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IN MUSIC NEWS



NYNO's New Birth Brass Band Updates Tradition

PAGE 9

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MARCH 8, 1997

Electronics Webs Confront Troubled Music Depts.

BY ED CHRISTMAN and DON JEFFREY

NEW YORK—Consumer electronics retailers, whose loss-leader CD pricing



held chains Best Buy Co. and Circuit City Stores say that these companies remain locked in intense battles for market share and have no intention of abandoning a strategy of competitive



strategy has been cited by many music chains as exacerbating the current crisis in music retailing, have flourished in the past year, stirring hopes that low-ball prices will become a thing of the past.

But analysts who follow the publicly

music pricing as a way to drive traffic into their stores.

Their sheer size, accessibility to cash, diverse product lines, and sophisticated inventory systems also mean that these retailers have a good chance of overcoming their current troubles

by the end of this year, most analysts add. But some think that Circuit City is in better shape than Best Buy.

Analysts concede that none of the major electronics chains that sell



music—Best Buy, Circuit City, Nobody Beats the Wiz, and Lechmere/Electric Avenue—are making much money from home entertainment software. Most consumer electronics chains appear to use low-priced superstar titles primarily to attract customers to

their stores, where it is hoped they will purchase electronics goods. Consequently, sluggish music sales are not the problem for these chains.

But shifting music-industry policies



have played a role in the chains' troubles. In addition to a disappointing Christmas, consumer electronics merchants have been affected by the strengthened minimum-advertised-price (MAP) policies of the major music distributors, which have leveled the retail playing field, industry observers suggest. Since the price disparity between consumer electronics chains and music specialty merchants isn't as wide as it had been, these sources suggest that the electronics retailers may have lost some customers.

Before the MAP policies were beefed up, electronics chains were selling most

(Continued on page 68)

Brits Praised; Spice Girls, Manics Honored

BY PAUL SEXTON and JEFF CLARK-MEADS

LONDON—This year's Brit Awards scored a hat trick of triumphs: The show managed to capture both the



MANIC STREET PREACHERS



SPICE GIRLS

mood of the record-buying public and the enthusiasms of the record industry, and, as a pleasant innovation, nothing went wrong.

The fact that Virgin's quintessential pop act Spice Girls and Epic's rags-to-riches rock band the Manic Street Preachers were the main winners on

(Continued on page 70)

New Charts Prove That Oz Loves Its Country Music

BY GLENN A. BAKER

SYDNEY—Australia's vibrant country music community didn't need the introduction of a new chart methodology to prove that there was more interest in their music than the media (radio, in particular) had ever acknowledged. Still, it was nice to have the official confirmation.

On Feb. 18, the Australian Record Industry Assn. (ARIA) finally published its first charts based entirely on electronic point-of-sale data, and there was significant upward mobility for albums by LeAnn Rimes and Shania Twain. More important, the week saw the newly crowned Australian "queen of country," Tania Kernaghan, jump from No. 118 to No. 76 with "December Moon," which was named album of the year at January's Australian Country Music Awards. Her fellow artists at ABC Music, Lee Kernaghan (Tania's brother) and Gina Jeffreys, also returned to the top 100 of the ARIA charts with

their current albums.

Nobody here is claiming that the new ARIAnet system (Billboard, Nov. 23, 1996) will propel Australian country acts to the dizzying chart heights enjoyed in the U.S. by Garth Brooks and others when SoundScan was introduced. But according to the head of ABC Music, Meryl Gross, the change may just ensure that such artists

will have "a life on the national charts that they didn't have before, that they will not disappear so quickly, and that their strong, consistent sales will be officially acknowledged."

Troy Cassar Daley, a country artist signed locally to Sony Music, holds the same opinion. "It looks as if [the chart change] is going to direct some mainstream attention to country acts who actually outsell a lot of other artists in this country without the fanfare you get with rock," he says. "The attention would have come anyway because of the very diverse range of music that is

(Continued on page 70)

Grammy Stars Seen Bringing Sales Surge

This story was prepared by Paul Verna, Melinda Newman, and Larry Flick.



DION



CLAPTON



BABYFACE



RIMES

NEW YORK—By endorsing a diverse array of artists in various genres and age groups at the 39th

(Continued on page 67)

EMI Upbeat On Global Biz But Adapting Is Key, Chairman Warns

BY JEFF CLARK-MEADS

LONDON—Reports of the death of the world record market are greatly exaggerated, according to two major record company heads.

Following PolyGram president/CEO Alain Levy's suggestion last month that the doomsayers were "hysterical" (Billboard, Feb. 22), EMI Group chairman Sir Colin Southgate says that some of the negative comments made about the state of sales are merely manifesta-

tions of panic. He argues that the record industry has nothing to fear, provided it stays close to changing consumer tastes.

Acknowledging his respect for Levy's view, Southgate notes the strong growth rates in the newer markets of Latin America, Southeast Asia, and Eastern Europe and states,

"Overall, we have great confidence in the health of the world music market in the coming years." He contrasts this with "some executives who have opened

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SOUTHGATE



FOLLOWS PAGE 40



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Bobby McFerrin

CIRCLESONGS

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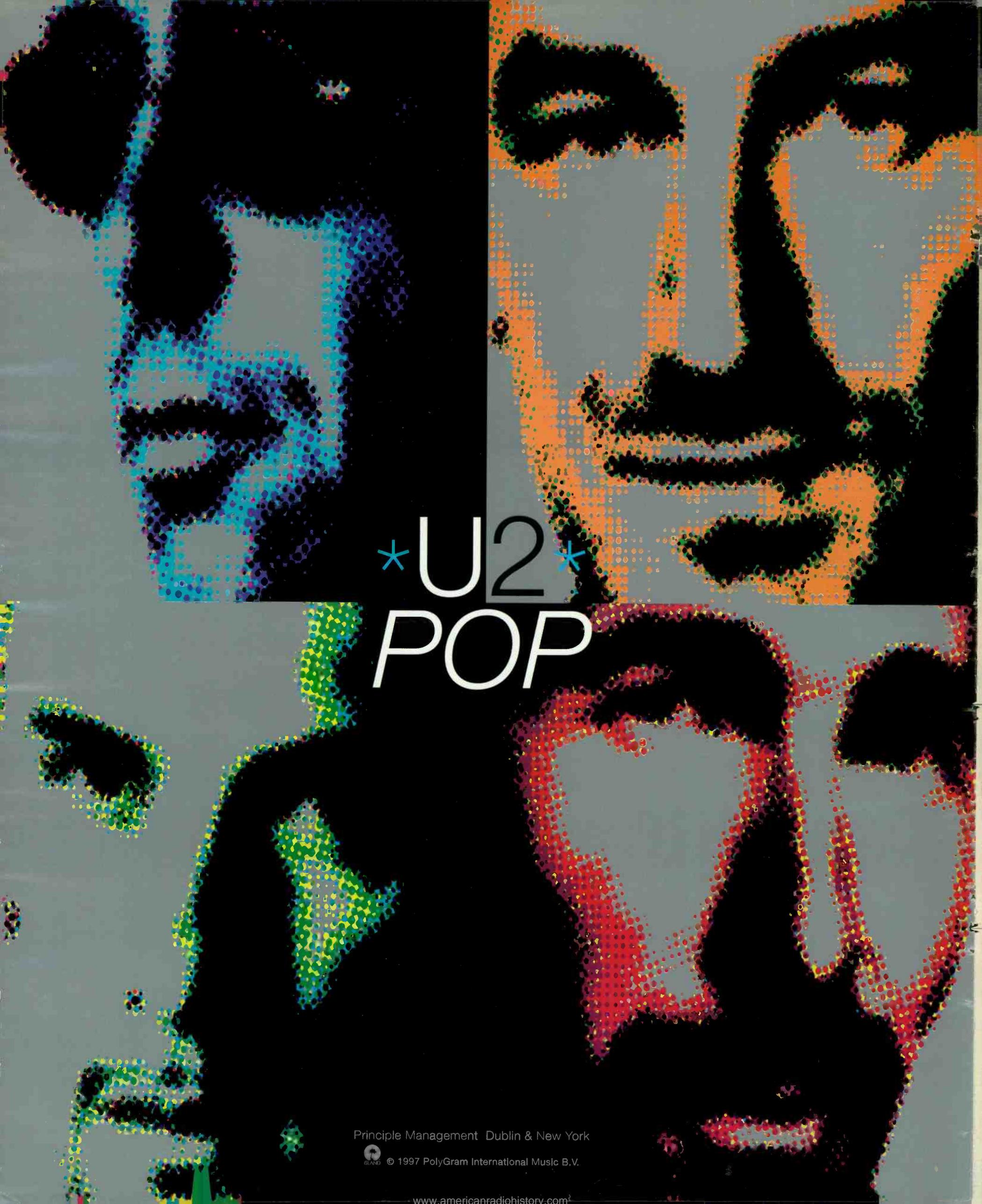


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TOP ALBUMS

HOT SINGLES

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KID AUDIO ★ CLASSIC DISNEY VOL. 1 - 60 YEARS OF MUSICAL MAGIC VARIOUS ARTISTS • WALT DISNEY
THE BILLBOARD LATIN 50 ★ VIVIR • ENRIQUE IGLESIAS • FONOVISA
MUSIC VIDEO ★ LES MISERABLES: 10TH ANNIVERSARY CONCERT VARIOUS ARTISTS • COLUMBIA TRISTAR HOME VIDEO
REGGAE ★ MY XPERIENCE • BOUNTY KILLER • BLUNT / VP
WORLD MUSIC ★ RIVERDANCE • BILL WHELAN • CELTIC HEARTBEAT

Emmanuel Wins Billboard Latin Honor

José José Also To Be Lauded At Awards Ceremony

BY JOHN LANNERT

Mexican singing star Emmanuel will receive the Spirit of Hope Award during Billboard's fourth annual Latin Music Awards, to be held April 30 at the Gusman Theatre for the Performing Arts in Miami.

The Spirit of Hope Award is given annually to a Latino recording artist who contributes time and effort to civic or humanitarian organizations.

Emmanuel, who records for PolyGram Latino, is actively involved with benefit events for underprivileged children and environmental organizations such as Mexico City-based Hombre Naturaleza.

Another recording artist to be honored at the awards ceremony is Mexican crooner José José, the 1997 inductee into Billboard's Latin Music Hall of Fame. A beloved idol for more than 30 years, the Ariola/BMG star was nominated nine times for a Grammy in the best Latin pop performance category.



JOSÉ JOSÉ

According to BMG, José José, known as the "prince of songs," has sold more than 35 million records worldwide.

The host of the Latin Music Awards will be actress Jennifer Lopez, star of the Warner

The Latin Music Awards is the concluding event of Billboard's eighth annual International Latin Music Conference. The three-day conclave, which includes two evening showcases and four industry panels, will take place



LOPEZ

Bros. film "Selena," a biopic of the late Tejano star (Billboard, March 1). The Bronx, N.Y.-born actress of Puerto Rican parentage also appears in the current Fox Searchlight movie "Blood And Wine," along with Jack Nicholson, Stephen Dorff, and Michael Caine. (See Homefront, page 78, for more details.)

April 28-30 at the Hotel Inter-Continental in Miami. The conference keynote speaker will be McHenry Tichenor Jr., president/CEO of The New Heftel.

For more information about the conference, call Maureen Ryan at 212-536-5002.

Japanese Council Pushes For Online Copyright Change

TOKYO—Copyright protection for music transmitted over the Internet or via online karaoke systems should be extended to performers and master-rights holders, a subcommittee of Japan's Copyright Council said Feb. 24. Currently, only composers and lyricists have such protection under Japanese law.

A spokesman for the Recording Industry Assn. of Japan (RIAJ) welcomed the move, noting that the RIAJ has been urging the government to do this for some time.

The Copyright Council is an advisory body to Japan's Cultural Affairs Agency, which oversees copyright-related issues. Japan's Copyright Law is expected to be revised to broaden online music-copyright protection during the current session of the Diet, Japan's parliament.

STEVE McCLURE



PHOTO: NEIL SEIFFER

Touchstone Is Milestone. Music industry executives celebrate backstage following the Women in Music organization's Touchstone Awards luncheon in New York. Designed to honor "women who make a difference," this year's recipients, shown in the back row from left, are Jocelyn Cooper-Gilstrap, senior VP/special assistant to the chairman, Universal Music Entertainment Group; Karen Sherry, VP/director of communications, ASCAP; record producer and Touchstone Award presenter Phil Ramone; Ina Lea Meibach, entertainment attorney; and Valerie Simpson, recording artist/songwriter/producer. Pictured in the front row, from left, are Touchstone Award recipient Ethel Gabriel, producer/president at JazzMania Records, and Leslie Gore, Touchstone Awards mistress of ceremonies.

THIS WEEK IN BILLBOARD

DIGITAL VIDEO ON DEMAND

Home video stores could be facing a new competitor from electronic digital delivery, which allows complete home videos and music recordings to be downloaded on demand to specially equipped VCRs and other playback devices. Enter*Active editor Brett Atwood reports. **Page 43**

FOCUS ON INDIE FILMS

The home video market for independent movies is expanding following the success of such recent hits as "Pulp Fiction." Associate home video editor Eileen Fitzpatrick has the story. **Page 51**

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Commentary

Long-Term Thinking Is Key To Success

BY OWEN J. SLOANE

A lot has been said and written recently about the flatness of the music business. There is no question that there are economic problems facing the record industry today, but there is no one cause for these problems. Competition for consumer dollars from video games, satellite TV, and computers is certainly a contributing factor, but not the real source of the problem. As Shakespeare wrote, "The fault, dear Brutus, lies not in the stars but in ourselves."

The real predicament is that the product released by record companies is not compelling enough to lure consumers away from other media. And the current methods of promoting and marketing records fail to reach a vast potential marketplace.

What we have today is largely disposable music: here today, gone tomorrow. Few of the artists on the charts today will be around in five years, let alone 10. One big hit record, then a disappointing follow-up, and the artist is dropped. If results on the first album are disappointing, there may not even be a second. Catalog, formerly the mainstay of many major record companies, and in some cases the only money generator for labels experiencing cyclical downturns, is not being replenished. What, then, can be done to deal with the current economic problems of the record business?

First, record companies must return to signing real artists who have the potential of creating lasting product. These artists are developed, not discovered. The fact that an act has managed to create a buzz in a local market, the seemingly dominant factor behind most signings today, is not the mark of a true artist. It may be indicative of a hit record, but not necessarily of a career. Record companies have allowed isolated success to replace their

own judgment of the music and the artist creating it. In fact, there are instances in which artists have generated the interest of major labels based solely on the performance of self-released product, without, in some cases, the record company ever actually hearing the music.

Second, recording deals must be restructured to allow for artist development. Money must be allocated for promotion and marketing. Artist advances should be structured as to give acts sustenance payments over time so that artists can survive for the period nec-



'Labels must return to signing real artists who have the potential of creating lasting product. These artists are developed, not discovered'

Owen J. Sloane is a partner in the law firm of Berger, Kahn, Shafton, Moss, Figler, Simon and Gladstone, based in Marina Del Rey, Calif.

essary to develop their talent over several albums. The front-loading of deals helps managers and lawyers more than artists and record companies. A heavily front-loaded deal generates big fees for lawyers and managers, but it is an invitation for a one-album career for an artist, if that album is not an instant success.

Third, executive employment contracts should be restructured to incentivize long-

range thinking. Too many executives are rewarded for generating short-term results. Bonuses should be based on the consistency of an executive's performance and the contribution he or she makes to an increase in the equity value of the company. Stock options, rather than cash, as bonuses would keep executives interested in the long-range success of the company. Longer employment terms would encourage long-range thinking and relieve key executives from the pressure of producing quick returns.

Even if executives working under such terms failed and were terminated before the end of their contract, it would be cheaper to pay them off than be forced to negotiate every two or three years to keep their successful co-workers. And the value added by successful executives over the long term would outweigh the transitory gains achieved in a hit-and-miss manner by executives required to show impressive results each year under short-term contracts. Short-term contracts and rewards based on short-term results encourage short-term thinking. And it is this kind of thinking that is so antithetical to artist development and catalog enhancement.

Fourth, record companies must develop and use alternative methods of marketing and promotion. There are vast numbers of record buyers who are not being reached by the traditional methods of promotion through radio and record stores. Careful analysis of each artist's potential audience is necessary, and ways to reach this audience in creative and nontraditional ways must be an integrated part of any marketing plan.

Motion pictures, TV, the Internet, infomercials, and other direct-marketing and delivery techniques are underutilized. For example, potential record buyers who do not traditionally go to record stores could be

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LETTERS

WHAT'S WRONG: IGNORANCE & INDIFFERENCE

I couldn't agree more with the recent commentary by Jimi LaLumia (Billboard, Jan. 25) on the music business' ignorance of the teen market as displayed by its refusal to release commercially available singles of many of its new and biggest artists. It is completely ludicrous that such huge top 40 radio hits as No Doubt's "Don't Speak," the Fugees' "Killing Me Softly," and the Cardigans' "Lovefool" have not been made available as commercial singles. This seems to stem from pure greed on the record companies' part, as they are forcing the consumer to buy the complete \$17 CD. How many consumers "try out" a new artist when they're forced to plunk down almost \$20 for every new song they like? Also, the lack of single availability detracts from the validity of Billboard charts, such as the Hot 100, which are based on sales and airplay. I applaud artists such as the Smashing Pumpkins (Gee, didn't they just have one of the largest-selling double albums of all time?) who release their radio hits as singles.

