

Recorded over a weekend engagement at Bill Graham's storied Fillmore West at the height of San Francisco's psychedelic explosion, the Santana release features live versions of such band staples as "Soul Sacrifice" and "Jingo," plus previously unavailable selections like "Chunk A Funk" and "Fried Neckbones."

"It's sounds very raw," says Santana, who is still based in San Francisco. "I could tell by the way we were playing that we were listening a lot to Eddie Harris, Chico Hamil-

ton, and Horace Silver."

Legacy's initial marketing plan consists of "a very strong approach with the press," says Jones. "We've already seen amazing reactions from ICE magazine and from Billboard, and we expect some great coverage from Guitar magazine, Rolling Stone, and Vibe."



SANTANA

The \$19.98 pricing will allow Legacy to do "extensive co-op advertising, price and positioning campaigns, and point-of-purchase [POP] materials," according to Jones. He adds, "We will work with the Columbia Records promotion staff to set up radio promotions with classic rock stations across the country, and we'll also incorporate this whenever we do promotions for our other 'Live From The Vaults' titles."

Retailers view "Live At The Fillmore" as a new Santana release. Peter Kapp, rock buyer at 59-store, Carteret, N.J.-based Nobody Beats the Wiz, says, "I think this title is terrific. We did very well with the Who ['Live From The Vaults'] piece, and Santana is very much a current artist. The band continues to sell out, particularly in this market."

"Whether or not they have hit records, they've been able to sell out Madison Square Garden. There's a real solid fan base, particularly for their live music, and that's what this is. It's not outtakes or things that don't really work. There's some real exciting playing on this record."

Kapp says he will use "Live At The Fillmore" as an opportunity to promote the Santana catalog, which is a steady seller. (The artist's first 13 releases have been certified gold,

(Continued on page 85)



She's The Tops. VH1 president John Sykes, right, presents 550 Music superstar Celine Dion with the VH1 artist of the year award. More than 1 million viewers called in to vote for their favorite performer. Dion came out on top of the dozen acts featured as artists of the month on VH1 in 1996.

Dedicated Adjusts Status U.S. Wing Loosens Ties With Arista

BY PAUL SEXTON

LONDON—Dedicated Records is the label that called upon a multimillion-selling major to help maintain its independent integrity. The label is now relishing the prospect of a busy 1997, its first full year with a stand-alone U.S. operation, with releases imminent from veteran British artists and new American-signed acquisitions.

Yet the operation continues to have "optional" promotional support from its American mothership, Arista Records, with which Dedicated earlier had a more formal agreement for U.S. releases (Billboard, Oct. 2, 1993). It also enjoys the muscle of American distribution via BMG, while the London-

based company, formed in 1990 by managing director and former long-serving Chrysalis Records executive Doug D'Arcy, continues to be run here as an indie, with distribution by Vital.

The label is probably best known as the home of British acts Cranes and Spiritualized, both of which will soon release new albums. New signings include Mulu,



MULU



CRANES

from the U.K.; Holland-based trio Silkscreen; and from the U.S., Comet, Long River Train, 30 Amp Fuse, and Muler. Mesquite, Texas-based band Comet provided Dedicated U.S. with its first release under the new deal last October with the album "Chandelier Musings," from which the emphasis track "Rocket Flare" is about to go to college radio.

But D'Arcy notes that although Dedicated is still anything but a follower of fashion, the label has taken on a new look as well as a new team.

"Three things are different," he says. "One, we're now able to release records directly through BMG Distribution, prior to them being available to Arista [in the U.S.]. We retain our license in North America, and that's given us the opportunity to sign U.S. acts."

"Secondly, at a certain time we were something of an art rock label, and we've been able to broaden out the kind of signings we've made, into a more 'mainstream' alternative world, which gives us some more commercial opportunities. The third thing is, I've got some different people involved: In the U.K., I've got a general manager, Geoff Muncey, and a new general manager in North America, Jake Ottmann."

D'Arcy continues, "Arista provides certain essential support services without which I couldn't do it—like royalty accounting and the copyright and legal affairs area. They've been very supportive of the idea, which is for us to go

(Continued on page 17)

White Town Is A U.K. Fave EMI Artist Now Headed Stateside

BY PAUL SEXTON

LONDON—An artist who for seven years has been a star only in his own bedroom has hit the mainstream. Radio audiences and record buyers are flocking to White Town.

"Your Woman," a home 8-track recording made on a shoestring budget, gave White Town, the nom de disque of Indian-born, Midlands-based musician Jyoti Mishra, instant U.K. chart success when released by Brilliant!/Chrysalis last month. The track, on which an insistent synthesizer motif plays infectiously against a telephone-line lead vocal, debuted on the U.K. singles chart



WHITE TOWN

at No. 1 the week of Jan. 25 and is now attracting early attention from European broadcasters. Music & Media airplay data to Feb. 4 showed a total of 38.3% of all platinum stations, the magazine's top audience category, monitored in Europe playlisting the song.

Taste-making U.S. stations have also jumped on "Your Woman" well in advance of its planned March 11 release by EMI. The track is already being heavily featured at KROQ Los Angeles and KITS (Live 105) San Francisco, where music director Aaron Axelson says, "It's our most played record, with 33 spins in a week, and our most requested record two weeks in a row."

White Town's "Women In Technology" album will follow in the U.K. on Feb. 24 (EMI plans a Feb. 25 stateside bow). While some skeptics feel that the act may simply be this year's Babylon

(Continued on page 89)

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With Pop Imprint, Label's No Longer Strictly Rhythm

BY LARRY FLICK

NEW YORK—Leading dance music indie Strictly Rhythm Records is broadening its musical focus with the formation of Grand Slam, an imprint designed to develop acts for the pop market.

The move comes on the heels of the strong mainstream performance of the gold-selling single "Set U Free" by label act Planet Soul, which has sold 512,000 copies, according to SoundScan. "This is an ideal way for us to play a role in the continuing rise of dance music in the mainstream, without hurting our image in the underground," says Bari G., VP of promotion for both Strictly Rhythm and Grand Slam.

The label rolls out the first of several imminent singles Tuesday (11), "I'm Alive," by Stretch & Vern, which was a European pop success via its late-'96 release on frrr/Spot on

Records. Quickly following on Feb. 7 was "Take Me On" by New York-based newcomer John Anthony. Both cuts are being promoted to clubs on prerelease test pressings, with crossover radio campaigns slated to begin shortly.



MYNDY K.

"Unlike Strictly Rhythm, which tends to release several records a month, Grand Slam is not going to sign more than five or so acts a year," Bari G. says, adding that the label may evolve toward full-length albums by the end of the year.

Other acts already signed to Grand Slam are potential teen heartthrob Damion Cross and quirky diva-in-waiting Myndy K., each of whom will issue a single before summer.

(Continued on page 88)

Mary Lee's Corvette Is Ripe & Ready Trio's Promotional Sampler Turns Into Debut Album

BY SHAWNEE SMITH

NEW YORK—When singer/songwriter Mary Lee Kortes finally raised enough money to take her band, Mary Lee's corvette, into the studio, her intention was to record an eight-song promotional CD sampler to sell to fans during the band's local shows. But when Philadelphia's triple-A station, WXPN, added a few of the group's songs from the disc to its playlist, the sampler quickly became the New York-based trio's self-titled debut album on Ripe & Ready Music.

"I got a copy of Mary Lee's release, and I started playing it on 'World Cafe,'" says Bruce Warren, music director at WXPN and host of that nationally syndicated show. "Her records got immediate phone response. People were saying, 'I love this,' 'Who is this?,' and 'Where can I find the record?' At the time, [the CD] wasn't really available, but Mary Lee changed that pretty quickly."

Having initially pressed only about 1,000 CDs on her own Leonora

Records label, Kortes later linked with Montclair, N.J.-based Ripe & Ready to assist her in getting the album into stores.

"We coordinated the [Jan. 21] album release with Mary Lee's in-store at Barnes & Noble in Marlton, N.J., Jan. 25," says Mike



KORTES

"Mango" DeUrso, president of Ripe & Ready. Big Daddy Music Distributors distributes the label's product to one-stops, Tower, HMV, and several mail-order companies. "The people in that area heard her on the radio and apparently called Barnes & Noble to get the CD. [Barnes & Noble] asked Mary Lee to come down and perform, and she called me to help get the CD in-store."

The disc is now available in select markets in which interest has been building via radio play and touring.

Recorded live to 2-track—"because

that's all we could afford," Kortes says—"Mary Lee's corvette" was produced by Kortes' husband, Eric "Roscoe" Ambel, who has produced critically acclaimed albums for the Bottle Rockets, Steve Earle, and Nils Lofgren. Married for five years, Ambel says he fell in love with Kortes before hearing her music.

"Being that I listen to music for a living and 90% of it sucks, listening to her tape was one of the scarier moments in my life," he adds.

Ambel says Kortes' work with fellow band members Joe Chiofalo, who plays the accordion, and Andy York, who also serves as guitarist for John Mellencamp, is a testament to her talent. "You can only do a live [performance] to 2-track with a really great singer, because everything, both the musical and technical arrangements, have to be done perfectly at the time it's performed. This is no vanity project; the CD is her live performance captured."

Kortes originally asked Ambel to play guitar for the project, but he

(Continued on page 82)

Scott-Adams Helps Herself To A Comeback Miss Butch Album Takes Off With Hit Single 'Bill'

BY DOUG REECE

LOS ANGELES—Nearly 30 years after her last American solo album, R&B vocalist Peggy Scott-Adams is experiencing a miraculous comeback with "Help Yourself," which was released domestically by Miss Butch/Mardi Gras on Oct. 15.

Scott-Adams became a Heatseeker Impact artist when "Help Yourself" broke into the top 100 of The Billboard 200 at No. 96 for the week ending Saturday (8). This issue, the album, which has sold more than 53,000 units, according to SoundScan, is at No. 77.

While Scott-Adams' résumé includes a string of top 20 R&B hits recorded with Jo Jo Benson on the SSS label in the late '60s, as well as albums on Mercury, Atlantic, and Old Town, the 48-

year-old singer had been keeping a relatively low profile until "Help Yourself" exploded (Declarations of Independents, Billboard, Nov. 16, 1996).

"It's hectic," she says. "I had this quiet little life just five months ago. You know, being a mortician's wife, well, it's a very serene business. Then all hell broke loose."

The fervor Scott-Adams speaks of arose when album track "Bill" began accumulating massive amounts of spins at blues and R&B stations.

Penned by Miss Butch Records owner Jimmy Lewis, the song contains

a modern twist on a blues template as old as the genre itself. Mourning the loss of her husband to a lover, the protagonist in "Bill" is startled to find out that her husband's love interest isn't another woman, but a male friend, Bill.

Confident in the song's unique appeal, Mardi Gras Records president Warren Hildebrand insisted that the album cover include a burst design saying "Featuring The Hit Song, 'Bill,'" even before the track had been serviced to radio.

"Hey man, you have to anticipate," says Hildebrand. "I even debated

(Continued on page 82)



SCOTT-ADAMS



Boston, Hootie Lead RIAA's Certifications For January

BY CHRIS MORRIS

LOS ANGELES—A total of 43 albums achieved new multiplatinum levels in January certifications from the Recording Industry Assn. of America (RIAA). The charge was led by Boston and Hootie & the Blowfish, which scaled new sales peaks with their debut albums.

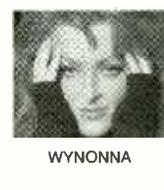
Boston's self-titled 1976 Epic album was certified for sales of 16 million, keeping it atop the list of best-selling debut albums. Hootie & the Blowfish's 1994 major-label bow on Atlantic, "Cracked Rear View," climbed to certified sales of 15 million, placing it second only to Boston's total. (For the record, Alanis Moris-

sette's tireless "Jagged Little Pill" currently stands at 14 million.)

Among current titles, Celine Dion's 550 Music set "Falling Into You" vaulted to the 8 million unit mark, and Toni Braxton's sophomore LaFace album "Secrets" hit 4 million.

Wynonna Judd's 1992 MCA solo debut "Wynonna" arrived at the 5 million unit level; the set now ranks No. 3 on the list of best sellers by female country artists, behind Shania Twain's "The Woman In Me" (Mercury)

(Continued on page 17)



WYNONNA

EXECUTIVE TURNTABLE

RECORD COMPANIES. Kirk Burrowes is promoted to president of Bad Boy Entertainment in New York. He was GM.

Bas Hartong is promoted to senior VP of Mercury Records Group in New York. He was senior VP of international A&R.

Red Ant Entertainment in Los Angeles appoints James Elliott senior VP of A&R, John Phillips and Jason Bernard directors of A&R, David Weitzman manager of A&R, and Michelle St. Clair national director of alternative promotion. They were, respectively, VP of A&R at Gasoline Alley Records; manager of A&R at Gasoline Alley; director of A&R at Qwest; a freelance college radio promotion rep; and head of alternative promotion for Priority Records.

RCA Records in New York appoints Cliff O'Sullivan VP of marketing and Julie Bruzzone senior director of



BURROWES



HARTONG



ELLIOTT



O'SULLIVAN



KATZ



MACDONALD



MILLER



GREENE

marketing. They were, respectively, VP of artist development at EMI Music Distribution and director of product management at Virgin Records.

Jordan Katz is promoted to VP of sales for Arista Records in New York. He was senior director of national sales.

Capitol Records in L.A. promotes Brian MacDonald to alternative promotion and names Brian Corona and Brian Rhoades in New York national directors, promotion. They were, respectively, senior national director

of alternative promotion, alternative director at 550 Music, and Southeast regional promotion manager for Columbia Records.

Doug LaGambina is appointed head of alternative promotion at Revolution Records in Beverly Hills, Calif. He was national director of promotion at Nettwerk Records.

Gillian Kellie is promoted to VP of finance and administration for London Records U.S. and CFO of Slash Records in New York. She was senior director of finance and administration. Additionally, Greg Glover

is promoted from administrative assistant to manager of A&R for Slash and London.

Nadine Lusardi is promoted to president of No Records in Brooklyn, N.Y. She was VP of marketing.

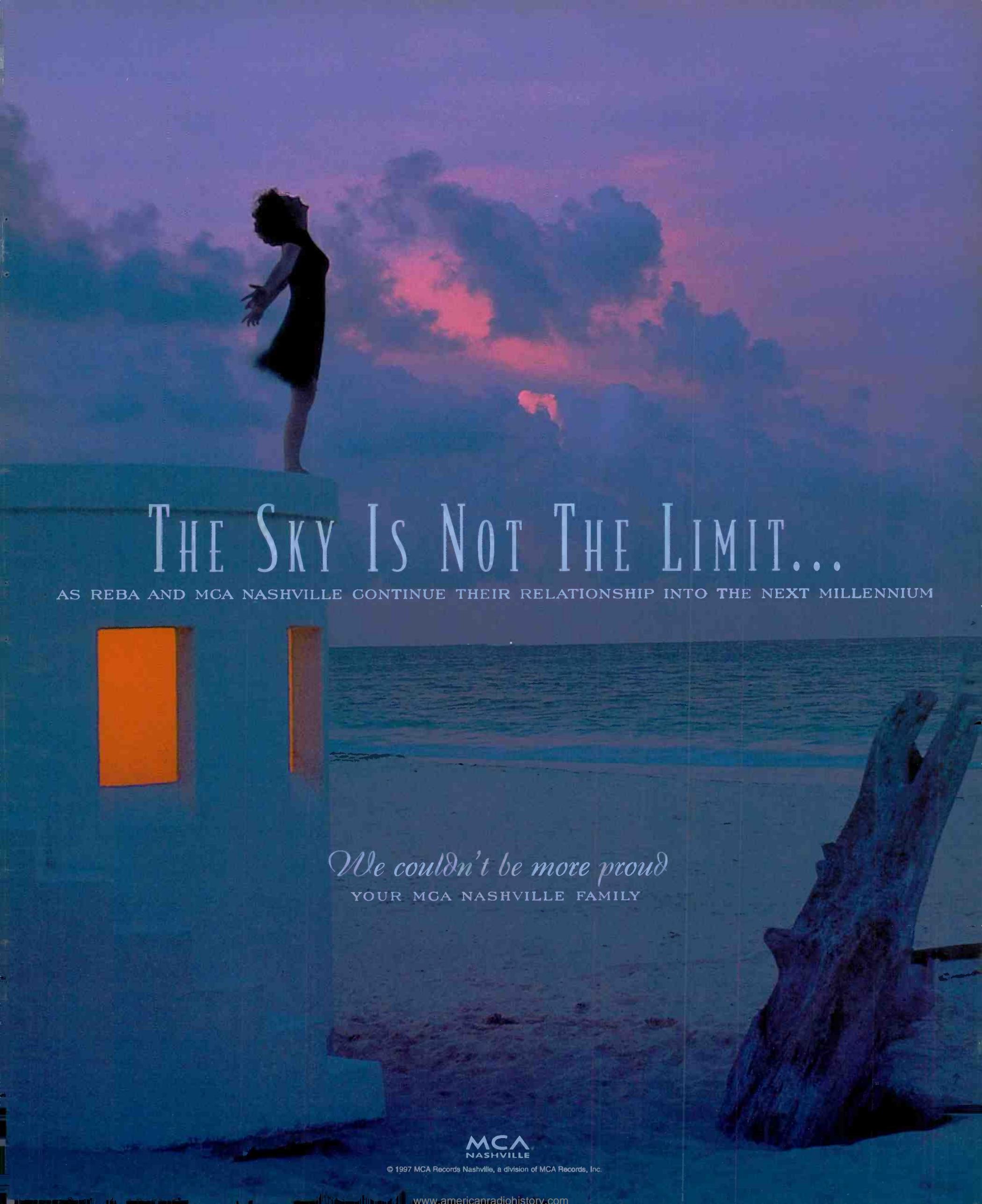
Brett Wright is appointed VP/GM, black music, at Volcano Entertainment in New York. He was VP of marketing at Loud Records.

PUBLISHING. EMI Music Publishing's legal and business affairs department in New York promotes Clark Miller to senior VP and names Rick Meuser

director. They were, respectively, VP of legal and business affairs and director of legal and business affairs for Roadrunner Records.

RELATED FIELDS. Stanley H. Greene is appointed president of the Box-USA in New York. He was VP of Bell Atlantic Video Services.

Steven Fabrizio is appointed VP, anti-piracy, civil litigation for the Recording Industry Assn. of America in Washington, D.C. He was an attorney with Proskauer Rose Goetz & Mendelsohn.



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Cowabunga! It's A 'Simpsons' Set

Rhino Album Features Show's Music, Dialogue

BY JIM BESSMAN

NEW YORK—As "The Simpsons" composer Alf Clausen himself notes, nobody involved with the now-classic show ever knew it would become so much a part of American culture.

"We don't really realize it ourselves because we're so wrapped up in day-to-day production," says Clausen. "No way do we get the full impact of the show."

Sure enough, "The Simpsons" transcends demographics like few shows before it. On March 18, the hit animat-

ed series will transcend another medium with Rhino Records' release of "The Simpsons: Songs In The Key Of Springfield."

Subtitled "Original Music From The Television Series," the 51-cut disc contains songs, themes, underscore music, and interstitial dialogue from what Clausen calls in his liner notes "an international institution, a monstrous cult hit, and a cultural icon." All the main "Simpsons" characters are showcased via the voices of regulars Dan Castellaneta, Julie Kavner, Nancy Cartwright, Yeardley Smith, Harry Shearer, and Hank Azaria; some of the show's many celebrity guests are also featured, including Tony Bennett, Jon Lovitz, Robert Goulet, Tito Puente, Beverly D'Angelo, and Jeff Goldblum.

Now in its eighth season on Fox, "The Simpsons" will surpass "The Flintstones" as TV's longest running animated prime-time series when its 167th episode airs Sunday (9).

"We get lots and lots of fan mail begging us to put out original soundtrack

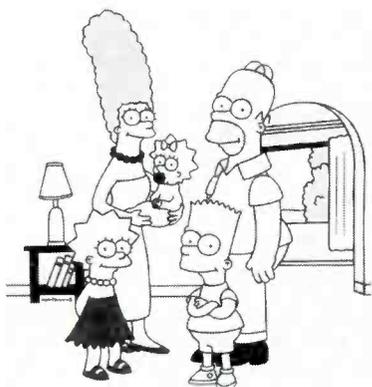
music from the show, so this is partly a service to the fanatics," says "The Simpsons" creator and executive producer Matt Groening. He says he's "taken aback" not only by the amount of enthusiasm for the project, but also by the requests received from project-aware fans to include even the most obscure music cues.

"They ask for songs or cues that I barely remember," says Groening, "and because we cram so much stuff into each episode, these cues are very short. But I'm the kind of guy who plays [Warner Bros. cartoon scorer] Carl Stalling in my car, and if you're a 'Simpsons' fan, the album allows you to listen to the music in a different context."

Groening could well get to hear his
(Continued on page 18)



CLAUSEN



THE SIMPSONS

'Twist' Of Brazil's Jobim Is 1st Release For i.e. music

BY JIM MACNIE

NEW YORK—The lilt and groove of Brazilian music has proved to be quite pliable over the years, offering a range of interpretive options to both pop and jazz artists.

But when i.e. music's "A Twist Of Jobim" streets March 18, listeners will have a chance to see if several nuggets from the pen of Brazil's most heralded composer, Antonio Carlos Jobim, can successfully be snuggled into the contemporary jazz format.

A various-artists outing helmed by producer/arranger/guitarist Lee Ritenour, the disc is i.e. music's marketplace debut. A who's who of contemporary jazz and R&B artists including Al Jarreau, Dave Grusin, Oleta Adams, the Yellowjackets, Herbie Hancock, and El DeBarge play on the record.

"We're serious about this label, and we wanted the first release to make the right kind of statement," says Ritenour, who is also one of i.e.'s founders.

"A Twist Of Jobim" brings an overtly contemporary jazz slant to classic tunes such as "Dindi," "Waters Of March," "Stone Flower," and, of course, "The Girl From Ipanema." Most of the pieces have been embraced by listeners since Jobim's songs took on an international reputation during the early 1960s.

"When I first heard his stuff, America was in the throes of dumb pop music—at least from a musician's standpoint," offers Grusin, who is 62

years old. "All of a sudden here was a wave of stuff from Brazil with interesting rhythms, harmonies, and melodies; it raised the possibility that maybe the days of smart pop weren't gone forever. It really revitalized the creative process in a lot of us."

Jobim, who died at the end of 1994, worked with Frank Sinatra, Gerry Mulligan, and Stan Getz, among many others. His samba and bossa nova tunes attracted those who recognized that sophistication and whimsy aren't foes.

What distinguishes the music on "A Twist Of Jobim" is the effervescent funk and watercolor hues of contemporary jazz.

Ritenour performs the lead track, "Water To Drink," as a bounce with backbeat. Hancock and he turn "Stone Flower" into a hyper bossa with several dynamic shifts. Grusin's "Bonita" is an oddity—a solo piece.

"Just a piano," Grusin says, "although I think I later sweetened the end of it with some electronics. It's a gorgeous piece Jobim wrote for Candice Bergen—probably nobody knows that."

The overall tone of the record is smooth jazz, although some well-integrated and often dashing instrumental textures are put to use.

"Lee loves the man's work, but wanted to honor him in a way that would be more readily acceptable to the masses," says i.e. music's president Mark Wexler.

Ritenour was a personal friend of
(Continued on page 19)



JOBIM



RITENOUR



Surfing With Sanders. The Butthole Surfers took a break from their tour schedule to make an appearance on Garry Shandling's HBO series, "The Larry Sanders Show." Shown, from left, are Rip Torn, who plays Arthur on "The Larry Sanders Show"; the Butthole Surfers' King Coffey and Gibby Haynes; Garry Shandling; and the Butthole Surfers' Paul Leary, Kyle Ellison, and Owen McMahon.

Celine, Vince, Pumpkins Among Grammy Performers; Release And Tour Updates

STUFF: The Grammys are just around the corner, so it's no surprise that names of performers are beginning to surface. Leading nominees **Celine Dion**, **Vince Gill**, **No Doubt**, and **Smashing Pumpkins** are all set to play on the show. Among the presenters will be **Sheryl Crow**, **Gloria Estefan**, **LeAnn Rimes**, and **Aretha Franklin**. The Grammys, which will be hosted again by **Ellen DeGeneres**, will be held Feb. 26 at Madison Square Garden. . . Profile Records has put its rap assets up for sale and is shopping the contracts of its rap artists, as well as its rap album catalog, according to sources (Billboard Bulletin, Jan. 31). Among the interested buyers are PolyGram-owned London Records and Volcano Entertainment. Executives at Profile, PolyGram, and Volcano declined comment.

Sub Pop Records has cut two of the three positions in its commercial radio promotion department. Let go were **Cheryl Kovalchik**, head of West Coast promotions, and **Susie Tennant**, national commercial radio promotion (Billboard Bulletin, Feb. 4). . . **Michael Bolton** will perform a benefit Thursday (13) for Mothers' Voices, an organization that trains mothers to be AIDS educators and advocates. . . **Vince Gill** will receive a Lifetime Achievement Award at the 1997 Orville H. Gibson Guitar Awards, to be held Feb. 25 at New York's Hard Rock Cafe. The awards, which benefit the Nordoff-Robbins Music Therapy Clinic, honor top rock, jazz, country, blues, acoustic, and bass guitarists. Past recipients of the lifetime achievement honor include **Joni Mitchell**, **Bonnie Raitt**, **B.B. King**, and **Eddie Van Halen**.

COMING TO A RECORD STORE NEAR YOU: **Jeff Buckley** and his band begin recording the follow-up to his last Columbia album, "Grace," this month. **Tom Verlaine** is producing the project. . . **The Gigolo Aunts**, who were formerly on RCA, will release a new EP, "Learn To Play Guitar," on Wicked Disc, a division of Newbury Comics. The band is supporting the Feb. 25 release via tour dates with a number of bands, including **Sloan**, **Fountains Of Wayne**, and **Counting Crows**. . . **Banyan**, a collective composed of bassist **Mike Watt**, guitarist **Nels Cline**, and **Porno For Pyros** drummer **Steven Perkins**, will release its self-titled debut April 15. CyberOctave Records will put out the **Dust Brothers**-produced set. Watt also continues to work on his next solo record for Columbia.

After Atlantic passed on releasing a live album by **Bad Religion**, the band figured out another strategy. The live disc will now be available in the U.S. on import through Dagnet, a German-based Epic/Sony imprint. The album, called "Tested," contains 27 live tracks recorded during the band's recent 60-show European and American tours. Dagnet is the band's label home outside of North America. . . **Kip Winger**, formerly of Atlantic Records band **Winger**, has resurfaced with a solo album, "This Conversation Seems Like A Dream," on Domo Records. He starts a tour March 6.

ON THE ROAD: **Prodigy**, whose still-untitled album will come out in late May or early June on XL/Mute/Maverick, will play four or five U.S. dates in April to kick off the set's release. A longer tour will follow in the summer. . . **U2** will start its U.S. tour in Las Vegas in late April. The band's new album, "Pop," will

be released by Island March 4. . . **Aerosmith** will start its world tour May 8 in Göteborg, Sweden (see story, page 1). . . **John Mellencamp** begins a theater tour March 10. The singer will perform multiple dates in seven cities. Fellow Hoosiers **the Why Store** will open the gigs.

Richard Carpenter will start a world tour later this year. He will perform hits made famous by him and his sister, **Karen**, as well as a number of classical tunes and new compositions written by him since Karen's death in 1983. . . **The Presidents Of The United States Of America** will start a U.S. tour, appropriately enough, on Feb. 22, **George Washington's** birthday.

SHARPEN THOSE NO. 2 PENCILS: Rhino Records and Tower Records have joined together for the Rhino Musical Aptitude Test, a musical equivalent of the SATs, that will take place April 27 at Tower's New York and Los Angeles stores and on the Internet. The test consists of 300 multiple-choice and fill-in-the-blank questions, which participants will have one hour to answer.

The questions are being devised by Rhino staffers and outside music experts. Contestants can begin registering for the exam in March at Tower's New York and Los Angeles stores. The grand-prize winner will receive a multicity, all-expense paid trip to top international attractions around the world (no specifics have been announced, but we're thinking places like Grace-land and Abbey Road, etc.).



by Melinda Newman

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Artists & Music

Atlantic Geared Up For 2nd Sobule Set Relentless Touring Is A Cornerstone Of Campaign

■ BY STEVE MIRKIN

NEW YORK—While Jill Sobule's self-titled first album for Lava did well, selling 90,000 units, according to SoundScan, and "made a nice impact," Jason Flom, president of the Atlantic imprint, thinks the album could have "done better still."

Ron Shapiro, Atlantic's senior VP/GM, has an even blunter assessment: "As hard as she worked, and we worked on the last album, some mistakes were made."

With "Happy Town," due in stores March 18, Flom and Shapiro hope to avoid those pitfalls.

The paradigm for this campaign is the way the label worked Tori Amos, Everything But The Girl, Jewel, and Duncan Sheik. "We have learned a lot of lessons from those artists, and we're going to reapply those lessons to Jill," says Shapiro.

He says he will provide "Happy Town" with the same level of commitment. "When we say we're going to stay with something for a year or two, and we're going to make it happen... people are starting to believe us."

Both Flom and Shapiro agree that the main problem with the last album was the choice of singles. Following up hit single "I Kissed A Girl" with "Supermodel" from the "Clueless" soundtrack seemed a smart choice at the time, but, according to Flom, its relative failure lost whatever momentum "Girl" had built. For Shapiro, it was also a marketing misstep. "Those two songs are only a small part of who this artist is," he explains.

Sobule doesn't spare herself in assessing the reasons for the album's disappointing performance. "It's so much easier to do cute and kitsch," she says, "than to be real." But the experience was "sobering," and for some six months after working the album, Sobule felt so blocked she couldn't even listen to the radio, much less pick up a guitar.

"I'd hear other bands and say, 'Why couldn't I have done that?' It took all the joy out of music for me."

The turning point for Sobule was her decision to take drum lessons. "It gave me a whole new perspective," she says. "I started to think in terms of rhythms rather than chords."

The results can be heard in the set's more rhythmic songs, such as "Happy Town" and "When My Ship Comes In."

Sobule became confident enough to take the drum chair on a few of the album's songs. "My dream now is to be on the cover of Modern Drummer," she says, laughing. "I want a line of signature drumsticks."

While Shapiro stops short of promising that, he says Atlantic will "do everything we can to let Jill speak for herself." He hopes to accomplish this through what he characterizes as a "powerfully focused artist-development campaign where the essence of the artist comes first."

While radio is already familiar with Sobule from "I Kissed A Girl," Atlantic's regional reps, Shapiro says, are aggressively setting up the new album, taking "Bitter," the first single, to modern rock and triple-A stations the third week of February. "This is a priority artist for us who was not best served by their previous impression," he says.

Shapiro feels that retail will also be receptive to the new album, and he will support the album with co-op advertising, listening stations, and in-store appearances. Atlantic will ship 75,000 copies of "Happy Town."

But for Shapiro, playing live is the most important element in the campaign. "We will put Jill on the road for relentless touring so people see the magic of her in concert."

To emphasize the point, he adds, "You tour her and tour her and tour her. When you have an artist who is that engaging and whose material is that diverse, it's the only way to do it. An evening with Jill is truly an experience, and not just a humorous interlude."

The initial tour, starting in March,

will pair Sobule (who hopes to have a band ready in time for the tour) with another Atlantic artist. Depending on sales and radio response, she will return to selected markets to play clubs on her own, with residency tours a possibility.

"As far as I'm concerned, there's not a city in the country that doesn't need to be introduced to Jill Sobule," Shapiro says. "We do very intense artist development, market by market. We build fans regionally."

As an example, he says, "You play Boston in March to 50 people; come back in June, there's 100; in August you're playing to an audience of 300."

Details are sketchy because the marketing department has not had time to listen to the album, which has just been mastered. Additionally, choices for album cover art and inside photos were still being selected. Each decision clearly plays a part in the

(Continued on page 18)



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS	North Charleston Coliseum North Charleston, S.C.	Jan. 30- Feb. 1	\$652,716 \$18	36,262 three sellouts	Varnell Enterprises
METALLICA CORROSION OF CONFORMITY	Target Center Minneapolis	Jan. 29	\$567,045 \$37.50/\$27.50	17,766 sellout	Jam Prods.
GARTH BROOKS	Hampton Coliseum Hampton, Va.	Jan. 23-25	\$553,302 \$18	31,304 three sellouts	J F Prods.
METALLICA CORROSION OF CONFORMITY	Pyramid Memphis	Feb. 1	\$524,701 \$35.50/\$25.50	18,142 two sellouts	Mid-South Concerts
GLORIA ESTEFAN	USAir Arena Landover, Md.	Jan. 30	\$455,760 \$45/\$32.50	13,879 sellout	Musiceatre Prods.
KENNY G/TONI BRAXTON	Civic Arena Pittsburgh	Jan. 24	\$381,988 \$38.50/\$28.50	12,475 sellout	DiCesare-Engler Prods.
SMASHING PUMPKINS FOUNTAINS OF WAYNE	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Jan. 24	\$354,050 \$25	14,162 sellout	Metropolitan Entertainment Group
METALLICA CORROSION OF CONFORMITY	Hilton Coliseum Iowa State University, Ames, Iowa	Jan. 28	\$335,275 \$25	13,411 sellout	Jam Prods.
SMASHING PUMPKINS FOUNTAINS OF WAYNE	Bryce Jordan Center Penn State University, University Park, Pa.	Jan. 29	\$306,384 \$26	11,784 sellout	Electric Factory Concerts
GLORIA ESTEFAN	Bryce Jordan Center Penn State University, University Park, Pa.	Feb. 2	\$279,770 \$35/\$25	9,196 10,400	Electric Factory Concerts

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ALF CLAUSEN
Composer of the Simpsons

DENNIS DREITH
President, Recording Musicians of America

MARSHA GLEEMAN
President, MGM/UA Music

DAVID GROSSMAN
V.P. of TV Music, Paramount Pictures

TREVOR JONES
Composer

MITCHELL LEIB
Sr. V.P. of A&R & Soundtracks
Hollywood Records

PAT LUCAS
Executive V.P./General Manager,
Film Soundtracks at EMI

DAVID MAY
V.P. of Zomba Music Services

DENNIS McCARTHY
Composer

JOHN McCULLOUGH
Independent Music Supervisor

CHRIS MONTAN
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Walt Disney Feature Animation

BILL OAKLEY & JOSH WEINSTEIN
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Additions to the program to be announced

Alt Rock Chills With Slush Set On Discovery

BY PHILIP BOOTH

Alternative rock's flood of angry young men (and women), dour sentiments and cloned guitar mettle may be receding in favor of brighter fare. Exhibit A in the sea change is Slush, the Southern California quartet whose debut album will be released March 11 on Discovery Records.

The disc, "North Hollywood," named for the vital community of musicians, writers, dancers, actors, and artists based in the San Fernando Valley, just over the hills from Tinsel Town, is packed with urgent pop-flavored rock. The first single, "Touch You (Mercury De Sade)," and 11 other tracks are built on catchy hooks and an aggressive guitar attack that relies on neither grunge nor punk.



SLUSH

"I don't want to sing about being depressed or angst-ridden or feeling that life's over," singer/guitarist Johnne Peters says. "Maybe somebody wants to hear about that, but I don't."

Peters, the younger brother of Grant Lee Buffalo drummer Joey Peters, is the focal point of the over-the-top Slush stage shows that began attracting loyal audiences and generating an industry buzz in 1994.

"We try not to think a lot when we go on stage," he says. "We want it to be visceral and absorbed by your senses, not cerebral. The music is serious, and the songs are about love and loss and life, but in order to do that, I don't think you have to be somber or reflective. My philosophy is, people don't wanna come out and see their next-door neighbor playing music. They wanna see a performance."

Syd Birenbaum, Discovery CEO and executive producer for "North Hollywood," who heard the band at the suggestion of A&R rep Gregg Bell and other enthusiastic staffers, was jolted by the group's live performance. "There's a tremendous bout of charisma that comes off the stage, and the songs are dramatic and compelling," he says. "That combination was hard to beat. There's a very '70s rock element that was contemporized for the '90s."

Peters, a singer and songwriter inspired by the likes of the Clash, Iggy Pop, Jonathan Richman, Lou Reed, David Bowie, the Rolling Stones, and Prince, first met guitarist Dean Zuckerman and drummer Kevin Costigan in 1993. The pair was auditioning singers following the dissolution of their bluesy rock act, Half Way Home.

"They had a rehearsal room and they were professional and all, but they weren't Hollywood," Peters says of that

(Continued on page 18)

BOSTON, HOOTIE LEAD JANUARY RIAA CERTIFICATIONS

(Continued from page 10)

Nashville, 8 million) and "Patsy Cline's Greatest Hits" (MCA, 7 million).

Platinum-album debutants in January included rap unit Mo Thugs Family (Relativity), country prodigy LeAnn Rimes (Curb), hard rockers Korn (Epic), seasonal mirth-makers Elmo & Patsy (Epic), and rap posse Westside Connection (Priority). The late rapper 2Pac posthumously notched a first million-seller under the alias Makaveli, for "Don Killuminati: The 7 Day Theory" (Death Row/Interscope).

Hauling in their first gold albums were Mo Thugs Family, Rimes, Makaveli, rap provocatrice Lil' Kim (Big Beat), solo Wu Tang Clan member Ghostface Killah (Epic), nouveau R&B artist Ginuwine (550 Music), and country act Ricochet (Columbia).

Superstar producer Babyface roped his first platinum single as an artist, for "This Is For The Lover In You" (Epic), while rapper NAS collected his first gold 45 for "Street Dreams."

A complete list of January RIAA certifications follows.

MULTIPLATINUM ALBUMS

Boston, "Boston," Epic, 16 million.
Hootie & the Blowfish, "Cracked Rear View," Atlantic, 15 million.
Journey, "Greatest Hits," Columbia, 9 million.
Celine Dion, "Falling Into You," 550 Music, 8 million.
Smashing Pumpkins, "Mellon Collie And The Infinite Sadness," Virgin, 8 million (two-CD set).
Simon & Garfunkel, "Bridge Over Troubled Water," Columbia, 6 million.
Garth Brooks, "In Pieces," Capitol Nashville, 6 million.
Tim McGraw, "Not A Moment Too Soon," Curb, 5 million.
Wynonna Judd, "Wynonna," MCA, 5 million.
Barbra Streisand, "Christmas Album," Columbia, 4 million.
Toni Braxton, "Secrets," LaFace, 4 million.
George Strait, "Strait Out Of The Box," MCA, 4 million (four-CD boxed set).
James Taylor, "J.T.," Columbia, 3 million.
Luther Vandross, "The Best Of Luther Vandross—The Best Of Love," Epic, 3 million.
R.E.O. Speedwagon, "The Hits," Epic, 3 million.
Kansas, "Best Of Kansas," Epic, 3 million.
Charlie Daniels Band, "A Decade Of Hits," Epic, 3 million.
Babyface, "For The Cool In You," Epic, 3 million.
Cinderella, "Long Cold Winter," Mercury, 3 million.
The Presidents Of The United States Of America, "The Presidents Of The United States Of America," Columbia, 3 million.
Dan Fogelberg, "Dan Fogelberg—Greatest Hits," Epic, 3 million.
Keith Sweat, "Keith Sweat," Elektra, 3 million.
 Various artists, soundtrack, "The Crow," Interscope, 3 million.
LeAnn Rimes, "Blue," Curb, 3 million.
Neil Diamond, "Greatest Hits 1966-1992," Columbia, 2 million.
George Strait, "Blue Clear Sky," MCA, 2 million.
Pink Floyd, "The Final Cut," Columbia, 2 million.
Luther Vandross, "Never Too Much," Epic, 2 million.
Dan Fogelberg, "The Innocent Age," Epic, 2 million.
311, "311," Capricorn, 2 million.
Whitney Houston, soundtrack, "The Preacher's Wife," Arista, 2 million.

The Cranberries, "To The Faithful Departed," Island, 2 million.
Michael Bolton, "The Hunger," Columbia, 2 million.
 Various artists, soundtrack, "Romeo + Juliet," Capitol, 2 million.
Motley Crue, "Decade Of Decadence," Elektra, 2 million.
Brooks & Dunn, "Borderline," Arista, 2 million.
Electric Light Orchestra, "Discovery," Epic, 2 million.
Makaveli, "Don Killuminati: The 7 Day Theory," Death Row/Interscope, 2 million.
Rage Against The Machine, "Rage Against The Machine," Epic, 2 million.
 Various artists, soundtrack, "Space Jam," Atlantic, 2 million.
Faith Hill, "It Matters To Me," Warner Bros., 2 million.
James Taylor, "Live," Columbia, 2 million.

PLATINUM ALBUMS

Smashing Pumpkins, "The Aeroplane Flies High" (five-CD set), Virgin, their fourth.
 ♯, "Emancipation," New Power Generation, his ninth.
Mo Thugs Family, "Family Scriptures," Relativity, its first.
 Various artists, soundtrack, "Space Jam," Atlantic.
LeAnn Rimes, "Blue," Curb, her first.
Too Short, "Cocktails," Jive, his sixth.
 Various artists, "1996 Grammy Nominees," Columbia.
 Various artists, soundtrack, "The Mirror Has Two Faces," Columbia.
Korn, "Korn," Epic, its first.
Stevie Ray Vaughan & Double Trouble, "Greatest Hits," Epic, their sixth.
Pearl Jam, "No Code," Epic, its fourth.
Babyface, "The Day," Epic, his third.
Makaveli, "Don Killuminati: The 7 Day Theory," Death Row/Interscope, his first.
Elmo & Patsy, "Grandma Got Run Over By A Reindeer," Epic, their first.
Patsy Cline, "The Patsy Cline Story," MCA, her second.
Westside Connection, "Bow Down," Priority, its first.
Kenny Loggins, "Return To Pooh Corner," Sony Wonder, his fourth.
Reba McEntire, "What If It's You," MCA, her 12th.
Isley Brothers, "Mission To Please," Island, their eighth.
 Various artists, soundtrack, "Evita," Warner Bros.
 Various artists, soundtrack, "Phenomenon," Reprise.
Randy Travis, "High Lonesome," Warner Bros., his eighth.
Whitney Houston, soundtrack, "The Preacher's Wife," Arista, her fifth.
Beck, "Odelay," DGC, his second.
Merle Haggard, "His Epic Hits—The First Eleven—To Be Continued," Epic, his third.
Simon & Garfunkel, soundtrack, "The Graduate," Columbia, their seventh.
 Various artists, "Smoky Mountain Christmas," Unison.

GOLD ALBUMS

Smashing Pumpkins, "The Aeroplane Flies High" (five-CD set), Virgin, their fifth.
Neil Diamond, "In My Lifetime," Columbia, his 33rd.
 ♯, "Emancipation," New Power Generation, his 14th.
Grateful Dead, "Hundred Year Hall," Arista, its 11th.
E-40, "Tha Hall Of Game," Jive, his second.
 Various artists, "MTV Party To Go, Volume 10," Tommy Boy.
Mo Thugs Family, "Family Scriptures," Relativity, its first.
 Various artists, soundtrack, "Space Jam," Atlantic.

Lil' Kim, "Hard Core," Big Beat, her first.
LeAnn Rimes, "Blue," Curb, her first.
Vanessa Williams, "Star Bright," Mercury, her fourth.
LL Cool J, "All World," Rush Associated Labels, his seventh.
Da Brat, "Anuthatantrum," Columbia, her second.
Wade Hayes, "On A Good Night," Columbia, his second.
 Various artists, soundtrack, "The Mirror Has Two Faces," Columbia.
Pearl Jam, "No Code," Epic, its fourth.
Babyface, "The Day," Epic, his third.
Korn, "Life Is Peachy," Epic, its second.
Ghostface Killah, "Ironman," Epic, his first.
Makaveli, "Don Killuminati: The 7 Day Theory," Death Row/Interscope, his first.
Molly Hatchet, "Greatest Hits," Epic, its fourth.
 Various artists, soundtrack, "Beavis And Butthead Do America," Geffen.
Patsy Cline, "The Patsy Cline Story," MCA, her fifth.
Patsy Cline & J. Reeves, "Remembering," MCA, their first.
 Various artists, "Ultimate Dance Party, 1997," Arista.

Toby Keith, "Blue Moon," Mercury Nashville, his third.
Reba McEntire, "What If It's You," MCA, her 18th.
 Various artists, "MTV Party To Go, Volume 9," Tommy Boy.
Ginuwine, "The Bachelor," 550 Music, his first.
The Presidents Of The United States Of America, "Presidents II," Columbia, its second.
Tony Toni Tone, "House Of Music," Mercury, their fourth.
Steven Curtis Chapman, "Signs Of Life," Sparrow, his fourth.
 Various artists, soundtrack, "Evita," Warner Bros.
Michael Franks, "Sleeping Gypsy," Warner Bros., his second.
Whitney Houston, soundtrack, "The Preacher's Wife," Arista, her fifth.
Ricochet, "Ricochet," Columbia, its first.
 Various artists, "Ocean's Relaxing Surf," Unison.
 Various artists, "Thundering Rainstorm," Unison.
 Various artists, "Light Jazz Christmas," Unison.
 Various artists, "Norman Rockwell Christ-

mas Homecoming," Unison.
 Various artists, "Midnight Clear," Unison.
 Various artists, "Smoky Mountain Christmas," Unison.
 Various artists, "Piano Winterlude," Unison.
 Various artists, "Winterlude," Unison.
Enigma, "Enigma 3 Le Roi Est Mort, Vive Le Roi!," Virgin, its third.

PLATINUM SINGLES

Babyface, "This Is For The Lover In You," Epic, his first.
En Vogue, "Don't Let Go," EastWest, its second.
R. Kelly, "I Believe I Can Fly," Jive, his fourth.

GOLD SINGLES

Nas, "Street Dreams," Columbia, his first.
Barbra Streisand & Bryan Adams, "I Finally Found Someone," Columbia, their first.
New Edition, "I'm Still In Love With You," MCA, its third.
R. Kelly, "I Believe I Can Fly," Jive, his sixth.

Assistance in preparing this story was provided by Gina van der Vliet.

DEDICATED ADJUSTS TO ITS STATUS

(Continued from page 9)

out there and build the story on bands at college radio, at press, get them out on the road, and then to go to Arista at the point where we need the marketing push they can deliver.

"In the U.K., the market's sufficiently small that an indie like us can take a record all the way, and loads of indies have proved it time after time, from Nude [home of Suede] to Deceptive [Elastica's label] to whoever."

Ottmann, who joined Dedicated U.S. last May, oversees the American operation from the label's New York headquarters in SoHo, in a building also occupied by another ocean-crossing British indie, Beggars Banquet. He inherited the title from Karen Brown, who moved from England to New York at the time of Dedicated's marriage to Arista.

"Because we have BMG distribution, that differentiates us from an indie," says Ottmann. "However, our business is based on being a small record label—we have low overheads; there's only four or five of us here. We have constant dialogue with Arista, and Roy Lott [Arista (U.S.) executive VP/GM] is particularly supportive of us."

Lott concurs: "While this deal might mean that the Arista company as a whole is not necessarily as involved [with Dedicated], it certainly doesn't mean that certain of us are any less involved," he says. "When Jake and the guys are doing a record that we are not marketing at the beginning, our approach is certainly not 'Don't call us, we'll call you.' I always want to hear the music.

"There's more than one route to the consumer, and I see this as an additional relationship. It's a recognition that a more cost-effective, and potentially better, job can be done if it's done by the Dedicated unit rather than Arista's unit," Lott continues. "For example, a Cranes French album [a reference to their 'The Tragedy Of Orestes And Electra']—would we expect a gold album with that? No. Should they be able to do it? Of course."

Lott adds that the circumstances under which Arista would become involved with any particular Dedicated project are now intentionally informal. "This is why I love working with Doug D'Arcy," he says. "Rather than the corporate, formulaic 'It's got to do X units,' it's 'We'll know.' We've been around the block a few times."

The Arista executive says that the reconfigured deal is not a reflection of any failure on Dedicated's part to break any of its acts beyond their respective fan bases. "The theory that it reflects disappointment would be inaccurate," Lott stresses. "What we're doing here is creating a means to get under the radar."

INTERNATIONAL IDENTITY

Nevertheless, D'Arcy concedes, "the label has built up a good international identity—we've been around long enough to have a catalog that we're able to sell and work, and we operate on really low costs, even now. The pressure is to break something substantial to justify the label and take it to another level.

"We've been behaving more like an indie over the past couple of years, and that's freed us up to take more risks, because I think that's what indies do, and that's given us better access to talent."

Admitting that he would have liked Dedicated to be more involved in the Britpop boom, he continues, "We have pursued some of the major signing 'buzz bands'—[but] we tend to get outbid because our resources are limited compared to all of the majors. I don't necessarily feel it's been a negative for us because we've been forced to look elsewhere for talent, and we've been able to find it."

Muncey, who joined Dedicated's London team in late 1995, says, "We're exchanging music across the two continents, and it's very exciting times for us. We have looked at our A&R policy quite thoroughly, and as a label we are putting out more records than we have done for the last

couple of years, but always with an eye on quality rather than quantity."

MULU AND MORE

The U.K. label was greatly encouraged late last year to see Liverpool duo Mulu's "Desire" single picked up by BBC Radio 1, which gave this impressive piece of trip-hop/pop a four-week run on the playlist. Mulu will release two further singles before an album in the summer.

Mulu's Laura Campbell says that the band was courted by "three or four other" labels, one of them a major, but that Dedicated was the right choice.

"I've been wanting to do this for years, so I wanted to be sure the label would be with me," Campbell says. "They offered things the others weren't offering. The fact that they've not got a great amount of bands on the label means they can spend more time with us. [The London staff] seemed really into it as well; they're a really good team, and they seemed to work really well together. And they've got good bands, like Global Communication and Spiritualized."

The London label is also developing the rock three-piece Silkscreen. "We're releasing their record in Holland, where they have an ongoing following," says Muncey. Also planned is the debut album by Liverpool hardcore band dBh.

Ottmann and his U.S. team, including label manager Ben Weber, previously with Elektra Entertainment, plus Jennie Davis in A&R and Patrick Jordan in sales and promotion, are equally excited about the company's numerous releases in the opening months of the year. These include Knoxville, Tenn., rock outfit 30 Amp Fuse's album "Saturday Night At The Atomic Speedway," which has a Feb. 25 U.S. street date, and an upcoming release by Rochester, N.Y., act Muler.

Both the London and New York arms of Dedicated set great store by new projects from the English West Country remix duo Global Communication (which recently released the house sin-

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COWABUNGA! IT'S A 'SIMPSONS' SET

(Continued from page 12)

creation's music on his car radio. Rhino product manager Emily Cagan says that many radio formats should be pleased with the range of material provided on "Songs In The Key Of Springfield."

"Programmers can have a lot of fun with the music, and using the dialogue for intros and outros," says Cagan. "We're targeting rock stations, oldies, country, top 40, album rock, AM radio, and nationally syndicated shows. We're servicing the entire album to let people run loose with it."

That "The Simpsons" music should take on a life of its own is only fitting, considering the importance Groening placed on the score for the series when he first envisioned it.

"I was always fascinated by TV show themes," says Groening, who sought a "throwback to the blaring themes" of '60s television programs for the theme to "The Simpsons." "I grew up watching 'Bullwinkle' and saw that there

were three things that made it work: the writing, the voices, and the great music—obviously, not the animation. And that's what I wanted for 'The Simpsons,' because our animation is also of variable quality. So by anchoring it with fully orchestrated acoustic music—and not synthesizers and drum machines—it lends authority to the show."

The album, though, "is really a tribute to the great work of Alf Clausen," Groening adds. "He knocks himself out for the show every week, and it just kills us to listen to his music on the big speakers in the remix studio—which isn't the same as hearing it on TV. So the CD will really do Alf's music justice."

Clausen, who's been with "The Simpsons" since the 14th episode (the first "Halloween" special), came to the show after composing for "Moonlighting" and "Alf" (no relation). He produced "Songs In The Key Of Springfield," composed more than half the music, and recorded it with his Alf Clausen Orchestra, which, at 35 pieces, is the biggest TV orchestra next to the one used for "Star Trek."

"What's so interesting about the show is that the writers are really tuned into popular music," says Clausen. "So it's a very unusual job in that it draws from every possible musical influence. I cut my teeth as musical director of TV variety shows like 'Donny And Marie,' so I learned to write in different styles, and after over

150 shows, they've thrown every possible style at me.

"Matt's philosophy is that we're not a cartoon, but a drama where the characters are drawn—which has always served me well in deciding the music. He says, 'When in doubt, score the emotion first—not the action, like in Mickey Mouse.'"

In addition to the radio promotion, Cagan says that "Songs In The Key Of Springfield" will be a special instance for Rhino of "complete and fully excited support" from WEA's sales and field reps in targeting tastemaker accounts and securing displays and co-op advertising. "Every once in a while they pick up on one of our projects and make it their own," she says.

As merchandising has always been a "Simpsons" specialty, Rhino is following suit with a counter-top bin featuring a cutout of the Simpsons on their now famous couch. Separate 1-by-2 flats with cutouts of Homer's and Bart's faces will encourage store personnel "to get more creative with wacky displays" than plain album cover pieces, says Cagan.

Nontraditional retail, including mail-order catalogs, supermarket chains, drugstores, and bookstores, will also be serviced, Cagan notes, adding that the album will be packaged in a special blister-pack configuration for toy stores.

A sticker postcard featuring cover art will be used for a teaser campaign and may also be used for traditional in-store giveaways, Cagan says. Discus-

sions are under way with various licensees to get as many "Simpsons" items as possible for giveaways "to really blow this thing out," she says. Consumer contests at retail, meanwhile, will involve limited-edition "Simpsons" animation cels, to be awarded within sales territories and at major chains. A special cel worth \$2,500 can be won in a national contest in Tower's Pulse! magazine.

Cels will also be prizes in contests through Rhino's mail-order department on its World Wide Web site. Rhino will further tie in promotionally with Fox's Web site.

So far, print advertising is slated for Entertainment Weekly, and Cagan expects a heavy press response, "since it's the first time that actual music and dialogue from the show has ever been released." (The 1990 Geffen title "The Simpsons Sing The Blues," which included the hit "Do The Bartman," featured original music by the cast.) More Rhino "Simpsons" titles are hoped for, Cagan says, depending on the licensing of music performances by the show's legion of guest stars.

One of the first guests, Tony Bennett, fondly recalls his "Simpsons" experience. "It was one of the most pleasant days ever," says Bennett, adding, "I love the show and still watch it. They make a lot of good social statements, and I'm surprised [Fox owner Rupert] Murdoch lets them get away with it."

For Groening, Bennett's appearance

on the November 1990 "Dancin' Homer" episode represented a crucial "endorsement" for the then-young show.

Notes Clausen, "We're so thrilled to get out some of this music, which the fans have been clamoring for for a long time. And the nice thing is that it really is actual music from the series that everybody knows, not 'music inspired by,' or what you wish it would be."

SLUSH ON DISCOVERY

(Continued from page 16)

first encounter. "They weren't jaded. It was almost a small-town vibe. There's a calm about them that balances out my craziness."

Peters, who had previously played in dozens of bands, including Jesus Chrysler in North Hollywood and the Need in his native Hawaii, in August 1994 was asked to play a poetry slam. He rounded up Zuckerman and Costigan and Jesus Chrysler bassist Dwayne Lyon (later replaced by old Need pal Jamie Lau), led three rehearsals, and turned in a raucous debut gig.

Peters and company rapidly found favor for their boisterous brand of rock at such North Hollywood hangouts as the Blue Saloon and Eagles Coffee Pub, the latter also home to formative shows by NoHo musicians Grant Lee Buffalo, Eenie Meenie, Wheel, Spanish Kitchen,

(Continued on page 19)

JILL SOBULE

(Continued from page 14)

overall plan.

"This is a simple approach, but a hard-working one," Shapiro says. "I don't want any shortcuts or cute ideas. We're not going to be clever or to use a certain niche or go a certain way to grab attention. We tried that last time, and it didn't work. With this album, I'd rather take the long, hard road."

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MARCH 6-9

'TWIST' OF BRAZIL'S JOBIM IS FIRST RELEASE FOR I.E. MUSIC

(Continued from page 12)

Jobim and his wife, Anna. Anna and Lee's wife, Carman, were high school pals in Brazil.

"I set out to prove that this is a timeless composer in the historical sense, like a Berlin or a Gershwin," Ritenour offers, "and [that] Jobim's music is as flexible today as it was in 1960."

Jobim's visibility is especially high of late. Joe Henderson's "Double Rainbow," which contained all Jobim material, was released by Verve in '95, garnering much attention (Jobim was actually scheduled to work on it). And Warner Bros. Archives rereleased the Jobim titles "Terra Brasilis," "Urubu," and "Composer" at the end of '96. Verve itself entered the scene with a great three-disc set, "The Man From Ipanema," in 1995.

"I knew it was a tough task to be compared with the originals," says Ritenour, "and others have reconstructed and deconstructed his music many times, too. But there's a demographic between the ages of 25 and 50 that loves his music. I just thought I could give the tunes a fresh outlook."

In addition to advertising the release in a slew of music and lifestyle magazines, i.e. music has a number of promotions in the works. A tie-in with Bernie's Coffee Emporium is planned. Those purchasing "A Twist Of Jobim" at a not-yet-determined record retailer will receive a point of purchase package of Brazilian java. In exchange, Bernie's will give away a cassette sampler of cuts from the disc and a coupon

for a discount on the full CD, redeemable at a retail outlet.

The label is also coordinating an enter-to-win sweepstakes with a retailer to give away a trip to Rio de Janeiro, Brazil.

Additionally, Ritenour and saxophonist Eric Marienthal—a recent i.e. signing and participant on "A Twist Of Jobim"—will perform at the Gavin Convention this month to perk the ears of radio. "[We're targeting] not just the quiet storm and adult stations, but college radio as well," says Wexler. "The folks at PolyGram [which distributes the imprint] are helping with this." Two tracks will be released at the end of February. "Water To Drink" is slated for smooth jazz stations, and "Dindi" will be aimed at adult urban radio.

Frank Cody, CEO of radio consultancy Broadcast Architecture, believes that "the whole record is going to have a wide base of appeal. It's a brilliantly realized project," says Cody. "It's an easy album to enjoy, and at the same time there's musical integrity. I see it turning a whole new wave of people onto Jobim."

Paul Goldstein, operations manager for Chicago's WNUA, promises that "A Twist Of Jobim" will be added to his heavy-rotation list. "It contains all the qualities we're looking for," he says. "Rich, smooth—it's like a crème brûlée." Cody also notes that the singles have separate sounds, which could attract a variety of listeners. For instance, DeBarge's vocals on "Dindi" have a different feel than Adams' and Jarreau's on "Waters Of March."

Ritenour says listening to some of the artists tackle the tunes was a thrill. "Especially El, who's a great singer," says the guitarist. "He knew Jobim's stuff, but not all the way. His roots are very American; he's more into Marvin Gaye. So when I played him 'Dindi,' he said 'God what a melody!' The sexy kind of groove El's known for really gets going on the cut."

"A Twist Of Jobim" will arrive in the racks almost nine months after i.e. music set up shop, making the "first baby" analogy seem appropriate. The time between conception and birth has been well-spent organizing a marketing plan.

"We sat down and figured out some numbers one day, and we're using them in the campaign. Collectively these artists have sold over 20 million records," says Wexler. "Not that we have sugar plums dancing in our heads, but we believe 'Twist' can be big in the contemporary jazz market, the jazz market, and adult urban."

Steve Diesel, senior music buyer for Best Buy, reminds that it's music, not big names, that sell a record. "I think with this record, people will approach [the tracks] for what they are, rather than who wrote them," he says. "But, it's a really well-rounded disc, with

artists who are thought of as contemporary along in there with more mainstream players, too. I think this is a big commercial record, for sure."

Success is always a plus. But Grusin's sincerity is palpable when he summarizes Jobim's artistic impetus.

"He approached songwriting from a cultural standpoint that didn't have too much to do with what we think of as commercial music," he says. "That's one reason I think a lot of jazz players latched onto this stuff—because it didn't come from any kind of fad, but from inventive chord changes and surprising musical events."

ALT ROCK CHILLS WITH SLUSH SET ON DISCOVERY

(Continued from page 18)

and Julie Ritter. The Slush sound was readily exported beyond the Valley to the Troubadour, Alligator Lounge, Opium Den, Hell's Gate, the Roxy, and the Viper Room. "I would go to hear them, and they would have legions of fans that would follow them from club to club," Birenbaum says. The group also has toured Western states with Grant Lee Buffalo.

The band, signed to Discovery in January 1996 by Bell, helped build enthusiasm via a mailing list that now numbers more than 1,500 fans. Also generating attention is a Discovery Records Web site that features an offbeat Slush-hosted tour of North Hollywood.

Joe Chiccarelli, whose résumé boasts

credits with Frank Zappa, American Music Club, and Stan Ridgway, co-produced with Slush all tracks except "Touch You" and "Catastrophe Supreme," handled by Thom Wilson (Offspring, Iggy Pop, Magnapop). Wilson, who mixed the album, played a critical role in its sonic success.

"We wanted a fresh take on the material," Birenbaum says. "Thom is to his core a very passionate person. There's a snap and an energy that flows from song to song."

"North Hollywood," which has already stirred interest among television and movie music supervisors, initially will be promoted to alternative and rock radio. "Touch You," the debut

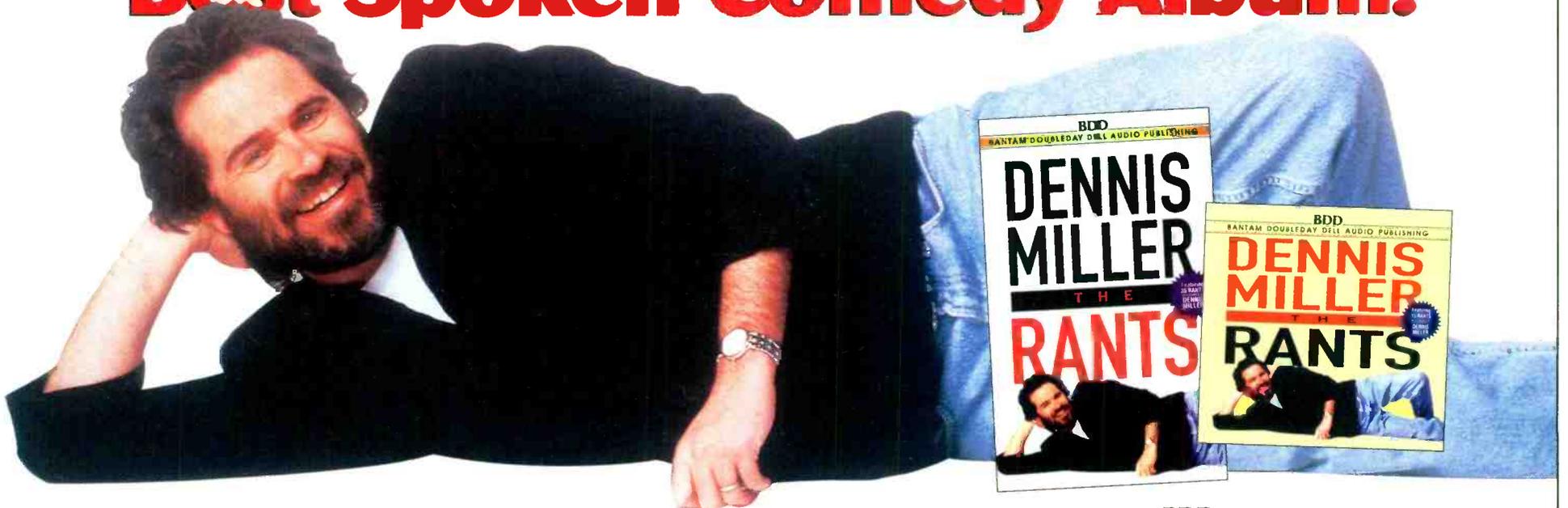
single that streeted Jan. 21, was added to Miami album rock outlet WZTA its first week of release.

Peters expects "North Hollywood" to cross several formats. "It's not a straight-ahead pop record or rock or punk," he says. "We've always had a cool ability to reach a lot of people, from 13-year-old girls to 35-year-old men and women. We do appeal to the fraternity guys, but we also appeal to our friends in Silver Lake."

Touring plans call for extensive college and club performances. "It's gonna be 'hit the road, Jack' for the band," Birenbaum says. "The mandate is to get them in front of as many people as possible—clubs, retail, radio, press."

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DEDICATED

(Continued from page 17)

gle "The Way"/"The Deep") and Cranes and Spiritualized. Cranes' "Population Four" album is planned for a Tuesday (11) U.S. release, with Spiritualized's "Ladies & Gentlemen, We Are Floating In Space" likely to come out at the end of March. Both acts, according to Ottmann, have loyal fan bases.

SoundScan reports U.S. sales of 27,000-29,000 units for each of Cranes' three albums.

"We've been with Dedicated pretty much since they started," says Cranes' Alison Shaw, "and we don't know anything else, to be honest. We signed a six-album contract, because the whole idea was that they seemed to be interested in us being a long-term thing.

"We're definitely happy we signed to Dedicated," Shaw adds. "The main thing is, they've let us do things at our own pace. They gave us the freedom to do weird, creative things we might not have been able to do elsewhere."

Cranes will begin a six-week tour of the U.S. in early March, according to Shaw, adding that the band is looking forward to meeting the New York staff.

RETAIL RELATIONS

"Dedicated has a great label presence with small mom-and-pop shops," adds Ottmann, noting the label's close relationship with key indie outlets.

Chris Rasmussen, manager of one such store, Secret Sounds in Bridgeport, Conn., says, "They're always looking for new acts, and sometimes we can point them in the right direction." Of the label's new material, he says, "I like what they've sent me so far. The new Cranes album will do quite well, and Spiritualized fans are die-hard fanatics. Anything on them or any related band, they'll snap it up."

As Dedicated approaches its seventh anniversary, D'Arcy continues to exude admirable enthusiasm for his work, as well as gratitude to still be in the indie arena. "Everybody nowadays assumes that start-up labels are like a slot machine, you put the coin in, pull the handle, and maybe something comes out. If you get a big win, great. If nothing comes out, you've lost.

"It's not really like that," he adds. "I think even the companies that are funding the start-ups are starting to realize this: You've got to have either deep pockets or a long view."

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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®				
FEBRUARY 15, 1997				
★ ★ ★ NO. 1 ★ ★ ★				
1	—	1	JONNY LANG A&M 540640 (8.98/10.98)	LIE TO ME
2	3	12	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
3	5	17	702 BIV 10 530738*/MOTOWN (8.98/16.98)	NO DOUBT
4	4	19	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
5	8	13	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
6	6	19	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
7	12	29	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
8	11	9	TRICKY ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
9	7	21	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
10	14	24	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
11	10	26	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
12	13	34	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
13	15	22	AMANDA MARSHALL EPIC 67562 (7.98 EQ/11.98)	AMANDA MARSHALL
14	23	17	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRISISTIBLE BLISS
15	9	23	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
16	24	9	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
17	18	9	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY
18	—	1	CRAVIN' MELON MERCURY 534305 (8.98 EQ/12.98)	RED CLAY HARVEST
19	27	4	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.98/14.98)	HOT
20	—	1	APHEX TWIN SIRE 62010/EEG (10.98/16.98)	RICHARD D. JAMES ALBUM
21	19	19	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
22	32	3	THE PRODIGY MUTE 9003/XL (10.98/15.98)	MUSIC FOR THE JILTED GENERATION
23	22	23	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
24	20	14	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
25	26	4	THE CHEMICAL BROTHERS ASTRALWERKS/CAPRICORN 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST

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

26	—	1	BUILT TO SPILL WARNER BROS. 46453* (8.98/13.98)	PERFECT FROM NOW ON
27	28	4	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
28	21	5	ASHLEY MACISAAC A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
29	39	2	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN
30	46	29	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
31	29	4	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
32	40	9	KEIKO MATSUI COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
33	17	14	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
34	35	15	CRYSTAL LEWIS MYRRH 5036*/WORD (10.98/15.98)	BEAUTY FOR ASHES
35	25	5	FOUNTAINS OF WAYNE SCRATCHIE/TAG 92725*/AG (7.98/11.98)	FOUNTAINS OF WAYNE
36	38	22	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
37	37	5	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
38	30	26	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
39	—	1	SPACE UNIVERSAL 53028 (10.98/15.98)	SPIDERS
40	31	26	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
41	44	29	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
42	34	5	THE SUICIDE MACHINES HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
43	42	33	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
44	41	13	ANOINTED WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
45	33	28	RAY BOLTZ WORD 67304/EPIC (9.98 EQ/15.98)	THE CONCERT OF A LIFETIME
46	36	2	MADELEINE PEYROUX ATLANTIC 82946/AG (10.98/15.98)	DREAMLAND
47	45	4	AVALON SPARROW 51485 (10.98/15.98)	AVALON
48	—	1	GIOVANNI NEW CASTLE 5527 (10.98/15.98)	ROMANCE
49	—	1	AMBER TOMMY BOY 1170 (10.98/15.98)	THIS IS YOUR NIGHT
50	48	11	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE

POPULAR UPRIISINGS

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

VIVA LA MATTO: Though "Sugar Water," the first commercial radio single by Warner Bros. act **Cibo Matto**, will probably not be serviced until March at the earliest, the band's "Super Relax" EP is already performing well. The



Man In Demand. MCA artist **Rahsaan Patterson's** self-titled debut, which was released Jan. 28, is No. 14 on the East North Central Regional Roundup chart this week. The artist will perform his single "Stop By" on "Soul Train" Saturday (8). Another track, "It Ain't Love," has been chosen as the title song for a forthcoming ABC documentary on domestic violence.

EP, which was released Jan. 28 by Warner Bros., is doing particularly well in the Pacific Region and is being played heavily at college radio and on specialty shows. The duo will

kick off a nationwide headlining tour Thursday (13).

FOLK EXPLOSION: "Libido Speedway," the A&M debut album by **Orbit**, whose members include Lunch Records founders **Jeff Lowe Robbins** and **Paul Buckley**, will also feature new member **Wally Gagel**, who co-wrote **Folk Implosion's** hit "Natural One" and produced that band's forthcoming album, "Dare To Be Surprised," plays bass on "Libido." The band's first single, "Medicine," was serviced to modern rock and college radio Feb. 5, along with a CD-5 that features a cover of **Echo & the Bunny-men's** "Do It Clean." A clip for "Medicine" is being lensed by **Gavin Bowden** (Live, **Red Hot Chili Peppers**).

Meanwhile, **Shrimper Records** released **Folk Implosion** member **John Davis' solo** album, "Blue Mountains," Jan. 21.

THE ANGLO FILE: In spite of the obvious language barrier, "Avalancha De Exitos," the new set by **WEA Latina** rockers **Cafe Tacuba**, seems to be translating well with reviewers at such publications as **Spin**, **Rolling**



AAA OK. "Eventide," The Mercury debut by **Grey Eye Glances** (formerly **Sojourn**) is rife with prime tracks for triple-A radio. The first single from the album, which is set for release Feb. 11, is "Half Way Back" (**Billboard**, Feb. 8). The band will begin an Eastern region **Borders Books & Music** tour Friday (14).

Stone, and **USA Today**.

The label hopes to keep crossover momentum rolling by servicing a video for the band's single, "Chilanga Banda," to mainstream video outlets and continuing its push for college airplay.

The band will also contribute a single with guest vocals by **David Byrne** to the **Red Hot Organization's** latest effort, "Silencio = Muerte: Red, Hot + Latin."

WEA Latina reports that the album has sold more than 50,000 units since its release Nov. 15.

WEIRDEST OF THE WEIRD: "Bite The Red Knee," the U.S. debut album by Japanese pop-pranksters the **Pugs**, is actually a compilation featuring tracks from the band's four earlier, non-U.S.-released albums. The set, which was issued Jan. 15 by **Casual Tonalities**, features such underground favorites as "Mari In Love" and the act's cover of "Tequila." The band, which is booked by **New York-based Shibari Entertainment**, will begin its American tour in March.

ROADWORK: Enclave act **September 67** begins a one-month stint opening for **Wilco** Monday (10). The band's

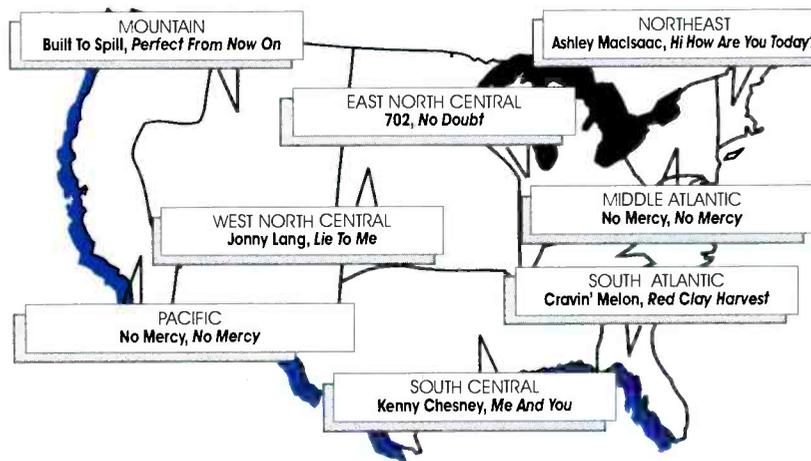
album, "Lucky Shoe," was released in October... **Victory Records** act **Earth Crisis** opens for **Downset** nationwide though February. The band's album, "Gomorrhah's Season Ends," was released in October... Members of **Explicit Entertainment Bay Area rap**



Heard Of Buffalo? "If She Don't Love You," the first single from **Rising Tide** country act the **Buffalo Club**, is No. 43 on the **Hot Country Singles & Tracks Chart**. **Broadcast Data Systems** reports 128 country stations spinning the song, including **WGRL Indianapolis** and **KEEY Minneapolis**. The band's self-titled album bows March 25.

clique the **Darkroom Family** perform Feb. 18-28 in Arizona and the group's home market of northern California. In October, the label issued "Interview With A Chicano" by **Sir Dyno** and "To Live And Die In Tha Bay" by **Duke**.

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
MOUNTAIN	NORTHEAST
1. Built To Spill Perfect From Now On	1. Ashley MacIsaac Hi How Are You Today?
2. No Mercy No Mercy	2. Duncan Sheik Duncan Sheik
3. Paula Cole This Fire	3. No Mercy No Mercy
4. Merrill Bainbridge The Garden	4. Fun Lovin' Criminals Come Find Yourself
5. Duncan Sheik Duncan Sheik	5. Soul Coughing Irresistible Bliss
6. Kenny Chesney Me And You	6. Merrill Bainbridge The Garden
7. Paul Brandt Calm Before The Storm	7. Paula Cole This Fire
8. Republica Republica	8. Local H As Good As Dead
9. Fun Lovin' Criminals Come Find Yourself	9. Tricky Pre-Millennium Tension
10. Ashley MacIsaac Hi How Are You Today?	10. Republica Republica

UPCOMING

Billboard



K-tel 35TH ANNIVERSARY

Issue Date: March 8

Ad Close: Feb. 11

Billboard's March 8th issue celebrates the 35th anniversary of K-tel. A pioneer in marketing music, this Minneapolis firm's retail music compilations have become pop-cultural icons. Our commemorative issue features a complete history of the company, an overview of its present-day operations, and an exclusive Q&A with president David Weiner and founder Philip Kives. We'll also take a look at those artists whose careers have been given a significant boost by aligning themselves with the K-tel organization.

Contact:

Jim Beloff
213-525-2311



NARM

Issue Date: March 15

Ad Close: Feb. 18

Billboard's March 15th issue features our annual spotlight on the NARM confab taking place in Orlando, Florida on March 8-11. This special issue provides readers with an up-to-date, comprehensive overview on the general health of the retail market (multimedia, video and music products). In addition, coverage will preview artists scheduled to perform, provide a complete listing of events, and explore the retail landscape of Orlando.

Contact:

Robin Friedman
213-525-2302



KOCH INTERNATIONAL 10TH ANNIVERSARY

Issue Date: March 15

Ad Close: Feb. 18

As part of our annual NARM issue, Billboard will honor the 10th anniversary of the independent distribution firm (and record company) Koch International. Our celebratory coverage will be anchored around the company's history, while providing insights on Koch's current projects and future plans. Other features will look at the labels under the Koch umbrella, compile a timeline of the company's strategic events, examine its international force, and include a one-on-one interview with Michael Koch.

Contact:

Ken Piotrowski
212-536-5223



PRO TAPE/ITA

Issue Date: March 22

Ad Close: Feb. 25

Billboard's annual section on Pro Tape finds its home in our March 22 issue. Coinciding with the ITA convention (Tucson, March 19-23), this spotlight reviews the current state of the market in light of recent acquisitions. Coverage will explore the new opportunities for other tape suppliers in the wake of the market's consolidation, profile the KOHAP Group, and discuss the challenges facing pro-tape suppliers in an exclusive Q&A with ITA executive director Charles Van Horn.

Contact:

Jim Beloff
213-525-2311

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WORLDWIDE SPECIALS & 1997 DIRECTORIES



NEW AGE

Issue Date: March 22

Ad Close: Feb. 25

As new age integrates different musical influences and directions into its repertoire, more than ever it's sounds are being embraced by audiences worldwide.

Billboard turns its spotlight onto this not so "new" market in our March 22 issue. We'll take an in-depth look at the general state of the business, including a report on the music's global impact. Coverage will also highlight those artists and labels experiencing success.

Contact:

Lezle Stein
213-525-2329



SOUTH AFRICA

Issue Date: April 5

Ad Close: March 11

South Africa's efforts to increase its international presence within the music industry are materializing. In our April 5th issue, **Billboard's** editorial provides a comprehensive analysis of this evolving market, from its A&R trends to its diverse artists. Other features include late-breaking developments in South Africa's music business, the development of new concert venues, and a graphic summary of data relating to the market (sales turnover, economic indicators and media/involvement).

Contact:

Christine Chinetti
44-171-323-6686



1997 Record Retailing Directory

Publication Date:

March 22, 1997

Ad Close: Jan. 22

The 7th edition of the Record Retailing Directory continues to influence the music industry buyers who purchase the products and services offered by record companies, wholesalers & distributors, accessory manufacturers, etc. The RRD contains 7,000 updated listings of independent record and chain stores, chain headquarters, and audio book retailers. One ad in the 1997 RRD can work for you all year long!

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Zhané Eyes Format Breakout

Illtown To Work 2nd Set To R&B, Top 40/Jazz

BY SHAWNEE SMITH

NEW YORK—Building upon the strong foothold in the R&B community that Zhané established with such hits as "Hey Mr. DJ" and "Groove Thang," Illtown/Motown plans to break "Saturday Night," the duo's sophomore project, at top 40 and jazz formats when it streets internationally April 22.

"They felt the last album didn't expose who they really were," says Illtown CEO Kay Gee, who was the primary producer on "Zhané." "What I did with them [on the first album] is true disco like 'Hey Mr. DJ,' but they kind of got pigeonholed along the way, and a lot of the other types of music on their first album didn't get released. So my No. 1 objective on this album was to kind of stay out of the way and let them do more production and stress their cre-

'The ballads and the jazz-influenced songs mean so much to us'

ativity."

Using other producers—Eddie F, Easy Mo Bee, J.R. Swinga, Pop from Hitmen, and Scott Booker, as well as Kay Gee, who worked on four tracks—Zhané turned in a project, all parties involved agree, that offers the same musical variety as its first. Featuring not only dance tracks, such as "Request Line," the first single—which was released to record pools and DJs Dec. 20—"Saturday Night" is also chock-full of midtempo cuts, such as the eponymous second single.

"The party songs are really some-



ZHANE

thing we do for the fans," says Zhané's Jean Norris. "It's something we know we definitely have to do, but we kept the same versatility of the first album. We did the ballads and the jazz-influenced songs because [those] are the songs that mean so much to us, and we can't deny that part. They show that we're not just a one-dimensional group."

To further the group's vision, Motown is having two staffs, R&B and top 40-jazz/AC, promote the album to their respective radio formats through what Motown A&R director Richard Blair terms "single selection."

While R&B and top 40 stations were serviced with "Request Line" Jan. 21, "Saturday Night" is the proposed top 40 track.

For the week ending Jan. 30, Broadcast Data Systems detected 504 spins of "Request Line" at R&B stations and 224 spins on top 40 outlets.

"Crush," the third single, will be the group's formal introduction to jazz formats. At press time, Motown had not set a date for the release of "Crush," but jazz/AC stations will be serviced with a sampler of the jazzier Zhané tracks from the new set about four weeks before the album is released.

A 12-inch single of "Saturday Night" will be shipped to record pools April 12. "To go to [jazz/AC] any sooner would be giving away a large part of our album before consumers can buy it," says Motown pop promotion senior VP Barbara Seltzer.

In the meantime, Motown is servicing all radio formats with customized "Request Line" singles. Zhané's Renee Neufville sings each station's request line phone number instead the generic "555-0429" sung on the original lyric.

Though no booking agency has been selected, the EMI-published duo will begin its European promotional tour at the end of February.

As part of its U.S. promo tour, Zhané



A Diverse Force. Paul Anthony, left, and Boulegged Lou, of the production team Full Force, stand proudly with plaques issued to them in honor of their production work on the platinum-certified "Dreaming Of You," by the late Selena.

performed at several venues in New Orleans during Super Bowl weekend, including a previously recorded "NFL Jams" program that aired on MTV. The group, in collaboration with Washington Redskin Scott Galbraith, Indianapolis Colt Ray Buchanan, and rapper AZ, sings on "After The Cheering Stops," a single from the "NFL Jams" compilation on the Gridiron label. Zhané will also perform at the NBA Stay in School Jam Feb. 8 in Cleveland. The group's cover of Chic's "Good Times," which is also on "Saturday Night," appears on Mercury's "NBA At 50: A Musical Celebration" compilation.



Talented Trio. MCA recording artist Mary J. Blige, center, takes a break from recording "Share My World," the artist's latest album, with producers Jimmy Jam, left, and Terry Lewis. The album is slated for release this spring.

Music Biz And Artists Salute Black History Month; MVP Scores With Compilations

BLACK HISTORY MONTH: PolyGram Group Distribution (PGD) is holding a March dinner in support of the United Negro College Fund (UNCF). During the evening "Rolanda" TV talk show host **Rolanda Watts** and **Roscoe C. Brown**, former Bronx Community College president and noted Tuskegee Airman, will be honored for their contributions to education and community. Also, PGD will present a financial endowment to the UNCF.

"This is the beginning of what will become an on-going commitment of PGD to support historically black colleges," says PGD black artist development national director **Al Jones**, who cites PGD field marketing VP **Curt Eddy** and PGD catalog development senior VP **John Esposito** as key to helping make the campaign a reality.

To commemorate Black History Month in February, PGD has also released a promotional compilation CD that features PGD catalog acts such as **Barry White**, the **S.O.S. Band**, **Herb Alpert**, and **Atlantic Starr**. The set was serviced to retail, radio, press, and selected consumer outlets. The distributor began developing awareness of its Black History Month campaign in January by servicing post cards, posters, and catalog sales brochures bearing cover art promoting Black History Month.

BMG is conducting a "Blackology—The Choice Is Yours" campaign, which began at an evening reception at Black Entertainment Television's (BET) studios in Washington, D.C., on president Clinton's inauguration day (Jan. 19). Surefire Records vocalist **Teddy Pendergrass** and LaFace act **Az Yet** were guest performers.

The company has also committed to a yearlong campaign designed to increase awareness of sickle cell anemia, which primarily affects the black community. Feb. 24-28, the company is sponsoring a computer online chat designed to discuss social, economic, and spiritual issues affecting today's youth. It will be hosted by BMG marketing VP **Terri Rossi**. Celebrity guests scheduled to join her online each evening from 10 p.m. to midnight include LaFace co-founder/co-president **Antonio "L.A." Reid**, TLC's **T-Boz**, Jive rapper **KRS-One**, and the reverend **Bernice King**, daughter of slain 1960s civil rights leader **Dr. Martin Luther King Jr.** The chat will be held at BMG's World Wide Web site at www.peep.com.

Columbia House, the New York-based direct product marketing company, has enhanced its own Web site (www.columbiahouse.com) to allow users to readily access catalog information on such labels as Stax, Chess, Motown, Malaco, Def Jam, and Blue Note. The site also features a "Phact Of The Day" that examines key people, places, and

events in Black history.

The Black Rock Coalition is holding a panel discussion titled "The State Of Black Radio" Feb. 19 at 6 p.m. at City Gallery in New York. The meeting will discuss the problems and possibilities for creating a rhythm alternative radio format.

Panelists for the free meeting include Billboard Hot 100 chart manager **Theda Sandiford-Waller** and WBSL New York's **Hal Jackson** and **Gary Byrd**, and will be moderated by WNEU New York's **Earl Douglas Jr.**

The American Society of Composers and Producers continues hosting its lecture series throughout February as noted musicians/songwriters/producers **James Mtume** and **Bernie Worrell** host Black History Month conversations on Feb. 19 from 6:30-9 p.m. in the ASCAP building in New York.

Previous speakers during the monthlong event included Sarafina producer **Voza Rivers** and author **Nelson George**.

JODY WATLEY is working on her debut album with Atlantic Records. Scheduled for a late summer release, the still-untitled set will be an eclectic mix of dance, progressive R&B, and

sultry ballads.

Watley signed with Atlantic at the end of 1996. The veteran artist, who began her recording career with the Solar act **Shalamar**, says she's working with top-shelf producers along with some up-and-coming board talent.

COMPILATION MVP: MVP's latest compilation releases bear some real winners. "Classic Swing: Volume One" boasts music from the likes of **Count Basie's** "Jumpin At The Woodside," **Duke Ellington's** "Cotton Tail," **Lionel Hampton's** "Flying Home," **Nat King Cole's** "Straighten Up And Fly Right," and one of my personal classic favorites, "Minnie The Moocher," by the immortal **Duke Ellington**. The label's "Roots Of Jazz Funk: Volume One" paints an impressive soundscape that includes work by **Cannonball Adderley** ("Work Song [Live From Japan]"), **Art Blakey And the Jazz Messengers** ("Moanin'"), **Horace Silver** ("Song For My Father"), and **Lee Morgan** ("The Sidewinder").

I just love compilations that don't include filler tracks, and these two sets feature some of the best music around. Other compilations recently released in the series include "Vintage Blues: Volume Two" and "Vintage Rhythms: Volume One." The collections were compiled by **Ken Poston**.

MARK YOUR CALENDAR: The International Assn. of African American Music (IAAAM) will hold its IAAAM (Continued on page 26)

NEWS FLASH

A new release from The Rhythm Makers.

"Disco Night Boogie Funk Pt. II". One of the original members, Muhammad has branched out on his own and started TTP Records. He was originally with The Rhythm Makers, then the group was known as GQ, on Delight Records, with artists Kool & the Gang. Now he's releasing from the 1st single the return of The Rhythm Makers on TTP Records "Disco Night Boogie Funk Pt. II".

GIVE IT A LISTEN!

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Distributor Inquires Welcome



by J. R. Reynolds

Billboard TOP R&B ALBUMS

FEBRUARY 15, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1/HOT SHOT DEBUT ★★★						
1	NEW ▶	1	1	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98) 1 week at No. 1	GRIDLOCK'D	1
2	NEW ▶	1	1	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98) MASTER P PRESENTS... WEST COAST BAD BOYZ II		2
3	1	2	14	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98) THE DON KILLUMINATI: THE 7 DAY THEORY		1
★★★ GREATEST GAINER ★★★						
4	2	3	23	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
5	5	10	11	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
6	6	8	22	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
7	7	6	33	TONI BRAXTON ▲ ⁴ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
8	4	4	11	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
9	8	7	8	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
10	10	9	13	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
11	11	11	12	SOUNDTRACK ▲ ² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
12	3	1	3	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
13	12	17	4	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	12
14	9	5	10	SOUNDTRACK ▲ ² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
15	13	12	11	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
16	14	13	32	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
17	15	14	14	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
18	19	20	44	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
19	18	16	21	NEW EDITION ▲ ² MCA 11480* (10.98/16.98)	HOME AGAIN	1
20	16	15	13	SNOOP DOGGY DOGG ▲ ² DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
21	17	19	13	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
22	21	22	17	GINUWINE ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	20
23	20	18	15	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
24	23	27	38	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
25	22	21	10	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677/PRIORITY (10.98/16.98)	DEATH ROW GREATEST HITS	15
26	25	28	41	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
27	24	23	18	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
28	26	26	17	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
29	32	39	17	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	29
30	27	25	19	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
31	29	35	22	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
32	30	31	52	2PAC ▲ ² DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
33	34	33	23	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
34	28	24	11	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
35	33	29	10	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	6
36	37	34	14	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
37	43	48	19	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
38	31	30	13	MO THUGS ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
39	36	38	18	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	9
40	35	32	14	E-40 ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
41	40	47	36	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
42	38	40	10	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
43	39	37	11	EMANCIPATION ▲ ² NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
44	53	50	14	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) HS	BLACKA DA BERRY	44
45	42	41	19	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	4
46	45	43	14	AZ YET LAFACE 26034/ARISTA (10.98/16.98)	AZ YET	18
47	41	42	14	DA BRAT ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
48	47	46	13	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11

49	49	44	18	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
50	50	55	36	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
51	44	36	10	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98) DR. DRE PRESENTS... THE AFTERMATH		3
52	48	49	13	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
53	46	45	11	FLESH-N-BONE MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98) T.H.U.G.S. TRUES HUMBLBY UNITED GATHERIN' SOULS		8
54	51	51	25	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
55	55	53	24	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
56	58	52	34	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
57	57	56	91	2PAC ▲ INTERSCOPE 50639*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
58	NEW ▶	1	1	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON	58
59	69	61	64	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
60	60	58	32	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
61	52	57	7	SWEETBACK EPIC 67492 (10.98 EQ/16.98) HS	SWEETBACK	52
62	54	54	12	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
63	56	60	11	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
★★★ PACESETTER ★★★						
64	79	91	22	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
65	61	65	81	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
66	59	67	8	BIG NOYD TOMMY BOY 1156* (8.98/11.98)	EPISODES OF A HUSTLA	59
67	65	68	34	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	31
68	NEW ▶	1	1	GANGSTA PAT POWER 2114/TRIAD (10.98/15.98)	HOMICIDAL LIFESTYLE	68
69	63	64	12	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	63
70	70	66	15	ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
71	68	63	35	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) HS	MY HEART	30
72	71	73	70	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
73	66	71	51	FUGEES ▲ ³ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
74	62	59	19	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
75	80	89	31	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98) HS	LET ME CLEAR MY THROAT	21
76	84	75	36	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
77	81	76	20	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
78	83	69	26	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
79	94	—	74	D'ANGELO ▲ EMI 32629 (10.98/15.98)	BROWN SUGAR	4
80	64	77	66	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
81	73	62	10	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	50
82	67	72	35	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
83	75	78	32	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
84	NEW ▶	1	1	GHETTO MAFIA DOWN SOUTH 0514/CRYSTAL CLEAR (9.98/15.98)	STRAIGHT FROM THE DEC	84
85	100	92	17	BOUNTY KILLER BLJNT/VP 1461*/TVT (10.98/16.98) HS	MY XPERIENCE	27
86	72	81	31	CRUCIAL CONFLICT ● PALLAS 53006*/UNIVERSAL (10.98/15.98)	THE FINAL TIC	5
87	78	86	36	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
88	74	80	41	SWV ▲ RCA 66487* (10.98/16.98)	NEW BEGINNING	3
89	82	85	77	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
90	76	83	3	FREAK NASTY CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS HARD HOOD/POWER 2111/TRIAD (10.98/15.98)		76
91	98	100	62	SOUNDTRACK ▲ ⁷ ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
92	77	74	32	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
93	85	93	9	PATTI LABELLE MCA 11567 (10.98/16.98)	GREATEST HITS	58
94	RE-ENTRY	3	3	TYRONE DAVIS MALACO 7483 (9.98/14.98)	SIMPLY TYRONE DAVIS	88
95	89	99	74	MONICA ▲ ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
96	86	84	17	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) HS	THE 7 SINS	29
97	RE-ENTRY	22	22	ME'SHELL NDEGECELLO MAVERICK/REPRISE 46033/WARNER BROS. (10.98/16.98)	PEACE BEYOND PASSION	15
98	NEW ▶	1	1	VARIOUS ARTISTS LIL' JOE 221 (10.98/15.98)	LUKE'S HALL OF FAME	98
99	92	95	20	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
100	91	70	16	XZIBIT LOUD 66816*/RCA (10.98/15.98)	AT THE SPEED OF LIFE	22

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for shipment of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG 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.

THERE'S ONE FACE YOU'LL NEVER FORGET

SCARFACE

THE UNTOUCHABLE

Look for the first single "GAME OVER" Featuring Dr. Dre, Ice Cube and Too Short
on this year's most anticipated album THE UNTOUCHABLE

"GAME OVER"

Album in Stores March 11

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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®					
★★★ NO. 1/GREATEST GAINER ★★★					
1	1	1	4	CAN'T NOBODY HOLD ME DOWN (C) (D) (M) (T) (X) EASTWEST 64212/EEG	◆ PUFF DADDY (FEAT. MASE) 3 weeks at No. 1
2	2	2	12	COLD ROCK A PARTY (C) (D) (M) (T) (X) EASTWEST 64212/EEG	◆ MC LYTE
3	3	3	19	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	◆ LIL' KIM FEATURING PUFF DADDY
4	21	20	4	WHATEVA MAN (C) (D) (T) DEF JAM 574026/MERCURY	◆ REDMAN
5	6	7	11	WHAT THEY DO (C) (D) (T) DGC 19407/GEFFEN	◆ THE ROOTS
6	4	11	27	LET ME CLEAR MY THROAT (C) (D) (T) CLR/AMERICAN 17441/WARNER BROS.	◆ DJ KOOL
7	5	5	13	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	◆ CAMP LO
8	7	6	20	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
9	9	10	3	THINGS'LL NEVER CHANGE/RAPPER'S BALL (C) (D) (M) (T) (X) SICK WID' IT 42436/JIVE	◆ E-40 FEAT. BO-ROCK
10	10	8	8	GET UP (C) (D) (T) UNIVERSAL 56032	◆ LOST BOYZ
11	8	4	11	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") (C) (D) (T) BUZZ TONE 53263/PRIORITY	◆ MACK 10 & THA DOGG POUND
12	11	—	2	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (C) (D) (T) NO LIMIT 53261/PRIORITY	◆ TRU FEAT. ICE CREAM MAN (MASTER P)
13	15	12	15	STREET DREAMS (C) (D) (M) (T) (X) COLUMBIA 78409	◆ NAS
14	12	9	10	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA") (C) (T) GEFFEN 19410	◆ LL COOL J
15	NEW ▶	1	1	I'LL BE (T) VIOLATOR/DEF JAM 574029*/MERCURY	◆ FOXY BROWN FEATURING JAY Z
16	13	15	10	RUNNIN' (C) (D) (M) (T) (X) 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH (C) MORGELA/SOLAR 70134/HINES	◆ WESTSIDE CONNECTION
17	14	14	22	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	◆ WESTSIDE CONNECTION
18	16	13	12	ATLIENS/WHEELZ OF STEEL (C) (D) (T) LAFACE 24196/ARISTA	◆ OUTKAST
19	18	19	36	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	◆ 2PAC (FEAT. KC & JOJO)
20	NEW ▶	1	1	THE THEME (IT'S PARTY TIME) (C) (D) (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
21	17	16	9	SPACE JAM (FROM "SPACE JAM") (C) (D) (T) (X) WARNER SUNSET/BIG BEAT 87018/AG	QUAD CITY DJ'S
22	19	17	3	THE MC (T) JIVE 42425*	KRS-ONE
23	23	21	12	LET'S RIDE (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	◆ RICHIE RICH
24	31	23	12	SUKI SUKI NOW (C) (T) (X) ATTITUDE 17029	D.J. TRANS
25	49	39	4	THAT'S RIGHT (C) (D) (T) (X) SUCCESS 42031	DJ TAZ FEATURING RAHEEM THE DREAM
26	20	18	44	PO PIMP (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	◆ DO OR DIE (FEATURING TWISTA)
27	24	25	12	THE FOUNDATION (C) (D) (T) LOUD 64708/RCA	◆ XZIBIT
28	26	29	7	LOVE ME FOR FREE (C) (T) ZOO 34267/VOLCANO	AKINYELE
29	22	22	14	YOU COULD BE MY BOO (C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN	◆ THE ALMIGHTY RSO FEAT. FAITH EVANS
30	30	30	12	RUFF RIDE/RUFF RIDA (C) (T) (X) BEFORE DAWN 1057/TOUCHWOOD	FRAZE
31	27	24	20	MUSIC MAKES ME HIGH (C) (M) (T) (X) UNIVERSAL 56022	◆ LOST BOYZ
32	25	26	19	SITTIN' ON TOP OF THE WORLD (C) (T) SO SO DEF 78426/COLUMBIA	◆ DA BRAT
33	29	28	8	STRESSED OUT (T) (X) JIVE 42420*	◆ A TRIBE CALLED QUEST FEAT. FAITH EVANS
34	44	36	5	BACK OF THE CLUB PART 2 (C) (X) ALL NET 2285	OTR CLIQUE
35	34	34	9	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201*/MERCURY	◆ REDMAN FEAT. K-SOLO
36	28	—	2	YARDCORE (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	◆ BORN JAMERICANS
37	36	32	24	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	◆ JAY-Z
38	33	27	33	LOUNGIN (C) (D) (T) DEF JAM 575062/MERCURY	◆ LL COOL J
39	32	33	9	SOUL ON ICE (C) (T) PRIORITY 53258	◆ RAS KASS
40	38	35	28	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	◆ THE 2 LIVE CREW
41	RE-ENTRY	20	20	NO FEAR (C) (T) DUCK DOWN 53243/PRIORITY	◆ ORIGINOO GUNN CLAPPAZ
42	37	38	10	TEAR DA CLUB UP (C) (D) (T) BRUTAL 53260/PRIORITY	THREE 6 MAFIA
43	35	31	22	WHAT'S LOVE GOT TO DO WITH IT (FROM "SUPERCOP") (C) (D) INTERSCOPE 97008	◆ WARREN G FEAT. ADINA HOWARD
44	45	40	29	ALL I SEE (C) (D) (M) (T) (X) KEDAR 56003/UNIVERSAL	◆ A+
45	RE-ENTRY	14	14	MY KINDA N*GGA (C) (T) PENDULUM 58586/EMI	◆ HEATHER B. FEATURING M.O.P.
46	47	49	14	THE LUMP LUMP (C) (D) (T) LOUD 64690/RCA	◆ SADAT X
47	48	37	30	ELEVATORS (ME & YOU) (C) (D) (M) (T) (X) LAFACE 24177/ARISTA	◆ OUTKAST
48	50	42	24	GET READY HERE IT COMES (IT'S THE CHOO-CHOO) (C) (D) (M) (T) (V) (X) LAFACE 24157/ARISTA	◆ SOUTHSYDE B.O.I.Z.
49	39	41	3	THE WORLD IS MINE (FROM "DANGEROUS GROUND") (T) JIVE 42398*	◆ ICE CUBE
50	40	45	25	ILLEGAL LIFE (C) (M) (T) (X) PENALTY 7177/TOMMY BOY	CAPONE-N-NOREAGA

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

R&B

RHYTHM AND BLUES

(Continued from page 24)

'97 Celebration June 13-15 at the J.W. Marriott Hotel in Washington, D.C. The event—which includes workshops, seminars, an emerging artists' showcase, a producers' collective meeting, an awards luncheon, and a concert event—celebrates the cultural heritage, legacy, and global impact of African-American music.

Honorary chairs for this year's celebration include Atlantic chairman **Ahmet Ertegun**, vocalist **Vesta**, and Detroit-based congressman **John Conyers Jr.**

The National Assn. of Black-owned Broadcasters (NABOB) will host its 13th annual Communications Awards Dinner March 27 at the Sheraton Washington Hotel in Washington, D.C. The dinner honors African-American broadcasters for their contributions to the industry.

Last year's honorees included **Smokey Robinson**, retired U.S. Army Gen. **Colin Powell**, and actress **Angela Bassett**.

NABOB honors slated to be issued include the Lifetime Achievement Award, Entertainer of the Year, Pioneer in Broadcasting, Pioneer in Music, and the Mickey Leland Public Service Award for Outstanding Leadership in Government.

This year's honorees will be announced in the coming weeks.

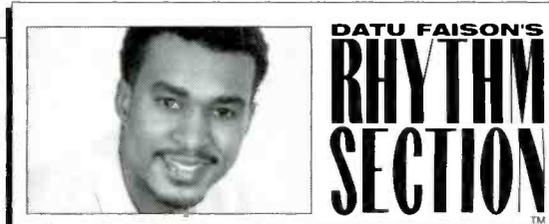
NARAS A.M.: The Los Angeles chapter of the National Academy of Recording Arts and Sciences hosted a breakfast meeting Jan. 28 at the House of Blues on the subject of R&B music and its future.

The event was moderated by journalist **David Nathan** and songwriter/producer **Christopher Troy**, and featured panelists **Me'Shell Ndegéocello**, **Tony Rich**, **Chaka Khan**, **KKLBT L.A. MD Mariama Snider**, BET music director **Gregg Diggs**, A&M promotion VP **Roland Edison**, and myself.

The stimulating and oft-heated, yet ultimately positive, dialog addressed issues such as R&B's future and its evolving relationship with hip-hop and rap; radio's impact on the genre; and the influence R&B music on the black community and the industry in general.



Shaq in The House. NBA basketballer/rapper Shaquille O'Neal stands tall after receiving the House of Blues-Sports' "Spirit Of The Dream" award during the House of Blues' first Martin Luther King Day Celebration in Los Angeles. The House of Blues-Sports is a full-service marketing enterprise designed to foster business relationships between the sports and entertainment industries. Pictured, from left, are KCBS San Francisco sportscaster **Jim Hill**, O'Neal, House of Blues-Sports president/CEO **Andre Farr**, and ESPN sportscaster **Roy Firestone**.



WINNER'S CIRCLE: All of the R&B winners at the Jan. 27 American Music Awards (AMA) posted gains of 10% or greater on Top R&B Albums. The three with the largest unit gains were both winners and performers.

After **Toni Braxton** picked up dual American Music Awards for favorite soul/R&B female and favorite soul/R&B album, her "Secrets" (LaFace/Arista) sees a 15% unit increase at No. 7 on Top R&B Albums. It shows even more conspicuous growth on The Billboard 200, where it jumps 6-5 with an increase of 8,000 units (see Between the Bullets, page 88). "We will be coming with a new image for Toni, complete with a mini stand-up and other point-of-purchase items to coincide with the release of the third single, 'I Don't Want To,'" says **Kirk Bonin**, senior director of sales. The song already has an audience of more than 3 million, with airplay on 37 monitored stations, since hitting radio Feb. 3. Braxton will be on tour with **Kenny G** through March 9.

Although high debuts displace **Keith Sweat's** self-titled set (Elektra/EEG) 14-16 on Top R&B Albums, he posts a 15% unit increase at core R&B stores. He also holds the same rank on The Billboard 200, where the overall store sample yields a 3,000-unit gain. After 10 years, Sweat, whose latest album has been certified triple platinum and yielded two platinum singles, can be considered a veteran in an arena that is typically youth driven. In fact, this is Sweat's biggest album since his 1987 debut effort, "Make It Last Forever," solidified him as a force to be reckoned with. The artist took home his first AMA trophy, winning favorite soul/R&B male artist.

Also, **New Edition's** "Home Again" (MCA) earns a backward bullet moving 18-19 with a core-store unit increase of more than 18%. The album moves 31-25 on The Billboard 200 with a 10% gain and earns its double platinum certification.

BATTLE ROYAL: Backward bullets are very rare on Hot R&B Singles, but the sales growth exhibited by **Puff Daddy Featuring Mase** cannot be denied. Although audience growth for **Dru Hill's** "In My Bed" pushes Puff's "Can't Nobody Hold Me Down" down to No. 3, the latter moves more than 94,000 units at the all-stores panel, good for a 5-2 leap on Hot 100 Singles Sales. It also locks down another week at No. 1 on both Hot R&B Singles Sales and Hot Rap Singles.

HIGH TIMES: After a healthy run with its debut single, "Steelo" (Biv 10/Motown), 702's follow-up, "Get It Together," pops in at No. 14, earning Hot Shot Debut on Hot R&B Singles. Airplay at 65 stations moves the track 37-23 on Hot R&B Airplay, delivering an audience of more than 15 million listeners. The track debuts on Hot R&B Singles Sales at No. 10.

ALL GROWN UP: Newcomer **Rahsaan Patterson's** self-titled solo effort enters Top R&B Albums at No. 58. The album's first single, "Stop By" (MCA), is already receiving play on 49 stations and debuts at No. 31 on the R&B Adult chart in Billboard's sister publication R&B Airplay Monitor, with 94 spins. The R&B songster was a former child actor who appeared on the children's variety show "Kids Incorporated" from 1984-87.

BUBBLING UNDER™ HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	6	8	BACK OF THE CLUB PART 2 OTR CLIQUE (ALL NET)	14	—	1	JOHNNY BOY DEAD RINGAZ (HUSH)
2	17	2	WHY OH WHY SPEARHEAD (CAPITOL)	15	—	28	SUMMER MADNESS JERALD DAEMYON (GRP)
3	—	1	LET'S GET PERSONAL RU-SCOLA (ALEXIA/CHIBAN)	16	20	11	EVERYBODY'S TALKIN' AL TARIQ (KOOL FASH) (CORRECT)
4	3	2	FULL OF SMOKE CHRISTIAN (FREEZE/ROC-A-FELLA/PRIORITY)	17	9	8	HOW YA WANT IT (I GOT IT) JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
5	—	1	MOVE IT IN MOVE IT OUT DERELECT CAMP (NEXT PLATEAU)	18	7	6	LONELY AT THE TOP PARLAY (MARTIN/FULLY LOADED)
6	2	10	TEAR DA CLUB UP THREE 6 MAFIA (BRUTAL/PRIORITY)	19	14	10	MASTA PLAN THE LOST TRYBE OF HIP-HOP (RENEGADERACING BULL)
7	—	19	KNOCK KNOCK SAM "THE BEAST" (CLR)	20	—	5	WE GOT IT JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
8	22	20	MY KINDA N*GGA HEATHER B. FEAT. M.O.P. (PENDULUM/EMI)	21	21	14	BOUNCE TA DIS BIG U & THE MADHOUSE CREW (ALEXIA/CHIBAN)
9	5	27	PIECE OF CLAY MARVIN GAYE (REPRISE/WARNER BROS.)	22	16	5	MR. BIG STUFF GRANDMASTER MEL-MEL & SCORPIO (STRB GAME/MBM)
10	12	17	RISE SANDRA ST. VICTOR (WARNER BROS.)	23	4	8	WAITING FOR A GIRL LIKE YOU 4 U (RIP-IT)
11	10	16	INDESTRUCTIBLE REIGN (H.O.L.A./ISLAND)	24	24	16	MACK DADDY DISCO AND THE CITY BOYZ (KRUNCH/RIP-IT)
12	8	5	LISTEN 2 MI FLOW VILLAIN (STRB GAME/MBM)	25	23	15	HOW MANY EMCEES - THE DJ EVIL DEE '96 REMIX BLACK MOON (WRECK/NERVOUS)
13	—	1	TWO MUCH BOOTY IN DA PANTS SOUNDMASTER 1 (ID/CHIBAN)				

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

Billboard

Coming this year . . .

Latin Music
Conference
& Awards
April 28, 29, 30
Hotel
Inter-Continental
Miami

Spring

Radio
Seminar
& Awards
Oct. 16, 17, 18
Renaissance
Orlando
Resort

Fall

4th Annual
Dance Music
Summit
July 16, 17, 18
Chicago
Marriott
Downtown

Summer

19th Annual
Music Video
Conference &
Awards
Nov. 20, 21, 22
Beverly Hilton,
Los Angeles

Winter

Plan your 1997 with us . . .

Spring Is The Season To Engage In deConstruction

IN THE MIX: The fine folks at deConstruction Records are stoking for a hectic spring—one that should keep the mainstream hits a-rollin' while continuing to carve new territory along the U.K. underground.

On March 10, the label will unleash "Dead Elvis," the mouthwatering full-length debut of **Death In Vegas**. Composed of Heavenly Social resident turntable artist and gifted young composer **Richard Fearless** with producer **Steve Hellier**, the set expands upon the experimental, genre-shattering tone of the singles "Opium Shuffle," "Dirt," and "Rocco," with a soundscape of electro-pop, reggae, alterna-rock, and classic funk colors. This is one of those rare albums that begs to be consumed as a complete piece, though cuts like "Rekkit," the next U.K. single, work fine on their own. We're shocked that no stateside major has jumped on this project—particularly given the current A&R feeding frenzy over the electronic sound.

Coming later this month is "Structurally Sound," a compilation showcasing an assortment of promising new acts associated with the year-old deConstruction subsidiary Concrete Records. We defy you to try and pin-



by Larry Flick

point the style of this disc . . . it flutters all over the place in the most compelling and satisfying way. It's all in there: scorching synths, drum'n'bass rhythms, trip-hop ambience. Basically, this is an elixir for dance fans who are weary of the same ol' house thang.

And if this weren't enough, the label is nearing completion of the hotly anticipated new **M People** album, due in June, as well as new collections by **Lionrock**, **Dave Clarke**, **Way Out West**, **ABC**, **Kylie Minogue**, and **Espiritu**. Pretty fierce, eh?

'Tis the season for **India**. The diva is bordering on omnipresent these days, and we couldn't be happier that clubland is back on her active agenda. In addition to her endless tour schedule and a flawless lead vocal performance on **Nuyorican Soul's** cover of the **Salsoul Orchestra** classic "Runaway" (Giant Steps/GRP), she offers some

floor-friendly grooves on "Mega Mix," a remix album of tunes from her two most recent Latin projects on RMM/SoHo Recordings. We advise you to broaden your horizons by indulging in the tropical purity of cuts like "O Ella O Yo" and "Ese Hombre," but we are aware that most dance fans will gravitate more toward the house-anchored "La India Con Lavoe" and "To Be In Love"—both of which were tweaked by "Little" **Louie Vega** and **Kenny "Dope" Gonzalez**. The latter English-language jam is particularly intriguing, given its sleek disco rhythms and smooth, almost jazzy keyboards. Could be a crossover smash given the right amount of promotional TLC.

Also seemingly moments away from being on everyone's mind is **Robin S.**, who ends a three-year absence from the front lines of clubland with an eponymous album on Big Beat in April. The collection showcases the singer's previously untapped gift for songwriting—not to mention a vocal maturity that will leave even the most die-hard fans of "Show Me Love" pleasantly surprised. Among the set's many highlights is the gospel-soaked "Shine On Me," which she wrote with veteran hit-

maker **Michael O'Hara**. "He was the first writer to take me seriously," she says. "He took me under his wing and shared his magic with me."

If you're understandably feeling impatient for a taste of the project, have a listen to the "Space Jam" soundtrack, which features "Giving You All That I Got," a wriggling house anthem produced by **Todd Terry**.

BEYOND THE MIX: Canadian dance activist **Vince Degiorgio** has brought his hit-savvy ear to the States by joining RCA Records as director of international A&R. He says that his focus will be on nurturing and expanding upon the label's visibility in the dance market. His first project is assembling a solid 12-inch package for the new **Wild Orchid** single, "Talk To Me." The lively ditty, co-written and produced by **Junior Vasquez**, has been interpreted with trend-conscious beats by the teams of **Vission & Lorimer** and **Stonebridge & Nick Nice**.

Although he's keeping his prospects under tight wraps, Degiorgio says that he also has his eye on his first signings to the label. Given a track record that includes introducing **La Bouche** to the BMG International family, we have lit-

tle doubt that it's mighty good stuff.

It's always a good day when the mailbag includes a tape of new music by San Francisco studio upstart **Tyler Stone**. Over the past three years, we've seen her gradually evolve into a producer deserving of mainstream props. She's just completed mixes on the forthcoming **Judy Cheeks** single "Joy," due on Popular Records later this month, as well as on the current **Henry Street** hit "Funk Phenomena" by **Armand Van Helden**—both of which kick with hearty house rhythms and an ample dose of Frisco-styled alterna-jazz spice. DJs claiming to be in need of a fresh perspective would be wise to give these versions some turntable time.

Stone is also in the studio concocting material for **Altese**, an unsigned Seattle girl group. The act's blend of credible grooves and pop-wise hooks is so dead-on that we cannot imagine this ensemble being a free agent for long.

Speaking of Popular, the label has another potential hit with "Get Away" by **Shauna Davis**. Folks with a sharp ear for hooks and a knack for staying on top of imports already know and love this anthem from its hugely successful Canadian run last year. Produced by Stonebridge, this track shudders with a Euro-chilled groove and a vocal that is by turns soaring and quietly suggestive. Don't miss it.

Finally, Warner Bros. freshens up **Paula Cole's** cute single "Where Have All The Cowboys Gone" with a string of remixes that take the sedate tune through house, hi-NRG, and acid-jazz sounds. Of the bunch, **DJ EFX** and **Big Ed** offer the more interesting and user-friendly versions, pumping a racing backbeat and effectively looping Cole's quirky performance into a brand-new hook. Harder heads will prefer **John Dekkard's** aggressive, techno-infused mix, while **King Britt** provides a fine soundtrack an evening of chilling with his reconstruction of the song. Let your mood guide you in your mix preference.

Virgin's Chemical Brothers Fill 'Hole' With Retro Flavors

BY JULIE TARASKA

NEW YORK—With the single "Setting Sun" having whet fans' appetite for their hybrid of techno and rock, the Chemical Brothers unveil their highly anticipated sophomore set, "Dig Your Own Hole," April 1 on Virgin Records.

On the album, the London-based duo of Ed Simons and Tom Rowlands build upon the cauldron of acid house, hip-hop, and pop that constituted their 1995 debut full-length, "Exit Planet Dust." Released by Junior Boy's Own/Virgin in the U.K. and Virgin affiliate Astralwerks in the U.S., "Exit" has racked up U.K. sales of 235,000 units, according to the label, and U.S. sales of 107,000, according to SoundScan. Worldwide sales of the album are approaching half a million, according to the label.

Mid-'80s America is the time and place of "Dig Your Own Hole," with old-school hip-hop, 4/4 techno, and electro beats the dominant flavors. "Block Rockin' Beats" and "Elektro Bank" feature samples from rappers **Schoolly D** and **Keith Murray**, respectively, while psychedelic pop imbues "Setting Sun" and the guitar squalor of "The Private Psychedelic Reel." **Beth Orton**, whose pure, clear vocals appeared on "Alive Alone" from "Exit Planet Dust," returns to sing on "Where Do I Begin?"

The Brothers deny that they head in any particular direction on the album. "We're not fascinated by American hip-hop, but we do like it," says Simons. "We did make an effort to make a record with lots of cutups and good party breaks, [where] everyone would be dancing on the block and Billy Joel records being scratched . . . just a romantic vision of that."

"I think it's a meeting of hip-hop and

techno," adds Rowlands. "Hip-hop used to be quite an exciting thing, full of weird shit and people sampling all different things. [But on the album] there's also stuff that is pretty pure techno, like 'Don't Stop The Rock,' which has these big drums and breakdowns, claps and funny little sounds."

The album's eclecticism is both its strength and weakness. Judging from the response to "Setting Sun," a hard-edged techno track released last October that features Oasis' Noel Gallagher on vocals, opinions of U.S. and U.K. programmers have varied.

In the U.S., "Setting Sun," which has sold more than 30,000 copies, according to SoundScan, was readily embraced by modern rock radio. Stations such as KITS (Live 105) San Francisco, WFNX Boston, and KACD/KBCD (Groove Radio) Los Angeles "were stepping out on the track before it was actually released," says Peter Wohelski, co-director of Astralwerks (U.S.). "Modern rock radio has been traditionally very guitar-oriented, and I think the format is looking for tracks, like the Chemical Brothers', that have a very aggressive, almost-rock approach."

MTV has echoed the sentiments. In December, the channel placed "Setting Sun" in stress rotation as a Buzz Clip. Citing its ability to cross musical boundaries, **Todd Mueller**, producer/director of MTV's weekly electronica show "amp," favors the track because "it will introduce the genre to a lot more people who might not normally listen to the electronic music. It's so in-between."

The abrasiveness of "Setting Sun," however, met with some resistance at U.K. radio. There, where the single has sold 300,000 units, according to Virgin U.K., programmers' more-conservative



THE CHEMICAL BROTHERS

approach made some wary of the Brothers' petulant beats. **Chris Evans**, then host of "The Breakfast Show" on BBC Radio One, even yanked the track off midsong, claiming it was not "appropriate" for that time of day.

Rob Manley, A&R manager at Virgin U.K., dismisses the incident as the response "of one very opinionated DJ"; Simons and Rowlands, however, believe the situation indicates a deeper concern at radio. "The record could have caused a problem," says Simons. "Dance music that has been in the U.K. charts has been really safe . . . Something like 'Born Slippy': Underworld says it themselves, it's a pastiche of a big Euro-pop anthem, so it's not that hard to play on the radio. But for something that is [hard-sounding], it is difficult for programmers to play."

Adds Rowlands, "Especially to rip

off a record that has Noel Gallagher on it, when Oasis weren't releasing anything and had been the biggest band during the year."

To set up "Dig Your Own Hole," Virgin plans to release the next single, "Block Rockin' Beats," March 24 in the U.K. and U.S. As for marketing specifics, Virgin U.K.'s **Manley** cites a broad campaign in music and news publications; Radio One and regional radio promotions; and listening sessions at key retailers, where punters will have a chance to hear the album two weeks in advance of its release and receive a small discount upon its purchase.

Astralwerks' **Wohelski** says that in the U.S., the label will service music directors, PDs, and specialty and dance shows with the album as well as an edit of the new single. For the four weeks prior to the release of "Dig Your Own Hole," Astralwerks will make sure retail is aware of the band, the album, and its street date. Special programs with major chains are planned, as well as some "midnight madness"-type events with independent and dance accounts.

As for the Chemical Brothers, they are optimistic about the album's reception. They are, however, sensitive to the differing U.S. and U.K. musical climates. Says Simons, "People hold us in a certain amount of affection in England, while people who actually write about us treat us like a heavy metal band. Critics [in the U.K.] can't be bothered, because our music cuts across boundaries."

"In America, critics seem more interested in the music, [and] we get some sort of critical appraisal. So it's good that we have these two different things."

Billboard **Dance**
HOT Breakouts

FEBRUARY 15, 1997
CLUB PLAY

1. IT HAS BEGUN PSYKOSONIC
TVT SOUNDTRAX
2. HARMONY SHUFFLE INC. MUSIC PLANT
3. ONLY YOU SHAY JONES MAXI
4. MAS DE LO QUE TE IMAGINAS
THE SACADOS ARIOLA
5. DRIVE GEOFFREY WILLIAMS
HANDS ON IMPORT

MAXI-SINGLES SALES

1. GHETTO LOVE DA BRAT FEATURING
T-BOZ SO SO DEF
2. TRIPLE XXX PORN DIRTY WHITE BOY
TWISTED
3. DISCOTHEQUE U2 ISLAND
4. SON OF A PREACHERMAN SOUL S.K. LOGIC
5. MOVE IT IN, MOVE IT OUT
DERELECT CAMP NEXT PLATEAU

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	2	3	12	NEVER MISS THE WATER REPRIS 43787 1 week at No. 1 ♦ CHAKA KHAN FEAT. ME'SHELL NDEGECCELLO	
2	1	2	9	GET UP NERVOUS 20216	♦ BYRON STINGILY
3	3	4	9	ULTRA FLAVA DV8 120107/A&M	HELLER & FARLEY PROJECT
4	10	16	5	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809	♦ MADONNA
5	9	14	6	SOUL TO BARE EIGHTBALL 109	JOI CARDWELL
6	6	7	10	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.
7	4	5	11	OOH AAH...JUST A LITTLE BIT ETERNAL 43802/WARNER BROS.	♦ GINA G
8	13	22	4	RUNAWAY GIANT STEP/BLUE THUMB 3094/GRP	♦ NUYORICAN SOUL FEATURING INDIA
9	8	12	9	COSMIC GIRL WORK 78501	♦ JAMIROQUAI
10	16	20	4	STEP BY STEP ARISTA PROMO	WHITNEY HOUSTON
★★★ GREATEST GAINER ★★★					
11	21	28	4	INSOMNIA CHEEKY/CHAMPION 13306/ARISTA	♦ FAITHLESS
12	19	23	5	DON'T STOP MOVIN' MCA 55301	LIVIN' JOY
13	15	19	6	SAY...IF YOU FEEL ALRIGHT MERCURY 578943	♦ CRYSTAL WATERS
14	11	17	9	HIGHER EPIC 78476	GLORIA ESTEFAN
15	5	6	12	COLOUR OF LOVE TOMMY BOY 748	♦ AMBER
16	7	1	11	THE BOSS ATLANTIC 85456	THE BRAXTONS
17	14	15	10	SET ME FREE JELLYBEAN 2518	DEEP 6
18	17	8	16	NO ONE CAN LOVE YOU MORE THAN ME ARIOLA 45169	HANNAH JONES
19	18	9	12	LIVING IN ECSTASY WAVE 50011	FONDA RAE
20	20	10	15	BLUE SKIES PERFECTO/KINETIC PROMO/REPRISE	♦ BT FEATURING TORI AMOS
21	12	11	10	PARADISE IS HERE REPRIS 43759	CHER
22	29	48	3	DISCOTHEQUE ISLAND 854789	♦ U2
23	24	30	5	MOMENTS... STRICTLY RHYTHM 12489	NOISE MAKER
24	31	38	5	IT'S JUST ANOTHER GROOVE SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
25	22	18	12	DE LA CASA MOONSHINE MUSIC 88432	E. K. O.
26	27	31	5	SAY YEAH JELLYBEAN 2519	STROBE PRESENTS LA CASA GRANDE
27	26	29	5	PUMPIN' H.O.L.A. 341009/ISLAND	♦ PROYECTO UNO
28	25	24	8	LUNATIX MOONSHINE MUSIC 88435	DOC MARTIN PRESENTS BLAKDOKTOR
29	35	44	3	STAY MAVERICK PROMO/REPRISE	ME'SHELL NDEGECCELLO
30	42	—	2	I'M ALIVE GRANDSLAM 001/STRICTLY RHYTHM	STRETCH AND VERN PRESENT MADDOG
31	23	13	14	UN-BREAK MY HEART LAFACE 24213/ARISTA	♦ TONI BRAXTON
32	41	45	3	UP TO NO GOOD SUBMARINE 37018/POPULAR	♦ THE PORN KINGS
33	34	39	6	LET FREEDOM RING SVENGALI 96091	♦ PRETTY POISON
34	46	43	5	TOUCH POPULAR 26035/CRITIQUE	FRANCE JOLI
35	30	27	13	ONLY 4 U CAJUAL 252	CAJMERE
36	45	—	2	FAKES & PHONIES CAJUAL 258	DAJAE
37	33	26	10	LET THE BEAT HIT 'EM COLISEUM IMPORT/PWL	SHERYL JAY
38	49	—	2	CALLING YOUR NAME STOCKHOLM IMPORT	E-TYPE
39	39	42	9	THE GIFT DECONSTRUCTION 64721/RCA	WAY OUT WEST FEAT. MISS JOANNA LAW
40	40	41	6	TAKE ME OVER MAXI 2049	HOUSE OF GLASS FEATURING JUDY ALBANESE
41	48	50	3	GOOD FOR YOU A&M 582059	♦ SEIKO
★★★ Hot Shot Debut ★★★					
42	NEW ▶	1	1	SON OF A PREACHERMAN LOGIC 45596	SOUL S.K.
43	NEW ▶	1	1	PEOPLE HOLD ON ARISTA PROMO	LISA STANSFIELD
44	37	33	9	HE'S ON THE PHONE MCA 55268	SAINT ETIENNE
45	47	46	4	SINFUL WISHES INTERHIT 10162	♦ OUTTA CONTROL
46	NEW ▶	1	1	HOW WILL I KNOW NMC 6999	MIISA
47	28	21	14	ANGEL EASTWEST 63990/EEG	♦ SIMPLY RED
48	NEW ▶	1	1	GIVE IT UP EMPIRE STATE 38/EIGHTBALL	VICTOR CALDERONE
49	32	25	14	REPORT TO THE FLOOR JELLYBEAN 2516	INNER SOUL FEATURING SONYA ROGERS
50	44	36	15	SUGAR IS SWEETER FFRR/LONDON 120102/ISLAND	♦ C.J. BOLLAND

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC. SoundScan®					
★★★ No. 1 ★★★					
1	1	1	12	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA 11 weeks at No. 1 ♦ TONI BRAXTON	
2	2	—	23	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 42764/WARNER BROS.	♦ DJ KOOL
★★★ GREATEST GAINER ★★★					
3	7	5	12	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	♦ MC LYTE
★★★ Hot Shot Debut ★★★					
4	NEW ▶	1	1	I'LL BE (T) VIOLATOR/DEF JAM 574029/MERCURY	♦ FOXY BROWN FEATURING JAY-Z
5	3	2	3	THE MC (T) JIVE 42425	KRS-ONE
6	5	3	3	WHATEVA MAN (T) DEF JAM 574027/MERCURY	♦ REDMAN
7	6	4	4	ON & ON (T) (X) KEDAR 56002/UNIVERSAL	♦ ERYKAH BADU
8	12	35	6	LUCHINI AKA (THIS IS IT) (T) PROFILE 5458	♦ CAMP LO
9	8	6	10	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	♦ R. KELLY
10	13	9	7	GET UP (T) UNIVERSAL 56032	♦ LOST BOYZ
11	10	8	23	FIRED UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
12	14	22	3	THE WORLD IS MINE (T) JIVE 42398	♦ ICE CUBE
13	9	34	3	WATCH ME DO MY THING (T) LOUD 64738/RCA	♦ IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER
14	4	7	3	GET UP (T) (X) NERVOUS 20216	♦ BYRON STINGILY
15	16	20	4	FIRESTARTER (T) (X) XL MUTE/MAVERICK 43843/WARNER BROS.	♦ PRODIGY
16	28	46	3	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
17	15	16	12	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	♦ C.J. BOLLAND
18	19	19	3	WITHOUT YOUR LOVE (T) (X) UPSTAIRS 0123	ANGELINA
19	30	32	9	COLOUR OF LOVE (T) (X) TOMMY BOY 748	♦ AMBER
20	26	29	6	IT'S JUST ANOTHER GROOVE (T) (X) SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
21	25	15	9	OOH AAH...JUST A LITTLE BIT (T) (X) ETERNAL 43802/WARNER BROS.	♦ GINA G
22	NEW ▶	1	1	SUMTHIN' SUMTHIN' (T) COLUMBIA 78477	♦ MAXWELL
23	11	10	4	WANNABE (T) VIRGIN 38579	♦ SPICE GIRLS
24	39	—	2	MUSIC (T) (X) POPULAR 26045/CRITIQUE	♦ DOLCE & GABBANA
25	17	14	6	DON'T STOP MOVIN' (T) (X) UNDISCOVERED 55301/MCA	LIVIN' JOY
26	47	—	2	THINGS'LL NEVER CHANGE/RAPPER'S BALL (T) (X) SICK WID' IT 42434/JIVE	♦ E-40 FEAT. BO-ROCK
27	23	47	35	HOW DO U WANT IT/CALIFORNIA LOVE (M) (T) (X) DEATH ROW/INTERSCOPE 854653/ISLAND	♦ 2PAC (FEAT. KC & JOJO)
28	RE-ENTRY	20	20	LAST NIGHT (M) (T) (X) LAFACE 24182/ARISTA	♦ AZ YET
29	21	12	8	STRESSED OUT/INCE AGAIN (T) (X) JIVE 42420	♦ A TRIBE CALLED QUEST FEAT. FAITH EVANS
30	29	25	28	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE
31	34	—	21	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	♦ TORI AMOS
32	NEW ▶	1	1	THE BOSS/ONLY LOVE (T) ATLANTIC 85456/AG	♦ THE BRAXTONS
33	20	11	9	THAT'S HOW IT IS (IT'S LIKE THAT) (T) DEF JAM 573201/MERCURY	♦ REDMAN FEAT. K-SOLO
34	18	21	33	WHERE DO YOU GO (M) (T) (X) ARISTA 13273	♦ NO MERCY
35	49	28	15	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	♦ NEW EDITION
36	RE-ENTRY	20	20	I DON'T NEED YOUR LOVE (T) (X) UPSTAIRS 0120	ANGELINA
37	38	36	10	WHAT THEY DO (T) DGC 22227/GEFFEN	♦ THE ROOTS
38	33	42	11	LAND OF THE LIVING (T) (X) CHAMPION 324/RCA	♦ KRISTINE W
39	RE-ENTRY	7	7	THE CYPHER: PART 3 (T) VIOLATOR 1576/RELATIVITY	FRANKIE CUTLASS FEAT. CRAIG G., ROXANNE SHANTE, BIZ MARKIE & BIG DADDY KANE
40	36	38	7	I BELIEVE IN YOU AND ME/SOMEBODY BIGGER THAN YOU AND I (M) (T) (X) ARISTA 13294	♦ WHITNEY HOUSTON
41	24	17	20	NOBODY (T) (X) ELEKTRA 65982/EEG	♦ KEITH SWEAT FEATURING ATHENA CAGE
42	RE-ENTRY	3	3	COSMIC GIRL (T) (X) WORK 78501/EPIC	♦ JAMIROQUAI
43	35	26	11	HIGHER/I'M NOT GIVING YOU UP (T) (X) EPIC 78476	♦ GLORIA ESTEFAN
44	RE-ENTRY	15	15	STREET DREAMS (M) (T) (X) COLUMBIA 78408	♦ NAS
45	40	24	11	COME SEE ME (T) (X) BAD BOY 79076/ARISTA	♦ 112
46	27	13	12	DON'T LET GO (LOVE) (M) (T) (X) EASTWEST 63987/EEG	♦ EN VOGUE
47	31	30	19	NO TIME (T) UNDEAS/BIG BEAT 95631/AG	♦ LIL' KIM FEATURING PUFF DADDY
48	22	23	3	MAMI (T) (X) SCOTTI BROS. 78103/ALL AMERICAN	ARTIE THE 1 MAN PARTY FEATURING VIENNA
49	37	—	21	KEEP PUSHIN' (T) (X) MAW 012/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOOM!
50	NEW ▶	1	1	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56114/UNIVERSAL	♦ TRACEY LEE

○ Titles with the greatest sales or club play increases this week. ♦ Videoclip availability. Catalog number is for vinyl maxi-single, or cassette maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

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Big House Lays A 'Cold' Foundation MCA To Issue Band's Demos As 1st Album

BY DEBORAH EVANS PRICE

NASHVILLE—Boasting a sound that combines the best of Bakersfield, Calif., with a touch of Otis Redding-style soul, Big House debuts March 25 with its self-titled MCA Nashville album. The first single, "Cold Outside," is already heating up at country radio, moving to No. 57 with a bullet this week on Billboard's Hot Country Singles & Tracks.

"I haven't been this excited about an act in a long time," says MCA Nashville president Tony Brown. "It reminds me of the days when I was with Emmylou Harris, and there was a spiritual thing



BIG HOUSE

with the musicians. To be able to fit into the Hot Band was really hard, and once you got into the Hot Band, you became part of the family. This has that same kind of vibe. Not all bands have that."

Big House is composed of Monty Byrom on guitar and lead vocals, David Neuhauser and Chuck Seaton on guitar, Sonny California on harmonica and percussion, Ron Mitchell on bass, and Tanner Byrom (Monty's brother) on drums. Each had performed in various Southern California bands and had known one another for years. They got together to play a gig on Dec. 31, 1994, and Big House was born.

"Anybody that grew up listening to real country music and anybody that loves good soul music, because I think there is a common bond there, you are going to like Big House," says Monty Byrom. "If you like real singers who truly love what they do, then you will like this record. . . . When you hear the record, that's what you are hearing live. That's everybody in the band playing [on the record], and we just continue it onstage."

Neuhauser agrees. "These are the guys that we'd call whenever we were frustrated with whatever else we were doing in music and just wanted to have fun," he says. "These are the guys we'd call to go have fun playing music."

Big House is a product of the Bak-

ersfield music scene. "Being raised around Merle [Haggard] and Buck [Owens], it's the kind of music we've always played," he says. "I grew up being the singer in the band, loving Otis Redding, so that's where the soul comes from. We really do write what we love and play what we love. It's a good feeling."

Monty Byrom and Neuhauser have been writing songs together for about 10 years. They've had cuts recorded by the Stray Cats, Eddie Money, and David Lee Roth. Formerly signed to Warner/Chappell in Los Angeles, they currently write for MCA Music in Nashville and wrote or co-wrote all the songs on the band's MCA Nashville debut.

Big House recorded its debut album in two days in Los Angeles with Byrom and Neuhauser producing. "We'd do what you call under-dubbing," Neuhauser says. "We'd all play, then we'd go in and, instead of adding stuff, we'd take stuff out, which is kind of the opposite way of making records for a lot of people."

Byrom and Neuhauser ended up co-producing the album with Peter Bunetta, who had seen the band perform and wanted to work with them. "We ended up going back in and cutting 'Soul Country,' 'You Ain't Lonely Yet,' and 'Road Man' with Peter, and that's when we knew we wanted to work with Peter. You just know when it's right," Byrom says.

The band landed its label deal when MCA Nashville's senior director of A&R, Larry Willoughby, heard a tape of the band's music, loved it, and played it for Brown. Willoughby and Brown flew to the West Coast for a showcase. "They played for 45 minutes and blew us away live," Willoughby says. "It was just like we heard on tape, and [we] offered them a deal right there."

"Monty is an exceptional singer," Brown says. "His voice is not necessarily a country voice, but not a rock voice, it's just a real kind of voice that sounds good on the radio, and the songs that he and David write. . . . the lyrics just really connect to me. I think when people hear them, they will know these guys aren't putting on. They are the real deal."

Brown says the demo the act pitched was good enough to become its debut album. "That's happened to me twice," he says. "[For] Lyle Lovett's first album that I did, we mixed the demos because the demos were so good."

MCA Nashville chairman Bruce Hin-

ton shares Brown and Willoughby's enthusiasm for the act. "There is a phenomenal buzz about this album in the industry," he says. "I think the timing has come together on this project as good as anything I've seen."

The band came to the label with its album already recorded, and Hinton says the band members were patient and "allowed us time to set up the way MCA Nashville is known for."

Dave Weigand, VP of sales and marketing for MCA Nashville, says the label began building awareness of Big House last summer. "Starting in August, we staged three showcases
(Continued on page 34)



Believe It. BMI hosted a celebration for songwriter Kim Richey, whose song "Believe Me Baby (I Lied)" was a hit for Trisha Yearwood. Shown, from left, are BMI VP Roger Sovine, Richey, Yearwood's producer Garth Fundis, Mighty Nice Music president Brownlee Ferguson, BMI director Joyce Rice, and MCA/Nashville president Tony Brown.

Quién Es Más Country?; Byrd Goes To Asylum; Clive Davis At Nashville Panel

WHAT MAKES A RECORD COUNTRY? That's not just a rhetorical question when you consider this year's Grammy nominations for performance by a country duo or group. **The Texas Tornados'** "Little Bit Is Better Than Nada" is nominated, even though the Tornados are somehow not considered country by the country establishment. (They charted country in 1975, and group member **Fredy Fender** has charted country since 1975.) Fellow Tornado **Flaco Jimenez** also plays on another song nominated in the same category, **the Mavericks'** "All You Ever Do Is Bring Me Down," which is considered country. Both songs sound to me like vintage Tex-Mex country. One of them can get on country radio; the other can't. Now, ironically, with its new mixes, "Little Bit Is Better Than Nada" is poised to be a dance/pop hit.

ON THE ROW: Stan Byrd will be the new VP of promotion at Asylum Records, filling the slot left open by **Denny Mosesman's** recent departure (Billboard Bulletin, Feb. 5). Byrd has been heading his own promotion and management firms, Chart Attack and BDM Management. **Mark Chesnutt**, who is on BDM's roster, will be guided by Byrd's partner, **Joe Ladd**. . . . Arista Records president **Clive Davis** will appear at a one-day music-law seminar, "The Client—The Firm—The Deal," to be held April 17 at the Regal Maxwell House. Arista/Nashville president **Tim DuBois** will interview Davis onstage at the event, sponsored by Leadership Music.

Boston's Berklee College of Music is again sending a busload of music students to Nashville March 15-19 for clinics and workshops. **Gillian Welch** will receive the Berklee Distinguished Alumni Award March 18 at the Berklee Clinicians Showcase at the Bluebird Cafe. . . . **Steve Wariner** will be musical producer for the TV movie "Reunion In Hazard" for CBS. The "Dukes Of Hazard" reunion will be shown in the spring. . . . Decca Records has dropped **Helen Darling**. . . . Former CMT programming head **Tracy Rogers** is the new director of music programming at Global Music & Media. The company is being launched by former CMT VP/GM **Hal Willis**.

The Country Music Assn. will present its second Marketing With Country Music seminar May 13-15 at the Renaissance Nashville Hotel. Scheduled panel topics include defining the country audience, investing in country music, using the artist as salesman, brand marketing with country music, sponsorship, and other aspects of music-related marketing. . . . Capricorn Records plans to move its headquarters from Nashville to Atlanta later this year. . . . Construction has begun for the Alan Jackson

Showcar Cafe in Pigeon Forge, Tenn. The menu will be based on recipes from his cookbook "Who Says You Can't Cook It All," and decor will feature Jackson memorabilia, including his first touring bus and several showcars. . . . **Diamond Rio's Gene Johnson** is producing the **Mike Aldridge** group **Chesapeake** for Sugar Hill Records.

George Strait, Jeff Foxworthy, and Crystal Bernard will host the 32nd annual "Academy Of Country Music Awards" show April 23 on NBC-TV. . . . TNN will air an all-star program April 7 saluting Country Music Hall of Fame members. Performers include **Junior Brown, Deana Carter, Terri Clark, Billy Dean, Faith Hill, Alison Krauss & Union Station, Lee Roy Parnell, Marty Stuart, and Pam Tillis**. Hall-of-Famers taking part include

Eddy Arnold, Owen Bradley, Jimmie Davis, Roy Horton, Grandpa Jones, Buck Owens, Frances Preston, and Ray Price.

ICM is sending out on tour **Willie Nelson/Jimmie Dale Gilmore** through California and Oregon in March. . . . **Shania Twain's** "God Bless The Child" single has raised more than \$50,000

for Kid's Cafe, a Second Harvest program for hungry children. . . . Mercury Nashville's **Harley Allen** signs with the Dan Orsborn Co. for management. . . . **Vince Gill** will receive the Orville H. Gibson Lifetime Achievement Award at the Gibson awards show Feb. 25 in New York. Previous winners include **Emmylou Harris** and **B.B. King**.

IN PRINT: Our book of the week is "In Close Harmony: The Story Of The Louvin Brothers" by **Charles Wolfe** (University Press of Mississippi). Besides providing a thorough musical history of country music's greatest duo, Wolfe digs up some lesser-known facts about **Ira** and **Charlie Louvin**. For one thing, their real name was **Loudermill**, and they picked "Louvin" out of thin air as a stage name. Their active career spanned only eight years, and during most of that time they were allowed to record only gospel songs. Charlie, who is still recording and performing, spent much of his adult life as a postal worker. Ira, who considered himself damned because he had ignored what he felt was a calling to preach, took a drink now and then and during one night was shot five times by one of his wives, who was then quoted thusly on **Paul Harvey's** national radio show: "If the son of a bitch don't die, I'll shoot him again!" He survived only to die in a car wreck with another wife. Great tenor **Bill Monroe** sang at Ira's funeral and was asked about the state of country's tenor singers. "Ain't but two, and Ira's dead," said Monroe.



by Chet Flippo





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Billboard TOP COUNTRY ALBUMS

FEBRUARY 15, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1/GREATEST GAINER ★★★						
1	1	1	30	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	26 weeks at No. 1 BLUE	1
2	2	2	22	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
3	3	3	14	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
4	4	5	16	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
5	8	9	42	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
6	7	7	104	SHANIA TWAIN ▲ ⁸ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
7	5	4	19	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
8	6	6	13	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
9	9	8	40	MINDY MCCREARY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
10	10	10	41	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
11	15	18	13	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
12	13	14	67	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
★★★ HEATSEEKER IMPACT ★★★						
13	16	17	32	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	13
14	11	11	19	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
15	14	16	75	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
16	12	12	45	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
17	17	15	76	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
18	18	21	11	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
19	25	28	15	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	17
20	22	24	23	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
21	19	19	15	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
22	21	22	20	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
23	23	23	36	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
24	20	20	19	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20
25	24	26	39	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
26	29	34	32	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	21
27	26	25	54	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
28	27	27	54	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
29	28	30	63	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
30	31	31	34	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14
31	32	37	41	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
32	30	29	72	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
33	35	38	20	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	33
34	36	40	15	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	34
35	33	33	23	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
36	34	32	23	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★★★ PACESETTER ★★★						
37	47	61	3	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	37
38	37	39	63	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
39	40	44	25	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
40	42	43	73	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
41	38	35	33	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
42	39	36	13	JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
43	43	42	30	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
44	50	48	23	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
45	41	41	20	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
46	44	46	104	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	2
47	46	50	21	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
48	45	45	73	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
49	48	47	7	VARIOUS ARTISTS EMI-CAPITOL 54549 (10.98/16.98)	THE LUV COLLECTION: REAL LUV	47
50	52	53	11	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19
51	51	51	51	RICOCHE ● COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	14
52	57	60	30	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	52
53	49	52	32	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
54	53	55	78	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
55	63	64	61	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
56	56	58	49	LONESTAR ● BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
57	58	56	96	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
58	65	66	18	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
59	54	54	41	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
60	55	49	19	DOLLY PARTON RISING TIDE 53041 (10.98/16.98)	TREASURES	21
61	61	59	48	WYONNA ▲ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
62	59	62	81	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
63	60	57	9	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
64	62	65	69	LORRIE MORGAN ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
65	69	75	3	DERYL DODD COLUMBIA 67544/SONY (10.98 EQ/16.98)	ONE RIDE IN VEGAS	65
66	67	68	33	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
67	64	63	5	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	59
68	68	71	54	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
69	RE-ENTRY	18	18	THREE HANKS: HANK WILLIAMS, SR., JR., III CURB 77868 (10.98/15.98)	THREE HANKS: MEN WITH BROKEN HEARTS	29
70	72	—	29	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19
71	70	—	2	DARYLE SINGLETARY GIANT 24660/WARNER BROS. (10.98/15.98)	ALL BECAUSE OF YOU	70
72	RE-ENTRY	24	24	VARIOUS ARTISTS K-TEL 6220 (7.98/12.98)	HIT COUNTRY '96	39
73	73	69	52	LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
74	66	—	2	VARIOUS ARTISTS GRIDIRON 130/CASTLE (10.98/16.98)	NFL COUNTRY	66
75	RE-ENTRY	28	28	DAVID LEE MURPHY MCA 11423 (10.98/16.98)	GETTIN' OUT THE GOOD STUFF	12

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

Billboard Top Country Catalog Albums

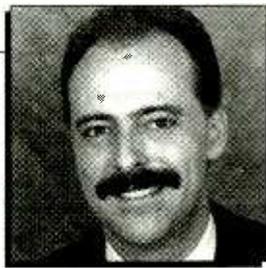
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FEBRUARY 15, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	2 weeks at No. 1 THE HITS	112
2	3	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	139
3	2	PATSY CLINE ▲ ¹ MCA 12* (7.98/12.98)	12 GREATEST HITS	515
4	6	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	229
5	4	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	150
6	5	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	143
7	9	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	116
8	7	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	133
9	8	BRYAN WHITE ▲ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	85
10	11	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	175
11	10	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	122
12	12	HANK WILLIAMS ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	128
13	16	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	285

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	TOTAL CHART WEEKS
14	14	TRACY BYRD ▲ MCA 10991 (10.98/15.98)	NO ORDINARY MAN	139
15	15	SHANIA TWAIN ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	85
16	13	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	132
17	18	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	380
18	17	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	306
19	19	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	217
20	22	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	183
21	23	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	305
22	20	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	486
23	—	BILLY RAY CYRUS ▲ ⁹ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	214
24	21	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	21
25	—	KENNY ROGERS ▲ CAPITOL NASHVILLE 46106 (9.98/15.98)	TWENTY GREATEST HITS	176

Catalog albums are older titles which are registering significant sales. © 1997, Billboard/BPI Communications and SoundScan, Inc.

COUNTRY CORNER



by Wade Jessen

WHEN IT RAINS, IT POURS: Although he's reached No. 1 seven times on Billboard's Hot Country Singles & Tracks, **Mark Chesnutt** (Decca) has only posted multiple weeks at the top of that chart twice. "Brother Jukebox," Chesnutt's first No. 1, reigned for the first two weeks in February 1991, and his latest, "It's A Little Too Late," controls that spot again this week. Heavy airplay (more than 35 spins) is detected at KIKK Houston, WIVK Knoxville, Tenn., and WYCD Detroit.

Chesnutt's second week at the top coincides with a personnel shuffle at BDM Management, the company that oversees his career. Stan Byrd, who co-manages Chesnutt, moves across town to become promotion VP at Asylum, a position vacated last month by **Denny Mosesman** (see Nashville Scene, page 32).

Byrd says Chesnutt's day-to-day management responsibilities will shift to Houston-based co-manager **Joe Ladd**. "Joe is the guy who discovered Chesnutt and has been on the road with him, so this should be a simple transition," says Byrd. In order to focus completely on his new duties at Asylum, Byrd says, he will not remain involved in Chesnutt's management once the transition is complete. In addition to his artist-management duties, Byrd's credentials include promotion stints at Capitol, Mercury, CBS Records (now Sony), Warner Bros., and his independent firm, Chart Attack.

HEALTHY CHOICE: Alan Jackson's "Everything I Love" (Arista) is our lone Airpower honoree on Hot Country Singles & Tracks, rising 21-19 on the radio chart. That track is the title cut from Jackson's new set, which moves more than 25,000 units and holds at No. 3 on Top Country Albums, dipping slightly (37-39) on The Billboard 200.

Keith Marlow, music director at KTST Oklahoma City, says that Jackson's song carries a timely message to country's core audience. "We're all bombarded every day with warnings about too much caffeine, alcohol, tobacco, and other excesses," says Marlow. "Alan has very powerfully compared those things to excessive love, and our audience is certainly cheering him on. They love it."

Airplay is detected at each of our 161 monitored stations, but the Oklahoma City outlet is the only one of those stations spinning Jackson's song in heavy rotation.

BLUE CHEER: LeAnn Rimes takes Greatest Gainer honors on Top Country Albums, as "Blue" maintains its hold at No. 1, increasing 10,000 units after her Jan. 27 appearance on the American Music Awards. Rimes won the best new country artist trophy and performed "Unchained Melody," which jumps 16-15 on Hot Country Singles & Tracks. Meanwhile, "Blue" bullets at No. 3 on Top Country Singles Sales, moving 6,000 units. "Unchained Melody" is included on Rimes' upcoming set, "The Early Years," along with covers of "I Want To Be A Cowboy's Sweetheart" and "I Will Always Love You."

Bill Engvall's "Here's Your Sign" (Warner Bros.) is handed our percentage-based Pacesetter plaque for a 30% gain, moving more than 3,000 units. Engvall's debut set rises 47-37 on Top Country Albums and jumps 39-30 on Heatseekers. Concurrently, "Here's Your Sign (Get The Picture)" rises 12-6 on Top Country Singles Sales and 41-38 on our airplay chart. The accompanying videoclip aired 23 times on CMT during the tracking week and features labelmate **Travis Tritt**.

BIG HOUSE LAYS A 'COLD' FOUNDATION

(Continued from page 32)

with our distribution company, Universal," he says. "They did one in Newport Beach, Calif., for our Western division, one on Memphis for our Central division, and one in Washington, D.C., for our Eastern division. Our strategy behind that was that we wanted our distribution [people] to get really fired up about this band. We provided them with a four-song sampler sent out to everyone within our distribution company. It got a buzz internally with our distribution company and helped spread the word. Then we followed up with a postcard teaser campaign, which was a series of five construction-themed cards that we sent to radio, media, and local industry executives."

As the label prepares for next month's street date, Weigand says that it is capitalizing on the single's weather-related hook. "We've launched an aggressive campaign targeting local TV news programs with the song 'Cold Outside,'" he says. "We targeted meteorologists across the country. They received a copy of the single along with a letter inviting the station to utilize the song's catchy hook for a winter-weather spot or for a lead-in to the weather. Also we plan on sponsoring cold-weather traffic reports at radio and TV stations."

Weigand says MCA is planning a strong advertising campaign that will include running spots on CMT as well as print advertising in trade and consumer publications. Big House will be featured on MCA's Internet site with five pages, including tour dates, bio information, and audio and video clips.

MCA will also sponsor a club promotion targeting 400 dance clubs. "We want to create 500,000 Big House coasters and tent cards [to be used during] a three-day promotion around the street date of the record. We are going to try to create a dance contest, sort of a musical-chairs contest to 'Cold Outside.' And we are going to make special hand stamps for the clubs to use."

The name of the band itself lends itself to a variety of marketing opportunities, and Weigand says MCA is exploring a number of options. "We have approached Home Depot and Lowe's about possibly getting involved and maybe trying to create a tour, possibly involving Black & Decker," he says. "We've already spoken to those people about possibly putting together some type of tour sponsorship."

Big House is managed jointly by Al Bunetta (brother of Peter Bunetta) and

Dan Einstein of Al Bunetta Management and Robbie Randall of Robbie Randall Management; it is booked by Bernie Driscoll at the William Morris Agency. In a time when many acts have several records hit the chart before getting their first taste of touring, Big House has already been on the road, opening dates for Collin Raye, Wynonna, Travis Tritt, Marty Stuart, and Patty Loveless.

"We are huge Patty Loveless fans," Byrom says. "So when we got that gig, we were a little nervous. We were opening for her in Mississippi the night after the [Country Music Assn.] Awards, we were doing our sound check and the place was empty [except for] one person sitting in the back of the hall. About halfway through the sound check I looked over at Robbie and asked who that was, and he went back and then told me it was Patty sitting there. Now the sound check turned into a show. So we did a couple more songs, and she stood up at the end of the sound check, and she applauded. I'll never forget that till the day I die. And she invited us out for the rest of those shows."

Instead of sending Big House on a promotional tour of radio, MCA opted to showcase the band for 75 key stations recently in Orlando, Fla. "The band is so good live, we felt it was time for them to be seen," says MCA Nashville senior VP of promotion Scott Borchetta. "It's harder to take a group of six guys around to radio as opposed to a solo artist, and their personality live makes such an impact we felt that was the strength to play up on."

KMPS Seattle music director Tony Thomas is an enthusiastic Big House supporter. "From the first time I heard 'Cold Outside' a few months ago, the thing that caught me was the intensity

of the groove on the record," he says. "It just kind of leapt out at me that this band loves playing... I got a sense from Monty's singing that he felt what he was singing. There's an honesty and and intensity to them that cuts through."

Thomas says the fact that the band wasn't put together by a label, but came together on their own, gives Big House a unique edge. "They found themselves. Two of them are brothers. There's this real sense that they jelled as a band a long time ago, and we're just now hearing them," he says. "They sound like a much more mature act. This album sounds to me like a third or fourth album."

If the single continues to gain momentum and becomes a hit, industry observers will be looking to see if Big House can follow it up. Recently, edgy country bands that make a big initial splash often have trouble continuing that momentum. Willoughby doesn't think that will be a problem for Big House. "They have the material that could follow it up all the way," he says. "They have four or five songs that could follow this one."

Brown agrees. "Big House has a style," he says. "I'm totally impressed with these songs and the way they are put together. They have a sound. You go through this album, and they definitely have a direction, and the follow-up to 'Cold Outside' is 'You Ain't Lonely Yet... Then when you throw in a ballad like 'Amarillo' or 'Love Ain't Easy,' you can tell it's still the same [band]. I think a lot of the reason people can't follow up after a big impacting song is there's nothing to follow it up with. This record is chock-full of well-written songs, and I think Monty's voice catches on. You want to hear more of him."