Jim Sanches
Roseville, Calif.

Thank you for the commentary by Michael Greene [Billboard, Feb. 15] in which he hits the nail on the head when he calls the current

status of radio both "narrowcasting" and "musical apartheid." The artist I manage first made his solo mark in Europe, where this "apartheid" does not exist in quite the same way, mainly because radio does not maintain the stranglehold that it does in the U.S. The recent trend with record company executives in the U.S. seems to be one of bemoaning the existing radio environment while, in the same breath, dismissing material as not being something radio will play. So sign an artist in Europe or Japan? Easier said than done, now that some major labels won't allow any artist to be signed outside the U.S., forcing artists back into the circus ring of U.S. companies.

So by now you are probably asking who my artist is and why he hasn't had a new record in the last three years, even though his tour income in the U.S. has doubled each year over the last six as he played to sold-out houses night after night for an average of 200 shows a year; even though his musical talent has graced a number of hit records over the last 25 years; and even though he's sought out by the likes of Tony Toni Toné, Bryan Ferry, Van Morrison, Rod Stewart, De La Soul, Keith Richards, and 10,000 Maniacs.

Why, the artist is Maceo Parker. Yes, the same Maceo who was the featured saxophonist for the funk music of everyone from James

Brown to George Clinton and Bootsy Collins, the same Maceo whose grooves and feel have influenced acid jazz, hip-hop, and much of pop music as we know it, and the same Maceo who is considered hip by his huge following of college-age kids and younger.

What does it take to get the industry to sit up and listen?

Natasha Maddison
London

Would you like to know what's wrong with the record business today? If the answer is yes, then check out a recent issue of Rolling Stone magazine (Dec. 26, 1996) and turn to an eight-page advertisement for Circuit City. The following items are all advertised for a lower price than I can buy them from Valley Record Distributors, CD One Stop, or Universal. They are the latest albums by Fiona Apple, Fun Lovin' Criminals, Cake, Mo Thugs, the Dave Matthews Band, Tracy Bonham, and "The Preacher's Wife" soundtrack. Gee, I wonder: Do the record companies really pay for the advertisements that give their product away, which in turn devalues their product and thus kills the industry?

Robert Stanford
Soundtraks
Huntington, N.Y.

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

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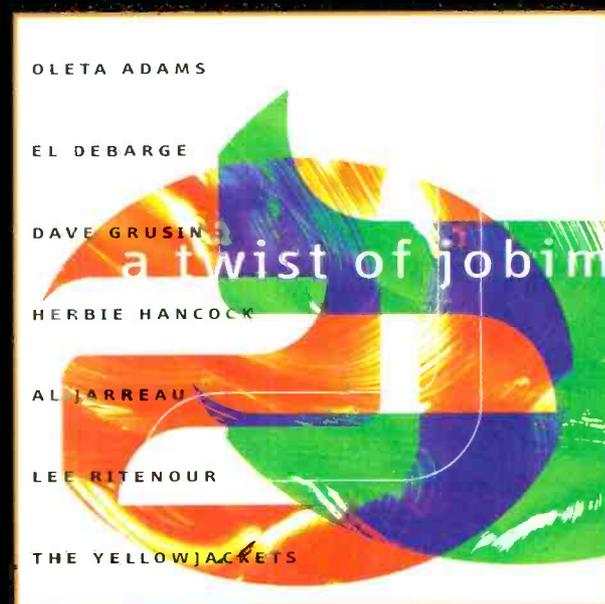
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Renowned Jazz Drummer Tony Williams, 51, Dies

BY JIM MACNIE

NEW YORK—During the taping of a TV special last fall, the members of what's generally known as Miles Davis' second classic quintet took the stage for a romp through "Walkin'." Unlike other performances of the evening, the music came to a boil in mere moments, gracefully erupting at every turn.

Most of the action stemmed from the drum set stage left, where flailing arms and a knowing grin were the signs of a master doing his job. Eyebrows raised, one audience member summarized the scene by simply uttering two words: "Tony Williams."

Williams, one of the most audacious and precise instrumentalists that jazz ever produced, died Feb. 23 in California from a heart attack while recovering from a minor gallbladder operation. He was 51.

Throughout the last 3½ decades, Williams proved to be an insatiable musician, openly embracing experimental and mainstream styles, displaying expertise in acoustic and electric music, creatively interpreting the rhythmic languages of swing and rock.

Besides his own work, he recorded with several brilliant leaders, including Sam Rivers, Andrew Hill, Kenny Dorham, Eric Dolphy, and, most notably, Davis. He also recorded for various labels, including Blue Note, Columbia, Polydor, and, most recently, Ark 21. The latter imprint released Williams' latest disc, "Wilderness," in 1996.

That record contains not only moody funk music played by a battery of jazz stars—Pat Metheny, Michael Brecker, Herbie Hancock, and Stanley Clarke—but a suite of fragmented orchestral works composed by the leader.

To celebrate the album's release, Williams performed in a wholly different context. A show at New York's Birdland club found him leading a piano trio. There too, his

dauntless approach to improvisation and his naturally virtuosic abilities captivated an entire room of listeners. The breadth of his investigations was immense.



WILLIAMS

Max Roach, with whom Williams was slated to record during the first week of March, says that the drummer's gifts were unmistakable from day one.

"He was unique because he found his voice at a very early age," says Roach. "Very seldom does someone play with true originality, but Tony did. Especially the way he used his left foot on the high hat. When he was young, he was a phenomenon."

Williams was born in Chicago but grew up in Boston. It was there that he began playing drums, studying with local legend Alan Dawson.

"Tony's father was a saxophone player," explains Roach, "and he would always bring Tony to play with the groups that came through Boston. Tony was a baby, really; he could hardly touch the pedals. But he knew the arrangements of all the tunes! People always talked about him. I'd often run into someone who'd been through Boston, and they'd ask, 'Did you hear that kid, man? He knew all the tunes!' He knew Art Blakey's drum parts, my drum parts, everything."

Such precociousness earned Williams a place on many bandstands, including coffeehouse dates with saxophonist Rivers and pianist Hal Galper. A prodigy, Williams displayed an impeccable sense of time, a deep feeling for blues motifs, and a yen to be extraordinarily proactive about his unusual placement of beats and accents. He may have been a teen, but he was full-fledged modernist.

"Many musicians weren't exactly
(Continued on page 76)

'Picture This': Brickman's A Chart-Topper Windham Hill New Age Artist Scores With Pop Fans

BY GINA VAN DER VLIET

LOS ANGELES—When "Picture This," Jim Brickman's third album, debuted at No. 1 on the Top New Age Albums chart and No. 52 on The Billboard 200 for the week ending Feb. 15, it marked a new chart high for both the solo pianist and his label, Windham Hill. The fact that the album climbed to No. 30 on The Billboard 200 two weeks later was icing on the cake.

"The album has just exploded, and we're all thrilled," says Steve Vining, president (U.S.) of Windham Hill. "This is one of those rare instances where someone who operates in a solo-piano kind of new age genre is able to break out of that area and go pop mainstream with massive radio play and record sales . . . We've tapped into something pretty special here, and I think it's just the beginning of a long, long career."

"Picture This," which was released Jan. 28, has sold 108,000 copies, according to SoundScan. This issue, the album stands at the summit of the Top New Age Albums chart for the fourth consecutive week and is No. 56 on The Billboard 200.

The album has been propelled by "Valentine," a duet with country singer Martina McBride, which is No. 7 on the Adult Contemporary chart this issue. The song was serviced to AC radio stations Jan. 6, giving the track ample time to build prior to Valentine's Day.

"Valentine," co-written by Brickman and Jack Kugell, also managed to garner airplay at country radio without any promotional efforts aimed at the format. The song stands at No. 72 on the Hot Country Singles & Tracks chart after peaking at No. 53.

Brickman's last Windham Hill album, 1995's "By Heart," peaked at No. 3 on the Top New Age Albums chart and No. 187 on The Billboard 200. It has sold more than 334,000 units to date, according to SoundScan.

"No Words," the pianist's 1994 debut, peaked at No. 13 on the Top New Age Albums chart and failed to crack The Billboard 200. It has sold more than 71,000 copies to date,

according to SoundScan.

Prior to "Picture This," Windham Hill's previous chart high was George Winston's 1996 set, "Linus And Lucy—The Music Of Vince Guaraldi," which peaked at No. 55 on The Billboard 200.



BRICKMAN

"I knew that a lot of the right things were in place," Brickman says. "If you believe enough in what you're doing and how you're doing it, then it's very welcome. So it's not terribly surprising, but I feel very fortunate that it's happening."

Skip Young, senior buyer at the 110-store, Amarillo, Texas-based Hastings Books, Music & Video web, says "Picture This" was an out-of-the-box hit at the chain.

"Originally, we ordered about 6,000 units, and we've sold just about all of them in only three weeks," says Young, adding that he has already reordered another 6,000 units. "His other albums have done well, but this one just went through the roof. There was a lot of good advertising and lead-up [surrounding the album's release] too, which worked really well for him."

Radio has also responded to the album's focus track, "Valentine." AC WLIT (Lite FM) Chicago aired the song in late December, before the track was officially serviced to radio. According to PD Mark Edwards, the song went into heavy rotation on the station about an hour after it first aired, following an overwhelming response from listeners and local retailers.

"We knew right away we had a hit on our hands," Edwards says. "Jim's stuff has always generated a very strong reaction, whether it's vocal or instrumental. This record is just about as solid as you can get."

Although the collaboration between a new age solo pianist and a country singer may seem like an unusual combination, Brickman and McBride insist that the genre-crossing track came naturally.

"This just shows that good music of

any kind can really transcend formats," says McBride, who records for RCA Records. "I've sung all kinds of music in my life, including top 40. It was fun to get to sing something a little different."

"Picture This" also features instrumental duets with Warner Bros. saxophonist Boney James on "You Never Know," which the label is working simultaneously as a single at AC radio, and Martin Tillmann, who plays cello on "Secret Love."

Brickman's success comes three years after the Cleveland native gave up a career in composing commercial jingles in favor of writing music that is closer to his heart.

His company, Brickman Arrangement, included such major advertising accounts as McDonald's ("Food, Folks And Fun"), 7-UP ("Feelin' Up"), and AT&T ("We Want You Back"). The name of the company lives on today, publishing the artist's songs through SESAC.

During Brickman's stint as a jingle composer, he collaborated with many star vocalists, including Whitney Houston, Luther Vandross, and Richard Marx. The composer also wrote several tunes for "Sesame Street."

When Brickman found that writing jingles was becoming creatively limiting, he decided to book some studio time and record a demo of six of his compositions. That demo became the foundation for "No Words."

Even with his current chart success, the pianist/composer still seeks to broaden his musical horizons.

In January, he became the host of "Weekend Morning," a Viacom-owned weekly radio show, which is syndicated to approximately 30 AC stations, including KYSR (Star 98.7) Los Angeles and WLTW (Lite FM) New York.

Brickman has also received plenty of exposure on television. The artist, who is represented and booked by Edge Management, appeared Feb. 14 on "Good Morning America." Other scheduled appearances include NBC's "Weekend Today Show" March 15 and the 20th Family Circle Tennis Tournament, scheduled to air in April on NBC.

(Continued on page 77)

EXECUTIVE TURNTABLE

RECORD COMPANIES. A&M Records in Hollywood, Calif., promotes Mike Rittberg to VP of rock promotion and Mark Tindle to VP of alternative promotion. They were, respectively, senior director of rock radio promotion and senior director of promotion in Atlanta.

Mercury Records in New York appoints Karen Heffler Hope VP of business and legal affairs and Amanda Marks director of business and legal affairs and promotes Sage Robinson to manager of media and artist relations. They were, respectively, senior director of business and legal affairs at Arista Records, general counsel at Rock-It Cargo, and assistant to the VP of national media and artist relations.

Janet Kleinbaum is promoted to VP of artist marketing at Jive Records in New York. She was senior director of artist development and video promotion.

Marcella Andre is promoted to VP



RITTBURG



TINDLE



HEFLER HOPE



KLEINBAUM



ANDRE



FLAUM



WARNER



AMBROSE

of soundtracks for Def Jam Records in New York. She was director of A&R and production.

Allan Flaum is promoted to VP of production at Relativity Records in New York. He was director of production.

Jeff Nimerofsky is promoted to VP of royalties for the Elektra Entertainment Group in New York. He was senior director of royalties.

Eric Murphy is promoted to national director of top 40 promotion for RCA Records in New York. He was local promotion manager in Detroit.

EMI Records in New York appoints Troy Shelton senior director of rap promotion and Kevin Collins field manager of rap promotion. They were, respectively, director of rap promotion at Interscope Records and an independent promoter.

Capricorn Records in Nashville promotes G. Scott Walden to VP of artist development and names Rob Sides VP of sales. They were, respectively, director of artist development and head of sales for Revolution/Giant Records.

John McKay is appointed director

of corporate communications for EMI-Capitol Music Group North America in New York. He was manager of media relations for Sony Worldwide Networks.

Marie Scheibert is promoted to retail marketing director for Geffen Records in Los Angeles. She was alternative sales manager.

Ted Wolf is appointed national director of sales and marketing for Chesky Records in New York. He was director of sales and marketing with Essex Entertainment.

Razor & Tie Entertainment in New

York appoints Usher T. Winslett director of business and legal affairs and promotes Liz Opoka to national director of radio promotion. They were, respectively, an attorney with Thacher Proffitt & Wood and promotion director.

PUBLISHING. EMI Music Publishing in Los Angeles names Alan Warner and Sharon Ambrose VPs of its music resources division. They were, respectively, on staff at Warner/Chappell and director of music services, special projects division.

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Richard Marx Is Back In The 'Flesh'

Capitol To Focus On Singer's Track Record

BY TERRI HORAK

NEW YORK—Just as Richard Marx has tried something different in embracing his R&B influences on his new album, "Flesh And Bone," due April 8, his label, Capitol, is experimenting with new methods of marketing it.



MARX

"I think this album is different and more adventurous. What matters to me when I'm in the studio is pleasing myself, and I made a record that I'm really proud of and loved

doing," Marx says.

In addition to the new musical direction, Marx says, "this is the most lyrically driven album I've ever made. To try to have new takes on relationships or new ways of communicating in a love song is very difficult, so that was the challenge I put before myself. I worked hard making sure the lyrics were more poetic."

The album's guests include friend Luther Vandross and Maurice White from Earth, Wind & Fire, one of the most influential groups of Marx's

youth. "Working with those guys and the other musicians was like being in the biggest toy store on earth where there was no cashier. It just doesn't get better than that in this business," Marx says.

Though the album has a more rhythmic groove than past Marx releases, he acknowledges that not everyone will hear much difference, and Capitol is concentrating on Marx's history as a hitmaker to launch this set.

With the primary goal of informing consumers that Marx has a new record—his first in three years—Capitol has designed a multimillion-dollar campaign that includes TV advertising. "It's very important to link Richard's visual with his music, and one does that by a whole host of marketing approaches, but it's extremely important to remember that Richard sells millions of albums," says Charles Koppelman, chairman/CEO of EMI Records Group North America.

Though Marx has had nine top 10 hits on the Hot 100 since his debut in 1987, both he and label executives agree that his songs are probably better known than he is.

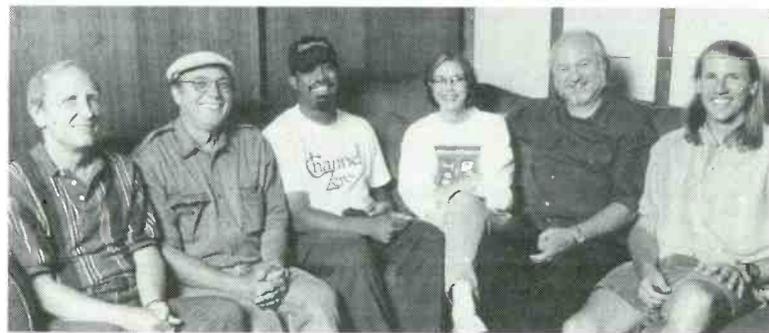
Capitol aims to increase his exposure with a consumer advertising campaign aimed at Marx's core audience

of 25- to 44-year-old females (based on data provided by the Soundata consumer research firm, a division of SoundScan), according to Capitol GM Lou Mann.

In addition to placing ads in such publications as People and Us, Capitol will run spots on TV and in movie theaters upon the album's release.

"I'm trying to break the mold here. It would be very easy to throw the record out and put it on radio and give it positioning and then sit back and wait for the people to come in, but we

(Continued on page 14)



Nanci & The Blowfish. Nanci Griffith, fourth from left, takes a break from recording her new Elektra album, "Blue Roses From The Moons," which features Darius Rucker from Hootie & the Blowfish on Griffith's tune "Gulf Coast Highway," as well as several members of the famed Crickets. Shown, from left, are the Crickets' Joe B. Mauldin and J.I. Alison; Rucker; Griffith; Sonny Curtis, whose "I Fought The Law" is covered by Griffith on the album; and Hootie & the Blowfish's Jim "Soni" Sonfeld.