Rolling Out The Country. CMT and Wal-Mart are joining forces to provide more than 260 free Wal-Mart country concerts this year. Making the announcement, from left, were Anderson Merchandisers president Bill Lardie, tour performers Cledus T. Judd, George Ducas, Deana Carter, Bryan White, Wade Hayes, and CMT GM Paul Hastaba.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
49 455 ROCKET (Irving, BMI/Cracklin', BMI/Bug, BMI) WBM	
74 AIN'T GOT NOthin' ON US (Warner-Tamerlane, BMI/New Works, BMI/Warner Bros., ASCAP/J.E. Robinsons, ASCAP) WBM	
27 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Iwag, ASCAP) HL/WBM	
58 ALL OF THE ABOVE (Ten Ten Tunes, ASCAP/Ten Ten, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI) HL	
70 ALWAYS A WOMAN (WB, ASCAP/Knobloch, ASCAP/Steve O'Brien, BMI) WBM	
6 AMEN KIND OF LOVE (MCA, ASCAP) HL	
41 ANOTHER YOU (EMI April, ASCAP) HL	
72 BURY THE SHOVEL (Great Cumberland, BMI/Fugue, BMI/Windowcheese, ASCAP/Arms Songs, ASCAP) WBM	
59 CHANGE HER MIND (Hamstein Cumberland, BMI/Larry Boone, BMI/BMG, ASCAP) WBM	
73 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM	
57 COLD OUTSIDE (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI)	
48 CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI) HL/WBM	
65 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stam Webb, SESAC)	
51 DARK HORSE (EMI April, ASCAP/Into Wishin', ASCAP/Metatune, SOCAN/Down In Front,	
SOCAN/Dreaming In Public, SOCAN)	
37 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exellorc, BMI)	
69 DO THE RIGHT THING (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP)	
35 EASE MY TROUBLED MIND (Sony/ATV Tree, BMI/Moline Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic Diamond, ASCAP/Curb, ASCAP) HL/WBM	
30 EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL	
4 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM	
19 EVERYTHING I LOVE (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM	
36 THE FEAR OF BEING ALONE (Rick Hall, ASCAP/Waterdown, ASCAP/Fame, BMI) WBM	
52 FOREVER AND A DAY (Mighty Nice, BMI/Laudersongs, BMI/W.B.M., SESAC/Dyinda Jam, SESAC) HL/WBM	
20 FRIENDS (That's A Smash, BMI/Mike Curb, BMI) WBM	
53 GENUINE REDNECKS (N2 D, ASCAP/Old Desperados, ASCAP)	
44 GOOD AS I WAS TO YOU (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM	
8 HALF WAY UP (Blackened, BMI) WBM	
75 HAVE WE FORGOTTEN WHAT LOVE IS (EMI Blackwood, BMI/BTK, BMI/Girl Next Door, BMI/Warner-Tamerlane, BMI) HL/WBM	

25 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM	29 LITTLE BITTY (Hallnote, BMI) WBM	17 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Emdar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM
38 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shablou, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL	2 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL	23 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP) HL
67 HIGH LOW AND IN BETWEEN (Tom Collins, BMI) WBM	18 MAYBE HE'LL NOTICE HER NOW (Big Giant, BMI/WB, BMI) WBM	26 THAT'S ANOTHER SONG (High Steppe, ASCAP/High Seas, ASCAP/Acuff-Rose, BMI/Locust Fork, BMI/Sony/ATV Tree, BMI) HL/WBM
22 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM	34 MAYBE WE SHOULD JUST SLEEP ON IT (Noosa Heads, BMI/Emdar, ASCAP/Texas Wedge, ASCAP) WBM	39 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL
16 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL/WBM	12 ME TOO (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/EMI, BMI) HL	64 THAT'S WHAT HAPPENS WHEN I HOLD YOU (Purple Sun, SESAC/Ten Ten, SESAC/BMG, ASCAP)
10 I CAN'T DO THAT ANYMORE (Yee Haw, ASCAP/WB, ASCAP) WBM	55 MORE THAN I WANTED TO KNOW (ARM, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM	42 THAT WOMAN OF MINE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL
62 I'D LOVE YOU TO LOVE ME (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomas-hawk, BMI)	9 NOBODY KNOWS (Hitco, BMI/Joe Shade, BMI/Longitude, BMI/O'jongsongs, BMI/EMI Blackwood, BMI) CLM/HL	21 (THIS AIN'T) NO THINKIN' THING (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL
43 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM	71 THE OLD STUFF (EMI April, ASCAP/Rope And Dally, ASCAP/Old Boots, ASCAP/No Fences, ASCAP/Major Bob, ASCAP) WBM	66 THREE LITTLE WORDS (Reigning, ASCAP/Songs Of Platinum Edge, ASCAP)
40 I MEANT TO DO THAT (Peermusic, BMI/Warner-Tamerlane, BMI/Polybyg, BMI/Socan, BMI) WBM	32 POLITICS, RELIGION AND HER (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP) HL/WBM	15 UNCHAINED MELODY (Frank, ASCAP)
5 IS THAT A TEAR (Alabama Band, ASCAP/Midcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM	45 POOR, POOR PITIFUL ME (Warner-Tamerlane, BMI/Dark Room, BMI) WBM	11 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM
1 IT'S A LITTLE TOO LATE (EMI Blackwood, BMI/Songs Of Jasper, BMI/The Fat Rat, ASCAP/EMI April, ASCAP/WB, ASCAP) HL/WBM	3 PRETTY LITTLE ADRIANA (Benefit, BMI) WBM	28 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM
47 IT'S OVER MY HEAD (Sony/ATV Tree, BMI/Mr. Bubba, BMI) HL	13 RUMOR HAS IT (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)	13 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM
50 I WANT TO BE YOUR GIRLFRIEND (Why Walk, ASCAP)	7 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM	61 WOULD I (Starstruck Writers Group, ASCAP) HL
24 KING OF THE MOUNTAIN (Sony/ATV Tree, BMI/Terlee, BMI/Sony/ATV Cross Keys, ASCAP) HL	68 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI)	33 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM
56 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) HL	14 SHE DREW A BROKEN HEART (Log Rhythm, BMI)	54 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM
46 LET ME INTO YOUR HEART (Why Walk, ASCAP)	63 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Zomba Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM	

Billboard® HOT COUNTRY SINGLES & TRACKS

FEBRUARY 15, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	4	20	*** No. 1 *** IT'S A LITTLE TOO LATE T. BROWN (M. CHESNUTT, S. MORRISSETTE, R. SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55231	1
2	6	7	11	A MAN THIS LONELY D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. L. JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	2
3	4	6	15	PRETTY LITTLE ADRIANA T. BROWN (V. GILL)	VINCE GILL (V) MCA 55251	3
4	3	5	15	EVERYBODY KNOWS G. FUNDIS (M. BEHIG, G. HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	3
5	2	2	16	IS THAT A TEAR T. LAWRENCE, F. ANDERSON (J. JARRARD, K. BEARD)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	2
6	9	12	19	AMEN KIND OF LOVE J. STROUD, D. MALLOY (T. BRUCE, W. TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	6
7	11	11	17	RUNNING OUT OF REASONS TO RUN S. BUCKINGHAM, D. JOHNSON (G. TERENCE, B. REGAN)	◆ RICK TRIVINO (C) (V) COLUMBIA 78331	7
8	7	8	12	HALF WAY UP J. STROUD, C. BLACK (C. BLACK, H. NICHOLAS)	CLINT BLACK (D) (V) RCA 64724	7
9	5	1	21	NOBODY KNOWS C. FARREN (J. RICHARDS, D. DUBOSE)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	1
10	8	9	18	I CAN'T DO THAT ANYMORE S. HENDRICKS, F. HILL (A. JACKSON)	◆ FAITH HILL (V) WARNER BROS. 17531	8
11	12	13	10	WE DANCED ANYWAY C. FARREN (M. BERG, R. SCRUGGS)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	11
12	15	18	13	ME TOO N. LARKIN, T. KEITH (T. KEITH, C. CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	12
13	14	15	13	WHERE CORN DON'T GROW D. WAS, T. TRITT (R. MURRAY, M. A. SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	13
14	13	14	9	SHE DREW A BROKEN HEART E. GORDY, JR. (J. MCELROY, N. MCELROY)	PATTY LOVELESS EPIC ALBUM CUT	13
15	16	22	9	UNCHAINED MELODY W. C. JAMES (A. NORTH, H. ZARET)	LEANN RIMES CURB ALBUM CUT	15
16	17	23	8	HOW WAS I TO KNOW R. MCENTIRE, J. GUESS (C. MAJESKI, S. RUSS, S. SMITH)	REBA MCENTIRE (V) MCA 55290	16
17	20	24	11	SHE'S TAKEN A SHINE C. HOWARD (G. BARNHILL, R. BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	17
18	19	20	19	MAYBE HE'LL NOTICE HER NOW D. MALLOY, N. WILSON (T. JOHNSON)	◆ MINDY MCCREARY (FEAT. LONESTAR'S RICHIE MCDONALD) (C) (D) (V) BNA 64757	18
19	21	25	5	*** AIRPOWER *** EVERYTHING I LOVE K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA 13068	19
20	10	3	18	FRIENDS C. PETOCZ (J. HOLLAND)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87019	2
21	29	35	4	(THIS AIN'T) NO THINKIN' THING S. HENDRICKS (T. NICHOLS, M. D. SANDERS)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	21
22	26	31	10	HOLDIN' M. D. CLUTE, T. DUBOIS, DIAMOND RIO (K. GARRETT, C. WISEMAN)	DIAMOND RIO (C) (V) ARISTA 13067	22
23	24	28	16	SHE WANTS TO BE WANTED AGAIN D. JOHNSON (S. D. JONES, B. HEYDERSON)	◆ TY HERNDON (C) (D) (V) EPIC 78482	23
24	22	19	9	KING OF THE MOUNTAIN T. BROWN, L. BOONE (P. NELSON, L. BOONE)	GEORGE STRAIT (V) MCA 55288	19
25	30	32	11	HEARTBROKE EVERY DAY D. COOK, W. WILSON (B. LABOUNTY, C. KING, R. VINCENT)	LONESTAR (V) BNA 64348	25
26	18	17	18	THAT'S ANOTHER SONG B. J. WALKER, JR., K. LEHNING (J. P. DANIEL, M. POWELL, D. PINCOCK, J. MEDDERS)	◆ BRYAN WHITE ASYLUM ALBUM CUT	15
27	28	30	17	ALL I DO IS LOVE HER D. JOHNSON (S. EWING, W. PATTON)	◆ JAMES BONAMY (C) (V) EPIC 78396	27
28	36	37	9	WHEN I CLOSE MY EYES B. BECKETT (M. A. SPRINGER, N. MUSICK)	KENNY CHESNEY (V) BNA 64726	28
29	25	26	17	LITTLE BITTY K. STEGALL (T. T. HALL)	◆ ALAN JACKSON (C) (V) ARISTA 13048	1
30	35	39	6	EMOTIONAL GIRL K. STEGALL, C. WATERS, T. CLARK (R. BOWLES, T. CLARK, C. WATERS)	◆ TERRI CLARK (C) (D) (V) MERCURY NASHVILLE 574016	30
31	40	48	3	RUMOR HAS IT J. STROUD, C. WALKER (C. WALKER, M. J. GREENE)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	31
32	33	34	15	POLITICS, RELIGION AND HER K. STEGALL (T. MARTIN, B. HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	32
33	32	33	17	YOU CAN'T STOP LOVE T. BROWN, J. NIEBANK (M. STUART, KOSTAS)	MARTY STUART (V) MCA 55270	32
34	27	21	19	MAYBE WE SHOULD JUST SLEEP ON IT J. STROUD, B. GALLIMORE (J. LASETER, K. K. PHILLIPS)	◆ TIM MCGRAW CURB ALBUM CUT	4
35	38	43	5	EASE MY TROUBLED MIND R. CHANCEY, E. SEAY (M. GARVIN, C. WATERS, T. SHAPIRO)	◆ RICOCHET COLUMBIA ALBUM CUT	35
36	31	29	20	THE FEAR OF BEING ALONE R. MCENTIRE, J. GUESS (W. ALDRIDGE, B. MILLER)	◆ REBA MCENTIRE (V) MCA 55249	2
37	44	51	4	DON'T TAKE HER SHE'S ALL I GOT T. BROWN (J. WILLIAMS, G. U. S. BONDS)	◆ TRACY BYRD (V) MCA 55292	37
38	41	44	4	HERE'S YOUR SIGN (GET THE PICTURE) S. ROUSE (B. ENGVALL, S. ROUSE, R. SCAIFE)	◆ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	38
39	37	38	15	THAT'S HOW I GOT TO MEMPHIS C. YOUNG, B. CHANCEY (T. T. HALL)	◆ DERYL DODD (C) (D) (V) COLUMBIA 78478	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
40	39	40	14	I MEANT TO DO THAT J. LEO (L. G. CHATER, K. CHATER, P. BRANDT)	◆ PAUL BRANDT (V) REPRISE 17493	39
41	45	50	5	ANOTHER YOU P. MCMAKIN (B. PAISLEY)	DAVID KERSH CURB ALBUM CUT	41
42	42	42	10	THAT WOMAN OF MINE B. BECKETT (D. COOK, T. MENSY)	NEAL MCCOY (C) ATLANTIC 87045	42
43	48	49	5	IF SHE DON'T LOVE YOU B. BECKETT (T. BRUCE, M. BEESON)	THE BUFFALO CLUB (C) (V) RISING TIDE 56043	43
44	50	52	4	GOOD AS I WAS TO YOU J. STROUD (D. SCHLITZ, B. LIVSEY)	◆ LORRIE MORGAN BNA ALBUM CUT	44
45	43	41	19	POOR, POOR PITIFUL ME K. STEGALL, C. WATERS (W. ZEVON)	◆ TERRI CLARK (C) (V) MERCURY NASHVILLE 578644	5
46	46	36	20	LET ME INTO YOUR HEART J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY CHAPIN CARPENTER (C) (D) (V) COLUMBIA 78453	11
47	47	46	9	IT'S OVER MY HEAD D. COOK (W. HAYES, C. RAINS, B. ANDERSON)	WADE HAYES (C) (V) COLUMBIA 78486	46
48	52	54	4	CRY ON THE SHOULDER OF THE ROAD M. MCBRIDE, P. WORLEY, E. SEAY (M. BERG, T. KREKEL)	◆ MARTINA MCBRIDE (C) (V) RCA 64751	48
49	53	60	5	455 ROCKET B. WISCH, K. MATTEA (G. WELCH, D. RAWLINGS)	◆ KATHY MATTEA (V) MERCURY NASHVILLE 578950	49
50	58	62	3	I WANT TO BE YOUR GIRLFRIEND J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	50
51	60	—	2	DARK HORSE B. MEVIS (D. TYSON, D. MCTAGGART, A. MARSHALL)	MILA MASON ATLANTIC ALBUM CUT	51
52	57	61	5	FOREVER AND A DAY M. WRIGHT, B. HILL (J. LAUDERDALE, F. DYCUS)	◆ GARY ALLAN (V) DECCA 55289	52
53	54	57	4	GENUINE REDNECKS T. BROWN (D. L. MURPHY)	◆ DAVID LEE MURPHY (V) MCA 55269	53
54	49	45	16	YOU JUST GET ONE M. BRIGHT, K. BEAMISH (D. SCHLITZ, V. GILL)	JEFF WOOD IMPRINT ALBUM CUT	44
55	55	58	5	MORE THAN I WANTED TO KNOW J. STROUD, W. WILSON (B. REGAN, M. NOBLE)	◆ REGINA REGINA (C) (D) (V) GIANT 17426/REPRISE	55
56	56	56	17	KISS THE GIRL G. BURR (A. MENKEN, H. ASHMAN)	LITTLE TEXAS WALT DISNEY ALBUM CUT	52
57	64	—	2	COLD OUTSIDE P. BUNETTA, M. BYROM, D. NEUHAUSER (M. BYROM, D. NEUHAUSER, D. KNUTSON, M. REESE)	◆ BIG HOUSE (C) (D) (V) MCA 55253	57
58	51	47	8	ALL OF THE ABOVE J. STROUD, B. GALLIMORE (J. ROBBIN, C. WATERS)	TY ENGLAND (V) RCA 64676	46
59	61	63	4	CHANGE HER MIND R. PENNINGTON (D. MAYO, F. NELSON, L. BOONE)	GENE WATSON STEP ONE ALBUM CUT	59
60	68	—	2	LONG TRAIL OF TEARS R. BENNETT (G. DUCAS, M. P. HEENEY)	GEORGE DUCAS CAPITOL NASHVILLE ALBUM CUT	60
61	63	59	20	WOULD I K. LEHNING (M. WINCHESTER)	◆ RANDY TRAVIS (V) WARNER BROS. 17494	25
62	NEW	1	1	*** Hot Shot Debut *** I'D LOVE YOU TO LOVE ME B. BECKETT (M. GREEN, T. MCHUGH)	◆ EMILIO CAPITOL NASHVILLE ALBUM CUT	62
63	75	—	2	SHE'S SURE TAKING IT WELL C. FARREN (T. BUBPERT, D. PFRIMMER, G. TERENCE)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	63
64	NEW	1	1	THAT'S WHAT HAPPENS WHEN I HOLD YOU S. GIBSON (A. KASET, J. CYMBAL)	AARON TIPPIN (V) RCA 64770	64
65	RE-ENTRY	2	2	DADDY'S LITTLE GIRL M. BRIGHT (A. KASET, K. S. WALKER, S. WEBB)	◆ KIPPI BRANNON CURB ALBUM CUT/UNIVERSAL	65
66	66	—	2	THREE LITTLE WORDS T. SHELTON, B. R. CYRUS (W. PERKINS, J. COLLINS)	◆ BILLY RAY CYRUS MERCURY NASHVILLE ALBUM CUT	66
67	59	53	18	HIGH LOW AND IN BETWEEN C. CHAMBERLAIN, K. STEGALL (D. KENT, H. CAMPBELL)	◆ MARK WILLS (C) (V) MERCURY NASHVILLE 578004	33
68	NEW	1	1	SAY YES M. BRIGHT (M. BEESON, C. JONES)	BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	68
69	73	—	2	DO THE RIGHT THING T. BROWN, G. STRAIT (J. LAUDERDALE, G. NICHOLSON)	GEORGE STRAIT MCA ALBUM CUT	69
70	72	73	4	ALWAYS A WOMAN E. GORDY, JR. (F. KNOBLOCH, S. O'BRIEN)	LARRY STEWART COLUMBIA ALBUM CUT	70
71	70	—	3	THE OLD STUFF A. REYNOLDS (B. KENNEDY, D. ROBERTS, G. BROOKS)	GARTH BROOKS CAPITOL NASHVILLE ALBUM CUT	64
72	67	70	19	BURY THE SHOVEL J. STROUD (C. JONES, C. ARMS)	CLAY WALKER GIANT ALBUM CUT/REPRISE	18
73	RE-ENTRY	18	18	CHEROKEE BOOGIE J. NUYES, M. JANAS (M. MULLICAN, C. W. REDBIRD)	◆ BR5-49 (V) ARISTA 13039	44
74	71	71	19	AIN'T GOT NOTHIN' ON US C. PETOCZ (W. MOBLEY, J. ROBINSON)	◆ JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 87044	15
75	74	68	15	HAVE WE FORGOTTEN WHAT LOVE IS B. WATSON, D. RHYNE (B. DEAN, C. BERNARD)	◆ CRYSTAL BERNARD (C) RIVER NORTH 163015	57

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

Billboard® Top Country Singles Sales

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



FEBRUARY 15, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	7	3	*** No. 1 *** WE DANCED ANYWAY CAPITOL NASHVILLE 58626	DEANA CARTER
2	1	1	10	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
3	3	2	35	BLUE CURB 76959	LEANN RIMES
4	5	4	16	LITTLE BITTY ARISTA 13048	ALAN JACKSON
5	4	3	22	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	BRADY SEALS
6	12	19	3	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
7	6	5	14	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	SHANIA TWAIN
8	7	10	4	MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREARY (FEAT. LONESTAR'S RICHIE MCDONALD)
9	10	9	9	MACARENA (COUNTRY VERSION) IMPRINT 18007	THE GROOVEGRASS BOYZ
10	8	8	9	IS THAT A TEAR ATLANTIC 87020/AG	TRACY LAWRENCE
11	9	6	23	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	TRACE ADKINS
12	16	21	3	SHE'S TAKEN A SHINE CAPITOL NASHVILLE 58624	JOHN BERRY
13	18	15	5	HAVE WE FORGOTTEN WHAT LOVE IS RIVER NORTH 163015	CRYSTAL BERNARD

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	11	30	I DO REPRISE 17616/WARNER BROS.	PAUL BRANDT
15	17	17	6	A MAN THIS LONELY ARISTA 13066	BROOKS & DUNN
16	15	13	16	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	TERRI CLARK
17	14	14	23	GOODNIGHT SWEETHEART CURB 76990	DAVID KERSH
18	13	12	27	CHANGE MY MIND CAPITOL NASHVILLE 58577	JOHN BERRY
19	19	16	19	BIG LOVE MCA 55230	TRACY BYRD
20	22	22	8	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX) MERCURY NASHVILLE 578786	SHANIA TWAIN
21	RE-ENTRY	22	22	STRAWBERRY WINE CAPITOL NASHVILLE 58585	DEANA CARTER
22	24	24	3	SHE WANTS TO BE WANTED AGAIN EPIC 78482/SONY	TY HERNDON
23	21	18	35	REDNECK GAMES WARNER BROS. 17648	JEFF FOXWORTHY WITH ALAN JACKSON
24	20	—	18	AIN'T GOT NOTHIN' ON US ATLANTIC 87044/AG	JOHN MICHAEL MONTGOMERY
25	23	20	28	MORE THAN YOU'LL EVER KNOW WARNER BROS. 17606	TRAVIS TRITT

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

Top Gospel Albums

THIS WEEK	LAST WEEK	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®				
★★ NO. 1 ★★				
1	1	10	SOUNDTRACK ARISTA 18951 10 weeks at No. 1	THE PREACHER'S WIFE
2	2	41	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
3	3	36	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 HS	THE SPIRIT OF DAVID
4	5	14	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
5	4	14	ANOINTED WORD 67804/EPIC	UNDER THE INFLUENCE
6	6	14	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
7	7	31	YOLANDA ADAMS TRIBUTE 1000/DIADEM	YOLANDA LIVE IN WASHINGTON
8	9	36	MISSISSIPPI MASS CHOIR MALACO 6022 HS	I'LL SEE YOU IN THE RAPTURE
9	14	40	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
10	10	9	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
11	8	69	CECE WINANS SPARROW 51441	ALONE IN HIS PRESENCE
12	15	17	HELEN BAYLOR WORD 67803/EPIC	LOVE BROUGHT ME BACK
13	13	11	MIGHTY CLOUDS OF JOY INTERSOUND 9226	LIVE IN CHARLESTON
14	12	48	REV. CLAY EVANS MEEK 3995	I'VE GOT A TESTIMONY
15	19	34	RON WINANS PRESENTS FAMILY & FRIENDS SELAH 33205	FAMILY & FRIENDS IV
16	18	50	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 HS	STAND!
17	11	99	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4008	THE INNER COURT
18	21	23	THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR CRYSTAL ROSE 20127/STARSONG TWINKIE CLARK-TERRELL PRESENTS THE FLORIDA A&M UNIVERSITY GOSPEL CHOIR	
19	22	86	ANOINTED WORD 67051/EPIC HS	THE CALL
20	17	6	COLORADO MASS CHOIR BENSON 4365	WATCH GOD MOVE
21	16	32	DOUG WILLIAMS BLACKBERRY 1612/MALACO	HEARTSONGS
22	20	37	COMMISSIONED BENSON 4184 HS	IRREPLACEABLE LOVE
23	40	82	DONALD LAWRENCE AND THE TRI-CITY SINGERS CRYSTAL ROSE 51480/SPARROW HS	BIBLE STORIES
24	25	16	RICKY DILLARD'S NEW GENERATION CHORALE CRYSTAL ROSE 20129/STARSONG	WORKED IT OUT
25	28	42	VARIOUS ARTISTS BENSON 4272	SHAKIN' THE HOUSE...LIVE IN L.A.
26	24	83	YOLANDA ADAMS TRIBUTE 1359/DIADEM HS	MORE THAN A MELODY
27	30	9	STEVE MIDDLETON & UNITY & PRAISE PARADISE/TYSCOT 161218/CGI	PRAISES FROM THE SOUL
28	NEW		THE NATIONAL BAPTIST CONVENTION MASS CHOIR CGI 161240	LET'S GO TO CHURCH
29	RE-ENTRY		WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
30	23	3	BEVERLY CRAWFORD WARNER ALLIANCE 45930	JESUS, PRECIOUS KING
31	32	28	BRODERICK RICE BORN AGAIN 1010 TOMMY FORD PRESENTS: BRODERICK E. RICE ALIVE ALIVE ALIVE	
32	31	84	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR BENSON 4168 HS	LIVE IN NEW YORK BY ANY MEANS...
33	RE-ENTRY		A-1 SWIFT GOSPO CENTRIC 72135	TALES FROM THE SWIFT
34	35	59	DOROTHY NORWOOD MALACO 4476	SHAKE THE DEVIL OFF
35	RE-ENTRY		THE CANTON SPIRITUALS BLACKBERRY 1610/MALACO	LIVE IN MEMPHIS II
36	33	62	CARLTON PEARSON WARNER ALLIANCE 46006	LIVE AT AZUSA
37	27	14	WALT WHITMAN AND THE SOUL CHILDREN OF CHICAGO CGI 161203	GROWING UP
38	RE-ENTRY		DOTTIE PEOPLES & THE PEOPLES CHOICE CHORALE ATLANTA INT'L 10221	COUNT ON GOD
39	26	27	SHIRLEY CAESAR'S OUTREACH CONVENTION CHOIR WORD 67687/EPIC	JUST A WORD
40	RE-ENTRY		VARIOUS ARTISTS CGI 161090	GOSPEL'S GREATEST HITS

Records with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. HS indicates past or present Heatsaver titles. © 1997, Billboard/BPI Communications.

Artists & Music

In the SPIRIT



by Lisa Collins

FORGING NEW GROUND: Celebrated **Bishop T.D. Jakes**—the most-requested speaker on the nation's African-American religious circuit—hits new territory with the Tuesday (11) release of "Woman, Thou Art Loosed!—Songs Of Healing And Restoration." The musical venture with Mobile, Ala.-based Integrity Music is the first for Jakes, who is backed by an all-female mass choir from the New Orleans and Dallas area. Guest vocals are turned in by **Shirley Caesar**, **Vickie Winans**, **Sheryl Brady**, and others. The album was recorded live during a national women's conference held last September at the Superdome in New Orleans and is based on the theme of his best-selling book, "Woman, Thou Art Loosed!" That theme? Leaving behind the pain of the past while pressing forward in Christ.

THE MELODY & THE WORD: "Awesome." That's how gospel queen **Shirley Caesar** describes her forthcoming live project, which was recorded in November with **Hezekiah Walker's** church choir in New York. "I went back," Caesar reveals, "and did three of my old songs, 'You Don't Drive Your Mama Away,' 'Sweeping Through The City,' and 'This Joy I Had (The World Didn't Give It To Me).'" "I'll tell you, if this album doesn't do well, it will be because Word Records didn't do their job," Caesar

says. But Word execs have little to fear with the April release, as they are planning a widescale promotion beginning next month. Fact is, 1997 couldn't have started off better for Caesar, who is featured on "The Preacher's Wife" soundtrack as well as the soundtrack to **John Singleton's** forthcoming movie, "Rosewood."

Then there's the autobiography due this year from Thomas Nelson Publishers titled "The Melody & The Word: Shirley Caesar." Aside from detailing her impressive accomplishments, the book will key in on the private side of gospel's first lady of song—from her biggest disappointments to her pet peeves.

LEGACIES: The gospel industry struck a solemn chord Jan. 31 with news of the passing of **Bishop Jeff Banks** in Newark, N.J. The 50-year-old gospel veteran, who has enjoyed success with the **Revival Temple Mass Choir**, had been battling cancer. In 1957, Banks, along with his brother, became the first gospel act to appear at the Newport Jazz Festival. His most recent release, "I Am What God Says I Am" (Savoy Records), was recorded in 1995.

BRIEFLY: **Kirk Franklin** has re-signed to a multi-million dollar contract with Los Angeles-based **Gospo Centric Records**. . . **Beverly Crawford** is in the midst of planning her second live album, which is set to be recorded in the first quarter. . . And in commemoration of Black History Month, **Verity Records** is releasing "Verity Records Live At The Apollo," a tribute to gospel music. The project, which is set to hit the street Feb. 25, features vocal performances from **Daryl Coley**, **John P. Kee & the New Life Community Choir**, the **Canton Spirituals**, **Vanessa Bell Armstrong**, and **Richard Smallwood**.

HIGHER GROUND



by Deborah Evans Price

MAYS MOVES TO STAR SONG: Changes continue within EMI Christian Music Group's Sparrow and Star Song labels. **John Mays** has been named senior VP of A&R at Star Song and will report to Sparrow Communications Group president **Peter York**. The Sparrow, Star Song, and ForeFront labels, along with EMI Christian Music Publishing and Chordant Distribution, are under the EMI Christian Music Group umbrella.

For eight years, Mays was VP of A&R at Word Records, where he played an integral part in the development of such acts as **Point Of Grace**, **Cindy Morgan**, and **Bruce Carroll**. He joined Sparrow Records 14 months ago as VP of A&R. Mays will assume the position at Star Song immediately.

"I've had a dream for four or five years of being able to build a place with my own vision and mission for the way a label can be," Mays says. "I've always desired a chance to try, and that's really what this is for me. . . It's an open field that I can plow any way I want to in terms of the roster, and I'm encouraged and humbled by their confidence in me to do that. It's a really great challenge."

During his tenure with Sparrow, Mays worked with **Phil Keaggy**, **Steve Green**, **Out Of The Grey**, and **Wes King**, and handled the **Waiting's** upcoming Sparrow debut. As he moves to Star Song, he'll begin working on upcoming albums by **Phillips, Craig & Dean**; **Aaron Jeffrey**; and **Sierra**.

York says the decision to offer Mays the Star Song position was made because he best suited the needs of that post. "I think it's the right thing. I put an awful lot of thought into this," he says. "This was not any sort of knee-jerk move. John has really worked himself into a very vital part of the Sparrow organization over the last 14 months. And so it's a

sacrifice for Sparrow, but that's how much we believe we're supposed to invest in Star Song and make it grow—not only investing money, but investing the kind of talent that he has. . . I need somebody to come in and invest themselves into that roster and start building something the right way. I'm totally confident in him."

Mays' appointment follows the departure of **Star Song** Communications president **Jeff Moseley**, who announced his resignation Jan. 23, citing differing philosophies. **Star Song** director of A&R **Johnathan Watkins** has also left the label. **Jackie Patillo**, VP of gospel A&R, remains at Star Song and will report to Mays. York will now oversee both the Sparrow and Star Song labels as there are no plans to replace Moseley. (Last year, **Star Song** president **Darrell Harris**, VP of administration **Janet Harris**, VP of marketing and sales **Danny McGuffey**, and **Star Song** VP of strategic marketing development **Matthew Price** all exited the label.)

York refutes speculation that **Star Song** will be folded into Sparrow and says that plans call for the label to remain two separate entities. "It's sort of been the notion around town that 'Yeah, they are just going to fold that into Sparrow Records,'" York says. "And the fact of the matter is, we're absolutely not. We are going to grow it into a successful entity with its own personality and its own distinct character. I think it rightfully should carry on. It's got a tremendous heritage that needs to live on. I know EMI believes that, and [EMI Christian Music Group president/CEO] **Bill Hearn** believes that. It's been mandated to me that we are going to make it grow and be successful, and I'm committed to do that."

Mays shares that commitment. "I think me going over there is testament to their vision for wanting to rebuild [Star Song], so I'm going to take the challenge," Mays says. "It's a great legacy. . . Hopefully I can live up to that."

NEW'S NOTES: Five-time Grammy winner **Larnelle Harris** has signed with **Brentwood Music** and left an enthusiastic voice-mail message with us saying he was "looking forward to building a great relationship with a great company."

ForeFront hosted a party at Nashville's **Planet Hollywood** Jan. 29 during the **Christian Booksellers Assn. (CBA)** Expo celebrating several recent accolades, among them being named by **Billboard** as the No. 2 Christian label for

(Continued on next page)

2 New Additions To The AIR Family!

REV. ANDREW CHEAIRS & THE SONGBIRDS
"LIVE IN MISSISSIPPI!"
Featuring **Harvey Watkins Jr.**

AIR 10226

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1997

REV. DREYFUS SMITH & THE WINGS OF FAITH MASS CHOIR
"HE'S ABLE"
Featuring **DOTTIE PEOPLES**

AIR 10225

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ATLANTA INTERNATIONAL RECORD CO., INC. 881 Memorial Drive S.E. Atlanta, GA 30316 404-524-6835

Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	1	40	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 2127/CHORDANT 10 weeks at No. 1	WHATCHA LOOKIN' 4
2	2	14	VARIOUS ARTISTS ● SPARROW 1562/CHORDANT WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	
3	3	88	JARS OF CLAY ▲ ESSENTIAL 5573/BRENTWOOD HS	JARS OF CLAY
4	6	22	STEVEN CURTIS CHAPMAN ● SPARROW 1554/CHORDANT	SIGNS OF LIFE
5	5	63	DC TALK ▲ FOREFRONT 5140/CHORDANT	JESUS FREAK
6	4	21	POINT OF GRACE WORD 9694	LIFE LOVE & OTHER MYSTERIES
7	12	18	CRYSTAL LEWIS MYRRH 5036/WORD HS	BEAUTY FOR ASHES
8	9	44	ANDY GRIFFITH ● SPARROW 1440/CHORDANT HS	I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS
9	11	50	NEWSBOYS STARSONG 0075/CHORDANT	TAKE ME TO YOUR LEADER
10	8	37	JACI VELASQUEZ MYRRH 6995/WORD HS	HEAVENLY PLACE
11	15	14	BEBE & CECE WINANS SPARROW 7048/CHORDANT	GREATEST HITS
12	13	15	ANOINTED MYRRH 7006/WORD HS	UNDER THE INFLUENCE
13	10	78	RAY BOLTZ WORD 9641 HS	THE CONCERT OF A LIFETIME
14	14	6	AVALON SPARROW 1485/CHORDANT HS	AVALON
15	17	78	VARIOUS ARTISTS WORD 9620	MY UTMOST FOR HIS HIGHEST
16	19	18	SUSAN ASHTON SPARROW 1458/CHORDANT HS	A DISTANT CALL
17	21	50	AUDIO ADRENALINE FOREFRONT 5144/CHORDANT	BLOOM
18	18	42	TWILA PARIS SPARROW 1518/CHORDANT	WHERE I STAND
19	23	17	RAY BOLTZ WORD 9937 HS	NO GREATER SACRIFICE
20	16	9	OUT OF EDEN GOTEE 3826/WORD HS	MORE THAN YOU KNOW
21	31	9	DONNIE MCCLURKIN WARNER ALLIANCE 46297/WCD	DONNIE MCCLURKIN
22	27	11	THE BROOKLYN TABERNACLE CHOIR WARNER ALLIANCE 46392/WCD HS	FAVORITE SONG OF ALL
23	7	96	POINT OF GRACE WORD 9445 HS	THE WHOLE TRUTH
24	24	5	BRYAN DUNCAN MYRRH 7009/WORD	BLUE SKIES
25	22	66	CARMAN ● SPARROW 1422/CHORDANT	R.I.O.T.
26	32	10	VARIOUS ARTISTS HOSANNA! 10492/WORD	REVIVAL AT BROWNSVILLE
27	29	14	RON KENOLY INTEGRITY 10812/WORD HS	WELCOME HOME
28	38	32	BOB CARLISLE DIADEM 9691/BENSON HS	SHADES OF GRACE
29	36	16	VARIOUS ARTISTS WARNER ALLIANCE 46224/WCD	TRIBUTE - THE SONGS OF ANDRAE CROUCH
30	30	76	MICHAEL W. SMITH ● REUNION 0106/WORD	I'LL LEAD YOU HOME
31	33	61	VARIOUS ARTISTS ● SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS
32	20	32	4HIM BENSON 4321 HS	THE MESSAGE
33	28	11	MXPX TOOTH & NAIL 1060*/DIAMANTE HS	LIFE IN GENERAL
34	40	8	THE KRY FREEDOM 3405/MALACO	WHAT ABOUT NOW
35	37	3	TONY VINCENT STARSONG 0099/CHORDANT	ONE DEED
36	35	11	TAKE 6 WARNER ALLIANCE 46447/WCD	BROTHERS
37	39	48	THIRD DAY REUNION 0117/WORD HS	THIRD DAY
38	25	32	REBECCA ST. JAMES FOREFRONT 5141/CHORDANT HS	GOD
39	RE-ENTRY		RICH MULLINS REUNION 0116/WORD HS	SONGS
40	RE-ENTRY		CECE WINANS SPARROW 1441/CHORDANT	ALONE IN HIS PRESENCE

○ Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl available. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications.

HIGHER GROUND

(Continued from preceding page)

1996 and netting four Grammy nominations for best rock gospel album. Among the revelers at the packed event were dc Talk's Toby McKeehan, Kevin Smith, and Michael Tait, as well as members of Big Tent Revival, Audio Adrenaline, Considering Lily, Skillet, Small Town Poets, Bleach, Geoff Moore & the Distance, and Code Of Ethics; also in attendance were numerous ForeFront and EMI Christian Music Group executives.

EMI Christian Music Group has

partnered with Tooth & Nail Records founder/president Brandon Ebel to form BEC Records, a progressive modern rock label to be distributed in the CBA market by Chordant and in the general market by EMI Music Distribution. Projects to be released during BEC's first year include albums by the Supertones, Value Pac, and Joy Electric. Ebel will handle A&R and marketing efforts for the label as well as retaining his existing duties at Tooth & Nail (which will continue to be distrib-

(Continued on page 72)

COMMENTARY

(Continued from page 4)

In our current environment, a chilling transformation can start to take place, as artists begin creating music not for themselves and their audience, but to appease the whims of retail chains, radio programmers, A&R folks, and the so-called Moral Majority, who are determined to substitute their standards for those of the people.

Assuming we are able to get the artists, labels, publishers, and others on the same philosophical and economical page, then we will have a fighting chance at collectively battling these nasty menaces and give *all* the music a chance to be heard. Ah, but in the current radio environment, that too may be a pipe dream.

The last decade has seen a massive shift in radio from broadcasting to narrowcasting, with impossibly restricted formats that virtually screen out the creative spirit and encourage musical apartheid. (Needless to say, our great indigenous American musical forms, like jazz and blues, have been relegated to the graveyard shifts of public radio stations, whose funding is routinely placed on the chopping block.)

The incredibly inflated prices that radio licenses command these days make it almost impossible for the relationship between music and radio to ever reconnect as it did in decades past. As radio's owners have changed, so have its priorities. On those rare occasions when something interesting does slip through, most radio programmers even refuse to bother with something as simple as front- and back-announcing. The message they send to the consumer is that it doesn't really matter who made this music—it's aural wallpaper anyway.

This year, the Recording Academy, in partnership with MJI, BMI, and ASCAP, has taken a fresh new look at the issue of artist identification on the radio. We have been monitoring stations nationwide to determine how many stations are practicing front- and back-announcing, setting up systems to gauge the public's attitude about the issue, and we will publicly acknowledge those stations that are dedicated to the practice. On Feb. 25, we will present the first NARAS Radio Active Awards at the Grammy Nominees Reception to the outstanding broadcasters that diligently maintain that important connection between the music and radio.

We must never forget that our music industry and our culture at large are ultimately dependent upon the imagination and inspiration of our songwriters, musicians, and artists. I'm as sad as the next guy that records are no longer selling faster than McDonald's hamburgers, but the time has come for us to stop acting like we are a drive-through, fast-food industry.

Rather, we must make every effort to ensure that this artistic spirit is not sacrificed to demands of commercial or political expediency. There's common ground to be found, but it is only through communication that we can establish a genuinely symbiotic relationship between the public, our artists, labels, radio, and retail to find that vital sense of community we so desperately need.

How quickly can you find the answers to questions like these?

What album features Bruce Springsteen as guest vocalist?

What labels did Albert King record on?

Which vocalists appear on Phillip Glass' "Songs from Liquid Days"?

How many of Dizzy Gillespie's albums are currently being distributed?

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Songwriters & Publishers

ARTISTS & MUSIC



Checking It Out. The 11th annual Abe Olman Scholarship Awards were presented during a recent reception in New York by the National Academy of Popular Music (NAPM), the parent of the Songwriters Hall of Fame. The award, a \$1,000 check, is given to writers who have been active in workshops conducted by ASCAP, BMI, SESAC, the Songwriters Guild of America (SGA), and NAPM. The winners, shown seated from left, are Stephanie Cooke (ASCAP), Lauren Kinhan (SESAC), Dan Siegler (BMI), Richard Winter (SGA), and Amanda Green (NAPM). Standing, from left, are ASCAP president/chairman Marilyn Bergman, SESAC VP Linda Lorence, Hall of Fame president Bobby Weinstein, BMI president/CEO Frances Preston, SGA president George David Weiss, and NAPM projects director Bob Leone.



Time For A Deal. Dance artist Sabelle, center, has signed a writer deal with PolyGram Music Publishing. Her self-titled first album will be released Feb. 18 on Sony's Work Group label, which released a single, "One O'Clock," from the set in January. Shown with Sabelle, from left, are Holly Green, PolyGram Music senior VP/East Coast operations GM, and Claude Mitchell, senior creative director at PolyGram Music.



The Deal Is Dunn. Sony/ATV Tree Publishing has made a new deal with Ronnie Dunn of Brooks & Dunn. Dunn first signed with the company in 1990 and then resigned in 1995. Shown with Dunn is Donna Hilley, president/CEO of Sony/ATV Tree Publishing.



Tribute On Writer's 100th. The New York Sheet Music Society recently honored the late songwriter Jay Gorney, co-author of "Brother, Can You Spare A Dime?," in tribute to the 100th anniversary of his birth on Dec. 12, 1996. Shown, from left, are Morton Dennis Wax, representative of the Gorney music catalog, who produced a special CD of various performances of "Brother, Can You Spare A Dime?"; Sandra Gorney, his widow; and songwriter Edward Eliscu, who had collaborated with Gorney.



Rewarding And Awarding Night. Vic Damone was the featured performer at the recent 1997 National Licensed Beverage Assn. (NLBA) Awards in Las Vegas. For the last three years, ASCAP has sponsored the entertainment for the NLBA banquet. Shown, from left, are Karen Sherry, ASCAP's VP of communications; Ivan Mogull, executive producer of Damone's new double CD, "Greatest Love Songs Of The Century" (Q Records); NLBA president Jim Simpson; NLBA executive director Deborah Leach; Damone; and ASCAP VP of licensing Vincent Candilora.



Landing Living Music. Helene Blue Musique Ltd. has acquired global representation of Living Earth Music and Living Music Records, the catalog and recordings, respectively, of Grammy Award-winner Paul Winter. His recent project was co-producing Pete Seeger's latest album, "Pete," which has been nominated for a Grammy in the traditional folk category. Shown, from left, are Nancy Abbott Young, director of creative services, Helene Blue Musique Ltd.; Winter; Helene Blue, owner of Helene Blue Musique Ltd.; and Paul Schulman of Sound Marketing, consultant to Winter.

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

UN-BREAK MY HEART • Diane Warren • Realsongs/ASCAP

HOT COUNTRY SINGLES & TRACKS

IT'S A LITTLE TOO LATE • Mark Chesnut, Slugger Morrisette, Roger Springer • EMI Blackwood/BMI, Songs Of Jasper/BMI, The Fat Rat/ASCAP, EMI April/ASCAP, WB/ASCAP

HOT R&B SINGLES

ON & ON • Erykah Badu, JoBorne Jamal • Divine Pimp/ASCAP, Tribes Of Kedar/ASCAP, BMG/ASCAP, McNooter/ASCAP

HOT RAP SINGLES

CAN'T NOBODY HOLD ME DOWN • Sean "Puffy" Combs, S. Jordan, Carlos Broady, Nashiem Myrick, M. Betha, G. Prestopino, M. Wilder, S. Robinson • Justin Combs/ASCAP, EMI April/ASCAP, Amani/ASCAP, July Six/ASCAP, NASHMACK/ASCAP, M. Betha/ASCAP, Buchu/ASCAP, No Ears/ASCAP

HOT LATIN TRACKS

ENAMORADO POR PRIMERA VEZ • Enrique Iglesias • Fonomusic/SESAC

Master Songwriters' Deaths End A Link To The Past

AN ERA FADES: Despite all the wondrous gifts of song that have survived to this day from the legacy of Tin Pan Alley and the musical theater, it's still true that the "golden era" is long gone.

Yet it was comforting for many who take the pop song seriously to know that some of its best talents were around. True, their best creative years were far behind them. But often they were still able to tell us in song and story the way it was, providing living testimony to a period that, when the 21st century dawns, will be referred to as "the early 20th century."

Within a period of little more than a month, the songwriting craft has lost three major figures

from that period, Irving Caesar, Burton Lane, and Gerald Marks. Their deaths have virtually closed the door on a group of still-

living songwriters who developed a catalog of great songs starting in the '20s or early '30s. Lyricist Edward Eliscu is a happy exception that comes to mind.

In Caesar's case, his career got off the ground with his 1919 collaboration with George Gershwin, "Swanee." Like Irving Berlin, Caesar, who matched Berlin in longevity (both died at the age of 101) lived to that rare point where some of their copyrights entered the public domain in the U.S. All the hits by Lane, who died at 84, and Marks, who died at 96, were written starting in the '30s, so their earlier works are protected for years to come.

It could be said that those who originate great art are given a continuing public presence of sorts long after they're gone. But for many of us, there is still great sadness in the realization that these songwriters can no longer tell us, one-on-one, what it was like to be there and why they composed a particular turn of phrase instead of something else.

Barring discoveries of "trunk

songs," we have also lost the clinging hope, however unlikely, that they still had another great song or two up their sleeves.

ON HIS OWN: Veteran music publishing executive Paul Tannen is leaving his post as VP of catalog exploitation at EMI Music Publishing in New York April 1 to reactivate his independent music publishing and catalog exploitation business. Tannen, at EMI Music for the last five years, will be based in Stamford, Conn., where he'll focus on the promotion and catalog exploitation of copyrights for several publishers, including the development and production of music compilation packages. Tannen reported to Jo Ann

Boris, executive VP at EMI Music.

In another development at the company, Alan Warner, the musicologist who has assembled CD-promo packages for pub-

lishers, most recently at Warner/Chappell, is joining EMI Music on the West Coast as VP of resources, bolstering an already existing unit that seeks covers for film and TV soundtracks.

SIGNED: Los Angeles-based Bob-A-Lew Music has signed publishing deals with Reacharound, the Trauma/Interscope act.

FOR THE RECORD: In the previous issue's column, an item on a panel discussion, hosted Feb. 6 by the New York Publishers' Forum, incorrectly gave the last name of moderator Monica Corton, VP of creative affairs and licensing at Next Decade Entertainment.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Smashing Pumpkins, "Mel-lon Collie And The Infinite Sadness."
2. Jim Brickman, "By Heart."
3. Rush, "Test For Echo."
4. Jewel, "Pieces Of You."
5. Clint Black, "Greatest Hits."



by Irv Lichtman

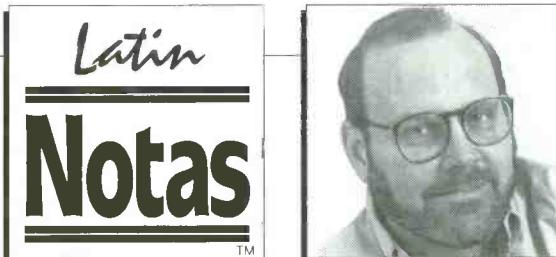
Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/DISTRIBUTING LABEL	TITLE PRODUCER (SONGWRITER)
★★★ No. 1 ★★★					
1	1	1	3	ENRIQUE IGLESIAS FONOVISA	ENAMORADO POR PRIMERA VEZ R. PEREZ-BOTIJA (I. IGLESIAS)
2	2	2	11	MARCO ANTONIO SOLIS FONOVISA	ASI COMO TE CONOCI M.A. SOLIS (M.A. SOLIS)
3	3	3	14	LOS TIGRES DEL NORTE FONOVISA	NO PUDE ENAMORARME MAS E. HERNANDEZ (T. BELLO)
4	7	10	4	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J. CARRILLO (M. ASSIAS)
5	6	7	4	BRONCO FONOVISA	DEJENME SI ESTOY LLORANDO BRONCO, M.I.A. SANCHEZ (I.A. TIE, CURRETN, MAD)
6	4	5	10	GRUPO MOJADO FONOVISA	PIENSA EN MI L. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
7	8	15	4	LOS TEMERARIOS FONOVISA	MI ALMA RECLAMA A. ANGEL ALBA (A. ANGEL ALBA)
8	11	11	8	LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (J. MEJIA AVANTE)
9	9	9	4	LUIS MIGUEL WEA LATINA	QUE TU TE VAS L. MIGUEL, K. CIBRIAN (F. CESPEDES)
10	5	4	8	JOE LUCIANO FONOVISA	EL BAILE DE LA BOTELLA I. TARODO, J. ALVAREZ (E. SACRAMENTO, WILLYS)
11	10	6	15	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (VALENZI)
12	14	—	2	LOS MISMOS EMI LATIN	SE FUE MI PALOMA LOS MISMOS (M.E. CASAS)
13	13	13	4	RICKY MARTIN SONY	VOLVERAS K.C. FORTER, I. BLAKE (I. BLAKE, K.C. PORTER, L. GOMEZ ESCOLAR)
14	12	8	9	LAURA PAUSINI WEA LATINA	LAS COSAS QUE VIVES A. CERRUTI, D. PARISINI (CHEPE, G. CARELLA, G. DESI, G. DESTEFANI)
★★★ AIRPOWER ★★★					
15	NEW	1	1	GILBERTO SANTA ROSA SONY	YO NO TE PIDO J. LUGO, G. SANTA ROSA (J.L. PILOTO)
16	15	16	4	SELENA EMI LATIN	COSTUMBRES A.B. QUINTANILLA III (J. GABRIEL)
★★★ AIRPOWER ★★★					
17	25	30	3	AMANDA MIGUEL KAREN/POLYGRAM LATINO	MEDIA HORA D. VERDAGUER (G. SALVATORI, E. BUFFATA, PIGNATTI, ANAHI)
★★★ AIRPOWER ★★★					
18	23	21	3	FITO OLIVARES EMI LATIN	WINNONA R. OLIVARES (R. OLIVARES)
19	18	17	9	BANDA EL RECODO FONOVISA	COSTUMBRES G. LIZARRAGA (J. GABRIEL)
20	16	14	9	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	POTPOURRI DE QUIQUE NOT LISTED (E. IGLESIAS, R. MORALES, G. GARCIA ALONSO)
21	21	18	7	BOBBY PULIDO EMI LATIN	SE MURIO DE AMOR E. ELIZONDO (H. RAMON)
22	24	37	4	DIEGO TORRES RCA/BMG	NO LO SONE C. VALLI (D. TORRES, D. THOMAS, M. WENGROVSKI)
23	20	20	5	GRUPO TENTACION LUNA/FONOVISA	SOLO UN SUEÑO A. DE LUNA (J. CLANTON)
24	19	19	8	ALEJANDRO FERNANDEZ SONY	MONO NEGRO PRAMIREZ (M. MONTERROSAS)
25	27	34	3	EDNITA NAZARIO EMI LATIN	DESEARIA E. NAZARIO, K.C. PORTER (M. FLORES)
26	NEW	1	1	EMMANUEL POLYGRAM LATINO	MI MUJER M. ALEJANDRO (M. ALEJANDRO)
27	22	24	6	SHAKIRA SONY	ANTOLOGIA L. FOCHOA, S. MEBARAK (S. MEBARAK, L. FOCHOA)
28	32	38	3	GRACIELA BELTRAN EMI LATIN	MI CORAZON ES TUYO R. GUADARRAMA (M.A. CASTRO)
29	34	—	2	VICTOR MANUELLE SONY	COMO UNA ESTRELLA S. GEORGE (A. JAEIN)
30	26	23	3	GISSELLE RCA/BMG	ME PASA LO MISMO B. CEPEDA (R. VASQUEZ)
31	30	28	8	LETTY GUAL FONOVISA	TE AMARE A ESCONDIDAS R. GARCIA, D.M. WICKER (R. BELLESTER)
32	RE-ENTRY	3	3	LOS TUCANES DE TIJUANA EMI LATIN	LA CHONA NOT LISTED (M. QUINTERO, LARA)
33	NEW	1	1	ANA BARBARA FONOVISA	AY, AMOR J. AVENDANO LUHRS (J. AVENDANO LUHRS)
34	NEW	1	1	BANDA MAGUEY FONOVISA	LLORAR POR TI E. SOLANO (E. SOLANO)
35	RE-ENTRY	3	3	INTOCABLE EMI LATIN	YA VES J.L. AYALA (L. PADILLA)
36	40	—	2	LOS RIELEROS DEL NORTE FONOVISA	NOCHES ETERNAS NOT LISTED (F. VALDES LEAL)
37	NEW	1	1	CHAYANNE SONY	VOLVER A NACER ESTEFANO (ESTEFANO, X. ZAPATA)
38	31	32	8	DANIELA ROMO FONOVISA	MATAME D. VAONA (D. ROMO, DIVAONA)
39	17	12	9	GRUPO MANIA SONY	LINDA EH H. SERRANO (E. CRESPO)
40	35	35	7	BANDA MACHOS FONOVISA	SE LO DEJO A DIOS B. LOMELI (G. CARDENAS)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	57 STATIONS
1 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR PRIMERA...	1 GILBERTO SANTA ROSA SONY YO NO TE PIDO	1 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...
2 EDNITA NAZARIO EMI LATIN DESEARIA	2 JERRY RIVERA SONY LLORARE	2 LOS TIGRES DEL NORTE FONOVISA NO PUDE...
3 LAURA PAUSINI WEA LATINA LAS COSAS QUE VIVES	3 GRUPO MANIA SONY LINDA EH	3 MARCO ANTONIO SOLIS FONOVISA ASI COMO TE...
4 SHAKIRA SONY ANTOLOGIA	4 LUIS DAMON WEA LATINA VIVIR LA VIDA	4 GRUPO LIMITE POLYGRAM LATINO JUGUETE
5 RICKY MARTIN SONY VOLVERAS	5 VICTOR MANUELLE SONY COMO UNA ESTRELLA	5 BRONCO FONOVISA DEJENME SI ESTOY LLORANDO
6 AMANDA MIGUEL KAREN/POLYGRAM LATINO MEDIA HORA	6 JOHNNY RIVERA RMM DAME LA OPORTUNIDAD	6 GRUPO MOJADO FONOVISA PIENSA EN MI
7 DIEGO TORRES RCA/BMG NO LO SONE	7 GISSELLE RCA/BMG ME PASA LO MISMO	7 LOS TEMERARIOS FONOVISA MI ALMA RECLAMA
8 LUIS MIGUEL WEA LATINA QUE TU TE VAS	8 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR PRIMERA...	8 LOS ANGELES AZULES DISA/EMI LATIN COMO TE...
9 RICARDO ARJONA SONY REPUTACION	9 LALO RODRIGUEZ EMI LATIN NI UN DIA MAS	9 MICHAEL SALGADO JOEY PALOMITA BLANCA
10 CHAYANNE SONY VOLVER A NACER	10 DOMINGO QUINONES RMM LO RECONOZCO	10 LOS MISMOS EMI LATIN SE FUE MI PALOMA
11 GILBERTO SANTA ROSA SONY YO NO TE PIDO	11 MANNY MANUEL MERENGA-ZO/RMM EN ESTE MOMENTO	11 BOBBY PULIDO EMI LATIN SE MURIO DE AMOR
12 GISSELLE RCA/BMG ME PASA LO MISMO	12 MARC ANTHONY RMM VIEJA MESA	12 BANDA EL RECODO FONOVISA COSTUMBRES
13 VICTOR MANUELLE SONY COMO UNA ESTRELLA	13 JESSICA ARIOLA/BMG NECISITO UNA PERSONA	13 PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN POTPOURRI...
14 JULIO IGLESIAS COLUMBIA/SONY TANGO	14 TONY VEGA RMM OLVIDALO YA	14 SELENA EMI LATIN COSTUMBRES
15 ROXETTE EMI LATIN UN DIA SIN TI	15 RAMON ORLANDO KAREN/POLYGRAM LATINO NO VOY A...	15 FITO OLIVARES EMI LATIN WINNONA

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



by John Lannert

ON THE ROAD AGAIN: Many industry executives in the U.S. Latino record industry have lamented that business was flat to soft in 1996. Not surprisingly, the concert scene in the U.S. was weak as well. According to Henry Cárdenas, president of Chicago promotion company Cárdenas, Fernández & Associates, touring business in 1996 was down. "A lot of big acts did not tour in 1996, so there was less activity," says Cárdenas. "The only tour that was a big success last year was the Juan Gabriel 25th Anniversary tour. We did 37 shows. It was the largest U.S. tour we ever did." Cárdenas says that all of the artists whose tours he promoted made money with one notable exception: superstar pop/rockers Maná. "They went out on tour in July with no record and at the worst time of the year," says Cárdenas. "In the summer, we do much better with outdoor shows. We told Maná not to do it, but they went ahead and did it, and we canceled all of the shows in Texas. The tour was a failure." Cárdenas, whose company is the lone Latino concert promoter operating on a national scale, hastens to add that while the touring business was slow, his company did well financially because of its involvement in multi-artist dancehall shows and nightclubs. The long-standing Marlboro Music concert series that Cárdenas, Fernández produces has been pro-

perous, too. Despite the limp concert market in 1996, Cárdenas is optimistic about the touring prospects in 1997, saying that many pop stars will be on the road, including Juan Gabriel and Rocio Dúrcal (who will tour together), Enrique Iglesias, Ricky Martin, Chayanne, and Shakira. These artists, save Iglesias, will be playing 3,000- to 5,000-capacity venues. Ticket prices will range from \$30 to \$75.

Many of the shows on Iglesias' worldwide tour, which is set to begin March 30 in Odessa, Texas, will take place in arenas and stadiums. Booking the Iglesias tour is the William Morris Agency. Cárdenas is among numerous promoters promoting the Iglesias dates in the U.S.

Cárdenas points out that regional Mexican acts Los Temerarios and Los Mismos, whose members formerly made up Los Bukis, already are doing well on the road this year. Bronco, another regional Mexican band, which launches its farewell trek Friday (14) in New York, "will be a very big tour," says Cárdenas. He notes that he usually handles only the Chicago dates of regional Mexican artists since they tend to cut deals with promoters based in their respective markets.

Cárdenas and Los Angeles-based Hauser Entertainment are promoting the tours of Gabriel/Dúrcal, Martin, Chayanne, Shakira, and rancheño upstart Alejandro Fernández.

Also possibly slated to tour in 1997 are Luis Miguel and Roberto Carlos.

Interestingly, Cárdenas says, the activity in the concert industry in the U.S. Latino market seems to follow its own internal compass, and it seldom reflects what is happening on the Latino record (Continued on next page)

ENRIQUE IGLESIAS

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THIS WEEK	LAST WEEK	WKS. ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	NEW		★★★ No. 1/HOT SHOT DEBUT ★★★		
1			ENRIQUE IGLESIAS	FONOVIISA 0001	VIVIR
2	1	11	★★★ GREATEST GAINER ★★★		
2			JULIO IGLESIAS	COLUMBIA 67899/SONY	TANGO
3	2	66	ENRIQUE IGLESIAS	FONOVIISA 0506	ENRIQUE IGLESIAS
4	3	97	GIPSY KINGS	NONESUCH 79358/AG	THE BEST OF THE GIPSY KINGS
5	4	13	SELENA	EMI LATIN 53585	SIEMPRE SELENA
6	7	16	GRUPO LIMITE	POLYGRAM LATINO 533302	PARTIENDOME EL ALMA
7	5	33	LOS DEL RIO	ARIOLA 37587/BMG	MACARENA NON STOP
8	6	10	PEDRO FERNANDEZ	POLYGRAM LATINO 534120	DESEOS Y DELIRIOS
9	8	25	LUIS MIGUEL	WEA LATINA 15947	NADA ES IGUAL...
10	9	48	SHAKIRA	SONY 81795	PIES DESCALZOS
11	10	14	MICHAEL SALGADO	JOEY 8558	DE BUENAS RAICES
12	11	81	SELENA	EMI 34123/EMI LATIN	DREAMING OF YOU
13	NEW		LA TROPA F	EMI LATIN 53588	MUSICA SIN FRONTERA
14	12	83	VARIOUS ARTISTS	ARIOLA 31388/BMG	MACARENA MIX
15	13	3	SPARX Y LORENZO ANTONIO	FONOVIISA 9487	CANTAN CORRIDOS
16	15	39	GRUPO LIMITE	POLYGRAM LATINO 527434	POR PURO AMOR
17	14	20	LOS MISMOS	EMI LATIN 53581	JUNTOS PARA SIEMPRE
18	18	6	ALEJANDRO FERNANDEZ	SONY 82080	MUY DENTRO DE MI CORAZON
19	21	72	RICKY MARTIN	SONY 81651	A MEDIO VIVIR
20	20	71	GLORIA ESTEFAN	EPIC 67284/SONY	ABRIENDO PUERTAS
21	19	20	BOBBY PULIDO	EMI LATIN 38229	ENSENAME
22	36	3	MARCO ANTONIO SOLIS Y LOS BUKIS	FONOVIISA 0703	20 ANIVERSARIO
23	16	19	LAURA PAUSINI	WEA LATINA 15726	LAS COSAS QUE VIVES
24	22	77	MARC ANTHONY	RMM 81582	TODO A SU TIEMPO
25	25	11	GILBERTO SANTA ROSA	SONY 82020	ESENCIA
26	23	41	LOS TIGRES DEL NORTE	FONOVIISA 6049	UNIDOS PARA SIEMPRE
27	24	4	GRUPO MOJADO	FONOVIISA 9477	SUENO Y REALIDAD
28	27	47	GIPSY KINGS	NONESUCH 79399/AG	TIERRA GITANA
29	17	28	MARCO ANTONIO SOLIS	FONOVIISA 0512	EN PLENO VUELO
30	28	40	JENNIFER Y LOS JETZ	EMI LATIN 38242	DULZURA
31	32	19	BRONCO	FONOVIISA 6052	HOMENAJE A LOS GRANDES GRUPOS
32	33	15	VARIOUS ARTISTS	MAX 2027	LATINOS IN DA HOUSE
33	31	68	THALIA	EMI LATIN 36850	EN EXTASIS
34	30	43	OLGA TANON	WEA LATINA 13667	NUEVOS SENDEROS
35	NEW		LOS TUCANES DE TIJUANA	EMI LATIN 55699	15 KILATES DE AMOR...
36	29	22	RICARDO ARJONA	SONY 82011	SI EL NORTE FUERA EL SUR
37	37	10	VARIOUS ARTISTS	J&N 54726/EMI LATIN	MERENHITS '97
38	40	8	JAY PEREZ	SONY 82083	NO LIMITS
39	26	9	GRUPO MANIA	SONY 82109	ESTA DE MODA
40	35	22	LOS PALOMINOS	SONY 82012	DUELE EL AMOR
41	34	5	INDIA	RMM 82041	MEGA MIX
42	42	40	ALEJANDRO FERNANDEZ	SONY 81564	QUE SEAS MUY FELIZ
43	43	2	LOS TUCANES DE TIJUANA	EMI LATIN 55698	14 TUCANAZOS BIEN PICUDOS
44	47	2	LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES
45	39	51	PEDRO FERNANDEZ	POLYGRAM LATINO 528671	PEDRO FERNANDEZ
46	45	84	JULIO IGLESIAS	SONY 81604	LA CARRETERA
47	RE-ENTRY		PROYECTO UNO	H.O.L.A. 341106/POLYGRAM LATINO	NEW ERA
48	RE-ENTRY		ALBITA	CRESCENT MOON 67757/EPIC	DICEN QUE...
49	48	3	FEY	SONY 82059	TIERNA LA NOCHE
50	44	55	LUIS MIGUEL	WEA LATINA 11212	EL CONCIERTO

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

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. Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Artists & Music

NOTAS

(Continued from preceding page)

charts. "For years, Juan Gabriel did not have a record, and he would sell out," says Cárdenas. "On the other hand, Cristian has been on the charts I don't know how many times, and we never can sell tickets with this kid. What happens in the record industry does not affect the concert industry."

ENRIQUE EN FUEGO: Enrique Iglesias' latest pop album, "Vivir," bolstered by a massive multimedia blitz from his record label, Fonovisa, bowed on The Billboard 200 at No. 33. Iglesias' bow on that chart was the highest by a Latino artist since Selena debuted at No. 1 on Aug. 5, 1995, with her Spanish-dominant pop album "Dreaming Of You" (EMI/EMI Latin). The highest debut by a Spanish-language album took place Sept. 17, 1994, when Luis Miguel's retro-pop "Segundo Romance" (WEA Latina) premiered at No. 29.

On The Billboard Latin 50, there is an Iglesias father/son trifecta at the top of the chart. Enrique's "Vivir" is No. 1, followed by *padre*

Julio's tango-pop "Tango" (Columbia/Sony) at No. 2 and Enrique's self-titled pop album at No. 3.

Enrique also continues to roll on Hot Latin Tracks, where he set a record two weeks ago by notching his sixth consecutive chart-topper with "Enamorado Por Primera Vez." That ballad smash is far and away the No. 1 track this week.

CHART NOTES: Fonovisa titles occupied the first five slots of Hot Latin Tracks for the past three weeks until Grupo Limite's *cumbia* entry "Juguete" (PolyGram Latino) moved 7-4 this week.

Enrique, Grupo Limite, and WEA Latina's Luis Miguel are the only three acts this week with titles in the top 10 of both Hot Latin Tracks and The Billboard Latin 50. Indeed, not one of the other seven titles is taken from an album in the top 25 of The Billboard Latin 50.

Further, two Fonovisa hit singles, Joe Luciano's samba/pop "El Baile De La Botella" and Los Temerarios' *ranchera* ballad "Mi Alma Reclama," are featured on albums that are not even listed on The Billboard Latin 50.

To be sure, Fonovisa is pushing "Mi Alma Reclama" in an effort to breathe new retail life into Los Temerarios' 2-year-old album "Camino Del Amor," which was originally released on the tiny indie AFG Sigma. But so far, that effort has not sparked much activity on The Billboard Latin 50.

As has been the case very often in the past, there seems to be inconsistent reflection at retail of

an artist's radio success. But it is clear that pop acts enjoy the best chance of attaining simultaneous radio and retail success in the U.S. Latino market.

GAMES PEOPLE PLAY: Due to a production error, the sales data cited in the Argentina profile that appeared in the Latin Music Quarterly (Billboard, Feb. 1) was incorrect. In addition, that information was derived from industry sources, not the Argentinian record association CAPIF, as reported.

A source at CAPIF says that its member labels do not allow CAPIF to publish official sales or market share figures. Lamentably, CAPIF's silence affords Argentine industryites the opportunity to disperse conflicting sales information to serious media that are endeavoring to provide unassailable documentation of the country's music industry.

Since sales numbers are not made public, Argentine labels can freely claim victory in the marketplace without worry of scrutiny or surveillance.

But what is there to hide or obfuscate? Perhaps a record market that is more bark than bite? Maybe a revelation of hard facts would show that there is much to cry for in the Argentine record industry, though one hardly knows if they would be tears of joy or sadness.

It is time for CAPIF's member labels to dispense with the incessant chicanery and come clean, because everyone else is tired of being soiled by their behavior.

LATIN TRACKS A-Z

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

- 27 ANTOLOGIA (Sony Discos, ASCAP)
- 2 ASI COMO TE CONOCI (Crisma, SESAC)
- 33 AY, AMOR (EMI April, ASCAP/Fonomusic, SESAC)
- 8 COMO TE VOY A OLVIDAR (Copyright Control)
- 29 COMO UNA ESTRELLA (Super Pegasus, BMI)
- 19 COSTUMBRES (BMG Songs, ASCAP)
- 16 COSTUMBRES (BMG Songs, ASCAP)
- 5 DEJENME SI ESTOY LLORANDO (Irmaos Vitale, BMI)
- 25 DESEARIA (Insignia-Famous)
- 10 EL BAILE DE LA BOTELLA (NA BOQUINHA DA GARrafa) (Copyright Control)
- 1 ENAMORADO POR PRIMERA VEZ (Fonomusic, SESAC)
- 4 JUGUETE (Copyright Control)
- 32 LA CHONA (Copyright Control)
- 14 LAS COSAS QUE VIVES (Copyright Control)
- 39 LINDA EH (Sony Discos, ASCAP)
- 34 LLORAR POR TI (Albersan)
- 38 MATAME (Fonomusic, SESAC)
- 17 MEDIA HORA (ORA E POI) (Karen/Anahi Magic, ASCAP)
- 30 ME PASA LO MISMO (Copyright Control)
- 7 MI ALMA RECLAMA (ADG, SESAC)
- 28 MI CORAZON ES TUYO (Copyright Control)
- 26 MI MUJER (Copyright Control)
- 24 MONO NEGRO (Copyright Control)
- 36 NOCHES ETERNAS (Peermusic, BMI)
- 22 NO LO SONE (Copyright Control)
- 3 NO PUDE ENAMORARME MAS (TN Ediciones, BMI)
- 11 PALOMITA BLANCA (Zomba Golden Sands, ASCAP)
- 6 PIENSA EN MI (Copyright Control)
- 20 POTPOURRI DE QUIQUE (Unimusic, ASCAP/Fonomusic, SESAC)
- 9 QUE TU TE VAS (Copyright Control)
- 12 SE FUE MI PALOMA (Copyright Control)
- 40 SE LO DEJO A DIOS (Jam, BMI)
- 21 SE MURIO DE AMOR (Copyright Control)
- 23 SOLO UN SUENO (JUST A DREAM) (Embassy, BMI)
- 31 TE AMARE A ESCONDIDAS (Unimusic)
- 37 VOLVER A NACER (FIPP, BMI/Mercurio Songs)
- 13 VOLVERAS (Copyright Control)
- 18 WINNONA (Sabrosura)
- 35 YA VES (Copyright Control)
- 15 YO NO TE PIDO (Copyright Control)

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PHOTOGRAPH BY DANA FRANK / MIAMI

With this Spotlight on Miami, Billboard inaugurates its SOUND OF THE CITIES SERIES. Each of these will examine current music and entertainment-business activity in a given locale and provide a quick and accurate profile of the market. Future Sound Of The Cities Spotlights will cover both international and domestic sites. —Gene Sculatti, Director of Special Issues

The City That Plays TOGETHER MAKES It Work

Stylistic diversity is not new to Miami. After all, this is the town that spawned Gloria Estefan, the Mavericks, Mother Superior and Marilyn Manson. What's new is the spirit of community—and maturity—that's making the whole industry sit up and take notice of this place in the sun. BY SCOTT BENARDE

MIAMI—Picture this: Sam Moore is singing "Soul Man" with Dave—David Lee Roth, that is. Trumpeter Arturo Sandoval and saxman Ed Calle are smoking on horns; Butch Trucks and Jaimoe of the Allman Brothers Band are laying down the beat, and percussionists from Julio Iglesias' band are adding flavor. It's not some producer's wild concept for a new record. It actually occurred at a NARAS-sponsored tribute to Miami-based producer Tom Dowd.

That wasn't all. Bee Gee Barry Gibb performed a solo rendition of "Words"; songwriter Richie Supa took over a piano and delivered "Amazing," a song he wrote which became a hit for Aerosmith. Producer Phil Ramone and Latin-jazz flute player Nestor Torres hosted the event.

Few scenes better define and illustrate the kind of music town Miami is becoming than that one at Julio Iglesias' home this past December.

There's a new sense of cooperation, excitement and adventure permeating the Miami music community. And the accent is on community. (Around here, the term "music community" is heard a lot more than "music industry.") People are networking as never before; odd couples are



At NARAS' producers workshop, from left: Rudy Perez, Arif Mardin, Tom Dowd, Tom Morris, Phil Ramone

working together. Anglos are helping Latins cross over to the coveted English-speaking market, while the well-oiled Latin music machine is helping Anglo business get organized in Miami.

"It's professionals respecting professionals," explains the venerable Dowd, who at 71 is in his 59th year making records and is one of the area's cheerleaders. "It's competitive but respectful. People are acting like ladies and gentleman, not menacing warehouse cutthroats."

BUFFET'S BROADWAY ASPIRATIONS

OK, so don't hold your breath waiting for Moore and Roth to take a Sam & Dave act on the road. But Jimmy Buffett has been working with octogenarian novelist Herman Wouk to turn Wouk's humorous novel "Don't Stop The Carnival" into a musical. It debuts at the Coconut Grove Playhouse in the spring with Broadway aspirations.

Stylistic diversity and cross-cultural influences are not new to Miami. After all, this is the place that spawned Gloria Estefan, the Mavericks,

Continued on page 45

In 1996, Island Records celebrated the fifth anniversary of its opening a recording studio in Miami, which the likes of Aerosmith, U2, Prince and David Byrne kept busy throughout the year. MTV-Latin America (formerly Latino) turned three. The Box marked two years at its South Beach location. The Latin divisions of Sony and EMI opened new offices, and MCA bought a building.

THE SOUND OF THE CITIES

MIAMI

LOCAL NOISE: Four Acts To Watch Out For

BY SANDRA SCHULMAN

ROCK:

The Underbellys may call Miami home for now, but their blinking hearts live in Nash Vegas, where the neon never sets and the high lovin' hair shines in the spotlight.

With an unbridled love for surfabilly-on-speed music, these four hepcat daddies look to the past for the sa-wingest future. They get there by using turbo-throbbing bass and sax by Evil, tidal-wave twanging guitar from Dave Van Epp, a backbeat you can park a

York City's Squeezebox and the Viper Room in West Hollywood (Calif.) for the Concrete Foundation Forum.

Velvet has been writing songs with Pat DiNizio of the Smithereens in preparation for recording the Underbellys' debut CD for Don Hill Entertainment.

JAZZ:

After years of honing her jazz-lounge act in such Miami venues as Gloria Estefan's Allioli restau-

backup singers and dancers. Their productive partnership culminated in a 1995 album release for "First Time," with a concert at Miami Beach's 500-seat Colony Theater. Musicians in the group include flutist Mercedes Abal, who also plays with Crescent Moon recording artist Albita; Nicky Orta of Julio Iglesias' band; jazz violinist and singer Nicky Yarling of Jimmy Buffet's band; and singer Miriam Cuan, who has toured with Jon Secada.

Bradley's CD was last year's best-selling indie disc at Specs Music and has already sold out its initial printing of 2,000. It's being re-pressed and distributed throughout the Northeast. The Latin jazz song "Carnival" was featured in the recent film "The Fan" and is being re-mixed by Phil Jones for release this



Surfabilly-on-speed: Underbellys

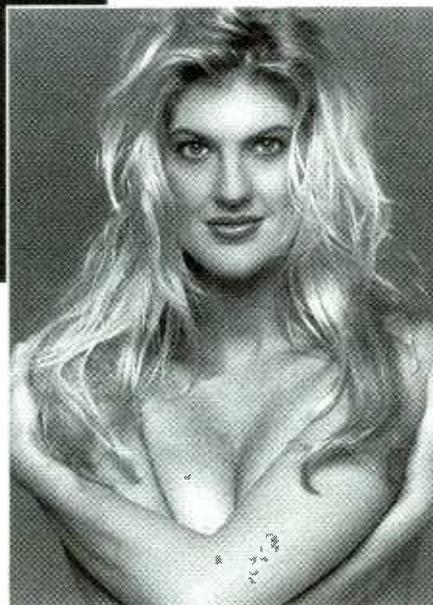
truck on from Randy Blitz, and a vocalist named Billy Velvet, who's wired for pompadour-defying heights with an electric-light dinner jacket.

Formed in early 1995, the band plugs in a bit of Mexicali, a dash of Southern redneck, the crash of California surf guitar and the ghost of Vegas-era Elvis to conjure up the specter that is the Underbellys. The members found a mutual scratching post and itched it when they played their first gig at Churchills in Miami in early 1995. The buzz got out on the band's wild and woolly live shows, and more gigs have followed—opening for Cheap Trick at Sunrise Musical Theater, ASCAP showcases in Miami and Wilmington, New

York City's Squeezebox and the Viper Room in West Hollywood (Calif.) for the Concrete Foundation Forum.

Four years ago, she hooked up with producer/arranger Julio Bague—who has worked with Nestor Torres, Expose and Tito Puente—and together they began writing and arranging. "Julio and I work really well together," says Bradley. "I'll start out with a feeling or a melody for a song, and he takes it to the full band level."

Taking off in an international contemporary-jazz style, Bague expanded Bradley's sound and band to include a horn section,



International jazz: Laura Bradley

month. Bradley herself has been writing more songs and touring throughout Asia, the U.S. and Brazil.

LATIN:

Puya is the strong straight-espresso coffee people drink in

Continued on page 47

VITAL STATISTICS

RADIO

Due to Miami's ethnic diversity, it should come as no surprise that the airwaves are dominated by Latin and black music.

*Three stations have tied for first the past several years, all of them primarily urban-dance music: **WAMR Amor (107.5 FM)** for the adult contemporary Latin market; **WEDR 99 JAMZ (99.1 FM)** with R&B, rap, jazz and gospel, and **WHQT HOT 105 (105.1 FM)**, which plays music for the black adult dance audience.

*Next most popular are light-jazz and pop **WRMA Romance 106.7 FM**; **WLYF Lite 101.5 FM**.

*Oldies rate next with **WMXJ Majic 102.7 FM**.

*Top college-rock is station **WVUM 88.9**, while radical radio—with national acts live in the studio—emanates from "The Beast And Baker Show" on **WAXY**. The top rock station, owned by radio giant Paxson Communications, is **WZTA-ZETA 4 94.9 FM**.

*Country's cowboys and cowgirls hang tough with **99.9 KISS FM** out of Davie.



RECORDING STUDIOS

CRITERIA 1755 NE 149 St., North Miami, is the big-daddy studio where Eric Clapton, Aerosmith and Julio Iglesias record.

SOUTH BEACH STUDIOS, 1200 Collins Ave, Miami Beach, is located in an art-deco hotel owned by Island Records' Chris Blackwell; one of the country's premier mix rooms, used by the likes of U2 and Nine Inch Nails.

MIDDLE EAR, Bay Road, Miami Beach. the Bee Gees' mostly private studio, but some select locals record there.

PARADISO SOUND, 3451 Poinciana St., Coconut Grove, is the exotic new home to producer Nick Martinelli, whose R&B and dance songs have hit the top of the charts; most recent project is RuPaul.

CRESCENT MOON, 6205 SW 40 St., Miami. Emilio and Gloria Estefan's place mixed the Sinatra "Duets" album here as well as albums by Gloria, Jon Secada, Albita.

TAPEWORM, 3236 NW 41 St. in North Miami, a full-service studio with vintage and state-of-the-art equipment; records top punk indie bands.



VIDEO STUDIOS

The premier facility in the Southeast for video production and album photo shoots is **Big Time Productions**, 555 Washington Ave., which boasts eight photo studios, a post-production suite, video equipment, full lighting and grip equipment and a location division. Owned by Miami native Eugene Rodriguez, Big Time is housed in an art-deco theater in South Beach and has produced photo shoots and album covers for Gloria Estefan, Madonna, Julio Iglesias, the Bee Gees and Shania Twain. BT's fashion roster includes work from Bruce Weber, Steven Meisel and Helmut Newton.



VENUES

SMALL

TOBACCO ROAD, 626 S. Miami Ave. downtown Miami, cap. 350; oldest blues bar in town, two floors of live music and a back patio.

ROSES, 754 Washington Ave. South Beach, cap. 300; rock and Latin jazz club.

STELLA BLUE, 1661 Meridian, cap. 250; new restaurant/music club in South Beach with local and national acts.

CHURCHILLS, 5501 NE 2nd Ave. in Little Haiti, cap. 200; funky fringe-rock and punk club.

SOUTH BEACH PUB, 717 Washington Ave., cap. 150, latenight rock club in a back room.

CHEERS, 2492 SW 17 Ave. in South Miami, cap. 300; hosts a big punk scene.

MIDSIZE

COLONY, 1040 Lincoln Road in South Beach cap. 500; hosts jazz, rock, ballet and performance acts.

CAMEO, 1445 Washington Ave., in South Beach, cap. 1,200; hosts reggae, hard rock, disco nights.

WARSAW, 1450 Collins Ave., in South Beach, cap. 1,000; large gay dance club where RuPaul and Kristine W. perform.

LARGE

JACKIE GLEASON THEATER, 1700 Washington Ave., in South Beach cap. 3,000; stages Broadway shows, concerts (Tracy Chapman, Tori Amos).

GUSMAN THEATER, 174 E. Flagler St., in downtown Miami, cap. 1,500; stages Miami Film Festival, Latin Music Awards.

MIAMI ARENA, 701 Arena Blvd., downtown Miami, cap. 17,000; hosts sports events, concerts (Garth Brooks, Smashing Pumpkins, Neil Diamond).

JAMES L. KNIGHT CENTER, 400 SE 2nd Ave., downtown Miami, cap. 5,000; hosts rock and pop concerts.

JOE ROBBIE STADIUM, 2269 NW 199 St., in Northwest Miami, is the big one: cap. 60,000; mostly football games, Pink Floyd, Rolling Stones.



LATIN VENUES

All of Miami's Latin clubs are primarily dance clubs that hold a few hundred people, with DJs and occasional live music by such acts as Grupo Nostalgia, Freddy Perez and Juanito Ayala. Most are located in South Miami near the Airport and on Little Havana's 8th Street.

The top ones are **Alcazaba**, 50 Allhambra Plaza; **Mystique**, 5101 Blue Lagoon Drive, Miami Airport Hilton; **Excalibur**, **Resurrection Hall's International Night**, 221 23 St. (South Beach); **La Covacha**, 10730 NW 25 St.; **Cafe Nostalgia**, 2212 SW 8th St.



MUSIC RETAILERS

Florida's largest retailer is **SPECS**, with 17 Miami stores, including two superstores in Coconut Grove and South Beach.

UNCLE SAM'S, 1141 Washington Ave, Miami Beach, two in Broward. Offbeat indie chain with large selection of dance and alternative music, clothing, jewelry and incense.

YESTERDAY & TODAY RECORDS, 4008 SW 57 Ave. and 8336 SW 40 St. Yesterday & Today Dance Music, 1614 Alton Road. Top local indie store with its own record label—Y&T Music.

EXTREME RECORDS, 513 Lincoln Road, Miami Beach, specializes in dance, Latin pop.

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THE CITY THAT PLAYS

Continued from page 43

Mother Superior, Marilyn Manson, the highly touted Nil Lara and bilingual newcomer Soraya, not to mention unsigned but popular sitar player Stephan Mikes. (The area also has its share of versatile musicians, such as electric violinist-singer Nicky Yarling, who plays in a blues band and a jazz group and has toured with Buffett's Coral Reefer Band.)

But this new spirit of community—coupled with a recent influx of influential record labels, publishing companies, songwriters, producers and musicians—has elevated Miami a notch or two as a center where one can do quality work and serious business year-round.

The infrastructure keeps growing.

In 1996, Island Records celebrated the fifth anniversary of its opening an "outpost" and recording studio in Miami, which the likes of Aerosmith, U2, Prince, David Byrne and Toad The Wet Sprocket kept busy throughout the year.

MTV-Latin America (formerly Latino) turned three. The Box marked two years at its South Beach location. The Latin divisions of Sony and EMI opened new offices. MCA bought a building. Already here: WEA's Latin division, Warner Publications and Warner-Chapell music publishing. Though it's been signing Latin songwriters out of Miami for a while, peermusic's Miami Beach office is so new they're still unpacking.

LATIN MIDEM PLANNED

Ramon Arias, peer's director of Latin talent acquisition for the East Coast, formerly based in New York, was signing so many writers out of Miami (Donato Poveda and Mari Lauret, among them) that the company figured it was time to return to the city it had left many years ago. After all, as diverse as Miami is, Latin music is still king. This is where Iglesias, the Estefans, Torres, El Puma, Luis Enrique, Cheyenne, Willy Chirino, Cachao and other Latin stars have homes. It's where Roberto Carlos and Emmanuel love to come to record.

Also headed this way: MIDEM. The mammoth international music convention signed on to hold an annual Caribbean and Latin American Music Conference here for the next four years. Annual gatherings also include the hip-hop confab How Can I Be Down? and dance music's Winter Music Conference.

Not everything is so new.

The Bee Gees, who will be inducted into the Rock And Roll Hall Of Fame in May, have been working out of their Middle Ear Studio in Miami Beach for 20 years. And in April, Criteria Studios, perhaps the area's firmest piece of music-industry bedrock, is celebrating 40 years of cutting records.

Record company exec Henry Stone, who created the TK Records juggernaut in the '70s, turned 75 and quietly marked his 50th year in the business, churning out compilation dance records at his Hot Productions office in North Miami.

COOL SCHOOL

Often overlooked for its contribution is the University of Miami's music program. Its Coral Gables campus can count Jaco Pastorius, Pat Metheny, Will Lee and Bruce Hornsby among its former students and teachers. And of course, there's Emilio Estefan's Crescent Moon Studio, home of Jon Secada and Albita, as well as the aforementioned Gloria. (One company that's been fairly quiet lately: controversial Luther Campbell's Luke Records.)

Much of the credit for the Miami music scene's newfound spirit and energy goes to NARAS, which opened a Miami office in August 1995. That office has become a clearinghouse linking various pieces of the puzzle. NARAS also has become a community leader,

generating networking events and workshops for aspiring locals as well as established stars.

"NARAS has served as a hub because we're neutral and everybody trusts us. Everybody knows they can come to our events and feel comfortable," says Max Borges, executive director of the Miami chapter.

"I think there's just a lot of excitement about Miami," Borges adds. "It has an atmosphere conducive to getting things done. The scene is open to new business. It's not like New York or L.A., where there are fences and you have to know somebody. Here, it's more welcoming."

Since it opened, NARAS has held songwriting, record production and engineering workshops

Continued on page 46

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THE SOUND OF THE CITIES
MIAMI

THE CITY THAT PLAYS

Continued from page 45

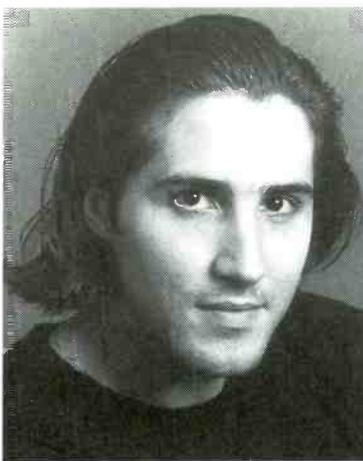
with guidance and instruction from the likes of Dowd, Ramone, Arif Mardin, Tom Morris, Rudy Perez, Supa and Betty Wright. A workshop on how MTV selects videos and what makes a good

video is set for the Miami Beach studios of MTV-Latin America in the spring.

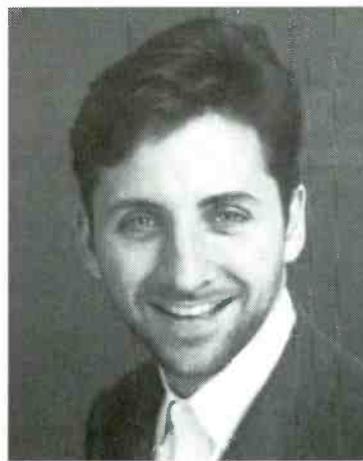
Miami is among 15 cities participating in NARAS' Grammy Showcase, a talent search for unsigned rock acts. The five local finalists were The Goods, Al's Not Well, Sixo, Lyme and Noah's Red Tattoo. The bands performed on Jan. 18. The winner—Sixo—headed to the regional competition in Washington, D.C.

HOT CHILD IN THE CITY

If NARAS has been the organization that has given Miami a huge



Peer's Ramon Arias



NARAS' Max Borges



Songwriter Desmond Child



Producer Nick Martinelli



Writer-singer Amanda Green

Child co-founded a monthly songwriters showcase, "Songwriters In The Round," with Ellen Morasky of Warner-Chapell Music and Chrystal Hartigan of the National Academy Of Songwriters. The showcase includes an open-mike hour for local unsigned writers who get a chance to shine in front of local and visiting heavy hitters, who also perform. The event has become so popular it is moving to bigger quarters. Child calls the showcase "a way to give back a little bit." He's also working to establish a Miami NAS branch.

Ask him why he returned to Miami from L.A. and he sounds like a Chamber of Commerce poster boy.

"I kept visiting Miami and felt real comfortable here," he says. "It's close to New York, Nashville and Europe. I'm all over the place, and to me Miami is the center of the universe, so why shouldn't I be in the hub and work in every kind of music there is?"

R&B AND BEACHFRONT INSPIRATION

Producer Nick Martinelli, whose credits include Diana Ross, Gladys Knight, Regina Belle and Stephanie Mills, is one of Miami's newest arrivals, hanging his Paradiso Sound studio shingle in Coconut Grove less than a year ago. His goals: mine the area's untapped R&B talent, produce some Latin acts and eventually start a label. Martinelli had tried setting up shop as recently as 1991 but "didn't think [Miami] was happening enough" and moved to L.A. Now, he says, "Things are starting to pop. And there's a lot more sense of community here, too."

Songwriter Richie Supa, who's been in South Florida since 1991, is glad to have all the company. He cites the climate, relaxed atmosphere, arrival of superstars such as Madonna and Sly Stallone, the opening of facilities such as Chris Blackwell's South Beach Studio in the Marlin Hotel in 1992 and the NARAS office as having a cumulative effect on attracting the industry to Miami.

The beach is a great place to unlock writer's block, too.

Like Child, Supa also worked on the Aerosmith album and says lead singer Steven Tyler and he would "walk on the beach to think up lyrics. After a couple of miles, we would have it."

Supa, who also just finished co-writing an album's worth of songs for Bon Jovi guitarist Richie Sambora's next solo record, adds that all this activity should help the local scene. "I think there's an

boost, then Desmond Child may be the most visible individual unifying Miami's disparate talent and music communities. The songwriter with the midas touch ("I Was Made for Lovin' You," "You Give Love A Bad Name," "We All Sleep Alone," "Dude Looks Like A Lady," "Crazy") moved back to his hometown about two years ago.

The half-Cuban, 43-year-old Child bridges cultures and musical generations and knows no boundaries. Any style, sound, format is fair game for his Deston produc-

tion company. And his company spreads the work around.

In the past year alone, he has co-written with Aerosmith during the band's four-month stay in South Beach while making its new album "Nine Lives"; written songs for the next Bon Jovi record; heard local R&B singer Tami Hert in a South Beach restaurant and landed her a record deal with Sony 550 Records; and is working with Latin rocker Roscoe Martinez on a record for MCA International.

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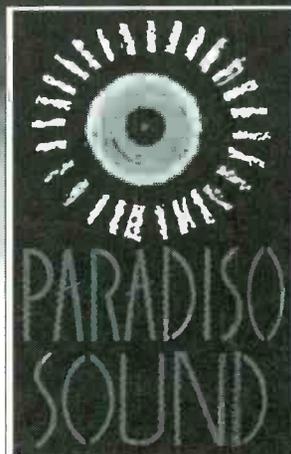
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upward trend of exposing new talent from Miami."

That's something Criteria Studio head Joel Levy already had been trying to do. During the past several years, Levy entered into production deals with unsigned acts he believed in. Acts such as Nil Lara, The Goods, Mary Karlzen, Suzy Creamcheese and Love Canal were able to make high-quality demo tapes or release independent CDs.

In 1995, Levy also joined forces with Rich Ulloa of Y&T Records, who released the first CDs by the Mavericks, Karlzen and For Squirrels. The company plans to nurture a small roster of acts. Its first release was singer-songwriter Amanda Green's "Junk And Stuff" in mid-October. Y&T hopes to land a major distribution deal this year. While Levy thinks Miami's blend of cultures makes the city unique, he's also out to demonstrate this is a rock 'n' roll town, too. "We're here to prove that Miami is more than just Latin," he explains. "We love it, but I want to show more of the dynamics and diversity of music, artists and songwriters of this area."

TUMBLEWEEDS AND NEO-GLAM

According to band manager John Tovar, who helped Nuclear Valdez, the Mavericks and Marilyn Manson build their careers, "Local bands cannot be ignored anymore, because the talent is there." He believes acts such as Amanda Green, Maria (a Hialeah rock quartet), Kristi Larkin (a 17-year-old Fort Lauderdale singer-songwriter) and soulful rock band Butterclub may have what it takes to make it nationally. And of course he's high on a pair of acts he manages: country rockers Reckless Lester And The Tumbleweeds and neo-glam rock band Mindflower.

THE RISE OF REALISM

The longstanding problem, however, is a lack of quality showcase clubs. The wonderful Stephen Talkhouse, for example, opened in 1992 and closed in '95. It's frustrating for local bands—and sad for fans—but not insurmountable. They find ways to be heard.

If more area acts seem ready for prime time than in recent years, it may be because of a collective change in philosophy.

Until recently, every band's mantra was "Get signed. Get signed," says Helaine Blum, manager of the band Black Janet. "Bands are more realistic now. The reality of what it takes to get signed has settled in. The golden ring is tough to get."

Or keep.

Everyone learned that lesson with the rise and fall of Nuclear Valdez in 1989-91, Saigon Kick (which even scored a top-15 single with "Love Is On The Way" in 1992) and more recently with Arlen Feiles, whose major label debut on Island, set for '96, was never released.

"Now bands are getting back to basics," Blum adds, "and learning their craft. They're writing and playing for the fun and love of it and letting the rest take care of itself. In the process, the scene is maturing and growing up." ■

LOCAL NOISE

Continued from page 44

Puerto Rico when they need to wake up and work. It can also be a sharp stinging object that jolts the senses.

The band Puya, formed on that small Latin island, has been waking up and shaking up audiences nationwide since relocating from Puerto Rico in 1993. The five members—Ramon Ortiz Pico



Harmony and '50s Havana: The Hush Brothers



Hard-edged thrash-bomba: Puya

(guitar), Harold Miranda (bass), Eduardo Paniagua (drums), singer Sergio Curbelo and percussionist Eguie Castrillo—have been taking their hard-edged Latin rock thrash-bomba sound to festivals as far-flung as the Banda Elastica anniversary party in Los Angeles, the Columbian Rock Al Parque (in front of 60,000 people) and Manhattan's New Music Seminar at The Spiral in 1994.

In 1994, Puya produced a six-song demo, "Whisker Biscuit," that quickly sold out regionally and gave them wider recognition. The band has opened for Slayer, Los Fabulosos Cadillacs, Fishbone and the Mighty Mighty Bosstones. A new 13-song CD will be issued this year.

"We already have tons of new material," says Curbelo, "in both English and Spanish. We write in whatever language fits the songs best. We live in both worlds now and put out as much energy as we can. We're a rock band, that's it."

R&B:

Spirited and soulful, The Hush Brothers—Rhae Antomachi, Reggie Pierre and Scheably—make music like Marvin Gaye would have if he was reborn in the Caribbean. Together about a year, the trio uses three-part harmony in music that ranges from '60s-era R&B to bits of Spanish soul to African chants and Caribbean percussion.

Hailing from Haiti, New York City and Cuba, childhood pals Scheably and Reggie reunited as adults to form the group after years of working in other groups and in film production. "He's more a brother than my own brother," says Reggie.

Dressing in porkpie hats, crisp pleated pants, white shirts and suspenders, the Brothers favor the retro-era look of Havana in its '50s heyday, when good times and good music hung in the air along with fine cigar smoke. The three members all contribute to the songwriting, expanding with a four-piece backup when they play live.

Select gigs around Miami landed the group a demo deal with indie label Pyramid Records; a three-

song demo has been recorded that shows the stylistic range of the group. "We believe first in the sound of the drum," says Rhae, "then we take all the influences we grew up around, music from the world streets. This all goes into the essence of what we create." The Hush Brothers will be showcasing in Miami throughout the spring. ■

VITAL STATISTICS

Continued from page 45

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PRESS

THE MIAMI HERALD; EL HERALD—major dailies owned by Knight Ridder, circulation 500,000.

NEW TIMES—large alternative free weekly, nationally owned, circulation 60,000.

EXITO—Spanish-language free weekly published by Sun-Sentinel Company, circulation about 60,000.

JAM—statewide music magazine covers all genres, based out of Orlando, hosts the yearly Jammy Award Show.

OCEAN DRIVE—Miami's hottest fashion, music and entertainment monthly, now distributed internationally through Time Warner with an average circulation of 70,000. ■

(Listings compiled by Sandra Schulman)

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Otari Gets A Digital Face Lift Calif. Firm Moves Into Consoles

BY DAN DALEY

FOSTER CITY, Calif.—There is a freshly minted blue-and-white banner hanging in the foyer of the U.S. offices of Otari Corp. in this San Francisco suburb. The words on the banner, "Otari, the console company," reflect a corporate restructuring and reorganizing far deeper and more complex than the simple slogan would at first indicate.

Founded in 1965 in Tokyo as an audio duplication equipment manufacturer, Otari commenced its U.S. operations in 1970, bringing both that business and a nascent professional multitrack manufacturing capability that started two years earlier with the multitrack MTR-60. By 1979, Otari was giving the traditional names in pro multitracks, like Studer, a run for their money by offering the rapidly expanding midlevel studio market a cost-effective, extremely robust 24-track deck, the MTR-90, as well as a range of other tape recorders, including the MX-5050 2- and 4-track decks, which are still widely used in broadcast facilities.

In 1986, Otari entered the digital multitrack arena with its Pro-Digi (PD) format 32-track deck. Three years later it purchased Sound Workshop, a Long

Island-based console manufacturer, as well as the OEM-manufactured Pro Disk hard-disc recorder system, which it marketed.

But Otari's success in the analog realm did not translate in an increasingly digital world. The hard-disc recorder's sales were lackluster, and the company's analog console operations lagged in sales as digital boards grew in number and popularity in the early '90s.

"Otari got blindsided by the digital revolution in professional audio," says Wayne Freeman, who was named marketing manager for Otari last year after stints as VP of Soundcraft in the early '80s, founder of Trident US, and, until 1996, CEO of Fairlight. "I'd be less than truthful if I didn't say that our profitability suffered by not being in the forefront of the market. Otari didn't see that the digital revolution would happen as fast as it did. The company has realized this and also realized it had to kick itself into overdrive to catch up. That's what's going on now."

Otari has maintained itself based on a broad and deep product line, which, according to Freeman, generated more than \$100 million in sales worldwide last year. However, at least half of the company's revenue comes from its

duplication equipment division; its professional audio product line did not cycle as quickly as the industry's generations did in the digital era. The disappointing sales of the Pro Disk and the industry's move to the DASH format, which left the PD platform with a dwindling number of proponents, were setbacks to Otari's first steps into digital at a time when analog tape recorder sales were also falling precipitously, and the Sound Workshop console line was aimed at the middle market, which itself was under pressure as new small consoles like Mackie were proliferating and the larger manufacturers like Neve and SSL were offering new lines.

Otari U.S. president Jack Soma went to the company's corporate offices in Japan and asked for resources to reposition Otari's pro audio division from a tape machine manufacturer into a console and digital systems maker. The result was an enhanced budget and new executive management, including Freeman, national sales manager Robert Grubb, and director of sales and marketing Tim Schaeffer, who once owned New West Audio Marketing, the first company to sell the MTR-90 in the U.S.

"The good news was, all of these moves—the acquisition of Sound Workshop, the experience Otari had in the



Band Of Cowards Gets Seared. New York rock act Coward worked on its upcoming Elektra Records debut at Sear Sound. Shown seated at the console is engineer Sean O'Dwyer; standing, from left, are Coward front man Shep, bassist Joey Sykes, studio owner Walter Sear, and producer Jerry Finn.

hard-disc market, the move into large digital multitrack machines—laid the groundwork for the large-scale repositioning that was to follow," explains Soma. "It gave us a depth of experience that is incredibly useful. And quite honestly, very often setbacks bring you better levels of insight than when everything goes perfectly. You learn more, and that pays off in the long run. These earlier moves showed me that Otari had the right vision. It just needed fine-tuning in terms of doing it more successfully."

The first evidence of a new beginning at Otari is a repositioning of its 2-year-old RADAR 24-track hard-disc recording system. Although it was originally marketed to audio post-production, Otari's European sales office led the way in marketing it as a replacement for the analog 24-track deck, a tactic that has begun to pay off in the U.S. RADAR systems have increased in sales as such high-profile producers and engineers as Trevor Horn, Seal, Peter Gabriel, Justin Niebank, and Mike Clute have used them on major-label releases. For instance, Diamond Rio's latest Arista album was the first major-label Nashville release recorded completely on hard-disc systems. As sales picked up, RADAR's price fell below \$40,000 for a 48-track system.

Otari's console manufacturing division, which was moved to Foster City from Hauppauge, N.Y., last October, now had four console types, ranging from the entry-level Status (around \$25,000) to the custom-manufactured Premier, which can cost upward of \$500,000. The company's middle line of consoles—the \$50,000 Concept One and the \$100,000 Elite, both of which are digitally controlled analog boards, as is the Status—has found renewed favor in Hollywood post-production facilities and upscale project studios.

"The current console line gives us entry into a lot more markets, from midsized studios to major post-production facilities," says Freeman. "They're placing us into the high-end console manufacturer we want to be."

Adds Schaeffer, "We've really carved a niche in digital control [of analog consoles]. Digital is the buzzword people are looking for, but analog is more reliable, and it's still the most cost-effective way to build consoles. And also part of the thinking is that we consider the engineer to be an artist, too, so it gives more people more of what they want."

Two new products also reflect the new thinking that has infused the company. The UFC-24, marketed by Otari and developed by Vancouver-based Creation Technologies—the same firm that developed RADAR—is a format converter that comes at the point when

the large installed base of incompatible digital multitrack systems needs such an interface. And the DTR88 DAT deck offers high performance in an entry-level-priced system at a street price of around \$1,000.

"The UFC-24 is a product that is quickly finding a successful niche in the market," says Schaeffer. "And the new DAT deck is getting us into a market that wasn't as familiar with our name, just as our console business is moving upscale. A company can't be all things to all people in the current pro audio market. But you can target points along the scale and successfully make products for those points. That's what we're doing now."

Otari's next moves will be major ones. An integrated post-production system aimed at smaller, self-contained post users—utilizing technologies from RADAR, the UFC-24, and the Status console, plus digital video playback functions—is expected to debut at the National Assn. of Broadcasters show in March. And while he will not give a date, Freeman says Otari will have an all-digital console ready "in a year with a nine in it."

Otari's broadening product line will be more well-rounded and cover more ground in terms of markets, according to Soma, who has presided over Otari's U.S. operations for the last 24 years and has spent 33 years with Otari on both sides of the Pacific. "We learned a lot about microprocessor control and software and about the way the markets themselves are developing," he says. "This is becoming a very different company."

The comeback trail Otari has set itself upon is reminiscent of an actor's search for new vehicles after his career's first bloom has ended. Schaeffer agrees, adding with a laugh, "We've paralleled John Travolta's career. Now it's time to 'Get Shorty.'"

Songs Bring Seminal Rock Producer Shel Talmy Back To The Board

BY BEN CROMER

Shel Talmy, the legendary producer responsible for '60s hits by the Kinks and the Who, has returned to the studio for the first time in years to produce Zoo Entertainment act the Interpreters. He also was at the helm for the recent album by Nancy Boy for Elektra. What enticed Talmy to end his self-imposed exile from the studio?

PROFILE

"This kid, Hershel Gaer of the Interpreters, really writes good songs; that's what attracted me to this," Talmy explains. "I've always maintained that a lousy band with a good song will have a hit, but the reverse isn't

true. We've all known absolutely wonderful performing bands who couldn't get arrested because they had no material."

Indeed, Talmy's reputation as a producer was earned by paying close attention to the quality of the song and the arrangement. "Most bands are too subjectively involved with their material to be able to see how it goes together at the beginning, the middle, and the end," says Talmy. "I've always felt that one of my functions was to put the material into the

proper order."

For evidence of Talmy's collaborative powers, one need look no further than his work with the Kinks' Ray Davies. "Ray was extremely prolific. He used to go and write a dozen songs overnight and come in and play them, and I'd say, 'Yeah, that one is definite; that one, go back and write some more,'" Talmy recalls. "'Sunny Afternoon' I heard about four bars of and said, 'That is going to be a No. 1 record.'"

Talmy disdains the notion that hits can be written in the studio, preferring to begin sessions with completed songs. "I like to be about 90% sure of what we're going to come out with, leaving the last 10% for something spontaneous," he says.

A California native, Talmy got his start as an engineer at Conway Studios in Los Angeles. In 1962, he took off for England for what was intended to be a summer holiday; however, he ended up in London as an independent producer working for Dick Rowe at Decca Records.

"Fortunately, he was very pro-American," Talmy says of Rowe, adding that his arrangement with Decca allowed him to freelance for other labels. "I think I was the first independent producer in London."

Talmy quickly demonstrated a keen eye for talent: In addition to finding the Kinks and the Who, he groomed David Bowie for stardom. "He was about 17 when I found him,"

Talmy recalls, pointing out that his work with Bowie, such as the 1966 disc "Can't Help Thinking About Me," was ahead of its time.

Talmy severed his relationship with Decca when the label passed on the Kinks, prompting Talmy to get the band a deal with Pye Records. The chemistry between Talmy and the Kinks was immediate, leading to such classics as "You Really Got Me," "All Day And All Of The Night," "Tired Of Waiting For You," and "Sunny Afternoon."

An innovator in the studio, Talmy experimented with feedback and miking techniques, allowing him to capture Dave Davies' aggressive lead guitar work and the up-front drumming of Bobby Graham, a session player sitting in for the Kinks' Mick Avory.

"When I got to London everybody was miking drums with about four or five mikes, so I started doing it with 12 mikes, and everybody said, 'You're mad. You'll never get the sound because they'll conflict.' About six months later, everybody was doing the same thing."

Talmy points out that his early Kinks recordings were in mono because a Pye executive refused to advance funds for studio time. "He decided after I brought the band into Pye he was going to charge me for the sessions. I said, 'Fine, I'll do them in mono because it's cheaper.' That last-

(Continued on next page)

FOR THE RECORD

The following quote from Ensoniq project leader John Senior was omitted from a Feb. 1 article on the Ensoniq Paris system:

"People have been buying into the vision," he says. "They see this as a well-thought-out system with good specifications. We're using 20-bit [analog-to-digital] and [digital-to-analog] converters in external boxes to eliminate the possibility of noise contamination inside the computer. People are seeing that we're making the right choices and yet not going too far upscale in cost."



Breakdown On The J. Atlantic Records act Collective Soul mixed its third album, "Disciplined Breakdown," at Larrabee North in Hollywood on one of the studio's two SSL 9000 J boards. Shown, from left, are mixing engineer Greg Archilla, Collective Soul producer and front man Ed Roland, and production assistant Mike Childers.

SHEL TALMY

(Continued from preceding page)

ed until 'You Really Got Me.' At that point, he decided that he wasn't going to charge me, and we could do them in stereo."

Yet Talmy's efforts to craft good recordings were often hindered when mastering engineers at Reprise Records, the Kinks' U.S. label, got hold of the tapes from the U.K. Consequently, such records as "You Really Got Me" and "Tired Of Waiting" were mastered in reprocessed stereo, with gratuitous reverb added by the American engineers.

"I started supervising the mastering in England, but then they sent the tapes over to America, and they would remaster them," Talmy laments. "There was no control over it."

His production of the early singles by the Who was equally bold, resulting in such hits as "I Can't Explain," "Anyway, Anyhow, Anywhere," and "My Generation." Talmy's relationship with the band ended prematurely due to what he characterizes as a power play with the band's management.

"I never made anything but hits with them. Then one day I got a letter from [Who manager] Kit Lambert and the band saying my services were no longer required."

Even so, Talmy continued to rack up such hits as Manfred Mann's "Mighty Quinn (Quinn The Eskimo)" and Chad & Jeremy's "A Summer Song." In the late '60s, he hooked up with British folk band the Pentangle and produced albums by ace session pianist Nicky Hopkins and Welsh band Amen Corner.

Even though Talmy's groundbreaking work with the Kinks and the Who prefigured the punk revolt, Talmy felt a lack of connection with punk in the late '70s.

"When punk hit, I said, 'It's time for me to go back home,'" Talmy says with a laugh. "I did a single with the Damned just to see if I hated it as much as I did." With the exception of one-off projects, such as the Sorrows' 1980 album "Love Too Late," Talmy left studio work to concentrate on his publishing and computer ventures. "I thought, 'This is it, I'm retired.' Then I got bored out of my mind and got back into it."

Talmy began to meet with A&R staffers at record labels to announce his return; however, he soon realized there was a generation gap. "With very few exceptions, most of the A&R people today have never produced a record and have barely been inside a studio," he says, adding with a twist of irony, "The first step was to convince people that I really hadn't died several years ago."

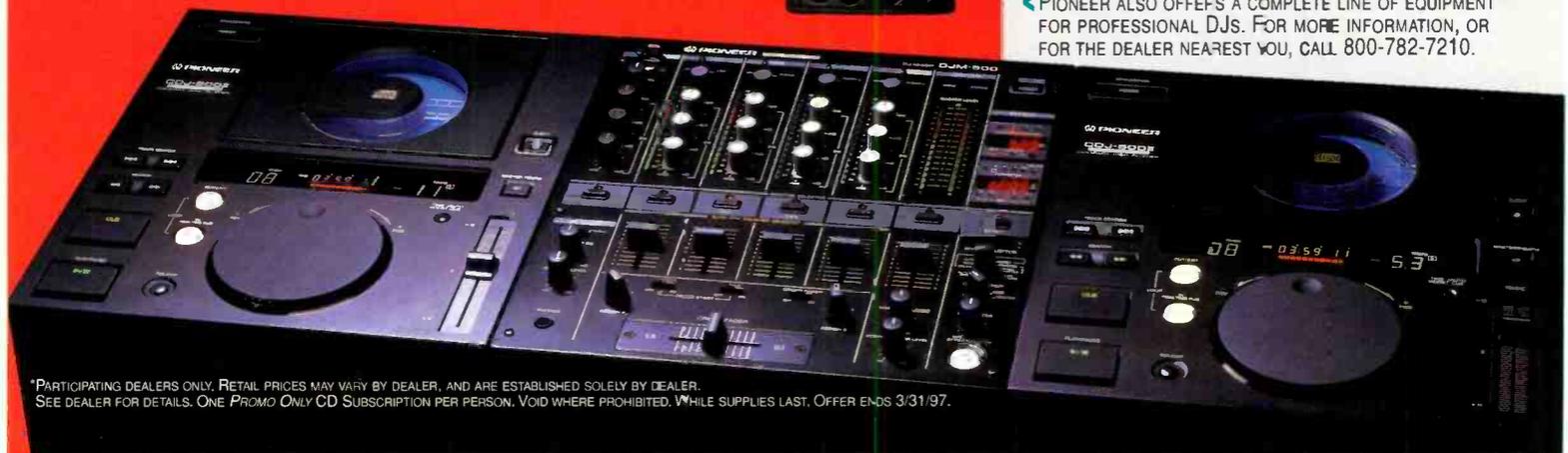
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AUDIO TRACK

NEW YORK

AT THE EDISON, Robert De Niro and TriBeCa Productions scored the Miramax film "Marvin's Room," featuring singer/composer **Carly Simon**, film composer **Rachel Portman**, and actress **Meryl Streep**. The film's soundtrack was released on Hollywood Records. Trivia buffs will note that the Edison Hotel—which houses the studio—is where **Buddy Holly** stayed on numerous trips to New York.

LOS ANGELES

AT TOWER MASTERING in Hollywood, **Kevin Reeves** mastered **Van Dyke Parks'** upcoming Warner Bros. record, "Moonlighting," engineered by Capitol Recording Studios and Tower Mastering creative director **Michael Frondelli**. Reeves also mastered the new **Earl Klugh** album with producer/engineer **Don Murray** for Warner Bros., **Richard Marx's** "Flesh And Bone" for Capitol, and Priority Records act **Homicide's** new album. In other activity at the Tower, the appropriately named **Ron McMaster** mastered **Lotus Crown's** upcoming Reprise Records release.

NASHVILLE

RICKY SKAGGS worked on tracks at Woodland Studios with engineer **Alan Schulman**. At the same facility, **Jill Sobule** mixed with producers

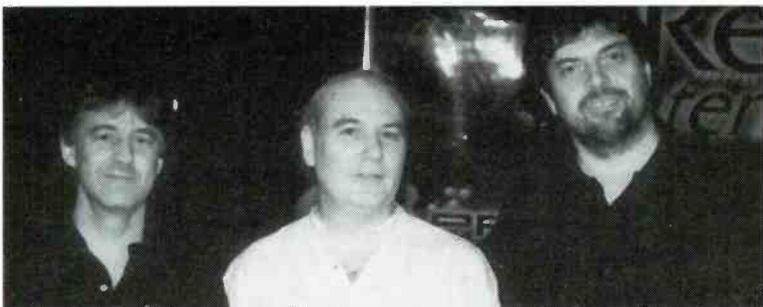
Brad Jones and **Robin Eaton** and engineer **Roger Moutenot** on Woodland's Neve VR60 console. **The Sci-Fi** finished recording an album for No Alternative/Twin Tone Records at Woodland with **Jay Joyce** producing.

OTHER LOCATIONS

AT CRITERIA RECORDING Studios in Miami, balladeer **Vic Damone** worked on string tracks and mixes with producer **Bebu Silveti** and engineers **Joel Numa**, **Alfredo Matheus**, **Chris Spahr**, and **Scot Kieklak**. . . The Chicago Recording Co. celebrates nine Grammy nominations with the Recording Academy's recognition of work by **Smashing Pumpkins**, **Toni Braxton**, **Maxwell**, **R. Kelly**, and oth-

ers . . . At Mushroom Studios in Vancouver, Virgin U.K. act **Hal** worked on a single with special guest **Gillian Anderson** of the hit TV show "The X-Files"; **Ken Marshal** engineered and **Pete Wonziak** assisted. In other activity at Mushroom, Reprise artist **k.d. lang** worked with MCA act **Murmur**. **Mark Ramaer** engineered with **Wonziak** assisting . . . In San Francisco, Rocket Lab principal **Paul Stubblebine** mastered **Emerald Triangle's** self-titled release, produced and mixed by **Harvey Mandel**, who is also featured as a player on the record.

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: PVerna@billboard-group.com.



Re-Producing Success. British producers guild Re-Pro and tape manufacturer BASF hosted a party at the recent Audio Engineering Society Convention in Los Angeles attended by many of the industry's luminaries. Shown at the festivities, from left, are industry veteran Malcolm Atkin, Re-Pro executive director Peter Filleul, and producer/engineer Alan Parsons.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (FEBRUARY 8, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT TOP 40	RAP
TITLE Artist/ Producer (Label)	UN-BREAK MY HEART Toni Braxton/ David Foster (LaFace/Arista)	ON & ON Erykah Badu/ Bob Power, Jamal Cantero (Kedar/Universal)	IT'S A LITTLE TOO LATE Mark Chesnutt/ Tony Brown (Decca)	DON'T SPEAK No Doubt/ Matthew Wilder (Trauma/Interscope)	CAN'T NOBODY HOLD ME DOWN Puff Daddy (Feat. Mase)/ Carlos Broady, Nashiem Myrick, Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)
RECORDING STUDIO(S) Engineer(s)	CHARTMAKER STUDIOS (Los Angeles, CA) Felipe Elgueta	BATTERY STUDIOS (New York, NY) Michael Gilbert	EMERALD STUDIOS (Nashville, TN) Steve Marcantonio	GRANDMASTER RECORDERS (Hollywood, CA) Phil Kaffel	DADDY'S HOUSE (New York, NY) Doug Wilson, Michael Patterson, Lane Craven
RECORDING CONSOLE(S)	SSL A4000	SSL 4064G with Ultimation	SSL 4064E with G Series Computer	Neve 8028	SSL G Series
RECORDER(S)	Sony 3348	Otari MTR 100/ Studer 800	Sony PCM 3348	Studer A827	JV 1080
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	BARKING DOCTOR (Mt. Kisco, NY) Mick Guzauski	BATTERY STUDIOS (New York, NY) Bob Power	EMERALD STUDIOS (Nashville, TN) Steve Marcantonio	CACTUS STUDIOS (Hollywood, CA) David Holman, Paul Palmer	DADDY'S HOUSE (New York, NY) Lane Craven
CONSOLE(S)	SSL 4000G with AT&T Disq Digital Mixer Core	SSL 4064G with Ultimation	SSL 4064E with G Series Computer	Custom	SSL G Series
RECORDER(S)	Sony 3348	Studer 800	Sony PCM 3348	Stephens 821B	JV 1080
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	3M 996	Ampex 499
MASTERING Engineer	HIT FACTORY Herb Powers	STERLING SOUND Tom Coyne	GEORGETOWN MASTERS Denny Purcell	CMS DIGITAL Robert Vosgien	HIT FACTORY Carlton Batts
CD/CASSETTE MANUFACTURER	BMG	UNI	UNI	UNI	BMG

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

BMG Re-Signs Mushroom Deal Keeps Label Flexible At Home

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Mushroom Records has re-signed with BMG International to continue distributing and promoting Mushroom product in Europe, South America, Japan, and Southeast Asia. The deal, effective immediately, was announced by Michael Gudinski, chairman and CEO of the Mushroom group, and Rudi Gassner, president and CEO of BMG Entertainment International.

The Australian/U.K. label retains independence in the U.K., Australia, and New Zealand; it can also use alternate distribution systems to build up left-of-center and alternative acts. "It gives us the best of both worlds, and a greater flexibility," says Gudinski. "It means we don't need to burden BMG with new acts which we could develop better on our own. At the same time, the new deal firmly places Mushroom as a major label within the BMG International family."

"When you pair one of the hottest independent European/Australian labels with our marketing prowess and infrastructure, you are virtually guaranteed success," Gassner commented in a prepared statement.

The deal does not include Infectious Records, the London-based label co-owned by Mushroom U.K. and its managing director, Korda Marshall. Infectious, home to platinum act Ash, will announce its own distribution plans shortly.

Mushroom, which turns 25 in October, has launched some of Australian rock's biggest success stories, including Jimmy Barnes, Skyhooks, Split Enz, Kylie Minogue, Hunters & Collectors, The Sports, and Frente.

It brokered its BMG alliance in 1993, when it began to expand global-

ly after going into partnership with Rupert Murdoch's News Ltd. empire, which fully owns Aussie major Festival Records. Gudinski admits European success had teething problems, and that "a hell of a lot of money" was poured into Australian acts that didn't work.

"We learned great music that works in Australia doesn't necessarily work in other territories," he says. "Now I let the English company release only what it believes in. We have a 'less is more' policy—we spend more money on less acts."

Mushroom had its biggest international year in '96. Peter Andre, signed to the Melodian imprint, had two No. 1 singles and a chart-topping album in the U.K., and Top 10 success in Europe and Southeast Asia. Garbage went double platinum (sales of 150,000 units) in Australia and New Zealand, platinum in the U.S. (1 million) and U.K. (300,000), and gold in France (100,000), Ireland (7,500), Denmark (25,000), and Singapore (7,000).

Deni Hines' "Imagination" sold 300,000 copies in Japan and is starting to break through in Southeast Asia.

Hines will be launched internationally this year, as well as Christine Anu, Dead Star, Mark Seymour, and Polyanna.

Mushroom is also eyeing a return to North America (a mid-'70s foray was short lived) with joint ventures, and the setting up of a U.S. office.

This will be facilitated by News Ltd.'s plans to expand musical activity in the U.S. and Asia under New York-based James Murdoch. The first of these expansions is TK News, a music and software label with Japanese writer/producer Tetsuya Komuro (Billboard, January 25).

"James has a strong ear for music;

Korda and I have a strong relationship with him," says Gudinski. "Our roles will be more clearly defined through the next few months. Basically, we'll be developing our own acts, but News will play a big part in the relaunch of Mushroom in the U.S."

As for BMG, Gassner says it is delighted to be involved with Mushroom because "their repertoire fits very well into our overall roster of artists."

Asked about the exclusion of new acts from the deal, Gassner says, "There's a very practical reason for that."

"Michael and I, when we looked through the repertoire issues, came to the conclusion that you would overburden the system and affect the overall performance if you were trying to break 20 new acts."

Gassner adds, though, that those acts that are broken will then be taken into the BMG deal.

He says the exclusion of Infectious is a reflection of the label's desire to remain with an indie network, but he adds, "Our relationship with Korda Marshall is very good indeed."

Additional reporting was provided by Jeff Clark-Meads in London.

Borsato Blockbuster Anticipated Campaign For Dutch Superstar's Set Criticized

BY ROBERT TILLI

AMSTERDAM—"The hype around a local artist has never been bigger," says Polydor Holland promotions coordinator Mark Hofstede of "De Waarheid," the new album by Dutch superstar Marco Borsato.

Two days after the album's release, Polydor reported shipment figures of 270,000 units and claimed total first-week sales here of 330,000, making Borsato PolyGram's best-selling artist worldwide in the third week of 1997.

Fred van Kruijning, buyer at retail chain Free Record Shop, says, "As U2's new album is not out yet, indisputably Borsato's CD will be the biggest album in the first quarter of the year and far beyond, I would say. I've never experienced such big anticipation for any album."

Polydor's Hofstede is the mastermind of what could be the cheapest but most effective radio and television marketing campaign ever, but one that has also caused controversy. To communicate news of its restyled format, public Radio 3FM ran 68 TV commercials on national TV (42 of them in prime time) tying in with the exclusive premiere of Borsato's album on the pop station the week before release. The bill for Polydor? No charge.

"It was their ad, using us," says Hof-

Media, Cultural Splintering Threaten Israeli Industry

BY BARRY CHAMISH

TEL AVIV, Israel—Israeli music executives are voicing their fears that a serious decline in sales for local recording artists poses a threat to the viability of the industry.

One yardstick comes from Tower Records' three outlets in the country, at which sales of Israeli artists have fallen 25%-15% in the past three years. Much of that total is accounted for by such acts as Rita, Shlomo Arzi, and Rami Kleinstein,



HAZA

who began their recording careers over a decade ago.

Such a parlous situation is a far cry from a decade ago, when the local industry produced such numerous national stars as Gali Atari, Ofra Haza, Izhar Cohen, Machina, and Rita. At that time, perhaps half of all records sold here were by Israeli performers.

However, no new act in the past four years has arisen with remotely the impact of the previous generation's stars. Many reasons are cited, but Tal Katz, director of promotion for NMC

Records, Israeli licensee for Sony Music, says that the most important are "the division of youth along cultural lines and the recent spread of cable TV and private radio stations."

Katz notes, "Just five years ago, there were only two state-run radio stations broadcasting new music, and people mostly watched just two TV stations. To promote an artist, all you had to do was put his song on one of the stations and book him on a television variety show. Today, there are over 20 private radio stations, each catering to different tastes. It's far more challenging to create a star."

Katz notes that today's youth, and indeed the country itself, is divided into two camps: the religious/traditional

(Continued on next page)

Arcade Buys Divucsa; Adds Roster In Spain

BY HOWELL LLEWELLYN

MADRID—Arcade Music Company Spain has acquired 100% of one of Spain's largest indie labels, Divucsa, and is this month launching its first domestic roster, in line with the new international policy of its Dutch parent company Arcade Entertainment Group B.V. (Billboard Bulletin, Feb. 5).

Barcelona, Spain-based Divucsa has 30,000 titles in its Spanish catalog, and this winter has sold 600,000 cassettes of Christmas carols alone. With annual revenues of about 2 billion pesetas (\$14.5 million), Divucsa accounts for around 5% of the Spanish market, says Arcade Spain director-general Luis Francisco Garcia. "After five years in Spain, 1997 is to be the year of big changes for Arcade," says Garcia, who was Virgin Spain marketing director until last September.

Divucsa will continue to control its own catalog and operate as an independent label, but under the Arcade umbrella in Madrid.

On Feb. 5, Arcade launched its domestic roster with the release of "En Este Mundo Quizás" (Perhaps in This World), the debut album by raunchy singer Patricia Oliver. The album's first single, "Reina De La Noche" (Queen of the Night), was released early January and was enjoying heavy airplay in early February.

Oliver, 28, who fronts her band on rhythm guitar, lived during her teen years in Philadelphia and composes in English as well as Spanish.

As in other countries, Arcade product is released on its in-house label CNR Music. The domestic

(Continued on next page)

newsline...

CARLOS SANMARTIN took office Feb. 1 as director-general of BMG Argentina/Uruguay/Paraguay, based in Buenos Aires. He was director of Chrysalis Records Spain. Sanmartin's acts will include Los Fabulosos Cadillacs, who switch this month to BMG from Sony.

TERRY SHAND departed Jan. 31 as chairman of London-based Castle Communications, two months earlier than expected. Castle, prominent in the U.K. catalog exploitation field, was acquired in 1994 by Alliance Entertainment. Shand's exit plans were disclosed late last year and attributed to differences with Alliance chairman Al Teller.

EMI Music Asia Managers Named

■ BY GEOFF BURPEE

HONG KONG—EMI Music Asia is reorganizing its senior management in the region and has recruited an experienced executive from PolyGram.

The changes are prompted by the departures of Gary Chan and Wong Kwok Fai, managing directors of the company's affiliates in Hong Kong and Taiwan, respectively.

Herman Ho is named chairman of EMI Hong Kong; Duncan Wong joins as its deputy managing director. Ho, director of the major's Chinese repertoire group in the region, will continue in the latter role. For the past two years, Wong has been GM of PolyGram's Go East! label, home of Cantopop/Mandopop alternative diva Faye Wong. Previously, he handled A&R at Warner Music Hong Kong.

Hung Tik, VP of EMI's Chinese repertoire group, will serve as acting managing director of EMI Taiwan while the search is on for Wong Kwok Fai's successor. "[Wong] has his own interests in other fields," says Hung,

"and we agreed mutually that he would leave the company to pursue them."

Gary Chan also left to pursue private business interests, according to EMI Music Asia president Lachlan Rutherford, who described the exit as "mutual and amicable."

Local industry insiders agree that Wong's switch to EMI is newsworthy, particularly since Go East! artist Faye Wong (no relation) is reportedly nearing the end of her contract with the label. "Anybody in Hong Kong will tell you they've got the inside track on signing Faye right now," says an executive at a competing label. "But there'll only be one winner."

Meanwhile, Duncan Wong's press savvy is considered an asset for EMI Hong Kong in a city where personal relationships with local media can be influential factors in an artist's career development.

"[Duncan] has a very good reputation among the whole industry," says Hung. "With his joining, we're very excited [by the prospect] that we can go much further in the next couple of years."

Ho says Wong's contacts will bring "a much stronger promotional and

marketing strength into the company."

Ho also says that EMI Hong Kong is determined to put more muscle into the Chinese repertoire area, which in 1996 was dogged by some release difficulties. In Cantonese product, he cites the importance of Cass Phang.

"We're also identifying some new local talent for Hong Kong," he says. "We have a big roster of very good Taiwanese artists singing in Cantonese, too—Eric Moo and Jeff Chang, for instance. Some of these have superstar status and hopefully will bring in others to the company."

While Wong's role will be to amplify the EMI Hong Kong presence, Hung emphasizes that the company is ultimately addressing a larger playing field. "While Hong Kong remains a very important base, for the next 12 months at least, what we are trying to do is strengthen our priorities in Chinese regional repertoire."

"In Taiwan, we are now working on Eric Moo, Stella Chang, and Phil Chang as our three main priorities. We have a very strong roster, and we have to figure out how to develop it to a new level."



Loud Named frr Manager

London, Germany's Motor Boost Ties

■ BY DOMINIC PRIDE

LONDON—The U.K.'s London Records has beefed up the staffing of its frr imprint with the appointment of DJ and club promoter Lisa Loud as label manager. It has also begun a new arrangement with Germany's Motor Music, which will see London product going through Motor for Germany and frr handling Motor signings.

The appointment follows the departure last year of five staffers, including frr label manager Nick Raphael and Christian Tattersfield, head of the Internal imprint. They have now set up Northwestside, a label within BMG U.K.

The moves go hand in hand with a simplification of the activities of frr, which handles all of London's dance-related product. Acts on the Systematic and Internal imprints, such as Orbital, the Advent, and CJ Bolland, will continue on the frr label.

Loud has run independent club promotions company Loud & Clear for the last six years, and two of her co-workers will also join frr.

Pete Tong, head of A&R for frr and a director of London Records, says Loud's first priority will be "to guide the records through the company. Previously, all the people we've had here have been A&R driven."

He adds, "There's no one better qualified than Lisa. There's no one here who can tell her how to do things better."

Joining as an A&R manager is DJ and remixer Phil Faversham, who has already brought the label the single "Ride A Rocket" by Lithium, featuring Echobelly's Sonia Madan.

In the longer term, Tong says frr's priorities will be to concentrate on album acts. In working with drum'n'bass artist Goldie and techno duo Orbital, frr has been successful in creating album acts from genres driven by singles. Upcoming priorities include the new album by its biggest-selling act, the Brand New Heavies, new signing

Life's Addiction, a new album from Goldie in the summer, and Orbital's theme for the forthcoming Val Kilmer film, "The Saint."

London has also strengthened its cooperation with Germany's PolyGram-owned imprint Motor Music. Previously, London's German partner was Metronome Musik, which was folded last year into Motor (Billboard, Nov. 30, 1996).

Tong says he and Motor's managing director, Tim Renner, will cooperate closely. "Based on what we've heard so far, there's a lot more records that will travel," he says. "Not all European things will make it here, just as not all British dance music makes it there. But I hope that now we're working together, [Renner]

(Continued on next page)

Michael, Rap Artists Win Big At Danish Grammys

COPENHAGEN—A live TV audience watched George Michael and Danish rappers Østkyst Hustlers walk away with the lion's share of the statuettes at this year's Danish Grammys Feb 1. Michael won awards everywhere his name appeared, including best foreign vocalist, best foreign album for "Older,"

and best foreign hit for "Fast Love."

Østkyst Hustlers grabbed statuettes for best band, and the band's Sony release "Fuld Af Løgn" won best rap release and best album cover, while Hustler Nikolaj Peyk was chosen as best songwriter. On top of the four Grammys, the rappers also won the Danish Broadcasting Co. P3 Award and the Tuborg Green Prize, both based on popular vote and that convey a special prestige.

The rap genre got an added honor when Humleridderne took the award for best new act.

Alanis Morissette won in the categories for best foreign female vocalist and best new act. EMI-Medley's Lars

H.U.G. was the other big Danish winner, taking the honors for male vocalist, while his "Kiss & Hug (From A Happy Boy)" won best album and best pop album. Nina Forsberg was the dark horse winner in the Danish female vocalist category, and newcomer Souvenirs had the best single with its catchy "Jeg Troed' Du Var Hos Michael." Dizzy Mizz Lizzy's "Rotator" won as best rock release and, along with H.U.G.'s trophies, helped EMI-Medley walk away with the most statuettes. Radio Symphony Orchestra swept both classical music award categories for its "Holger Danske," which has also been nominated for an American Grammy.

CHARLES FERRO

BORSATO

(Continued from preceding page)

sato, the son of an Italian crooner and a Dutch mother. His first attempt in Dutch, 1994's "Dromen Zijn Bedrog," established a record of 13 weeks at No. 1 here. With 250,000 copies sold, "Dromen" became the best-selling single in the Netherlands, boosting the combined sales of his first two Dutch-language albums, 1994's "Marco" and 1995's "Als Geen Ander," close to 1 million copies.

After winning a national talent show in 1990 as a "karaoke" artist, Borsato recorded three respectably successful albums in Italian. He was persuaded to switch to singing in Dutch by former Polydor A&R manager Jan Tekstra, who now plays in Borsato's live band, De Droomband.

"Hype might be one side of the story, but the success is based on hard work and lots of preparation," says Sandra Nachtzaam of Hilversum-based Nachtzaam Entertainment, Borsato's management company since 1995. Borsato started a 43-date national tour Jan. 24.

In neighboring Belgium, "Dromen Zijn Bedrog" also reached No. 1, while the albums "Marco" and "Als Geen Ander" went platinum (50,000 units sold) and gold (25,000), respectively.

"My fans are a cross section of the population, from kids to the men on the scaffolding," Borsato says. "But these days, doctors and lawyers are also no longer ashamed to buy my albums. The only thing I want is to be taken seriously. That's what's happening right now."

MEDIA, CULTURAL SPLINTERING THREATEN ISRAELI INDUSTRY

(Continued from preceding page)

and what Israelis themselves call "yuppies" or liberals. The established record companies have, in the past four years, promoted artists such as Aviv Gefen, Achinoam Nini, and Dana International from the liberal camp, viewed as anathema by most of the traditional youth with their conservative, patriotic world view.

Their distaste centers on incidents such as Gefen's announcement in the wake of the recent elections that it was time for Israelis to "pack your bags and live somewhere else." Nini declared on national TV that she would never perform to an audience of settlers, and Dana International further outraged traditional values by announcing that she is a transsexual. These are the three most heavily promoted acts of the past three years, and each appears to have gone out of their way to insult the views held by the majority of the record-buying public.

Gefen is signed to Hed Artsi, licensee for Warner, Geffen, and BMG. Shmuel Sarchov, director general of Hed Artsi, comments, "Most artists,

though they are mostly left-wing, hide their political affiliations to maintain their popularity. There's nothing particularly smart about making outrageous public political statements. [Gefen] would have sold a lot more records if he hadn't said [what he said]."

Of Nini's refusal to play before settlers, Sarchov comments, "It's idiotic. What's she planning to do—punish a 14-year-old girl because her parents moved to a settlement 12 years ago?"

But Michal Kizelstein, spokesman for Nini's label, Helicon Records, licensee for PolyGram and Virgin, says, "Good for her to say that. She was willing to sacrifice sales and popularity for her beliefs. Frankly, I don't understand the fuss. In America, a Barbra Streisand can openly support Clinton, and no one says anything."

Gefen's latest album sold 50,000 copies (according to Hed Artsi), a respectable volume but nowhere near that of Shlomo Arzi, a middle-of-the-road rocker whose latest release passed 120,000 sales (according to the

artist's label). Haim Shemesh, Hebrew division director of Hed Artsi, believes that Arzi's success is part of a trend. "There has been a backlash [in favor of] the mainstream," says Shemesh. "The market is much less open to alternative music this year."

NMC's Katz agrees. "It's been a strange year," she observes. "There is far less interest in 'artistic' acts. They're not big sellers yet, but we're pushing easy listening performers hardest."

"That is an industry-wide strategy," says Shemesh. "We are in a period of transition, and the move is toward slowly building the popularity of milder newcomers like Ronit Sher, Rock Four, Mike Karni, and Ronnie Shahar. In the long term, this new generation will catch on nationally."

Not everyone is certain that the era of nationwide stars can ever be restored. "There is no returning to the day of musical consensus," declares Kizelstein. "The cultural gap is widening, and it's not up to musicians to bring our youth together again."

Despite stepping down from his regional role, Nygren will remain managing director of EMI Sweden until a successor is found for that post. At that time, he will become chairman of the Swedish company while also being free to accept responsibilities outside the company.

While Nygren remains head of the Swedish company, he will report to (Continued on next page)

ARCADE

(Continued from preceding page)

roster also includes ex-RCA group La Marabunta and a teeny-bop Australian singer signed in Spain and known as Just Luis.

Another Arcade Spain project is to release a Spanish-language version of the French-language album "La Fiesta" that has sold 600,000 copies in France, according to Garcia. The album is by La Compagne Creole, from the Caribbean island of Martinique.

"All this activity means the beginning of a new era in the development of the company," comments Garcia. "From now on, Arcade in Spain will start to compete with the majors for space in the market of the future."

Paolo Rustichelli's 'Mystic' Music Inspires Santana

"I LOVE HIS VISION and the way he writes," says Carlos Santana of Italian composer Paolo Rustichelli, whose album "Mystic Man" is a spiritual and music adventure that has been released on Santana's Guts & Grace label through Island Records. "I truly believe in him," says Santana. "My company is not a mega-company, but I said I would do whatever I could do."

Who is this artist who has earned such allegiance?

Rustichelli, the son of one of Italy's best-known film composers, Carlo Rustichelli, began his recording career at age 16 with a "baroque rock" album titled "Opera Prima" on RCA Italy. He went on to become one of the leading synthesizer composers and players in Italy, doing studio work with pop artists and composing more than 100 film soundtracks.

But by his own admission, Rustichelli was virtually unknown in America when, in the early '90s, he began approaching his musical heroes for contributions to an album titled "Mystic Jazz" on his indie Psycho label in Italy, released three years ago as "Capri" by PolyGram in the U.S.

It was in 1990 at the Umbria Jazz Festival in Italy that Rustichelli convinced a road manager for Miles Davis to pass along a demo tape to the mercurial jazz genius. Days later, Davis agreed to record three songs with Rustichelli in his Rome studio; samples from that five-hour session found their way onto "Capri" and now "Mystic Man."

The power of his melodic gift was such that Rustichelli attracted collaborations on "Capri" not only with Davis, but with Herbie Hancock, Wayne Shorter, and Santana.

"He was introduced to me through Wayne Shorter's wife, Anamaria, who died in the TWA [flight 800] crash," recalls Santana of Rustichelli. "She called me one day and said, 'Listen, I have this guy who wrote four songs for Wayne, two for Herbie, and one for Miles, and one song for you.' And I said, 'Yeah, sure.' She said, 'I'm serious, he wrote it right here in my house.' So she sent me a cassette, and it was 'Full Moon,' a song that Santana subsequently recorded with Rustichelli for "Capri" and for his own album "Spirits Dancing In The Flesh."

"For an Italian without a big label, this was a dream," says Rustichelli of his collaborations. "A lot of people thought I was crazy."

But not the musicians who honored his composing talent with their performances.

"The thing about it is," says Santana, "he writes very haunting music. I guess the best way to

describe it is what Wayne Shorter would say: He writes music that sounds completely new but totally familiar."

And Rustichelli does so in unlikely combinations of styles—Italian dance music, ambient, opera, cool jazz, Latin rock—that blend in beautiful and fascinating fashion on "Mystic Man."

Santana recalls his reaction to one such masterful blend on a track from the album, "Kyrie," dedicated to Davis, that features opera tenor Mario Leonardi and Davis' own unmistakable trumpet. "When I listened to 'Kyrie,' with a guy who sounds like Pavarotti singing in there... who would ever think that an opera singer and Miles Davis would sound so great together?"

"Mystic Man," despite its high-profile contributions, was largely performed, engineered, and produced by Rustichelli, with full mastery of studio and sampling technology. "If you are really a mystic artist and a pure artist, you have to prove yourself with today's tools so the message and the final result is pure," he says. Rustichelli's sampling skills allow Santana and Davis to perform "together" on the sultry "Get On" and chill-out ambience of "Rastafario."

Rustichelli played keyboards on Santana's tour last year. Meanwhile, Santana's decision last year to request a release from his recording contract with Island, in favor of seeking a deal elsewhere, means that "Mystic Man" will be the last album released on Guts & Grace for the immediate future. But for Rustichelli, the deal gives him an opportunity to find the acclaim among a wider audience in America that he so clearly already enjoys among respected musical peers.

"I usually reside in L.A., and my dream is to be successful also in the United States, to bring a little favor of the Mediterranean into the U.S.," he says. At the same time, says Santana, Rustichelli's music transcends markets and cultures.

"For him and for me, there's only one human race so we don't consider anybody an alien," says Santana. "We don't deal with flags and borders and things like that. We deal with melodies and the heart."

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Home & Abroad is a biweekly column spotlighting the activity of the international music business and artists outside their home markets. Information may be sent to Thom Duffy, Billboard, 23 Ridgmount St., London, WC1E 7AH, or faxed to 44-171-323-2316.

HOME & ABROAD



by Thom Duffy

Management Changes At P'Gram Summers New Chairman; Board Expanded

BY LARRY LeBLANC

TORONTO—There was hardly a murmur of surprise within the Canadian music industry last month after the expected announcement that Joe Summers had replaced Gerry Lacoursiere as chairman of PolyGram Group Canada. Lacoursiere retired Dec. 31, 1996.

John Reid, president of A&M/Motown/Island Canada, says, "I don't think Joe is going to change the company very much, but he's certainly going to put his stamp on it."

On Feb. 6, Summers announced the appointments of Bill Ott and Darryl Iwai to the PolyGram Group Canada board of directors, expanding the board to six members. Iwai is president of PolyGram Filmed Entertainment, and Ott was also given the newly created position of president of PolyGram Group Distribution. Ott, who has worked with Lacoursiere and Summers since joining A&M Records of Canada in 1975, had previously been VP/GM of PolyGram Group Sales (Billboard Bulletin, Jan. 31).

Explaining the strategy behind his board-of-directors additions, Summers says, "I feel this company works better by having six senior executives all buying into the same program. [By adding two directors] you bring in some expertise, [and these people] will now be dealing with the full company rather their own areas of responsibility. Their expertise can add to the dimension of the entire company."

In addition, Heidi Knobovitch was appointed director of special projects with PolyGram Group Canada. She was previously manager of special products at Sony Music Entertainment (Canada).

Summers stresses that PolyGram Group Canada must concentrate on looking forward. "The goals of the company are to continue to create stars, to nurture talented artists, and to create an atmosphere that is very exciting and which makes people working here want to be here. All of these were things I was lucky enough to have in my A&M days."

Lacoursiere had been head of A&M Records of Canada since it opened in 1970. Following PolyGram's buyout of A&M Records seven years ago, he was named chairman and supervised the turbulent melding of the A&M and PolyGram Canadian affiliates.

Meanwhile, Summers was promoted from GM/VP to president of A&M Records of Canada (later renamed

A&M/Island/Motown Canada). He became co-chairman of PolyGram Group Canada two years ago.

Amalgamating and restructuring the new company was not easily accomplished. Early on, there was a major culture clash between A&M Records of Canada, then based in the Toronto suburb of Scarborough, and PolyGram Records Canada, which, with a head office in Montreal, had been established in 1966 under the name Polydor Records of Canada. Where—as most of the A&M executives have held on to their jobs, many PolyGram executives have left. The company's head office is now in Marham, Ontario, near Toronto.



SUMMERS

30-YEAR FRIENDSHIP

Summers and Lacoursiere have been close friends since they met 30 years ago while working at the U.S.-based Decca Records. "Gerry was a hot promotion man," says Summers. "Part of his pride was breaking records. He broke the Wilburn Brothers' 'Trouble's Back In Town' [1962] and Goldie & the Escorts' 'Somewhere' [1962]."

In February 1970, after working as a regional sales manager for United Artists/Liberty Records in Chicago, Lacoursiere was brought in as managing director to start A&M Records of Canada, becoming VP in 1973. "The only person we talked to was Gerry," says former A&M Records U.S. chairman Jerry Moss, who co-founded the label in 1962 with Herb Alpert and is now president of Almo Sounds Records in Los Angeles.

Distribution was handled by Capitol Records of Canada, London Records of Canada, and Canadian Assemblies Ltd. With a staff of four (which reached 98 in the late '80s), A&M's roster was highlighted by such acts as Herb Alpert & the Tijuana Brass, Liza Minnelli, Sergio Mendes & Brasil '66, and the Baja Marimba Band.

In 1972, in need of a national sales manager, Lacoursiere hired Summers. At the time, Lacoursiere says, A&M was poised to set up its own distribution nationally, with branches in Montreal, Toronto, Winnipeg (Manitoba), Calgary (Alberta), and Vancouver. "Backed by a great team, Joe and I spearheaded the develop-

ment of A&M in Canada," says Lacoursiere. "We built [the company] to what it was when PolyGram bought it."

When Lacoursiere became president of the company in 1978, Summers was named VP/GM and took a wider role in the company's operations.

During the '70s and '80s, A&M Records Canada attracted a number of talented people, many of whom went on to high-profile positions in the record industry. They included Charlie Prevost, who became president of Island Records in the U.S.; the late Bob Muir, president of Virgin Music Canada when it opened in the late '80s; Michelle Henderson, now president of the Children's Group in Canada; Doug Chappell, who has held posts as president of Island Records of Canada and Virgin Music Canada and is now president of Mercury/Polydor; Lee Silver-sides, president of the Canadian Academy of Recording Arts and Sciences; and Neil McGonigall, manager of A&M act Jann Arden, whom Summers signed and championed.

"It was probably the most exciting time I've had in the business," says 14-year A&M vet Chappell. A&M Records of Canada broke an unusually high number of international acts well in advance of other territories. Among them were Cat Stevens, Supertramp, Nazareth, Chris DeBurgh, Gino Vannelli, Humble Pie, Rita Coolidge, Styx, Split Enz, Pablo Cruise, and Joan Armatrading.

The company also had sizable successes with domestic signings, including Keith Hampshire, Valdy, Charity Brown, Cherill & Robbie Rae, the Payolas, and, in recent years, Bryan Adams (whom Lacoursiere signed), Arden, and fiddler Ashley MacIsaac, a Summers signing.

Summers is enthused about the company's domestic roster. Among its priorities for early 1997 are A&M act Big Sugar, Ancient/A&M artist MacIsaac, Polydor's Martine Ste. Claire, and new PolyGram signings Nancy Dumais and Zuckerbaby.

RITTO

(Continued from preceding page)

Ritto, as will Michael Manasse in Norway and Hobo Puhakka in Finland.

Ritto's appointment to a regional role is the penultimate piece in the management tier below EMI's European president, Rupert Perry.

Ritto joins a team that comprises GSA president Helmut Fest; France, Belgium, and Netherlands head Gilbert Ohayon; and Eastern European president Jo Govaerts.

The Iberian post has been vacant since Rafael Gill's move to EMI Latin America in Mexico in October. EMI Spain managing director Miguel Gomez is currently the senior executive in that division.

JEFF CLARK-MEADS

LOUD NAMED FFRR MANAGER

(Continued from preceding page)

ner] should feel more confident about signing things for more territories."

Ffrr has already put out "Darkman" by Nana, a top 20 hit for Motor, and will look at acts handled by Motor, such as Urban. "We will promote everything they give us," says Tong.

In a separate move, London has announced that veteran director of promotions Billy Macleod will leave to head a new promotions company, Brilliant II, which will be part of the Brill-

iant press and promotions company.

The ownership of London Records and ffrr is complicated. PolyGram describes London/ffrr as "a label affiliated to PolyGram through international licensing, distribution, and service agreements." In some countries—including the U.S.—the Decca Record Co., a separately run classical label, trades under the name London by agreement with London Records.

HITS OF THE



WORLD

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JAPAN		(Dempa Publications Inc.) 02/10/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	NEW	SCARLET SPITZ POLYDOR	KOHSHI INABA MAGMA ROOMS
2	1	FACE GLOBE AVEV TRAX	THE YELLOW MONKEY SICKS FUN HOUSE
3	4	SHIROI KUMONO YOUNI SARUGANSEKI COLUMBIA	SHOGO HAMADA IN EARLY SUMMER SONY
4	2	RED ANGEL POCKET BISCUITS TOSHIBA-EMI	L'ARC-EN-CIEL TRUE KIDON SONY
5	3	YOU ARE THE ONE TK PRESENTS KONETTO AVEV TRAX	KEIZO NAKANISHI SPINNING PIONEER LDC
6	6	DON'T YOU SEE! ZARD B-GRAM	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY
7	NEW	LOVE SOMEBODY YUJI ODA WITH MAXI PRIEST MERCURY	HIDEKI KAJI MINI SKIRT POLYSTAR
8	5	AI NANDA V6 AVEV TRAX	BLUR BLUR TOSHIBA-EMI
9	8	STEADY SPEED TOY'S FACTORY	THE YELLOW MONKEY TRIAD YEARS ACT 1 COLUMBIA
10	7	HAI! HAI! HAI! HAI! FUNK THE PEANUTS EPIC SONY	MAX MAXIMUM AVEV TRAX
11	NEW	THE OTHER SIDE OF LOVE RYUICHI SAKAMOTO WITH SISTER M FOR LIFE	THE BOOM THE BOOM 2 SONY
12	9	PRIDE MIKI IMAI FOR LIFE	ERIC CLAPTON CHANGE THE WORLD WEA JAPAN
13	13	SONOMAMANO KIMIDE ITE MAYO OKAMOTO TOKUMA JAPAN	GLAY BELOVED PLATINUM
14	18	SPECIAL LOVE KOME KOME CLUB SONY	STEVIE WONDER GREATEST HITS POLYDOR
15	10	DEAR MY FRIEND EVERY LITTLE THING AVEV TRAX	NUNO SCHIZOPHONIC POLYDOR
16	16	SHAKE SMAP VICTOR	GLOBE GLOBE AVEV TRAX
17	NEW	KOKUHAKU YUMI MATSUOTOYA TOSHIBA-EMI	TOSHINOBU KUBOTA LA-LA-LA LOVE THANG SONY
18	15	GOMENNE... MARIKO TAKAHASHI VICTOR	NAOMI AMAGATA TEARS AVEV TRAX
19	19	ONE MORE TIME, ONE MORE CHANCE MASAYOSHI YAMAZAKI POLYDOR	VARIOUS ARTISTS DANCE MANIA 4 TOSHIBA-EMI
20	11	A WALK IN THE PARK NAMIE AMURO AVEV TRAX	VANESSA WILLIAMS ALFIE—THE BEST OF VANESSA WILLIAMS MERCURY

GERMANY		(Media Control) 02/04/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	ANDREA BOCELLI BOCELLI POLYDOR
2	2	DON'T SPEAK NO DOUBT MCA	SOUNDTRACK EVITA WEA
3	3	UN-BREAK MY HEART TONI BRAXTON ARISTA	NO DOUBT TRAGIC KINGDOM MCA
4	4	DON'T CRY FOR ME ARGENTINA MADONNA WEA	DUNE FOREVER VIRGIN
5	5	I HAVE A DREAM DJ QUICKSILVER ARCADE	TONI BRAXTON SECRETS ARISTA
6	7	SO STRUNG OUT C-BLOCK WEA	SPICE GIRLS SPICE VIRGIN
7	6	WHEN I DIE NO MERCY ARIOLA	TIC TAC TOE TIC TAC TOE RCA
8	8	STEP BY STEP WHITNEY HOUSTON ARISTA	ANDRE RIEU STRAUSS & CO. POLYDOR
9	14	DARKMAN NANA MOTOR MUSIC	PETER MAFFAY MAFFAY '96 LIVE ARIOLA
10	9	VERFISS DICH TIC TAC TOE RCA	WOLFGANG PETRY ALLES ARIOLA
11	11	DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA	NO MERCY MY PROMISE ARIOLA
12	10	BREATHE PRODIGY INTERCORD	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE
13	16	I LOVE YOU... STOP! RED 5 ZYX	CELINE DION FALLING INTO YOU COLUMBIA
14	13	2 BECOME 1 SPICE GIRLS VIRGIN	SOUNDTRACK THE PREACHER'S WIFE ARISTA
15	19	COLD ROCK A PARTY MC LYTE EASTWEST	ANDREA BOCELLI VIAGGIO ITALIANO POLYDOR
16	17	REFLECT THREE'N ONE MOTOR MUSIC	TONI BRAXTON TONI BRAXTON ARISTA
17	12	WHO WANTS TO LIVE FOREVER DUNE VIRGIN	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
18	NEW	DON'T LET GO (LOVE) EN VOQUE EASTWEST	THE KELLY FAMILY ALMOST HEAVEN EMI
19	15	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER MOTOR MUSIC	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC
20	NEW	UP TO NO GOOD PORN KINGS INTERCORD	DIE TOTEN HOSEN IM AUFTRAG DES HERRN... EASTWEST

U.K.		(Chart-Track) 02/03/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	WHERE DO YOU GO NO MERCY MCA/ARISTA	REEF GLOW SONY S2
2	2	BEETLEBUM BLUR FOOD/PARLOPHONE	SPICE GIRLS SPICE VIRGIN
3	NEW	PASSION AMEN UK FEVERPITCH	VARIOUS ARTISTS WIRED POLYGRAM TV
4	4	NANCY BOY PLACEBO ELEVATOR MUSIC	SOUNDTRACK EVITA WARNER BROS./WEA
5	18	LITTLE WONDER DAVID BOWIE RCA	VARIOUS ARTISTS IN THE MIX 97 VIRGIN
6	NEW	TOXYGENE THE ORB ISLAND	SUEDE COMING UP NUDE
7	1	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS
8	NEW	AIN'T NOBODY LL COOL J GEFEN/MCA	DAVID BOWIE EARTHLING RCA
9	12	REMEMBER ME THE BLUE BOY PHARM	CELINE DION FALLING INTO YOU EPIC
10	15	HEDONISM SKUNK ANANSIE ONE LITTLE INDIAN	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND
11	NEW	DISCOTHEQUE U2 ISLAND	DAFT PUNK HOMEWORK VIRGIN
12	5	THE OLDER EP GEORGE MICHAEL AEGEAN/VIRGIN	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
13	10	DON'T LET GO (LOVE) EN VOQUE EASTWEST AMERICA	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2
14	9	WALK ON BY GABRIELLE GO BEAT/GO! DISCS	GEORGE MICHAEL OLDER AEGEAN/VIRGIN
15	NEW	DO YOU KNOW MICHELLE GAYLE 1ST AVENUE/RCA	SIMPLY RED GREATEST HITS EASTWEST
16	6	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS./WEA	VARIOUS ARTISTS THE ULTIMATE LINE DANCING ALBUM GLOBAL TELEVISION
17	7	SAY WHAT YOU WANT TEXAS MERCURY	SKUNK ANANSIE STOOSH ONE LITTLE INDIAN
18	NEW	RUNAWAY NUYORICAN SOUL FEATURING INDIA TALKIN' LOUD/MERCURY	LIGHTHOUSE FAMILY OCEAN DRIVE WILD CARD/POLYDOR
19	NEW	ALL I WANNA DO TIN TIN OUT VC RECORDINGS/VIRGIN	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS./WEA
20	NEW	THE DAY BEFORE YESTERDAY'S MAN SUPERNAT-URALS FOOD/PARLOPHONE	PLACEBO PLACEBO ELEVATOR MUSIC

FRANCE		(SNEP/IFOP/Tite-Live) 02/01/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DON'T CRY FOR ME ARGENTINA MADONNA WEA	ANDREA BOCELLI ROMANZA POLYDOR
2	13	BAILA ALLIAGE BAX DANCE	3T BROTHERHOOD EPIC
3	3	FREED FROM DESIRE GALA SCORPIO	2 BE 3 PARTIR UN JOUR EMI
4	2	AFFIRMATIVE ACTION (SAINT-DENIS STYLE REMIX) NAS & SUPREME N.T.M. COLUMBIA	MYLENE FARMER ANAMORPHOSEE POLYDOR
5	4	BAILANDO PARADISIO CNR	SOUNDTRACK EVITA WEA
6	5	PARTIR UN JOUR 2 BE 3 EMI	JAMIROQUAI TRAVELLING WITHOUT MOVING S.M.A.L.L.
7	14	LET A BOY CRY GALA SCORPIO	SPICE GIRLS SPICE VIRGIN
8	11	DON'T SPEAK NO DOUBT MCA	CELINE DION LIVE À PARIS COLUMBIA
9	6	I NEED YOU 3T EPIC	DAVID BOWIE EARTHLING ARISTA
10	9	TOUJOURS LA POUR TOI 2 BE 3 EMI	EDDY MITCHELL MR. EDDY POLYDOR
11	16	UN-BREAK MY HEART TONI BRAXTON ARISTA	CELINE DION FALLING INTO YOU COLUMBIA
12	NEW	FLASH B.B.E. LABELS/VIRGIN	NOIR DESIR 66666.7 CLUB BARCLAY
13	12	VISION OF LIFE DOWN LOW MASCOTTE	DAFT PUNK HOMEWORK LABELS/VIRGIN
14	8	JE SERAI LA TERI MOISE SOURCE/VIRGIN	WORLDS APART EVERYBODY DLA
15	7	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	TERI MOISE TERI MOISE SOURCE/VIRGIN
16	10	INSOMNIA FAITHLESS HAPPY MUSIC	PASCAL OBISPO SUPERFLU EPIC
17	NEW	AUCUNE FILLE AU MONDE G. SQUAD ARIOLA	FUGEES THE SCORE S.M.A.L.L.
18	RE	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA	CELINE DION D'EUX COLUMBIA
19	18	BOHEMIAN RHAPSODY THE BRAIDS EASTWEST	NO DOUBT TRAGIC KINGDOM MCA
20	15	DA FUNK DAFT PUNK LABELS/VIRGIN	DOC GYNECO PREMIERE CONSULTATION VIRGIN

CANADA		(SoundScan) 02/15/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	GOD BLESS THE CHILD SHANIA TWAIN MERCURY	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
2	5	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA	BACKSTREET BOYS BACKSTREET BOYS JIVE
3	2	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER ARISTA	OUR LADY PEACE CLUMSY EPIC
4	3	WHERE DO YOU GO NO MERCY ARISTA	VARIOUS ARTISTS MUCHMUSIC'S BIG SHINY TUNES MCA
5	6	DON'T LET GO (LOVE) EN VOQUE EASTWEST	CELINE DION FALLING INTO YOU COLUMBIA
6	4	LET ME CLEAR MY THROAT DJ KOOL CLR/WARNER	TONI BRAXTON SECRETS LAFACE/ARISTA
7	7	YOU MUST LOVE ME MADONNA WARNER BROS.	SOUNDTRACK EVITA WARNER BROS.
8	8	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA	SPICE GIRLS SPICE VIRGIN
9	9	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA	SOUNDTRACK SPACE JAM RHINO/WARNER
10	10	GET DOWN (YOU'RE THE ONE FOR ME) BACK-STREET BOYS JIVE	BUSH RAZORBLADE SUITCASE INTERSCOPE/MCA
11	11	WHEN YOU'RE GONE THE CRANBERRIES ISLAND	SOUNDTRACK ROMEO + JULIET CAPITOL/EMI
12	12	UP TO NO GOOD PORN KINGS POPULAR/WARNER	MOIST CREATURE EMI
13	16	CHANGE THE WORLD ERIC CLAPTON REPRISE	VARIOUS ARTISTS GROOVE STATION 3 ARIOLA
14	13	FIRESTARTER PRODIGY XL RECORDINGS	ALANIS MORISSETTE JAGGED LITTLE PILL MAVER-ICK/WARNER
15	14	BREATHE PRODIGY XL RECORDINGS	AMANDA MARSHALL AMANDA MARSHALL EPIC
16	RE	Nobody KEITH SWEAT FEATURING ATHENA CAGE ELEKTRA	SHERYL CROW SHERYL CROW A&M
17	NEW	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE	ELTON JOHN LOVE SONGS MCA
18	RE	BOHEMIAN RHAPSODY THE BRAIDS ATLANTIC	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/MCA
19	18	COLD ROCK A PARTY MC LYTE EASTWEST	COUNTING CROWS RECOVERING THE SATELLITES DGC/MCA
20	RE	THIS IS FOR THE LOVER IN YOU BABYFACE EPIC	ROD STEWART IF WE FALL IN LOVE TONIGHT WARNER BROS.

NETHERLANDS		(Stichting Mega Top 100) 02/08/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	DON'T SPEAK NO DOUBT MCA	MARCO BORSATO DE WAARHEID POLYDOR
2	4	WHEN I DIE NO MERCY BMG	TOTAL TOUCH TOTAL TOUCH BMG
3	13	HIJ GAAT VOOR CI BN'ERS VOOR BNN BUNNY	NO DOUBT TRAGIC KINGDOM MCA
4	2	HAKKE & ZAGE GABBER PIET BUNNY	ANDREA BOCELLI ROMANZA POLYDOR
5	5	DON'T CRY FOR ME ARGENTINA MADONNA WARNER	MARCO BORSATO ALS GEEN ANDER POLYDOR
6	6	PAPARAZZI XZIBIT BMG	SPICE GIRLS SPICE VIRGIN
7	3	2 BECOME 1 SPICE GIRLS VIRGIN	TONI BRAXTON SECRETS BMG
8	10	PONY GINUWINE EPIC	FRANS BAUER VOOR JOU THAT'S ENTERTAINMENT
9	7	FREED FROM DESIRE GALA POLYDOR	SOUNDTRACK EVITA WARNER
10	8	FUCK THE MACARENNA MC RAGE ID&T	CELINE DION FALLING INTO YOU COLUMBIA
11	NEW	DON'T LET GO (LOVE) EN VOQUE WARNER	GEORGE MICHAEL OLDER VIRGIN
12	9	DE WAARHEID MARCO BORSATO POLYDOR	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG
13	17	STEP BY STEP WHITNEY HOUSTON BMG	ANDREA BOCELLI BOCELLI POLYDOR
14	11	I NEED YOU 3T EPIC	ENIGMA LE ROI EST MORT, VIVE LE ROI! VIRGIN
15	14	UN-BREAK MY HEART TONI BRAXTON BMG	BZN A SYMPHONIC NIGHT MERCURY
16	16	AICHA KHALED POLYDOR	THE KELLY FAMILY ALMOST HEAVEN EMI
17	12	GABBERTJE HAKKUHBAR ROADRUNNER/EDEL	LINDA, ROOS & JESSICA LINDA, ROOS & JESSICA DINO
18	NEW	DISCOTHEQUE U2 MERCURY	ALANIS MORISSETTE JAGGED LITTLE PILL WARNER
19	NEW	HULZEBOSCH, HULZEBOSCH ERIK HULZEBOSCH NICO'S	PAVAROTTI & FRIENDS FOR WAR CHILD DECCA
20	NEW	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR

AUSTRALIA		(ARIA) 02/09/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	3	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	SOUNDTRACK ROMEO + JULIET EMI
2	4	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
3	2	BREAK MY STRIDE UNIQUE 2 DANCE POOL/SONY	THE CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
4	1	FREAK SILVERCHAIR MURMUR/SONY	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
5	7	BREATHE PRODIGY DANCE POOL/SONY	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CROWDED HOUSE EMI
6	6	TO THE MOON & BACK SAVAGE GARDEN ROADSHOW	POWDERFINGER DOUBLE ALLERGIC POLYDOR
7	5	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! SHANIA TWAIN MERCURY	CELINE DION FALLING INTO YOU EPIC
8	8	UN-BREAK MY HEART TONI BRAXTON BMG	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
9	10	SEXY EYES WHIGFIELD TRANSISTOR/BMG	SOUNDTRACK EVITA WEA
10	9	TWISTED KEITH SWEAT WEA	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA
11	12	DON'T CRY FOR ME ARGENTINA MADONNA WEA	TONI BRAXTON SECRETS BMG
12	NEW	YOUNG HEARTS RUN FREE KYM MAZELLE EMI	HUMAN NATURE TELLING EVERYBODY COLUMBIA
13	13	STEP BY STEP WHITNEY HOUSTON BMG	PRODIGY MUSIC FOR THE JILTED GENERATION DANCE POOL/SONY
14	15	C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S EASTWEST	SPIDERBAIT IVY & THE BIG APPLES POLYDOR
15	20	ALL I WANT THE OFFSPRING COLUMBIA	SIMPLY RED GREATEST HITS EASTWEST
16	NEW	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN	TONI CHILDS THE VERY BEST OF TONI CHILDS A&M
17	17	HEY JUPITER/PROFESSIONAL WIDOW TORI AMOS EASTWEST	SHANIA TWAIN THE WOMAN IN ME MERCURY
18	11	WANNABE SPICE GIRLS VIRGIN	SOUNDGARDEN DOWN ON THE UPSIDE A&M
19	18	THIS IS YOUR NIGHT AMBER LIBERATION/FESTIVAL	TOOL AENIMA 2000/BMG
20	NEW	I AM, I FEEL ALISHA'S ATTIC MERCURY	BRYAN ADAMS 18 TIL I DIE A&M

ITALY		(Musica e Dischi/FIMI) 02/03/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	4	LET A BOY CRY GALA DO IT YOURSELF/NITELITE	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR
2	1	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX/FLYING	SOUNDTRACK EVITA WEA
3	2	DON'T CRY FOR ME ARGENTINA MADONNA WEA	SPICE GIRLS SPICE VIRGIN
4	6	ENCORE UNE FOIS SASH! FMA/ZAC	LITFIBA MONDI SOMMERSI EMI
5	3	THE RIDE ON THE RHYTHM BLACKWOOD A&D	LUCIO DALLA CANZONI PRESSING
6	9	TIC TIC TAC LOS LOCOS NEW MUSIC	JULIO IGLESIAS TANGO COLUMBIA
7	5	BOHEMIAN RHAPSODY THE BRAIDS WEA	LOS LOCOS EL TIC TIC TAC NEW MUSIC
8	8	BREATHE PRODIGY UPR/DISCOPIU	CLAUDIO BAGLIONI ATTORI E SPETTATORI COLUMBIA
9	10	TIME GOES BY CHARLIE DORE BUSTIN' LOOSE/DIG IT	CELINE DION FALLING INTO YOU COLUMBIA
10	7	BORN SLIPPIY UNDERWORLD DO IT YOURSELF/BMG	FRANCO BATTIATO BATTIATO STUDIO COLLEC-TION EMI
11	12	VOO-DOO BELIEVE DATURA TIME	RAF COLLEZIONE TEMPORANEA CGD
12	14	COSMIC GIRL JAMIROQUAI SONY S2	FRANCO BATTIATO L'IMBOSCATA MERCURY
13	NEW	FIRST MISSION RICKY LE ROY MEDIA/FLYING	LIGABUE BUON COMPLEANNO ELVIS WEA
14	17	STEP BY STEP WHITNEY HOUSTON BMG	FRANCESCO GUCCINI D'AMORE DI MORTE E DI ALTRE SCIOCCHEZZE EMI
15	13	ANGEL SIMPLY RED CGD EASTWEST	SIMPLY RED GREATEST HITS CGD EASTWEST
16	11	REVENGE D.J. DADO TIME	LAURA PAUSINI LE COSE CHE VIVI CGD
17	16	GET UP (EVERYBODY) BYRON STINGILY TIME/SUN-TUNE	EROS RAMAZZOTTI DOVE C'E MUSICA ODD
18	NEW	DISCO ROUGE DISCO ROUGE DJ APPROVED	ARTICOLO 31 COSI' COM'E' RICORDI
19	20	BABY I'M YOURS 49ERS MEDIA/FLYING	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN/POLYDOR
20	15	LOVE IS LEAVING BOY GEORGE TIME	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR

Hits Of The World is compiled at Billboard/London by Bob Macdonald. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA		SPAIN		(TVE/AFYVE) 01/25/97	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	DON'T CRY FOR ME ARGENTINA MADONNA WARN-ER BROS		1	1	BREATHE PRODIGY CAROLINE	
2	2	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA		2	3	YOU & YOU NATASHA HAGEN BLANCO Y NEGRO	
3	3	DON'T SPEAK NO DOUBT INTERSCOPE/MCA		3	NEW	ANONIM CYBERIA MAX MUSIC	
4	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX		4	NEW	LA TRAMPA NACHO CANO VIRGIN	
5	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST		5	7	FLESH FAST FORWARD MAX MUSIC	
6	6	BREATHE PRODIGY XL RECORDINGS		6	4	THIS GROVE FREE MAX MUSIC	
7	7	FREED FROM DESIRE GALA DO IT YOURSELF/SCORPIO		7	RE	AL BOSQUE NAV B-3 AZINGNER	
8	RE	WHERE DO YOU GO NO MERCY MCI/ARISTA		8	5	BELLISIMA—I HAVE A DREAM DJ QUICKSILVER CNR ARCADE	
9	NEW	BEETLEBUM BLUR FOOD/PARLOPHONE		9	2	PILDO DAVID PASTIS & DAVID BUENRI MAX MUSIC	
10	10	STEP BY STEP WHITNEY HOUSTON ARISTA		10	5	EXTASIA REMIS DJ SKUDERO & DR. WHO BIT MUSIC	
		ALBUMS				ALBUMS	
1	2	SOUNDTRACK EVITA WARNER BROS.		1	1	SPICE GIRLS SPICE VIRGIN	
2	1	SPICE GIRLS SPICE VIRGIN		2	2	ROSANA LUNAS ROTAS MCA	
3	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA		3	3	ELLA BAILA SOLA ELLA BAILA SOLA HISPAVOX	
4	4	TONI BRAXTON SECRETS LAFACE/ARISTA		4	4	JULIO IGLESIAS TANGO CBS-SONY	
5	5	CELINE DION FALLING INTO YOU EPIC/COLUMBIA		5	5	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CROWDED HOUSE HISPAVOX	
6	6	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR		6	6	ROSARIO MUCHO POR VIVIR EPIC	
7	7	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY S2		7	8	LOS RODRIGUEZ HASTA LUEGO DRO	
8	8	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR		8	7	ANA, MIGUEL, VICTOR & SERRAT EL GUSTO ES NUESTRO ARIOLA	
9	NEW	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR		9	NEW	CECILIA DESDE QUE TU TE HAS IDO EPIC	
10	NEW	REEF GLOW SONY S2		10	NEW	ORQUESTA SINFONICA DE RTVE CLASICOS POPU-LARES RTVE	

MALAYSIA		(RIM) 02/04/97		PORTUGAL		(Portugal/AFP) 02/04/97	
THIS WEEK	LAST WEEK	ALBUMS		THIS WEEK	LAST WEEK	ALBUMS	
1	2	JACKY CHEUNG THE NEVER OLD LEGEND POLY-GRAM		1	2	VAYA CON DIOS THE BEST OF VAYA CON DIOS BMG	
2	1	VARIOUS ARTISTS MEGAHIT 8 EMI		2	1	DELFINOS SABER A MAR BMG	
3	4	SUDIRMAN DWIDEKAD EMI		3	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA	
4	3	MICHAEL LEARNS TO ROCK PAINT MY LOVE—GREATEST HITS EMI		4	NEW	ENRIQUE IGLESIAS VIVIR STRAUSS	
5	NEW	VARIOUS ARTISTS THE POWER OF LOVE WARNER		5	3	RIO GRANDE RIO GRANDE EMI	
6	6	CELINE DION FALLING INTO YOU SONY		6	7	TONI BRAXTON SECRETS BMG	
7	8	SPICE GIRLS SPICE EMI		7	9	PEDRO ABRUNHOSA & BANDEM TEMPO POLYDOR	
8	5	DICKY CHEUNG JOURNEY TO THE WEST ROCK		8	NEW	FREE THE SPIRIT PAN PIPE MOODS 2 POLYDOR	
9	9	SOUNDTRACK SPACE JAM WARNER		9	6	SIMON & GARFUNKEL THE DEFINITIVE SIMON & GARFUNKEL SONY	
10	NEW	NO DOUBT TRAGIC KINGDOM MCA		10	8	SPICE GIRLS SPICE VIRGIN	

SWEDEN		(GLF) 01/31/97		DENMARK		(IFPI/Nielsen Marketing Research) 01/30/97	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	UN-BREAK MY HEART TONI BRAXTON BMG		1	3	DON'T SPEAK NO DOUBT UNIVERSAL	
2	2	I BREATHE VACUUM STOCKHOLM		2	1	ROSES ARE RED AQUA UNIVERSAL	
3	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG		3	2	UN-BREAK MY HEART TONI BRAXTON BMG	
4	3	BREATHE PRODIGY MNW		4	4	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG	
5	5	DON'T SPEAK NO DOUBT MCA		5	7	BREATHE PRODIGY XL RECORDINGS/MD	
6	8	BOHEMIAN RHAPSODY THE BRAIDS WARNER		6	NEW	DON'T CRY FOR ME ARGENTINA MADONNA WARN-ER	
7	6	COLD ROCK A PARTY MC LYTE WARNER		7	6	STEP BY STEP WHITNEY HOUSTON BMG	
8	7	CALLING YOUR NAME E-TYPE STOCKHOLM		8	NEW	DON'T LET GO (LOVE) EN VOGUE WARNER	
9	10	2 BECOME 1 SPICE GIRLS VIRGIN		9	5	NO DIGGITY BLACKSTREET (FEATURING DR. DRE) UNIVERSAL	
10	NEW	DON'T LET GO (LOVE) EN VOGUE WARNER		10	8	SATURDAY NIGHT SUEDE SONY	
		ALBUMS				ALBUMS	
1	1	BARBRA STREISAND A COLLECTION—GREATEST HITS... AND MORE SONY		1	1	TONI BRAXTON SECRETS BMG	
2	8	TONI BRAXTON SECRETS BMG		2	2	NO DOUBT TRAGIC KINGDOM UNIVERSAL	
3	RE	NO DOUBT TRAGIC KINGDOM MCA		3	NEW	NEWS GREAT NEWS POLYGRAM	
4	3	SPICE GIRLS SPICE VIRGIN		4	4	SOUNDTRACK EVITA WARNER	
5	7	ORIGINAL CAST KRISTINA FRAN DUVEMALA MONO MUSIC		5	3	LENE SIEL MINE FAVORITTER CMC	
6	2	SMURFARNA SMURFHITS 1 CNR		6	7	SPICE GIRLS SPICE VIRGIN	
7	NEW	THE WANNADIES BAGSY ME SOAP/BMG		7	10	MR. PRESIDENT WE SEE THE SAME SUN WARNER	
8	4	VAYA CON DIOS THE BEST OF VAYA CON DIOS BMG		8	5	OSTKYST HUSTLERS FULD AF LOGN SONY	
9	5	HASSAN TILLVARATAGNA EFFEKTER VOL. 5 SILENCE/MD		9	8	CELINE DION FALLING INTO YOU SONY	
10	6	KISS GREATEST HITS POLYGRAM		10	6	RUNRIG LONG DISTANCE—THE BEST OF RUNRIG FMI MEDI FLY	

NORWAY		(Verdens Gang Norway) 02/04/97		FINLAND		(Seura/IFPI Finland) 02/02/97	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	DON'T SPEAK NO DOUBT UNIVERSAL		1	1	BREATHE PRODIGY XL RECORDINGS/MD	
2	2	UN-BREAK MY HEART TONI BRAXTON BMG		2	2	ANNA MULLER PIISKAA APULANTA LEVY-YHTIO	
3	3	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER BMG		3	9	BEETLEBUM BLUR FOOD/EMI	
4	4	WHEN YOU'RE GONE THE CRANBERRIES POLY-GRAM		4	NEW	DON'T SPEAK NO DOUBT INTERSCOPE/MCA	
5	5	2 BECOME 1 SPICE GIRLS VIRGIN		5	5	UN-BREAK MY HEART TONI BRAXTON BMG	
6	NEW	DON'T LET GO (LOVE) EN VOGUE WARNER		6	NEW	ALL I WANT THE OFFSPRING SONY	
7	6	BREATHE PRODIGY MD		7	7	SATURDAY NIGHT SUEDE SONY	
8	8	UP TO NO GOOD PORN KINGS AATW		8	4	A LITTLE BIT PANDORA MCA	
9	NEW	IN THE GHETTO GHETTO PEOPLE FEATURING L-VIZ DANCE POOL/SONY		9	10	FIRESTARTER PRODIGY XL RECORDINGS/MD	
10	NEW	DON'T CRY FOR ME ARGENTINA MADONNA WARN-ER		10	NEW	LITTLE WONDER DAVID BOWIE BMG	
		ALBUMS				ALBUMS	
1	1	NO DOUBT TRAGIC KINGDOM UNIVERSAL		1	1	NO DOUBT TRAGIC KINGDOM MCA	
2	2	SANTANA SUMMER DREAMS—THE BEST BALLADS SONY		2	2	SMURFFIT TANSSIHITIT VOL. 1 EMI	
3	3	THE CRANBERRIES TO THE FAITHFUL DEPARTED POLYGRAM		3	5	TONI BRAXTON SECRETS BMG	
4	6	SOUNDTRACK EVITA WARNER		4	3	EPPU NORMAALI REPULLINEN HITTEJA POKO	
5	5	TONI BRAXTON SECRETS BMG		5	NEW	THE OFFSPRING IXNAY ON THE HOMBRE SONY	
6	4	SPICE GIRLS SPICE VIRGIN		6	4	SPICE GIRLS SPICE EMI	
7	7	TOTO GREATEST HITS SONY		7	6	MR. PRESIDENT UP'N AWAY (THE SPECIAL ALBUM) WEA	
8	RE	SUEDE COMING UP SONY		8	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY	
9	10	THE KELLY FAMILY ALMOST HEAVEN EMI		9	7	AIKAKONE TOISEEN MAAILMAAN BMG	
10	9	WHAM! THE FINAL SONY		10	RE	TOTO LEGEND—THE BEST OF TOTO SONY	

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

HAITI: Voodoo and violence are the two words most often associated with Haiti. Yet even through the brutal years of Papa and Baby Doc Duvalier's regimes, a joyous and melodic dance music continued to flourish, a unique mix of African and French Caribbean sounds. Today the country is more stable (although there are still many problems), and with the new political climate has come an explosion of interest in Haitian rhythms, not only here but also in America and the world beyond. "Bouyon Rasin Live," the debut release on the new Global Beat label, captures the best of the first Haitian Roots Music Festival held in summer 1995. Bouyon rasin is Creole for "roots stew," and the album features such local acts as Boukman Eksperyans, who continued to sing in Creole even when the language was banned, as well as Wyclef Jean of the Fugees (who has Haitian roots) and Celia Cruz, the legendary queen of salsa from Cuba. Rasin, as contemporary Haitian music has become known, has changed the cultural landscape of the country. The sound draws on traditional elements—voodoo, the Cuban-influenced popular dance rhythm known as compas, and the carnival music of ra-ra—but combines them with outside influences such as reggae, rap, and American pop. Above all, perhaps, the iconic spirit of Bob Marley looms large with the new wave of Haitian bands. "Rasin is the next reggae," says Lolo Beaubrun, leader of Boukman Eksperyans. "The spirituality is there. The politics is there. We're talking about revolution here."