Paul Reiser Brings 'Mad About You' Soundtrack To Term For Atlantic

MAD ABOUT 'MAD ABOUT YOU': "Mad About You" is the latest TV show to proffer a soundtrack. The album, due April 15 on Atlantic, has become a pet project of the show's co-creator and star, Paul Reiser. He's been involved every step of the way, including calling artists to ask them to participate—even as a songwriter and musician.

The idea for the soundtrack germinated in wanting to take the show's hip theme song, "Final Frontier," co-written by Reiser and Don Was, into a new realm. "It's a wild thing," says Reiser. "We had this theme song that we liked, and we had a full version that Don and I wrote lyrics to, and we always wanted someone really cool to sing it."

Enter Atlantic Records and Anita Baker, who has recently switched labels from Elektra to Atlantic. Baker recorded a full-length version, which may alternate with the existing version, sung by Andrew Gold, on the TV show, and will be serviced as the first single from the project.

Given that that show is wrapping its sixth season, it seems a little late to be doing a soundtrack. But Reiser says he wanted to wait for the right time.

"I didn't want it to be a bogus collection of unrelated songs," says Reiser. "Since we're having a baby this year on the show, we picked songs that tell the history of the show—the good times and the bad times."

The album, then, consists mainly of already existing, appropriate tracks. For example, Hootie & the Blowfish have contributed "She Crawls Away," written about lead singer Darius Rucker's daughter; Etta James' "At Last"; Marc Cohn's "The Things We Handed Down"; Sarah McLachlan's "Ice Cream"; and a new track by Madeleine Peyroux called "The Way You Look Tonight." The collection also includes John Lennon's "Beautiful Boy."

"Yoko Ono was on the show, and she's become a fan and a friend, so she gave us permission to use the track," Reiser says.

In addition to co-writing the theme song, Reiser, who majored in piano and composition at State University of New York, Binghamton, plays piano on the new version of "Final Frontier." Perhaps more surprisingly, he's written the lyrics to another song on the album, a lullaby with a melody provided by Billy Joel.

"I called Billy in one of those 'It doesn't hurt to ask' moments—that's always been my national anthem—and he said he couldn't sing on the record, but he said, 'You write lyrics, don't you?' and that he had a melody that he'd never written words to

that he'd give me," recalls Reiser. "I thought unless I'm really stoned, I think Billy Joel just said that I should write lyrics to his song. It was a beautiful piano melody, and I wrote this lullaby about a father singing to his child. I sent Billy the words, and to my great excitement, he said he thought it was terrific."

Reiser says that the soundtrack will be marketed through the TV show, perhaps by playing videos from the collection's songs at the end of each episode, but he stresses that nothing will be done to sacrifice the program. "No one's going to sing on the show. It's not like we're going to stop the action, and everyone will break into song."

CHANGES: Zero Hour has linked with the Alternative Distribution Alliance for exclusive distribution. The first releases to move through the new arrangement will be Vernaline and the Notwist in the spring.

Zero Hour split with Universal last July and had been releasing projects through a non-exclusive deal with Koch International... Look for Marty Maidenberg, currently Mercury VP of product management, to replace Celia Hirschman, who exited her post as VP of marketing at the label two weeks ago... Ellen DeGeneres and Lava/Atlantic, who announced plans last fall to start a comedy and music label, have dissolved their venture. Neither side would comment on the split... Sammy Hagar has signed with the Bubble Factory, Sid Sheinberg's Universal-distributed imprint... BMG Entertainment has purchased the remaining 12.5% of Nice Man Merchandising that it did not own. Nice Man handles merchandising for a number of acts, including R.E.M., Alice In Chains, and the Dave Matthews Band... Universal Records imprint Mojo Records has signed Plasticine.

STUFF: Blockbuster will host RockFest '97, a June 21 festival set for Texas Motor Speedway in the Fort Worth/Dallas area. Slated to appear are Bush, Collective Soul, Counting Crows, Jewel, No Doubt, and the Wallflowers. Did we mention that tickets are free with proof of purchase from any Blockbuster music or video store dated March 1 or later?... It was bound to happen: Phish has its own Ben & Jerry's ice cream flavor. The new creation, Phish Food, is a great confection of milk-chocolate ice cream, ribbons of caramel and marshmallow, and pieces of chocolate shaped like fish. Phish's share of the proceeds will go to environmental efforts concerning Lake Champlain.



by Melinda Newman

Virgin Has The Lowdown On Scaggs' Blues Set

BY MELINDA NEWMAN

NEW YORK—The fame that Boz Scaggs experienced in the '70s with such releases as the quadruple-platinum "Silk Degrees" and platinum-plus "Down Two Then Left" was in some ways as inhibiting as it was enriching.

In the whirlwind of success, Scaggs says he forgot his original reason for getting into the

music business: his love of music. In fact, it got so bad that Scaggs didn't even keep a guitar in his house.

However, with his new album, "Come On Home," he's returned to his beginnings. The April 8 Virgin Records release is a collection of classic R&B and blues songs of all stripes, many of which influenced Scaggs as a youth.

"I remember hearing [T-Bone Walker's] 'T-Bone Shuffle' as I was driving away from my school on a Tuesday or Wednesday night. I was listening to a radio station that played this kind of stuff and it came on. Something inside of me stirred. There was something that I heard that was a clue about what I would be doing later on."

Always a student of the blues, Scaggs had a wealth of material to consider when he started the project. To aid him, he brought in Harry Duncan, whom Scaggs describes as "an encyclopedia on rhythm and blues" and the provider of an unlimited amount of material. The pair "met regularly two times a week or one time a week, and we sat down across the table and formulated the things we chose."

Ultimately, the selection came down to songs that Scaggs liked to sing, and he confesses, tunes that he could sing. "In choosing this material, we considered thousands of titles. We ultimately

(Continued on page 14)

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Wynonna

Tarnation's New Incarnation On 'Mirador'

Paula Frazer Expands Vocal Horizons On Reprise Set

BY CHRIS MORRIS

LOS ANGELES—Eclectic San Francisco band Tarnation, which features the affecting vocals of songwriter Paula Frazer, could reach a broad listenership with its March 25 Reprise album, "Mirador," according to the group's producer, Reprise A&R VP David Katznelson.

"I believe that this record could really fit so many different audiences," Katznelson says. "It's a question of getting them to hear it. Paula's whole intention in making this record was to make something challenging enough for younger listeners and have the ability to reach older people as well. This is one of the only records that I've worked on that my parents will listen to."

Tarnation, whose ethereal appeal Katznelson compares to that of Mazzy Star and Reprise labelmate Chris



TARNATION

Isaak, boasts a style that melds a bewildering array of influences.

Says Frazer, "It's an accumulation of all the stuff that we like, which is pretty diverse. It goes from the Charlatans, to Portishead, to Roy Orbison, to Patsy Cline, to Ennio Morricone, Nick Cave, the Birthday Party. Those are some of our favorite bands. So it's really derived from a lot of different things."

Frazer, the daughter of a piano

teacher and a minister, grew up in Arkansas, where she was schooled in the jazz vocal style of Billie Holiday and listened to such new wave acts as Elvis Costello and the Pretenders. Moving to San Francisco, she performed with such punk units as Frightwig. She also became involved in Savina, an Eastern European women's choir; this experience is mirrored in the trilled, wordless vocals heard on "Mirador."

Frazer says of her choir work, "It's like the best of folk and classical meshed together. You have this folk way of singing, but the arrangements are very classical. I just thought it was beautiful and wanted to get involved in that."

Tarnation was formed in late 1992; an embryonic version of the band cut an album, "I'll Give You Something To Cry About," for the indie label 'Nuf Sed Records. A lineup featuring guitarists Lincoln Allen and Matt Sullivan and drummer Michelle Cernuto recorded the band's major-label debut, "Gentle Creatures," in 1995 for 4AD.

Katznelson, who discovered the band through the 'Nuf Sed album, cut a deal with 4AD, the U.K. label distributed in the U.S. by Warner Bros., which has been the home of such similarly atmospheric acts as the Cocteau Twins, Dead Can Dance, and This Mortal Coil. He recalls, "[I said,] 'Man, this is a perfect way to expose you, because you'll have all these instant 4AD fans who'll buy your record, listen to it, and really get into it.'" The group moved to Reprise in the U.S. with "Mirador."

However, since the release of "Gentle Creatures," Tarnation has undergone a near-total metamorphosis. Only Frazer, who performs multiple instrumental chores, remains from the earlier lineup; she is joined by Arizonans Joe Byrnes (drums) and Alex Oropeza (guitars, organ) and Irish Jamie Meagan (bass, guitar, vocals). The former band members are now in a new San Francisco group, Lava.

"The internal band chemistry was never right on the [4AD] record," Katznelson says. "It's really tough for a lot of bands who don't realize that they have a singer/songwriter in the band, and that's ultimately the person who's going to get the attention."

Frazer says of the current lineup, "We have a lot more in common musically and in the things we like... I'm really happy with this new group of people, and it's already understood that interviews are going to be with me—it's my songs [published by Tarnation Music Publishing/BMI]. And Joe and Alex have another band called Broken Horse, so that's their creative outlet. They're able to come and play with Tarnation without being expected to bring in songs."

Reprise VP of artist development and creative marketing Gary Briggs says that the initial campaign behind "Mirador" in the U.S. will be low-key.

"Our curtain-raiser here in the States is basically going to be to ship this record to Americana and college stations and let them have their way with it," Briggs says. "To tell you the truth, we're in no hurry. We look at this as a long-term project. [The band will] be going on a promotional tour in the U.K. and France, basically [from] the release of the record until June."

(Continued on next page)

Beggars Banquet Sees Stars In Stella's Rock

BY KENNETH JOHNSON

NEW YORK—Given Beggars Banquet's reputation for introducing cutting-edge U.K. acts, including Prodigy, to the U.S., it might strike some as a little odd that the first signing from the label's U.S. office would be Stella, a powerful American guitar outfit. But it's just business as usual, according to the record company.

"We don't follow fashion, and we never have," says Beggars Banquet executive VP Lesley Bleakley, who runs the label's New York office and signed the Nashville-based quartet. "Really strong rock bands will always come through."

Indeed, for anyone seeking a strong American guitar band to wrestle attention away from drum'n'bass proponents and computer tweekers, Stella could be just the candidate. A dynamic, dual guitar-driven four-

some graced with an intensely soulful vocalist in Curt Perkins, Stella kicks up the kind of dust that brings to mind a stripped-down version of Swervedriver with a good bit of Led Zeppelin mixed in for flavor.

Bleakley caught the band live last year at a Toronto showcase. The attraction was immediate. "I had no preconceptions at all; I hadn't heard anything [beforehand]," she says. "The live performance was so powerful. I was like 'Oh my God, I've got to work with this band.' I really was blown away, which is kind of rare."

Hearing the band's demo tape cemented her impression. A deal was quickly offered.

"It's one of those things when the hairs on the back of your neck

stand up," she says. "[The band members] are incredibly professional. They're very tight, and Curt's voice is really strong. It's in the way they look and the way Curt is onstage. He's got a certain star quality, I don't think there's any doubt about that. The whole package was great."

Beggars Banquet will release the band's debut album, "Ascension," April 8 in the U.S. and Canada.

The first single, "The Word," will go to college, commercial alternative, and album rock radio in late March. Before that, on March 11, Beggars Banquet will release a limited-edition 7-inch of album track "Bright Morning." A video for "The Word" was shot by Nashville filmmaker Dee Nichols.

The band spent a good chunk of '96 on the road, touring on its own and with James Hall, Menthol, Poe, and the Dirt Merchants. Its road schedule will be even

more hectic in 1997, including a tour of Europe, where the album is scheduled to be released in the summer or fall.

"And we're definitely going to do quite a lot of work in Canada as well," Bleakley says, "so that's really going to keep them tied up, which is why the release in Europe is later."

Bleakley is in the process of getting the band a booking agent for Canada. The label recently signed a Canadian distribution agreement with Koch International. Beggars' U.S. distribution is now handled by the Alternative Distribution Alliance.

"Ascension" was produced by veteran producer Glenn Rosenstein, along with vocalist/guitarist

(Continued on page 30)

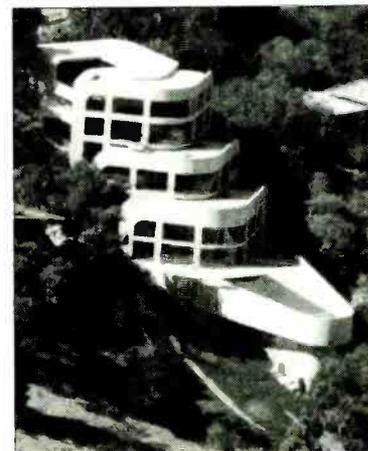


STELLA

amusement business		BOXSCORE		TOP 10 CONCERT GROSSES	
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
METALLICA CORROSION OF CONFORMITY	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 22-23	\$1,123,711 \$35.50/\$25.50	39,511 two sellouts	Cellar Door Belkin Prods.
GARTH BROOKS	Charleston Civic Center Charleston, W. Va.	Feb. 13-16	\$907,407 Gross Record \$18.50	49,976 four sellouts	J.F. Prods.
GARTH BROOKS	Richmond Coliseum Richmond, Va.	Feb. 20-22	\$644,132 Gross Record \$18.25	35,942 three sellouts	J.F. Prods.
LUTHER VANDROSS BRAXTONS	Fox Theatre Detroit	Feb. 12, 14-15	\$594,420 \$75/\$50/\$40	14,352 three sellouts	Brass Ring Prods.
METALLICA CORROSION OF CONFORMITY	Market Square Arena Indianapolis	Feb. 16	\$473,728 \$35.50/\$25.50	16,736 sellout	Sunshine Promotions
KENNY G/TONI BRAXTON	Marine Midland Arena Buffalo, N.Y.	Feb. 11	\$444,983 \$50/\$35	10,758 15,000	Delsener/Slater Enterprises
KENNY G/TONI BRAXTON	Charlotte Coliseum Charlotte, N.C.	Feb. 16	\$322,370 \$40/\$30	9,298 12,000	Beaver Prods.
ALAN JACKSON LEANN RIMES	Peoria Civic Center Peoria, Ill.	Jan. 31	\$223,344 \$23.50	9,504 sellout	Frank Prods.
NEW EDITION KEITH SWEAT BLACKSTREET	John F. Savage Hall, University of Toledo Toledo, Ohio	Feb. 19	\$208,794 \$34	6,141 7,685	Haymon Entertainment
HANK WILLIAMS JR. TRAVIS TRITT JO DEE MESSINA	Cincinnati Gardens Cincinnati	Feb. 20	\$186,300 \$25	7,452 8,000	Mischell Prods. Echo Concert Co.

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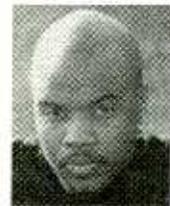
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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

NEW YORK: Few artists looking for label deals come with credentials as strong as those of **Larry Loftin**. The young singer/songwriter, who is signed to BMG Music Publishing, has had songs cut by jazz star **Nancy Wilson**, rap act **Joe**, and contemporary gospel group **Anointed**. That third group's recording, "Adore You," has been nominated for a Dove Award. Now he's trying to stress his performing side. "The truth is," he says. "I've been performing for a long time, since I was in my teens, but I love writing to death." In performance, Loftin is a charismatic, smooth stylist, concocting a blend of **Seal**, **Tony Rich**, and **George Michael**. Loftin admits that record companies might not know what to do with a black singer who can't be classified solely as an R&B artist. "It's a gray area. I think they really don't know what the hell to do with me," he says. "My music transcends a lot of cat-



LOFTIN

egories; it has pop, rock, and some soul. This industry is driven by things that work, and if it's not clear to them, they won't approach it." What is clear is Loftin's talent. Last year, he won the ASCAP/Sammy Cahn Award for excellence in lyrics, the first time the honor has gone to a pop writer. Loftin will be appearing every Tuesday in March at the Fez in New York. Contact **Derrick Thompson** at BMG Music Publishing at 212-930-3930.

MELINDA NEWMAN

WASHINGTON, D.C.: It's hard to refer to **Nothingface's** menacing brand of heavy rock'n'roll as mere metal (punk, death, alternative, etc.) because its meshing of all of the above makes for a well of noise that easily defies categorization. Except, perhaps, loud. Emerging from the same hardcore scene brought to prominence by the likes of **Fugazi** and **Scream**, this D.C.-based quartet has cut a swath through the mid-Atlantic music scene with a vengeance. Formed in the summer of 1993, the foursome have been on the road ever since, and their tireless efforts are reaping major dividends. Their debut album, "Pacifier" (released on the D.C.-based Deide label) is in its second pressing and has sold more than 2,000 units in just over one month, according to the band. **Nothingface** guitarist **Tom Maxwell** says of the group's success, "We still don't know what to make of it all." But radio and video outlets sure do. The first single and title track was added by 125 radio stations in late January (from WPCR Plymouth, N.H., to KNDI Honolulu), and the video has seen spins on such outlets as MTV Latino's "Headbanger's Ball," and the "New Music Spotlight." The band's relentless (but rhythmic) punch has landed **Nothingface** (which also includes vocalist **Matt Holt**, drummer **Chris Houck**, and bassist **Bill Gaal**) opening slots for the likes of **Pro-Pain**, **Type O Negative**, **M.O.D.**, and **God Lives Underwater**. Contact **Burton Gray** at 202-625-7790.



NOTHINGFACE

J. DOUG GILL

MIAMI BEACH, FLA.: Once a month in the lobby of the Park Central Hotel here, you can hear some of the most popular songs ever written in pop, rock, R&B, country, and Latin. But there is no jukebox, and there isn't any band. It's the Songwriters in the Round Night, put together five months ago after a suggestion made at a National Academy of Recording Arts and Sciences (NARAS) workshop, where more than 70 aspiring songwriters showed up, begging for instruction and inspiration. New music man in town, pop songwriter, and Florida native **Desmond Child** ("Dude Looks [Like A Lady]," "Livin' On A Prayer"); **Crystal Hartigan** of the National Academy of Songwriters; **Ellen Moraskie** of Warner/Chappell; **Max Borges** of NARAS; and financial wiz **Charles Brent** staked out the Park Central's lobby and started inviting writers to genre-oriented nights, where they literally sit in a circle and take turns singing their compositions. There is also an open-mike hour for locals, which has featured **Diane Ward**, **Paul Briggs** of **Rampage**, and **Brian Franklin**. The first night was a real coup, as Child got together in one session the co-writers of two top Grammy nominated songs for 1995, "One Of Us's" **Eric Bazilian** and "You Oughta Know's" **Glen Ballard**. Follow-ups have focused on R&B and country tunesmiths. "It's the best cheap date in town," says Child. "This is not a workshop or something instructional, but it has turned into a networking situation. It's like a songwriters' church; everyone supports each other." The sessions are the first Tuesday of the month, starting at 7:30 p.m. For more information, call 305-899-7346.

SANDRA SCHULMAN

RICHARD MARX IS BACK IN THE 'FLESH'

(Continued from 12)

want to do something different," Mann says.

The two-minute TV commercial will explore Marx's past hits and introduce the new album. It will be tested in 10 markets, with some spots offering the album via direct response and others tagging retail, according to Mann.

The spot will run in late night and during daytime programs on local network affiliates and cable channels.

"I think we'll know pretty quickly if the consumer has responded, and then we'll roll out to the next 25 markets," Mann says.

A one-minute version will run at movie theaters in the AMC chain.

"The most important factor is to let his built-in audience know that Richard has a new record out, and one of the best tools we have is Marx himself," Mann says.

"He's really singles-driven, so hopefully the single will get some exposure," says Doug Smith, buyer for the Carnegie, Pa.-based National Record Mart. "He's always been a great songwriter. I think [the commercials] are a good idea to let people know the record's out there."

At radio, the first single, "Until I Find You Again," a ballad in the best Marx tradition, has been shipped this month to pop, AC, and hot AC stations.

Though Marx started his career as a rock artist, he has had his greatest success at pop and AC stations, but for the most part he keeps his focus on his work rather than the format. "I just have to make the kind of record I feel

I'm supposed to make; I can't worry about where it fits in."

In the beginning of February, Capitol sent a triple-looped cassette of the single and then followed it up with an 11-song Marx career sampler.

The collection of songs was produced to "remind radio, the consultants, and everybody working the record of what a premier singer, songwriter, and artist Richard is, because it's easy to pull back and forget who's been delivering hit after hit, which is what he's done," says Phil Costello, senior VP of promotion at Capitol.

"The retail community will be covered like a blanket with Richard," says Mann. Pricing and positioning are planned, and Mann adds that there will be some national promotions, though details are still being finalized.

Another key feature in the marketing of "Flesh And Bone" will be Marx's responsibilities as spokesman for the National Academy of Recording Arts and Sciences (NARAS) Foundation Grammy in the Schools program.

Among the elements of an arts-initiative campaign created by Marx and run in connection with NARAS and Apple Computers is the selection of visual or written works by high school

students that will included in an insert in "Flesh and Bone" (Billboard, Jan. 18).

Proceeds from sales of "Until I Find You Again" will go to the NARAS Foundation, and Marx has been making career-day appearances at schools around the country.

Marx has exercised his compassionate streak, with other charities, with his previous projects, but for this album Capitol is hoping to turn it into increased TV exposure. Ideally, the label would like to book Marx as a guest on a daytime talk show along with **Hillary Rodham Clinton** or one of her representatives in connection with her recently announced arts in the schools mandate, according to Mann. "It's a synergy I can't ignore," he says.

"Flesh And Bone" will have a staggered international release following its issue in the U.S., and Marx will go on promotional tours in Southeast Asia (where he is particularly popular), Canada, the U.K., and Europe in March and April.

Mann says, "The job of the North American company is to try to make this record as big as possible, because it will set the tone for the rest of the world, and that's not a responsibility I take lightly."

VIRGIN HAS LOWDOWN ON SCAGGS' BLUES SET

(Continued from page 12)

put down a list of hundreds, and I actually made demos of 40 to 50 songs," he says. "I couldn't sing some of these songs, so it became a matter of the ones I could sing as well as the ones I like."

For Virgin, the record is perfect for an artist like **Scaggs**. "He's had this idea for a long time," says **Phil Quartararo**, Virgin Records (U.S.) chairman/CEO. "We were delighted from the first day. He's got one of the great blue-eyed soul voices of our generation, and he's applying it to classic songs."

Given the nature of the album, there was even talk of switching it to Virgin-distributed blues label, **Pointblank**.

"Pointblank was architected for that kind of music," says Quartararo. "The question was could they possibly do something better or different that the Virgin mother ship [couldn't] do, but the fact is that **Boz** is a pop artist."

For **Scaggs**, picking the songs was the easy part. The album also contains four songs penned by him, included at Virgin's request. "It was very difficult for me," he says. "It should have been easy as pie, but I found myself tortured over what I could do to lend myself to that genre. It was really difficult to come up with pieces that I could hold up to **Jimmy Reed** or **Bobby 'Blue' Bland**; much harder than writing a typical solo album."

Scaggs also encountered difficulty recording the album, which he produced. "One of the challenges was to bring these songs into the '90s sonically," he says. "So much of the ambience or the atmosphere of these songs had to do with the primitive recording technique people used, and you have to bring it into the modern age, but not lose that atmosphere."

For Virgin, the challenge is how to work a record that falls outside the mainstream.

"There are two schools of thought on how to work this record," says **Quartararo**. "My promotion guys are telling

me the triple-A format is where they can have a hit record [with probable first single "It All Went Down The Drain"], but my instincts tell me that I don't really want to rely on radio for this. I want to count on radio as the gravy. The meat has to come from places like **VH1**, who have already expressed real passion for the project."

The key, says **Quartararo**, is to reach the record's demographic—many of whom will hear about the album through means other than radio. "We need to focus on the more mature buyer," he says. "That's someone who doesn't worry about going into the record store and seeing it on sale. It's going to be reaching people through outlets like **VH1** and promotional tie-ins with credit cards and merchandising tie-ins. If any radio wants to come to the party, we'd be thrilled."

In fact, Virgin is also looking at how blues stations fit into the mix.

Scaggs will play a handful of shows in major cities to promote the album, but beyond that, details are sketchy. **Scaggs** says he wants to tour, and **Quartararo** adds that the discussions have focused on playing primarily the material from the new album and not his classic hits. "That's great, but I'm not sure what that means to his fans or what size rooms he plays," says **Quartararo**. "That's a bridge he has yet to cross. If he's just going to play this record, we just need to rethink the campaign. That's not a negative, it's just something we have to figure out."

Scaggs is also slated to make a select-ed number of television appearances, although **Quartararo** says they have to be appropriate for the artist. "He'll go out and work and do whatever it takes. He's a real trooper, but he's really shy. He doesn't just want to get in front of an interviewer and just babble about nonsense. And you know what? I'd rather have that kind of thoughtful artist all day long."

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

MARCH 8, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
1	2	15	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
2	10	21	THE VERVE PIPE RCA 66809 (10.98/15.98)	VILLAINS
3	8	5	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98)	HERE'S YOUR SIGN
4	5	16	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98)	DUNCAN SHEIK
5	3	12	KENNY CHESNEY BNA 66908/RCA (10.98/15.98)	ME AND YOU
6	4	2	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98)	POLITICS & BULLSH*T
7	6	12	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98)	THIS FIRE
8	14	7	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (9.98/13.98)	HOT
9	7	4	JONNY LANG A&M 540640 (8.98/10.98)	LIE TO ME
10	16	20	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
11	12	22	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98)	THE GARDEN
12	19	32	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98)	KENNY LATTIMORE
13	18	27	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
14	21	4	SPACE GUT REACTION 53028/UNIVERSAL (10.98/15.98)	SPIDERS
15	27	7	SWEETBACK EPIC 67492 (10.98 EQ/16.98)	SWEETBACK
16	15	6	PRODIGY MUTE 9003/XL (10.98/15.98)	MUSIC FOR THE JILTED GENERATION
17	13	29	REPUBLICA DECONSTRUCTION 66899/RCA (9.98/13.98)	REPUBLICA
18	23	17	DAVID KERSH CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
19	17	22	GARY ALLAN DECCA 11482/MCA (10.98/15.98)	USED HEART FOR SALE
20	34	7	MATCHBOX 20 LAVA 92721/AG (7.98/11.98)	YOURSELF OR SOMEONE LIKE YOU
21	24	25	AMANDA MARSHALL EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL
22	26	26	FUN LOVIN' CRIMINALS EMI 35703 (7.98/11.98)	COME FIND YOURSELF
23	11	12	TRICKY ISLAND 524302 (10.98/16.98)	PRE-MILLENNIUM TENSION
24	22	24	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
25	30	12	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/16.98)	BLACKA DA BERRY

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	20	37	PAUL BRANDT REPRISE 46180/WARNER BROS. (10.98/16.98)	CALM BEFORE THE STORM
27	28	8	ASHLEY MACISAAC A&M 540522 (8.98/10.98)	HI HOW ARE YOU TODAY?
28	29	7	THE CHEMICAL BROTHERS ASTRALWERKS 6157*/CAROLINE (10.98/14.98)	EXIT PLANET DUST
29	33	29	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLE THIS RECORD
30	38	26	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
31	40	32	DJ KOOL CLR/AMERICAN 43105/WARNER BROS. (10.98/15.98)	LET ME CLEAR MY THROAT
32	—	7	THE SUICIDE MACHINES HOLLYWOOD 162048 (8.98/12.98)	DESTRUCTION BY DEFINITION
33	49	36	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98)	MY HEART
34	—	2	FREAK NASTY HARD HOOD/POWER 211*/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
35	36	25	FRED HAMMOND & RADICAL FOR CHRIST BENSON 4320 (10.98/15.98)	THE SPIRIT OF DAVID
36	31	2	MOBY ELEKTRA 62031/EEG (10.98/16.98)	ANIMAL RIGHTS
37	43	22	BR5-49 ARISTA 18818 (10.98/15.98)	BR5-49
38	48	2	RAHSAAN PATTERSON MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
39	—	1	CARLTON PEARSON WARNER ALLIANCE 46354/WARNER BROS. (10.98/15.98)	LIVE AT AZUSA 2 PRECIOUS MEMORIES
40	37	12	KEIKO MATSUI COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
41	41	8	ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
42	39	18	CRYSTAL LEWIS MYRRH 5036/WORD (10.98/15.98)	BEAUTY FOR ASHES
43	—	2	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
44	44	17	KULA SHAKER COLUMBIA 67822 (10.98 EQ/16.98)	K
45	46	8	GRUPO LIMITE POLYGRAM LATINO 33302 (7.98/12.98)	PARTIENDOME EL ALMA
46	—	15	ANOINTED WORD 67804/EPIC (10.98 EQ/15.98)	UNDER THE INFLUENCE
47	45	29	JACI VELASQUEZ WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
48	—	1	TONIC POLYDOR 531042/A&M (8.98/10.98)	LEMON PARADE
49	—	13	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
50	—	2	DJ SHADOW MO WAX/FFRR 124123*/LONDON (10.98/16.98)	ENDTRODUCING..... DJ SHADOW

POPULAR UPRIISINGS

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

XCITEMENT: This year's ESPN X Games Xperience Tour has tapped baby acts such as Capricorn's Honeyrods, A&M's Orbit, Arista's Nerf Herder, and the Enclave's Fluffy to participate in



Mack Attack. Atlantic R&B artist Mark Morrison has been generating heat with "Return Of The Mack," the first single from his same-titled debut album. The single has sold 39,000 units since December, according to SoundScan, and is receiving requests at such stations as KUBE Seattle and KQMQ Honolulu. The artist, whose album will be released on Tuesday (4), will begin a promotional tour in mid-March.

the three-month music and sports festival. The tour, which kicks off

April 12 in Austin, Texas, has become a launching pad for such past Heatseekers as the Deftones, Goldfinger, and Local H.

In addition to extensive radio and retail tie-ins in each of the 10 major markets it visits, bands have received major exposure from the event's compilation album.

Last year's "X Games Vol. 1: Music From The Edge," sold more than 252,000 units, according to SoundScan.

ESPN music programming consultant Steve Yanovsky says the event's atmosphere draws a unique crowd.

"It's a very good opportunity for these bands to get in front of a lot of different people," he says. "Getting to the 20-year-old in a club at midnight isn't the same as [reaching] a 12-year-old going to a daytime show with his parents."

Yanovsky also manages East Lansing, Mich.-based act Nineteen Wheels, which is the only unsigned act on the bill.

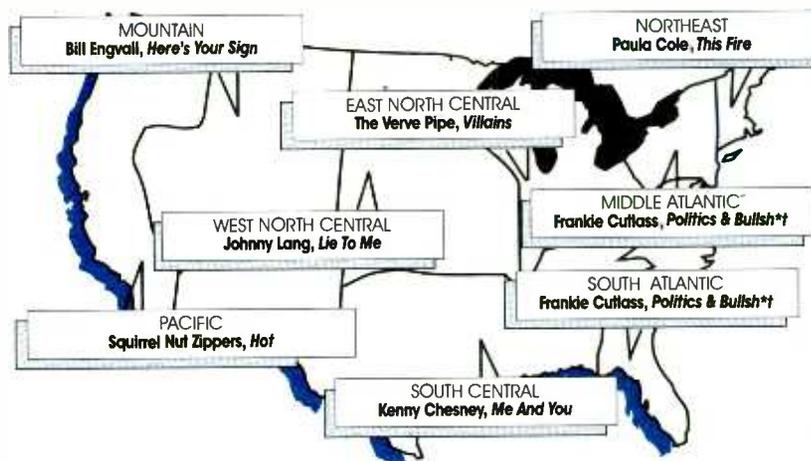
The band's one record deal, with Aware Records, has yielded the successful single, "13 Seconds To Burn," which is impacting such stations as WGRD Grand Rapids, Mich., and KKLQ Lansing, Mich.



that will be released this month. The band's album, "Becoming X," bowed Feb. 25.

Straight Pimpin'. As of Feb. 26, BDS reports 39 modern rock stations playing "6 Underground," the first single from Virgin act the Sneaker Pimps. The song could also benefit from its inclusion on the soundtrack to "The Saint," a film starring Val Kilmer

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

- PACIFIC**
- Squirrel Nut Zippers Hot
 - Spaces Spiders
 - No Mercy No Mercy
 - Paula Cole This Fire
 - Kenny Lattimore Kenny Lattimore
 - The Verve Pipe Villains
 - Duncan Sheik Duncan Sheik
 - Reel Big Fish Turn The Radio Off
 - Angelina The Album
 - Soul Coughing Irresistible Bliss

- SOUTH CENTRAL**
- Kenny Chesney Me And You
 - Bill Engvall Here's Your Sign
 - Michael Salgado Recuerdo Especial
 - Matchbox 20 Yourself Or Someone Like You
 - Gary Allan Used Heart For Sale
 - Michael Salgado De Buenas Raices
 - David Kersh Goodnight Sweetheart
 - Grupo Limite Partidome El Alma
 - Ann Nesby I'm Here For You
 - No Mercy No Mercy

MEETING WITH HIS PUBLIC: Classical violinist/conductor Andre Rieu will be featured throughout March on PBS' pledge drive. His latest Phillips release, "The Vienna I Love," and a similarly-titled video will be offered as premiums during the public television fund-raiser.

His last CD and video, both titled "From Holland With Love," also will be offered. During PBS' December drive, the album was the second most

popular item requested by viewers (behind "Riverdance") in several major markets.

"The Vienna I Love" is No. 3 on the Top Classical Albums chart this week. The album, which features several classical waltzes, was released Jan. 28 and is stickered, "as seen on PBS."

HORROR STORY:

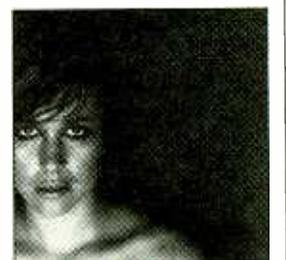
The big screen is doing its share lately to spread the word on Heatseekers candidates. "Youth Of America," the second single from the T.V.T. Soundtracks album "Scream," has been embraced warmly by college radio.

The song, recorded by T.V.T. act Birdbrain, is also included on the band's second album for the label, "Let's Be Nice,"

which bowed Feb. 18. T.V.T. will service modern and mainstream rock stations Tuesday (4) and is in the process of shooting a clip for the song.

The Boston-based act will begin a national tour in April.