NIGEL WILLIAMSON

CZECH REPUBLIC: One of the most gorgeous releases of recent months is an album crafted by the occasional eight-piece band Colorfactory. Its self-titled debut, released on Monitor-EMI, provided a lush soundtrack for the movie "Septej" (Whisper), about a group of wasted Prague youths. United for the purpose of sound-scaping the lazily paced film were the cream of young, hip Prague musicians, including Štěpán Tuma (programmer and bass player with Liquid Harmony) on percussion; Jan P. Muchow (Ecstasy Of St. Theresa) on keyboards, guitar, and clavichord; and singer and bass player Jan Čechtický (formerly of the Sebastians). Muchow and Čechtický also perform major onscreen roles in "Septej." As well as being excellent musically, "Colorfactory" boasts outstanding production values. This is due largely to the work of Prague-based, British-born producer Colin Stuart, who also co-wrote all the (English-language) songs. But the superb sound also reflects the fact that the album was digitally recorded and mastered in the Rudolfinum, a sumptuous venue usually reserved for orchestras. The album's most radio-friendly tune, the bittersweet "If You Knew," has enjoyed moderate airplay, and "Colorfactory" has been in the top 40 here for the last six weeks.

MICHELE LEGGE



NETHERLANDS: Given this country's large Antillean and Surinam communities, it should come as no surprise that a thriving R&B scene has emerged here. Reflecting the cultural vitality of this music is "No Sweat—Dutch R&B Flavà," a magnificent compilation released by the Dutch Rock Foundation (SPN) that includes such acts as the funky diva quartet Dignity ("Talk To Me"), the passionate singer Corey ("Day And Night"), and Voices In Motion ("Loving You"), a male vocal trio fashioned in the image of Boyz II Men. Normally, these acts operate in a highly competitive market, but that hasn't prevented them from joining forces on the track "Keep Your Head Up To The Sky." The release of the CD marks the start of SPN's "Unsigned Project," a long-term program to release a series of compilations featuring unsigned acts who will then tour the country in support of the various samplers. A different musical genre will be highlighted with each album. Copies of the Virgin Benelux-distributed CDs will be mailed to A&R managers locally and internationally.

ROBERT TILLI

ROMANIA/ITALY: The extraordinary 25-year-old performer Perla Toma, who sings in five languages on her debut album, "A Wonderful Tour Of The Music World," was born in Constanta, Romania, then moved to Italy five years ago, where she has since married and settled. But she is not forgotten in Romania. She recently gave a stunning performance at the Mamaia '96 Festival in Constanta, and the album, which features the celebrated Italian pianist and arranger Elio Baldi Cantu, is heard on radio stations in her homeland every day. While most of the songs are international standards, including "Fever," "Caravan," "Let It Be," "Girl From Ipanema," and "Les Feuilles Mortes," the album also finds space for at least one Romanian folk song.

OCTAVIAN URSULESCU



CANADA: Great Big Sea, whose album "Up" (Warner Bros.) has gone gold (50,000 copies) here, plans to use 1997 to launch its flailing Celtic dance tunes and raucous drinking songs upon the rest of an unsuspecting world. January saw early forays to New York and London, where the group's dynamic approach immediately won new friends and supporters. The four-piece band hails from the wilds of Newfoundland and started playing in a kitchen in the fishing village of Petty Harbour five years ago. Culturally, the musicians have more in common with distant cousins in Ireland than with the rest of North America. Over centuries, ancient Irish jigs and Scottish reels have been kept alive in this remote corner of Canada, the first landfall on sailing westward from the British Isles. Using traditional instruments including bodhrán, tin whistle, fiddle, and button accordion, the band creates a storm of sound as wild as an Atlantic gale. Titles such as "Rant And Roar" convey the flavor. "A lot of the tunes come from Ireland," says front man Alan Doyle. "But bawling our heads off is our own special trick." Equally popular with live audiences is the old Newfoundland custom in which the musicians raise their glasses, shout "Sociable!," and insist that all present down their drinks in one gulp.

NIGEL WILLIAMSON

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M.S. Distributing Takes Long View Indie A High-Tech Co. With Old-School Values

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—In a climate of consolidation and closing doors, one of the grandfathers of independent distribution, M.S. Distributing Co., is thriving—and talking about additional acquisitions and growth in its audio and video sectors.

At 51, the Hanover Park, Ill., company claims to be the oldest indie distributor in the business. That means that, unlike many latter-day competitors, it has the luxury of operating with hindsight.

"When you've survived through as many different cycles as we have, you have a tendency to take the long view," says John Salstone, who co-founded and co-owns M.S. with his friend Tony Dalesandro. "If you look at independent distribution over the years, we have had literally hundreds of competitors, and of those, there's not four or five of them still around."

What has kept the privately funded company buoyant is a business

model firmly fixed on the bottom line and a resistance to jump on fleeting trends. "We understand the economics of the distribution business," Salstone says. "We never

'We are all challenged to not worry about how big our slice of the pie is, but how big the pie is'

go after something we can't afford."

A critical part of M.S.' vision was the recognition 15 years ago that it was time to broaden from its core audio business into video rental distribution. Sell-through followed soon after.

Although he declines to specify

what percentage of the company's business comes from video, Salstone says it is a large portion and growing.

"The record industry had gotten soft in the late '70s and early '80s for independent record distribution, and our customers came to us and recognized they wanted to get into the video business and asked us to get in," he says.

He adds that the company quickly learned how greatly video and audio differed in sales and marketing, but how similar they were in terms of back-end operations.

While the video rental business has basically flattened out for M.S. during the past two years, sell-through continues to swell and should see even greater growth with the introduction of DVD, Dalesandro says. That continued growth this year may bring about a shift in policy among the studios, several of which have been distributing directly to their accounts, primarily at the expense of the rackjobbers, he notes.

"We're going to see the studios look at the number of customers they are serving and realize they cannot do it as effectively and economically as a distributor," Dalesandro says. "When it is a boom business, a lot of the problems are masked, but when the growth starts leveling off and the efficiencies start to be analyzed, a lot of these companies will start seeing they are wonderful content providers but the distribution should be left to the distributors."

Keeping on top of the distribution business means keeping pace with changing times. "We like to think of ourselves as a high-tech company with old-school values," Salstone says. To help accounts stay connected, M.S. provides them with software that allows them full access to its computer system 24 hours a day.

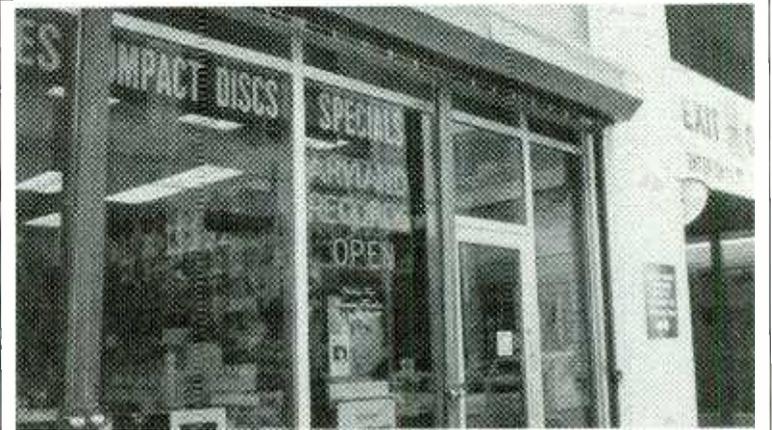
The company can deliver overnight to 80% of the country from its Hanover Park headquarters and three warehouses—in Milwaukee; Sparks, Nev.; and Queens, N.Y.

As for audio, competition—most notably from indie giant RED—is not at the forefront of Salstone's and Dalesandro's minds these days. "The biggest competitive factors in audio are other leisure-time activities," Salstone says. "We are not as worried about our fellow distributors. We are all challenged to not worry about how big our slice of the pie is, but how big the pie is."

Worries about the big picture stem from the music industry's continuing problems, says Salstone, who places responsibility for the

Assistance in preparing this story was provided by Don Jeffrey in New York.

(Continued on next page)



Armand's Records is located on Filbert Street in the Center City section of Philadelphia. (Photo: Jeffrey Perlah)

Armand's Has Vibrant Mix With Vinyl, Dance Product

■ BY JEFFREY PERLAH

PHILADELPHIA—If you're worried that vinyl records are on their way out, you need only stroll through Armand's Records, located in the bustling Center City section of Philadelphia, to ease your mind. According to buyer Charles Walker, many DJs frequent the store to shop for vinyl because it's still the format of choice for mixing dance music and because it's usually less expensive than CDs. Vinyl, in fact, makes up about 30% of Armand's music sales.

"As long as people want to dance, there'll always be a market for vinyl," Walker says. "I can still do a huge turnaround on it."

"You cannot mix the same on CD as you can on vinyl," adds one customer who is a DJ.

"And a lot of people, in general, still have turntables," says the store's owner, Armand Benmoyal.

Armand's specializes in rap, hip-hop, R&B, techno, acid jazz, and other danceable sounds, as well as in gospel, jazz, blues, and a growing collection of world music. It also carries rock and classical product. The store comprises two retail spaces—a music store and a store carrying a wide array of DJ sound and lighting equipment. The spaces, each with its own entrance and register, are separated by the driveway of an indoor parking lot. "It's good—people can park easily and come right in," Benmoyal notes.

At first glance, Armand's may look like two separate businesses, but because it's big on dance music and the equipment that makes it come alive, the whole package blends together well. Inside the

equipment store, Benmoyal gives a little demonstration with the lights flashing and a melodic beat thumping. "I have an unusual store," he admits. "It's like coming to a club."

The record department is simple yet attractive. There are colorful turntable mats; videos of dance mixing contests; cloth record-carrying bags; and posters



of some of the big names in rap and R&B. Over the sound system, one can hear such rap acts as LL Cool J, Lil' Kim,

Foxy Brown, 2Pac, Mobb Deep, and A Tribe Called Quest.

A native of Haifa, Israel, Benmoyal established Armand's 13 years ago in an electronics store at 13th and Market streets in Center City. He worked in the electronics section and then in the record department, later becoming owner of the record section. When the old building had to be demolished in 1987, Benmoyal moved his business to a larger store nearby on Market Street.

But several years later, that building also had to be demolished. Benmoyal's store is now located on Filbert Street—a spot that's just steps away from Reading Terminal.

At the current locale, Benmoyal started carrying a full line of pro DJ equipment in addition to the records, CDs, and cassettes. However, things got a bit cramped in only 2,000 square feet. So in 1995, he added the second space at the location—an extra 1,500 or so square feet—and moved all the recordings into it.

Of Armand's 15,000 titles, R&B and jazz each account for 25%-30%; gospel, 15%-20%; and rap, (Continued on next page)

Sony: No Reorganization Co. Clarifies Ohga's '2nd HQ' Remark

■ BY STEVE McCLURE

TOKYO—Sony says remarks by chairman Norio Ohga about plans to turn Sony Corp. of America (SCA) into a "second headquarters" do not mean the company is about to undergo a major reorganization.

Ohga has said publicly that it is getting more difficult to control its American operations from Tokyo and that more management responsibilities will be moved to New York. But a Sony spokesman here says the company does not intend to undertake a full-scale restructuring.

"The purpose of announcing the second worldwide headquarters in New York is really to discuss that as a future concept or philosophy," the spokesman says, emphasizing that Sony has not set a time frame for such a move. "We didn't spell out any reporting structure or who is going to be there."

Regardless of when a so-called second headquarters is set up, Ohga's announcement reflects the Sony head office's concern about its U.S. businesses. In 1994, Sony Pictures wrote off \$2.7 billion after a run of box-office bombs, which led to the resignation of SCA president Michael Schulhof in late 1995.

Stories in the media following the press conference fueled speculation that Sony might soon hire a replacement for Schulhof to oversee all operations in the U.S.

Asked about such a change, the Sony spokesman says, "[While] some of the L.A.-based press have written that definitely there is an idea to replace Schulhof and it definitely is not [Michael] Ovitz, the only thing I can confirm at this stage is that there still is no plan for Sony to hire Mr. Ovitz."

Since the huge movie write-off, Tokyo has kept a closer eye on its U.S. operations, which also include Sony Music Entertainment. The U.S. accounts for roughly 30% of Sony's sales, while Japan's share is 25%.

Sony Corp. president Nobuyuki Idei will continue to visit the company's American operations about once a month, the spokesman says, denying reports that he will spend more time stateside.

Although some reports said the move considered by Ohga would reduce Sony Corp. of America's control over Sony Pictures and Sony Music, the Sony spokesman says the movie and music units are not under the control of SCA now. The heads of music (Tommy Mottola), movies (John Calley and Jeff Sagansky), and electronics (Carl Yankowski) report directly to Tokyo.

"SCA's role has always been to coordinate strategies and to serve as an extended arm of Sony Corp.," the spokesman says.

Assistance in preparing this story was provided by Don Jeffrey in New York.

ARMAND'S HAS VIBRANT MIX WITH VINYL, DANCE PRODUCT

(Continued from preceding page)

20%. The rest is made up of dance music and other styles, according to Walker.

R&B is the store's biggest selling genre, and customers routinely seek recordings by such established artists as Luther Vandross, the Isley Brothers, Earth, Wind & Fire, Stevie Wonder, Diana Ross, and Donna Summer, as well as such rising stars as Aaliyah, Maxwell, and 112. In gospel—another strong seller—Kirk Franklin, James Cleveland, the Winans, the Hawkins Family, Yolanda Adams, and Fred Hammond are among the hot sellers.

Since its inception, Armand's has carried a deep selection of oldies. "A lot of customers who have been shopping with us for so long still come back just to get oldies," Walker says, "especially compilations of Dobie Gray, Chubby Checker, Little Richard, Stax, and all the old Motown stuff."

This dedication to oldies is something Walker feels good about. "There's a market for it because a lot of today's music sounds so alike. In rock, everyone wants to be a Nirvana; in R&B, everyone wants to sound like Puff Daddy."

Armand's is also striving to expand its world music offerings. "There's a large market for it in



The best-selling categories at Armand's Records are R&B, jazz, rap, and gospel. Rap accounts for about 20% of the music titles. (Photo: Jeffrey Perlah)



Armand Benmoyal, right, is the owner of Armand's Records in Philadelphia. He is pictured with buyer Charles Walker. (Photo: Jeffrey Perlah)

Philadelphia, and there's really not a lot of places that carry it," Walker says. "And it's something I'm getting personally into. For instance, I listen to Salif Keita from Nigeria and Cesaria Evora from Cape Verde."

As a native of Israel, Benmoyal is proud of his extensive array of Israeli and Arabic music, which includes such artists as Shimi Tavori, Ofra Haza, Meir Banai, and Avihu Medina.

Benmoyal and his seven staffers believe that their friendly and knowledgeable service is what separates the store from large chains. "I have very good people, which is important," Benmoyal points out. The store's managers are Darryl Chambers and Shlomy Benmoyal, Armand's son.

"At this point, I can really expand on the market, really capture it, since I have a love for it," Walker says. "Now I wouldn't just be buying it [for the store], but buying it because I know that it will actually sell. Here, customers take our word for it. A lot of our customers have been with us for a long time."

"We can probably break a record faster than the chains because at an independent retail store, you have more of a chance to sell from per-

sonal opinion," he continues. "That's why record companies still depend on independent stores."

The store does a considerable amount of buying on consignment from local artists, Walker notes. "We're probably the biggest breaking ground for a lot of local talent in Philadelphia, except for rock performers." Some of these artists have included rappers Lux and Ram Squad.

Another area in which Armand's prides itself is its mail-order service. "Many people who move away remember us," Walker says.

Benmoyal adds, "We send vinyl across the ocean. We sell to various countries, we sell to service members . . . especially to the Navy."

Some of the suppliers the store orders music from are major distributors WEA, BMG, Sony, EMI Music Distribution, Universal, and PolyGram; Independent National Distributors Inc.; and wholesaler Universal One Stop.

M.S. DISTRIBUTING

(Continued from preceding page)

task of rejuvenation squarely in the laps of the labels. Among the labels on M.S.' A-list are Fantasy, Warlock, Interhit, Morgan Creek, Malaco, Tommy Boy, Alligator, and Pow Wow.

"This could be a great year of opportunity, but it is going to require the industry to take a fresh approach to marketing the product," he says. "They've got to make the record business an event business again. They can't stay stagnant in their thinking."

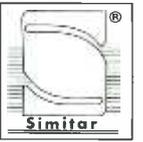
It is a year of opportunity for M.S. that may come at the expense of other indie distributors. Last year it took over the Fantasy account for the eastern part of the country, and it expects to add several more labels this year.

"The opportunities of the next year will be better than ever," Dalesandro says, adding that M.S. has entertained more proposals during the past several months than it has the past several years.

Even so, slow and steady will still rule the company's growth. "We will not make an acquisition just because it looks glamorous," he says.

newsline...

SIMITAR ENTERTAINMENT says that it will be the exclusive distributor for the Monad Records catalog, which includes recordings by such jazz and blues greats as Count Basie, Dexter Gordon, Ray Charles, and Albert King. The label plans to release about 10 new titles each year by such artists as Gloria Lynne, Grady Tate, and Norman Hedman. Simitar has also reached a label deal with Chicago-based Escape Entertainment. Escape, in a venture with Simitar's Beast Records, plans to release a series of dance singles. The first will be "I Don't Know" by Escapade.



VEL VEL, a Navarre-distributed label started by Walter Yetnikoff, is said to be in talks with EMI Canada regarding a Canadian distribution deal (Billboard Bulletin, Feb. 4). Sources say that the deal could include labels affiliated with Vel Vel, such as Razor & Tie Records. The companies declined comment.

READER'S DIGEST ASSN. reports that revenue from books and home entertainment products (music, video, audiobooks) declined 7% in the second fiscal quarter, to \$549 million. The company attributes the drop to "reduced volume in Europe from the reduction of promotional mail quantities, lower customer response rates to varied promotional formats, and moderated pricing."

MOOVIES, a 223-store video chain, says that it met its goal of opening 50 stores in 1996, in addition to 30 that were acquired. The company adds that sales for stores open at least a year rose 3% in the fourth quarter, which ended Dec. 31. The Greenville, S.C.-based retailer also says that it has increased its bank credit line to \$30 million from \$22.5 million.



NIMBUS CD INTERNATIONAL says it plans to build a CD replication plant in Luxembourg. It will be operated by EuroNimbus S.A., which is 70% owned by Nimbus and 30% owned by a German newspaper and printing company. The venture will invest \$17 million in the 40,000-square-foot plant, which is scheduled to open by November. Its initial annual capacity will be 20 million discs (CD, CD-ROM, and DVD). Nimbus also has three plants in the U.S. and another in Wales.

A&E HOME VIDEO and Rhino Records are marketing videos and music based on a TV show about the history of Las Vegas. A&E is releasing a four-video set, "The Real Las Vegas," March 25 at a list price of \$59.95. A&E says that the program was the second-highest-rated special in the cable network's 13-year history. Rhino has released "Jackpot! The Las Vegas Story," an 18-track CD, at a \$15.98 list. The album includes songs by such artists as Wayne Newton, Liberace, and Dean Martin.

MACROVISION and Buena Vista Home Video have renewed a worldwide copy-protection technology agreement through 1999. Buena Vista sell-through and rental titles—from Walt Disney Pictures, Hollywood Pictures, Miramax Home Entertainment, and Touchstone Pictures—will contain the Macrovision technology, which prevents back-to-back copying by consumers.

THE NATIONAL ASSN. OF RECORDING MERCHANDISERS has announced more of the acts that will perform at the organization's 39th annual convention in Orlando, Fla., March 8-11. Ricochet (Columbia) and Patty Loveless (Epic) will appear at a Sony Nashville showcase March 10. Keb' Mo' (OKeh/Epic), Chantal Kreviazuk (Columbia), and Indigo Girls (Epic) will join Kenny Loggins (Columbia) at the March 11 Scholarship Foundation Dinner. And Deborah Gibson (Espiritu Records) will sing at the closing session. Scheduled to perform at the PGD Zone, an on-site nightclub, are PolyGram acts Neal Coty, Jonny Lang, Tonic, Ronnee Martin, Zhané, Chris Botti, Hanson, Ashley MacIsaac, Warren G, Edna Swap, and Flipp.

ANCHOR BAY ENTERTAINMENT says that it has reached a multiyear licensing agreement with director William Lustig for the home video release of 14 horror and suspense films from Hammer Film Productions. Among the first titles to be released this year on video and laserdisc are "Dracula—Prince Of Darkness," "The Plague Of The Zombies," and "The Reptile."

POLYGRAM VIDEO and NFL Films are releasing Feb. 18 the official highlights of Super Bowl XXXI, in which the Green Bay Packers defeated the New England Patriots. To support the release, PolyGram will host a premiere screening and party Feb. 17 in Green Bay, Wis. The 55-minute video has a list price of \$19.95.

WELLSPRING MEDIA is distributing "environmentally responsible" video-cassettes of the public TV series "Trailside." The company says that the "G-Zero" video (G for green) is made from recycled plastic that can be recycled again. In addition, the label is printed on the cassette, which the company says eliminates the need for additional sleeve packaging. The series includes segments on such adventures as hiking the Appalachian Trail, dog-sledding in Minnesota, and kayaking around Manhattan.

EXECUTIVE TURNTABLE

DISTRIBUTION. Bill Ott is appointed president of PolyGram Group Distribution (Canada) in Markham, Ontario (Billboard Bulletin, Jan. 31). He was VP/GM of PolyGram Group Sales.

Mavis Takemoto is promoted from VP to senior VP of administration at Universal Music and Video Distribution in Universal City, Calif.

HOME VIDEO. A-Pix Entertainment in New York promotes **Jerry Smallwood** to senior VP of sales; **Mary Flynn** to director of sales, West Coast, in Seal Beach, Calif.; **Lisa Durell** to director of sales, East Coast, in Atlanta; and appoints **Jim Vogelaar** to South Central regional manager in New Orleans. They were, respectively, VP of sales, Western regional sales manager, Southeastern regional sales manager, and South Central retail sales rep for Turner Home Entertainment.



OTT

SMALLWOOD

ENTER*ACTIVE. DreamWorks Interactive in Los Angeles names **Craig Relyea** head of marketing and **Jeff Nuzzi** lead marketing manager. They were, respectively, VP of marketing for Universal Studios Home Video and marketing manager at Disney Interactive.

Gary Carlin is promoted to VP of marketing for Hasbro Interactive Worldwide in Beverly, Mass. He was director of marketing.

Top Pop Catalog Albums™

THIS WEEK		LAST WEEK		ARTIST		TITLE		TOTAL CHART WEEKS
<small>COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®</small>								
<small>LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)</small>								
★ ★ NO. 1 ★ ★								
1	1	SOUNDTRACK ▲ ⁵		GREASE		8 weeks at No. 1		187
POLYDOR 825095/A&M (10.98/16.98)								
2	2	METALLICA ▲ ⁹		METALLICA				286
ELEKTRA 61113*/EEG (10.98/16.98)								
3	3	BOB MARLEY AND THE WAILERS ▲ ⁹		LEGEND				399
TUFF GONG 846210*/ISLAND (10.98/17.98)								
4	4	GARTH BROOKS ▲ ³		THE HITS				112
CAPITOL NASHVILLE 29389 (10.98/15.98)								
5	8	CELINE DION ▲ ⁴		THE COLOUR OF MY LOVE				154
550 MUSIC 57555/EPIC (10.98 EQ/16.98)								
6	5	BOB SEGER & THE SILVER BULLET BAND ▲ ³		GREATEST HITS				119
CAPITOL 30334* (10.98/15.98)								
7	9	SUBLIME		40 OZ. TO FREEDOM				14
GASOLINE ALLEY 11474/MCA (7.98/12.98) [ES]								
8	7	EAGLES ▲ ⁶		HELL FREEZES OVER				117
Geffen 24725 (12.98/17.98)								
9	10	JOURNEY ▲ ⁹		JOURNEY'S GREATEST HITS				387
COLUMBIA 44493 (9.98 EQ/15.98)								
10	6	BEASTIE BOYS ▲ ⁵		LICENSED TO ILL				283
DEF JAM 527351/MERCURY (7.98 EQ/11.98)								
11	11	DAVE MATTHEWS BAND ▲ ⁴		UNDER THE TABLE AND DREAMING				121
RCA 66449 (10.98/15.98)								
12	23	METALLICA ▲ ⁴		...AND JUSTICE FOR ALL				359
ELEKTRA 60812/EEG (10.98/16.98)								
13	—	ZZ TOP ▲ ²		GREATEST HITS				111
WARNER BROS. 26846 (10.98/16.98)								
14	14	HOOTIE & THE BLOWFISH ▲ ¹⁵		CRACKED REAR VIEW				134
ATLANTIC 82613*/AG (10.98/16.98) [ES]								
15	15	ENIGMA ▲ ³		MCMXC A.D.				293
CHARISMA 86224/VIRGIN (10.98/16.98)								
16	12	PINK FLOYD ▲ ¹⁰		THE WALL				423
COLUMBIA 36183* (15.98 EQ/31.98)								
17	13	PINK FLOYD ▲ ¹³		DARK SIDE OF THE MOON				1037
CAPITOL 46001* (9.98/15.98)								
18	16	KENNY G ▲ ¹¹		BREATHLESS				219
ARISTA 18646 (10.98/16.98)								
19	21	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴		GREATEST HITS				159
MCA 10813 (10.98/17.98)								
20	18	ABBA ▲ ²		GOLD				112
POLYDOR 517007/A&M (10.98/17.98)								
21	17	VAN MORRISON ▲ ²		THE BEST OF VAN MORRISON				322
POLYDOR 841970/A&M (10.98/17.98)								
22	34	METALLICA ▲ ³		MASTER OF PUPPETS				331
ELEKTRA 60439/EEG (10.98/16.98)								
23	20	SARAH McLACHLAN ▲ ²		FUMBLING TOWARDS ECSTASY				125
NETTWERK 18725/ARISTA (10.98/15.98) [ES]								
24	—	AMY GRANT ▲ ²		HOUSE OF LOVE				53
A&M 540230 (10.98/16.98)								
25	35	METALLICA ▲ ³		RIDE THE LIGHTNING				313
MEGAFORCE 60396/EEG (10.98/16.98)								
26	19	JIMI HENDRIX ▲ ⁷		THE ULTIMATE EXPERIENCE				164
MCA 10829 (10.98/17.98)								
27	28	ORIGINAL LONDON CAST ▲ ⁴		PHANTOM OF THE OPERA HIGHLIGHTS				342
POLYDOR 831563*/A&M (10.98/17.98)								
28	37	TORI AMOS ▲ ²		LITTLE EARTHQUAKES				47
ATLANTIC 82358*/AG (10.98/15.98)								
29	26	SADE ▲ ²		BEST OF SADE				84
EPIC 66686* (10.98 EQ/17.98)								
30	22	ENYA ▲ ⁴		WATERMARK				308
REPRISE 26774/WARNER BROS. (10.98/15.98)								
31	24	ENYA ▲ ⁵		SHEPHERD MOONS				243
REPRISE 26775/WARNER BROS. (10.98/16.98)								
32	30	COUNTING CROWS ▲ ⁷		AUGUST & EVERYTHING AFTER				123
DGC 24528/GEFFEN (10.98/15.98)								
33	33	SOUNDTRACK ▲ ³		TOP GUN				212
COLUMBIA 40323 (7.98 EQ/11.98)								
34	29	JIMMY BUFFETT ▲ ²		SONGS YOU KNOW BY HEART				314
MCA 5633* (7.98/11.98)								
35	25	JAMES TAYLOR ▲ ¹¹		GREATEST HITS				331
WARNER BROS. 3113* (7.98/11.98)								
36	27	QUEEN ▲ ³		GREATEST HITS				214
HOLLYWOOD 161265 (10.98/17.98)								
37	31	RAGE AGAINST THE MACHINE ▲ ²		RAGE AGAINST THE MACHINE				132
EPIC 52959* (10.98 EQ/16.98) [ES]								
38	36	THE SMASHING PUMPKINS ▲ ⁴		SIAMESE DREAM				150
VIRGIN 88267* (9.98/15.98)								
39	—	GLORIA ESTEFAN ▲ ³		GREATEST HITS				117
EPIC 53046 (10.98 EQ/17.98)								
40	39	THE DOORS ▲ ²		GREATEST HITS				131
ELEKTRA 61996/EEG (10.98/16.98)								
41	—	SOUNDTRACK ▲ ¹¹		SATURDAY NIGHT FEVER				116
POLYDOR 825389/A&M (12.98/19.98)								
42	—	ERIC CLAPTON ▲ ³		THE CREAM OF ERIC CLAPTON				31
POLYDOR 527116/A&M (10.98/16.98)								
43	32	VARIOUS ARTISTS ●		JOCK ROCK VOLUME 1				33
TOMMY BOY 1100 (10.98/15.98)								
44	38	SOUNDTRACK ▲ ³		PULP FICTION				112
MCA 11103* (10.98/16.98)								
45	43	MADONNA ▲ ⁵		THE IMMACULATE COLLECTION				223
SIRE 26440*/WARNER BROS. (13.98/18.98)								
46	48	CREEDENCE CLEARWATER REVIVAL ▲ ²		CHRONICLE VOL. 1				219
FANTASY 2* (11.98/16.98)								
47	41	NINE INCH NAILS ▲ ⁷		PRETTY HATE MACHINE				280
TVT 2610* (9.98/15.98)								
48	—	VINCE GILL ▲ ³		WHEN LOVE FINDS YOU				115
MCA 11047 (10.98/15.98)								
49	49	SEAL ▲ ²		SEAL				68
ZTT 26627/WARNER BROS. (9.98/13.98)								
50	47	ENIGMA ▲ ²		THE CROSS OF CHANGES				96
CHARISMA 39236/VIRGIN (10.98/16.98)								

Catalog albums are older titles which have previously appeared on The Billboard 200 Top Albums chart and are registering significant sales. ● 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. Most albums available on cassette and CD. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [ES] indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

Lullaby Series A Dream Come True For Jaba Nashville Label Up For 3rd Children's Music Grammy



by Moira McCormick

LULLABALOOZA: One of the biggest success stories in the children's audio industry is that of Nashville-based Someday Baby Inc., a division of J. Aaron Brown and Associates, whose label Jaba Records has become a multimillion-dollar business since its 1986 inception.

Jaba's bonus baby is its original lullaby series, of which seven titles have been released. All have been nominated for Grammy Awards, including the most recent, "Love Songs And Lullabies For Daddy's Little Dreamer," which is up for this year's children's music Grammy. The series has captured the award twice, for last year's "Sleepy Time Lullabies," and for 1990's "The Rock-A-Bye Collection, Vol. One." The inaugural release, 1987's "A Child's Gift Of Lullabies," was certified platinum in December.

Jaba Records chief J. Aaron Brown, a music publisher and record producer who created the lullaby series with partner David Lehman, attained success via the road less traveled: the gift industry. "Our product is packaged to enter the home as a gift," says Nashville native Brown, who previously managed the Oak Ridge Boys' publishing firm and founded Word Inc. publishing concern Canaanland Music. Three years ago, he notes, trade publication Gift and Decorative Accessories dubbed Jaba's lullaby tapes "the No. 1 shower gift in America."

It all began when Brown and Lehman were musing about the often violent tenor of traditional lullabies, and discussed creating an alternative. Jaba contacted sympathetic songwriters and amassed some 300 original lullabies, which were winnowed down to nine for "A Child's Gift Of Lullabies." Session vocalist Tanya Goodman sang on the first two albums; Barbara Bailey Hutchison has performed on all others but the most recent, "Daddy's Little Dreamer," which features singer Tom Wurth. "Barbara Mandrell was almost our first singer," says Brown, "but we chose early on to go with the concept over a big name."

Brown first took "A Child's Gift" to Nashville infant store Especially Baby. "That's how we learned we'd created something worthwhile," he says. His modest little tape with the hand-colored package sold so well "that the store owner said, 'You need to go to the gift industry.'" Brown and Lehman secured a bank loan to pay for proper packaging and attended their first gift trade show in Atlanta in 1987, armed with a boombox and one handmade 24-count display.

"One woman heard our music playing, came up and pointed at the counter, and said, 'I'd like six,'" Brown relates. "We handed her six tapes, and she said, 'No, I mean six displays' full." Not surprisingly, says Brown, "We sold our first 10,000 units within six weeks, via gift shows." He notes that he plans to present a platinum album to the owner of Especially Baby, as well as to "the banker who loaned us the \$21,000, having no idea what a bad risk we were."

From those initial gift shows, the business grew. Hallmark, for instance, "loved our look, and sent fliers about our product to their affiliated stores," says Brown. In turn, he says, "We gave Hallmark stores a 5% discount."

Then as now, cassettes were priced

to sell at \$12.95; CDs, which now make up 23% of sales, are \$15.95. Brown acknowledges that \$12.95 "seems a bit pricey." But in the realm of baby-shower gifts, he says, "anything under \$10 is not enough; over \$19.95 is too much."

Brown made mass-market retail strides four years ago when the Target chain began carrying Jaba Records titles. Last spring, Target made Brown's lullabies part of its Lullaby Club baby-gift registry. "Sleepy Time Lullabies" is now a component of the gift-registry service, which incorporates computerized registration kiosks in all 688-plus Target stores. Recently, notes Brown, Target formed an exclusive relationship with artist Anne Geddes, who will be doing artwork for a new Jaba Records lullaby title. The release will be offered through a special Anne Geddes merchandise section.

(Continued on page 61)

Top Kid Audio™

THIS WEEK		LAST WEEK		ARTIST/SERIES		TITLE	
<small>Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®</small>							
<small>LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)</small>							
★ ★ NO. 1 ★ ★							
1	2	VARIOUS ARTISTS ●		CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC		WALT DISNEY 60865 (10.98/15.98)	
2	1	READ-ALONG		101 DALMATIANS (LIVE ACTION)		WALT DISNEY 60272 (6.98 Cassette)	
3	4	BARNEY ▲ ²		BARNEY'S FAVORITES VOLUME 1		BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
4	3	VARIOUS ARTISTS		CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC		WALT DISNEY 60907 (10.98/15.98)	
5	6	SING-ALONG		WINNIE THE POOH		WALT DISNEY 60889 (10.98 Cassette)	
6	5	VARIOUS ARTISTS ●		CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC		WALT DISNEY 60866 (10.98/15.98)	
7	8	READ-ALONG ▲		TOY STORY		WALT DISNEY 60265 (6.98 Cassette)	
8	7	SING-ALONG		101 DALMATIANS (LIVE ACTION)		WALT DISNEY 60910 (10.98 Cassette)	
9	9	ALVIN & THE CHIPMUNKS		CLUB CHIPMUNK-THE DANCE MIXES		SONY WONDER 63392/EPIC (9.98/13.98)	
10	11	VARIOUS ARTISTS ▲ ³		DISNEY CHILDREN'S FAVORITES VOLUME 1		WALT DISNEY 60605 (6.98/13.98)	
11	10	VARIOUS ARTISTS		FOR OUR CHILDREN TOO!		KID RHINO 72494/RHINO (9.98/15.98)	
12	13	SING-ALONG		TOY STORY		WALT DISNEY 60922 (10.98 Cassette)	
13	12	VARIOUS ARTISTS		MOUSE HOUSE		WALT DISNEY 60914 (9.98/15.98)	
14	14	VARIOUS ARTISTS		DISNEY'S PRINCESS COLLECTION		WALT DISNEY 60897 (8.98/11.98)	
15	15	VARIOUS ARTISTS		DISNEY'S MUSIC FROM THE PARK		WALT DISNEY 60915 (10.98/16.98)	
16	19	READ-ALONG		101 DALMATIANS		WALT DISNEY 50217 (6.98 Cassette)	
17	16	MICHAEL JORDAN		SPACE JAM: AUDIO ACTION-ADVENTURE		KID RHINO 72497/RHINO (9.98 Cassette)	
18	17	KENNY LOGGINS ▲		RETURN TO POOH CORNER		SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
19	18	BARNEY ●		BARNEY'S FAVORITES VOLUME 2		BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	
20	20	SING-ALONG		MICKEY'S FAVORITES		WALT DISNEY 60891 (10.98 Cassette)	
21	21	READ-ALONG		THE HUNCHBACK OF NOTRE DAME		WALT DISNEY 60268 (6.98 Cassette)	
22	25	MY FIRST READ-ALONG		101 DALMATIANS: MEET THE PUPPIES		WALT DISNEY 60271 (5.99 Cassette)	
23	22	READ-ALONG ▲ ²		THE LION KING		WALT DISNEY 60254 (6.98 Cassette)	
24	RE-ENTRY	VARIOUS ARTISTS		WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD		WALT DISNEY 60863 (9.98/16.98)	
25	RE-ENTRY	LINDA RONSTADT		DEDICATED TO THE ONE I LOVE		ELEKTRA 61916/EEG (10.98/16.98)	

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

Best Buy Streamlines Its Field Staff Structure

AS PART of a restructuring of Best Buy's music and video operation that has been going on since the beginning of the year, the chain is realigning its field staff, downsizing the number of employees with buying power.

In addition to its national buying staff, Best Buy currently has 32 district buyers, each with an open-to-buy budget that allows labels to pursue micro-marketing opportunities. In each district, those buyers work in conjunction with a staffer who fulfills an inventory manager function, for a total field staff of 64 with responsibilities in the chain's music and video departments.

In the new setup, there will be only one staffer per district, and that person will no longer have buying responsibilities. Instead of having 32 district buyers, the company will now have eight regional buyers. And the field staffers will now have the title of senior media marketer.

As a result of the restructuring, it looks like about 25 positions will be eliminated from the company's music and video field staff, sources say.

Gary Arnold, VP of marketing, declines to comment on how the change will affect the size of his staff. But he says the changes are being made to "align the field staff to the national staff. The thing that necessitated this change is that the district buyers were not a part of the national staff budget."

He says that Steve Carlson has been named director of media marketing and will oversee the new field staff. Furthermore, he points out that the senior media marketers have expanded responsibilities, and in addition to audio they will have other entertainment software to oversee.

In another move, Retail Track hears that Best Buy is involved in negotiations with Valley Records Distributors about

having the one-stop supply inventory for a large component of its catalog. Instead of buying from the majors, Best Buy would turn to Valley for the bottom two-thirds of its inventory.

Arnold says, "We have not done any deals with Valley." He declined to comment further.

RETAILERS ARE HAPPY that Spice Girls are generating some excitement in their stores, but Virgin, the act's label, has raised some eyebrows by telling merchants that it is raising the list price on the album "Spice" from \$15.98 to \$16.98. B.J. Lobermann, VP

of sales at Virgin, explains that in EMI Music Distribution's (EMD) December catalog book, the title was priced at \$15.98 because that is the price Virgin typically uses for new artists. Like other labels, Virgin will raise list prices in midstream as an act becomes established. "It was always our plan to raise the price on the Spice Girls," says Lobermann.

In January, MTV and radio jumped all over "Wannabe," the single from the album, pushing initial album orders to the 500,000-unit mark by street date (Feb. 4). With the album's out-of-the-box success helping to establish the act, Virgin decided to raise the price. But Lobermann points out that the label is allowing accounts to buy in at the \$15.98 price, which is a wholesale cost of \$10.30, until Feb. 17 and still get the 5% discount. After that, the price goes up to \$16.98, with a boxlot price of \$10.70. But the 5% deal carries over into March as part of EMD's policy of allowing

accounts to take advantage of new-release deals until up to eight weeks after street date.

RETAIL TRACK finally had a chance to speak with Michael Goldwasser, VP at Music Network, the company that recently assumed control of the Peppermint chain (Billboard, Feb. 6). Goldwasser says the company is readying itself for the retail wars. Music Network has shut down eight of the chain's stores and will operate 18 outlets. Those outlets are mainly under the Peppermint name, but some still retain the name Starship from when those stores were still owned by Goldwasser and his partner Michael Parkinson, president of Music Network. The two sold their 14-store chain to Al Carter, owner

of K.W.C. Management, in 1995. In early 1996, Carter, who owned Music City One-Stop and the Peppermint chain, ran into a cash-flow problem and filed for Chapter 11 protection last fall. Goldwasser reports that the 18 stores are in North Carolina; Georgia, including three in Atlanta; Alabama; and Mississippi.

In buying the chain, Music Network will owe Finova, K.W.C.'s senior creditor, \$2 million, payable over 10 years. There is also a mechanism whereby Finova may get additional payment through an agreement to share income from operation of the chain.

In addition to the chain, Music Network has a one-stop and a singles rack-jobbing operation. Goldwasser projects that in 1997, Music Network will

achieve revenues of \$40 million. In order to handle the increased volume, Music Network will move into a new warehouse Feb. 21. That facility, which is in Norcross, Ga., will have 36,000 square feet, which is up from the 19,000 square feet the current warehouse has.

As part of the acquisition deal, Carter will be a consultant for Music Network.

IN A RELATED development, PolyGram Group Distribution (PGD) has filed suit against Al Carter and his wife, Karen, to get a court to rule on a personal guarantee that the two supplied when they began receiving credit from PGD. A personal guarantee generally means that a principal in a business is using his personal assets to back his corporate assets.

The Carters have filed a counterclaim against PGD, saying that the guarantees were voided. Furthermore, the court documents, filed in the state court of Fulton County, Ga., charge that PGD intentionally interfered with its business relations with other vendors. According to the documents, not only did PGD refuse to supply K.W.C. with credit, but it "influenced its competitors to stop selling products" to K.W.C. "The refusal of PolyGram to sell to Mr. Carter and PolyGram's efforts to ensure that its competitors would not sell products to Mr. Carter was due to Mr. Carter's race," the documents say. Carter is an African-American.

The suit also states that PGD intimidated Finova into recommending the sale of K.W.C.'s business, which, the suit claims, resulted in the business being sold for less than fair-market value.

The suit is seeking \$15 million in compensatory and punitive damages. Both parties declined to comment.



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Ex-Feedback Execs Back In Business With 3D; ADA To Distribute Ubiquity

FEEDING BACK IN 3D: Five executives laid off by Glendale Heights, Ill.-based Feedback Inc. Music Distribution in January have started a distribution company headquartered in downtown Chicago.

The new firm, 3D Music Distribution, is being helmed by CEO Rob Signorello (former VP of sales and marketing at Feedback), VP of marketing and purchasing Chris Kouzes (ex-marketing manager for Feedback), and VP of sales Fred Brandstrader (former manager of sales and vendor relations). Mike Daciolas and Don Howe, salesmen formerly employed by Feedback, have also joined the 3D fold.

All of the 3D founders were let go by Feedback when the debt-burdened company slashed its staff in half last month (Billboard, Jan. 25). On Jan. 17, Feedback filed for Chapter 11 protection in federal bankruptcy court in Chicago (Billboard, Feb. 8).

Kouzes says 3D is "kind of picking up where Feedback was leaving off, as an indie-rock label distributor." He says the company has received commitments from close to two dozen labels, including a number of imprints previously handled by Feedback, such as Bloodshot, K, Fuse, and Pravla.

"A lot of these labels have already shipped us, or are getting ready to," Kouzes says. "There's another 10 labels or so we're talking to—another 10 really strong national labels."

Initially, sales for 3D will be handled by 11 nonsalaried field reps around the country, who will sell on a straight commission basis. The company is being established as a Midwest regional distributor, but Kouzes notes that 3D will be going into Tower Records with some of its lines, and adds, "We want to be a national distributor."

Kouzes says that current plans call for 3D's product to be housed in a warehouse space adjacent to the company's headquarters in the Loop, but that no lease has been signed as yet.

With the closure of Twin City Import Records Inc. in St. Paul, Minn., last fall (Billboard, Oct. 12, 1996) and the financial disarray of their former employer, the ex-Feedbackers are arriving primed to fill a gaping hole in the regional wholesale landscape.

PLAY LIKE AN EGYPTIAN: Ubiquity Recordings Inc. in San Fran-



by Chris Morris

cisco has announced that it will now be distributed by Alternative Distribution Alliance, Warner Music's indie distribution arm. In the past, the company sold its product through Independent National Distributors Inc. and directly to retail.

Established by Michael McFadin and his wife, Jody, in 1990, Ubiquity and its imprints Luv N' Haight and Cubop have established themselves as top players in the fields of acid jazz, rare groove, and new Latin jazz.

This news is as good an excuse as any to endorse a couple of recent Luv N' Haight releases that are rocking our world: the rerelease "The Awakening" and the new compilation "In The Basement," both by the Pharoahs, a completely swinging '60s funk-jazz combo from Chicago that included several players who became the nucleus of Earth, Wind & Fire. Too hip.

QUICK HITS: Rising Son Records, the imprint operated by folk icon Arlo Guthrie, has signed an exclusive North American distribution pact with Koch International in Port Washington, N.Y. More than 20 titles, including many of Guthrie's Reprise and Warner Bros. albums, will be rereleased in expanded editions under the agreement... Great Bay Distributing in Baltimore has picked up Los Angeles-based start-up HMBC Records Group for exclusive national distribution... Royalty Records in New York will release an Iggy Pop tribute album and will contribute a portion of the net proceeds to the AIDS charity organization LIFEbeat. Artists committed to the project include Monster Magnet, Bush Tetras, Joey Ramone, NY Loose, the Lunachicks, Jayne County, and Fu Manchu. Legs McNeil, who co-authored the scabrous punk rock history "Please Kill Me," will pen the liner notes.

five years ago, a retail experiment with the Trans World chain did not work out. "But our first title will sell anywhere," he says, adding that Jaba had "a good experience" with Camelot, and that "we're looking at Musicland."

Brown's lullabies will be showcased in a unique concert with the Milwaukee Symphony Oct. 26 in Milwaukee. Parents are encouraged to bring pillows and blankets for their little ones; seating will be on the Bruce Hall auditorium floor.

"I always wanted an outdoor lullaby concert with full orchestra," notes Brown. But even though late October in Wisconsin is too cold for an al fresco show, he says, with a smile, "the venue does have AstroTurf."

FLAG WAVING: In this space on Jan. 25, we wrote about Loftus, Chicago band Red Red Meat's forthcoming major-label collaborative effort with New York-based rex. Our interest piqued, we decided to check in with rex's singer/guitarist Curtis Harvey.

It's been a busy time recently for rex. Late last year, the trio—which also includes bassist Phil Spirito and drummer Doug Scharin—released its second full-length album, "C," on Chicago's Southern Records. The album came only months after "Waltz," a Southern EP comprising four songs in three-quarter time. After two solid months of roadwork in October and November, the band jumped back on tour for a round of January dates opening for Sebadoh.

(Continued on page 72)

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CHILD'S PLAY

(Continued from page 59)

Brown says mass merchants Target and Toys 'R' Us account for 35% of Jaba's sales, with the other 65% coming from other retail outlets. "We do a lot of catalog business," he notes.

Brown's lullaby albums have begun to have a global reach as well. The product has been recorded in Dutch, German, and Spanish, and has picked up BMG as a distributor in the Benelux countries.

"PolyGram will be selling us in Japan in April," says Brown. "Most of the tracks will be in English, but two or three will be rerecorded with a Japanese vocal. We'll select titles most conducive to translation."

Jaba may even enter record stores this year, Brown notes, explaining that

The Enter*Active File

MERCHANTS & MARKETING

Net Audio Freed From The Computer

■ BY BRETT ATWOOD

LOS ANGELES—Internet-delivered audio is coming off the computer and into car stereos and other portable players. The Listen Up Player, a new device from Cupertino, Calif.-based Audio Highway, allows computer users to download audio from its World Wide Web site (<http://www.audiohwy.com>) during off-hours for on-the-go playback.

"This is the first Internet audio application to cut the computer wires," says Audio Highway CEO/president Nathan Schulhof. "The audio information automatically downloads from the Internet while you are asleep or away from the computer and is ready to go."

The Listen Up Player, which will sell for approximately \$199 when it debuts at retail March 1, connects to the computer's parallel port and is housed in a "docking station" that houses the detachable device.

The player can be connected to a

user's car stereo for playback, but it also operates independently. Users can fast-forward to select content and can use a built-in microphone to store personal messages.

It takes about three minutes to download an hour's worth of audio, which will initially be FM-quality, but that could improve to a higher fidelity by the end of the year, according to Schulhof.

Users can program about one hour of digital audio content in the portable unit, which contains built-in speakers for playback. However, that limited capacity may increase in the near future.

Schulhof expects many consumers to use the product in their cars during their commute to work.

"There are a lot of people who are interested in using that time more productively," he says. "This can deliver customized news information, audio-books, and other useful programming. The consumer has control over what

type of information they want to hear and when they want to hear it."

The product received the Innovations '97 Award, which recognizes outstanding new-technology products, at the Consumer Electronics Show, held Jan. 9-12 in Las Vegas.

Enso Audio Imaging, a division of MUZAK, is among the first companies to provide music-themed content for Listen Up.

Enso already has a database of more than 250,000 digitized song samples used by various music and electronic retail Web sites. The Seattle-based company will integrate some of these 30-second samples into original audio magazine programs produced specifically for the Listen Up device. The sampled music will be accompanied by reviews, news, and commentary.

"We're looking at producing a different audio magazine for each music format," says Erika Leber, Enso's manager of sales and marketing.

Full-length songs are not expected



Audio Highway's Listen Up Player allows computer users to download audio from its World Wide Web site.

to be immediately available for Listen Up, since they could be subject to a mechanical royalty fee, according to Schulhof.

Additional content includes informational programming from Newsweek on Air, Knowledge Products, Time Warner AudioBooks, Associated Press, CMP Publications, Brite Voice Systems, Audio Scholar, High-Top Sports, Medical Sports Institute, and Health & Fitness Radio.

While most advertiser-supported content will initially be free, it is expected that some content providers will charge a premium for some programming.

Listen Up programmers will gain revenue from the use of audio advertising. About six minutes of audio ads will be transmitted per hour of content.

Some Internet-delivered audio can already be downloaded and stored on computers with CD-recordable (CD-R) devices, which are now available for as little as \$300 at some stores. However, the CD-R discs needed to record Internet audio can be pricey and are generally priced at \$10 or more.

Jam TV Aiming For Web Dominance Concert Promoter, Exec Team On Music Megasite

LOS ANGELES—Concert promoter Jam Productions and multimedia executive Howard Tullman are teaming to bring live music events to the Internet through the new music megasite Jam TV Network (<http://www.jamtv.com>).

The site, which is expected to debut in March, aims to netcast both established and developing acts that perform at events promoted by the Chicago-based promotion company, which produces more than 1,100 concerts per year.

In addition, Jam plans to distribute thousands of CD-ROMs free to concert-goers at many of the events it sponsors. Each free disc will contain encrypted entertainment content, such as music videos, interviews, or unreleased tracks, that can be "unlocked" from the CD when a fan visits the World Wide Web site. Discs will also contain interactive advertising from sponsoring companies, according to Tullman, CEO of Digital Entertainment Networks (DEN), parent company of Jam TV.

DEN was co-founded with music industry veteran Jerry Mickelson and Pat Blake, manager of Chicago's Vic Theatre, which will host many live netcast events for the site. However, Tullman says that the site will ultimately tap into events from a wider area that encompasses Jam Productions concerts in the east north-central area of the U.S.

In addition to netcast programming, Jam TV will contain archived concert footage, exclusive interviews with artists, audio and video samples, and other music content. The site will also sell music, as well as concert tickets and merchandise, when it debuts in the coming weeks. Tullman, who is also head of the technology company Imagination Pilots, hopes to establish the site as a one-stop destination for music

information and events on the Internet.

However, Jam TV will compete with thousands of music-themed sites already present on the Web,

including well-established rock sites such as SonicNet, Music Central, Rocktropolis, Addicted to Noise, and

LiveConcerts.com.

Tullman is hoping that superior content and promotion will enable Jam TV to stand out from the crowded pack of music Web sites.

In addition to leveraging its existing resources in the concert industry, Jam TV is aiming to build content-sharing partnerships with local radio stations.

The company is also aiming to keep the site equipped with all the latest bells and whistles of Internet technology through technology support partnerships with Microsoft, Intel, and Compaq.

BRETT ATWOOD

LOS ANGELES—Independent music company 911 Entertainment, which includes new record labels 911 and Long Arm Records, is hoping to break out of the pack of upstart indies with ambitious plans to merge music and multimedia through several Internet-connected enhanced CDs.

The Silicon Valley, Calif.-based company is preparing seven enhanced CDs, three of which are slated for spring release, by newly signed acts.

911 and Long Arm are the latest in a series of labels that have announced intentions to release all their music in the ECD format. Other ECD-only labels include Loud Records and N2K Encoded Music.

The company's first three ECD releases will be by 911 Records metal band Crushed and rocker Marshall Coleman, as well as Long Arm country artist Shelley Streeter.

Other acts on the company's roster include alternative band Loveless, rock bands Shanghai Pearl and Stickmen

911 Joins Ranks Of ECD-Only Firms

■ BY GINA VAN DER VLIET

(all on 911), and triple-A artist Ramey Salyer (Long Arm), who is also VP of A&R and a co-founder of 911 Entertainment.

"Any act that's youth-oriented and edgy—such as techno, rock, or pop—can become a 911 act," says Salyer. "But adult contemporary and country acts are more suitable for the Long Arm label."

Both labels focus exclusively on developing artists, according to Salyer.

Although 911 may have a number of releases ready in the coming weeks, the company is still in the process of securing a distribution deal, according to marketing executive Gary Gettys.

Some of the investors that have signed on with 911 Entertainment are Softbank, Asia Pacific Ventures, and Phoenix Partners. Many of these investors also have sister companies that offer cross-promotional opportunities, says Gettys.



Retailers Of Interactive Wares Get Trade Group

IEMA BOWS: Cyberactive Publishing has established a new trade organization aimed at retailers of interactive entertainment. The Interactive Entertainment Merchants Assn. (IEMA) will assist retailers and distributor members with research and will aim to promote the industry to the general public. The organization, which is headed by president Hal Halpin, will hold two consumer shows, in March and September. Info on IEMA can be found on the Internet at <http://www.the-iema.com>.

GAMWORKS TO DEBUT: Gameworks, the joint-entertainment venture by DreamWorks SKG, Sega, and MCA Inc., is almost finished with construction on its first venue, due to open in Seattle in March. Additional sites in Las Vegas and Ontario, Calif., are due by the end of the year. Each site will contain both cutting-edge and classic video games, as well as an internal Internet lounge and pub. Each location will also contain event attractions, such as "Vertical Reality," a multiplayer game that lifts players up several stories into the air while they compete in a shooting game projected on a wall-sized video screen. The winning player is safely dropped to the ground at the end of the game. Gameworks venues may eventually be used to sell computer and video-game software.

SANTANA CD-ROM: Graphix Zone is preparing to release a multimedia retrospective on the music of Santana. "The History Of Santana—The River Of Color And Sound," due Saturday (15), includes unreleased performance footage, album artwork, historical commentary from band members, and a biographical photo scrapbook narrated by actor Edward James Olmos. The disc also contains a guitar tutorial from Carlos Santana and a psychedelic light show set to music. The disc was created by Philips Media and CubeArt and will retail for \$39.95.

EGGHEAD CRACKS: Troubled retailer Egghead Software will close almost half of its 156 stores by the end of this month. The chain is reorganizing its corporate operations following sagging sales of CD-ROMs and increased competition from bigger retail superstores such as CompUSA and Fry's Electronics. About 800 employees are expected to lose their jobs, including chief executive Terry Strom, who resigned Jan. 31.

BITS 'N BYTES: Westwood Studios is developing a DVD-ROM version of its top-selling "Command & Conquer" CD-ROM, which has sold more than 2 million units worldwide. . . . The Web magazine plans a televised awards show to honor the year's top World Wide Web sites in 15 categories, including music, film, sex, sports, and politics. Online voting is open until Feb. 17 at <http://www.webmagazine.com/webby>. The event, which takes place in San Francisco March 6, will be telecast on the Discovery Channel's "Cyberlife" later this year. . . . Ticketmaster Online offered Web visitors an early opportunity to buy tickets to two shows by Counting Crows. The Web site (<http://www.ticketmaster.com>) may soon have other Internet-first ticket opportunities.



Faux New York. LIVE Entertainment went to the Big Apple by way of the Big Slot to announce releases that include "Trees Lounge" and an Easter promotion. Pictured at the New York New York Hotel in Las Vegas, from left, are Mark Boone of "Trees Lounge"; Marc Oringer, Champagne Video; Todd Lane, LIVE; Steve Buscemi, star/director of "Trees Lounge"; Maritza Arcia, Flash Distributors; Agnes Domaradzka, Flash; and Tom Benton, Video Cave.

BBFC Rails Against Hollywood U.K. Censor Aims To Placate Its Critics

■ BY PETER DEAN

LONDON—The British Board of Film Classification (BBFC), the national censoring body, has loosed a salvo at Hollywood that aims at excessive violence in movies in theaters and on tape.

But, as the BBFC is frank to admit, it's fired a pea-shooter at an industry that would rather sell tickets than join a moral crusade. Indeed, the BBFC's screed was published more to protect itself against criticism than to change the direction of the video trade. It acknowledges that there's little it can do to stem the bloody tide of theatrical violence and that, in any event, no one

seems eager for greater scrutiny.

In a report delivered to the Home Office, the BBFC says it can only go so far in protecting the public from cinematic excess. "Gratuitously violent scenes can be cut out of films and videos. But this cannot change the culture of the film if this is dedicated to violence," the report emphasizes. "And in the last five years, the most successful films on the market—the ones with the superstar names drawing megabucks box-office receipts—have been the most violent."

James Ferman, BBFC director-general, adds, "There is no way that a censor coming in after the event can

change the culture of violence; the idea of big strong men solving problems with violence is built into the philosophy of such films."

The report concludes that the movie industry teaches violence, glorifies it, and celebrates the rewards it brings: "The problem is that Hollywood violence is slicker, more professionally staged, and with far more impressive special effects. It is much more pervasive since it occurs in a much larger proportion of films. Most important of all, it has become commonplace in the kind of action adventures that are targeted at a young audience.

(Continued on next page)

ABC, CBS/Fox Follow The Pack To Hollywood; New York Regroups

EXIT WEST: There's no place more like home for home video than Los Angeles, where Hollywood runs the business.

New York and environs just don't cut it, as witness the recent departure of ABC Video to Disney headquarters in Burbank. In a few months, CBS/Fox Video will be absorbed by 20th Century Fox Home Entertainment, which is moving all functions to its Century City offices except business affairs. Fifteen years ago, the market went through similar dislocations when Columbia Pictures and MCA/Universal moved video operations that started in New York out west. Fox Video was the last major to leave town.

Now the focus has shifted from movies to nontheatrical, although the effects are the same. People are either cut loose or change coasts, and ancillary services like public relations scramble to find new clients.

Stamford, Conn.-based ABC Video, specializing in fitness and children's titles, had known the end was coming since Disney bought Capital Cities/ABC. President **Jon Peisinger**, who had survived the demise of Vestron and Sony Music Video, prepared his staff well. Most have had little trouble relocating, he says. **Matt Peacock** went to Fox Lorber Video in New York; **Rosemary Simari** took a position with Questar Video in Chicago; and Peisinger's second-in-command, **Mark Gilula**, opened an entertainment consultancy in Westport, Conn.

Peisinger has a couple of consulting clients, including Golden Books Entertainment president **Eric Ellenbogen**, who's trying to figure out how to build on the success of his Christmas Postal Service video promotion—a first for the agency (Billboard, Nov. 23, 1996). The Postal Service reportedly placed two substantial reorders for the \$5.99 sing-along cassette, which sold several million copies.

ABC Video's public relations agency, Amy Alter Associates, has managed, for the time being, to break even in the shift. It lost Peisinger, but his recommendation to an old Vestron subordinate, **Michael Olivieri**, got the firm a shot at another account. Olivieri, president of Fox Lorber Video, signed Alter recently, signalling another change. Fox Lorber currently is distributed and publicized by Metromedia Entertainment Group Home Video (formerly Orion Home Video). Trade sources indicate the arrangement is about to end and that Fox Lorber will go it alone for distribution.

Alter eventually will need a replacement for CBS/Fox, a client whose tenure dates back to the days when Alter handled theatrical and nontheatrical releases. Public relations responsibility now passes to Fox Home Entertainment VP **Steven Feldstein**. For the time being, however, Feldstein

is likely to need Alter's experience in dealing with two key licensors, the National Basketball Assn. and BBC Worldwide America, and with partner CBS. Not incidentally, CBS executive **Ken Ross**, who mined the network archives for video gems such as "I Love Lucy," is married to **Amy Alter**. (Independent of CBS, Ross helmed package and produce Warner's "Space Jam," starring NBA favorite **Michael Jordan**.)

Fox Home Entertainment and CBS recently agreed to a long-term renewal of their joint venture agreement. The studio's New York liaison for this and other deals is expected to be **Curtis Roberts**, in charge of business affairs; he'll occupy what Feldstein calls "a small satellite office." Who his co-occupants will be is not known.



by Seth Goldstein

an L.A. transfer who came east a couple of years ago, has completely restaffed the operation as old hands moved on to PolyGram Video, BMG, and elsewhere. But since Fox Home Entertainment already has fully staffed sales and marketing departments, it isn't expected that many current CBS/Fox executives will be needed in New York or L.A.

VIDBITS: BMG Video International has grown to a \$100-million-a-year business in seven years, according to parent Bertelsmann's annual report. The U.S. unit claims a 10% share of the fitness market for its series "The Firm." Bertelsmann calls it "one of the top-selling exercise video series of all time."

Macrovision and Buena Vista Home Video have extended their worldwide copy protection agreement through 1999. Since 1985, the Macrovision anticopy process has been applied to 1.5 billion cassettes, the company says. Wellspring Media in New York has adopted the recycled—and recycleable—G-Zero cassette for its "Trailside" series, first broadcast on PBS. G-Zero design allows the label to be printed on the sleeveless cassette.

Laserdisc distributor Sight & Sound (S&S) in Waltham, Mass., doesn't think much of DVD. A letter to customers in its current mail-order catalog says two DVD movies bought in Japan, "Farinelli" and "The Adventures Of Priscilla, Queen Of The Desert," were no better than LD quality. Three other titles, not available in laser, were judged "acceptable," but overall S&S found various inconsistencies such as blurring during rapid camera movements, rapid pulsing, and constant sharpening and softening of images. DVD should stand for "digital variable disc," it says.

New Line Promo Tips Its Hat To 'Independent Women'

■ BY MOIRA McCORMICK

CHICAGO—March is International Women's Month, and New Line Home Video has devised a sell-through promotion that centers around "independent women's" movies.

The five titles involved in the promotion, priced at \$19.98 or less, are "An Angel At My Table," "The Last Days Of Chez Noas," "Once Were Warriors," "The Ballad Of Little Jo," and "Double Happiness." Street date is March 18.

All but "The Ballad Of Little Jo" are \$19.98, including "Double Happiness," which is available for the first time at sell-through. "Little Jo," previously \$19.98, has been dropped to \$14.98.

The lower price point reflects the



"An Angel At My Table" should benefit from director Jane Campion's current release, "The Portrait Of A Lady."

fact that it is "a western, perhaps more accessible than the others, which are indie art-house titles," says Louise Alaimo, New Line VP of marketing for sell-through and nontheatrical prod-

(Continued on page 66)

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Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ No. 1 ★ ★ ★		
1	2	5	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
2	4	2	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick
3	3	3	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
4	1	8	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
5	9	4	FLED (R)	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
6	5	5	CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
7	7	5	THE ISLAND OF DR. MOREAU (PG-13)	New Line Home Video Turner Home Entertainment N4444	Marlon Brando Val Kilmer
8	6	5	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
9	10	17	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
10	36	2	ESCAPE FROM L.A. (R)	Paramount Home Video 332493	Kurt Russell
11	12	10	STRIPTSEASE (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
12	8	12	THE NUTTY PROFESSOR ◇ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
13	11	8	THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
14	14	9	DRAGONHEART (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery
15	NEW ▶		EDDIE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8949	Whoopi Goldberg
16	15	13	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
17	16	5	THE FRIGHTENERS (R)	MCA/Universal Home Video Uni Dist. Corp. 82830	Michael J. Fox
18	13	10	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
19	17	16	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
20	18	4	WELCOME TO THE DOLLHOUSE (R)	Columbia TriStar Home Video 82563	Heather Matarazzo
21	19	12	MISSION: IMPOSSIBLE (PG-13)	Paramount Home Video 31899-3	Tom Cruise
22	22	5	A FAMILY THING (PG-13)	MGM/UA Home Video 905535	Robert Duvall James Earl Jones
23	23	2	BORDELLO OF BLOOD (R)	MCA/Universal Home Video Uni Dist. Corp. 82821	Dennis Miller Erika Eleniak
24	24	5	MATILDA (PG)	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman
25	NEW ▶		ALASKA (PG)	Columbia TriStar Home Video 80200	Charlton Heston
26	28	16	THE CRAFT (R)	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney
27	25	14	BEAUTIFUL GIRLS (R)	Miramax Home Entertainment Buena Vista Home Video 8014	Uma Thurman Matt Dillon
28	20	6	THE CROW: CITY OF ANGELS (R)	Miramax Home Entertainment Buena Vista Home Video 8947	Vincent Perez Mia Kirshner
29	26	19	THE BIRDCAGE (R)	MGM/UA Home Video M905536	Robin Williams Nathan Lane
30	21	14	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo
31	30	13	HEAVEN'S PRISONERS (R)	New Line Home Video Turner Home Entertainment N4443	Alec Baldwin Mary Stuart Masterson
32	29	13	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
33	32	18	TWISTER (PG-13)	Warner Home Video 20100	Helen Hunt Bill Paxton
34	38	3	CARPPOOL (PG)	Warner Home Video 14203	Tom Arnold David Paymer
35	NEW ▶		THE POMPATUS OF LOVE (R)	BMG Independents BMG Video 80228	Jon Cryer Mia Sara
36	31	4	JOE'S APARTMENT (PG-13)	Warner Home Video 14042	Jerry O'Connell
37	NEW ▶		D3: THE MIGHTY DUCKS (PG)	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez
38	NEW ▶		MANNY & LO (R)	Columbia TriStar Home Video 87103	Aleska Palladino Scarlett Johansson
39	27	12	SPY HARD (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8289	Leslie Nielsen Andy Griffith
40	40	15	FEAR ◇ (R)	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Mark Wahlberg

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Blockbuster Promos Powered By What Simon Says; A&E To Release 'Emma'

BOOSTING BLOCKBUSTER: Los Angeles-based Simon Marketing has inked a long-term deal with Blockbuster Entertainment to develop consumer promotions for the chain's 4,000 stores in the U.S. and Canada.

Simon is best known for putting together those infamous McDonald's promotions in which the fast-food giant sold titles such as "Dances With Wolves," "Ghost," and "Field Of Dreams" for the rock-bottom price of \$5.99.

McDonald's stopped the program a few years ago, but exclusives are still the name of the game over at Simon, according to executive VP **Alan Perper**. Much to the relief of video retailers, though, the deals Simon is chasing these days are for licensed merchandise, not movies.

The theory is that Blockbuster can avoid low-ball pricing on videos by offering value-added premiums as a purchase incentive. "Blockbuster is not prepared to compete in the price wars," says Perper, a former Paramount Home Video marketing executive. "It's a war no one wins."

Instead, Blockbuster will concentrate on a series of year-round in-store promotions featuring merchandise giveaways. As an example, Simon set up a fourth-quarter Disney promotion in which consumers who purchased any Disney title in the store got a free toy, exclusive to the chain.

"Blockbuster wants to make a difference with consumers," says Perper, "and they want to give them something of real value."

Simon has been given three objectives from Blockbuster: to increase its children's and family business; to increase sell-through; and to further enhance the chain's brand name. Perper says he's working on a series of monthly promotions that should start showing up in stores in April. The initial focus is on video, but may be

broadened to include music at a later date.

The addition of music promos could begin to emerge as Blockbuster begins to open its new concept stores, combining music and video under one roof. Previously, the chain has kept the two operations separate.

Blockbuster will close at least 50 unprofitable music stores this year.

DREAM JOB: Universal Studios



Home Video VP of marketing **Craig Relyea** is heading off to DreamWorks Interactive. Relyea, who had been at Universal 12 years, will head DreamWorks' marketing department. He reports to division head **Glenn Entis**.

A joint venture between Microsoft Corp. and DreamWorks SKG, the interactive division has released four CD-ROM titles, including "Goosebumps: Escape From HorrorLand" and "Steven Spielberg's Director's Chair."

JANE TRAIN: A&E Home Video will follow up its "Pride And Prejudice" success with **Jane Austen's** "Emma," due in stores March 7. This latest adaptation is a 107-minute movie that will be released on one tape and priced at \$19.95.

"Pride And Prejudice" was a six-tape set priced around \$100. Despite its high price, A&E sold a record 120,000 sets. "'Emma' is more retail friendly and can be profitable for both rental and sell-through," says A&E Television Networks VP of new media **Tom Heymann**. "But the decision to

put out a shorter version than 'Pride And Prejudice' was less marketing and more programming."

Heymann says "Emma" has fewer characters and less story development, eliminating the need to expand its running time. "Going longer would have pushed it into a territory where it didn't belong," he adds.

The drama, starring **Kate Beckinsale** from "Cold Comfort Farm," is a co-production between A&E and the "Pride" team. Following the usual marketing strategy, "Emma" will hit retail on the heels of its cable debut, scheduled for Feb. 16, with a repeat airing Feb. 21.

Viewers will be able to order the program via an 800 number. A book and video pack is also available for \$29.95. Heymann says Borders Books & Music has committed to carrying a free-standing merchandiser holding the book and video.

"Emma" kicks off A&E's new commitment to releasing one dramatic program per quarter. Future releases include "Ivanhoe" and "Jane Eyre." Previously, the company had released nonfiction special interest programs, including the "Biography" series.

YOU BETCHA: The critically acclaimed dark comedy "Fargo" is heading to sell-through in a gift set configuration priced at \$34.95.

Due in stores March 4 from PolyGram Video, it includes the letterbox version of the movie with eight minutes of behind-the-scenes footage and a snow globe, which depicts a cop looking over a dead body.

PolyGram will also put out a pan-and-scan version priced at \$19.95.

One week later, on March 11, the collector's set of "Dead Man Walking" arrives in stores priced at \$34.95. Contents include a letterbox version and a second tape with running commentary from director **Tim Robbins**.

BBFC RAILS AGAINST HOLLYWOOD

(Continued from preceding page)

"Censorship can cut gratuitous acts of violence or moderate the effects of violence on a scene-by-scene basis, but it cannot change the culture of violence which permeates the mainstream of filmmaking even in the junior categories."

BBFC, the bluest of the bluenose organizations in the Western World, is constantly under attack from conservative media, Members of Parliament, and anyone else wishing to stir up a moral panic about the video factor in heinous crimes. The report marks the first time the BBFC has admitted it is powerless to act unless there are profound changes in moviemaking.

Within the report are statistics on the public perception of movies that underscore the BBFC's dilemma. Fully 85% of the board's consumer home-viewing panel agree with its classifications and 27% thought videos are a major factor contributing to violence in society.

But only 1% considered it the biggest. Lack of parental discipline, at 45%, was considered more serious.

The Conservative government was characteristically terse in response to

the BBFC report. Junior Minister **Tim Sackville** welcomed it as a "positive commitment to tighten up advertising violent videos and to encourage the industry to stop promoting them to children."

But he reserved comment on the BBFC's position that the trend is irreversible, because the issue could arise during the general election scheduled for this year. The Labor Party, the odds-on favorite to return to power after 19 years on the back benches, doesn't lack for campaign planks.

Prime Minister **John Major**, moreover, has no time to introduce a new classification legislation, even assuming Parliament would support tighter controls. That's not a given. However, observers think that whichever party wins the election, violence and video will stay on the agenda in 1997.

Ferman says the BBFC is doing its best with the weapons at its disposal. The board openly discourages retailers who flout the law by renting and selling videos to customers younger than the required age rating. And the BBFC is trying, for the first time, to solicit

public opinion on video certifications.

Prepaid postcards have been placed in dispensers at 100 heavily trafficked stores, initially 50 Blockbuster Video and 50 Choices Video outlets. The board will publish a newsletter announcing the results and send it to all retailers.

The BBFC has industry support, to a point. The British Video Assn. (BVA), in a gesture backing the government report, is distributing 1 million copies of an educational brochure to schoolchildren and their parents. It describes certificate symbols and what can be expected from videos that carry age ratings. In addition, BVA is extending the newly executed plan to print detailed information about a video's contents on the cassette jacket.

But BVA, predictably, doesn't want Ferman to go much further without first attacking piracy.

Director-general **Lavinia Carey** says the BBFC report "demonstrates that on balance, the viewing public feel that censorship in this country is strict enough for video home entertainment

(Continued on page 66)

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	1	10	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
2	2	12	THE NUTTY PROFESSOR ◊	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
3	5	36	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
4	3	14	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
5	4	12	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
6	18	2	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.95
7	6	18	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
8	7	5	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
9	10	10	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
10	NEW ▶		D3: THE MIGHTY DUCKS	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez	1996	PG	22.99
11	8	12	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
12	15	87	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
13	12	23	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
14	9	16	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
15	NEW ▶		ALASKA	Columbia TriStar Home Video 80200	Charlton Heston	1996	PG	14.95
16	13	192	TOP GUN	Paramount Home Video 15396	Tom Cruise Kelly McGillis	1986	PG	5.99
17	NEW ▶		BROKEN ARROW	FoxVideo 8963	John Travolta Christian Slater	1996	R	19.98
18	16	53	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
19	22	28	COPS: TOO HOT FOR TV! ◊	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
20	11	6	PLAYBOY: 21 PLAYMATES VOLUME II	Playboy Home Video Uni Dist. Corp. PBV0808	Various Artists	1996	NR	19.98
21	20	200	THE WIZARD OF OZ ◆	MGM/UA Home Video Warner Home Video 205898	Judy Garland Ray Bolger	1939	G	19.98
22	NEW ▶		PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	19.98
23	14	6	THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
24	21	15	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
25	23	10	SENSE AND SENSIBILITY	Columbia TriStar Home Video 11593	Emma Thompson Hugh Grant	1995	PG	19.95
26	25	12	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98
27	29	19	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
28	17	6	PLAYBOY: GIRLS OF SOUTH BEACH	Playboy Home Video Uni Dist. Corp. PBV0802	Various Artists	1996	NR	19.98
29	24	11	HEAT	Warner Home Video 14192	Robert De Niro Al Pacino	1995	R	24.98
30	27	13	GOLDENEYE	MGM/UA Home Video Warner Home Video 905495	Pierce Brosnan	1995	PG-13	19.98
31	32	16	THE ROLLING STONES ROCK & ROLL CIRCUS	ABKCO Video 3878110033	Various Artists	1996	NR	24.98
32	28	12	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
33	33	3	LEAVING LAS VEGAS	MGM/UA Home Video Warner Home Video 905524	Nicolas Cage Elisabeth Shue	1995	R	19.98
34	26	17	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
35	30	17	WILLY WONKA AND THE CHOCOLATE FACTORY	Warner Home Video 14546	Gene Wilder Jack Albertson	1971	G	19.98
36	NEW ▶		SESAME STREET: BEST OF ELMO	Sesame Street Home Video Sony Music Video 51229	The Muppets	1996	NR	9.98
37	19	31	CLUELESS	Paramount Home Video 33215	Alicia Silverstone	1995	PG-13	14.95
38	34	10	BRUCE SPRINGSTEEN: BLOOD BROTHERS	Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	1996	NR	19.98
39	35	14	FLIPPER ◊	MCA/Universal Home Video Uni Dist. Corp. 82825	Paul Hogan Elijah Wood	1996	PG	19.98
40	37	16	PLAYBOY: 1997 VIDEO PLAYMATE CALENDAR	Playboy Home Video Uni Dist. Corp. PBV0797	Various Artists	1996	NR	19.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

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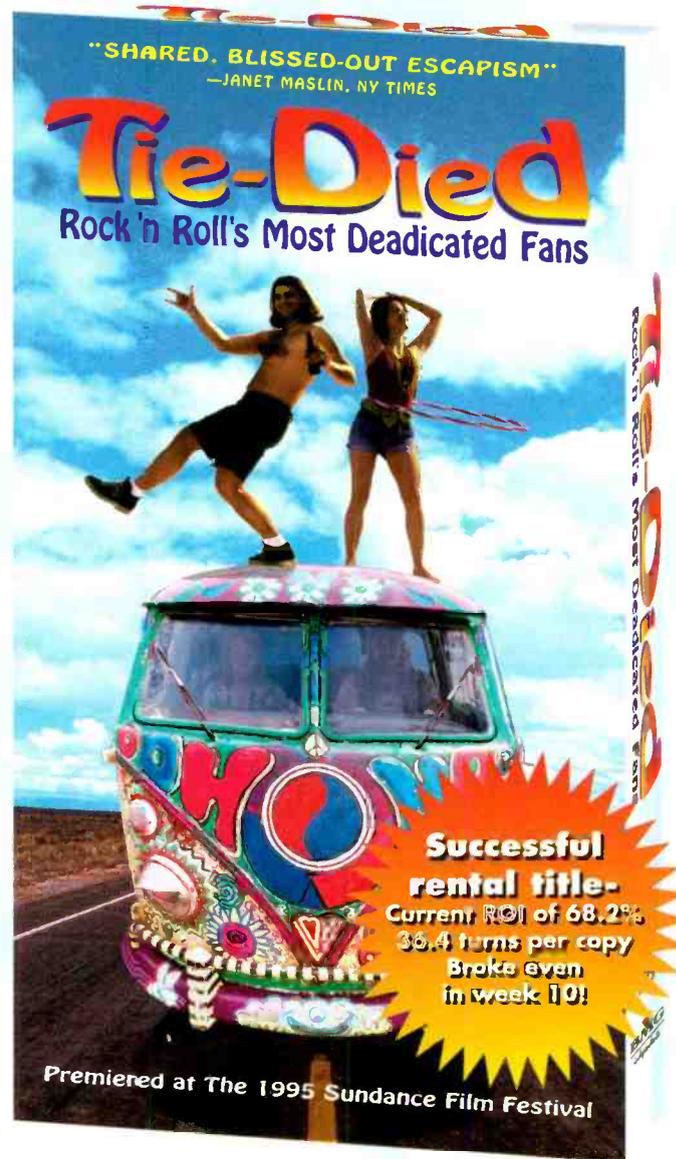
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-David Brown, Entertainment Weekly

"A beautifully shot film...
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BBFC RAILS AGAINST HOLLYWOOD

(Continued from page 64)

and that the British classification system, which is the most restrictive in the Western World, provides sufficient protection to parents who are concerned to control what children may see on video in their homes.