ROADWORK: Virgin rock act Silver Jet, whose album "Pull Me Up, Drag Me Down"



The Rapture. During a recent series of club shows, New Yorkers were given a taste of "Rapt," the Mercury debut from former "Real World" cast member Rebecca Blaszband. The album, which will be released March 11, was serviced to triple-A radio Feb. 18. "Rapt" was produced by Warren Bruleigh (Lou Reed, the Violent Femmes) and features Femmes guitarist/vocalist Gordon Gano.

comes out March 11, opens for Cheap Trick March 18 through April 2.

Pendergrass Set A Surefire Thing Veteran Crooner Winds Up With New Label

BY DAVID NATHAN

LOS ANGELES—On April 15, veteran soul crooner Teddy Pendergrass returns to the marketplace with "You And I," a record reminiscent of his pioneering R&B work in the '70s, when the vocalist hit with such sensual singles as "I Don't Love You Anymore," "Close The Door," and "Turn Off The Lights."

"You And I" marks the artist's debut for New York-based, BMG-distributed Surefire Records, which is a division of Wind-Up Entertainment. It is his first album since Elektra's "Little More Magic," which peaked at No. 13 on the Top R&B Albums chart in 1993.

"Don't Keep Wastin' My Time," the first single from "You And I," was produced by Pendergrass and fellow Philadelphia resident Jim Salamone. The single is due at radio Monday (3), with a street date of March 17. A



PENDERGRASS

video has been produced and will be serviced to major outlets at the time of the album's release.

According to Wind-Up president Steven Lerner, the label has made presentations at BMG branches and has contacted 80% of major retailers in conjunction with the release, which also represents the imprint's launch.

"As soon as the record was completed [at the end of 1996], we began doing research into Teddy's history so we could identify his core fan base," says Lerner. "We discovered that the demographic is primarily African-American, female, and over 30. We are targeting that audience by sending out a mailer to a 100,000-strong data base. We are also sending out a promotional packet, which includes the single, to over 1,000 key black beauty salons nationwide and will be advertising in magazines like Hype Hair that directly reach the black female consumer."

Pendergrass has racked up 33 charted R&B singles since 1977, the year in which he launched his solo career with Philadelphia International after a six-year stint as lead

singer with Harold Melvin's Blue Notes. His recent switch to Surefire has brought him new energy.

"I feel like I'm working with a group of people who have fresh ideas," he says. The vocalist—who is considered a major influence of younger artists from the '80s and '90s—spent 10 years with Elektra, initially signing with the label's Asylum imprint in 1984, 2½ years after an auto accident left him partially paralyzed.

(Continued on next page)



BMG At BET. BMG marketing VP Terri Rossi stands with associates during a presidential inaugural reception held at BET studios in Washington, D.C. The reception also served to kick off BMG's Black History Month awareness campaign "Blacknology—The Choice Is Yours." Pictured, from left, are BMG marketing director Karen Ross, Nuclear Regulatory Commission chair Dr. Shirley Anne Jackson, Rossi, former Department of Energy Secretary Hazel O'Leary, and Catherine LeBlanc, director of the department of education for the White House Initiative on Historically Black Colleges and Universities.

RCA's Elements Of Life Get Fundamental On Their Bow

BY J.R. REYNOLDS

LOS ANGELES—In an effort to break "Love Stories," the debut album by Elements Of Life (EOL), RCA is positioning the quartet in a manner that reflects its lyrical devotion to romance and its personal commitment to creating a positive role-model image.

"EOL represents a new breed of artist that's coming with an enriching musical style that was lost five or six years ago when [ballads] became less focused on passion and love, and more on sex," says RCA black music senior VP Kevin Evans. "I've never worked with a group that displays such talent on the artistic side while also demonstrating a unique sense of family and community—the true elements of life."

Scheduled for international release April 29, "Love Stories" offers listeners a mixture of R&B and jazzy sounds that includes the expressive spirituality of gospel and the emotional content found in blues.

"We try to deal with the most important element of life, which is love," says EOL's Scooter, who is joined in the group by Ike, Priest, and John.

The act is managed by Cliff Jones and Jerry Vines, who are based in Washington, D.C.

Producers on "Love Stories" include Michael Powell, Steve Percet, and John Stoddard.

Although the set is filled with romantic messages, it's not a female-only package. "We strive to create songs that everyone can relate to, not just the women," says John. "We're speaking the truth in a manner that both men and women can relate to."

Evans agrees. "We're confident that 18-year-old-and-up males will also embrace this album, because songs like 'I Fall So Deep,' 'Not Afraid To Love,' and 'Take A Chance' are all filled with things that men might want



ELEMENTS OF LIFE

to say to a woman, as well as the other way around."

RCA introduced EOL to radio listeners Feb. 25, when it serviced "Sweet Love," a cover of the Anita Baker classic, to R&B mainstream and adult stations. "The label plans to service crossover stations once the single developed a base in the R&B format. "WPGC [Washington, D.C.] jumped on it right out of the box, and that's an indication that crossover is interested in the music," says RCA black music promotion VP Michael Johnson.

EOL's "Sweet Love" was produced by Powell, who also produced Baker's 1986 version, which was No. 2 for two weeks on the Hot R&B Singles chart.

(Continued on page 20)

Black Radio Should Distinguish Itself From Its Competition; Literacy Lyric's Fund-Raiser

DR. FEELGOOD, Or How I Stopped Worrying And Learned To Love Radio: Black radio has been a source of concern for me in past years. The programming techniques utilized by most stations leave much to be desired, especially in terms of the repetitive song selection, lack of DJ personality, and insincere promotion tactics.

However, the gradual opening of playlists in recent months to reflect greater diversity should be commended. This developing trend toward diversity reinforces the notion that radio is a conservative medium that is more reactive than proactive.

Radio's eventual embrace of the new renaissance soul sound in many ways parallels its reluctance to program rap in the early '80s—although it seems that renaissance soul is having an easier time finding a home at black radio than rap, perhaps because there is no consistently angry and rebellious theme to the lyrics.

Although radio's programming of this new-old music is a source of encouragement, there is still one area of improvement that R&B-formatted radio needs to address: African-American-owned stations need to focus their roles as black community communicators.

In many markets, black-owned stations compete against corporate-run mainstream and crossover stations and are hopelessly outmanned and out-financed, and often have less broadcasting wattage to effectively stand toe to toe. As a result, year in and year out, small black-owned stations take it on the chin, according to Arbitron.

An obvious solution for out-gunned black-owned stations is to change the rules of the game. Just as many black-owned independent retailers around the country have learned to compete with chains not by waging price wars—a hopeless folly—but by offering better service, black independent radio can do the same.

What form should this "better service" manifest? Since all stations have access to the same music, programming might not be the answer. Instead, programmers should allow jocks a greater role in presenting music, offering meatier factoids about recording acts and their labels.

Also, DJs should be allowed to more fully develop their personalities on-air, discussing political and social issues that are a source of concern within the community. They should also bring up such community matters as proposed local legislation and law-enforcement issues.

In terms of giveaways, instead of straight-up cash prizes, at which corporate-backed outlets will always be able to win, indie stations might join forces with a battery of local black-owned businesses. In trade-out for plugging their establishments during contests, barbers, beauty shops, grocers, eateries, and clothing stores could contribute "prizes."

None of these suggestions are new. But in this "what's old is new" environment, it's worth a try.

NOW READ THIS: The International Assn. of African-American Music (IAAAM), in association with ASCAP, mega-producers Jimmy Jam and Terry Lewis, and Kedar Entertainment's Kedar Massenburg, have come together to help raise funds via a celebrity auction for the Literacy Lyric Project.

The Literacy Lyric Live: Music for Education celebrity auction is being held Wednesday (5) at the Atlas club in Los Angeles. The evening is highlighted with special appearances by the noted Crouch family, including Grammy-winning gospel artist **Andraé Crouch**, hit producer **Keith Crouch**, vocalist **Sandra Crouch**, and musical director **Kenneth Crouch**.

Other musical guests scheduled to appear include Kedar Entertainment vocalist **Erykah Badu** and **Earth, Wind & Fire's Verdine White**.

IAAAM and ASCAP launched the Literacy Lyric Project in February 1996 in an effort to reinforce the importance of reading and education in general by taking prominent recording artists and music-industry executives into junior and senior high schools across the country.

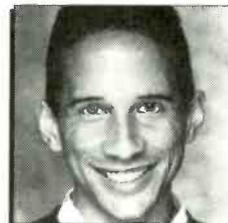
The organization is also working toward developing in each school it visits a Literacy Lyric Library, which consists of industry trade publications and music-related books.

FUN SUN FEST: The organizers of the annual Playboy Jazz Festival have announced the lineup for this year's two-day event, scheduled for June 14-15 at the Los Angeles Hollywood Bowl. Now in its 19th year, the jazz fest has presented an eclectic assortment of musical performers in genres ranging from traditional and contemporary jazz to blues, salsa, big band, and R&B.

This year's lineup includes **Chaka Khan**, **Grover Washington Jr.**, **Joe Henderson**, **John Lee Hooker**, **Gato Barbieri**, **Bruce Hornsby**, **George Benson**, **Etta James**, **Tito Puente**, **Najee**, **Roy Hargrove**, and **the Meeting**, featuring **Ndugu Chancler**, **Ernie Watts**, and **Patrice Rushen**.

Comedian **Bill Cosby** will return as host for the 17th year and offer concertgoers a jam session with his band **the Cos Of Good Music III**, featuring **Nat Adderley**, **David Sanchez**, **Keb' Mo'**, **Cedar Walton**, **Billy Drummond**, and **Reggie Workman**.

In addition to the Hollywood Bowl music spectacular, the Playboy Jazz Festival is again sponsoring a series of free concerts throughout the greater Los Angeles area. Organizers anticipate more than 100,000 people will attend the community events, which are scheduled for May 4-June 13.



by J. R. Reynolds

Hot R&B Airplay

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

Table with columns: Rank, Title, Artist, Last Week, Weeks On, and Title, Artist, Last Week, Weeks On. Includes top entries like 'ON & ON' by Erykah Badu and 'JUST A TOUCH' by Keith Sweat.

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

Table with columns: Rank, Title, Artist, Last Week, Weeks On, and Title, Artist, Last Week, Weeks On. Includes entries like 'AIN'T NOBODY (FROM BEAVIS AND BUTT-HEAD DO AMERICA)' and 'ALL OVER YOUR FACE'.

Hot R&B Singles Sales

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

Table with columns: Rank, Title, Artist, Last Week, Weeks On, and Title, Artist, Last Week, Weeks On. Includes top entries like 'CAN'T NOBODY HOLD ME DOWN' by Puff Daddy and 'I CAN MAKE IT BETTER' by Luther Vandross.

HOT R&B RECURRENT AIRPLAY

Table with columns: Rank, Title, Artist, Last Week, Weeks On, and Title, Artist, Last Week, Weeks On. Lists songs that have been recurrently popular.

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

Table with columns: Rank, Title, Artist, Last Week, Weeks On, and Title, Artist, Last Week, Weeks On. Lists songs that have been recurrently popular.

Artist's Set B.I.G. News At Bad Boy

B.I.G. TIME: "March 25, when my new album drops, it's gonna be like the biggest thing ever," says the Notorious B.I.G., speaking enthusiastically about his eagerly awaited 22-song double-disc collection, "Life After Death" (Bad Boy Entertainment/Arista Records). "Everything's gonna be big, you know? I've got to live up to my name!"

The rapper continues, "I bring the problems and the situations that I've been through in my life into my music, and everything that I've gone through is on another level. I think I'm also steppin' up on the lyrics, and the production is even tighter, stronger, and bigger than before. I just want everybody to recognize that the sophomore slump has nothing to do with me."

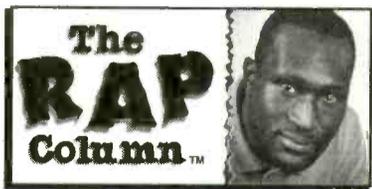
Track masters layering "Life After Death" include RZA, Easy Mo Bee, Kay Gee, Derick Angeletti, Buckwild, Clark Kent, DJ Premier, Stevie J., and Deron from Bad Boy act 112. Among the guests are R. Kelly, Angela Winbush, the Lox, Bone Thugs-N-Harmony, Too Short, Jay-Z, Mary J. Blige, and Lil' Kim.

The set is a continuation of B.I.G.'s multiplatinum-selling, award-winning, critically hailed debut set, "Ready To Die," which spawned such hit singles as "Big Poppa" and "Juicy." He says, "When I made 'Ready To Die,' I was broke and depressed. After the success of the album, the tours, and everything else, I got a little bit of paper, so I'm more comfortable now."

"Hypnotize," which samples Herb Alpert's "Rise," is the set's first single, and among the remaining cuts are: "Ten Crack Commandments," which presents B.I.G. in full hustler mode; "I'm Lovin' You Tonight," a song for the player in ya; "Niggas Bleed Just Like Us," a sad song about a drug deal gone bad; and "Notorious Thug," which presents B.I.G. rhyming quick-tongued like Da Bone Boys, who are featured on the track.

His fave cut, though, is "Nobody," because he "just likes the lyrical flow; the way I'm rhyming on it. And at the same time, I like what the hook's saying—'You're nobody till somebody kills you.' It brings to mind the expression, 'You'll miss me when I'm gone!'"

UNDERGROUND SURFACES (Again): Peter Schwartz of the Agency Group has finished putting together the third annual "Best Of The Underground" tour. This year, the lineup features Gee Street/V2's **Jungle Brothers**, Relativity Records' **M.O.P.**, Loud/RCA's **Xzibit**, and Slam Jamz/Columbia's **Hyenas In The Desert**. At a time when rap touring might be considered rare, this package—which is being targeted at both alternative and hip-hop crowds—has nearly 30 confirmed gigs occurring over six weeks, starting March 20 at Wetlands in New York. The kickoff show also will feature Lethal Records recording artists **Punk Barbarians**. Other dates will take place at such first-rate venues as the Fox Theater in Boulder, Colo., First Avenue in Minneapolis, Variety Playhouse in Greenville, S.C., and the House of



by Havelock Nelson

Blues clubs in both Albany, N.Y. and Los Angeles.

ROC ON: Roc-A-Fella Records, whose principals are COO Damon Dash, CEO Jason "Jay-Z" Carter, and chief consulting officer Kareem Burke, has a new distribution deal with Def Jam Records. Previously, the label's output was filtered through Freeze/Priority, where it scored a gold album with Jay-Z's "Reasonable Doubt." Upcoming from Roc-A-Fella is an album by the brotherly soul pair Kristion and an EP by Jay-Z... **LL Cool J**, who has just re-signed with Def Jam (it is, of course, a sweeter deal; details are forthcoming), is one of the recipients of Rock the Vote's fourth annual Patrick Lippert Award, which was created to honor those who have made achievements in empowering people in the political process. The other 1997 honorees are rocker Sheryl Crow and Steve Young of the San Francisco 49ers. The award was named after Rock the Vote's first executive director, who died from an AIDS-related illness in 1993... For all y'all **Mobb Deep** completists, check out the Mister Cee mix tape, titled "The Best

Of Mobb Deep" (Tape Kingz/Flip Squad), which includes all the group's infamous hits, alternate mixes, and several hot unreleased joints. Everything is masterfully blended by Cee... **Main One**, formerly of Select Records, has an independent release (on Main One Records) titled "Cross Examination," which features **Kay-Gee's** artist **4-Mat**. Its B-side is "Somethin' Special," which sports vocals by the brotherly duo of **Smooth The Huster** and **Trigga The Gambler**. The influential **WQHT** (Hot 97) New York DJ **Funkmaster Flex** is already spinning the record... This is the scene every Sunday at the Tunnel nightclub in New York: a seething mass of Mafioso-posing guys posing at the bar and gals dressed like **Foxy Brown**; **Funkmaster Flex** gyrating, flipping through crates, and spinning the bounciest hip-hop jams in New York. It is the perfect place to study and experience hip-hop culture in full effect... **DJ Clue?** might call himself the Question Mark Man, but there's no doubt about it: In New York, and elsewhere in the East, he's the don-dada of the mix-tape biz. He has taken over, thanks to cool connections (he's managed by Trackmasters' "commissioner" **Steven Stoute**, for one), consistency (the boy turns out at least two tapes a month), and drive (he gets 'nuff exclusives, yo!). His most recent underground release is "Show Me The Money," which features plenty of new hip-hop poop by such acts as **Jay-Z**, **Sauce Money**, **Foxy Brown & 4Dolo**, **Nature**, and **Mace**.

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(Continued from page 16)

The EOL recording also utilized several of the original version's instrumentalists. "Using [Powell] was originally a joke, but ironically, it came to be," says Evans.

However, once Powell came aboard, his presence proved to be a marketing tool for the project.

"In addition to initially working the single in EOL's hometown of D.C., we're also testing the waters in Detroit, because it's Anita's hometown," says Johnson.

"Sweet Love" arrives at retail Friday (7).

RCA began marketing EOL Feb. 14, when it shipped a Valentine's Day promotional package to programmers. The "romance kit" consisted of a basket that contained the single, a candle, a box of candy, a bottle of champagne, and a photo of the group.

The clip for the single was serviced Feb. 28 to BET and other national video outlets.

In March, EOL began a promotional tour of radio and retail, during which the group will also perform in high school and teen clubs. Markets scheduled for visits include Washington, D.C.; Atlanta, Detroit; Chicago; and Oakland, Calif.

"They have talent and present themselves very well," says Johnson. "We feel that live presentation is the best way to separate EOL from the plethora of other male acts that are out there. The combination of their accessible persona and quality single being presented to the public will develop good word-of-mouth on the group."

RCA plans to send EOL, which has yet to sign with a booking agency, on a concert tour beginning in the fall.



Hip-Hop Happy. Bad Boy Entertainment CEO Sean "Puffy" Combs, left, chums it up with Death Row rapper Snoop Doggy Dogg, right, on the set of "The Steve Harvey Show," which airs on the WB Network. Pictured, center, is Harvey.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	7	*** No. 1 *** CAN'T NOBODY HOLD ME DOWN (C) (D) (T) (X) BAD BOY 79083/ARISTA	PUFF DADDY (FEAT. MASE) 6 weeks at No. 1
2	28	—	2	*** GREATEST GAINER *** BIG DADDY (C) (D) (T) UPTOWN 56039/UNIVERSAL	HEAVY D
3	2	2	15	COLD ROCK A PARTY ● (C) (D) (M) (T) (X) EASTWEST 64212/EEG	MC LYTE
4	4	6	30	LET ME CLEAR MY THROAT (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	DJ KOOL
5	3	3	7	WHATEVA MAN (C) (D) (T) DEF JAM 574026/MERCURY	REDMAN
6	7	10	23	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
7	9	8	4	THE THEME (IT'S PARTY TIME) (C) (D) (T) BYSTORM 56114/UNIVERSAL	TRACEY LEE
8	5	7	16	LUCHINI AKA (THIS IS IT) (C) (T) PROFILE 5458	CAMP LO
9	6	4	6	THINGS'LL NEVER CHANGE/RAPPER'S BALL (C) (D) (T) (X) SICK WID' IT 42436/JIVE	E-40 FEAT. BO-ROCK
10	8	5	22	NO TIME (C) (D) (T) UNDEAS/BIG BEAT 98044/AG	LIL' KIM FEATURING PUFF DADDY
11	12	—	2	DO G'S GET TO GO TO HEAVEN? (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 574030/MERCURY	RICHIE RICH
12	10	9	14	WHAT THEY DO (C) (D) (T) DGC 19407/GEFFEN	THE ROOTS
13	14	11	11	GET UP (C) (D) (T) UNIVERSAL 56032	LOST BOYZ
14	11	13	5	I ALWAYS FEEL LIKE (SOMEBODY'S WATCHING ME) (C) (D) (T) NO LIMIT 53261/PRIORITY	TRU FEAT. ICE CREAM MAN (MASTER PI)
15	13	12	14	NOTHIN' BUT THE CAVI HIT (FROM "RHYME & REASON") (C) (D) (T) BUZZ TONE 53263/PRIORITY	MACK 10 & THA DOGG POUND
16	27	—	2	HIP-HOPERA ● (C) (D) (T) BLUNT/VP 1464/TVT	BOUNTY KILLER FEATURING THE FUGEES
17	16	23	3	T.O.N.Y. (TOP OF NEW YORK) (C) (D) (T) PENALTY 7193/TOMMY BOY	CAPONE-N-NOREAGA
18	15	14	13	RUNNIN' 2PAC, NOTORIOUS B.I.G., RADIO, DRAMACYDAL & STRETCH (C) MERGEL/SOLAR 70134/HINES	
19	NEW ▶	—	1	GANGSTAS MAKE THE WORLD GO ROUND ● (C) (D) (T) LENCH MOB 53264/PRIORITY	WESTSIDE CONNECTION
20	26	25	7	THAT'S RIGHT (C) (T) (X) SUCCESS 42031	DJ TAZ FEATURING RAHEEM THE DREAM
21	17	16	25	BOW DOWN (C) (D) (T) LENCH MOB 53227/PRIORITY	WESTSIDE CONNECTION
22	21	22	39	HOW DO U WANT IT/CALIFORNIA LOVE ▲ (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC & JOJO)
23	18	15	18	STREET DREAMS ● (C) (D) (M) (T) (X) COLUMBIA 78409	NAS
24	20	18	13	AIN'T NOBODY (FROM "BEAVIS AND BUTT-HEAD DO AMERICA") (C) (T) GEFFEN 19410	LL COOL J
25	19	17	15	ATLIENS/WHEELZ OF STEEL (C) (D) (T) LAFACE 24196/ARISTA	OUTKAST
26	23	19	3	GHETTO LOVE (T) SO SO DEF 78508/COLUMBIA	DA BRAT FEATURING T-BOZ
27	24	—	2	DO THE DAMN THING (C) (D) (T) LIL' JOE 893	THE 2 LIVE CREW
28	22	21	12	SPACE JAM (FROM "SPACE JAM") (C) (D) (T) (X) WARNER SUNSET/BIG BEAT 87018/AG	QUAD CITY DJ'S
29	25	20	4	I'LL BE (T) VIOLATOR/DEF JAM 574029*/MERCURY	FOXY BROWN FEATURING JAY-Z
30	30	26	47	PO PIMP ● (C) (D) RAP-A-LOT/NOO TRYBE 38559/VIRGIN	DO OR DIE (FEATURING TWISTA)
31	NEW ▶	—	1	HOMIE LOVE (C) (D) (T) BLUNT 5013/TVT	WILDLIFFE SOCIETY
32	38	29	10	LOVE ME FOR FREE (C) (T) ZOO 34267/VOLCANO	AKINYELE
33	37	27	6	THE MC (T) JIVE 42425*	KRS-ONE
34	33	30	15	THE FOUNDATION (C) (D) (T) LOUD 64708/RCA	XZIBIT
35	32	28	15	LET'S RIDE (C) (D) (T) OAKLAND HILLS 41510/DEF JAM 575774/MERCURY	RICHIE RICH
36	NEW ▶	—	1	PUPPET MASTER ● (C) (D) (T) COLUMBIA 78518*	DJ MUGGS PRESENTS SOUL ASSASSINS FEAT. DR. DRE AND B REAL
37	35	32	17	YOU COULD BE MY BOO ● (C) (D) RAP-A-LOT/NOO TRYBE 38571/VIRGIN	THE ALMIGHTY RSO FEAT. FAITH EVANS
38	34	35	5	YARDCORE (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	BORN JAMERICANS
39	36	31	22	SITTIN' ON TOP OF THE WORLD ● (C) (T) SO SO DEF 78426/COLUMBIA	DA BRAT
40	43	34	23	MUSIC MAKES ME HIGH (C) (M) (T) (X) UNIVERSAL 56022	LOST BOYZ
41	31	36	15	RUFF RIDE/RUFF RIDA (C) (T) (X) BEFORE DAWN 105/TOUCHWOOD	FRAZE
42	42	38	27	CAN'T KNOCK THE HUSTLE (C) (M) (T) (X) FREEZE/ROC-A-FELLA 53242/PRIORITY	JAY-Z
43	40	39	12	SOUL ON ICE (C) (T) PRIORITY 53258	RAS KASS
44	47	50	3	JOHNNY BOY (C) (T) (X) HUSH 86608	DEAD RINGAZ
45	41	43	36	LOUNGIN ▲ (C) (D) (T) DEF JAM 575062/MERCURY	LL COOL J
46	39	37	11	STRESSED OUT ● (T) (X) JIVE 42420*	A TRIBE CALLED QUEST FEATURING FAITH EVANS
47	45	41	31	SHAKE A LIL' SOMETHIN'... (C) (D) (T) LIL' JOE 890	THE 2 LIVE CREW
48	29	24	15	SUKI SUKI NOW (C) (T) (X) ATTITUDE 17029	D.J. TRANS
49	50	48	20	WAKE UP (C) (D) (T) WU-TANG 53238/PRIORITY	KILLARMY
50	RE-ENTRY	—	7	BACK OF THE CLUB PART 2 (IT AIN'T OVER TILL IT'S OVER) (C) (T) (X) ALL NET 2285	OTR CLIQUE

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

Billboard TOP R&B ALBUMS

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

MARCH 8, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	1	—	2	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98) 2 weeks at No. 1	BADUIZM	1
No. 1						
2	NEW	—	1	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
Hot Shot Debut						
3	2	—	2	VARIOUS ARTISTS LOUD 67472*/RCA (10.98/16.98) FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK		2
4	4	2	17	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
Greatest Gainer						
5	8	5	14	DRU HILL ISLAND 524306 (10.98/16.98) IS	DRU HILL	5
6	6	4	26	AALIYAH BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
7	9	6	25	BLACKSTREET INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
8	3	—	2	SOUNDTRACK JIVE 41590 (11.98/16.98)	DANGEROUS GROUND	3
9	11	7	36	TONI BRAXTON LAFACE 26020*/ARISTA (10.98/16.98)	SECRETS	1
10	5	95	3	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
11	10	3	4	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98) MASTER P PRESENTS... WEST COAST BAD BOYZ II		2
12	7	1	4	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
13	15	9	7	PEGGY SCOTT-ADAMS MISS BUTCH 4003*/MARDI GRAS (10.98/16.98) IS	HELP YOURSELF	9
14	14	8	14	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
15	16	10	16	LIL' KIM UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
16	13	11	15	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
17	24	20	20	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) IS	GINUWINE... THE BACHELOR	17
18	25	22	18	WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
19	19	16	35	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
20	17	14	13	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
21	23	12	11	REDMAN DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
22	20	17	17	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
23	22	13	6	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	1
24	18	15	14	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
25	21	19	16	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
26	26	23	47	MAXWELL COLUMBIA 66434 (10.98 EQ/16.98) IS	MAXWELL'S URBAN HANG SUITE	8
27	12	55	3	C-BO ON THE RUN 7201/AWOL (10.98/14.98)	ONE LIFE 2 LIVE	12
28	27	18	24	NEW EDITION MCA 11480* (10.98/16.98)	HOME AGAIN	1
Heatseeker/Impact						
29	30	27	20	702 BIV 10 530738*/MOTOWN (8.98/16.98) IS	NO DOUBT	27
30	34	29	44	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
31	29	25	41	THE ISLEY BROTHERS T-NECK 524214*/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
32	33	—	2	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98) IS	POLITICS & BULLSH*T	32
33	28	24	21	LUTHER VANDROSS LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
34	31	21	16	SNOOP DOGGY DOGG DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
35	36	31	26	112 BAD BOY 73009*/ARISTA (10.98/15.98)	112	5
36	32	26	20	JOHNNY GILL MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
37	40	36	22	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
38	38	32	55	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
39	35	28	13	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
40	42	35	22	SOUNDTRACK EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
41	41	30	25	DO OR DIE RAP-A-LOT/NOO TRYBE 42058*/VIRGIN (10.98/15.98)	PICTURE THIS	3
42	44	34	17	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
43	37	38	14	+ NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
44	45	41	16	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
45	54	51	25	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	17
46	46	43	39	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) IS	I'M HERE FOR YOU	27
47	43	33	14	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1

48	50	58	37	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) IS	KENNY LATTIMORE	31
49	52	45	17	ALFONZO HUNTER DEF SQUAD 52827/EMI (10.98/15.98) IS	BLACKA DA BERRY	44
50	39	39	21	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	9
51	57	64	10	SWEETBACK EPIC 67492 (10.98 EQ/16.98) IS	SWEETBACK	51
52	51	42	17	DA BRAT SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	5
Pacesetter						
53	100	—	21	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
54	47	48	17	AZ YET LAFACE 26034*/ARISTA (10.98/15.98)	AZ YET	18
55	58	50	21	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
56	48	40	13	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	15
57	56	49	94	2PAC INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
58	53	46	16	MO THUGS MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
59	61	63	4	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) IS	RAHSAAN PATTERSON	58
60	49	37	17	E-40 SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	2
61	55	47	22	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	4
62	66	57	26	AKINYELE ZOO 31142*/VOLCANO (6.98/9.98) IS	PUT IT IN YOUR MOUTH (EP)	18
63	62	44	13	KEITH MURRAY JIVE 41595* (10.98/16.98)	ENIGMA	6
64	68	53	39	LOST BOYZ UNIVERSAL 53010* (10.98/15.98)	LEGAL DRUG MONEY	1
65	63	54	16	LL COOL J DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
66	65	66	15	CHAKA KHAN REPRISE 45865*/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	22
67	59	52	27	OUTKAST LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1
68	64	—	2	SOUNDTRACK THE DAS LABEL 534462/MERCURY (11.98 EQ/17.98)	WHEN WE WERE KINGS	64
69	79	67	38	DONELL JONES LAFACE 26025*/ARISTA (10.98/15.98) IS	MY HEART	30
70	72	59	35	NAS COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
71	60	60	37	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
72	67	56	13	VARIOUS ARTISTS AFTERMATH 90044*/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	3
73	70	80	80	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
74	74	73	15	ERIC BENET WARNER BROS. 46270 (10.98/15.98) IS	TRUE TO MYSELF	63
75	71	71	67	R. KELLY JIVE 41579* (10.98/16.98)	R. KELLY	1
76	77	70	34	DJ KOOL CLR/AMERICAN 43105*/WARNER BROS. (10.98/15.98) IS	LET ME CLEAR MY THROAT	21
77	75	65	14	SHAQUILLE O'NEAL T.W.I.S.M./TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
78	69	74	84	BONE THUGS-N-HARMONY RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
79	82	79	6	FREAK NASTY CONTROVERSE... THAT'S LIFE... AND THAT'S THE WAY IT IS HARD HOOD/POWER 2111/TRIAD (10.98/15.98) IS		76
80	89	72	18	ORIGINOO GUNN CLAPPAZ DUCK DOWN 50577*/PRIORITY (10.98/16.98)	DA STORM	10
81	86	88	65	SOUNDTRACK ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1
82	73	61	14	FLESH-N-BONE T.H.U.G.S. TRUES HUMBLBY UNITED GATHERIN' SOULS MO THUGS/DEF JAM 533539*/MERCURY (10.98 EQ/16.98)		8
83	80	78	39	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
84	83	76	54	FUGEES RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
85	95	99	20	BOUNTY KILLER BLUNT/VP 1461*/TVT (10.98/16.98) IS	MY XPERIENCE	27
86	76	69	22	THE DAYTON FAMILY RELATIVITY 1544 (10.98/15.98)	F.B.I.	7
87	91	77	23	MC LYTE EASTWEST 61781*/EEG (10.98/16.98)	BAD AS I WANNA B	11
88	81	85	44	SWV RCA 66487* (10.98/16.98)	NEW BEGINNING	3
89	92	81	39	MONIFAH UPTOWN 53004*/UNIVERSAL (10.98/15.98)	MOODS...MOMENTS	4
90	RE-ENTRY	3	VARIOUS ARTISTS LIL' JOE 220* (10.98/15.98)	LUKE'S HALL OF FAME	90	
91	85	83	69	VARIOUS ARTISTS TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	33
92	99	93	77	MONICA ROWDY 37006*/ARISTA (10.98/15.98)	MISS THANG	7
93	87	82	77	D'ANGELO EMI 32629 (10.98/15.98)	BROWN SUGAR	4
94	96	86	38	VARIOUS ARTISTS SO SO DEF 67532*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS	9
95	94	97	35	QUAD CITY DJ'S QUADRASOUND/BIG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	23
96	84	90	29	UGK JIVE 41586 (10.98/15.98)	RIDIN' DIRTY	2
97	93	84	73	MARIAH CAREY COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
98	98	68	11	BIG NOYD TOMMY BOY 1156* (8.98/11.98)	EPISODES OF A HUSTLA	59
99	NEW	1	VARIOUS ARTISTS BLUNT 1010*/TVT (6.98/7.98)	DOO WOP PRESENTS BLUNT SPECIAL BLENDS	99	
100	97	94	17	PATTI LABELLE MCA 11567 (10.98/16.98)	GREATEST HITS	58

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. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **IS** indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

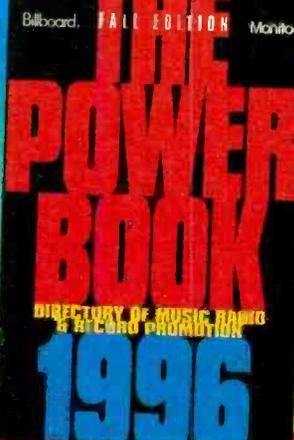
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Ministry Of Sound Brings Its Sonic Faith To U.S.

MINISTRY ON A MISSION: After more than five years as one of the top dance music entities in the U.K. and Europe, the multifaceted Ministry of Sound is launching a full-tilt attack on the stateside market.

Unlike other popular international labels invading these shores lately, this one is wisely easing into public view with a respectful attitude that isn't aiming to annihilate Americans at their own game. Rather, Ministry of Sound mastermind **Lynn Cosgrave** is counting on the sensibilities that have made her company so successful. Given the fact that Ministry of Sound has long fostered a flow of music that is frequently spiked with the musings of such stateside heroes as **David Morales** and **Tony Humphries**, she's on target.

"We've always looked at dance music as a global thing," she says. "The big mistake is having an 'us' and 'them' point of view that insists upon a complete makeover once a U.K. label comes into the American market."

While we fully agree with that perspective, we also believe that Cosgrave's plan to make Anglophile faves like **Serial Diva** available on a domestic basis—and without the often-interminable waiting game inherent in major-label licensing situations—will draw instant raves at retail. To that end, she and new stateside counterpart **David Holloway** are in discussions with several distributors, a process that is proving to be an exploration in both philosophy and business acumen.