"We wish to contribute as much as possible to strike a balance between the demand for popular entertainment and meeting consumers' needs," Carey con-

tinues. "But I would urge the government to consider how existing, or even more restrictive controls, could be better enforced to crack down on video piracy. This is a huge source of unclassified videos that are readily available to buyers of all ages."

Laurie Hall, secretary-general of the Video Standards Council, says the report shows that the BBFC's views in

classifying films is reflected in public opinion. "The BBFC is classifying more than 3,000 titles each year, and only a handful of its decisions have ever been questioned. This has to be a good record," according to Hall.

The key issue, Hall believes, is not about getting more legislation to cope with any "problem" but interpreting the legislation already on the books.

NEW LINE PROMO TIPS ITS HAT TO 'INDEPENDENT WOMEN'

(Continued from page 63)

uct. Alaimo says the five portray women's journeys of self discovery.

"The promotion was developed to capitalize on the current trend in films focusing on the experiences of women," she adds, among them "The Portrait Of A Lady," due from PolyGram Video this spring; Disney's "Evita"; and the planned film biography of slain Tejano singer Selena.

"Women are consumers, and what better way to reach them than through these women-catered films?" Alaimo asks. Gender sales might be aided by the fact that the series

includes early works of now-prominent directors, such as Jane Campion ("The Portrait Of A Lady" and "The Piano") and Gillian Armstrong ("Little Women").

Campion's "An Angel At My Table" portrays the life of author Jane Frame. Armstrong's "The Last Days Of Chez Nous" chronicles a household transformed by the return home of a free-spirited sibling.

Alaimo says the selection is not tied directly to International Women's Month. Instead, information is included in the merchandising tips sent to

accounts. That way, a retailer whose customers would react positively to International Women's Month has the option of using the connection to promote the titles.

Women figure strongly in New Line's current Valentine's Day promotion, which features a quartet of romance-themed films. "Bed Of Roses," "Don Juan DeMarco," and "Three Of Hearts" are \$19.98. "Where Angels Fear To Tread" is \$14.98. And women's movies come to the forefront again in April with a Mother's Day promotion.

Top Special Interest Video Sales™

Compiled from a national sample of retail stores sales reports.			
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number
RECREATIONAL SPORTS™			
1	1	11	★★ NO. 1 ★★ THE 1996 WORLD SERIES VIDEO Orion Home Video 91095
2	2	39	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360
3	4	189	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770
4	8	45	NFL: 100 GREATEST FOLLIES PolyGram Video 8006326733
5	5	358	MICHAEL JORDAN: COME FLY WITH ME FoxVideo (CBS/Fox) 2173
6	3	13	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002
7	9	15	SUPER SLUGGERS Orion Home Video 96001
8	NEW	▶	THE ULTIMATE FIGHTING CHAMPIONSHIP 4 Vidmark Entertainment VM6372
9	7	25	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345
10	6	5	PINSTRIPE DESTINY Orion Home Video 96012
11	10	33	DREAM TEAM 1996 GOES FOR THE GOLD FoxVideo (CBS/Fox) 8343
12	12	47	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633
13	18	417	DORF GOES FISHING Victory
14	11	265	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858
15	RE-ENTRY		MLB UNBELIEVABLE! Orion Home Video 95009
16	13	11	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090
17	14	93	75 SEASONS: 75 TH ANNIVERSARY OF THE NFL PolyGram Video 8006319053
18	RE-ENTRY		NBA GUTS & GLORY FoxVideo (CBS/Fox) 5981
19	20	5	ICE HOT FoxVideo (CBS/Fox) 8426
20	19	55	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074
HEALTH AND FITNESS™			
1	2	41	★★ NO. 1 ★★ THE FIRM: NOT-SO-TOUGH AEROBICS BMG Video 80122
2	4	15	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3
3	5	57	THE GRIND WORKOUT: FITNESS WITH FLAVA Sony Music Video 49796
4	1	17	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3
5	6	11	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092
6	11	11	THE GRIND WORKOUT: STRENGTH AND FITNESS Sony Music Video 49805
7	18	15	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3
8	3	15	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3
9	9	17	THE FIRM: TOUGH AEROBIC MIX-FIRM PARTS BMG Video 80117-3
10	7	31	THE FIRM: LOWER BODY SCULPTING BMG Video 80120
11	8	85	THE GRIND WORKOUT HIP HOP AEROBICS Sony Music Video 49659
12	12	25	CRUNCH: FAT BLASTERS Anchor Bay Entertainment SV10025
13	NEW	▶	KATHY SMITH: FUNCTIONALLY FIT-PEAK FAT BURNING WarnerVision Entertainment 50926-3
14	NEW	▶	KATHY SMITH: FUNCTIONALLY FIT-LOWER BODY FIRING WarnerVision Entertainment 50925-3
15	15	3	CRUNCH: BEST ABS AND ARMS Anchor Bay Entertainment SV10093
16	13	49	CLAUDIA SCHIFFER: PERFECTLY FIT ABS FoxVideo (CBS/Fox) 8240
17	NEW	▶	YOUR BEST BODY: ABS & MORE FoxVideo
18	RE-ENTRY		PAULA ABDUL'S GET UP AND DANCE! Live Home Video Q114
19	16	11	CRUNCH: WASHBOARD ABS Anchor Bay Entertainment SV10026
20	10	47	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3

◆ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. ©1997, Billboard/BPI Communications.

Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
1	1	18	★★ NO. 1 ★★ LES MISERABLES: 10 TH ANNIVERSARY CONCERT VCL: Columbia TriStar Home Video 85703	Various Artists	LF	24.95
2	2	11	THE COMPLETE WOMAN IN ME PolyGram Video 4400450893	Shania Twain	LF	9.95
3	3	13	ENLARGED TO SHOW DETAIL PolyGram Video 4400439253	311	LF	19.95
4	9	4	GET SERIOUS! MCA Music Video 11557	Ray Stevens	LF	19.98
5	4	14	VIDEO HITS: VOLUME 1 Warner Reprise Video 3-38428	Van Halen	LF	19.98
6	6	11	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
7	5	161	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary-Kate & Ashley Olsen	SF	12.95
8	7	11	BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
9	10	22	THE BEATLES ANTHOLOGY Capitol Video Turner Home Entertainment 5523	The Beatles	LF	159.95
10	8	13	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
11	11	86	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
12	12	11	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
13	15	35	BAD HAIR DAY Scotti Bros. Video 5055	Weird Al Yankovic	SF	9.98
14	14	66	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan & Double Trouble	LF	19.98
15	13	16	THE ROLLING STONES ROCK & ROLL CIRCUS ABKCO Video 3878110033	Various Artists	LF	24.98
16	22	162	LIVE SHIT: BINGE & PURGE ▲ Elektra Entertainment 5194	Metallica	LF	89.98
17	16	152	LIVE AT THE ACROPOLIS ▲ Private Music BMG Video 82163	Yanni	LF	19.98
18	17	119	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
19	36	2	SOMETHING BEAUTIFUL Chordant Dist. Group 4623	Gaither & Friends	LF	29.95
20	19	81	VIDEO GREATEST HITS-HISTORY ▲ Epic Music Video Sony Music Video 50123	Michael Jackson	LF	19.98
21	27	13	CRANK IT UP Warner Reprise Video 3-38460	Jeff Foxworthy	SF	9.98
22	21	51	LIVE AT MADISON SQUARE GARDEN ▲ Columbia Music Video Sony Music Video 50134	Mariah Carey	LF	19.98
23	23	103	THE COMPLETE BEATLES ▲ MGM/UA Home Video Warner Home Video 700166	The Beatles	LF	9.98
24	NEW	▶	WE ARE WHAT WE ARE Roadrunner Video 91	Sepultura	LF	19.98
25	20	10	TEEN SPIRIT: THE TRIBUTE TO KURT COBAIN PolyGram Video 4400452653	Nirvana	LF	19.95
26	25	17	MTV UNPLUGGED MTV Music Television Sony Music Video 19 V-50148	Alice In Chains	LF	19.98
27	18	12	THE HOME VIDEO Geffen Home Video Uni Dist. Corp. 51787	Garbage	LF	12.98
28	32	33	VIEUPHORIA ● Virgin Music Video 77788	The Smashing Pumpkins	LF	19.98
29	37	44	THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
30	29	111	LIVE! TONIGHT! SOLD OUT!! ▲ Geffen Home Video Uni Dist. Corp. 39541	Nirvana	LF	24.98
31	26	113	HELL FREEZES OVER ▲ Geffen Home Video Uni Dist. Corp. 39548	Eagles	LF	24.98
32	30	63	GREATEST VIDEO HITS COLLECTION 6 West Home Video BMG Video 1573	Alan Jackson	LF	14.98
33	24	11	LIVE AT THE ISLE OF WIGHT, 1970 Rhino Home Video 72301	Jimi Hendrix	LF	19.98
34	34	13	SOUVENIRS-LIVE AT THE RYMAN MCA Music Video Uni Dist. Corp. 11509	Vince Gill	LF	19.98
35	28	26	A TRIBUTE TO STEVIE RAY VAUGHAN Epic Music Video Sony Music Video 50144	Various Artists	LF	19.95
36	31	11	...THERE AND THEN Epic Music Video Sony Music Video 50151	Oasis	LF	19.98
37	RE-ENTRY		TICKET TO NEW YEAR'S ● Monterey Home Video 31988	Grateful Dead	LF	29.95
38	RE-ENTRY		REMOTELY CONTROLLED ● Word Video 1695	Mark Lowry	LF	21.95
39	33	36	VIDEO LIBRARY ● Scotti Bros. Video 75268-3	Weird Al Yankovic	LF	14.98
40	RE-ENTRY		UNPLUGGED ● PolyGram Video 80063003825	Kiss	LF	19.95

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

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► MOBY

Animal Rights

PRODUCER: Moby

Elektra 62031

Like Ice-T in the early '90s, techno/dance artist Moby has shifted artistic gears on his latest release, largely abandoning the genre he helped pioneer in favor of hard-hitting alternative rock. While some fans may decri Moby's defection, many will embrace the album's authenticity. From the punk/goth rock vibe of "Someone To Love" and "Soft" to the furious assault of "Heavy Flow" and "You," and from the industrial groove of "Come On Baby" to the ethereal vibe of "Anima," the album offers a varied plate for music fans who can appreciate the spacey experimentalism of Brian Eno and David Bowie and the unrelenting energy of Rage Against The Machine. Furthermore, "Animal Rights" packs a heavy punch for hard-edged alternative rock outlets and MTV. A bold new artistic direction for an artist who refuses to limit himself.

NERF HERDER

PRODUCERS: Joey Cape & Ryan Greene

Arista 18954

Discovered when its novelty song "Van Halen" caught fire on modern rock outlet KITS San Francisco, Santa Barbara, Calif.-based rock trio Nerf Herder debuts on a major label with its happy-go-lucky punk sound, which comes off like a cross between Green Day and the Presidents Of The United States of America. Featuring "Van Halen"—plus other possible singles, like "Goldshirt," power-pop tune "Down On Haley," and "Sorry"—"Nerf Herder" is rife with commercial modern rock and college radio potential. Album was produced by Lagwagon singer Joey Cape and punk musician/studio guru Ryan Greene of NOFX fame. Band takes its name from a line in "The Empire Strikes Back," and the rerelease of the "Star Wars" trilogy may provide further exposure opportunities for the trio.

VARIOUS ARTISTS

Generations I—A Punk Look At Human Rights

PRODUCERS: Various

Ark 21 61868

Punk compilation featuring the likes of Joe Strummer, Pennywise, Green Day, the John Doe Thing, the Vandals, and Bad Brains benefits the Action Center for Human Rights, which is trying to promote awareness of the 50th anniversary of the United Nations Declaration of Human Rights. Compiled and executive-produced by Jason Rothberg of Los Angeles punk indie Lion's Pride Records, "Generations I" consists mostly of new material, its focal track being Strummer's title theme, which is an aggressive but uplifting anthem that marks the artist's return to the spotlight after an absence of several years.

SPOTLIGHT



THE JAZZ PASSENGERS FEATURING DEBORAH HARRY

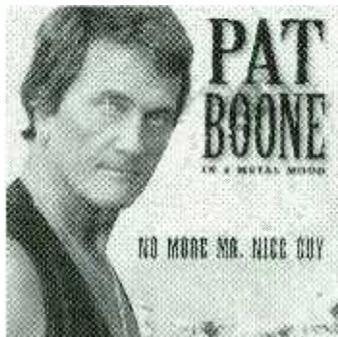
Individually Twisted

PRODUCERS: Joel Dorn, Adam Dorn

32 Records 32007

Having collaborated on material for the Jazz Passengers' fabulous "In Love" project, the downtown New York improvisationalists and new-wave diva Deborah Harry cut a whole album together, fusing their distinct sensibilities into a surprisingly effective musical ensemble. Also featuring Elvis Costello on his composition "Aubergine" and in a duet with Harry on "Doncha Go 'Way Mad," the album unites the best of the Passengers' instrumental inventiveness with the talents of two endlessly versatile singer/songwriters, diminishing none of the appeal the various players have on their own. Other highlights include a remake of the Blondie hit "The Tide Is High," originals "Maybe I'm Lost" and "Pork Chop," and David Cale collaborations "Imitation Of A Kiss" and "Olé." Distributed by M.S. Distributing.

SPOTLIGHT



PAT BOONE

In A Metal Mood—No More Mr. Nice Guy

PRODUCERS: Michael Lloyd, Jeffrey Weber

Hip-O 40025

More likely to be stocked in the lounge sections of record stores than in the metal bins, American entertainment icon Pat Boone's album of jazz and big-band covers of metal classics is either the height of ridicule or a shot in the arm for a disappearing musical genre, depending on one's perspective. Imagine Ozzy Osbourne's "Crazy Train" as a schmaltzy big-band waltz, Deep Purple's "Smoke On The Water" with a calypso beat, and Judas Priest's "You've Got Another Thing Comin'" as a peppy, lite-funk number, and you begin to get the picture. Other selections include "Panama," "No More Mr. Nice Guy," "Enter Sandman," "Paradise City," "The Wind Cries Mary," and, yes, "Stairway To Heaven." Along with a lineup of jazz and session pros, featured musicians include Ronnie James Dio, Dweezil Zappa, and Ritchie Blackmore. About as far out in left field as you can go without hitting the wall.

SPOTLIGHT



SPACE

Spiders

PRODUCERS: Stephen Lironi, Ian Richardson,

Nick Coler

Universal 53028

Sporting an infectious mixture of jangly guitars, analog synths, dance beats, sound effects, horn riffs, hand claps, clever lyrics, and memorable melodies, highly touted Liverpool, England, rock quartet Space owes much to the influence of David Bowie, XTC, Squeeze, and the Stereo MC's—yet sounds nothing like those acts. Buoyed by the success of lead single "Female Of The Species," "Spiders" has been a huge hit in the U.K. and is poised to enjoy similar success in the U.S. and elsewhere. Among a long list of potential follow-ups to "Female" are "Neighbourhood," "Mister Psycho," "Me & You Vs The World," "Lovechild Of The Queen," and "Dark Clouds"—all of which have the potential to score modern rock, college, and top 40 airplay. Along with the forthcoming Moloko album, the most refreshing record to cross the ocean so far this year.

JAZZ

► STEPHEN SCOTT

The Beautiful Thing

PRODUCERS: Stephen Scott & Richard Seidel

Verve 533 186

Fourth album from young-gun pianist Stephen Scott should serve to solidify his reputation as one of the top jazz keyboardists today. Whether he is playing with intense rhythm or rebelling wildly against the beat, Scott's estimable technique keeps him in command of a stellar backing crew that includes Branford Marsalis, Kenny Garrett, Russell Malone, Ron Blake, and Victor Lewis. Among album standouts are such Scott originals as the lilting title cut; the wiry, funk-influenced "The Heretic"; and the gentle, bossa nova-styled "Statement To Tarif." Outstanding standards include an uptempo, Marsalis- and Garrett-driven version of Kenny Dorham's "Blue Bossa" and an almost-avant-garde remake of Ornette Coleman's "Lonely Woman." Out-of-the-ordinary standards include a soaring, Coltranean twist on Wayne Shorter's "Oriental Folk Song," a gently swinging variation on blues oldie "This Little Light Of Mine," and a loving trio take on the theme to "I Love Lucy."

LATIN

★ LUCIO DALLA

Canciones

PRODUCER: Mauro Malavasi

RCA/BMG 429290

While Italy's invasion of the U.S. Latino market shows no sign of abating, this popular singer/songwriter wails with much soul most of his philosophical musings *en italiano*. No matter. The album's Italian-language tracks are superb ("Ballando," "Amici"), not to mention two Spanish-language entries that merit radio attention: "Qué Significa Una Lágrima" and "Canción."

JOE KING

Quédate

PRODUCER: Joe King

Mas Music 10082

Talented session trombonist and former backup vocalist continues career as a solo singer with a romantic, straight-up salsa disc whose robust and strong choral segments often overshadow King's warm, but frail, grainy baritone. Still, fast-moving disc contains several potential radio hits, such as "Enamorado De Ti" and "Yo Te Seguindo Queriendo." Contact: 212-397-4201.

WORLD MUSIC

★ VARIOUS ARTISTS

Islands

PRODUCERS: Various

Putumayo World Music 129

World music label's latest compilation is a 10-track, island-themed collection that covers such diverse locales as Cape Verde, Martinique, Puerto Rico, Cuba, Madagascar, Tahiti, Hawaii, and Tortola. Although these territories

COUNTRY

► KATHY MATTEA

Love Travels

PRODUCERS: Ben Wisch & Kathy Mattea

Mercury 532 899

Kathy Mattea has always walked her own path, and this quirky collec-

tion of thematic songs dealing with spirituality is no exception. She's always had great ears for good songs and has gathered 11 gems here, from Jim Lauderdale's "I'm On Your Side" to Lionel Cartwright's "If That's What You Call Love" and Jerry Lynn

Williams' ethereal "Sending Me Angels." She's also got two Gillian Welch songs, including the current single, the rocking, insistent "455 Rocket." Is it country? Is that even a viable question anymore? It's Kathy Mattea at her best, which is very good indeed.

VITAL REISSUES®

VARIOUS ARTISTS

Divine Divas—A World Of Women's Voices

PRODUCERS: Various

COMPILATION PRODUCER: Brooke Wentz

Rounder 5071/5072/5073

Like its predecessor, the acclaimed 1995 release "Global Divas," Rounder's new "Divine Divas" is a three-CD compilation spotlighting some of the world's best female artists, from commercially established singer/songwriter/performers like Alison Krauss to relatively unknown acts like Hungary's Vas-malom (featuring Éva Molnár). The collection spans every conceivable genre and geographical location, from Cape Verde's *morna* to the Afro-Peruvian work of Susana Baca; from the Mauritanian Arabic-African fusion of Malouma Mint

Maideh to Jamaica's Marcia Griffiths; from Iran's Sussan Deyhim to the new Celtic traditionalism of Níorín Ní Riain, Cathie Sullivan, and June Tabor. By no means a comprehensive compilation (such a project would be insurmountable), "Divine Divas" is one of the most compelling and enlightening multi-artist releases in recent memory.

AL GREEN

Anthology

COMPILATION PRODUCER: Robert Gordon

Hi Records/The Right Stuff 72438-53033

Four-CD compilation spanning soul and gospel veteran Al Green's solo career does an admirable job of offering longtime fans and newcomers a compendium of the artist's most important material. Indeed, the collection opens with

Green's first hit, "Back Up Train," and covers such other notable tracks as "I Can't Get Next To You," "Tired Of Being Alone," "Let's Stay Together," "Here I Am (Come And Take Me)," and more. It also includes previously unreleased live recordings (many of them poor in quality), interview segments, and the artist's soulful but overwrought covers of Beatles and Doors tunes. The weak points of the "Anthology" are its awkward layout, which makes it difficult to look up information on the various tracks, and its track sequence, which does not always take into account musical flow or consistency of recording quality. Nevertheless, the collection is a worthwhile salute to one of the industry's veteran hitmakers.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet 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 on page 69)

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

▶ AEROSMITH Falling In Love (Is Hard On The Knees) (3:25)

PRODUCERS: Kevin Shirley, Aerosmith
WRITERS: S. Tyler, J. Perry, G. Ballard
PUBLISHERS: Swag Song/Aerostation, ASCAP
Columbia 78499 (c/o Sony) (cassette single)
The venerable hard rock outfit christens its Columbia debut, "Nine Lives," with an instantly appealing, blues-tinged pop strutter. Steven Tyler is at his hip-thrusting best as he playfully tears through the song's amusing double-entendres, while his cohorts crank out the kind of loose, party-styled instrumentation that die-hards have come to love. The flourish of horns is a nifty touch to a hit-bound single that will strike many as a fitting companion to past tongue-in-cheek anthems "Love In An Elevator" and "Dude (Looks Like A Lady)."

▶ WHITNEY HOUSTON Step By Step (4:09)

PRODUCER: Stephen Lipson
WRITER: A. Lennox
PUBLISHERS: La Lennox/BMG, ASCAP
Arista 3307 (c/o BMG) (cassette single)
This appropriate follow-up to the top five "I Believe In You And Me" is a rousing, gospel-kissed chugger. It's been too long since Houston has cut loose on an uptempo number, and she whips through this jam with engaging ease. Added pleasure comes from the appearance of Annie Lennox—the song's composer—on backing vocals. In all, this is one of the shining moments on the soundtrack to "The Preacher's Wife," and it should quickly become the latest in the diva's milelong string of multiformat hits.

▶ COLLECTIVE SOUL Precious Declaration (3:38)

PRODUCER: Ed Roland
WRITER: E. Roland
PUBLISHERS: Sugarfuzz/Warner-Chappell, BMI
Atlantic 7003 (cassette single)
'Tis apparently the season to rock, as Collective Soul offers a promising preview into its forthcoming third album, "Disciplined Breakdown." Popsters starved for a head-turning hook à la "The World I Know" will enjoy this song's tasty sing-along chorus, while hard-headed followers will dig the track's guitar-savvy, almost-metallic arrangement. It's not easy to simultaneously please both audiences, and yet Collective Soul does so with notable ease. Prepare to be hearing this one for months to come.

▶ JOURNEY If He Should Break Your Heart (4:04)

PRODUCER: Kevin Shirley
WRITERS: S. Perry, N. Schon, J. Cain
PUBLISHERS: Love Batch/So Much/Fingers of Joy, ASCAP
Columbia 9411 (c/o Sony) (cassette single)
What year is it? Ten seconds into this cut from Journey's comeback opus, "Trial By Fire," and you may start having flashbacks to the dear-departed days of "American Bandstand" and "Solid Gold." But that's just fine, since the band was at its creative peak then, and this cut is as appealing as anything it's ever offered. Actually, it's astonishing how strong Steve Perry's voice continues to be. He strikes an expressive pose on this guitar-charged, midtempo rock chugger, which is destined for saturating play at pop and AC.

★ PAULA COLE Where Have All The Cowboys Gone? (3:52)

PRODUCER: Paula Cole
WRITER: P. Cole
PUBLISHERS: Hingeface/Ensign, BMI
Imago/Warner Bros. 8448 (cassette single)
Cole's die-hard fans are not ready for this. This airy, acoustic-rooted ditty from the new album "This Fire" has been dramatically reconstructed into an aggressive dance/pop anthem that seems destined for

massive top 40 play. In the song's original, airwave-worthy incarnation, Cole warbles over a rushing acoustic groove that is ripe for triple-A and rock radio. In the hands of DJ EFX and Big Ed, she becomes a belting diva amid jittery beats and loopy synths. Even more interesting are the downtempo acid-jazz versions by King Britt, which could draw praise from the jeep generation.

R & B

▶ AFTER 7 Sara Smile (3:58)

PRODUCERS: Babyface, Keith Andes
WRITERS: D. Hall, J. Oates
PUBLISHER: Unichappell, BMI
Virgin 112201 (cassette single)
What better way to begin the campaign behind a greatest-hits project than with a new, yet familiar recording? After 7 benefits from its connection with Babyface on this sleek soul interpretation of the Hall & Oates pop chestnut. He wraps the group's harmonies in fluid strings and a quietly insinuating groove. The result is a romantic effort that should do extremely well at R&B, AC, and pop formats.

LEGAL TENDER A Dream (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Lo-Key 001 (CD single)
Ya gotta give it up to the army of young women who are undaunted in their bid to unseat Total and En Vogue as the girl group of widespread audience choice. This quartet makes a valiant try at rising above the crowded competitive ranks with a spare funk ballad that places almost exclusive emphasis on its smooth harmonies and a song that soars with uplifting lyrics. Open-minded R&B programmers may find it worth their time to give this a test run on the air. We're willing to bet that listeners would respond positively.

KAYCEE So In Love (4:00)

PRODUCERS: Khiry Abdulsamad, "Melody," Randy Jackson
WRITERS: K. Abdulsamad, J.C. Curry, K. Grogan, S. Weaver, M. Horton
PUBLISHERS: Jab Boys/ISJC/Great Bear, BMI; Bulldog-Baby/Chip's, ASCAP
Columbia 8922 (c/o Sony) (CD single)
KayCee is clearly a vocal heavyweight; her svelte chops are befitting uptempo tracks, bass-heavy production, and edgier songwriting than what is found on "So In Love." The track comes off as being "too cute" and totally forgettable. If a dedicated remixer can be found, "So In Love" would fare better at the dance level, with hypnotizingly fast beats and more vocal gymnastics by KayCee.

ASSORTED PHLAVERS Make Up Your Mind (4:00)

PRODUCERS: Dave "Jam" Hall, Chris "Cringie" Luggio, C.D. Hawkins, Ron Grant
WRITERS: N. Johnson, C. Luggio, R. Ayers, S. Strip, B. Bedford
PUBLISHERS: Beatwise/Stone Jam/WB/Chrysalis/AFI, ASCAP
REMIXERS: Dave "Jam" Hall, C.D. Hawkins, Ron Grant
Hall of Fame/Epic 9139 (c/o Sony) (cassette single)
Not even legendary rapper Big Daddy Kane shines on this lackluster effort from newcomers Assorted Phlavors. The various remixes attempt to polish "Make Up Your Mind" for ghetto and sophisticated audiences but miss the fundamental setback: So-so songwriting doesn't set the quartet apart from the countless other girl groups vying for radio airplay.

COUNTRY

▶ AARON TIPPIN That's What Happens When I Hold You (3:29)

PRODUCER: Steve Gibson
WRITERS: A. Kaset, J. Cymbal
PUBLISHERS: Purple Sun/Ten Ten, SESAC; BMG Songs, ASCAP
RCA 64769 (c/o BMG) (7-inch single)
Placed in the hands of a lesser artist, this tender ballad might have dissipated into mush. However, Tippin's well-seasoned performance vocal elevates lines like "I

lose my breath and I can't speak/I've never tasted love this sweet" from the realm of cliché to heartfelt poignancy. His voice has a quality that makes each song he sings ultimately believable. This is the first cut from his forthcoming "Greatest Hits And Then Some" package and looks sure to appeal to country radio.

BR5-49 Little Ramona (Gone Hillbilly Nuts) (3:24)

PRODUCERS: Jozef Nuyens, Mike Janas
WRITER: C. Mead
PUBLISHERS: Bobbex/Five Towers/Castle, BMI
Arista 3046 (c/o BMG) (CD promo)
As always, this unique act displays lots of bounce and personality. The song's lyric is about a former mohawk-sporting punk music lover who learns to appreciate hill-billy music. A fun record marked by the excellent musicianship and unusual sense of style that make this group's music so enjoyable.

★ BEKKA & BILLY Patient Heart (3:28)

PRODUCER: Garth Fundis
WRITERS: B. Burnette, B. Bramlett, A. Roboff
PUBLISHERS: Irving/Beau Billy Songs/Miss Ivy/Almo/Anwa, BMI/ASCAP
Almo Sounds 8009 (7-inch single)
If there's one thing country music has been lacking in recent years, it's new duos, but it looks like Almo Sounds has found a remedy for that in Bekka Bramlett and Billy Burnette—two seasoned professionals who make their label debut with this sassy country rocker. Fundis' production is rootsy, yet revved up, and Bramlett and Burnette turn in appealing performances, particularly Bramlett, who knows how to let loose and wail. It's not traditional country by any means, but it's refreshing and fun.

CARYL MACK PARKER One Night Stand (4:12)

PRODUCERS: C. DiNapoli, C.M. Parker, S. Parker, B.D. Willis
WRITERS: C.M. Parker, S. Parker, L. Drew
PUBLISHERS: Square West/Howlin' Hits/EMI-April, ASCAP
Magnatone 2112 (CD promo)
Writers are always in search of a unique means to express ideas and emotions. Parker and co-writers Scott Parker and Lisa Drew found a way in this finely crafted ballad about a woman's disappointment. Parker delivers a sensitive and evocative performance, her voice perfectly echoing the emptiness indicated in the lyric. Ballads do not always catch immediate attention at country radio, but this fine offering deserves a listen.

DANCE

VICKI SHEPARD Love Has Changed My Mind (5:24)

PRODUCERS: E. Kohl, S. Skinner
WRITERS: S. Skinner, E. Kohl, J. McClain
PUBLISHERS: Nervous/BMG/E. Kohl/Peer, ASCAP; Freckle Bandit, BMI
REMIXER: Gianni Bragante
Ichiban 411 (CD single)
Hi-NRG purists have been worshipping

Shepard for years—and rightly so. She has the ability to go from stagey melodrama to astute subtlety within the space of a five-minute anthem. With this springy, disco-vibed kicker, she proves that she is more than ready for mainstream consumption. Her soulful inflections will impress even the jaded diva aficionado, and the song has the festive, sing-along quality of a pop hit. Added programming incentive comes from a myriad of remixes that dabble in credible house rhythms. Contact: 770-419-1230.

AC

★ CRIS WILLIAMSON & TRET FURE Between The Covers (4:30)

PRODUCERS: Tret Fure, Cris Williamson, June Millington
WRITER: C. Williamson
PUBLISHER: Bird Ankle, BMI
Wolf Moon/Goldenrod 65401 (CD cut)
This is the gorgeous title tune from Williamson's 20th album, and her second full-length collaboration with partner Fure. Every bit as clever and literate as Williamson's past creations, this song is also wonderfully romantic and wholly accessible to mainstream pop audiences. Williamson and Fure's performances are disarmingly passionate, without resorting to the grandstanding techniques employed by lesser talents. They can infuse volumes of subtlety and emotion in a single breath. AC programmers should not miss the opportunity to expose this cut to their audiences. Contact: 517-484-1712.

STEVE RALEIGH Don't Even Breathe (4:49)

PRODUCER: Steve Raleigh
WRITERS: S. Raleigh, D. Major
PUBLISHER: not listed
LWR 001 (CD cut)
Raleigh is a competent guitarist and composer who makes a fine first impression with this jazz-touched pop ballad. The real grabber of this single, however, is the lead vocal by Debbie Major, who delivers a performance that proudly wears the influence of Maureen McGovern and Patti Austin—an odd combination that makes perfect sense when you sit back and let Major work her magic. This cut is not for folks with a hunger for formulaic power balladry. Rather, the primary audience for this gem is sophisticates who are tired of the same old paint-by-numbers AC fodder. Contact: 914-566-9787.

B.E. TAYLOR This Time (3:26)

PRODUCER: not listed
WRITER: B.E. Taylor
PUBLISHER: Chrishae Songs, ASCAP
Chrishae 9610 (cassette single)
Sharp ears will recall Taylor from his 1984 pop hit, "Vitamin L." On this bluesy first offering from his comeback bid, "Try Love," he shows that his voice and knack for crafting snappy pop hooks are as solid as ever. AC programmers who are yearning for a sweet slice of folk-tinged pop will

want to jump on the strumming acoustic version of this noteworthy tune. Contact: 304-242-9730.

ROCK TRACKS

▶ BLUR Song 2 (2:02)

PRODUCER: Stephen Street
WRITERS: Albarn, Coxon, James, Rowntree
PUBLISHER: EMI, ASCAP
Food/Parlophone/Virgin 12212 (CD promo)
The enduring Brit-rock outfit's eponymous new album is introduced via this unusually noisy cut. The song is by turns giddy and assaulting, and it's hard not to be rattled by the guitar feedback and Beatle-esque "woo-hoos" that punctuate the chorus. Not surprising, at the song's core are lyrics that are biting, clever, and well-worth sifting through the head-pounding music to discover. An out-of-the-box smasher.

TONIC Casual Affair (3:25)

PRODUCER: Jack Joseph Puig
WRITERS: Hart, Russo, Rothchild, Shepard
PUBLISHERS: EMI-Blackwood/EM&M/Cattywompus/Unconcerned, BMI
Polydor 00347 (CD single)
The mark of a great grunge record is a concise power-pop hook tucked beneath the noise—such as can be found on this jangly jam, which sports a chorus that you will be humming for hours after an initial listen. The quartet provides all the sonic blast required to get through the golden gates of modern rock and college radio. It would be nice, though, to see top 40 programmers open up their playlists and make room this one. In the meantime, adventurous popsters should use this tune as an excuse to seek out the solid album "Lemon Parade."

ELEPHANT RIDE The Box (3:49)

PRODUCER: John Paul Jones
WRITERS: A. Woodworth, Elephant Ride
PUBLISHERS: Chrysalis Songs/Learning to Love the Poultry Pot Pie Heads, BMI
Work 9510 (c/o Sony) (cassette single)
This wandering rock ballad is designed to connect with angst-riddled listeners who love to wax poetic. You could spend hours dissecting the lyrics and never get to the bottom of the song's message. But that's quite alright. The track's blend of acoustic and electric guitars is pleasing to the ear, as are the white-knuckled lead vocals and note-perfect backing harmonies. Modern rockers, take heed.

RICHARD JULIAN Sick Sick Love (3:43)

PRODUCERS: Chris Cunningham, Richard Julian
WRITER: not listed
PUBLISHER: not listed
Blackbird 62014 (c/o Elektra) (CD cut)
Fans of Suzanne Vega will recognize Julian as the opening act on her recent tour. This lead cut from his self-titled debut positions him to take flight as a bohemian rock fave in his own right. His jovial warbling is offset by loose-wristed guitar work and brassy horns. His pleasant storytelling lyrical style will appeal to listeners who are hankering for a return of the singer/songwriter era.

RAP

MAC DADDY AKA CHRIS KELLY Raide (3:06)

PRODUCER: Chris Kelly
WRITER: C. Kelly
PUBLISHER: My World, ASCAP
REMIXER: not listed
Ruffhouse/Columbia 9054 (c/o Sony) (cassette single)
In what seems like a blast from the Casio drum machine past, half of Kris Kross drifts down the solo path with "Raide." A self-produced effort, "Raide" is a novelty track—no one but Kelly will take it seriously. Using a riff from Lakeside's less-than-stellar single, "Raid," and lyrics akin to Kris Kross' hit "Tonight's Tha Night," Kelly turns in a dull first single that will hopefully be the worst of his tracks to come; he still has a lot of time to improve.

NEW & NOTEWORTHY

MON-A-Q Stay In Love (4:37)
PRODUCER: Randy Lance
WRITERS: S. Toney, M. Kourisietis, R. Lance
PUBLISHER: Ariel, ASCAP
Matrix 4080 (cassette single)
With just about every major now weighing in with an NRGetic dance/pop entry, the chances of an indie penetrating the top 40 radio market is increasingly difficult. That makes the early programmer interest in this unassuming ditty all the more noteworthy. Mon-a-Q flexes a respectable diva voice over slick beats and a blippy electro-pop melody. The hook is downright unshakable—regardless of the tempo of the single's many remixes, which range from jeep-soul to pure disco and freestyle. Look for this to become one of the much-deserved sleeper hits of the season. Contact: 813-934-4157.

STRETCH & VERN PRESENT MAD DOG I'm Alive (no timing listed)
PRODUCERS: Stretch Sylvester, Jules Vern
WRITERS: S. Sylvester, J. Vern
PUBLISHER: not listed
REMIXERS: Stretch Sylvester, Jules Vern
Grand Slam 001 (c/o Society Rhythms) (CD single)
Import hounds have already had a chance to nosh on this quirky dance twirler, which was a major European pop hit late last year. Ushering in dance titan Strictly Rhythm Records' new Grand Slam pop subsidiary, this track is rife with the kitschy allure of a novelty hit. Riding a sample from "Boogie Wonderland" by Earth, Wind & Fire, Stretch & Vern fashion a jittery disco beat beneath a tongue-twisting female rap. Clubsters will dig it, but this irresistible single's warmest embrace will likely come from pure popsters. Contact: 212-254-2400.

SINGLES: PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.).

(Continued from page 67)

have little in common other than their island status, the album plays with remarkable consistency, flowing from Cape Verdean artist Tito Paris' infectious "Dança Ma Mi Criola" to Martinique-based troubadour Kali's "Me Ki Sa Oule," or from soothing Hawaiian instrumental "Olinda Road" (by Hapa) to Tortolan Quito Rymer's reggae-tinged "Mix Up World." A release that follows a common thread through disparate cultures and gives well-deserved exposure to artists who are little known outside of their countries, like Cuba's Los Tradicionales de Carlos Puebla.

NEW AGE

★ MO BOMA

Myths Of The Near Future Part Three

PRODUCER: Carsten Tiedeman

Extreme 035

Mo Boma is a forward-looking group whose musicians are from three far-flung continents and whose music is likewise drawn from various parts of the world. On this, the group's fourth album, one can hear echoes of Jon Hassell, the ambiances of Brian Eno, and the fusion of Weather Report—the latter courtesy of longtime Allan Holdsworth bassist Skulli Sverrisson. The group uses deep space, rhythmic earth grooves, and organic sounds to navigate the themes suggested by the album's title, which is taken from the work of sci-fi writer J.G. Ballard. Contact: 805-927-2827.

GOSPEL

GREG O'QUIN 'N JOYFUL NOYZE

Try'n 2 Make U See

PRODUCERS: Greg O'Quin, Roger Ryan, Shelton Morgan

Word 7019910602

Dallas native O'Quin makes his debut with a bang. A producer, songwriter, keyboardist, and arranger, O'Quin is the brains behind the boards as he turns over vocal duties to his more-than-able, 15-voice ensemble Joyful Noize. Using hardly a trace of gospel tradition, O'Quin boldly wraps his message in slamming, R&B jams ("Oh Glory," the title track), soul-tugging ballads ("Homeland: Where I Belong"), and classic-in-the-making anthems ("We Shall Prevail"). Reflecting musical and production influences that suggest such mainstream titans as Babyface and Teddy Riley—as well as gospel powerhouses Fred Hammond and Percy Bady—O'Quin serves notice that he is a formidable new presence in gospel music and a talent to be reckoned with.

CONTEMPORARY CHRISTIAN

JOHN COX

Sunny Day

PRODUCER: David Kershbaum

Questar Mission

The label is aiming for both mainstream and Christian market acceptance for this singer/songwriter. John Cox's mix of angst and hope is already gaining fans among the Christian crowd, and with his edgy vocals and insightful writing, broad acceptance could be around the corner. Prime cuts include the title tune, "All You Need," "Tell Me," and "This Hand I Hold." It's a strong album vocally and lyrically, but at times Cox's melodies run together, sounding a little too similar. Otherwise, it's a satisfying disc from an artist to watch.

TERRY McMILLAN

Somebody's Comin'

PRODUCERS: James Stroud, Terry McMillan

Warner Alliance/Giant 8602

Terry McMillan has long been known for his instrumental talents, having played drums and/or harmonica for numerous artists, including Garth Brooks, Ray Charles, Chet Atkins, Amy Grant, and Eric Clapton. On this fine album, McMillan not only shows off his well-known skills on the harmonica, but also displays an engaging vocal presence on such cuts as the title tune and classics "There Ain't No Grave Gonna Hold My Body Down" and "Respect Yourself." There are also touches of McMillan's instrumental brilliance on cuts like "Soul Surfin,'" which he co-wrote with Bobby Blazier. The best moment on the album, however, is his stunning rendition of "Amazing Grace." Warner Alliance and Giant have teamed to push this album in both the Christian and mainstream markets. With its soulful edge and excellent musicianship, "Somebody's Comin'" is a sure bet to find a welcome home in both markets.



CHILDREN'S

SCIENCE, LAUGHTER & DISCOVERY

The Science Club

30 minutes

In the spirit of that ever-witty Bill Nye guy, this live-action tape enters a world of discovery that can be had without ever leaving the house. Young inventors are encouraged to conduct a variety of experiments using such commonly found items as coins, water, food coloring, popcorn, pebbles, and milk as they follow along with a trio of scientists who bring home some unique points about our universe. The laboratory list includes testing surface tension and planting living gardens, and each experiment begins with a list of necessary ingredients. Safety is not particularly pronounced, but most of the experiments can be ably conducted by children ages 5 and up. Contact: 800-391-6939.

THE RAINBOW FISH/DAZZLE THE DINOSAUR

Sony Wonder

30 minutes, \$12.98

The inaugural member of Sony Wonder's new "Doors Of Wonder" line brings Marcus Pfister's award-winning, toddler-certified books to life with a sense of fun and grace. The immensely popular "The Rainbow Fish," the story of a downright gorgeous fish who learns the importance of inner beauty by sharing its luminous scales with friends, keeps true to the text but is augmented with original music and expert animation. The same goes for "Dazzle," a story of a young dinosaur and his friend making their way through the world and encountering various characters along the way. The tape is proof that sometimes the movie is as good as the book.

INSTRUCTIONAL

PIANO FOR QUITTERS

Pacific Communications Inc.

80 minutes, \$29.95

The number of people who dabbled in piano lessons in their youth only

to give it up soon after is expanding at rapid proportions and is now estimated at 36 million. This refresher course presents some interesting techniques and, best of all, no stern teacher with ticking metronome in hand. The idea behind the 10 lessons, consolidated into the almost-hour-and-a-half tape, is to bring the joy of piano-playing back with a "holistic" approach based on chords and harmonies and devoid of tedious time spent trying to decipher sheet music. Music lovers may discover they've "got it" after all, as this tape lets them take on the 88s like one-two-three. Contact: 360-754-7211.

LET'S BUILD A SANDCASTLE

American Production Services

60 minutes, \$19.95

With detailed instruction on the construction of towers, exterior walls, staircases, and roofs, this tape would appear at first to be aimed at those in the home-building industry. But the primary ingredients here are sand and water, instead of bricks and mortar. A father and daughter abandon their backyard box for the real deal down at the beach, where they meet up with a couple of expert sand sculptors and get a crash course in architectural soundness under some tough weather conditions. The lesson includes details regarding building structure, carving tools, decorative touches, and even advanced techniques for fast learners. An attractive offering for families that are beach- or backyard-bound. Contact: 704-544-1719.

DOCUMENTARY

HOWARD STERN EXPOSED

A&E Home Video

50 minutes, \$9.95

With his "Private Parts" slated to grace the big screen, shock jock and master self-promoter Howard Stern is exposed in a rather politically correct light in this program. Weaving a fabric of interview snippets from various previously taped interviews, the documentary makes a recent "20/20" interview its centerpiece. Additional praise and commentary comes courtesy of Dick Cavett, Ed Koch, Stern book editor Judith Regan, and Paul Colford, author of the unauthorized biography "The King Of All Media," but no one particularly close to Stern speaks out here. The tape is a good choice for people casually interested in the life story of the man behind the mic, but serious Stern followers will learn little about their media idol.

WILD DISCOVERY

Discovery Channel Home Video

50 minutes each, \$19.95 each

Discovery Channel Video's latest series brings to video some of the most memorable episodes from the cable network's "Wild Discovery" program, which features graphic footage of wildlife around the globe. First entry "Crocodile Territory" checks in with the terrifying Australian salt crocodile, a cold-blooded creature even Paul Hogan would have trouble wrangling. Narrated by actress Brenda Vaccaro, the program takes a perilously close look at the crocodiles, which can weigh up to 1 ton and measure more than 20 feet in length, and the habits that keep them relatively high on the food chain. Also slated for release are "Gorillas—Tender Giants," "Dragons Of Komodo," and "Orangutans—The High Society."

D DAY

Central Park Media

50 minutes, \$19.95

A bit late for 1995's 50th-anniversary D-Day remembrances, this documentary—which touts production credits in French and a script in English—nevertheless provides a thorough and thought-provoking depiction of World War II. Rife with archival black-and-white footage of wartime speeches, marches, and battles, it also includes expert narration and aids such as maps that help provide a historical context for the events surrounding the attack. Production values vary, depending on the quality of the stock footage, but the educational value is undeniably high.

LIVING WITH CHIMPANZEES

Means of Productions/Tapeworm Distributors

52 minutes, \$24.95

Family members who sometimes feel like they are living with a bunch of animals have nothing on the married couple depicted in this documentary, who share their upstate New York home with none other than a pair of chimps. Broadcast in Japan, Australia, and several European countries, this program follows for several months the lives of Charlie and Casey, who are depicted hanging with their "parents" and doing lots of the things kids do—taking a shower, helping out in the kitchen, coloring, rollerskating, and getting plenty of exercise in their home gym. Interviews with the humans at hand provide lots of chimp trivia and shed some light on the primates' high level of intellect and emotion—but it is the ability of viewers to watch them in this seemingly unnatural habitat that hammers home just how amazing these animals are. Contact: 212-794-1892.



NEW BEAT TRANCEMISSION

Microforum

Windows PC CD-ROM

Without turntables, computer users can join the DJ culture with this hyped-up interactive music disc that allows them to create their own grooves with more than 250 instrument sounds and sound effects that can be mixed into house, techno, trance, and hip-hop beats. New drum beats and grooves can be created with the Fuse Box, and players can use the Sound Warp editor to record their own sound samples. The interface of "New Beat Trance-mission" is well-designed and allows participants to easily create and play back new grooves that rival many major dance releases.

REALPLAYER

Progressive Networks

http://www.realaudio.com

Progressive Networks, which has already grabbed more than 90% of the Internet audio market with RealAudio, is now well-poised to conquer the real-time video-streaming market with its latest product. The RealPlayer plays both RealAudio and RealVideo content on conventional speed, modem-equipped computers. Real-time Internet video is getting better—despite bandwidth limitations. However, don't expect anything near broadcast quality—and the image is still delivered in a small box rather than full-screen. The video quality matches

similar products by competitors VDO, Xing, and VivoActive, but the accompanying audio is superior to other offerings. RealVideo's quality soars on higher-speed connections, such as 56 kbps and ISDN. Expect major music companies to rapidly add music RealVideo content to their World Wide Web sites. Another winner from the leader in net-casting.



THE BELL JAR

By Sylvia Plath

Read by Frances McDormand

Caedmon Audio

3 hours (abridged), \$18

This semi-autobiographical novel, which has sold more than 2 million copies, vividly describes the experience of a nervous breakdown. While working at a New York magazine for the summer, intelligent, talented college student Esther Greenwood finds herself drawn into a deep depression, leading to a suicide attempt and a stint in a mental hospital. The reality of the experience is compelling (Plath herself suffered a nervous breakdown in 1953 while working at Mademoiselle; she later did commit suicide). Frances McDormand, who starred in the film "Fargo," gives a sensitive, intimate performance. Her dry, ironic tone, covering up an undercurrent of fear, perfectly captures the character of Esther.

SOMETIMES THEY BITE

Lawrence Block

Read by Bruce Weitz

Durkin Hayes Audio

2 hours, 30 minutes, \$16.99

Award-winning mystery novelist Lawrence Block shows that he's equally adept at the short-story genre in this excellent collection of suspense tales. Most of the stories have an eerie, "Twilight Zone" quality, with an unexpected, ironic twist at the end. "Strangers On A Handball Court" is a clever twist on the "Strangers On A Train" theme, as two strangers meet by chance and agree to murder each other's ex-wives. The ironic ending puts an unexpected spin on the familiar theme. In the intriguing psychological tale "When This Man Dies," a man receives a mysterious letter bearing a stranger's name and the message: "When this man dies, you will receive \$500." Several days later, the person's name shows up in the obituaries, and the bewildered man receives \$500. Each week, a new letter shows up with a new name and a larger dollar figure, and invariably that person dies and the man inexplicably receives an impressive payment, for no discernible reason. The effect this has on him psychologically, and the way it changes his conscience and moral values, makes for compelling listening. In "And Miles To Go Before I Sleep," a murdered man is given a brief second chance at life in order to discover who killed him. The other tales in the collection, all clever and enjoyable, are "Sometimes They Bite," "Funny You Should Ask," "One Thousand Dollars A Word," and "Going Through The Motions." Bruce Weitz does a fine job as storyteller, creating a tense atmosphere and pulling in the listener.

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(Continued on next page)

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Candidate will be responsible for graphic development of Urban Music Club Magazine under direction of senior personnel, from concept to final output. Work closely with Marketing, Editorial, Production and outside vendors. Requires strong knowledge of type specification and graphic production. Knowledge & interest in Hip-Hop, R&B, Dance and Jazz music is a definite plus. Strong MAC experience and knowledge of Quark, Adobe Photoshop & Illustrator. 4 yrs. college or equivalent art school. 3 yrs. minimum professional experience.

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Compilation Music Company located in the Midwest is seeking an experienced Director of Marketing. Qualified candidates must have extensive experience in all aspects of marketing compilation music to retail trade. Position will require relocation to the Midwest. Qualified candidates should send resume AND salary requirements to:

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Record company located in the Gramercy Park area seeks professional individual with knowledge and experience in record royalties and reporting. Minimum 2 yrs experience w/excellent interpersonal, communication and computer skills. Knowledge of Counterpoint Royalty System a plus. Accounting background a plus. Fax resume and salary requirements to: 212-777-7788 Attn: CFO

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Needed by New York based leading independent label. Must have 2-3 years experience with a label in a national sales position. Duties include sales promotion to major retail chains, one-stops, independent stores, and distribution company; planning and implementation of all new release sales and retail marketing campaigns to accounts, creating catalog programs and other special account promotions. Travel to key accounts necessary. Position requires strong communication skills, both written and verbal. Computer proficiency essential.

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New York, NY 10036

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NY based indie label seeks experienced in-house director of retail and distribution. Responsibilities include securing domestic and international distribution, product placement, and procurement of co-op advertising. The qualified applicant must be a self-starter, possess current established contacts and be indie-minded. Please fax resume and cover letter in confidence to (212) 779-3255

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Needed by Tower Records' Pulse! magazine. Must be musically eclectic with enthusiasm for hip-hop, dance, electronica, r&b. Knowledge of the "Net", music biz, and 5 yrs. editorial experience mandatory. Position entails assigning, editing, some writing. Resume, clips to S. Mikesell, Pulse!, 2500 Del Monte St, West Sacramento, CA 95691. See www.towerrecords.com/employ/ for complete details.

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National Record Mart
507 Forest Avenue — P.O. Box 2003
Carnegie, PA 15106-7900
Fax: 412-276-5201
ATTN: Human Resources

RESEARCH SERVICE

(Continued from page 6)

career cycle, what was the best avenue, which way to take an artist—top 40 or hot AC, rock or top 40. As we watched radio stations manage their product and image, I felt like I was at a bit of a disadvantage.”

In conversations with Coleman Research president Jon Coleman, Gregory realized there was a wide array of information that might be made available to labels that would provide key information about an artist's core audience, burn factors, and where marketing dollars might best be directed.

Specifically, topics the company's research might address, Gregory says, are how to position an artist's second album, analyzing preliminary image-building before investing another million dollars, maintaining an act as a relevant artist, whether the act should tour, and how long to wait between albums, based on burn and musical tides.

Gregory maintains that such information is also useful for a label's roster in determining how to best position itself. “Jon told me about his perceptions of artists from research done with radio in the U.S. and around the world,” he says. “He felt there were a number of artists that didn't know who their market was, that expected a certain level of success in a certain format when they might have already been totally rejected by the core of that format.”

NATURAL FIT

Methods used to provide such analysis will include general population studies, consumer focus groups, PD focus groups, specific market studies, artist evaluation, artist format evaluation, and weekly or monthly consumer surveys.

According to Coleman, who will offer his company's services exclusively to Music Forecasting, developing such brands of research for labels in a similar fashion to what is already utilized by radio is a natural, given the industries' symbiotic relationship.

“They both ultimately have the same goals for themselves. The radio stations want record labels to release music that is popular at that point in time in culture,” Coleman says. “But [radio] also wants [labels] to manage the artist, because radio wants to develop acts that they can use for image investment for more than 30 or 90 days.”

“They want a Phil Collins that goes on year after year. I feel certain that record companies would love to have a roster of artists selling 1 or 2 million albums a year instead of one artist selling 15 million a year.”

“And increasingly, record companies are going to have to bring solid, fact-based data to the stations in order to justify substantive airplay,” he says.

Further, Coleman predicts that the information will “enable both record companies and radio to maintain distance from their necessary self-interests and manage the same things from a different side of the street. Ultimately, their self-interests are the same, so this should create a happier marriage. Artists will last longer, music will be more with the culture of the day, and radio won't bash an artist's record to death, because the labels will have more relevant information.”

The company stresses that it is looking for long-term relationships with record companies. “You don't get any context from one-shots,” Coleman says. “We're not interested in doing a study on an artist. This is a systematic, ongoing, significant relationship that allows labels to have consistent information flow.”

Update

CALENDAR

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

FEBRUARY

Feb. 9-12, **MILIA**, multimedia publishing market, Palais des Festivals, Cannes. 212-689-4220.

GOOD WORKS

GOLF TOURNEY: Rock singer Vince Neil hosts the first Skylar Neil Memorial Golf Tournament Feb. 20 at the Malibu (Calif.) Country Club, in memory of his daughter Skylar, who died in August 1995 of stomach cancer at the age of 4. All proceeds from the event will benefit the Children's Hospital Los Angeles through the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Sponsors that have underwritten the tournament include Playboy TV, Hooters Restaurants, Arizona Executive Air, and KingWorld Television. Among those scheduled to compete are Alice Cooper, Richie Sambora of Bon Jovi, and Robby Krieger of the Doors. Twenty-six teams of four players are being sought. The entry fee is \$150 per player (\$600 per team). For more information, including entry, registration, and tee sponsorship, call Jeff Albright at 213-850-5507.

CHARITY CD: Feb. 18 is the release date of “She's A Rebel!” a compilation from Shanachie Entertainment and Beloved Recordings that will benefit Rock for a Cure, a nonprofit group dedicated to the fight against breast cancer. Funds from the sale of the compilation will be distributed to community-based breast cancer organizations that focus on education, preventive care, and support. Acts appearing on the album include 7 Year Bitch, the Muffs, Tribe 8, Teen Angels, Cake Like, Brenda Kahn, Bandit Queen, Die Cheerleader, and Bell. Contact: Susan Barkat at 914-337-6888, Cindy Byram at 212-334-0284, or Sandra Nix at 212-889-3656, extension 4.

HIGHER GROUND

(Continued from page 39)

uted by Diamante).

Steven Curtis Chapman's “Signs Of Life” was recently certified gold. The album achieved gold status in five months, faster than any of Chapman's previous gold albums. Chapman's Signs of Life tour continues this spring with guests Audio Adrenaline and Carolyn Arends.

Congratulations to Christafari on its nomination for album of the year by the ninth annual Tamika Reggae Awards, to be held March 16 in New York.

Chris Smith, VP of A&R at Reunion Records, has left the label after eight years. Smith had been acting as head of the company since president Terry Hemmings' departure in October. Manager of publicity Angela Hart has

Feb. 10, **ASCAP Black History Month Lecture Series Featuring Nelson George**, ASCAP headquarters, New York. 212-621-6323.

Feb. 10, **2nd Annual Pioneers In Entertainment Panel Discussion**, presented by the New Leaders in Entertainment division of the UJA-Federation of New York, “Late Night With Conan O'Brien” set, New York. 212-836-1853.

Feb. 18, **An Evening With Glen Ballard And David Foster**, sponsored by the California Copyright Conference, the Sportsmen's Lodge, Studio City, Calif. 818-848-6783.

Feb. 18, **ASCAP Black History Month Lecture Series Featuring James Mtume And Bernie Worrell**, ASCAP headquarters, New York. 212-621-6323.

Feb. 19, **The State Of Black Radio**, presented by the Black Rock Coalition, City Gallery, New York. 212-713-5097.

Feb. 22-26, **National Assn. For Campus Activities Convention**, Pennsylvania Convention Center/Philadelphia Marriott, 803-732-6222.

Feb. 24, **Brit Awards**, Earl's Court, London. (44) 171-287-4422.

Feb. 24, **A Tribute-Roast Honoring Stan Goman**, hosted by the American Jewish Committee's music-video division, Copacabana, New York. 212-751-4000, ext. 338.

Feb. 24, **MusiCares Person Of The Year Dinner, Concert, And Silent Auction Honoring Phil Collins**, Waldorf-Astoria, New York. 310-392-3777.

Feb. 25, **4th Annual Patrick Lippert Awards**, honoring Sheryl Crow, LL Cool J, and Steve Young, among others, to benefit Rock the Vote, Roxy, New York. 212-621-6027.

Feb. 26, **Grammy Awards**, Madison Square Garden, New York. 310-392-3777.

MARCH

March 5-8, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 6, **Echo Awards**, Congress Center, Hamburg. (49) 40-581935.

March 7-9, **International Live Music Conference**, Inter-Continental Hotel, London. (44) 171-405-4001.

March 8, **How To Start & Grow Your Own Record Label**, the Holiday Inn, Brookline, Mass. 508-526-7983.

March 8-11, **National Assn. Of Recording Merchandisers (NARM) Annual Convention**, Marriott Hotel, Orlando, Fla. 609-596-2221.

March 9, **Promoting & Marketing Music Toward The Year 2000**, the Holiday Inn, Brookline, Mass. 508-526-7983.

March 13-15, **Replitech Europe**, Montjuic 2, Barcelona, Spain. 914-328-9157.

LIFELINES

BIRTHS

Twins, Max Alexander and Emma Victoria, to Robin and Randall Kennedy, Jan. 20 in Los Angeles. Mother is a sales representative for Universal Home Video. Father is senior director of marketing and sales for Warner Bros. Records' jazz department.

DEATHS

Richard Steinberg, 44, of an aneurysm, Jan. 15 in Valley Stream, N.Y. Steinberg, whose death occurred at his parents' home, according to his wife, Sheila Steinberg-Leonard, had a long career as an A&R representative, including a stint at Atlantic Records starting in the late '70s. Over the years, he also was VP of A&R at PolyGram Records, president of Caribbean Sound Basin Recording Group, and president of a minor music company. As an executive producer, he worked on recordings by Yes, Peter Dinklage, Bette Midler, Skid Row, Jon Astley, Kix, Average White Band, Ted Nugent, Laura Branigan, Willie DeVille, and Kim Mitchell. He was associated with such major hit singles as “Separate Lives” by Phil Collins and Marilyn

Martin, “Owner Of A Lonely Heart” by Yes, “Love Theme From St. Elmo's Fire” by David Foster, “St. Elmo's Fire (Man In Motion)” by John Parr, and “The Rose” by Bette Midler. At Atlantic, Steinberg developed an A&R research system that tracked the sales and airplay of independently produced records, according to his wife, that led to successful deals with Debbie Gibson, White Lion, Nu Shooz, and Nancy Martinez. Steinberg also performed as a recording artist and session musician on more than 40 albums.

Funeral services were held Jan. 17 at Gutterman's Memorial Chapel in Rockville Center, N.Y. In lieu of flowers, his wife has requested that donations be

made to the American Society for the Prevention of Cruelty to Animals.

Michael Stephen Branch, 47, of a heart attack, Feb. 1 in Charlotte, N.C. Branch was president and founder of Insight Talent, a 25-year-old booking agency that also provides promotion and production services. He and his brother Roger played in the Tempest Band, which was recently inducted into the Beach Music Hall of Fame. Branch also served as a live and recorded music producer and founded the series Beach Blast Concerts. He is survived by his wife, Susan; son Griffin; daughter Tiffany Traywick; parents William and Verona; and a brother and sister.

DECLARATIONS OF INDEPENDENTS

(Continued from page 61)

Since relocating to Brooklyn, N.Y., from Maine in the early '90s, rex has developed a subtle, seductive sound that's heavy on dynamics. The hushed trio sound on its last two records has been filled out this time with string arrangements by Mike Billingsley, a longtime friend of Harvey's.

Critics have grappled mightily to come up with a satisfactory tag for rex's music; “slow-core” and “chamber rock” have been among the descriptive terms applied to its lush style.

“The slow-core thing is ridiculous, because not everything is slow, especially when we play live,” Harvey says. “We don't set out to be any kind of band. We just work on stuff that feels good to play.”

The music appears to be as resistant to categorization as that made by such Chicago acts as Tortoise. Harvey acknowledges an affinity with the Windy City bands: “We were listed as a Chicago band when we played at Tramps [in New York]... We get affiliated with the Chicago thing a lot. Last year, if we played four shows in New York, we played eight in Chicago.”

Like their Chi-town compatriots, the members of rex display a fondness for

side projects. Scharin, the former drummer for Codeine, cut an album, “Directions In Music,” last year for Thrill Jockey in Chicago with Bundy K. Brown of Tortoise and James Warden of 40k; he also plays with Louisville's June Of '44 (which shared several bills with rex last year) and has his own dub side project, HIM, which has released an EP and album on Southern.

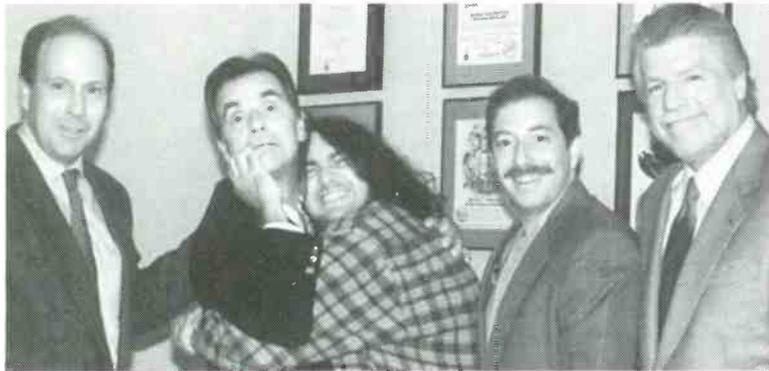
Harvey says the group is looking at a spring tour that may be split between headlining dates and an opening stint with a more established band. The group, which used Billingsley on acoustic bass at some recent dates, is still seeking the ideal musician to replicate the string-based sound of “C.”

“We're always looking for able-bodied string players to go out on tour,” Harvey says. “When we play these songs [from ‘C’] without string players, I feel I'm out there playing the basic tracks. A lot of the mood of the songs is because the strings are in there.”

But, he adds, “it's hard to bring another member in if you don't know them as a person. You ask yourself, ‘Can I be in a van with this person for six months?’”

Programming

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



Who Is This Man, Anyway? Dick Clark gets a gracious hug from Elliot Segal, co-host of the morning show at WHTZ (Z100) New York and creator of the just-launched Elliot Report morning prep service. The United Stations-distributed daily 8- to 12-page fax combines news, entertainment bits, sports, box-office results, and celebrity birthdays. It kicked off at more than 50 stations last month. Shown to the left of Clark is United Stations' Bill Quinn, and to the right of Segal are United Stations' Dave Kolin and president Nick Verbitsky.

Debating Merits Of On-Air 'Ebonics'

R&B PDs See Need To Use Slang For Ratings

This story was prepared by Janine Coveney, managing editor of R&B Air-play Monitor.

The recent controversy in the Oakland, Calif., and Los Angeles school districts about the adoption of ebonics as a recognized language for inner-city kids brings the issue of language and culture to the forefront at a time when R&B radio, influenced by hip-hop, is using more street jargon than it has in years.

R&B PDs, who have a longstanding history of using slang on the air, believe that it's their responsibility to reflect their audience and don't feel that the burden of setting a good example in

speech should be placed on their jocks' doorsteps.

In December, the Oakland School District recognized "black English" or "ebonics" as a "genetically based" language with roots in west African linguistic forms in a program proposal to receive more state and federal funding. The term "ebonics" is derived from the words "ebony" and "phonics." Proponents of ebonics say it's a tool to help students learn standard English; however, some of those opposed claim that the school board is "giving up" by incorporating ebonics.

In the face of the national controversy, the Oakland school board sought to clarify its proposal last month, removing the term "genetically based." The

amended plan calls for teachers to receive specialized training in so-called "African Language Systems" in order to better understand African-American students and to help them with English proficiency. School board members say that the plan was never intended to make teachers speak or teach ebonics. The amended plan was adopted by the Oakland school board Jan. 15; the Los Angeles school board has a similar proposal up for review, which is expected to be decided upon later this month.

While the ebonics issue goes well beyond the issue of hip-hop jargon, most PDs contacted for this article tend to view ebonics and street slang as interchangeable issues. Maurice DeVoe, *(Continued on next page)*

Online Companies Court PDs, Listeners

Singles' Site Stirs Station's Web Visitors

■ BY DOUG REECE

LOS ANGELES—Beyond concert tickets and T-shirts, online companies Intervox Communications and Cupidnet are hoping to entice radio stations to provide their listeners with the greatest gift of all.



Their turnkey online promotion, which is offered at no cost and customized to match each station's existing World Wide Web site, allows listeners/browsers to meet friends and dates on a specialized Web page.

Intervox Communications (<http://www.intervox.com>) president Peggy Miles says the time has come for programmers to take responsibility for expanding Web site content and opening up online revenue streams.

"Eighty percent of station Web sites are nothing more than the station's

media kit and on-air personality info," says Miles. "To make this medium work, stations need to start actively programming their Web site just like they do their on-air signal."

"There are a few stations that are very successful at selling advertising on their sites, but they have a dedicated sales force or have allocated programming so that the sales staff has something of value to sell," she adds. "In general, most stations don't have these things."

Intervox and Cupidnet launched the program on top 40 KKKI Colorado Springs, Colo., in time for Valentine's Day, at <http://www.as.org/kkli>. Called KKKI Singles, the site is designed to mesh with the design of KKKI's regular Web site.

Miles says the station was selected because it is in a smaller market and allowed Cupidnet and KKKI to test and modify the project.

KKKI PD Steve Larson says traffic on the station's Web site has increased significantly since the station began teasing the service on air with the simple tag line "You could meet the love of

your life on the KKKI Web site."

"This is just another extension of our radio station that reaches out and introduces us to our audience," Larson says. "It also ties in well with 'Lights Out,' our love song show."

Once logged onto the KKKI Singles Web page, listeners fill out a questionnaire that helps Cupidnet find ideal

PROMOTIONS & MARKETING

mates.

The "Drugs Okay?" item, for instance, includes possible responses a) Yes, b) A joint on occasion is okay, c) They should be past that part of their life . . . , and d) Don't care.

In addition to a general chat room, the site provides a listing of station-sponsored events and promotions as well as joint E-mail from station to listener, per the latter's approval.

Legacy Recordings, the Sony imprint that culls releases from *(Continued on next page)*

newsline...

CBS ONE? It's official: Westinghouse's industrial and broadcast/cable businesses will be renamed CBS Corp., with divisional titles CBS Radio, CBS Television, and CBS Cable. Also, Westinghouse Electric Corp. has elected CBS Radio chairman/CEO Mel Karmazin to its board of directors. And meanwhile, might the CBS Radio Network be tucked under the wing of Mel Karmazin's Westwood One in the near future? CBS declined to comment, though we're told to expect a decision on the mega-group's destiny by month's end.

HOLLOW VOICE. Voice of America's (VOA) highly popular top 40 VOA Europe network went dark Feb. 3. The VOA had been attempting to privatize the network for the last two years. More next week.

TOBIN ON BOARD. Karen Tobin is elected an officer of Promax International, which represents broadcast promotions and marketing. Tobin, VP of marketing for KIIS-FM-AM Los Angeles, has served on the board for the past three years and is the first radio professional to be elected an officer in more than five years.

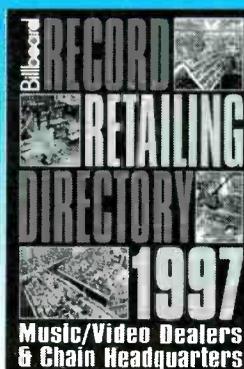
AWARDS BACK TO FRONT. On Feb. 25, the National Academy of Recording Arts and Sciences (NARAS) was to present its Radio Active Awards at a Grammy nominees' reception in New York. According to a column by NARAS president/CEO Michael Greene (see Commentary, page 4), stations that consistently practice front- and back-announcing will be acknowledged for maintaining "that important connection between the music and radio."

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Adult Contemporary

T. WK.	L. WK.	2	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	18	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON 7 weeks at No. 1
2	2	3	14	I FINALLY FOUND SOMEONE COLUMBIA 78480	BARBRA STREISAND & BRYAN ADAMS
3	3	2	19	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
4	4	4	10	I BELIEVE IN YOU AND ME ARISTA 13293	WHITNEY HOUSTON
5	5	5	14	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	ROD STEWART
6	6	7	35	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
7	7	6	26	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
8	8	8	29	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
9	9	10	10	I'M NOT GIVING YOU UP EPIC 78464	GLORIA ESTEFAN
10	16	21	3	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN
11	13	17	6	FOR THE FIRST TIME COLUMBIA ALBUM CUT	KENNY LOGGINS
12	12	16	6	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
13	11	11	11	STILL IN LOVE MERCURY ALBUM CUT	LIONEL RICHIE
14	17	19	5	THROUGH YOUR HANDS REVOLUTION ALBUM CUT	DON HENLEY
*** AIRPOWER ***					
15	21	—	2	IT'S IN YOUR EYES FACE VALUE 87076/ATLANTIC	PHIL COLLINS
16	15	15	51	BECAUSE YOU LOVED ME 550 MUSIC 78237	CELINE DION
17	19	14	24	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
18	18	13	21	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	ELTON JOHN
19	23	30	3	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
20	10	12	13	100 YEARS FROM NOW ELEKTRA ALBUM CUT/EEG	HUEY LEWIS & THE NEWS
21	14	9	14	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	SEAL
22	25	24	10	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
23	22	22	18	THE MOMENT ARISTA 13260	KENNY G
*** HOT SHOT DEBUT ***					
24	NEW	—	1	ALL BY MYSELF 550 MUSIC ALBUM CUT	CELINE DION
25	27	—	2	JUST ANOTHER DAY MERCURY 578816	JOHN MELLENCAMP

Adult Top 40

T. WK.	L. WK.	2	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	16	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT 8 weeks at No. 1
2	2	4	12	LOVEFOOL STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
3	3	2	31	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
4	4	5	14	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
5	7	10	13	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
6	5	3	22	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	ALANIS MORISSETTE
7	6	6	22	IF IT MAKES YOU HAPPY A&M 581874	SHERYL CROW
8	8	11	16	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
9	9	9	32	COUNTING BLUE CARS A&M 581462	DISHWALLA
10	10	8	20	WHEN YOU LOVE A WOMAN COLUMBIA 78428	JOURNEY
11	14	16	10	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	COUNTING CROWS
12	11	7	27	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	CELINE DION
13	12	13	34	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	DONNA LEWIS
14	13	12	35	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
*** AIRPOWER ***					
15	22	28	4	EVERYDAY IS A WINDING ROAD A&M ALBUM CUT	SHERYL CROW
*** AIRPOWER ***					
16	21	25	4	DON'T CRY FOR ME ARGENTINA WARNER BROS. ALBUM CUT	MADONNA
17	16	15	25	MOUTH UNIVERSAL 56018	MERRIL BAINBRIDGE
18	15	17	46	GIVE ME ONE REASON ELEKTRA 64346/EEG	TRACY CHAPMAN
*** AIRPOWER ***					
19	20	24	10	DON'T LET GO (LOVE) FASTWEST 64231/EEG	EN VOGUE
20	18	18	27	KEY WEST INTERMEZZO (I SAW YOU FIRST) MERCURY 578398	JOHN MELLENCAMP
21	25	21	24	WHERE DO YOU GO ARISTA 13225	NO MERCY
22	19	20	25	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	BRYAN ADAMS
23	17	14	16	FLY LIKE AN EAGLE ZTT/WARNER SUNSET 87046/ATLANTIC	SEAL
24	28	29	8	JUST ANOTHER DAY MERCURY 578816	JOHN MELLENCAMP
25	31	40	3	WHERE HAVE ALL THE COWBOYS GONE? IMAGO ALBUM CUT/WARNER BROS.	PAULA COLE

Compiled from a national sample of airplay supplied by broadcast data systems. Radio track service. 51 adult contemporary stations and 57 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

Radio

PROGRAMMING

DEBATING MERITS OF ON-AIR 'EBONICS'

(Continued from preceding page)

assistant PD/music director of KKBT (the Beat) Los Angeles, states the bottom-line opinion of those contacted for this story: "We have jocks that speak very fluid English and some that speak with slang, but we hire them to be real people," he says. "We don't tell people how to sound; we hire them for who they are. As long as they're able to relate to the audience, that's what counts."

R&B consultant Tony Gray agrees that the language employed by R&B jocks has "been an ongoing debate in black radio for a number of years. I believe that the air talent, depending upon the daypart, should try to mirror the consumer. I don't believe the person should totally destroy the language, but at the same time, [in order] to relate to their core consumers, they need to utilize the language those listeners use. Whether you call it ebonics, black English, or some people call it 'bad English,' there's no getting around it. The whole controversy is much to-do about nothing."

Besides, Gray says, "if you put some guy or young lady on the radio from 7 p.m. to midnight, when most teenagers listen to the radio, and this individual is thumbing through Webster's Dictionary, trying to educate people, they are going to get killed in the ratings, and across the street another jock is using every slang that's available—that kid is going to be No. 1. You can't put a younger version of Ed Bradley or Bryant Gumbel against some kid that sounds like any average everyday rapper. You're gonna get smashed."

BILINGUAL IS GREAT

"It is definitely an issue, but to be bilingual is great," says Keith Landecker, PD of WJTT (Power 94) Chattanooga, Tenn. "[Ebonics] is a language. It's just history repeating itself. Everybody grew up and had a language they talked to their peers; there was a way our parents spoke in the '50s and '60s. To be able to converse [in either] makes you a much stronger air personality. It's nice to hear somebody [on the station] say, 'Yo, yo, what's happening, what's the flavor?' and then be able to say, 'Thank you very much for calling, please try our Web page.' It's all about who you are on the radio, and the great jocks can relate to all people—it's as simple as that. Our jocks need to have a responsibility to show [the listeners] both worlds. Our jocks should show versatility."

Steve Crumbley, PD of WXYV (V103) Baltimore, agrees that versatility is important for jocks. "I don't have a problem with the lingo," he says. "But [the jocks] definitely use [standard English] if there are serious subjects to talk about, like the 3-year-old child that was killed here recently in a drive-by. It shows the kids listening that we know there's ebonics, but we use the king's English as well."

That versatility is necessary for reaching all sectors of the audience. "Not all these people are Ivy League grads," adds Gray. "Their means of articulation does not mirror Bryant Gumbel or Ed Bradley; it ain't that kind of party."

THE HISTORY OF HIP

R&B radio, R&B music, and black slang have been interconnected since the beginning days of the format and such pioneers as Jocko and Jack the Rapper. The influence extended to top

40 radio, too. Legend holds that "rock-'n'-roll" was black slang for sex; consultant Bill Drake's famous "boss radio" slogan of the '60s came from a slang term that, by his recollection, had already run its course among the black audience. And since the 1930s, black music has contributed to the lexicon everything from "hip," "jive," "cool," and "groovy" to "dope," "fresh," "phat," and "stupid."

"This ain't nothing different from what we have done for years and years," says Power 94's Landecker about the use of black slang. "To put it down is to put down where our history came from. We have always been a resourceful people, able to adapt to our surroundings. If you're living in a place where a lot of people are doing certain things, I feel you have to be able to converse and be intelligent on all levels. If the new radio people didn't get into what was out now, if we didn't deliver the new music first and get with the trend, how can we be the hottest, hippest station in town?"

The need to stay conversant in the vernacular affects the old as well as the young in the black community, points out Jay Alan, PD/music director of hip-hop-leaning WEJM (106 Jams) Chicago. "It is necessary for the DJs to speak in slang and urban lingo," he says. "Parents listen to keep up on it to communicate better with their child, because there's a big communication gap. A lot of parents have been calling lately, saying they listen in the mornings because they want to relate to their child better."

SHOULD RADIO EDUCATE?

A large part of the ebonics controversy is the fact that many of today's students don't get a good-enough grasp of standard written and spoken English to later compete successfully in the job market. So with radio already seen as the conduit for news, services, and information, is radio also expected to educate?

"I'm still of the opinion that it all begins in the home," says V103's Crumbley. "A lot of these kids don't have solid homes, and radio plays a major [role] in their life. But I question whether it's

radio's responsibility to [educate]. I also question people who say that TV is the problem, or movies, or the music. I'm a parent, and my kids speak the slang, but they also know how to talk to Daddy like they have some sense."

"Responsibility for standard English begins at home; that is not my burden," agrees Sam Weaver, PD of KPRS (Hot 103 Jamz) Kansas City, Mo. "Commercial stations are trying to achieve Arbitron numbers that hopefully will also turn into profit. [Depending] on whom you're targeting, you always try to get your announcers to be as hip as possible to go with the music and to hold them as an audience."

WEJM's Alan points out how the rhythms of hip-hop language actually enhance education. "To be honest, I feel that slang has been around for the longest, and it seems to be a little more prevalent now with rap music," he says. "If a kid can't remember some of his studies, you put it in the rap form, [and] he can remember it better. You can communicate better to the kids of today."

Monica Starr, PD of adult WMXD Detroit, and Alan's predecessor at WEJM, says that while radio should not be responsible for educating children, she is definitely concerned about the impact of TV and radio on young people and the deteriorating quality of education.

"What concerns me about ebonics is that there was slang when I was growing up and when you were growing up," she says. "There was slang in between the generation of hip-hop and our generation, but we learned how to talk on the street level and still be able to communicate in standard English."

"The problem is that, yes, the media does have a big influence when you compare the hours of school to the number of hours of outside influences," she adds. "I can't say that I'm for or against ebonics—I am for education. It is the responsibility of the educators to make sure that our children are educated the same way that we were educated—not in the exact same manner, but they should receive the knowledge that they need to survive in the 20th century."

ONLINE COMPANIES COURT PDS, LISTENERS

(Continued from preceding page)

Columbia and Epic catalogs, joined KKLI's Valentine's Day promotion by offering its "Soul Of Seduction" boxed sets as contest giveaways.

Winners were selected based on the quality of their online-posted virtual Valentine's Day cards.

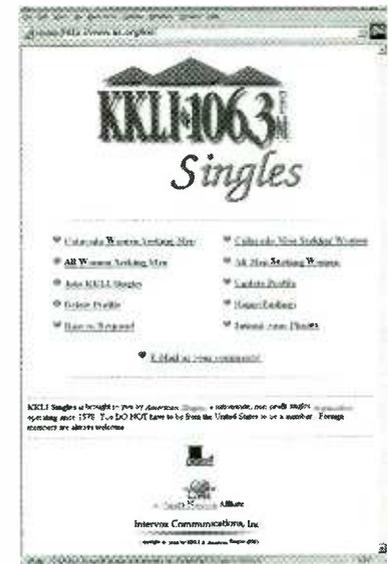
Though KKLI Singles is managed by Cupidnet, the station receives free access to a custom database of listeners on the site.