"It's essential that we connect with like-minded partners who are willing to fuse the elements that have made us strong with what works in the U.S.," she says. "We're not simply going to get involved with the first company that waves a check our way. We need to be sure that there's a comparable commitment to furthering the spirit of dance music."

Regardless of the distributor, Ministry of Sound has set up house in New York and is plotting a busy



by Larry Flick

spring that will include a multi-act compilation that promises to be as juicy as the label's current U.K. winners: "The Annual II," a double-disc set beat-mixed by **Pete Tong** and **Boy George**, and "Sessions 8," which showcases the incomparable mixing skills of **Morales**. Also on this season's agenda is one of the label's widely acclaimed DJ/artist caravan tours. Details are still being confirmed, but with a roster that includes **Kathy Sledge**, **Madd Ladd**, and **Doi-Oing**, as well as resident DJs like **C.J. Macintosh**, **Graeme Park**, and **Farley & Heller**, it should be quite fierce. We can hardly wait to see how this new phase of Ministry of Sound unfolds. The U.S. club scene can sure use a healthy injection of the company's forward-reaching music and warmly inclusive party vibe.

GOIN' TO THE CHAPPELL: Sometimes, the most intriguing new music does not come from the halls of a record company or even a DJ's turntable. It comes from a publishing house—which should be a key point on the agenda of any dance artist, producer, or composer aspiring to life beyond the creative confines of the underground. That belief was confirmed by a recent visit to Warner/Chappell, where we discovered a treasure trove of cool new music.

First, there's a batch of incredible new songs crafted by **Billie Ray Martin**. Free of all label commitments, she is straddling two vastly different projects—both of which are anchored by her willingness to bare the most vulnerable parts of her soul. On the dance tip, she's written several stirring drum'n'bass jams

with **Fred Jorio**. If you're looking for the sequel to "Your Loving Arms," it can be found in "Honey," which soars with a chorus that is unshakable, or "Why Did You Let Me Fall," a painful tale of love gone awry.

Martin's real musical beauty, however, lies in a collection of ethereal pop ballads that triggers instant and fond comparisons to **Annie Lennox's** classic "Diva" album. We're convinced that Martin needs the nurturing of a label that can thoroughly appreciate her artistry without trying to shoehorn her into a narrow hi-NRG market that only allows for a nick on the surface of her talent. **Clive Davis**, are ya listening?

On a lighter side, the ever-busy **Berman Brothers** are helping New York drag diva **Jimmy James** make the transition into the recording arena with "Who Wants To Be Your Love," a bouncy tune penned by the Bermans with **Nozie Katzman**. Like **RuPaul**, James has always performed his drag routines in his real voice (as opposed to lip-synching), displaying an earthy style that has begged for a glamorous disco groove. Looks like she's finally found it.

Some songs are just instant—to the point of being faves before the end of their initial spins. That's how we felt after discovering "Nothing In The World," a **Rick Astley**-like anthem by New York newcomer **Sin**. His exuberance is as infectious as the sing-along chorus and bouncy bassline. A mere lad of minimal experience, he's always assembled a handful of nicely varied tunes that range from seductive funk/R&B to straight-ahead pop.

Sin, like James and Martin, is unsigned. We're betting he won't be for long. If you're intrigued, give **Patrick Conseil**, the wonderfully song-savvy VP of international creative service at Warner/Chappell, a jingle. We're sure he'll happily hook ya up.

BOOGIE WONDERLAND: Although **Nicolette** is primarily known as the enigmatic singer who gave **Massive Attack's** famed 1995 "Protection" album a touch of feline grace—not to mention as a budding tunesmith on her own recent Talkin Loud opus "Let No One Live Rent-Free In Your Head"—she may also have a promising future as a turntable artist. She got to play beat-mistress for "DJ Kicks," a Studio/K7 Records compilation, revealing an intriguing taste for wriggling drum'n'bass rhythms and other assorted electronic sounds. Increasingly respected production/DJ team **Plaid** assisted Nicolette in blending tracks by acts that include **Aphex Twin**, **U.K. Apache**, **Roni Size**, and **C.J. Bolland**, while she occasionally dropped in spoken bits of freestyle poetry. Letting an artist take control of the dancefloor is an intriguing concept we'd enjoy seeing more of in the future.

Speaking of **Massive Attack**, the act has joined with **Caroline Records** and **Virgin U.K.** to form **Melankolic Records**, a label designed to develop



Who's Scared? Arista trio **Qkumba Zoo** chills backstage with label dance promotion manager **Danny C.** at New York's **Palladium** nightclub after a recent performance. The act just completed a trek across the U.S. in support of its fine debut album, "Wake Up And Dream." The collection has already spawned the No. 1 club smash "The Child (Inside)." Up next is "Cloud Eyes (I'm Scared, You're Scared)," which has been remixed with a firm underground house sound by the **Murk Boys** and the **Deep Dish** posse.

left-field acts and reissue lost rhythm treasures. Though **Massive Attack** will be instrumental in the creative guidance of the label, the act's manager, **Marc Picken**, will oversee day-to-day operations, with **Caroline's** director of associated labels, **Nick Clift**, handling stateside business.

Melankolic bows March 25 with "Skylarking, Volume One," a compilation by **Horace Andy**, a reggae mainstay who was first embraced by the club masses on the **Massive Attack** albums "Blue Lines" and "Protection." Other initial signings include producer/composer **Craig Armstrong** and **Ariel**, a promising new band from **Bristol, England**.

Need a little Chicago house flavor? Actually, how can you live without it? "Messin' With My Mind" by **Celeda & the Heavy Hitters** cooks up an appetizing taste of the city's underground sound—with a hefty pinch of

retro-funk seasoning. The **Twisted America** 12-incher firmly reminds the kids of clubland that quality house music is not exclusively from New York or London. Produced by **Glamorous Wreck** (which is easily the best moniker for a production team we've heard in eons), the dark and rich beat never lets go of the spine, while lead singer **Victoria Sharpe** has clearly been studying her **Adeva** records. She rips through this record with an aggression that is downright daunting, but lotsa fun, too. Once you've chomped on this winner, lend an ear to the additional cuts, "I Feel It" and "Get It Together." Both are highly spinable and leave the listener hankering for a full-length album.

BEYOND THE MIX: After getting all hot and bothered over **Carmen Cacciatore** and **Louie "Balo" Guzman's** masterful reinvention of the "Mama" **Cass Elliot** classic "Make Your Own Kind Of Music" at the end of last year, we worried that the record might never see the light of day. **Cacciatore**, who is also an A&R honcho at **MCA**, persevered and pushed for the record's release—and here it comes. Test pressings of the track (revived on the Elliot-dominated soundtrack to "Beautiful Thing") were shipped to DJs in late February, and we've got our fingers and toes crossed that it will meet with a warm dancefloor reception.

"Carry On," the hugely popular European 1993 reunion of **Donna Summer** and **Giorgio Moroder**, has been spruced up for domestic consumption on **L.A.'s** up-and-coming **Interhit Records**. We're convinced that this winner could be the record to revive the legendary diva's presence in the pop mainstream, while giving loyalists a reason to grin. The new mixes by **Eric Kupper**, **Chris Cox**, and **Outta Control** are all mighty fine, but they aren't likely to draw too much attention away from **Moroder's** original production, which is awash in lovely hi-NRG pastels.



Clicking With Clubland. Logic/RCA act **Le Click** celebrated the out-of-the-box multiformat success of its new single, "Call Me," at **E&O's** in New York. The tune sports smoking club remixes by **Junior Vasquez** and **Darren Friedman**. **Le Click** is nearing completion of its full-length debut, "Tonight Is The Night," which is due in May. Between sessions, lead singer **Kayo Shekoni** is making personal appearances around the States in promotion of the project. Pictured, from left, are producer **Todd Terry**, **Shekoni**, writer **Michael Paoletta**, and **Shauna Mathur** of **Shakti Productions**.

Billboard. **Dance**
HOT Breakouts

MARCH 8, 1997
CLUB PLAY

1. TO STEP ASIDE PET SHOP BOYS ATLANTIC
2. RHYTHM IS A DANCER SNAP ARISTA
3. TELL THE WORLD REDEMPTION FEATURING EVELYN THOMAS MAX
4. WHERE HAVE ALL THE COWBOYS GONE? PAULA COLE IMAGO
5. SEARCHIN' MOOD II SWING PRESENTS LONI CLARK GROOVE ON

MAXI-SINGLES SALES

1. HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA LAFACE
2. TRUE THAT MC SHY D BENZ
3. IT'S ALRIGHT, I FEEL IT NUYORICAN SOUL GIANT STEP
4. I SHOT THE SHERIFF WARREN G G FUNK
5. ALL MY HEART IRENE CARA ZYX

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

TM

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
*** No. 1 ***					
1	2	4	7	INSOMNIA CHEEKY/CHAMPION 13333/ARISTA	◆ FAITHLESS
2	1	3	7	RUNAWAY GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
3	4	9	8	DON'T STOP MOVIN' UNDISCOVERED 55301/MCA	LIVIN' JOY
4	5	8	7	STEP BY STEP ARISTA 13313	◆ WHITNEY HOUSTON
5	9	13	6	DISCOTHEQUE ISLAND 854789	◆ U2
6	8	11	9	SAY...IF YOU FEEL ALRIGHT MERCURY 578943	◆ CRYSTAL WATERS
7	7	7	12	COSMIC GIRL WORK 78501	◆ JAMIROQUAI
8	3	2	9	SOUL TO BARE EIGHTBALL 109	JOI CARDWELL
9	6	1	8	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809	◆ MADONNA
10	13	16	8	IT'S JUST ANOTHER GROOVE SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
11	14	18	8	MOMENTS... STRICTLY RHYTHM 12489	NOISE MAKER
12	18	24	5	I'M ALIVE GRANDSLAM 001/STRICTLY RHYTHM	STRETCH AND VERN PRESENT MADDOG
13	17	27	4	PEOPLE HOLD ON ARISTA PROMO	LISA STANSFIELD
14	11	6	13	BACK TOGETHER KING STREET 1053	URBAN SOUL FEAT. SANDY B.
15	10	10	12	GET UP NERVOUS 20216	◆ BYRON STINGILY
16	12	5	12	ULTRA FLAVA DV8 120107/A&M	HELLER & FARLEY PROJECT
17	19	22	6	STAY MAVERICK PROMO/REPRISE	ME'SHELL NDEGECELLO
18	25	32	4	GIVE IT UP EMPIRE STATE 38/EIGHTBALL	VICTOR CALDERONE
19	15	12	15	NEVER MISS THE WATER REPRISE 43787	◆ CHAKA KHAN FEAT. ME'SHELL NDEGECELLO
20	16	14	14	OOH AAH...JUST A LITTLE BIT ETERNAL 43802/WARNER BROS.	◆ GINA G
21	28	33	4	SON OF A PREACHERMAN LOGIC 45596	SOUL S.K.
22	24	28	6	UP TO NO GOOD SUBMARINE 37018/POPULAR	◆ THE PORN KINGS
23	26	30	5	FAKES & PHONIES CAJUAL 258	DAJAE
24	20	17	12	HIGHER EPIC 78476	GLORIA ESTEFAN
25	31	34	5	CALLING YOUR NAME STOCKHOLM IMPORT	E-TYPE
26	30	31	8	TOUCH POPULAR 26035/CRITIQUE	FRANCE JOLI
27	22	23	8	SAY YEAH JELLYBEAN 2519	STROBE PRESENTS LA CASA GRANDE
28	40	—	2	HAVANA ARISTA 13327	KENNY G
29	21	19	15	COLOUR OF LOVE TOMMY BOY 748	◆ AMBER
30	29	25	8	PUMPIN' H.O.L.A. 341009/ISLAND	◆ PROYECTO UNO
31	23	20	13	SET ME FREE JELLYBEAN 2518	DEEP 6
*** Power Pick ***					
32	45	—	2	LOVEFOOL TRAMPOLINE/STOCKHOLM PROMO/MERCURY	◆ THE CARDIGANS
33	37	44	3	MAKE MY DAY ARIOLA 44879	GRACE UNDER PRESSURE
34	34	39	4	HOW WILL I KNOW NMC 6999	MIISA
35	38	45	3	WANNABE VIRGIN 38579	◆ SPICE GIRLS
36	39	47	3	BREAK IN MOONSHINE MUSIC 88436	CIRRUS
37	43	50	3	ARE YOU THERE... OVUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK
*** Hot Shot Debut ***					
38	NEW	1	1	STAR PEOPLE DREAMWORKS 58003/GEFFEN	GEORGE MICHAEL
39	NEW	1	1	CALL ME LOGIC 45726	LE CLICK
40	44	—	2	EL CHOCLO COLUMBIA PROMO	JULIO IGLESIAS
41	35	36	9	LET FREEDOM RING SVENGALI 96091	◆ PRETTY POISON
42	32	15	14	THE BOSS ATLANTIC 85456	THE BRAXTONS
43	46	—	2	LATIN THING ARIOLA 43598	LATIN THING
44	33	29	11	LUNATIX MOONSHINE MUSIC 88435	DOC MARTIN PRESENTS BLAKDOKTOR
45	41	41	12	THE GIFT DECONSTRUCTION 64721/RCA	WAY OUT WEST FEAT. MISS JOANNA LAW
46	NEW	1	1	ONLY YOU MAXI 2054	SHAY JONES
47	NEW	1	1	SLEEPY MAGGIE A&M 582127	◆ ASHLEY MACISAAC WITH MARY JANE LAMOND
48	NEW	1	1	A LITTLE BIT OF LOVE RHINO 76034/ATLANTIC	◆ RUPAUL
49	36	26	15	LIVING IN ECSTASY WAVE 50011	FONDA RAE
50	27	21	13	PARADISE IS HERE REPRISE 43759	CHER

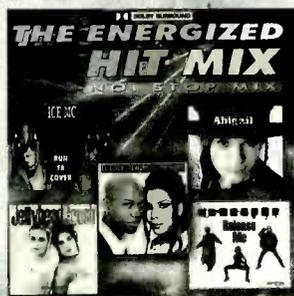
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1/Hot Shot Debut ***					
1	NEW	1	1	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)
2	1	22	3	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	◆ MADONNA
3	3	2	26	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
4	NEW	1	1	BIG DADDY (T) UPTOWN 56039/UNIVERSAL	◆ HEAVY D
5	2	1	3	DISCOTHEQUE (T) (X) ISLAND 854789	◆ U2
6	6	7	3	CALL ME (T) (X) LOGIC 45726	LE CLICK
7	4	3	15	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
8	NEW	1	1	HAVANA (T) (X) ARISTA 13327	KENNY G
9	5	6	3	I'M NOT FEELING YOU (T) LOUD 64789/RCA	◆ YVETTE MICHELE
10	7	—	2	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
*** Greatest Gainer ***					
11	45	—	2	DON'T SPEAK (T) (X) ZYX 66073	CLUELESS
12	13	8	15	COLD ROCK A PARTY (M) (T) (X) EASTWEST 63985/EEG	◆ MC LYTE
13	28	13	6	GET UP (T) (X) NERVOUS 20216	◆ BYRON STINGILY
14	8	4	3	SAY IF...YOU FEEL ALRIGHT (T) MERCURY 578943	◆ CRYSTAL WATERS
15	9	9	4	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56114/UNIVERSAL	◆ TRACEY LEE
16	11	15	7	FIRESTARTER (T) (X) XL MUTE/MAVERICK 43843/WARNER BROS.	◆ PRODIGY
17	12	11	4	I'LL BE (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
18	25	—	2	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
19	16	16	26	FIRE UP! (T) (X) TWISTED 55221/MCA	FUNKY GREEN DOGS
20	10	10	7	ON & ON (T) (X) KEDAR 56002/UNIVERSAL	◆ ERYKAH BADU
21	18	21	6	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAK NASTY
22	17	20	13	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
23	31	28	9	DON'T STOP MOVIN' (T) (X) UNDISCOVERED 55301/MCA	LIVIN' JOY
24	NEW	1	1	HEAD OVER HEELS (T) TRACK MASTERS/CRAVE. 78524/EPIC	◆ ALLURE FEATURING NAS
25	22	31	6	WITHOUT YOUR LOVE (T) (X) UPSTAIRS 0123	ANGELINA
26	21	5	3	BARREL OF A GUN (T) (X) MUTE 43828/REPRISE	◆ DEPECHE MODE
27	34	32	15	SUGAR IS SWEETER (T) (X) FRFR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
28	19	18	10	GET UP (T) UNIVERSAL 56032	◆ LOST BOYZ
29	14	24	6	WHATEVA MAN (T) DEF JAM 574027/MERCURY	◆ REDMAN
30	20	17	9	LUCHINI AKA (THIS IS IT) (T) PROFILE 5458	◆ CAMP LO
31	NEW	1	1	GANGSTAS MAKE THE WORLD GO ROUND (T) LENCH MOB 53264/PRIORITY	◆ WESTSIDE CONNECTION
32	15	19	6	THE MC (T) JIVE 42425	KRS-ONE
33	RE-ENTRY	23	3	KEEP PUSHIN' (T) (X) MAW 012/STRICTLY RHYTHM	◆ BORIS DLUGOSCH PRESENTS BOOM!
34	36	—	2	T.O.N.Y. (TOP OF NEW YORK) (T) PENALTY 0193/TOMMY BOY	◆ CAPONE-N-NOREAGA
35	26	30	7	WANNABE (T) VIRGIN 38579	◆ SPICE GIRLS
36	35	43	9	IT'S JUST ANOTHER GROOVE (T) (X) SM:JE 9055/PROFILE	THE MIGHTY DUB KATZ
37	38	42	5	MUSIC (T) (X) POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
38	23	26	3	GHETTO LOVE (T) (X) SO SO DEF 78508/COLUMBIA	◆ DA BRAT FEATURING T-BOZ
39	33	40	24	PROFESSIONAL WIDOW (T) (X) ATLANTIC 85499/AG	◆ TORI AMOS
40	29	34	18	I'M STILL IN LOVE WITH YOU/YOU DON'T HAVE TO WORRY (M) (T) (X) MCA 55278	◆ NEW EDITION
41	32	38	12	OOH AAH...JUST A LITTLE BIT (T) (X) ETERNAL 43802/WARNER BROS.	◆ GINA G
42	NEW	1	1	JUST THE WAY YOU LIKE IT (T) MCA 55091	◆ TASHA HOLIDAY
43	24	12	4	THE BOSS/ONLY LOVE (T) ATLANTIC 85456/AG	◆ THE BRAXTONS
44	RE-ENTRY	2	1	I CAN SEE (T) UPSTAIRS 0125/WARNER BROS.	SF SPANISH FLY
45	NEW	1	1	ESTA LOCA (T) SCOTTI BROS. 78110/ALL AMERICAN	TO KOOL CHRIS
46	30	33	6	WATCH ME DO MY THING (T) LOUD 64738/RCA	◆ IMMATURE FEAT. SMOOTH AND ED FROM GOOD BURGER
47	50	37	31	STAND UP (T) (X) DV8 120085/A&M	LOVE TRIBE
48	NEW	1	1	REQUEST LINE (T) ILLTOWN 860615/MOTOWN	◆ ZHANE
49	27	23	6	THE WORLD IS MINE (T) JIVE 42398	◆ ICE CUBE
50	41	36	12	COLOUR OF LOVE (T) (X) TOMMY BOY 748	◆ AMBER

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

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"Don't Speak" by Clueless
ZYX 66073-8



"All My Heart" by Irene Cara (Junior Vasquez Remixes)
ZYX 8465R-8

Skip Ewing Sings His Lyrics Again Songwriter Signs With Word Nashville

BY DEBORAH EVANS PRICE

NASHVILLE—In the late '80s, Skip Ewing became well known at country radio as an artist with such hits as "I Don't Have Far To Fall," "Burnin' A Hole In My Heart," and "The Gospel According To Luke."