Cupidnet, in turn, is able to expand the database for its global dating service at <http://www.cupidnet.com> and sell banner space on the site.

According to Cupidnet president Dan Bender, stations take 25% of any revenue generated on the site and are provided with invaluable demographic info.

Still, Bender, who met his wife on the Internet, has a soft spot for the less commercial aspects of the program.

"The interesting and exciting thing about the Internet is that people will communicate with people that may not live in their exact same area, but over



days, weeks, and months they end up wanting to meet that person, and it ends up leading to more."

Wearing nothing is divine/Naked is a state of mind/I take things off to clear my head/To say the things I haven't said," sings Luscious Jackson's Jill Cunniff in "Naked Eye," extolling the virtues of openness in its communicative rather than sartorial form.

"Repression can seriously damage your health," Cunniff says. "I know that confronting someone and speaking my mind gives me a real sense of relief. Emotional nudity—the feeling of not wearing all these layers—is a great thing. Even though it takes a lot of courage to be open. It's much easier to hide behind fences and wish the world understood.

"Both men and women in relationships are often scared of saying just what it is they need, and then they're upset when they don't get it," Cunniff adds.

"A lot of times, you just expect people to have ESP. I know I don't have it, so I always want people to tell me what they want. Otherwise, they might not get it."

No. 26 on Modern Rock Tracks this week, "Naked Eye"—the first single from Luscious Jackson's second album, "Fever In Fever Out" (Grand Royal/Capitol)—is a characteristically buoyant slice of pop pastiche from the quartet of New York natives. Bassist/



"Emotional nudity is a great thing. Repression can seriously damage your health."

—Jill Cunniff of Luscious Jackson

and album, "Fever In Fever Out" (Grand Royal/Capitol)—is a characteristically buoyant slice of pop pastiche from the quartet of New York natives. Bassist/

vocalist Cunniff and her mates—guitarist/vocalist Gabby Glaser, keyboardist Vivian Trimble, and drummer Kate Schellenbach—were raised on '70s funk and top 40 fare as well as old-school hip-hop, new wave, and punk rock. With its drum'n'bass beat, mellow raps on the verses, and cool pop chorus, "Naked Eye" reflects not only the band's eclectic bent but its increasing concern for the verities of songwriting.

"Of course, you get bored every once in a while, and you want to hear some noise rock or something," Cunniff says. "But for a song to be a hit, it has to build—the verse has to lead to the chorus and all that. That's why we try to have catchy hooks and well-structured songs, as well as all the samples and unusual sounds. We do try to mix in a little pop with our art rock."

Billboard®

FEBRUARY 15, 1997

Mainstream Rock Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	1	13	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
2	2	3	3	LAKINI'S JUICE SECRET SAMAHDI	LIVE RADIOACTIVE/MCA
3	3	2	18	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
4	5	6	4	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
5	10	13	8	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
6	7	8	4	DISCOTHEQUE POP	U2 ISLAND
7	4	4	17	LADY PICTURE SHOW TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
8	12	15	5	KING NOTHING LOAD	METALLICA ELEKTRA/EEG
9	8	7	15	HAVE YOU SEEN MARY WAX ECSTATIC	SPONGE COLUMBIA
10	6	5	22	HERO OF THE DAY LOAD	METALLICA ELEKTRA/EEG
11	11	12	12	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
12	NEW	1	1	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
13	9	9	15	LOOKING FOR STIR	STIR AWARE/CAPITOL
14	14	20	8	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
15	17	23	3	CASUAL AFFAIR LEMON PARADE	TONIC POLYDOR/A&M
16	15	16	12	JUST ANOTHER DAY MR. HAPPY GO LUCKY	JOHN MELLENCAMP MERCURY
17	18	18	21	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
18	20	22	5	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
19	13	11	14	HALF THE WORLD TEST FOR ECHO	RUSH ANTHEM/ATLANTIC
20	24	25	6	CHANGE THE LOCKS MUSIC FROM "SHE'S THE ONE"	TOM PETTY AND THE HEARTBREAKERS WARNER BROS.
21	16	10	16	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
22	22	21	18	ME WISE MAGIC BEST OF VOLUME 1	VAN HALEN WARNER BROS.
23	21	17	18	LONG DAY YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
24	26	32	3	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
25	25	—	2	HOPE IN A HOPELESS WORLD BOMBS & BUTTERFLIES	WIDESPREAD PANIC CAPRICORN/MERCURY
26	19	14	12	CAN'T GET THIS STUFF NO MORE BEST OF VOLUME 1	VAN HALEN WARNER BROS.
27	23	19	17	WHAT I GOT SUBLINE	SUBLINE GASOLINE ALLEY/MCA
28	32	—	2	RESIGNATION SUPERMAN BEAUTIFUL WORLD	BIG HEAD TODD & THE MONSTERS REVOLUTION
29	27	24	21	STINKFIST AENIMA	TOOL ZOO/VOLCANO
30	28	28	24	WOULD? UNPLUGGED	ALICE IN CHAINS COLUMBIA
31	31	—	2	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	NINE INCH NAILS NOTHING/INTERSCOPE
32	30	31	4	THE WAKE-UP BOMB NEW ADVENTURES IN HI-FI	R.E.M. WARNER BROS.
33	40	—	2	TOURNIQUET ANTICHRIST SUPERSTAR	MARILYN MANSON NOTHING/INTERSCOPE
34	NEW	1	1	EVERYDAY IS A WINDING ROAD SHERYL CROW	SHERYL CROW A&M
35	29	26	12	BANG BANG RHYTHMEEN	ZZ TOP RCA
36	36	—	2	CAN'T TAME THE LION TRIAL BY FIRE	JOURNEY COLUMBIA
37	33	37	4	THROUGH YOUR HANDS "MICHAEL" SOUNDTRACK	DON HENLEY REVOLUTION
38	NEW	1	1	WHEN THE ANGELS SING WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
39	NEW	1	1	TUMBLE IN THE ROUGH TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
40	34	30	4	F.N.T. GREAT DIVIDE	SEMISONIC MCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 79 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

FEBRUARY 15, 1997

Modern Rock Tracks

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	1	4	DISCOTHEQUE POP	U2 ISLAND
2	2	3	3	LAKINI'S JUICE SECRET SAMAHDI	LIVE RADIOACTIVE/MCA
3	3	2	12	#1 CRUSH "ROMEO + JULIET" SOUNDTRACK	GARBAGE CAPITOL
4	4	4	11	THIRTY-THREE MELLON COLLIE AND THE INFINITE SADNESS	THE SMASHING PUMPKINS VIRGIN
5	8	8	10	ONE HEADLIGHT BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
6	5	6	9	A LONG DECEMBER RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
7	7	7	4	ABUSE ME FREAK SHOW	SILVERCHAIR EPIC
8	6	5	17	ALL MIXED UP 311	311 CAPRICORN/MERCURY
9	9	10	8	GREEDY FLY RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
10	10	11	8	LOVEFOOL FIRST BAND ON THE MOON	THE CARDIGANS STOCKHOLM/MERCURY
11	14	27	3	THE PERFECT DRUG "THE LOST HIGHWAY" SOUNDTRACK	NINE INCH NAILS NOTHING/INTERSCOPE
12	11	15	5	BARREL OF A GUN ULTRA	DEPECHE MODE MUTE/REPRISE
13	21	25	5	SANTERIA SUBLINE	SUBLINE GASOLINE ALLEY/MCA
14	13	16	5	ALL I WANT IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
15	16	23	12	CRASH INTO ME CRASH	DAVE MATTHEWS BAND RCA
16	12	12	13	DESPERATELY WANTING FRICTION, BABY	BETTER THAN EZRA SWELL/ELEKTRA/EEG
17	24	26	7	EVERYDAY IS A WINDING ROAD SHERYL CROW	SHERYL CROW A&M
18	20	18	26	WHAT I GOT SUBLINE	SUBLINE GASOLINE ALLEY/MCA
19	17	13	18	DON'T SPEAK TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
20	18	19	21	BOUND FOR THE FLOOR AS GOOD AS DEAD	LOCAL H ISLAND
21	15	9	17	LADY PICTURE SHOW TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	STONE TEMPLE PILOTS ATLANTIC
22	22	17	16	SWALLOWED RAZORBLADE SUITCASE	BUSH TRAUMA/INTERSCOPE
23	35	—	2	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
24	26	21	20	THE DISTANCE FASHION NUGGET	CAKE CAPRICORN/MERCURY
25	23	20	12	HELLO HELLO	POE MODERN/ATLANTIC
26	27	24	16	NAKED EYE FEVER IN FEVER OUT	LUSCIOUS JACKSON GRAND ROYAL/CAPITOL
27	19	14	17	BLOW UP THE OUTSIDE WORLD DOWN ON THE UPSIDE	SOUNDGARDEN A&M
28	34	—	2	FEMALE OF THE SPECIES SPIDERS	SPACE SUT REACTION/UNIVERSAL
29	25	22	12	RADIATION VIBE FOUNTAINS OF WAYNE	FOUNTAINS OF WAYNE SCRATCHIE/TAG/ATLANTIC
30	29	30	9	SUPER BON BON IRRISISTIBLE BLISS	SOUL COUGHING SLASH/WARNER BROS.
31	38	—	2	EXCUSE ME MR. TRAGIC KINGDOM	NO DOUBT TRAUMA/INTERSCOPE
32	28	28	14	LOVE ROLLERCOASTER "BEAVIS AND BUTT-HEAD DO AMERICA" SOUNDTRACK	RED HOT CHILI PEPPERS GEFFEN
33	NEW	1	1	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
34	NEW	1	1	THE FRESHMAN VILLIANS	THE VERVE PIPE RCA
35	37	—	2	FIRESTARTER	PRODIGY XL-MUTE/MAVERICK/WARNER BROS.
36	31	31	6	NO FACE DESTRUCTION BY DEFINITION	THE SUICIDE MACHINES HOLLYWOOD
37	33	38	3	WHEN THE ANGELS SING WHITE LIGHT WHITE HEAT WHITE TRASH	SOCIAL DISTORTION 550 MUSIC
38	NEW	1	1	I WILL SURVIVE FASHION NUGGET	CAKE CAPRICORN/MERCURY
39	30	29	10	FIRE WATER BURN ONE FIERCE BEER COASTER	ELOODHOUND GANG REPUBLIC/GEFFEN
40	32	32	6	THE GOOD LIFE PINKERTON	WEEZER DGC/GEFFEN



HITS!
IN
TOKIO

Week of January 26, 1996

- Cosmic Girl / Jamiroquai
- Born Slippy / Underworld
- 2 Become 1 / Spice Girls
- Change The World / Eric Clapton
- Every Time I Close My Eyes / Babyface
- Discotheque / U2
- Alfie / Vanessa Williams
- Betcha By Golly Wow! / ♪
- I Believe In You And Me / Whitney Houston
- Spiritual Thang / Eric Benet
- Say... If You Feel Alright / Crystal Waters
- Let's Get Down / Tony Toni Tone
- Beyond The Invisible / Enigma
- You Can Do It (Baby) / Nuyorican Soul Featuring George Benson
- Lovefool / The Cardigans
- Whoever / Lewis Taylor
- No Woman, No Cry / Fugees
- Stay Together / Mr. Big
- Don't Cry For Me Argentina (From "Evita") / Madonna
- Beetlebum / Blur
- I Love You Always Forever / Donna Lewis
- Virtual Insanity / Jamiroquai
- Bohemian Rhapsody / The Brads (From "High School High")
- Don't Speak / No Doubt
- Justify / Daryl Hall
- Love Rollercoaster / Red Hot Chili Peppers
- Yes - Free Flower - / My Little Lover
- Fly Like An Eagle / Seat
- Don't Let Go (Love) (From "Set It Off") / En Vogue
- Never Miss The Water / Chaka Khan Featuring Me'Shell Ndegeocello
- Your New Cuckoo / The Cardigans
- Say You'll Be There / Spice Girls
- I Am, I Feel / Alisha's Attic
- You Must Love Me (From "Evita") / Madonna
- Un-Break My Heart / Toni Braxton
- Higher / Gloria Estefan
- Song For The Dumped / Ben Folds Five
- Everyday Is A Winding Road / Sheryl Crow
- Isn't She Lovely / Stevie Wonder
- Shake / Smap
- Candy / Naoko Kijima
- Pride / Miki Imai
- My Boo / Ghost Town DJ's
- It's In Your Eyes / Phil Collins
- Romance / Tomoyo Harada
- Come On Everybody / Us3
- Fade Into Light / Boz Scaggs
- Girl In A Sports Car / Chris Rea
- Angel / Simply Red
- Everyday Of Your Life / Richard Marx With Aska

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on

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

No Mercy Prevails Against Doubters, Other Obstacles With Global Success

WHERE WILL THEY GO? Given its frustratingly jagged career launch, flamenco-flavored *No Mercy's* current worldwide success is ever so much sweeter than chart achievement alone.

In 1995, the year before it hit the mark in the U.S. with the top five Hot 100 Singles smash, "Where Do You Go," the group endured illness, repeated credibility traumas, and a carefully planned debut single that became a worldwide hit for another act first.

Still, band members **Marty Cintron**, 25, and twins **Ariel** and **Gabriel Hernandez**, 26, now have the opportunity to breathe easier in light of the debut of their second single, "Please Don't Go," which was the highest Hot 100 entry in *Billboard's* previous issue, at No. 66. This issue, it catapults to No. 44.

While execs at *No Mercy's* label, Arista, acknowledge that "Please Don't Go's" uptempo, acoustic guitar-driven melody readily mimics "Where Do You Go," they say that the aim at this juncture is to further establish the group's image by branding its sound.

"The first record was at the forefront of radio's acceptance of mainstream dance and proved to be a huge hit, both at mainstream, crossover, and hot AC," says Arista VP of pop promotion **Jim Elliott**. "When it's No. 1 at [adult top 40] WPLJ [New York], it speaks volumes about its acceptance by the masses."

"Yes, 'Please Don't Go' sounds like the first one. And what's wrong with that at this point?" he muses. "We know there's a lot of solid material on this album, and we expect to be working it through the holidays. But first, we're working to make their sound familiar."

"I think it's a hit. It's going to come home," adds **WBBM** (B96) Chicago music director **Erik Bradley**, who was one of a number of radio programmers consulted on the delicate art of selecting the follow-up. "I think it would have been weird to release a ballad second. They need to establish their image as a pop dance act, then release a ballad to take it to the next level, to make them a total well-rounded hit artist."

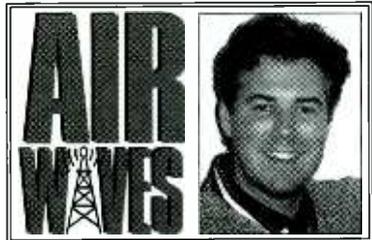
Other early believers are such blue-ribbon outlets as **KRBE** Houston, **KHKS** Dallas, **WKU** New York, **KHIS** FM Los Angeles, **WXKS** Boston, and **WXZZ** (Z104) Washington, D.C.

All of which adds to just how lofty *No Mercy's* high five should measure, given the complications it took to get here.

Dusting off lead singer Cintron's pre-

Mercy days takes us to Japan circa late 1994, where the native New Yorker was a featured singer/acrobat in a variety show. One night, however, he misjudged a flip, landed on his head, and lapsed into a coma for five days.

"It was a long period of recovery," Cintron recalls. "I had to wean myself



by Chuck Taylor

off medication and work to get my motor skills back. I even had problems chewing my own food."

As he progressed, Cintron returned to New York, decided it was too cold, and relocated to Miami. After four months, he called to get his job back in Japan; fatefully, the troupe told him to rest up and call again down the road.

Taking a singing gig at the Compass Cafe on South Beach's trendy Ocean Drive, he focused on his continuing rehabilitation. "My vocal skills were there, but my guitar skills were really not up to par," he says.

Then on March 22, 1995, his eighth night on the job, a man approached, said he was a producer, and invited Cintron to record with him. His reaction was along the lines of "Yeah, right."

But after persistent calls, Cintron landed in Germany with **Frank Farion**, the producer of '96 dance staple **La Bouche**, as well as of late-'80s industry sore spot **Milli Vanilli**.

At this juncture, the Hernandez brothers, friends of Cintron and professional Miami dancers/singers, were brought in, and the process of recording a first single ensued. That song was a cover of **Everything But The Girl's** "Missing," whose original version became one of the biggest global hits of '96—before Farion was able to launch *No Mercy's* version outside of Germany.

The Latin-relished record did, however, hit home in Germany, and Farion was on his way to producing the group's set and working out label deals in other nations. But then a backlash over *No Mercy's* connection with Farion began clawing at the act's progress: "Oh, they're good-looking boys, but do they really sing?" Cintron recalls hearing over and over. In some countries, they were instantly tagged a "boy group,"

where, again, pretty faces are known to lip-sync others' vocals and tap their way through mildly suggestive videos.

"That's why whenever we go on interviews, I take my acoustic guitar. There's no question anymore; we were able to cut through the bullshit and show that we're a legitimate act," says Cintron.

However, in the U.S., that wasn't enough for Arista president **Clive Davis**, whose label took a beating for launching **Milli Vanilli** in the U.S. in 1989. As a result, *No Mercy* was required to audition acoustically. Obviously, they satisfied the boss.

"Where Do You Go" has sold 4 million copies worldwide, according to Cintron. In addition to its top five success here, the song is No. 1 this week in the U.K. and Ireland and recently peaked at No. 1 in Mexico (with a Spanish-language version) and No. 2 in Canada and Australia. In Germany, *No Mercy* has had four hits: "Missing," "Where Do You Go," "When I Die," and "Kiss You All Over," a cover of the 1978 No. 1 Exile hit. In fact, the band is shooting a documentary of its history for German TV.

To continue the growth process, a winsome video shot in South Beach, designed to appeal to young female viewers, is due within the next couple weeks, as well as dance remixes of "Please Don't Go" from mix-maestros **Vission & Lorimer**, the **Berman Brothers**, and **Darren Friedman** (including an Ocean Drive mix, fashioned after "Where Do You Go's" most popular reworking). In addition, a new radio mix has been serviced.

Tour dates are scheduled to begin in March in Germany, with some radio station events in the U.S. slated throughout the year.

Looking forward, the third single will likely be "When I Die," a creamy ballad that maintains the familiar pluck of acoustic guitars. Bets are on that the cut will broaden *No Mercy's* appeal as more a top 40 broad stroke than a dance act.

But for now, Arista will continue to push its prize on TV. "MTV exposure has helped; having the public see them is a major step in breaking this group," says Elliott. "They are three good-looking guys that'll be tremendously appealing to women and, really, to the masses."

Cintron—who co-wrote "Please Don't Go"—however, shrugs off the value of beauty, focusing on his professional goals: "With one song, you can break a group over the whole world, which is the way to go. We're pleased that there are definitely strong follow-up singles. Hopefully, the people will feel that way, too."

KLUC's Thomas Stretches Sound Around The Strip

"I NEVER ACTIVELY campaigned for the PD position," says top 40/rhythm KLUC Las Vegas PD **Cat Thomas**. "I just did what the station needed. I figured the natural progression would take care of things."

After the departure of longtime PD **Jerry Dean** last year, Thomas received his stripes at the company holiday party Dec. 14.

American Radio Systems (ARS) purchased KLUC from Nationwide Communications in July 1996. At the time, Las Vegas was Nationwide's smallest market. Las Vegas was Arbitron market No. 74 when Thomas arrived in '88, but has since climbed to No. 45. Ironically, Thomas says, population projections indicate Las Vegas will be larger than Nationwide's flagship market, Columbus, Ohio, by 2005.

As part of the ARS family, Thomas enjoys working directly with COO **John Gehron**. "It's easy to become intimidated when the corporate big guy comes to town, but in John's case, we look forward to his visits," Thomas says.

"Many GMs only care about the bottom line, but [GM] **Tom Humm** understands the whole package. Even if you show him the money, Tom won't hesitate to veto something if he feels it shouldn't be on the air."

The ratings validate the approach. Fall Arbitrons put KLUC atop the 12-plus pyramid, 8.2-9.3; No. 1 in 18-34 and 18-49; No. 3 in 25-54; and No. 1 with women 25-34. "We're now getting recognition in the 25-54 arena without having to worry about the upper end," says Thomas, who considers himself "an eternal optimist." Last week, before the book came out, he invited everyone to a ratings celebration party.

Like many rhythmic top 40 outlets, KLUC survived a bout of brand mislabeling. "KLUC was known as the rap station," says Thomas, who moved quickly to rectify the situation. "I now realize that while there are hit records for that genre, stuff like **Quad City DJ's** and **2Pac's** 'California Love' [are] the more mass-appeal elements of the rhythm-crossover genre."

"Many programmers make the mistake of confusing mass appeal and mainstream. **Toni Braxton**, **R. Kelly**, **Mariah Carey**, etc., are mass-appeal artists who make up the core sound of this station. The great thing is, these artists are as popular with a 16-year-old girl [as with] a 33-year-old woman. By focusing on hit artists, we've become a hit station."

Here's an 11 a.m. sample on KLUC: **Kool & the Gang**, "Get Down On It"; **Celine Dion**, "It's All Coming

Back To Me Now"; **En Vogue**, "Don't Let Go (Love)"; **Janet Jackson**, "Love Will Never Do Without You"; **Mint Condition**, "What Kind Of Man Would I Be"; **No Doubt**, "Don't Speak"; **Shades**, "Tell Me (I'll Be Around)"; **TLC**, "Creep"; **Toni Braxton**, "Un-Break My Heart"; **Ginuwine**, "Pony"; **Monica**, "Before You Walk Out Of My Life"; and **Tom Tom Club**, "Genius Of Love."

As a graduate of Ohio State University, Thomas feels almost no embarrassment when whipping out a vintage **Woody Hayes** quote: "You win with people." Those people include consultant **Bob West** (PD of ARS sister **KSF**M Sacramento, Calif.), who brings his experience with Hispanic markets and rhythmic music to KLUC. **Jay Casey** and the **Breakfast Flakes**, with **Melanie McKay** and **Phil "Danger Boy" Maiorano**, start the day, followed by midday

jock **Rick Kelly** and **Bo Jaxon**, who took over afternoons when Thomas came off the air earlier this month. **Danny Cruze** does nights, followed by **Rob Banks** in overnights.

Thanks to the 24-hour playground that is Vegas, nights are busy, and so are the phones. In fact, Arbitron data indicates that afternoons outcome mornings. "The busiest casino shift is 3 p.m. to midnight, but there's a shift change every hour of the day in this town," says Thomas.

Having an adult Disneyland on all sides lends itself to unique promotional opportunities. "In 1996, we did 283 outside events, and we stand a good chance of surpassing that number this year," says Thomas.

On the flip side, with A-list talent like **Celine Dion**, **Gloria Estefan**, **Diana Ross**, **Penn & Teller**, and the **Billboard Music Awards** in town on any given day, it's sometimes tough to get jaded listeners excited about these events. "Besides," he says, "casinos aren't too willing to part with tickets that cost upwards of \$70. They don't have to."

One of Thomas' goals for '97 is to get out of town to gain some perspective. He recently hung with **West** in Sacramento and drove around Southern California. During the latter swing, Thomas called one of his jocks from the car. "I played a break from an L.A. station over the phone and said, 'Can you believe you're better than that? Now go and kick some ass tonight!'"

Thomas says, "I now realize that with more pay and responsibility comes more work. I promised my wife that once I got everything dialed in, I'd start getting home earlier, but so far it doesn't seem to be headed in that direction."

KEVIN CARTER



EXECUTIVE TURNTABLE

FORMATS: Classic hits **WYST** Detroit flips to album rock as 97 **Rock** and adds **Howard Stern** in mornings.

Triple-A **KUMT** (the Mountain) Salt Lake City shifts to soft rock, revolving around a '70s library.

Rhythmic top 40 **CKEY** (the Planet) Buffalo, N.Y., has become a split-personality station, returning to its modern rock roots during the day; after 7 p.m. it retains its rhythmic top 40 lean but will start filtering in current alternative dance product shortly.

STATION SALES. Capstar Broadcasting Partners pays \$60 million to pick up 20 stations in midsized markets in Wisconsin, Arizona, Virginia, and Alaska from four radio groups: **Madison Radio Group**, **Commonwealth Broadcasting**, **Cavalier Communications**, and **COMCO Broadcasting**.

UP THE LADDER. **Jaye Albright's** Radio IQ consultancy has merged with **Keith Hill** and **Michael O'Malley's** consulting partnership. The new venture, "Albright, Hill & O'Malley—

Radio IQ, The Country Radio Specialists," estimates that the merger makes it country radio's second-largest consultancy, with nearly 70 clients.

Look for **WXYZ/WYCD** Detroit GM **Scott Meier** to relinquish those duties at **WYCD** to concentrate on **WXYZ**.

Country veteran **Bruce Blevins**, most recently with Nationwide's San Diego outlets, will be the new GM of classic hits **KHTC** Phoenix when Nationwide closes on that property.

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

CMT Joins Wal-Mart's Lot Concerts; Box Alterations

CMT MEETS WAL-MART: CMT is teaming with retail giant Wal-Mart for a series of free concerts that will be staged in the parking lots of about 260 outlets.

Among the performers that will participate in the promotion are **Deana Carter, George Ducas, Wade Hayes, Cledus "T." Judd, and Bryan White.** Each concert will feature two artists, each of whom will perform a 40-minute set and sign autographs. The promo began Jan. 27 and is set to run through the end of the year.

CMT will promote the concert series through several on-air spots and will give concert information following clips by participating artists. Wal-Mart will promote the events in local newspaper inserts.

In other CMT news, former MOR Music VP of label relations **Chris Parr** joins the channel as PD for its U.S. channel.

BOX TALK: Video Jukebox Network Inc., parent company of music video service the Box, has restructured its operations to include separate domestic and international subsidiaries under the corporate name the Box Worldwide. **Stanley H. Greene**, formerly VP of Bell Atlantic Video Services, has been hired as president of the new U.S. subsidiary, the Box-USA.

In addition, the company has increased its distribution in the U.S. and the Netherlands. The programmer recently added 350,000 households through launches in New Orleans and Harrisburg, Pa. Also, the channel added 265,000 subscribers with a launch in Rotterdam, the Netherlands. The channel now reaches 25 million households worldwide.

REEL NEWS: BET has replaced "UnReal" with the R&B/hip-hop clip show "Planet Groove," which airs weeknights 8-10 p.m. ... Los Angeles-based Crash Films has formed a music video division and absorbed One World Productions. **Joseph Uliano**, formerly of One World, is

executive producer, and former Power Films national video representative **Neil Maiers** joins as a directors rep. Crash directors include **Russell Young, Thomas Mignone, Jefery Levy, Billy Kent, and Paul Morgans** ... EMI's **Chris Gordon** moves to A&M's video department.

Mike Drumm of Denver-based "Musiklink" is the eye behind **Reverend Horton Heat's** clip for "Slow," which recently aired on MTV's "120 Minutes." The video was taken from a September concert shoot at the Boulder, Colo.-based Fox Theater ...

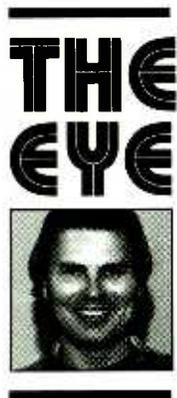
Director **Christopher Bisagni** joins Big Plans Entertainment ...

Power Films inks directors **John Troxel** and **Alula Ademicael.** The Los Angeles-based production company also adds **Rosser Goodman** as a directors representative and recently completed production on the forthcoming Virgin Interactive CD-ROM "Propaganda."

"Flux Television's" **Jonathan Wells** has co-founded Res magazine, which focuses on digital filmmaking. Wells continues as a partner with the Res Digital Film Festival (formerly the Low Res Film Festival), following the departure of co-partner **Bart Cheever** ... Warner Bros. Publications has acquired international distribution rights (excluding Japan) to all music-instruction videos by Rittor Music.

The American Film Institute and Sony reteam for the 13th Visions of U.S. competition, which honors outstanding accomplishments in home video shorts. Developing music video makers can call 213-856-7749 for an entry form. Winners receive a Sony digital camcorder or VHS recorder.

CONFERENCE VIDEOS: Videocassette copies of many key sessions from the 1996 Billboard Music Video Conference are now available. Topics include "Major Thinkers," "Depending On Independents," and "The Viewers Speak." Contact the Institute for the Media Arts at 800-741-1112.



by Brett Atwood

PRODUCTION NOTES

LOS ANGELES

George Michael's video "Older" was directed by **Andy Morahan** for Propaganda Pictures. **Richard Goldstein** produced and **Daniel Pearl** directed photography.

Director **Martin Thomas** was the eye behind the clip "Holdin' On" by **Skee-Lo.** **Regina Cameron** and **Bruce Spears** produced; **Maz Makhani** directed photography.

NEW YORK

The video for "Somebody's Sleeping In My Bed" by **Dru Hill** was the work of Propaganda Pictures director **Bille Woodruff.** **Louis Nader** produced; **Rus-**

sell Swanson directed photography. **361 Degrees** director **Lara M. Schwartz** was the eye behind the clip "Just The Way You Like It" by **Tasha Holliday**, which was produced by **Chris D'Annibale.** **Dermott Downs** directed photography.

NASHVILLE

The video for **Trace Adkins'** "(This Ain't) No Thinkin' Thing" was directed by **Michael Merriman;** **Bryan Bate-**

man produced for Pecos Films. **Lorrie Morgan's** clip "Good As I Was To You" was the work of Picture Vision director **Michael Salomon;** **Tom Forrest** produced.



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

- 1 Makaveli, To Live & Die In L.A.
- 2 Puff Daddy, Can't Nobody Hold Me Down
- 3 Tracey Lee, Theme
- 4 Lil' Kim, No Time
- 5 Whitney Houston, I Believe In You And Me
- 6 Nas, Street Dreams
- 7 Foxy Brown, Get Me Home
- 8 Da Brat, Ghetto Love
- 9 Redman, Whatever Man
- 10 New Edition, You Don't Have To Worry
- 11 Babyface, Everytime I Close My Eyes
- 12 Tony Toni Tone, Let's Get Down
- 13 Monica, For You I Will
- 14 Fugees / Tribe Called Quest, Rumble In...
- 15 MC Lyte, Cold Rock A Party
- 16 Do Or Die, Playa Like Me And You
- 17 Mack 10 & Tha Dogg Pound, Nuthin' But...
- 18 Immature, Watch Me Do My Thing
- 19 Dru Hill, In My Bed
- 20 Erykah Badu, On & On
- 21 Toni Braxton, Un-Break My Heart
- 22 Cassandra Wilson, Until
- 23 Maxwell, Sumthin' Sumthin'
- 24 Aaliyah, One In A Million
- 25 The Roots, What They Do
- 26 702, Get It Together
- 27 Camp Lo, Luchini
- 28 Christian, Full Of Smoke
- 29 Snoop Doggy Dogg, Vapors
- 30 En Vogue, Don't Let Go (Love)

*** NEW ON'S ***

- Zhane, Request Line
Passion, Gigolos Get Lonely Too
Playah Jah / Rappin' 4-Tay, Something To Roll To
Assorted Phavors, Make up Your Mind
Tela, Sho'Nuff
Whitney Houston, Step By Step
Lil' Bud & Tizone, Gonna Let You Know
Backstreet, Don't Leave
Desi, You Are Everything



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Bryan White, That's Another Song
- 2 Deana Carter, We Danced Anyway
- 3 Trisha Yearwood, Everybody Knows
- 4 Mindy McCready, Maybe He'll Notice Her Now
- 5 Brooks & Dunn, A Man This Lonely
- 6 Rick Trevino, Running Out Of Reasons...
- 7 Faith Hill, I Can't Do That Anymore
- 8 Mark Chesnutt, It's A Little Too Late
- 9 Daryle Singletary, Amen Kind Of Love

- 10 Toby Keith, Me Too
- 11 Travis Tritt, Where Com Don't Grow
- 12 Tracy Lawrence, Is That A Tear
- 13 John Berry, She's Taken A Shine
- 14 Billy Ray Cyrus, Three Little Words †
- 15 Trace Adkins, (This Ain't) No Thinkin'... †
- 16 Lorrie Morgan, Good As I Was To You †
- 17 Gary Allan, Forever And A Day †
- 18 Mark Chesnutt, Let It Rain †
- 19 David Lee Murphy, Genuine Rednecks †
- 20 Bill Engvall, Here's Your Sign †
- 21 Tracy Byrd, Don't Take Her She's All I Got †
- 22 Terri Clark, Emotional Girl †
- 23 Clay Walker, Rumor Has It †
- 24 Martina McBride, Cry On The Shoulder Of... †
- 25 Kevin Sharp, Nobody Knows
- 26 John Jennings, Everybody Loves Me †
- 27 Kathy Mattea, 455 Rocket
- 28 Patricia Conroy, I Don't Wanna Be The On
- 29 Shania Twain, God Bless The Child
- 30 James Bonamy, All I Do Is Love Her
- 31 Sammy Kershaw, Politics, Religion And Her
- 32 Paul Brandt, I Meant To Do That
- 33 Crystal Bernard, Have We Forgotten What
- 34 Alan Jackson, Little Bitty
- 35 Deryl Dodd, That's How I Got To Memphis
- 36 The Mavericks, I Don't Care If You Love Me... †
- 37 Harley Allen, Boy She Did
- 38 Charlie Major, This Crazy Heart Of Mine
- 39 Regina Regina, More Than I Wanted To Know
- 40 Thrasher Shiver, Be Honest
- 41 Great Plains, Wolverton Mountain
- 42 Kippi Brannon, Daddy's Little Girl
- 43 Fugees, Cold Outside
- 44 Bryan Smith, Jack Of All Trades
- 45 Brent Lamb, Love Lives On
- 46 Ricochet, Ease My Troubled Mind
- 47 Ty Herndon, She Wants To Be Wanted Again
- 48 Reba McEntire, The Fear Of Being Alone
- 49 BR-549, Even If It's Wrong
- 50 Jo Dee Messina, Do You Wanna Make Something...

† Indicates Hot Shots

*** NEW ON'S ***

- Caryl Mack Parker, One Night Stand
Emilio, I'd Love You To Love Me
Jeff Wood, Use Mine
Joe Nichols, I Hate The Way I Love You
Nikki Nelson, Too Little Too Much
Sawyer Brown, Six Days On The Road



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Nine Inch Nails, Perfect Drug
- 2 Bush, Greedy Fly **
- 3 Live, Lakin's Juice **
- 4 U2, Discotheque
- 5 The Wallflowers, One Headlight
- 6 The Cardigans, Lovefool
- 7 Counting Crows, A Long December
- 8 Spice Girls, Wannabe
- 9 R. Kelly, I Believe I Can Fly
- 10 Metallica, King Nothing
- 11 Sheryl Crow, Everyday Is A Winding Road

- 12 Snoop Doggy Dogg, Vapors
- 13 Jewel, You Were Meant For Me
- 14 Silverchair, Abuse Me
- 15 Dave Matthews Band, Crash Into Me
- 16 No Doubt, Excuse Me Mr.
- 17 The Roots, What They Do
- 18 Offspring, All I Want
- 19 Marilyn Manson, Toumiquet
- 20 Tony Toni Tone, Let's Get Down
- 21 Foxy Brown, Get Me Home
- 22 Whitney Houston, I Believe In You And Me
- 23 Makaveli, To Live & Die In L.A.
- 24 Prodigy, Firestarter
- 25 R.E.M., Electrolite
- 26 Erykah Badu, On & On
- 27 Luscious Jackson, Naked Eye
- 28 Unsane, Scrape
- 29 LL Cool J, Ain't Nobody
- 30 Aaliyah, One In A Million
- 31 Chemical Brothers, Setting Sun
- 32 Keith Sweat, Nobody
- 33 Sublime, Santeria
- 34 Republica, Drop Dead Gorgeous
- 35 Smashing Pumpkins, Thirty-Three
- 36 Bloodhound Gang, Fire Water Burn
- 37 Babyface, Everytime I Close My Eyes
- 38 Fun Lovin' Criminals, The Fun Lovin' Criminal
- 39 En Vogue, Don't Let Go (Love)
- 40 Fountains Of Wayne, Radiation Vibe
- 41 Tricky, Christiansands
- 42 2Pac & Snoop Doggy Dogg, Wanted Dead Or
- 43 Cake, I Will Survive
- 44 Gina G, Ooh Aah... Just A Little Bit
- 45 Fugees / Tribe Called Quest, Rumble In...
- 47 Better Than Ezra, Desperately Wanting
- 48 Lil' Kim, No Time
- 49 MC Lyte, Cold Rock A Party
- 50 Immature, Watch Me Do My Thing
- 51 Monica, For You I Will

** Indicates MTV Exclusive

*** NEW ON'S ***

- Whitney Houston, Step By Step
Fiona Apple, Sleep To Dream
Dru Hill, In My Bed
Korn, A.D.I.D.A.S



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

- 1 Trisha Yearwood, Everybody Knows
- 2 Clay Walker, Rumor Has It
- 3 Shania Twain, God Bless The Child
- 4 Brooks & Dunn, A Man This Lonely
- 5 Toby Keith, Me Too
- 6 Rick Trevino, Running Out Of Reasons...
- 7 Faith Hill, I Can't Do That Anymore
- 8 Ty Herndon, She Wants To Be Wanted Again
- 9 Travis Tritt, Where Corn Don't Grow
- 10 Tracy Lawrence, Is That A Tear
- 11 Bryan White, That's Another Song
- 12 Mark Chesnutt, It's A Little Too Late
- 13 Alison Krauss, Baby Mine

- 14 Daryle Singletary, Amen Kind Of Love
- 15 Mindy McCready, Maybe He'll Notice Her Now
- 16 John Berry, She's Taken A Shine
- 17 Deana Carter, We Danced Anyway
- 18 James Bonamy, All I Do Is Love Her
- 19 Sammy Kershaw, Politics, Religion And Her
- 20 BR-549, Even If It's Wrong
- 21 Deryl Dodd, That's How I Got To Memphis
- 22 Ricochet, Ease My Troubled Mind
- 23 David Lee Murphy, Genuine Rednecks
- 24 Martina McBride, Cry On The Shoulder Of...
- 25 Billy Ray Cyrus, Three Little Words
- 26 Trace Adkins, (This Ain't) No Thinkin'...
- 27 Lorrie Morgan, Good As I Was To You
- 28 Tracy Byrd, Don't Take Her She's All I Got
- 29 Terri Clark, Emotional Girl
- 30 Gary Allan, Forever And A Day

*** NEW ON'S ***

Big House, Cold Outside
Mark Chesnutt, Let It Rain
Emilio, I'd Love You To Love Me
Sawyer Brown, Six Days On The Road



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Toni Braxton, Un-Break My Heart
- 2 No Doubt, Don't Speak
- 3 Jewel, You Were Meant For Me
- 4 En Vogue, Don't Let Go (Love)
- 5 Whitney Houston, I Believe In You And Me
- 6 John Mellencamp, Just Another Day
- 7 The Cardigans, Lovefool
- 8 Counting Crows, A Long December
- 9 Journey, When You Love A Woman
- 10 Madonna, Don't Cry For Me Argentina
- 11 Sheryl Crow, Everyday Is A Winding Road
- 12 Eric Clapton, Change The World
- 13 Sheryl Crow, If It Makes You Happy
- 14 The Wallflowers, One Headlight
- 15 Celine Dion, All By Myself
- 16 U2, Discotheque
- 17 Alanis Morissette, Head Over Feet
- 18 Toni Braxton, You're Makin' Me High
- 19 Seal, Fly Like An Eagle
- 20 Paula Cole, Where Have All The Cowboys Gone?
- 21 Hootie & The Blowfish, Tucker's Town
- 22 Jewel, Who Will Save Your Soul
- 23 Dishwalla, Counting Blue Cars
- 24 R. Kelly, I Believe I Can Fly
- 25 Whitney Houston, Exhale (Shoop Shoop)
- 26 Duncan Sheik, Barely Breathing
- 27 Buncaan, Everytime I Close My Eyes
- 28 4, Betcha By Golly Wow!
- 29 Tracy Chapman, Give Me One Reason
- 30 Celine Dion, Because You Loved Me

*** NEW ON'S ***

Whitney Houston, Step By Step
Fiona Apple, Sleep To Dream
Dru Hill, In My Bed

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING FEBRUARY 15, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Dru Hill, In My Bed

BOX TOPS

- Puff Daddy, Can't Nobody Hold Me Down
Whitney Houston, I Believe In You And Me
Ice Cube, The World Is Mine
Fugees, Rumble In The Jungle
Spice Girls, Wannabe
Aaliyah, One In A Million
Tru, I Always Feel Like...
Mack 10 & Tha Dogg Pound, Nuthin' But The Cavi Hit
Master P, Is There A Heaven For A Gangsta
Makaveli, To Live And Die In L.A.
Monica, For You I Will
Rahsaan Patterson, Stop By
Erykah Badu, On & On
Redman, Whatever Man
R. Kelly, I Believe I Can Fly
Billy Lawrence, C'mon
Ray J., Let It Go
Richie Rich, Do G's Get To Go To Heaven
Monifah, You Don't Have To...
Derelect Camp, Move It In, Move It Out
Da Brat Featuring T-Boz, Ghetto Love
No Doubt, Don't Speak
Do Or Die, Playa Like Me And You
Alfonzo Hunter, Weekend Thang

NEW

- Gina G, Ooh Aah... Just A Little Bit
Ginuwine, Tell Me Do U Wanna
Keith Sweat, Just A Touch
Sabelle, One O'Clock
Soul Assassins, The Puppet Master
Soul Couching, Super Bon-Bon
2 Pac & Snoop Doggy Dogg, Wanted Dead Or Alive
Westside Connection, Gangstas Make The World Go Round
Yvette Michele, I'm Not Feeling You
Zhane, Request Line
Bounty Killa, Hip-Hopera
Christian, Full Of Smoke
Tela, Sho Nuff



Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- Mariah Carey, Without You
Carly Simon, You Belong To Me
Carole King, You've Got A Friend
Roman Holiday, Stand By
Rod Stewart, Forever Young
Journey, Faithfully
Marty Robbins, El Paso
Johnny Cash, Folsom Prison Blues
Tammy Wynette, D-I-V-O-R-C-E
George Strait, Cross My Heart
George Jones, I Don't Need No Rocking Chair
Conway Twitty, It's Only Make Believe
Pink Floyd, Time
Black Sabbath, N.I.B.
Lynard Skynard, Saturday Night Special
KISS, C'mon & Love Me
Jimmy Buffett, Margaritaville
Led Zepplin, Kashmir
Aerosmith, Dude Looks Like A Lady
Van Halen, Panama



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Corey Hart, Tell Me (new)
Backstreet Boys, I'll Never Break Your Heart (new)
Metallica, King Nothing (new)
Snow, Boom Boom Boogie (new)
Bjork, I Miss You (new)
Veruca Salt, Volcano Girls (new)
Our Lady Peace, Superman's Dead (new)
Nine Inch Nails, The Perfect Drug (new)
Foxy Brown, Get Me Home (new)
En Vogue, Don't Let Go (Love)
No Doubt, Don't Speak
Odds, Someone Who's Cool
The Cardigans, Lovefool
Monsters, Hit 'Em High
Moist, Resurrection

- Bush, Swallowed
Sheryl Crow, Everyday Is A Winding Road
Spice Girls, Wannabe
U2, Discotheque



Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

- U2, Discotheque
Red Hot Chili Peppers, Love Rollercoaster
No Doubt, Don't Speak
Kula Shaker, Tatva
Underworld, Born Slippy
Sublime, What I Got
Azul Violeta, Tu Luz
Sheryl Crow, Everyday Is A Winding Road
The Cardigans, Lovefool
Donna Lewis, Without Love
Soda Stereo, Entre Canibales
Seal, Fly Like An Eagle
Leah Andreone, It's Alright, It's Ok
Smashing Pumpkins, Thirty-Three
The Cranberries, When You're Gone
Fun Lovin' Criminals, Scooby Snacks
Malaria, Fe De Diegos
Garbage, Milk (Remix)
Cafe Tacuba, Como Extranio Miamor
Bloodhound Gang, Fire Water Burn



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

- Susan Ashton, You Move Me
Margaret Becker, Deep Calling Deep
Point Of Grace, Keep The Candle Burning
PFR, Wonder Why
Church Of Rhythm, Not Perfect
Degarmo & Key, Up On A Cross
dc Talk, Just Between You And Me
Steven Curtis Chapman, Lord Of The Dance
Rebecca St. James, God
Rich Mullins, Brother's Keeper

Tony Vincent, Must Be The Season
Guardian, This Old Man



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

- U2, Discotheque
Veruca Salt, Volcano Girls
Soul Couching, Super Bon-Bon
Stir, Looking For
Toni Amos, Professional Widow
Depeche Mode, Barrel Of A Gun
Silverchair, Abuse Me
Bjork, I Miss You
Marilyn Scott, Just To See You Again
Spice Girls, Wannabe
Solar, Adios Pablo
Verve Pipe, The Freshmen
The Offspring, All I Want
Sheryl Crow, Everyday Is A Winding Road
Marilyn Manson, Toumiquet
Montell Jordan, What's On Tonight
Cake, I Will Survive
Nerf Herder, Van Halen
Linda Grace, Too Many Words
Sublime, Santeria



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

- Makaveli, To Live And Die In L.A.
Aaliyah, One In A Million
Babyface, Everytime I Close My Eyes
Puff Daddy, Can't Nobody Hold Me Down
Keith Sweat, Nobody
Immature, Watch Me Do My Thang
New Edition, You Don't Have To Worry
Richie Rich, G's Go To Heaven
Maxwell, Sumthin' Sumthin'
MC Lyte, Cold Rock A Party

U.S. RADIO/VIDEO BEGIN TO EMBRACE ELECTRONIC MUSIC

(Continued from page 1)

programming the Chemical Brothers' "Setting Sun" and Prodigy's "Firestarter." Currently, both clips are in "stress" rotation on the channel. On Saturdays at 1 a.m., MTV also airs the weekly electronic music show "amp" (Billboard, Nov. 16).

Those two tracks have also been embraced by modern rock radio, garnering airplay on such influential stations as WXRK New York and KITS (Live 105) San Francisco.

Electronic music, which relies heavily on pulsating, synthesizer-driven sound samples, hip-hop-like beats, and, often, a punk-like attitude, is seen by some in the industry as a new and exciting alternative to, well, "alternative." The music has had a strong following for years in underground clubs and on the Internet, but in recent months mainstream U.S. radio and video programmers have joined the party, expanding their playlists to include more electronic-based music.

With sales flat and ratings declining at modern rock stations, many in the industry are hoping that electronic music will help re-energize sales and listenership.

This meeting of the underground electronic music culture and mainstream broadcast outlets has not been without some tensions on both sides, however.

Programmers are finding that the same unconventional qualities that make a track click in the club environment may prove problematic on radio and TV. For example, a 10-minute song that works well in the club environment is five minutes too long for most radio stations. Many programmers are perplexed by how to best edit songs without compromising the challenging song structures at the core of these sonic creations. In addition, instrumental tracks, which make up a large part of

the genre, may prove difficult to identify by some listeners when they go to a store.

The result is that those U.S. radio and video outlets picking up on the scene are, for the most part, cherry-picking among the current electronic music crop. And the ripest acts for radio and video play, according to many DJs and VJs, appear to be those that include vocals, provide an appealing group identity, and turn out a striking music video.

The more accessible "in-between" acts, as one programmer calls the rock-leaning crop, can open doors for other electronic music bands by serving as a safe introduction to electronic music to mainstream music consumers.

"Some of the bands, like the Prodigy and Chemical Brothers, have guitars and help to bridge the gap between rock and techno," says Todd Mueller, director/producer of "amp." This bridge can help to bring more people over into the electronic camp.

Programmers also cite new electronic-based tracks by such major acts as U2, David Bowie, and Depeche Mode as a signal that the musical climate is warming to this sound. (On the flip side, ironically, techno pioneer Moby has abandoned the genre for rock on his latest Elektra album [Billboard, Feb. 1].)

The highest-profile success is U2's "Discotheque," which is No. 1 on this week's Airplay Monitor's modern rock airplay chart. Other electronic tracks on that chart include veteran Depeche Mode's "Barrel Of A Gun" (No. 11) and relative newcomer Prodigy's "Firestarter" (No. 37).

Many modern rock programmers are cautiously beginning to add electronic music to their mix of guitar-driven songs with hopes that they can draw a wider audience without isolat-

ing fans of the traditional modern rock format.

A comparison of the fall 1995 Arbitron ratings to the fall 1996 book shows that many modern rock stations have suffered a decline. Among them: Live 105; KROQ Los Angeles; KOME San Jose, Calif.; WPLY Philadelphia; WHYT Detroit; WHFS Washington, D.C.; WFNX Boston; and XETRA-FM San Diego.

However, it remains to be seen whether modern rock stations that embrace electronic music will receive a boost in ratings.

"Grunge has run its course," says Aaron Axelson, music director of Live 105. "There is an oversaturation of faceless grunge acts and uninteresting rock records. There have been so many signs to indicate over the last two years or so that this was coming. It was only a matter of time before we embraced it."

Yet Axelson doesn't go as far as calling the addition of the new sound to his station a format change. "We are still playing rock acts, but we are expanding our parameters to draw a wider base of people," he says. "When we see that 15,000 people are attending local raves, and that Prodigy and Underworld are selling out San Francisco's biggest venues, we would be doing our listeners an injustice not to tap into this."

Though many electronic music tracks are rooted in the club culture, most highly rated top 40/rhythm-crossover stations, such as WKTU New York and WBBM-FM Chicago, have yet to embrace most progressive electronic acts.

However, one notable exception is KACD/KBCD (Groove Radio) Los Angeles. Many in the industry are closely watching how it will perform in the ratings. The station's playlist includes many cutting-edge electronic acts, as well dance and import tracks. As the station's name suggests, it is the groove, rather than the traditional song structure, that characterizes the sound and style of Groove Radio.

Top 40 and modern rock radio's acceptance of instrumental tracks like Robert Miles' "Children" and Orbital's "The Box" indicates that there may be new opportunities for a genre of music that was once considered by critics as too anonymous to connect with mainstream consumers. Some radio and video programmers say that consumers are having no problem identifying artists that create good music.

"It isn't about whether or not a song has complete lyrics," says Groove Radio PD Swedish Eagle. "Does classical music need lyrics? The bottom line is, 'Does it get me going?'"

While opportunities for instrumental electronic tracks are growing, U.S. programmers are still more likely to embrace the most radio-friendly electronic tracks—most of which feature vocals.

For example, the Chemical Brothers did not have much success at commercial radio in the U.S. until they recorded "Setting Sun" with Oasis' Noel Gallagher on vocals. The song is No. 80 on this week's Hot 100 Singles chart.

Another electronic track that is charting on the Hot 100 is "Firestarter" (No. 46), which features punk-styled vocals by the Prodigy's charismatic front man, Keith Flint. However, almost all of the act's previous releases relied more on sound samples than on vocals for their hook.

Says Axelson, "The big electronic acts have helped establish a core for the scene. They will help draw more programmers to embrace this as a format."

However, not all acts are adopting a more mainstream sound. Their fate at radio remains even more uncertain.

"If the artist creates a track with commercial potential, then the labels should try to do something with it," says Peter Wohelski, co-director of Astralwerks (U.S.). "But, we are not about to tell our artists to create pop records."

The same creative innovation that distinguishes electronic music can create problems for programmers, who are not likely to play a track that is longer than three to five minutes. Though labels usually provide radio-friendly edits, many stations routinely make their own edits of extended tracks.

"We probably have to edit about 50% of the music we play," says Groove Radio's Swedish Eagle, who adds that on occasion the station will play the unedited extended versions of tracks in regular rotation.

For example, Groove Radio recently played an extended seven-minute version of Underworld's "Born Slippy" in heavy rotation.

"These electronic acts have found their own song structures that are unorthodox," says Axelson. "It's not just about a hook that is 'verse, chorus, verse.' But, if a song is good, then clever editing can make it [radio]-friendly."

Another challenge for the genre is lingering skepticism by programmers who are fearful of crossing the blurring line between rock and dance music. However, those concerns may be silenced by the crossover success of such tracks as "Discotheque."

"The whole thing about rock music attacking this as nothing more than gay disco is absurd," says Swedish Eagle. "This is 1997, and that is just not the case... Acts like the Chemical Brothers rock hard, and there is so much diversity in the music."

One of the biggest challenges facing the format may be getting the corporate owners of radio stations to understand the vision and aesthetic of electronic music, according to Swedish Eagle.

"I had a GM come into the studio while I was on the air playing 'Charly' by the Prodigy—which is a techno classic—and break the CD," he says of a recent experience at a now-defunct station. "He just didn't get it."

Axelson also acknowledges there are naysayers. "I'm sure that there are still dinosaurs out there who perceive this as a threat to rock or as a passing fad, but this is really a way to better define the modern rock format," he says. "There is no reason why the Chemical Brothers and Smashing Pumpkins can't co-exist."

ROLE OF MUSIC VIDEO

While many radio programmers have remained cautious about electronic music, music video outlets are increasingly taking a chance on the genre. Clip programmers say that they are impressed by the number of groundbreaking videos in the genre that contain innovative visuals and cutting-edge computer-generated imagery.

While most of these clips are made with lower-than-average budgets, many contain a level of artistry that have convinced programmers to take an early lead on tracks that they would normally not play. U.S. video programmers preceded commercial radio on many such tracks, including "Firestarter," "Setting Sun," and "The Box."

Kim Clarke Champniss, producer/host at MuchMusic, which is embracing electronic music clips in its regular

rotation and on the specialty show "R U Receiving?," compares the visual impact of clips from electronic acts to those of new wave acts from the early '80s.

"Radio was not playing new wave," says Champniss. "It was the video channels who first played tracks by Duran Duran and Ultravox. Mainstream radio thought they were too extreme."

The highest-profile proponent on the video side is MTV. Since late 1996, MTV has been programming "Setting Sun" and "Firestarter" as part of its regular programming.

The recent introduction of specialty clip shows on MTV and MuchMusic, as well as existing local programs like San Francisco-based "Flux Television," has resulted in an unprecedented opportunity for TV airplay for electronic music clips.

"The audience has been starved for this music," argues Champniss.

The videos played on MTV's "amp" and MuchMusic's "R U Receiving?" merge seamlessly into one another, without the intrusion of VJs. Both shows use specially designed graphics to identify the name and artist of each clip.

"We don't want any one personality to take away from the music," says Mueller of "amp." "We look at the show as a long synaptic ride—not just one video after another... It is not always about long-haired rock stars or sexy girls."

As a result of these new national video outlets, more money is being allotted to the production of videoclips for electronic music acts.

"We are looking more closely at the idea of making videos for our acts," says Astralwerks' Wohelski, "now that there is an outlet for airplay, and we know that our video might get exposure beyond just a cable access show. It didn't make sense to spend \$20,000-\$30,000 on a video before when there was no place to play it... A good video can still be made for less than \$10,000. There is a lot of innovative technology that can be used to make these videos interesting without spending a boatload of money."

IMPORTANCE OF THE INTERNET

While electronic-based music is finding the door beginning to open at some traditional media outlets, it continues to thrive on the Internet.

Several World Wide Web sites, such as Club imusic (<http://www.club.imusic.com>) and Needle Drop (<http://www.needle-drop.com>), regularly netcast special DJ mix shows and hard-to-find tracks in RealAudio and other Internet audio formats. Groove Radio simulcasts its signal to a global audience at <http://www.grooveradio.com>.

Many computer and video games prominently feature electronic music in their soundtracks. One current top seller is Psygnosis' "Wipeout XL," which features tracks from Prodigy, Underworld, and the Chemical Brothers. The soundtrack to the game, released on Astralwerks, has sold 17,000 units in the U.S., according to SoundScan.

With electronic music gaining exposure through computers, and now radio and video programming, supporters of the genre expect it to reach an even wider audience in the coming months.

"Rock music just does not get me the same satisfaction as the rhythms behind this music," says Eagle. "What we are hearing now is only the beginning... This is a music revolution that rivals rock'n'roll for the first time."

POLYGRAM TAPS CLOECKAERT AS VP FOR EUROPE

(Continued from page 6)

A PolyGram statement says that in his new role he will "spearhead PolyGram's efforts to coordinate cross-border activities throughout continental Europe and look closely at the changing retail sector and the resulting challenges to marketing, sales, and distribution."

Central to this is likely to be the phenomenon of transshipments, the name given to records bought in one country within the EU and sold in another. While such cross-border shipments were illegal before the advent of the Union two years ago, the EU's single market means a retailer can legitimately buy his Bon Jovi or Boyz II Men albums from any PolyGram affiliate from Finland to Spain. Further, wholesalers are accelerating the process by bringing cheaper product from abroad to the notice of store chains in many EU territories.

Such practices have been a major headache for the labels, as traditional accounting methods and established relationships have been undermined.

CloECKAERT has had first-hand experience of the difficulties. He was head of PolyGram Belgium at the end of 1995 when the management of Virgin Retail's new Brussels Megastore said that most of the store's stock would be bought from the U.K., and he was a close observer of the sour relationship between PolyGram Netherlands and 125-store Free Record Shop when the Dutch chain began stocking transshipped goods (Billboard, Sept. 21, 1996).

Of his priorities in his new role,

CloECKAERT says transshipments will be "one of the elements in the global picture." His main aim, he says, is to give each of PolyGram's affiliates in the EU and beyond "a better understanding of what's happening across Europe." A result of that, he intends, will be better coordination between the individual companies.

A lack of coordination leaves the way open for transshipments. The phenomenon would not happen if there were not different price structures—and different currencies with different values—across Europe.

But, whatever the market conditions, CloECKAERT says he wants to strengthen the level of coordination across PolyGram companies, particularly in regard to activities involving international new releases and catalog marketing.

The PolyGram statement notes key areas in CloECKAERT's remit as "the classical and jazz markets and special projects and secondary exploitation." The company says he will pay particular attention to the developing markets of Eastern Europe.

CloECKAERT also notes that his role will require him to marry commercial considerations with the huge diversity of cultures in Europe. He describes the size of the task by noting that even Belgium's population of 10 million contains three different language groups and cultures. "The role of people locally will remain extremely important," he says. "Motivating local people is my most central aim."

ELECTRONIC MUSIC RISES FROM UNDERGROUND

(Continued from page 1)

tion and a strong slate of major-label releases, that has industry observers cautiously optimistic and the scene's insiders conflicted.

Although electronic dance music has enjoyed a loyal, almost cult-like club following here for more than a decade, acts like Underworld, B.T., Aphex Twin, Tricky, and Orbital have recently begun to attract the kind of widespread consumer interest that they have so far previously found only in the U.K., Asia, and Western European countries, where such acts have been popular for several years, routinely selling hundreds of thousands of units and crossing over to pop success. The



UNDERWORLD

Prodigy and the Chemical Brothers, in fact, are breaking out as bona-fide pop stars here—thanks largely to the media attention being lavished on their respective current singles, "Firestarter" and "Setting Sun" (see story, page 1).

Fueling the industry's anticipation of a potential surge in electronic dance music is a spree of major-label releases. Aphex Twin's latest set, "Richard D. James Album," was released by Sire on Jan. 28 and debuts on the Heatseekers chart this week at No. 20. The Chemical Brothers album, "Dig Your Own Hole," featuring "Setting Sun," bows on Astralwerks/Virgin in April, while MCA offers "Psychic Karaoke" by Transglobal Underground and "Diaspora" by Natacha Atlas on Feb. 25.

Veteran electro-pop outfit Depeche Mode returns April 15 with the Mute/Reprise album "Ultra," while Warner Bros. plans to offer "Mish Mash" by Rockers HI-FI March 25. Also due on the label via its Kinetic/Perfecto subsidiary this spring is an as-yet-untitled sophomore effort by B.T.

Island gets into the game March 11 with "Orblivion," the latest by the Orb, as well as with "City Of Industry," a compilation featuring such electronic mainstays as Bomb The Bass, Death In Vegas, Lionrock, and Photek.

Also fueling hope for growing consumer interest in electronic dance music are the entry of superstar pop acts into the genre, in various degrees. U2, David Bowie, and even Eric Clapton (via the group Retail Therapy) are all testing the electronic route. At the same time, a number of artists better known in modern rock circles—Tori Amos, Noel Gallagher of Oasis, Neneh Cherry, Sinéad O'Connor—have been contributing vocals to various electronic artists' albums.

This phenomenon, according to Ovum Recordings co-owner and electronic artist King Britt, has been a boon for electronic music in the mainstream arena.

"The only reason stations here are playing the Chemical Brothers is because Noel Gallagher [sings on 'Setting Sun']. It's the same thing with B.T. and Tori Amos, but sometimes it takes those collaborations to help bring out the music," Britt says.

"If you're a big Tori Amos fan, and you go pick up the B.T. album, then you become a B.T. fan," he adds. "At

the same time, you begin to check out other instrumental acts."

How did this wave of interest in dance music start? Alternative Distribution Alliance president Andy Allen credits increased exposure from major TV outlets like MTV—as well as a wave of rock and dance radio stations embracing electronic dance music—with elevating the visibility of these acts to mainstream U.S. audiences.

"What's making these artists more attractive to the consumer is that they now have a face in the marketplace," he says. "The Prodigy is thought of as a band rather than a dance group, and B.T. is thought of as an artist, as opposed to a mixer or producer. These acts have evolved, and they're selling just like an indie-rock band or any kind of band."

In their evolution, nearly every act in the catch-all "electronic" genre has distinctive and experimental qualities that defy consistent formula dissection. For example, B.T. often incorporates house music flavors into his recordings, while Tricky has roots in hip-hop, and Aphex Twin frequently draws upon classical compositions for inspiration. Others regularly wear the influence of classic funk, reggae, and new-age pop.

"Like a lot of artists, I'm not always comfortable with categories or a strict alignment with a 'sound,'" says B.T. "There's always a sharp and specific element that sets each artist apart from the next—particularly in the area of electronic music, or whatever you choose to call it. There are common elements to the music, but there is always an organic outgrowth that makes each of us vastly different."

Among the key common elements of the music is the use of computer-generated sound loops. In addition, many electronic recordings are instrumental. Nonetheless, most of the acts now grabbing mainstream ears are those that utilize traditional rock elements and vocals.

Underworld singer/guitarist Karl Hyde says that this could be the spoonful of sugar needed to sweeten the music for consumers not yet comfortable with purely instrumental sounds.

"We noticed a few years back that people were coming to see us, and it was the first [electronic] act they had ever seen," Hyde says. "These were people who were buying rock music and could relate to our vocal and guitar elements, so that we became a sort of bridge between [electronic] purists and traditional rock fans."

While the Prodigy has retained a solid international club following since 1992, it wasn't until late last year that the band began being recognized for the hard-driving rock loops and growling vocals that fuel the Mute single "Firestarter."

On the heels of its breakout success, Maverick recently signed the act and plans on releasing the band's as-yet-untitled album in late May or early June.

LIKE EVE IN EDEN

The growing mainstream attention to electronic dance music is proving to be a mixed blessing to those who have devoted their lives to the music—and to its cultural and philosophical undercurrent.

"This all feels like Eve entering into the Garden of Eden," says San Francisco club DJ Rickett. "We're all happily cruising along, making music that feeds our soul and keeps us sane and separate . . . And now this seductive tool of evil is infiltrating our space and

tainting all that was beautiful about our world. That may sound overblown or panicky, but I do think that the belief that there are megabucks to be made out there is going to seriously hurt the music—and probably kill the purity of the scene. The greatest thing about the music is its realness and sincerity, which is probably about to be a thing of the past."

And the root of that scene is an ongoing series of cross-cultural events wherein gender, racial, and sexual differences are as equally celebrated as the music blasting off the DJ's turntables. As the music has segmented into texturally specific subsections like



KING BRITT

ambient-dub, drum'n'bass, jungle, trip-hop, techno-rave, and acid-trance, underground club allegiance for the music has dramatically widened. What was once a small scene in Detroit eventually was embraced and interpreted throughout the U.K. and Europe, giving way to indoor and outdoor events that frequently draw thousands of people. Again, the common denominator is the desire of its audience—which ranges from underaged teenagers to middle-aged adults—to use music and dance as a means of communication and social empathy.

"The beauty of these gatherings is that you will never experience the kind of tension or potential for violence that are a given at hip-hop or rock shows," says producer/musician Markie Tee. "It's a totally blissed-out trip with people who want to feel a sense of community and love. I worry that our acts being on MTV is going to change that."

Still, there are many deeply immersed in the scene who view the emergence of electronic dance music as long overdue. "It's vindicating to see our music get the props it deserves," says producer/artist Raindrop. "We never needed the validation to carry on, but it's nice to no longer feel invisible—or like the 900-pound elephant that supposedly no one can see."

Crammed Disc U.S. label manager Rita Johnson, whose roster includes Morpheus, agrees. "This music has been around since the '80s in various shapes and forms, and I've been going to raves [for years]," she says. "Anytime you have a party that's underground and 10,000 people show up, we're not talking about a flash in the pan."

And the locations for such parties is as diverse as Milwaukee, Boston, Dallas, and Madison, Wis.

Phillip Blaine, owner of Los Angeles-based Kingfish Entertainment, was at the center of a major coup when KROQ Los Angeles broadcast several hours of the Organic festival, an all-day Woodstock-like electronic music event held at a nearby ski resort last June.

Blaine, who also promotes events in Southern California, is planning to take the Organic festival on the road this summer, with a lineup that includes "the usual suspects," he says. He adds that the general lack of knowledge of the scene by folks in the mainstream is sometimes disturbing. "A lot

of people don't understand that a rave is not just a concert. People have wanted me to do shows at the Forum, but you can't, because if you're getting out of your seat for anything but beer or nachos, a security guard is going to tell you to sit down. There is a lifestyle, ideology, and attitude that goes along with the music. People are analyzing this from afar, and that's always a mistake."

Caroline Records CEO Keith Wood views the U.S. scene as far more disjointed—sometimes to its benefit—than the one that is entrenched in the U.K. The cultural differences between Europe and the U.S., he notes, mean that the scenes on the other side of the Atlantic cannot and will not simply be imported into the States. Rather, the U.S. will put its own imprint on it.

"The English electronic scene is more developed, and it's a very cohesive culture there," he says. "Americans aren't really coming out of that, and I think it makes for some very interesting music. They're making a quantum leap forward in terms of bringing an individualistic American flavor to the music."

LABEL ACTION

As stateside interest in electronic dance music builds, seminal indies like Quango, Moonshine, SSR, Hypnotic, and Astralwerks are well positioned to benefit from the growing exposure. At the same time, major labels are working overtime to align themselves with those smaller outlets.

Deals recently struck include a Gefen/Outpost alliance with the Los Angeles-based City of Angels, while Philadelphia's Josh Wink and King Britt have inked a deal with Ruffhouse/Columbia for Ovum.

As with most of these new agreements, Britt says, Ovum is providing its parent label with a much-needed pipeline to the music's consumer, while it benefits from the major label's superior marketing apparatus.

"We're helping [Ruffhouse/Columbia] keep an underground flavor, and they're helping us with the marketing," he says. "Much of this is totally new for them. They have never had to deal with DJ tours and marketing to this underground following. You also have to be able to service smaller indie stores that specialize in dance music, but shy away from major-label-produced releases in the U.S."

Meanwhile, RCA has teamed with noted U.K. label deConstruction to issue a multi-act compilation titled "deConstruction Presents . . ." The first single from the collection, which bows March 11, will be "The Gift," an international dance/pop smash by Way Out West.

BUT WILL IT SELL?

While some pundits are in a rush to declare electronic dance music the "next big thing," insiders are proceeding more warily.

Few debate the growing interest in electronic music in the U.S., but there are differing opinions as to its long-term impact on the bottom line. It may be the next thing, they say; how big it will be remains to be seen.

The death knell for four-piece, guitar-driven modern rock acts is doubtlessly premature. For example, in spite of industry criticism that Pearl Jam's "No Code" has not lived up to the sales of its previous releases, its first-week sales—367,000 units, according to SoundScan—still overshadow total units sold for most electronic albums.

One marketing executive whose label is involved in releasing electronic product sums up industry wariness: "The buzz phrases are, alternative music is dead; the music industry is in a downturn. Everybody is looking for what will sell Alanis-sized numbers, and personally I don't think this is it."

At retail, indie stores continue to be at the forefront of the electronic movement and play an integral part in all label marketing plans.

Beyond the nationwide network of indie outlets specializing in electronic music, such as San Francisco-based Tweekin Records, some stores for-



B.T.

merly focusing on indie-rock acts are now seeing a shift in product demand toward electronic dance music. Among them is the New York-based indie Other Music. The store's buyer, Chris Vanderloo, says that acts like DJ Shadow, Tricky, the Chemical Brothers, and Butter 08 have dominated the store's sales in recent weeks.

"People are tired of the indie-rock stuff," says Vanderloo. "It's being beaten to death with so many bands. This music is more refreshing and original. People that have been into alternative music have been thirsty for new stuff. It's kind of what indie rock was five or six years ago, being more underground and word-of-mouth."

Consumer interest in the electronic dance movement has been piqued enough that many have started purchasing material they may be previously unexposed to. For example, the Chemical Brothers' "Exit Planet Dust" EP has moved to No. 25 on this issue's Heatseekers chart, despite the fact that it does not contain "Setting Sun." According to SoundScan, the set has sold 111,000 units.

Still, Skip Young, a senior buyer at the 111-store, Amarillo, Texas-based Hastings Books, Music & Video, says that most of the chain's success with electronic music beyond the genre's big names is largely due to supplemental positioning programs.

"It has a shelf life similar to rap," he says. "The kids here come in and buy it like crazy, and then it quickly dies out. The thing that has kept a lot of this alive for us has been displays. Anything we put in the endcaps has done well for a while."

The bottom line, according to savvy veterans of the music, is to proceed with caution.

"If [the majors] go too quickly on this music and try pumping it through their modern rock machinery, there are going to be problems," says Adam Shore, a product manager at TVT Records, which issues electronic music via its agreements with Wax Trax! and Warp Records. "This is dance music. There is a huge rave and club culture here that made this music popular, and the major labels would do well to study that. My fear is that everyone will push it really hard, and in a year if their album hasn't sold a million copies, they'll say, 'I guess it's over,' whereas this could be a genre that stays around forever and constantly adapts."

SINGER/SONGWRITER CARSON 'RUNS WILD' ON 2ND RESTLESS SET

(Continued from page 1)

on the heels of the label's acquisition by Regency Enterprises (Billboard, Feb. 1). Also boding well for "Everything I Touch Runs Wild" is an irresistible first single, "Something's Got Me," which neatly encapsulates the emotional acuity and sensual allure of Carson's music.

Restless is so confident in the broad appeal of "Something's Got Me" that the label sponsored several remixes of the song, planning not only to service edited versions to radio but to include the extended mixes on a bonus disc packaged with the album at retail. The four-track bonus disc will feature several treatments of "Something's Got Me," including a guitar-fueled, Garage-esque grinder by Philip Steir (who remixed the Butthole Surfers' "Pepper") and a shadowy, superlative recasting of the tune by Anton Fier, the leader of the Golden Palominos and a longtime Carson collaborator. And in addition to the remix angle, "Something's Got Me" will benefit from an elaborate video directed by Matthew Rolston (Salt-N-Pepa and En Vogue's "What A Man").

Awash in a twilight hue, "Everything I Touch Runs Wild" ranges from the slinky vibe of "Something's Got Me" to

the sharply observed chamber pop of "Souvenir" and heart-on-a-sleeve acoustic intimacy of "Whole Heart." The album also includes a winning cover of Todd Rundgren's classic "I Saw The Light," the romantic epiphany flowering fully under Carson's touch.

Carson's appreciation for the highly individual, expressive work of such fellow travelers as Jane Siberry, PJ Harvey, Tori Amos, and Liz Phair aptly reflects her artistic intent—her belief that the surest way to profound realization is via personal revelation. Describing her creative process as "capturing emotional memories," Carson—who produced the new album herself, with Fier's assistance on a couple of tracks—says she wanted to take the hushed, unguarded quality of her past work to its ultimate point on "Everything I Touch Runs Wild."

"I recorded all the vocals for the album in my bedroom alone—just me, my imagination, and my cats," she says.

After regularly gracing the stages of New York clubs, Carson debuted on record in 1990 with the Hal Wilner-produced album "Shelter" (Geffen), which despite an all-star cast of supporting musicians failed to make the ideal impact in a marketplace more attuned

to dance divas than forward-minded female artists.

It was later, in the hothouse environment of Fier's rotating studio ensemble the Golden Palominos, that Carson found her way. The after-hours grooves of "This Is How It Feels" from '93 and "Pure" from '94 (both on Restless) found the Golden Palominos anticipating the trip-hop of Portishead and Tricky by several years, and amid the beats and atmospheres of such entrancing tracks as "Gun," "Little Sui-cides," "Sleepwalk," and "Pure," Carson's vocals were a siren song.

In '95, Restless released Carson's second solo album, "Where It Goes," an unadorned, underappreciated gem produced by Fier (see RedDISCUSSION, this page). Since then, Carson's Palominos-like collaboration with Graeme Revell, "Fall In The Light," appeared as a highlight of the Epic soundtrack to the '95 film "Strange Days"; and last year, the standout cut "You Won't Fall" from "Where It Goes" was featured on the Capitol soundtrack to "Stealing Beauty."

In many ways, "Everything I Touch Runs Wild" serves as a bridge between Carson's solo and Golden Palominos work, a conscious conflation of solitary rumination and close collaboration. "The experience with Anton in the Golden Palominos was significant creatively and spiritually," Carson says. "I learned so much, and those records also reflect a lot of my vision of life and the world, of God and sex—it's still the work I'm most proud of."

"And while with the Golden Palominos, I started listening to a whole world of music beyond the singer/songwriter tradition," Carson adds. "So I began to question the rigidity of song form. On the new album, I wanted the songs to be traditional in form yet emotionally and sonically unique—and less of the former and more of the latter, when necessary."

With the sexy video and remixes of "Something's Got Me" (and "I Saw The Light," the planned second single), Restless aims to break Carson as an alternative artist first and foremost, one who has much in common with the standard-bearing women in rock, according to label VP of marketing Rich Schmidt. But the label plans to take full advantage of the attributes that tie "Everything I Touch Runs Wild" to both the straightforward, mostly acoustic "Where It Goes" and the clubbier ambience of the Golden Palominos.

Restless will target both alternative and triple-A radio, MTV, and VH1, according to label president Joe Regis. "Lori appeals to many different tastes," he says. "People who like Sade would like Lori; people who like Sarah McLachlan would like Lori—and those who like Suzanne Vega or Joan Osborne or Jewel would, too."

While the Golden Palominos were studio-bound, Carson traveled extensively on behalf of "Where It Goes," playing solo shows across the U.S. and in London, as well as visiting Europe twice on promotional jaunts. In January last year, Carson toured the Hard Rock Cafe circuit in Asia to great acclaim, selling out her shows and becoming a local media darling. More recently, she played a round of club dates last fall on the West Coast.

For "Everything I Touch Runs Wild," Carson's touring plans are fairly elaborate, with a series of solo shows and full band dates. The week of the album's street date, she'll play solo acoustic in-stores in the six markets that showed the best SoundScan numbers for "Where It Goes," "Pure," and

"This Is How It Feels": New York, Boston, Los Angeles, San Francisco, Chicago, and Atlanta.

Six weeks later, Carson will mount a 20- to 30-date U.S. club tour with a band, reprising the in-store performances and making live radio appearances along the way. Carson is booked by the Los Angeles-based Van Go Agency. (She manages herself; her songs are published by Feels Good for a Minute Music/BMI.)

From retail to radio to BMG, Carson has made a set of well-positioned fans with her beguiling tones. Paul Chesik, a buyer at Tower Records in New York's Greenwich Village, says her voice has "a sadness to it that can keep you company on a lonely night," adding that her in-store performance a couple of years ago fueled significant sales and that "Pure" and "Where It Goes" have been store favorites since.

WNEW New York host Vin Scelsa first saw Carson perform at the Knitting Factory in 1992 with an acoustic

band featuring accordion and standup bass. Impressed by the performance, Scelsa invited Carson and her bandmates to play on his show, "Idiot's Delight" (then on WXRK New York). After Carson struck her deal with Restless, Scelsa had her back to play solo in '95, and he was touched by an early version of "Whole Heart."

"Lori's music has a fragile quality that in most artists is a negative," he says. "But with her, that fragility is very endearing."

Carson recently played before the BMG Distribution team in New York, and her performance—even though it was in a corporate conference room in the middle of the day—radiated the qualities that should make "Everything I Touch Runs Wild" resonate with a greater public.

"Lori was such a captivating presence," says Pete Jones, president of BMG Distribution. "Her voice is so pure. Listening to her sing is like listening to her soul deal with the world."

RESTRUCTURING INDI DROPS 250 LABELS

(Continued from page 1)

company. As part of that announcement, the company said that it would shut down five warehouses, mainly the facilities used to support its Independent National Distributors Inc. (INDI) (Billboard, Nov. 23, 1996).

In addition to INDI, Alliance Entertainment's main businesses include a one-stop group that generates some \$500 million in annual sales and a label group that includes Red Ant, Castle Records, and Concord Jazz.

Eric Weisman, Alliance Entertainment's senior executive VP in charge of corporate development and the Alliance executive responsible for consolidating and re-engineering the company, says the goal is to streamline INDI's distribution to some 200 labels.

As part of the restructuring, Weisman says, Alliance will eventually consolidate INDI and its other independent distributor, Passport. However, Weisman doesn't rule out the possibility that Passport could be sold. Sources say that Toby Knobel, who founded the distribution company that evolved into Passport, is interested in buying the company back from Alliance.

INDI is estimated to distribute approximately 600 imprints, and Passport, an estimated 300, with some overlap between the two companies. Among the labels distributed by INDI are American Gramophone, Strictly Rhythm, Warlock, Alligator, Nervous, Malaco, and Syndrome. It was unclear at press time which imprints would be dropped, but sources say many of the labels chosen are inactive.

Despite cutting its label roster, Weisman says that he expects that 1997 sales will "exceed the levels of INDI's strongest year," given Red Ant's release schedule and the strength of the labels that will remain with INDI. Although Weisman declines to provide a figure, Billboard estimates that the company had its best year in 1995, when it generated \$140 million in sales.

Larry Stessel, who was named president of INDI in November 1996, declines to identify which labels the company is dropping. But he says that in making its decision, the company focused on keeping labels that "have good business sense and creative vision."

Stessel says that he wants INDI to be a distribution company with a street-marketing flair, but that the

company needs labels that know how to work records on their own.

"We are open to be in business with anybody that has a label structure that can support their artists," Stessel says.

Since Alliance was sending its notification to labels Feb. 5, Billboard was unable to determine at press time how imprints would react to being dropped by the distributor. Some industry observers say that the move could hurt underfinanced labels.

In making this move, INDI becomes one of the last major national independent distributors to streamline its label roster.

Alliance has had a weak financial performance over the last three quarters, and some of the blame has been laid at the doorstep of its independent distribution operations, which have been hit hard with returns. The restructuring is being undertaken to bolster the company's financial health.

As part of the restructuring, three INDI operations—California Record Distributors, Big State, and Malverne—will be referred to as INDI West, INDI East, and INDI Central. The company is centralizing its operations, instead of having separate marketing, distribution, and advertising systems.

Rather than stocking warehouses at the branches, INDI product will be stored in Alliance's three warehouses, mainly in the company's Coral Springs, Fla., and Santa Fe Springs, Calif., warehouses. Alliance will also operate a warehouse in Albany, N.Y.

INDI will be staffed with 40 sales representatives, four label directors, and 12 telemarketers, drawn from the company's existing operations. In addition, INDI is adding 20 account service representatives.

Stessel previously named Joe Parker, formerly with EMI Records, senior VP of sales and marketing. In addition, the company will have three branch managers, Rick Hocutt in California, Mike Emerson in Dallas, and Todd Van Gorp in New Jersey. L.H. Howell has been named sales manager in Dallas, and Lou DiBiase has been named sales manager in New Jersey. The California position is open.

Billy Emerson, formerly INDI president, will continue as a member of Alliance's corporate staff. David Schlang will continue to oversee independent distribution and the one-stop group.

REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard editors regard as being underappreciated at the time of their initial release.

Forlorn yet lovely, touchingly vulnerable but blessed by a resilient spirit, singer/songwriter Lori Carson's second solo album, "Where It Goes," examines romantic despair as universal condition, a reminder of our privileged yet precarious existence.

"Rejection, unrequited love, whatever—it's just the pain of human existence, and that's how a lot of us recognize it," Carson says. "We're lucky we can feel that way, really. Those people who are starving or lacking basic human liberties suffer differently. They don't have the luxury of broken hearts."

"When I'm in touch with my own feelings of loss, I'm in touch with a need for 'something else'—God, a mother's love, the perfect lover," Carson continues. "Anyway, sad songs are just more honest to me. I guess I'm no party girl. Maybe I should take lessons."

Fans of the magical melancholy of "Where It Goes" would undoubtedly prefer that Carson forgo any such tutorials. The album's modest sales belied the impact it had on the kindred souls lucky enough to hear it, in particular such inspired songs as "Down Here," "You Won't Fall," "Christmas," and the title track. In line with a singer/songwriter tradition from Leonard Cohen to Matthew Sweet, from Joni Mitchell to Aimee Mann, "Where It Goes" holds sublime examples of Carson's intimate art, with the

spare, sepia-toned production absolutely apposite.

In fact, one of Carson's most ardent admirers is the producer of "Where It Goes," Anton Fier. Also the leader of the Golden Palominos—whose pioneering early '90s albums "This Is How It Feels" and "Pure" featured Carson's writing and singing prominently and to great effect—Fier says the recording of "Where It Goes" was "the realization of a dream for me. In many ways, having Lori work with the Golden Palominos was a step toward being able to eventually produce her solo record. And if I had to point to any work of mine of which I'm most proud, it would be 'Where It Goes.'"

Typical for an indie-rock recording, the sessions for "Where It Goes" were secured by a bare-bones budget, presenting Fier and Carson with little time and few options. "It could have been a real struggle making the album, because we had no margin for error," Fier says. "We had to use everything; there was no money to go back and redo any parts. But Lori is a songwriter in the classic sense. Really, no matter what I did, there was no way to ruin those songs."

"I approach Lori's music as a fan—it's beautiful, and it moves me," Fier adds. "What Lori does is pure expression. She is able to channel her soul into her work, and that's what makes a great artist. There may not have been a hit single on the album, but I've yet to meet a person who has heard 'Where It Goes' who wasn't moved."

BRADLEY BAMBARGER



AEROSMITH RETURNS ON COLUMBIA

(Continued from page 1)

until 1983, will be released worldwide March 10, with a few exceptions. It will come out in Japan March 12, and in North and Latin America March 18.

"Aerosmith never goes out of style, at least not in Boston anyway," says Natalie Waleik, buyer for the Cambridge, Mass.-based Newbury Comics. "People have been waiting for this album. I've only heard a little of the album, but I was kind of wondering whether they were going to try to be more alternative or change, and I'm glad they didn't. They're straight-ahead rock'n'roll."

"They definitely haven't missed a step since their last album," says Eric Keil, buyer for the New Jersey-based Compact Disc World. "It's going to be in our top three with Live and U2. We think it's going to be huge."

The band entered a Miami studio with Ballard in early 1996 to begin work on its follow-up to 1993's "Get A Grip," the group's last studio album for Geffen Records and, astonishingly, the band's only record to reach No. 1 on The Billboard 200. Absent were Kramer and the band's longtime guru, John Kalodner, Columbia senior VP of A&R (U.S.).

"Joey was going through a blue-funk period," says Tyler. "His father had passed away, and he was asking himself a lot of questions, so we had to get to work down in Florida and we made a decision to start without him."

Kalodner was told to back off the project by the band's then manager, Collins.

"In January, Tim Collins informed me that he was putting me on the bench," says Kalodner, who says that he never received a reason why he was being cast out. "That was the last time I saw or heard from the band or him until the end of June."

GERMAN GROUP SEEKS CONTENT QUOTA

(Continued from page 6)

Pop Musicians Assn.

Association spokesman Ole Seelenmeyer says, "We are appealing to the state prime ministers to pass laws imposing on private radio stations a specific obligation to broadcast cultural and music programs. At the same time, the effectiveness of a quota system as a means of ensuring artistic and educational content is to be reviewed."

Adds Seelenmeyer, "Thousands of bands and musicians will tell you that, although radio and television stations broadcast large quantities of rock and pop music over all channels, they ignore the local musicians, preferring Anglo-American music."

He argues that Germany's large and creative artistic community has little chance of gaining radio or television exposure.

Seelenmeyer claims that 95% of music played by German radio stations is Anglo-American product, with domestic product relegated to niche shows. His organization is calling for a 40% share for local product.

He argues, "By excluding German rock and pop songs from radio stations, our society is losing a considerable part of its identity. We are consuming products from other countries in all areas and have only a very rudimentary popular culture of our own of any public interest."

Various German music industry bodies have been calling for a radio quota system for a number of years.

However, the German Rock and Pop Musicians Assn. appears to have struck a chord and has precipitated

Collins says he was merely following band orders. "Every record, Steven went through a lot of drama with John. So in January, Joe [Perry] and Steven instructed me to fire him. So I told him I wanted to put him on the bench, and I knew I would bring him back in when the time was right. The manager's job is to put the best team together to support the artist on their journey, and nobody in my mind does it better than Kalodner."

Kalodner was brought back in June as it became apparent that a confluence of events, including the brewing problems with Collins and Kramer's slump, would lead to the band's months of hard work with Ballard being abandoned.

"The whole [management] thing started bubbling down in Miami, and it threw this spin over the whole project," says Tyler. "There was a lot of fear, and, simply said, it wasn't the Aerosmith that everyone was used to. It was the big whoops."

However, the band has nothing but good things to say about Ballard, who, although stripped of his producer's credit, is represented on the album with two songs. Ballard co-wrote with Tyler and guitarist Perry the first single, the immediately catchy rocker "Falling In Love (Is Hard On The Knees)" and the Middle Eastern-flavored "Taste Of India." Both feature Aerosmith's finely tuned grasp of the double-entendre.

"It was a really hard time for us," recalls Perry. "It's still a hard time for us. Creatively, I think, Glen has no equal as far as being a [musician/producer.] You read interviews with all the different artists that he's worked with, you know, and they all say the same thing about him: He's a musical soulmate. On that level, it was really hard

expressions of support from politicians of all parties. Nonetheless, at least one senior political figure is arguing that the proposal is unconstitutional.

In a letter to the association, Kurt Beck, prime minister of the state of Rheinland-Pfalz and a member of the SPD party, says, "The states are uniformly of the opinion that, aside from all other considerations, a compulsory quota system in favor of German and local music productions is unconstitutional. Article five of the constitution prohibits government interference with stations' programming powers and, hence, also precludes a compulsory statutory quota."

PRIME MINISTERS ENLISTED

On a more positive note, though, Beck adds that the prime ministers want to talk to radio stations and urge them to pay greater attention to German-language productions.

But, says SPD media spokesman Peter Glotz, "we have to face the fact that many people prefer American rock music."

Leading German concert promoter Fritz Rau, who, along with other prominent industry players, opposes a quota system, argues that it is not possible to impose a particular taste on the public.

In France, a 40% quota system was introduced after a groundswell of pressure from musicians' organizations and indie labels. The French parliament passed legislation in 1994 that came into force at the beginning of last year.

to say 'OK, we're going to go and try something else.' I think he did the best he could do with the hand he was dealt, but it was really hard."

Adds Kalodner, "I thought [the record] didn't sound like Aerosmith. Glen is a lovely, talented, incredibly intelligent person. I would use him any day to do a record. The real fact is, in all the years I've done records with artists, it just happens sometimes that it doesn't work out."

Ballard did not return phone calls by press time.

In the midst of the studio crisis, Aerosmith summarily fired Collins July 31 during a hastily called meeting that lasted less than 15 minutes (Billboard, Aug. 17, 1996). The band members gave no reason for the dismissal of their manager, who had been with the band for 12 years, and with Perry for 14.

Because of ongoing legal action, the band declined to comment further on the parting with Collins, who has been replaced by Wendy Laister. For his part, Collins says that his and Aerosmith's attorneys are working on an out-of-court settlement. "I haven't filed a lawsuit," Collins says. "I'm hoping the lawyers will settle." Looking back on the split, he says, "Obviously it was time for them to move on, and that's OK. It could have been handled differently, but I still think they're the best rock'n'roll band in America."

With the management situation handled and Kramer ready to play again, the band switched from Miami to New York and began the process of re-recording everything with producer Kevin Shirley (Journey, Silverchair).

It also began the arduous task of cutting the more than two-dozen songs it had written for the album to the 13 that would appear on the U.S. release.

"That's where a lot of trauma comes in between me and Steven especially," says Kalodner. "He feels the songs are his children and that I've killed some of his children."

But, as Perry points out, most songs cut from the album will appear as B-sides, as unreleased selections in later boxed sets, or on international versions of the album.

Despite the stress of song selection, the band felt immediately energized not only by its move to New York, but by the support it felt from the Columbia regime. "There's something really magical about having the bigwigs, the higher-ups, so supportive of you," says Tyler.

He and Perry stress that, as long as Columbia had waited for the band's return (the label signed a contract, supposedly worth more than \$30 million, with the band in 1991), no pressure was put on Aerosmith to turn in the record before it was ready. Original word was that the album would be out in September, then by Christmas, before it became clear that a 1997 release was in the offing.

"They just kept saying, 'You gotta be happy with it,'" says Perry. "We've got enough demons to fight about getting a great record out without having to fight with the label. And we could just tell by the way they were talking about the other bands they have on their labels that they love their music."

With literally years to prepare for Aerosmith's first release on Columbia in 15 years, the record company has been vigilant in its campaign.

"About two years ago, we sat down and started to figure out how we could plot and scheme so that we could make sure we didn't miss any component that goes into promoting a superstar act," says Julie Borchard, Columbia's

VP of international.

But things really whipped into high gear a few months ago, when the band played a surprise gig at a Sony branch managers conference at the Sony Studios in New York.

"It was incredible for us," says director of product management (U.S.) James Diener. "You must understand that except for the people working closely on the project, this was the first way to debut the band's return to Columbia. We couldn't think of a better way, and Aerosmith was more than accommodating in showing up to play in the middle of the day."

The first single, "Falling In Love (Is Hard On The Knees)," will be delivered Tuesday (11) via satellite to rock and top 40 radio. The single, backed with a non-U.S. album track, "Fall Together," will go to retail the same day. The video was directed by Michael Bay.

Although details are tentative, Columbia and the band are working on a major promotion with MTV.

Promotions and contests are being planned through the band's World Wide Web site (<http://www.aerosmith.com>) and Sony's online site, which Diener says will kick in around the time the band starts touring.

The compact disc version of "Nine Lives," which features pictures of hairless cats on its cover, is an enhanced CD. Included on it are interview segments, lyrics, and guitar lessons on how to play the new material that are accessible via a computer.

A number of TV appearances are being planned for the band; the most immediate is a slot on "Saturday Night Live" March 22.

An extensive international plan also awaits the band. Although it has toured Europe many times, Aerosmith did not become a superstar in Europe until its Geffen years. "Their success began internationally many years ago, but really came to a place where they were selling a lot on 'Get A Grip,'" says Borchard. "We have a tremendous opportunity to market their history here. Most fans are familiar with the Geffen years, but not necessarily before that."

To that end, Columbia plans a massive marketing plan that will begin in mid-April in Europe. "What we're going to do is re-create a catalog retail campaign that highlights the best-selling past albums [and] gets folded into the 'Nine Lives' promotion," Borchard says. "Typically the catalog and new album promotions are different, but we're uniting the two."

However, before the campaign starts, Europeans will get plenty of chances to see the band.

Tyler, Perry, and bassist Tom Hamilton have been in Europe for the past two weeks, meeting with the press as well as holding five parties for up to 500 fan-club members and radio contest winners in Berlin, Stockholm, Paris, London, and Milan.

Later this month, they will make a promotional trip to Japan and, after a short break, will return to Europe the week of March 3 for a number of TV appearances, including Germany's Echo Awards.

Aerosmith will start a world tour May 8 in Göteborg, Sweden, with a 5½-week European jaunt that will feature labelmate Kula Shaker opening the continental dates (Billboard Bulletin, Feb. 5).

A U.S. tour will begin in July and last through October. Plans are in the works for another European leg by the end of '97, to be followed by dates in Japan and Australia in 1998.

Borchard can't say enough about

how cooperative the band is when it comes to planning events. "They're clearly the most professional band I've ever worked with. I don't know another band that's existed for 25 years that will sit with you and strategize and come up with a game plan. They don't want to take anything for granted. I wish they would write a book on how they do promotion, and we could publish it and send it to every baby band that exists."

The band is writing a book, but that's not the one it has in mind. It has begun working on an autobiography about 25 years of making music together.

"So many unauthorized things have come out, and some of them are good and some of them are bad and some of them miss the point," Perry says. "We're really honest about what we do and what we've been through, so this isn't going to be some whitewashed 'We was great and everybody else was fucked up' [book]. It's not going to be one of those."

ISLAND POLICY

(Continued from page 6)

Sources indicate that Island's advertising allotment seems to be in line with that percentage.

Some retailers have reacted with surprise to the move and indicate that it will have a negative impact on the album's sales. Chris Peluso, president of the 167-store mall chain The Wall, said at press time that he had not been informed of Island's change of policy, but commented, "It will have some impact on sales—limited at first, then much greater impact as the title matures." With a maturing title, he adds, "it is about price and positioning."

He explains, "In general positioning in a retail store—especially mall stores like ours—it does absolutely make a difference in unit sales. The most valuable square footage in the store is the first 300 square feet... From our perspective, we absolutely see an impact in positioning in front of the store and in end caps."

But at least one retailer says that Island has not cut off its advertising money. Jeff Fletcher, executive VP of Spec's Music, says, "In our discussions with Island, they were quite pleased that our package was consumer-oriented enough to meet their criteria. We provided them with a package that included price and positioning, and they purchased the package." He says the package included in-store promotions and radio advertising.

Fletcher adds, "They're trying to get a fair return on the dollars they're spending. Some retail chains are not using the dollars to promote, but for their bottom lines."

Monaco says that Island doesn't want to pay for slotting fees without any consumer-driven advertising. "I am not going to spend \$10,000 for somebody to give me price and positioning. If they advertise, I will spend \$10,000, and then I expect them to give me price and positioning."

Retailers are hopeful that the new U2 album will jump-start a sluggish music market. But because of inventory and profit concerns, many are ordering the title in lower quantities than they would have in flusher times.

"Spec's—and a lot of other chains—is buying a lot more carefully than we did two years ago," says Fletcher. Nonetheless, Island is said to be aiming to ship a million units of the album into the market.

SCOTT-ADAMS HELPS HERSELF TO A COMEBACK

(Continued from page 10)

putting a sticker on so we could take it off, but then I figured if it's going to work, it's going to work."

The album was serviced to blues specialty shows, college radio, and blues stations Oct. 15. "Bill" quickly struck a nerve with listeners at blues outlets such as WODT New Orleans.

On Nov. 15, WODT R&B sister station WYLD tested the track and found the song also appealed to R&B radio listeners.

WYLD PD LeBron Joseph says the legs on "Bill" are only now starting to tire.

"We're just beginning to slow the

rotation, but basically we've had it in a two-month power rotation," says Joseph. "That's about as strong as our strongest records get, and this is only starting to burn. There's very little or nothing current on my playlist that has had that kind of life."

Joseph adds that the song has reacted predominantly with female listeners. Most, he says, found the song highly amusing or were able to relate personally to events in the song.

Scott-Adams, however, was not initially in tune with the song's theme.

"When 'Bill' was presented to me, I was a little reluctant," she says. "I didn't want to be tagged with something that would create negative controversy, but once I did the vocal I was very pleased with the song."

Spreading from its New Orleans epicenter, the song found similar success in other markets, says Hildebrand. Already primed by blues station audiences, the crossover potential in each market proved fruitful.

"It was like throwing on a light switch," says Hildebrand. "People start calling, and stations were almost forced into putting it into

heavy rotation."

The song is No. 20 on the Hot R&B Airplay chart and retains the No. 1 spot on the Top Blues Albums chart this week.

A videoclip for "Bill" was shot in late January and is being readied for release to Black Entertainment Television and the Box.

Though a next single has not been selected, Hildebrand says some stations are beginning to play the title track.

Scott-Adams, whose preferred track is the sentimental, affirming "I'll Take Care Of You," understands that the force of a hit single can sometimes detract from the rest of an album. Still, she hopes radio's interest in "Bill" will bleed over into the work as a whole.

"Once they get past 'Bill,' I think they'll find at least four or five solid songs there," she says.

Music on "Help Yourself" is published by Warren Hildebrand Music, Miss Butch Music, Malaco Music, and Jalew Music.

Hildebrand says the label has held off on releasing a commercial single to maximize album sales. Still, demand for "Help Yourself" resulted in a temporary product shortage in some markets.

Skip Young, a senior buyer at the 111-store, Amarillo, Texas-based chain Hastings Books, Music & Video, says the album's popularity was overwhelming.

"The record just broke wide open," says Young. "Our stores sold out of everything we had, so we restocked and endcapped, and sales are going through the roof right now. We just got caught with our pants down. Radio jumped on it, and everything went nuts."

To alleviate distribution problems, Hildebrand says Miss Butch/Mardi Gras debated whether to accept offers from major labels to pick up the album; it was ultimately decided to keep the project in-house.

Scott-Adams, who is booked by Macon, Ga.-based Roger Redding & Associates, kicked off a club/radio promo tour this month, hitting markets such as Miami, Chicago, and Baltimore.

Malaco has been brought on to represent the album in territories outside the U.S. The album has already been released in Canada on Attic Records and was issued in the U.K. Feb. 3 on Dome Records. Other international release dates have not been set.

3 JAPANESE LABELS BUY INTO INDIE AVEX

(Continued from page 6)

share in Avex, which has ridden the crest of the dance music wave to become one of Japan's top record companies. Avex chairman Tom Yoda says the purchase reflects the close ties between Avex and the other three firms. Nippon Crown distributes Avex Trax product, and Toshiba-EMI distributes Avex's Cutting Edge label.

The Sony/Avex connection stems from the fact that producer Tetsuya Komuro, who has played a major role in Avex's success, is managed by Sony subsidiary Antinos Management, while Avex subsidiary White Atlas manages a number of Sony acts.

Total purchase price for the 11% stake was 4 billion yen (\$33.1 million).

The three firms will not be represented on Avex's board of directors, says Yoda, stressing that Avex will continue to be a "fiercely independent" company that sets its own business strategy.

"I don't want our clients or affiliates overseas to think Avex is now married to Sony or Toshiba-EMI," Yoda says.

He denies the share purchase deal is aimed at preventing any hostile takeover of Avex after it is listed on the Tokyo Stock Exchange's over-the-counter (OTC) section in summer 1998.

Yoda points out that more than 80% of Avex D.D. stock is still held by members of the Avex board, with the remainder held by institutional investors and now SMEJ, Nippon Crown, and Toshiba-EMI.

Industry observers say the purchase agreement represents a vote of confidence in Avex—which was set up in 1988—by the music-industry establishment.

Yoda says the sale, which took effect late last year, and next year's OTC offering does not mean Avex is cash-poor.

"We have enough working capital," he says. "The reason why we're

going public is that it's not easy to improve the management of the company based just on our day-to-day operations." Meeting the requirements for the OTC offering, Yoda explains, will provide the stimulus Avex needs to streamline and rationalize its management.

Notes one industry source, "In order to strengthen themselves fiscally, they need to join forces with somebody who's financially stable. And they can get valuable know-how, which Avex is really going to need in the future, from these three established companies."

Announcement of the stock sale was very low-key, with usually well-informed industry sources expressing surprise at the news.

In the business year ending March 31, 1996, Avex (excluding its overseas operations) racked up sales of 30.4 billion yen (\$251.2 million), with profits totaling 2.85 billion yen (\$23.5 million). For the current year ending March 31, 1997, the company projects sales of 36 billion yen (\$297.5 million) and profits of 4 billion yen (\$33.1 million).

Meanwhile, trade publication Oricon's annual chart-share survey shows that in 1996 Avex was Japan's No. 2 record company. Its market share, based on Oricon's album and singles charts, was 13.5% (including Cutting Edge), moving ahead of Toshiba-EMI, whose share was 11.5%. SMEJ was still in the No. 1 spot at 17.9%.

The Oricon data does not include catalog sales, in which a relative newcomer like Avex is weaker than established labels.

In other Avex news, Yoda says the company will establish a label later this month whose product will be distributed by the Japanese affiliate of a major international record company other than Sony or EMI.

"Avex Trax and Cutting Edge are getting too congested," he says.

STEVE McCURE

MARY LEE'S CORVETTE

(Continued from page 10)

refused, noting that every band he'd been involved in (Joan Jett & the Blackhearts, the Del-Lords, and Roscoe's Gang) eventually broke up, a fate he didn't want to risk with his wife. So he opted instead to produce the project. "I told her I'd rather stay married and find her a great guitar player," he says.

Though "Mary Lee's Corvette" is Kortez's first album, the White Fish, Mont., native has penned several songs for other artists. Her biggest success to date is Amy Grant's recording of her "Everywhere I Go," which peaked at No. 28 on Billboard's Adult Contemporary chart. She also co-wrote "Save Me," the first single from EMI act Once Blue.

On another front, Kortez guests on

four tracks on Freedy Johnston's upcoming album "Never Home," due Feb. 25 on Elektra.

"I started performing because I had so many songs that I love that nobody heard," she says. "It's sort of another voice of self-expression. Everything I have to say is in my songs."

Mary Lee's corvette performs regularly at New York clubs and cafes, including the Mercury Lounge, Fez, Cornelia St. Cafe, and Arlene's Grocery. The trio is scheduled to perform live on WBAI New York Feb. 17; at a Townes Van Zandt tribute at New York's Bottom Line Feb. 23; and at the music festival Extravaganza '97 Feb. 22 in Nashville.

The band is booked through Kortez and HJG Entertainment.

RAY CHARLES, RHINO STRIKE DEAL

(Continued from page 6)

the body of Charles' *oeuvre*.

Highlighting the schedule will be a comprehensive four-CD career retrospective, due in September, and a numbered limited-edition collector's set comprising at least 20 CDs, set for September 1998.

Rhino president Richard Foos says, "I can count on one hand the artists I love and are among my favorites, and Ray Charles is definitely one of them. Growing up and loving R&B music, I bought every one of his albums as they came out, yet I was always frustrated that I couldn't get one compilation that dealt with his whole career. This is the first time ever that there's a chance that this can happen."

"I think it's very, very neat," Charles says. "I think it's a wonderful thing, and if a person's really interested in the musical career of Ray Charles, they can actually see how it went throughout the years."

Charles was already an R&B hit-maker, with the top 10 pop smash "What'd I Say" to his credit, when he departed Atlantic for ABC-Paramount in 1960. He quickly established himself at the label with hits like "Georgia On My Mind" and "Hit The Road Jack" and with a series of adventurous albums outside the R&B genre—the jazz set "Genius + Soul = Jazz" (1961, on ABC's jazz imprint Impulse!); "Ray Charles & Betty Carter" (1961), a duet session with the jazz vocalist; and, most memorably, "Modern Sounds In Country And Western Music" (1962).

"Whatever came natural for me, I just went in the studio and did it," Charles says. "I've been very lucky to do the things in music that I wanted to do."

Charles' first country album became his biggest hit, holding the No. 1 slot on Billboard's pop album chart for 14 weeks; it spawned the single "I Can't Stop Loving You," No. 1 on the pop singles chart for five weeks and on the R&B singles chart for 10 weeks.

Ironically, ABC president Sam Clark counseled Charles against recording his breakthrough pop album.

Charles recalls, "He wasn't hassling me—he was just saying that he knew that basically all the people knew me for rhythm and blues. That's what my fans were. So he felt that, 'Hey man, don't you feel you might lose a lot of fans? People gonna be pissed off or gonna be annoyed or mad if you go and you do this country album.'"

"I said, 'You know, Sam, I really think you got a point, but the way I feel about it, I may lose some fans, but if I do it right, I think I'll gain more fans than I lose.' That was my attitude about it. So he said, 'Well, it's your career. If you wanna do it, man, you got it.'"

From 1968 to 1973, Charles' own imprint Tangerine was marketed and distributed by ABC-Paramount. Another Charles-operated label, Crossover, was distributed by Decca in 1974-75.

After a second sojourn at Atlantic from 1977 to '80, Charles moved to Columbia, where he cut six albums, including the memorable set of country duets "Friendship" (1984). The vocalist logged 13 singles on the country chart during this period.

Charles has worked in a dizzying variety of styles—pop, jazz, R&B, and country—over the years, but says he has never encountered label resistance to his eclectic approach.

"I've just never had no trouble with record companies telling me what to do with my music," Charles says. "The way I look at it, I have a deal with record companies. I say, 'Look, if you don't bother me about my music, I won't bother you about your marketing, because I don't know nothing about marketing, and I don't figure you know that much about what I'm doing.'"

Rhino already has a history of reissuing Charles' most famous material. It licensed "Modern Sounds In Country And Western Music" during the '80s and brought out a three-CD compilation of the singer's Atlantic R&B material, "The Birth Of Soul," in 1991.

Rhino senior director of A&R/spe-

cial projects James Austin says the company's reissue campaign will kick off in June with the first of several midline releases of Charles' classic albums: "The Genius Hits The Road," Charles' geographically themed 1960 album, with bonus tracks, and a twofer collection of "Genius + Soul = Jazz" and the 1973 Tangerine big-band set "Jazz Number II."

Austin says, "We're adding new liner notes to existing liner notes, and the best possible packaging, the best possible sound, on just the midlines alone."

The four-CD career overview, in addition to covering songs from the material controlled by Rhino, will include Charles' 1949-51 pre-Atlantic recordings for Swingtime.

Concerning the projected contents of Rhino's 1998 boxed set, which is still on the drawing board, Austin says, "Basically we're talking about all of the Atlantic, ABC-Paramount, and Tangerine recordings—in other words, the cream of the crop."

Plans also call for a comprehensive three-CD Charles country music set, currently scheduled for July 1998, and for separate collections devoted to instrumental work, pop standards, and vocal duets. Austin adds, "Later on, in March 1999, [we'll do] a good two-CD anthology overview [and] maybe a vinyl LP collection, a vinyl singles collection."

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HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

PROGNOSTICATION: You don't need a crystal ball to see that "Wannabe" by Spice Girls (Virgin) will likely top Hot 100 Singles next week, becoming the first U.K. act since Seal to do so. The difference between the No. 1 and No. 2 titles is less than 1,500 chart points. "Wannabe" posts a 39% gain (an increase of 35,000 pieces), which jumps the single to No. 1 on Hot 100 Singles Sales. It is the only title scanning more than 100,000 units.

MACARENA MELTDOWN: Instigators of the anti-Macarena movement will be happy to know that after a record-breaking 60 weeks on the Hot 100, "Macarena" (Bayside Boys mix) by Los Del Rio (RCA) finally moves to recurrent status. Recurrents are singles that have spent more than 20 weeks on the chart and have fallen below No. 50.

Though not a common occurrence, it is possible for a single to return to the Hot 100 after it becomes a recurrent. A recurrent single can re-enter the chart if it possesses enough points to re-enter above No. 50. Such was the case when "Macarena" re-entered the Hot 100 on May 11, 1996, for its second chart run after a four-month absence from the chart.

One last "Macarena" meter mention before we nail the coffin shut: According to The Los Angeles Times, the International Hockey League's Long Beach Ice Dogs have won 18 consecutive home games since the arena quit playing "Macarena" in November.

NEW & DEVELOPING: According to RCA's Butch Waugh, the label has taken the "patient approach" to breaking "It's Alright, It's Ok" by Leah Andreone. The label began working the song at triple-A and mainstream rock outlets last year, compiling call-out research from these stations to take to top 40 radio. Last summer, Andreone made nearly 50 promotional appearances at radio and even treated a few PDs to private acoustic sessions at their homes. WAQZ Cincinnati's PD Matt Harris says it was one of these performances that convinced him to support the song.

Last June, WHTZ New York was the first to play "It's Alright, It's Ok." The song is still receiving significant rotation (28 detections) at WHTZ; 1.6 million of the song's 7.5 million audience impressions are derived from airplay at the station. Some other early supporters were KDFE Dallas, WPLY Philadelphia, KEGE Minneapolis, and KLYY Los Angeles.

This week, the RCA track moves 70-67 on the Hot 100.

JUMPING THE GUN: This week, a few singles leaked at retail prior to their Tuesday in-store dates. Luckily, none of them scanned enough units to force early entrance onto the Hot 100. Street-date violations occur more frequently with R&B and rap product, but two rock icons were among the new crop of premature sellers. If the leaks are an indication of consumer appetite for these titles, all of the affected singles will make splashy debuts next week. "Discotheque" by U2 (Island) will likely earn Hot Shot Debut honors, while Crystal Waters' "Say... If You Feel Alright" (Mercury), Depeche Mode's "Barrel Of A Gun" (Reprise), and Az Yet's "Hard To Say I'm Sorry" (LaFace/Arista) will also make conspicuous entries.

SANTANA

(Continued from page 9)

platinum, or double-platinum, culminating with the quadruple-platinum "Abraxas.")

"I'm going to treat this like it's a new record, and whenever we have a significant release by a significant artist, we try to promote the back catalog with pricing and positioning," says Kapp.

Jones says, "We're going to put a 3-by-5 insert into the Santana catalog that alerts consumers to this particular record as well as the [1994] boxed set [Dance Of The Rainbow Serpent] and other 'Live From The Vaults' titles."

Jones adds that Legacy's price-and-positioning strategy will probably incorporate the rest of the Santana catalog, which will in turn be highlighted in "Live At The Fillmore."

Besides the press and retail campaigns, Legacy's marketing plan for the live set will include promotions with the Sony Music College staff and advertising in "targeted" consumer publications that cater to record collectors, according to Jones.

Although Santana has no immediate plans to tour, he will probably play select dates later this year, and Legacy will "market the record in and around the tour cities," says Jones.

At classic rock radio—a core format for Santana's catalog—Legacy will do "win-it-before-you-can-buy-it" giveaways, according to Jones. No focus tracks will be serviced to radio, but the entire album will go to appropriate outlets, he adds.

Santana says the 1968 Fillmore recording is significant in that it captures his band in its early glory, when it was pioneering the fusion of rock, jazz, and Afro-Cuban music that would soon become its trademark and receive massive exposure via its appearance at the Woodstock Festival.

Although portions of the Fillmore recordings have surfaced on bootlegs, none of the material has been released legally until now, according to Santana. Like hometown heroes the Grateful Dead—whose encouragement of bootlegging was one of the band's trademarks—Santana says he is not bothered by the rampant illicit recordings of his concerts.

"As Keith Richards says, 'If you're not being bootlegged then you're not happening,'" says Santana. "We have close to 75 bootlegs out there of different things."

An active archivist of live recordings by the likes of Miles Davis, Bob Marley, and Marvin Gaye, Santana has released some of the material via his then-PolyGram-affiliated custom label Guts and Grace. No longer affiliated with PolyGram, Santana says he is still interested in finding a suitable venue for the live tapes, provided they are approved by the families of the artists.

"There's constantly music being sent to my house by people who are friends of mine—tons of Miles Davis and Jaco Pastorius recordings, and stuff by Bob Marley and John Coltrane—and I want to share it with people," says Santana.

The artist has also been writing and rehearsing material for an upcoming album. "We have enough material for three CDs, but we're going to have to settle for one," he says.

Santana has also completed a CD-ROM, titled "The History Of Santana—The River Of Color And Sound," produced by Philips Media and CubeArt and due Saturday (15) from Graphix Zone (Billboard Bulletin, Feb. 5).

Jones says future "Live From The Vaults" releases may include titles by Cheap Trick and Janis Joplin.

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BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	9	IN YOUR WILDEST DREAMS TINA TURNER FEAT. BARRY WHITE (VIRGIN)	14	10	10	ALIVE PEARL JAM (EPIC)
2	—	1	SLEEPY MAGGIE ASHLEY MACISAAC (A&M)	15	11	12	THE FOUNDATION XZIBIT (LOUD/RCA)
3	18	2	HERE'S YOUR SIGN (GET THE PICTURE) BILL ENGLAND WITH SPECIAL GUEST TRAVIS TRITT (WARNER BROS.)	16	—	1	SIEMPRE TU NEW EDITION (MCA)
4	2	3	MAYBE HE'LL NOTICE HER NOW MINDY MCCREARY FEAT. LONGSTAR'S RICHIE McDONALD (ISNA)	17	14	13	NEVER MISS THE WATER CHARAK KHAN FEAT. MESHHELL WIDEORCELLO (REPRISE)
5	3	9	NO SENOR JONNY Z (PUMP/QUALITY/WARLOCK)	18	—	1	I'M GONNA LUV U SUMMER JUNKIES (PANIC/NU GRUV)
6	9	3	(YOU ARE MY) FANTASY ACID FACTOR FEAT. MARGIE M. (STREET BEAT)	19	16	14	YOU COULD BE MY BOO THE ALMIGHTY ROS FEAT. FAITH EVANS (RAP-A-LOT/NOG TRYBE/VIRGIN)
7	—	1	THE WORLD IS MINE ICE CUBE (JIVE)	20	—	1	SHE'S TAKEN A SHINE JOHN BERRY (CAPITOL NASHVILLE)
8	7	6	MACARENA (COUNTRY VERSION) THE GROOVEGRASS BOYZ (IMPRINT)	21	—	1	YOU WILL RISE SWEETBACK FEAT. AMEL LARRIEUX (EPIC)
9	8	6	EVEN FLOW PEARL JAM (EPIC)	22	15	9	MILK GARbage (ALMO SOUNDS/GEFFEN)
10	4	6	IS THAT A TEAR TRACY LAWRENCE (ATLANTIC)	23	—	8	DISSIDENT PEARL JAM (EPIC)
11	—	1	SUMTHIN' SUMTHIN' MAXWELL (COLUMBIA)	24	—	1	ONE O'CLOCK SABELLE (WORK)
12	13	5	PUMPIN' PROYECTO UNO (H.O.L.A./ISLAND)	25	17	22	I DO PAUL BRANDT (REPRISE)
13	12	6	JUST WANNA PLEASE U MONA LISA (ISLAND)				

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



FEBRUARY 15, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				*** No. 1/Hot Shot Debut ***		
1	NEW	1	1	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98) 1 week at No. 1	GRIDLOCK'D	1
2	1	1	57	NO DOUBT ▲ 6 TRAUMA 92580*/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	1
3	2	2	12	SOUNDTRACK ▲ WARNER BROS. 46346 (21.98/27.98)	EVITA	2
4	4	4	47	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
5	6	6	33	TONI BRAXTON ▲ 4 LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
6	7	8	30	LEANN RIMES ▲ 3 CURB 77821 (10.98/15.98)	BLUE	3
7	3	3	14	SOUNDTRACK ▲ 2 CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
8	NEW	1	1	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98) MASTER P PRESENTS... WEST COAST BAD BOYZ II		8
9	5	5	12	SOUNDTRACK ▲ 2 WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
				*** Greatest Gainer ***		
10	12	17	51	JEWEL ▲ 2 ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	10
11	9	9	13	MAKAVELI ▲ 2 DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
12	8	7	10	SOUNDTRACK ▲ 2 ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
13	10	10	11	BUSH ▲ 2 TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
14	16	19	31	THE WALLFLOWERS ● INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	14
15	11	11	21	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
16	17	14	32	KEITH SWEAT ▲ 3 ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
17	14	15	21	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
18	18	18	23	AALIYAH ● BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
19	13	13	16	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
20	19	21	12	VARIOUS ARTISTS ● ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	19
21	15	12	86	ALANIS MORISSETTE ▲ 14 MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
22	27	28	19	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
23	22	22	18	KENNY G ▲ 2 ARISTA 18935 (10.98/16.98)	THE MOMENT	2
24	23	23	11	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
25	31	31	21	NEW EDITION ▲ 2 MCA 11480* (10.98/16.98)	HOME AGAIN	1
26	20	20	48	311 ▲ 2 CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
27	24	30	24	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
28	25	26	27	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	25
29	28	29	40	DAVE MATTHEWS BAND ▲ 2 RCA 66904 (10.98/16.98)	CRASH	2
30	26	24	14	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
31	34	54	9	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	31
32	29	27	12	SNOOP DOGGY DOGG ▲ 2 DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
33	NEW	1	1	ENRIQUE IGLESIAS FONOVISA 0001 (10.98/16.98)	VIVIR	33
34	32	32	11	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
35	33	38	17	GINUWINE ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	33
36	44	50	35	METALLICA ▲ 3 ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
37	35	41	7	THE CARDIGANS STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35
38	21	16	3	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	16
39	37	34	14	ALAN JACKSON ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
40	43	57	13	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
41	39	42	8	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
42	36	37	20	CAKE ● CAPRICORN 532867/MERCURY (8.98 EQ/12.98) HS	FASHION NUGGET	36
43	30	25	13	SOUNDTRACK ● GEFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	20
44	51	52	12	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
45	42	39	15	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
46	45	45	12	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
47	40	33	15	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
48	46	44	10	VARIOUS ARTISTS DEATH ROW 50677*/PRIORITY (10.98/23.98)	DEATH ROW GREATEST HITS	35
49	38	35	17	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
50	68	49	3	SOUNDTRACK RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE	49
51	41	36	10	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
52	NEW	1	1	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	52
53	48	48	15	JOURNEY ▲ COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
54	69	72	42	BROOKS & DUNN ▲ 2 ARISTA 18810 (10.98/15.98)	BORDERLINE	5

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	47	40	19	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
56	63	63	101	SHANIA TWAIN ▲ 6 MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
57	54	51	13	MO THUGS FAMILY ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
58	55	55	18	TOOL ● ZOO 31087* (10.98/16.98)	AENIMA	2
59	50	46	19	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
60	NEW	1	1	SOUNDTRACK RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK	60
61	65	64	18	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
62	52	47	69	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
63	72	73	5	VARIOUS ARTISTS MADACY 6803 (10.98/15.98)	POWER OF LOVE — 16 GREAT SOFT ROCK HITS	63
64	59	68	80	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
65	57	62	5	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	57
66	53	43	33	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
67	66	69	51	2PAC ▲ 7 DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
68	49	56	30	DONNA LEWIS ▲ ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
69	61	58	13	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
70	58	59	67	THE SMASHING PUMPKINS ▲ 8 VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
71	73	78	39	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	43
72	56	53	6	SOUNDTRACK REVOLUTION 24666/WARNER BROS. (11.98/17.98)	MICHAEL	53
73	70	71	40	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
74	62	61	19	ELTON JOHN ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
75	60	60	7	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
76	77	80	41	GEORGE STRAIT ▲ 2 MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
77	96	147	3	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	77
78	71	70	80	BONE THUGS-N-HARMONY ▲ 4 RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
79	64	65	13	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
80	76	103	5	SOUNDTRACK PHILIPS 454710/POLYGRAM CLASSICS (10.98/16.98)	SHINE	76
81	81	86	13	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	81
82	67	67	12	SOUNDTRACK ▲ COLUMBIA 67887 (10.98 EQ/17.98)	THE MIRROR HAS TWO FACES	16
83	75	76	108	BUSH ▲ 5 TRAUMA 92531/INTERSCOPE (10.98/15.98) HS	SIXTEEN STONE	4
84	80	131	29	SOUNDTRACK ▲ REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
85	83	88	10	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
86	94	93	17	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32
87	74	75	21	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	62
88	91	108	8	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	88
89	84	85	14	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
90	79	77	64	TRACY CHAPMAN ▲ 3 ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
91	93	102	70	MARIAH CAREY ▲ 8 COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
92	88	91	22	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
93	78	74	11	FLESH-N-BONE MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	23
94	101	122	40	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
95	113	133	13	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
96	89	82	11	▲ 2 NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
				*** Heatseeker Impact ***		
97	109	121	9	BILL WHELAN CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	97
98	104	105	67	ALAN JACKSON ▲ 3 ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
				*** Heatseeker Impact ***		
99	114	132	18	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	99
100	90	83	14	E-40 ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
101	95	98	40	THE CRANBERRIES ▲ 2 ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
102	116	119	37	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
103	NEW	1	1	JONNY LANG A&M 540640 (8.98/10.98) HS	LIE TO ME	103
104	128	124	12	NO MERCY ARISTA 18941 (10.98/15.98) HS	NO MERCY	104
105	107	101	51	FUGEES ▲ 9 RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
106	108	106	23	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
107	85	81	19	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
108	102	90	16	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units (250,000 for EPs). ▲ RIAA certification for shipment of 1 million units (500,000 for EPs), with multiplatinum titles indicated by a numeral following the symbol. *Asterisk indicates LP is available. Most tape prices, and CD prices for WEA and BMG labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
109	97	89	14	VARIOUS ARTISTS ● TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
110	86	94	7	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	83
111	112	117	75	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
112	100	95	45	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
(113)	126	128	11	JULIO IGLESIAS COLUMBIA 67899 (10.98 EQ/17.98)	TANGO	93
114	103	99	3	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	99
115	92	84	11	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
116	82	66	3	BJORK ELEKTRA 61897*/EEG (10.98/16.98)	TELEGRAM	66
117	120	126	14	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
118	110	104	32	QUAD CITY DJ'S ● QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
119	87	79	10	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	6
120	98	96	42	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
121	105	114	47	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
122	119	110	23	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
(123)	141	166	3	702 BIV 10 530738*/MOTOWN (8.98/16.98) [CS]	NO DOUBT	123
124	99	87	37	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
(125) NEW ►			1	PAT BOONE HIP-O 40025/UNIVERSAL (10.98/16.98)	IN A METAL MOOD: NO MORE MR. NICE GUY	125
126	124	115	85	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
127	111	112	14	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
128	123	118	21	JOHN MELLENCAMP ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
129	122	107	14	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
130	106	92	18	NIRVANA ▲ DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISKAH	1
(131) NEW ►			1	NEW BROADWAY CAST RCA VICTOR 68727 (10.98/16.98)	CHICAGO THE MUSICAL	131
132	127	123	13	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	21
133	117	113	76	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
134	115	111	27	POE ● MODERN 92605/AG (10.98/15.98) [CS]	HELLO	71
135	131	138	10	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	130
136	129	129	12	DA BRAT ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20
137	118	109	70	OASIS ▲ ¹ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
138	134	127	17	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) [CS]	THE GARDEN	101
139	133	130	45	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP	4
140	149	139	31	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
141	125	116	27	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
(142)	181	188	3	★★★ PACESETTER ★★★ DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) [CS]	DUNCAN SHEIK	142
143	139	142	35	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
144	152	153	14	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
145	121	97	14	THE BEATLES APPLE 34151*/CAPITOL (19.98/30.98)	ANTHOLOGY 3	1
(146)	170	183	8	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	121
147	137	140	41	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82886*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
148	155	167	23	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
149	145	150	8	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	55
150	159	162	59	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
151	136	134	15	MARY CHAPIN CARPENTER ● COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
152	132	151	59	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) [CS]	JARS OF CLAY	46
153	156	172	35	GLORIA ESTEFAN ▲ EPIC 67283 (10.98 EQ/16.98)	DESTINY	23

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
154	147	148	19	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	107
155	130	120	23	PEARL JAM ▲ EPIC 67500* (10.98 EQ/16.98)	NO CODE	1
(156)	171	—	21	STEVEN CURTIS CHAPMAN ● SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
157	144	125	10	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	39
158	142	157	63	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
159	165	184	18	SOUNDTRACK ● A&M 540384 (7.98/11.98)	EMPIRE RECORDS	63
160	160	161	36	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
161	169	165	64	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
162	138	135	51	ADAM SANDLER ▲ WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
163	153	149	9	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	35
164	161	163	60	ENYA ▲ ² REPRISE 46106/WARNER BROS. (11.98/17.98)	THE MEMORY OF TREES	9
165	154	145	20	GEORGE WINSTON ● DANCING CAT 11184/WINDHAM HILL (10.98/16.98)	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI	55
166	143	136	15	GARY ALLAN DECCA 11482/MCA (10.98/15.98) [CS]	USED HEART FOR SALE	136
167	167	174	32	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
(168) NEW ►			1	DAVID HELFGOTT RCA VICTOR 40378 (16.98 CD)	DAVID HELFGOTT PLAYS RACHMANINOV	168
169	168	169	14	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
170	158	154	47	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31
(171)	195	—	12	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) [CS]	ME AND YOU	140
172	172	152	10	FUGEES RUFFHOUSE 67904*/COLUMBIA (7.98 EQ/11.98)	BOOTLEG VERSIONS	127
173	151	141	21	R.E.M. ▲ WARNER BROS. 46320* (10.98/16.98)	NEW ADVENTURES IN HI-FI	2
174	135	194	20	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
175	148	143	19	NATALIE COLE ● ELEKTRA 61946/EEG (10.98/16.98)	STARDUST	20
176	173	171	85	WHITE ZOMBIE ▲ ² Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	6
177	157	144	23	VARIOUS ARTISTS POPULAR 12001/CRITIQUE (11.98/17.98)	SUPER DANCE HITS — VOL. 1	60
178	150	164	60	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
179	188	182	4	TRICKY ISLAND 524302 (10.98/16.98) [CS]	PRE-MILLENNIUM TENSION	140
180	166	156	6	LOCAL H ISLAND 524202 (8.98/14.98) [CS]	AS GOOD AS DEAD	147
181	175	173	54	TRACY LAWRENCE ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	25
182	146	137	13	THE PRESIDENTS OF THE UNITED STATES OF AMERICA ● COLUMBIA 67577* (10.98 EQ/16.98)	II	31
(183)	200	—	11	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) [CS]	I'M HERE FOR YOU	157
184	179	180	7	VARIOUS ARTISTS EMI-CAPITOL 54555 (10.98/16.98)	LUV COLLECTION: MOVIE LUV	155
185	162	158	55	LA BOUCHE ▲ RCA 66759 (9.98/15.98)	SWEET DREAMS	28
186	187	176	14	REPUBLICA DECONSTRUCTION 66899/RCA (8.98/13.98) [CS]	REPUBLICA	153
187	178	181	7	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	84
188	164	155	17	ORIGINAL BROADWAY CAST ● DREAMWORKS 50003/GEFFEN (22.98/32.98)	RENT	19
189	185	177	38	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
190	140	146	6	VARIOUS ARTISTS LOUD 67423/RCA (10.98/16.98)	ALL THAT: THE ALBUM	134
191	182	195	7	ANDREW LLOYD WEBBER POLYDOR 533064/A&M (11.98/19.98)	VERY BEST OF...BROADWAY COLLECTION	155
192	189	189	63	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
193	176	170	15	PHIL COLLINS ● FACE VALUE 82949/AG (10.98/16.98)	DANCE INTO THE LIGHT	23
194	163	159	17	CHRIS ISAAK REPRISE 46325/WARNER BROS. (10.98/16.98)	BAJA SESSIONS	33
(195) RE-ENTRY			49	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
196	197	—	23	LOST BOYZ ● UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	6
197	174	168	33	VARIOUS ARTISTS ● SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STAR	RS32	
(198) RE-ENTRY			45	THE TONY RICH PROJECT ▲ LAFACE 26022/ARISTA (10.98/15.98)	WORDS	31
199	199	196	30	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98) [CS]	CALM BEFORE THE STORM	102
200	192	186	23	ROBERT MILES DECONSTRUCTION 18930/ARISTA (10.98/15.98)	DREAMLAND	54

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 106 2Pac 67,150 311 26 702 123	Garth Brooks 192 Foxy Brown 24 Bush 13, 83 Tracy Byrd 146	E-40 100 Enigma 51 Enya 164 Gloria Estefan 153	R. Kelly 161 Sammy Kershaw 167 Chaka Khan 187 Korn 108	Alan Morissette 21 Mo'Nique Family 57 Keith Murray 157	Collin Raye 133 Redman 41 Republica 186 Richie Rich 163 The Tony Rich Project 198 LeAnn Rimes 6 The Roots 132	Rhyme & Reason 38 Romeo + Juliet 7 Set It Off 55 Shine 80 Space Jam 9 Star Wars: A New Hope 50 Star Wars: The Empire Strikes Back 60	119 Jock Jams Vol. 1 64 Jock Jams Vol. 2 27 Luv Collection: Movie Luv 184 Master P Presents... West Coast Bad Boyz II 8 MTV Party To Go — Volume 10 109 Power Of Love — 16 Great Soft Rock Hits 63 Pure Disco 65
Aaliyah 18 Bryan Adams 143 Trace Adkins 99 Alice In Chains 141 Gary Allan 166 Fiona Apple 87 Az Yet 89	Cake 42 The Cardigans 37 Mariah Carey 91 Mary Chapin Carpenter 151 Deana Carter 15 Tracy Chapman 90 Steven Curtis Chapman 156 Kenny Chesney 171 Mark Chesnutt 135 Terri Clark 95 Natalie Cole 175 Phil Collins 193 Shawn Colvin 169 Counting Crows 19 The Cranberries 101 Sheryl Crow 22	Flesh-N-Bone 93 Kirk Franklin And The Family 94 Fugees 105, 172 Kenny G 23 Garbage 62 Ghostface Killah 129 Johnny Gill 86 Vince Gill 160 Ginuwine 35 Faith Hill 111 Hootie & The Blowfish 147 Enrique Iglesias 33 Julio Iglesias 113 Chris Isaak 194 The Isley Brothers 102	La Bouché 185 Jonny Lang 103 Tracy Lawrence 181 Donna Lewis 68 Li'l Kim 46 LL Cool J 79 Local H 180 Lost Boyz 196 Patty Loveless 189 Luscious Jackson 81 Makaveli 11 Marilyn Manson 49, 170 Dave Matthews Band 29 Maxwell 71 Mindy McCready 73 Reba McEntire 69 John Mellencamp 128 Natalie Merchant 126 Metallica 36 Robert Miles 200 Mint Condition 144 Mobb Deep 115 John Michael Montgomery 107	Point Of Grace 174 The Presidents Of The United States Of America 182 † 96 Quad City DJ's 118 R.E.M. 173 Rage Against The Machine 120	Adam Sandler 162 Kevin Sharp 40 Duncan Sheik 142 The Smashing Pumpkins 70 Snoop Doggy Dogg 32 Soundgarden 124 SOUNDTRACK Beavis And Butt-Head Do America 43 Braveheart 178 ORIGINAL BROADWAY CAST Empire Records 159 Evita 3 Gridlock'd 1 Jerry Maguire 110 Michael 72 The Mirror Has Two Faces 82 One Fine Day 75 Phenomenon 84 The Preacher's Wife 12	Tela 88 Tony Toni Tone 34 Tool 58 Tricky 179 Travis Tritt 148 Shania Twain 56 Van Halen 47 Luther Vandross 61 VARIOUS ARTISTS All That: The Album 190 The Best Of Country Sing The Best Of Disney 154 Death Row Greatest Hits 48 Dr. Dre Presents... The Aftermath	So So Def Bass All-Stars 197 Super Dance Hits — Vol. 1 177 Ultimate Dance Party 1997 20 Wow-1997: The Year's 30 Top Christian Artists And Songs 117 The Wallflowers 14 Andrew Lloyd Webber 191 Westside Connection 45 Bill Whelan 97 Bryan White 112 White Zombie 176 George Winston 165 "Weird Al" Yankovic 121

CHANNEL V AWARDS DRAW CHINESE MUSIC INDUSTRY

(Continued from page 1)

than 3 million Taiwan households. Nearly 30 awards were dispensed, with perennial Chinese pop favorites Jacky Cheung and Andy Lau taking two accolades apiece (Billboard Bulletin, Feb. 5). Both singers were present at the awards and offered well-received lip-sync performances. Wu Bai, a staunch advocate of Taiwanese rock'n'roll, also appeared, backed by his band, China Blue.

The stature of the V awards this year was reflected by the high-profile attendees, according to Hung Tik, Taipei-based VP of EMI Music Asia's Chinese repertoire group. "How can you tell it's important? Because all the artists show up and perform," he says.

In Chinese pop, according to Hung, Channel V's appeal works both ways. For established artists, such as Cheung (signed to PolyGram) and Lau (Music Impact/BMG), the Taiwan penetration is good; for Taiwanese acts, the channel's regional spread is equally, if not more, important.

"They are drawn to it," says Hung, "because this is something the local artists read as multinational. V has a good reputation, which they have been building up successfully here for some time. You could see that last year when Faye [Wong] participated, when she wouldn't do any other shows."

BMG Taiwan senior director Jonathan Luo says that the V spectacle is a "fantastic opportunity" for most record companies to present the cream of their rosters. In the absence of a Chinese music business-oriented event for the region, Luo notes that the night allows industry professionals to meet in one venue and exchange opinions about the local market. "The awards are becoming more and more symbolic of success for Taiwanese artists," he says. "It is good to be recognized as being among the elite."

Magic Stone Records president Landy Chang, whose company—together with parent Rock Records—garnered several awards, is more circumspect. "It's a good show, but we are not so sure at the moment of any media's impact for marketing music,"

Chang says.

New to the show was a segment co-sponsored by the Phoenix Chinese Channel, a service that joined with V to honor mainland artists. Top honors went to the Wolf (best male) and Tin Zhen (best female), as well as Wang Yong's video for "Call The Ghost," directed by Wu Chao-Zhang. While these artists were among the few to decline to perform—accepting via videotaped messages—the award for best video was accepted by another mainland artist, Magic Stone folk rocker Dou Wei.

Notably absent was Warner Cantopop diva Sammi Cheng, whose half-million sales (according to the label) of her first Mandarin album put it among Taiwan's best-selling albums in 1996. She accepted the award with a pre-taped speech.

One of the two accolades for Cheung, a Hong Kong-born Cantonese singer and one of the first in the business to have output in both Cantonese- and Mandarin-language pop, was the "viewers' choice." Channel V representatives say that this category drew close to 1 million entries to its Hong Kong headquarters, with another estimated 200,000 in Taiwan itself.

ALPERT EARNS LIFETIME AWARD IN LATIN MUSIC

(Continued from page 6)

the White House for President Lyndon Johnson and Mexican President Gustavo Díaz Ordaz.

Three of the group's hit singles became top 10 smashes, including "This Guy Is In Love With You," which reached No. 1 in 1968. That soothing ballad and "Mame" were the instrumental band's only two songs featuring Alpert on vocals.

Though renowned for its mariachi-rooted sounds, Alpert & the TJB also infused its pop music with Afro-Caribbean and Brazilian elements.

Even as he was popularizing Latino music with the masses via his TJB, Alpert also was introducing other south-of-the-border-style acts to music

Fans of the more surreal theatrics of Chinese pop were not left wanting. Lau, a veteran of 80 films and countless albums in Cantonese and Mandarin, sang for his "media recognition award" surrounded by a 50-foot chorus line of plaid-clad, sunflower-waving kindergarten tots. Sony Music diva Coco Lee performed her hit "Old Love" amid a plethora of gently falling (and, in tropical Taiwan, unlikely) ersatz snow.

However, the fans knew what they had come for, and—as the final moments of the three-hour taping waned—they eagerly lined up at the base of the hall for a chance to get an autograph from Lau, Cheung, and others. "The show works because it is typically Taiwanese," says BMG's Luo, "because the artists are not performing [i.e., they lip-sync], and there are no live bands. Each artist has two minutes to perform their top hit. Local Taiwan audiences are in favor of this kind of performance."

EMI's Hung says, "Whatever kind of presentation you have, the media coverage is very important. Just to be recognized as one of the top artists has its benefits. Maybe not economically, but psychologically, for the artist's entire reputation."

enthusiasts. In 1966, A&M released "Herb Alpert Presents Sergio Mendes & Brasil '66," a Brazilian pop album produced by Alpert that popularized Brazilian grooves around the globe and featured Lani Hall as a lead singer.

In 1976, Alpert produced "Caliente!" by Argentinian tenor saxophonist Gato Barbieri. The Latino-oriented instrumental album was an immense hit that yielded a sizzling take of Carlos Santana's fiery ballad "Europa."

Alpert and Moss sold A&M to PolyGram in 1990. At the time of the sale, A&M was the largest independently owned record company in the world. Two years ago, Alpert and Moss founded Almo Sounds, which is distributed by Geffen Records.

This year, Alpert is returning to the Latino arena with a new record, tentatively titled "Passion Dance," due out May 6. He is slated to perform two tracks from the album at the Latin Music Awards. The awards ceremony closes Billboard's eighth annual International Latin Music Conference, which will run April 28-30 at the Hotel Inter-Continental in Miami.

STRICTLY RHYTHM

(Continued from page 10)

"If there is any one thing these acts have in common, it is a strong visual image—something that has previously been a bit lacking in dance music," Bari G. says.

Grand Slam artist Anthony, whom Bari G. terms "very radio-friendly," believes that the distinction between pop and dance music has blurred, opening new doors for acts. "What has been in one genre can now go in the other's category, with remixes taking the forefront," he says.

The increasing popularity of dance music and the concurrent rise in dance stations also bode well for pop-flavored dance music, he adds.

At this point, there will be no staff additions to the company, nor will pop-friendly Strictly Rhythm acts like Planet Soul, Reel 2 Real, or Barbara Tucker shift to the Grand Slam roster.

A certain irony, then, hung over the stilted delivery of a song from the most performance-oriented act honored during the evening, Wu Bai. He and his band provided some of Taiwan's most organically true rock'n'roll last year, with the national concert attendance records to prove it.

As it was, the rocker was fatalistic about the awards show's backing-track format, going along with the spirit of the evening. "My record company wants me to do it, so I will do it," he said beforehand, though he was less

than comfortable and had to enter a studio to cut a three-minute version of his song "The End Of Love." In the event, the "performance" fell flat.

"I respect any person who goes to play on TV, because they are artists," Wu said. "They are entertainers, and you need somebody to do that. But I am a musician, I don't have that technique. It's very dangerous for me. If I lose the passion of the live performance, I don't have the entertainment quality to fall back on. It could pollute my work and leave me with nothing."



by Geoff Mayfield

ONWARD: Interscope stretches its chart-topping streak to 13 weeks on The Billboard 200, but this week a new standard bearer interrupts No Doubt's eight-week reign. With first-week sales of 150,500 units, the Death Row soundtrack from the movie "Gridlock'd," which stars Tim Roth and the late actor/rapper Tupac Shakur (aka 2Pac), leads No Doubt by 25,000 units.

Two of the "Gridlock'd" tracks feature 2Pac, one of them a collaboration with Snoop Doggy Dogg. Snoop is also featured on two other tracks, and another comes from Nate Dogg, while the rest of the album features lesser-known acts. On 743 screens, the film pulls in at No. 10 on the box-office chart.

STREAKS: Along with the new soundtrack and No Doubt's "Tragic Kingdom," the 13-week run by distributing label Interscope encompasses albums by 2Pac (under the Makaveli moniker), Snoop, and Bush. This is the longest label streak since Arista held the crown for 13 weeks from Dec. 12, 1992, through March 6 of the following year, but that monopoly was played by a single title, the 16-times-platinum soundtrack from Whitney Houston's "The Bodyguard."

Know which label holds the longest streak at No. 1 since The Billboard 200 began using SoundScan data in May 1991? The answer, and the album that drove the streak, might surprise you: Mercury clocked 17 straight weeks with the debut set from the Nashville division's Billy Ray Cyrus (Mercury's country unit had not yet adopted the Mercury Nashville logo). Cyrus' 17 weeks also brought PolyGram Group Distribution the distinction of being the longest SoundScan-era run by a distributor.

The longest stays at No. 1 in the '90s for a label or distributor happened before SoundScan. Capitol owned the crown for 18 weeks, from July 7, 1990, through Nov. 3 of that year on the shoulders of M.C. Hammer's "Please Hammer Don't Hurt 'Em." That title was succeeded by a 16-week plow by the first Vanilla Ice album, and that added up to 34 consecutive weeks for distributor Cema (which last year changed its name to EMI Music Distribution).

TUNED IN: Most of the acts who played the Jan. 27 American Music Awards (AMA) grab bullets, as the ABC telecast delivers its annual relief from music sellers' midwinter doldrums. Of those who appeared, LeAnn Rimes sees the largest unit increase (a 10,000-unit improvement), good for a 7-6 jump on The Billboard 200. Toni Braxton, with an 8,000-unit bump (6-5), is the AMA guest with the second-largest gain, while the one with the fattest percentage increase, 32%, is Jewel, who also benefits from continued radio growth on her latest single and a Jan. 30 visit to David Letterman's show. "Pieces Of You" thus reaches The Billboard 200's top 10 for the first time (12-10), while "You Were Meant For Me" bullets at No. 8 on Hot 100 Singles. Rod Stewart, who visited Jay Leno Jan. 30, steps 51-44.

Others who rise from Dick Clark's AMA stage are Keith Sweat (17-16), New Edition (31-25), Metallica (44-36), and Brooks & Dunn (69-54), while Pat Boone's podium turn with Alice Cooper was one of many publicity efforts that help place his metal homage at No. 125. Motley Crue's vaunted reunion appearance does spur gains for its "Shout At The Devil" and "Decade Of Decadence: '81-'91," but not enough to place either on Top Pop Catalog Albums. But, despite AMA slots, Bush (Nos. 13 and 83) and Alan Jackson (No. 39) see declines.

Meanwhile, the reappearance of ZZ Top's hits set on the catalog list, with a zesty 72% sales gain (No. 13), is the obvious beneficiary of the halftime show during the Jan. 26 Super Bowl, while Conan O'Brien guest Luscious Jackson bullets at No. 81 on The Billboard 200.

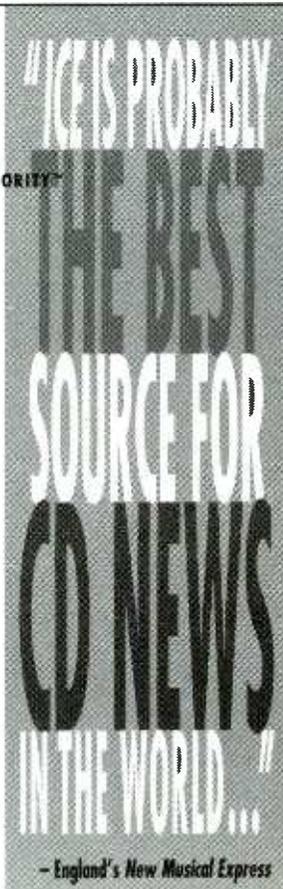
HEAT FOUND: Enrique Iglesias' debut album, which was No. 16 on last week's Heatseekers list, is removed from that chart because his new set debuts at No. 33 on the big chart (27,500 units). He had spent 54 weeks on Heatseekers. Pianist Jim Brickman, whose "No Words" ended a 48-week Heatseekers run in December, also bypasses that chart with a No. 52 debut on The Billboard 200 (19,000 units).

SO YOU'LL KNOW: During the last month, albums by the Chieftains and Ottmar Liebert & Luna Negra moved to catalog status as a result of Billboard's new catalog criteria (Billboard, Jan. 18). Liebert's "Euphoria" spent its last week on Top New Age Albums in the Jan. 25 Billboard, while the Chieftains' "The Long Black Veil" last shone on the Feb. 1 Top World Music Albums.



Each monthly issue of **ICE** brings you the scoop on hundreds of upcoming releases from every major and independent record label — the exact release date, interviews with key industry executives and artists, noteworthy songs, guest stars and other information you won't find anywhere else. We don't review new releases and reissues, we preview them... weeks ahead of time. If it's coming out on CD, you'll find it in **ICE!**

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JAPAN'S MUSIC MARKET HAD A FLAT 1996

(Continued from page 6)

sale value rise of 9%.

Highlighting the fourth quarter's bad health is the fact that in the first nine months of 1996, production was up 7% in volume terms and 9% in value.

Total album shipments in 1996 were 306 million units, up 3.5% from 295.58 million units in 1995.

Shipments of CD albums increased 3% to 282.56 million units, with a 2% increase in value to 458.16 billion yen (\$3.79 billion).

Total cassette shipments declined 10% from the previous year to 22.51 million units and showed a 9% drop in value to 20 billion yen (\$165.3 million). Separate figures for cassette singles and albums are not available; however, most cassettes are albums.

Vinyl LPs jumped a whopping 77% to 944,000 in unit shipments and increased 49% in value to 1.31 billion yen (\$10.8 million).

CD singles shipments (there are no other singles formats worth mentioning in the Japanese market) showed only a 1% gain over 1995 to 166.3 million units. They increased 4% in value over the previous year to 104.42 billion yen (\$863 billion).

In 1996, total shipments of releases by non-Japanese artists (including imports handled by Japanese record companies) increased 2% over 1995 to 111.2 million units and were worth 158.1 billion yen (\$1.3 billion), only a 0.5% increase over

1995.

Shipments of domestic artists' material increased 3% to 361.1 million units, with a 4% increase in value to 425.8 billion yen (\$3.52 billion).

In 1996, foreign repertoire (excluding the roughly 75% of total imports coming into Japan that are not handled by Japanese record companies) made up 23.5% of the Japanese market in terms of volume shipped (compared with 23.7% in 1995) and 27.1% in value (compared with 27.8% in 1995).

The yen's recent decline in value means that imports, which in 1995 rose 31% to 79.6 million units—for a wholesale value up 27% to 49.5 billion yen (\$400 million)—will likely show slower growth in 1996, once last year's data are released.

"I think the yen's killing everybody right now," says a Tokyo-based CD importer. "It's a big disincentive to do imports when you have a 25% cheaper yen."

Sales at some retail outlets were down 30%-50% from normal levels at the end of the year, according to an industry source.

One major reason was the lack of any major hits toward the end of 1996. For example, superstar female vocalist Yumi Matsutoya, who usually has a new album released every November, saw her latest effort delayed until this month.

Of greater concern for the industry is what one observer sees as the tendency by young people to spend their money on products like video games.

"Music and CDs just aren't so attractive to those kids," says Katsumi Nishimura, executive director of music publisher J-WAVE Music.

The domestic music scene was dominated by the "Komuro family"—acts such as Trf, Globe, Namie Amuro, and Tomomi Kahala, all produced by the ubiquitous Tetsuya Komuro.

On the foreign front, the year's big success story was Scandinavia, as acts from the region—such as the Cardigans, Me & My, and Ace of Base—continued to score big in the Japanese market. By contrast, American acts such as Lionel Richie and Pearl Jam fared poorly.

Another reason for the industry's blahs in 1996, theorizes Nishimura,

is what he terms conservatism on the part of record companies here.

"There are a lot of records which maybe sell 100,000 or 200,000 and then go out of stock, because the

first shipment was very low," he explains. He adds that the increasingly unpredictable Japanese market makes it hard for labels to know which releases to get behind.

C'RIGHT BILL FACES OBSTACLE

(Continued from page 6)

agreement, but the National Restaurant Assn., the driving force behind the bills, rejected the last compromise pact, in November 1995.

Sensenbrenner believes that the restaurant groups should not have to pay fees for incidental background music played on radio and TV, and that religious broadcasters should not have to subscribe to costlier blanket and per-program music-license pacts.

The sponsors of similar legislation in the Senate, Sens. Strom

Thurmond, R-S.C., and Jesse Helms, R-N.C., introduced a bill, S. 28, on Jan. 21.

According to insiders, earlier this month, the office of the Senate majority leader, who feels copyright term extension is a vital issue for the U.S., convened a meeting of the parties involved in the license-fee exemption controversy and asked them to negotiate a compromise agreement that would move the issue out of the halls of Congress.

WHITE TOWN IS A U.K. FAVE

(Continued from page 9)

Zoo (EMI's 1996 "Spaceman" hit-makers, who have struggled to match that success since), HMV singles buyer Andy Powell says, "There's a certain quirkiness to this, a bit like Baby Bird in a way, that could see the album do well. But it would have been better to release the album after a second single."

Plans call for "Wanted" to be released as the follow-up single in the U.K. in April, with mixes by Heaven 17's Martyn Ware, Mute Records managing director Daniel Miller, and Erasure's Vince Clarke.

Mishra himself gives all the credit for his new notoriety to Radio 1 presenter Mark Radcliffe, who played "Your Woman" on the national BBC station at the end of October and started a snowball of curiosity about the track. "If it wasn't for Mark Radcliffe we wouldn't be having this conversation," says Mishra, who had sent out demos of the song to all but one of the major companies in an attempt to secure a deal. Thanks to Radio 1's airplay, that deal was eventually secured with EMI, the only major that the artist had not approached, "because I didn't have the money to send them a demo," he says with a laugh.

Neil Ferris, managing director of promotions company and record label Brilliant!, heard the first broadcast of "Your Woman" on Radio 1. "I rang as soon as [Radcliffe] came off air," recalls Ferris, "spoke to [co-presenter] Mark Riley, and got a phone number for Jyoti." Ferris persuaded the artist to let his company represent the track, securing a Brilliant! release via Chrysalis in December.

Substantial singles success in the U.K. market usually requires the backing of myriad marketing devices, but, as Ferris notes, "Your Woman" burst onto the best-sellers list purely through the sound of the song. "These days, especially in this market, you [normally] have to have all the elements," he says. "This record proves the rule by breaking it."

Live 105's Axelson is one of few industryites, on either side of the Atlantic, who had a working knowledge of White Town pre-"Your Woman." For the majority of his underdog career, Mishra has had a

low-key recording deal with Parasol, a small independent label in Urbana, Ill., that has a full-time staff of four. It was a Parasol promo of the track that Axelson received and played at his weekly Popscore club in San Francisco in early December. "I sometimes use my club as a testing ground for music for the station," says the programmer, "and there was an immediate response to this."

Parasol, whose other acts include Three Hour Tour and Weird Summer, sells the majority of its output to distributors and via mail order, according to owner Geoff Merritt, who notes that a typical pressing will run 1,000-2,000 copies. "We know we're not big enough to promote somebody to the extent EMI or even a label on the next level can do," says Merritt. "That's why we don't make anybody sign contracts. We just say to our acts, 'When we sell records, you get half the money, we get half.' I'm ecstatic that Jyoti got signed and that he's doing really well."

Mishra was due to visit the U.S. Feb. 4, at which point Merritt was looking forward to meeting his artist for the first time. "We've got three 7-inch singles of his that we've released, plus there's a whole slew of other stuff he's recorded—earlier stuff that EMI probably won't be interested in. Whatever he does, I'll put out."

After White Town signed with Chrysalis, Merritt received an "amicable" request from EMI to stop selling "Your Woman." "Jyoti stepped in and said to them, 'You guys buy them from Parasol.' Within 24 hours there was a Fed Ex truck here to pick them up." Some of those copies were then used by Chrysalis as its U.K. promo stock at the turn of the year, as media interest in the song grew. Mishra and Merritt say they hope to continue their relationship with the release of a Parasol compilation of White Town material. "They've supported me," notes the artist, "so I've got to support them back."

For all his newfound celebrity, Mishra is remaining as low-profile as possible. "I've deliberately not done much promotion," he says. "I don't want to play live, until it's seen as not just 'fat bloke with a key-

board.' I don't think 'Your Woman' is my best or even my poppiest song. Maybe that sounds arrogant, but I'm quite confident about the album. It'll stretch people."

Merritt notes with amusement that one of the White Town demos he sent to a U.K. major recently came back to him by mail, after the song had gone to No. 1, with a note from an A&R executive thanking him for his communication and asking him "not to be disappointed" that the enclosed music was not deemed suitable.

Mishra, meanwhile, is making the most of his opportunity but keeping a weather eye on the big budgets of the big-time. "I've been doing this seven years, so I don't want to fuck it up," he says. "But I listen to some chart stuff and I get claustrophobic. I think artistic music is being compromised by studios that care more about the snare sound than the quality of the song. My album's all recorded on eight-track. So what if there's a hum on something because the refrigerator came on downstairs?"

Bond Investors Buy Bowie

Artist Raises \$55 Million In Offering

BY DON JEFFREY

NEW YORK—David Bowie has become an innovator in high finance as well as in music. In a first for the record business, the veteran artist has raised \$55 million by selling to private investors bonds backed by future royalties on his catalog.

The so-called Bowie bonds were sold to institutional investors—mostly insurance companies—on Jan. 31 (Billboard Bulletin, Feb. 5). The privately held securities have an average life of 10 years and carry a 7.9% interest rate. Bowie has received upfront the value of the bonds minus banking and legal fees.

Collateral for these unusual securities is Bowie's catalog of more than 250 songs and his first 25 albums. Releases and compositions since 1990—including his new album, "Earthling," due Tuesday (11) in the U.S. and Feb. 3 in all other markets—and future titles are not part of the deal.

Bowie's business manager, Bill Zysblat, says the timing was right for this unique financing because full ownership of the artist's master recordings are reverting to him this year. Bowie recently acquired the minority interest in his masters held by his original manager, Tony DeFreis. He has always owned the copyrights to his compositions.

Worldwide unit sales of Bowie's back albums have averaged more than 1 million units a year, according to his business manager. Cash flow from the royalties on those albums plus publishing royalties on

Bowie's songs will be used to pay the interest and principal on the bonds.

Sources say that EMI Music has guaranteed a minimum \$30 million in royalty income in securing the worldwide rights to distribute Bowie's catalog after this June.

The bond offering was conceived by Zysblat and David Pullman, a managing director of New York-based investment firm Fahnstock & Co. Wall Street has packaged such assets as home mortgages and credit card receivables and sold them to investors as bonds. But Pullman says this is the first time the packaged asset has been artist royalties.

The banker says the assets have been placed in a trust, which protects them in case of catastrophes like bankruptcy and divorce.

Zysblat says the deal was an alternative to the traditional route of an artist going to a record company to seek an advance on catalog royalties. He says he and Pullman figured out the probable cash flows from Bowie's works, decided the deal could be done, and presented it to the artist.

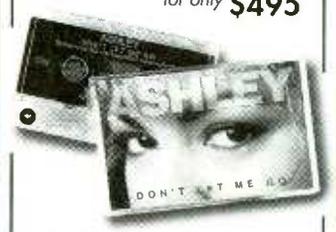
Zysblat says, "His reaction was, 'Has anyone done it before?' No. 'Then let's do it.' He had a few angles of his own. It was an incredibly complex transaction."

Meanwhile, Pullman says he is "in discussions with other artists" about the possibility of such financings.

The bonds received an investment-grade rating from bond-rating agency Moody's Investors Service.

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Billboard's New Daily Kicks Off With A Bang

Billboard Bulletin, the new daily fax publication from the Billboard Music Group, is off and running!

Launched on January 29, the Bulletin is already earning its stripes as the first place to turn for fast-breaking music business news. In just its first five issues, Bulletin has broken the news of Camelot Music's decision to seek a buyer for the chain, as well as Profile Records' desire to sell its rap label and catalog. Bulletin also has provided the first coverage of new distribution deals for Beggars Banquet in Canada and Mushroom Records in Europe, South America, Japan and Southeast Asia.

Bulletin also was the first to report that John Fogerty had delivered his first album in 10 years to Warner Bros. and that Maverick Records was about to announce a major realignment in its executive ranks. The Bulletin also broke stories on the installation of a new programmer at Nashville's Country Music Television and a new COO at LaFace Records.

Bulletin's stories have covered all aspects of the business around the globe. International datelines

have included London, Tokyo, Madrid, Melbourne, Milan, Sydney, Toronto, Paris and Hong Kong. And that's in just five issues!

Bulletin also has introduced its readers to a number of indispensable new features. Each day, Bulletin includes a "What's On" list of important music performances from that night's TV schedule. And every Monday, Bulletin has an entire column devoted to the week's key U.S. music releases.

Bulletin is available to Billboard magazine subscribers at the special annual rate of \$350 (U.S. and Canada), a \$100 savings off our regular rate of \$450. Billboard's U.K. and European subscribers can get Bulletin for 285 pounds; in Asia and other markets, the price is \$650 for Billboard subscribers.

To subscribe, call 212-536-5261 or E-mail jsomerstein@billboard.com. In the U.K. and Europe, contact Sue Dowman at 44-171-323-6686.

Internet users please note: Billboard Bulletin will be available soon through Billboard's web site at www.billboard.com. Check the site for more information about great savings for international users.

Billboard Bulletin

PERSONNEL DIRECTIONS

Datu Faison, who has been a Billboard chart manager for three years, has assumed responsibility for Top R&B Albums. He continues to manage Hot R&B Singles, Hot Rap Singles, Top Gospel Albums and Top Reggae Albums. Faison also oversees the charts in R&B Airplay Monitor.



FAISON

Top R&B Albums was previously supervised by Theda Sandiford-Waller, from January 1996 through the start of 1997. She continues her responsibilities as manager of Billboard's Hot 100 Singles chart, as well as director of charts for Top 40 Airplay Mon-

itor and R&B Airplay Monitor.

"Datu had already proven himself to be an able and conscientious chart manager before we promoted him to the Hot R&B Singles post in July," says Billboard director of charts Geoff Mayfield. "Since he frequently analyzes movement on Top R&B Albums in his Rhythm Section column, it made sense to put that chart in his hands."

Prior to July 1996, Faison also managed Billboard's Top Jazz Albums, Top World Music Albums, Top Contemporary Jazz and Top Blues Albums charts.

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Boone's Back; So Is 'Star Wars'

HE'S GONE FROM "Love Letters In The Sand" to "Enter Sandman," and blasted back onto the Billboard album chart after a record 34-year, 2-month absence. Not bad for a leather-vested, tattooed, Harley-driving, 62-year-old superstar. Pat Boone, reinvented as a heavy metal man, enters The Billboard 200 at No. 125 with "In A Metal Mood: No More Mr. Nice Guy" (Hip-O). It's the first Boone album to chart since his 1959 "White Christmas" returned to the chart for a solitary week in December 1962. Boone's album chart span is now 40 years and 4 months, a record for an artist who first appeared on the charts during the rock era. That's counting from Oct. 27, 1956, when Boone's "Howdy!" album debuted.

Boone's success in 1997 is appropriate: It's the 40th anniversary of "Love Letters In The Sand" hitting No. 1 and the 20th anniversary of daughter Debby Boone's No. 1 hit, "You Light Up My Life."



by Fred Bronson

DEBUT OF THE JEDI: About the only thing that's had more publicity than Pat Boone in the past couple of weeks is the return of "Star Wars" after 20 years. The rerelease of George Lucas' classic film has created box-office history, with the highest opening weekend of any reissue, and it's also created a piece of history on The Billboard 200. For the first time, the soundtracks to "Star Wars" and "The Empire Strikes Back" appear on the album chart simultaneously. Issued in deluxe editions by RCA Victor, "Star Wars: A New Hope" rebounds 68-50 and "The Empire Strikes Back" enters at No. 60. The original "Star Wars" soundtrack peaked at No. 2 and was on the chart for 53 weeks, last appearing the week of June 17, 1978. The original "Empire" soundtrack debuted on May 17, 1980, and peaked at No. 4.

ALL THAT JAZZ: Two years before "Star Wars" opened, one of the hottest Broadway shows was "Chica-

go," starring Gwen Verdon and Chita Rivera. The original cast album, featuring one of John Kander and Fred Ebb's finest scores, peaked at No. 73 and was recently reissued on CD by Arista. And while we're experiencing the return of the Jedi, we're also enjoying the return of "Chicago" to the Great White Way. The new Broadway cast, starring Ann Reinking and Bebe Neuwirth, can be heard on the RCA Victor album that debuts on The Billboard 200 at No. 131.

UN-BROKEN-HEARTED MELODY: Toni Braxton tenaciously holds on to the No. 1 position on the Hot 100 for an 11th week with "Un-Break My Heart" (LaFace). That makes it one of only eight singles in the rock era to be No. 1 for 11 weeks or more. Only two of those are by solo female artists; the other woman to achieve this was Whitney Houston,

who was on top for 14 weeks with "I Will Always Love You." Braxton's domination is threatened by six other women: the five Spice Girls bullet 4-2 with "Wannabe" (Virgin), and Madonna will be eligible to chart in two weeks with "Don't Cry For Me Argentina" (Warner Bros.).

NO MERCY, MERCY ME: The group had to settle for a No. 5 peak in the U.S. with "Where Do You Go" (Arista), but No Mercy has to be pleased with its ascension to No. 1 on the U.K. singles chart. The single succeeds "Your Woman" by White Town, which could be the next big British act to break in the U.S.

FATHER AND SON: The Iglesias family has a lock on the top three positions of The Billboard Latin 50. Enrique Iglesias debuts at No. 1 with "Vivir" (Fonovisa), knocking his dad, Julio Iglesias, to No. 2 with "Tango" (Columbia). Enrique also forces his own self-titled album down a notch, 2-3.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	59,119,000	66,452,000 (UP 12.4%)
ALBUMS	51,188,000	56,555,000 (UP 10.5%)
SINGLES	7,931,000	9,837,000 (UP 24.7%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	36,697,000	43,346,000 (UP 18.1%)
CASSETTE	14,311,000	13,092,000 (DN 8.5%)
OTHER	180,000	127,000 (DN 29.4%)

OVERALL UNIT SALES THIS WEEK

12,183,000

LAST WEEK

12,176,000

CHANGE

UP 0.06%

THIS WEEK 1996

10,485,000

CHANGE

UP 16.2%

ALBUM SALES THIS WEEK

10,090,000

LAST WEEK

10,173,000

CHANGE

DOWN 0.8%

THIS WEEK 1996

8,928,000

CHANGE

UP 13%

SINGLES SALES THIS WEEK

2,093,000

LAST WEEK

2,003,000

CHANGE

UP 4.5%

THIS WEEK 1996

1,557,000

CHANGE

UP 34.4%

DISTRIBUTORS' MARKET SHARE (12/30/96-2/2/97)

	INDIES	WEA	UNI	PGD	SONY	BMG	EMD
TOTAL ALBUMS	19.7%	19.6%	13.7%	13.1%	12.5%	10.7%	10.7%
CURRENT ALBUMS	18.4%	18.9%	14.6%	11.3%	11.6%	13.6%	11.7%
TOTAL SINGLES	5.8%	24.5%	11.5%	12.8%	8.3%	29.2%	8.1%

ROUNDED FIGURES

FOR WEEK ENDING 2/2/97

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



It's been a fantastic life...I don't know where I'm going." -David Bowie
"Wherever it is, we'll want to follow." -Newsday

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Having just celebrated his 50th birthday, David Bowie releases *Earthling*, the new album that reconfirms his status as a musical risk-taker and innovator.

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