EWING

In the '90s, he's firmly established himself as one of Music Row's top songwriters, penning such hits as Collin Raye's "Love, Me," Randy Travis' "If I Didn't Have You," and Bryan White's "Someone Else's Star," "Rebecca Lynn," and "I'm Not Supposed To Love You Anymore."

Now he returns to recording-artist mode with the April 29 release of his Word Nashville debut, "Until I Found You."

The album was produced by Billy Joe Walker Jr., who also co-produces White. The first single, "Mary Go Round," ships to radio April 7 in a specially designed package with a pop-up carousel horse.

"I don't think I could be happier," Ewing says of how the album turned out. "We did a little radio tour, and people at the stations got excited over several songs. That's not a bad problem to have."

After his tenure on MCA, Ewing concentrated on his songwriting and achieved a great deal of success writing hit songs for others. However, he says, he never abandoned his desire to record his own tunes. "When I first came to Nashville, I wanted to be an artist," Ewing says. "I've known that since I was 4 years old. Writing, for me, is passionate self-expression. Not 'til I came to Nashville did I realize it would be a career, but it's only been part of what I want to accomplish; going out to sing and making that connection with people is a big opportunity. It's something I'm passionate about."

Ewing carefully put together a team that he believes shares his vision and

goal to have a career as both an artist and a writer. He's managed by Roger Sarchett of Nu.Vision Management, booked by the Bobby Roberts Agency, and his publicity is handled by Holley & Harman Public Relations. He signed with Acuff-Rose Publishing at age 19 and has been there ever since. The publishing company, now called Opryland Music Group, was since purchased by Gaylord Entertainment, which recently bought Word.

Of course, a key player in Ewing's team is his label, Word Nashville. Long known as one of the Christian music industry's most successful major labels, Word Records and Music launched Word Nashville as a mainstream country division last year with Jeff Teague as VP/GM and Rick Bowles as director of marketing.

"One of the things that made it really attractive is that they are so supportive of my music and what we, the Skip Ewing team, want to accomplish," the artist says. "And I genuinely like the people at Word as well as respect what they are. They are a large, successful company, and we have a lot of faith in what they'll be able to accomplish."

Executives at Word share Ewing's enthusiasm over the association and prognosis for "Until I Found You." "You have to get the artist and the A&R vision to match, and to me, Skip has always represented high-quality songs and high-quality artistry," says Teague. "One of the visions for Word Nashville is to take a global look at country music and try to be ambassadors for country music in as many places as we can . . . and Skip has a history of writing songs that have universal qualities to them. They are songs that you can go back and revisit again and again. Skip writes songs that have a lot of depth and content in them. At the same time, he doesn't write over people's heads."

Teague says his initial conversation with Ewing took place because he was looking for songs. "We found out Skip wanted to record again, and then he caught the vision of what the label was about," Teague says. "We ended up on

a short list of labels he was speaking with and eventually ended up at the top of that list."

Teague says one of the things the label is most excited about is Ewing's familiarity at country radio. Holley & Harman sent a survey to which nearly 100 stations responded. Of the respondents, 100% were familiar with Ewing as a songwriter; 95% were familiar with him as a recording artist; and 93% had programmed his music before. Of those who responded, 96% said they'd program his music again, with the remaining 4% saying maybe. None of the stations said that they

(Continued on page 27)



Twice Platinum. Both of Bryan White's albums have been certified platinum. Shown at a platinum party, from left, are co-manager Marty Gambelin, co-manager Stan Schneider, Asylum Records co-president (and co-producer) Kyle Lehning, White, co-producer Billy Joe Walker Jr., and Asylum co-president/CEO Joe Mansfield.

Jimmy Bowen's 'Rough Mix' Is Real Page-Turner; Rimes Readies 3rd Set

RETIRED NASHVILLE label chief Jimmy Bowen's long-awaited memoirs will hit bookstores May 5 and will not disappoint Music Row figures who've been waiting for Bowen's take on his days here, especially his experiences with Garth Brooks. The two butted heads in a major way when Bowen ran Liberty Records (now Capitol Nashville) here, and Brooks broke open the modern country era when he sold multiplatinum for the label in the early '90s.

The breaking point came, Bowen writes in "Rough Mix," to be published by Simon & Schuster, when Brooks told him, "I want the Michael Jackson deal." Bowen says that Brooks wanted Jackson's "supposed 30% royalty participation," plus "absolute, total creative control. He wanted equity, he wanted to own his own masters . . . and he wanted to be able to release an album when he felt like it." Bowen claims Brooks was offended when Bowen told him face to face, "You don't deserve a Michael Jackson deal. When you do, if I'm still here, I'll give it to you. I'll give you a new deal, but not a joint venture."

Bowen writes that he had already renegotiated Brooks' rate to 15% and was prepared to go to 25% but no higher. Brooks' response, writes Bowen, was to go over Bowen's head to EMI-Capitol Music Group North America chairman/CEO Charles Koppelman and threaten to withhold any more new product as long as Bowen ran Liberty. Writes Bowen, "Garth was holding a gun to Koppelman's head, hoping to nail my ass and have me replaced with one of the loyal, trusted people in his camp."

The showdown dissipated when Bowen was diagnosed with cancer and left for the Mayo Clinic for treatment, which was ultimately successful. He later retired to Hawaii.

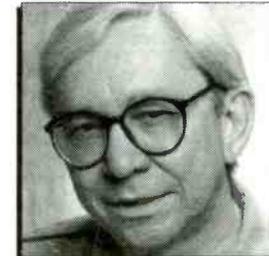
Bowen was a teenage rockabilly star out of west Texas in the 1950s before making his mark producing Dean Martin and Frank Sinatra in Los Angeles and then running six Nashville label operations. He says his two stated "crusades" in coming to Nashville were to "put the artist in control of the music and to improve the sound quality of the music itself." He succeeded in both areas. Artists ranging from Reba McEntire to Deana Carter have told Nashville Scene of his insistence that they learn their way around a studio and a control room board, to the point that they had to keep notebooks that he graded. He also led the way for Nashville studios to pioneer in digital technology.

In addressing the frequent rumors that he may pop up again with a label in Nashville, Bowen writes that he

recently turned down an offer to consult for one of Nashville's major labels and will likely not return.

As for Nashville today, he writes, "the fun had gone out of it for me . . . The industry's being run from the top down now, not the bottom up. In a small community like Music Row, you need fresh innovative music to filter up from the street and change the industry creatively; instead, CPAs send their profit projections down from corporate—and that determines the music that'll make their bottom line. The music today suffers from a disturbing conformity. You listen to country radio for a couple of hours, and you can't tell whose records you've heard. So much of it sounds the same . . . Videos are no less clichéd: just about every barn door, bale of hay, and dirt road in the state of Tennessee's been shot for one damn video or another."

Finally, he says, "when the consultants got the power in country radio, I could no longer sustain my passion to go into the studio. Country has finally become a victim of its own extraordinary success." A Capitol Nashville spokesman says no one there has seen the book yet.



by Chet Flippo

ON THE ROW: LeAnn

Rimes has been in Rosewood Studios in Tyler, Texas, working on her third Curb Records album. Her father and producer, Wilbur C. Rimes, tells Nashville Scene it will likely be a September release. They had previously recorded at Norman Petty's old studio in Clovis, N.M., the site of Buddy Holly's hits. Wilbur Rimes says the album will be a mixture of old and new, pop country and traditional country, and that she's considering some Patsy Cline and Hank Williams songs. "We want to spend some quality time on this album and get some great songs," he says.

Curb Group executive VP/GM Dennis Hannon tells us that "Unchained Melody" will be the only single off the current "The Early Years" album and that her next single will be "Blue" cut "The Light In Your Eyes," which goes to radio March 10. Hannon says that the thought of releasing three Rimes albums in just over a year was a concern until the label saw the first week's SoundScan figures of 166,000 for "The Early Years."

The album features songs Rimes recorded when she was 11 and 12 years old and one that she wrote at age 10. The album was in limited release in Texas in 1994 as a showcase album titled "All That." Her current hit song, "Unchained Melody," interestingly, was not on "All That." It had been recorded for "Blue" but didn't make the cut . . . Paulette Carlson has left Highway 101 again.



Many Steps. Country artists turned out for Joe Diffie's "Country Steps In For First Steps Concert." Shown, from left, front row, are Eddie Kilgallon, Junior Bryant, and Heath Wright of Ricochet; Stephanie Bentley; Wilford Brimley; Diffie; and Doug Virden, Scott Saunders, and Drew Womack of Sons Of The Desert. Second row: Teddy Carr, Jeff Bryant, and Greg Cook of Ricochet; Tim McGraw; Skip Ewing; and Brian Westrum and Tim Womack of Sons Of The Desert. Third row: Ty England, Ty Herndon, Wade Hayes, and Marcus Hummon.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★★★ No. 1 ★★★						
1	1	—	2	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
2	2	1	33	LEANN RIMES ▲ ² CURB 77821 (10.98/15.98)	BLUE	1
3	3	2	25	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
4	4	3	17	ALAN JACKSON ▲ ³ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
5	5	4	19	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
6	6	5	45	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
7	7	7	22	CLINT BLACK ▲ ³ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
8	9	8	43	MINDY MCCREADY ▲ ³ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
9	8	6	107	SHANIA TWAIN ▲ ³ MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	1
10	12	12	35	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	10
11	11	9	16	REBA MCENTIRE ▲ ³ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
12	10	10	44	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
13	15	17	18	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	13
14	14	11	16	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
15	13	13	70	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
★★★ Greatest Gainer ★★★						
16	27	31	6	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	16
17	17	20	35	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	17
18	16	14	78	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
19	18	16	22	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
20	19	15	48	BRYAN WHITE ▲ ³ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
21	24	18	14	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
22	23	25	39	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
23	22	21	26	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
24	21	24	3	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	21
25	25	23	79	COLLIN RAYE ▲ ³ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
26	26	22	23	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
27	20	19	18	MARY CHAPIN CARPENTER ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
28	28	26	42	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
29	31	29	57	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
30	29	33	44	TOBY KEITH ● MERCURY NASHVILLE 531192 (10.98 EQ/15.98)	BLUE MOON	6
31	35	34	18	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	31
32	30	27	57	TRACY LAWRENCE ▲ ³ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
33	32	28	22	GARY ALLAN DECCA 11482/MCA (10.98/15.98) HS	USED HEART FOR SALE	20
34	33	32	66	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
35	36	36	26	JEFF FOXWORTHY ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
36	34	30	37	PAUL BRANDT REPRIS 46180/WARNER BROS. (10.98/16.98) HS	CALM BEFORE THE STORM	14

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	45	41	33	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	30
38	42	43	24	LORRIE MORGAN BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
39	37	37	66	VINCE GILL ▲ ³ MCA 11394 (10.98/16.98)	SOUVENIRS	3
40	38	35	75	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
41	41	39	76	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
42	40	42	23	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
43	48	44	28	TY HERNDON EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
44	43	38	26	TRISHA YEARWOOD MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
45	49	40	23	BR5-49 ARISTA 18818 (10.98/15.98) HS	BR5-49	33
46	46	45	36	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
47	39	46	76	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
48	51	50	54	RICOCHE ● COLUMBIA 67223/SONY (10.98 EQ/15.98) HS	RICOCHE	14
49	50	49	33	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	49
50	44	47	16	JOHNNY CASH AMERICAN 43097/WARNER BROS. (10.98/15.98)	UNCHAINED	26
51	53	56	21	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
52	52	58	84	JEFF FOXWORTHY ▲ ² WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
53	47	48	10	VARIOUS ARTISTS EMI-CAPITOL 54549 (10.98/16.98)	THE LUV COLLECTION: REAL LUV	47
54	56	51	81	TERRI CLARK ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) HS	TERRI CLARK	13
55	63	70	57	MARTINA MCBRIDE ● RCA 66509 (9.98/15.98)	WILD ANGELS	17
56	58	53	52	LONESTAR ● BNA 66642/RCA (9.98/15.98) HS	LONESTAR	11
57	57	59	99	JOHN MICHAEL MONTGOMERY ▲ ³ ATLANTIC 82728/AG (10.98/16.98)	JOHN MICHAEL MONTGOMERY	1
58	55	57	35	JAMES BONAMY EPIC 67069/SONY (10.98 EQ/15.98) HS	WHAT I LIVE TO DO	16
59	61	60	12	JOHN ANDERSON BNA 66982/RCA (10.98/16.98)	GREATEST HITS	56
60	62	72	63	CLAY WALKER ▲ ³ GIANT 24640/WARNER BROS. (10.98/15.98)	HYPNOTIZE THE MOON	10
61	65	62	72	LORRIE MORGAN ▲ ³ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
62	66	66	36	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
63	54	52	14	JERRY GARCIA & DAVID GRISMAN ACOUSTIC DISC 21 (17.98 CD)	SHADY GROVE	19
64	59	55	64	THE MAVERICKS ● MCA 11257* (10.98/15.98)	MUSIC FOR ALL OCCASIONS	9
65	69	65	44	JO DEE MESSINA CURB 77820 (10.98/15.98) HS	JO DEE MESSINA	22
66	68	61	6	DERYL DODD COLUMBIA 67544/SONY (10.98 EQ/16.98)	ONE RIDE IN VEGAS	61
67	71	73	32	SAMMY KERSHAW MERCURY NASHVILLE 528536 (10.98 EQ/16.98)	THE HITS CHAPTER 1	19
68	RE-ENTRY	54	54	LITTLE TEXAS ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17
69	73	71	8	CRYSTAL BERNARD RIVER NORTH 161207 (10.98/15.98) HS	THE GIRL NEXT DOOR	59
70	64	54	26	THE BEACH BOYS RIVER NORTH 161205 (11.98/15.98)	STARS AND STRIPES VOL. 1	12
71	67	64	51	WYNONNA ▲ ³ CURB 11090/MCA (10.98/16.98)	REVELATIONS	2
72	60	68	5	DARYLE SINGLETARY GIANT 24660/WARNER BROS. (10.98/15.98)	ALL BECAUSE OF YOU	60
73	RE-ENTRY	26	26	VARIOUS ARTISTS K-Tel 6220 (7.98/12.98)	HIT COUNTRY '96	39
74	RE-ENTRY	34	34	DIAMOND RIO ● ARISTA 18812 (10.98/15.98)	IV	14
75	RE-ENTRY	29	29	KENNY CHESNEY BNA 66562/RCA (9.98/15.98) HS	ALL I NEED TO KNOW	39

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

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
MARCH 8, 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)	THE HITS	115
2	2	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	142
3	3	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	232
4	4	HANK WILLIAMS, JR. ▲ ³ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	146
5	5	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	518
6	6	TIM MCGRAW ▲ ⁴ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	153
7	8	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	119
8	7	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	136
9	9	ALABAMA ▲ ³ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	125
10	11	BRYAN WHITE ▲ ³ ASYLUM 61642/EEG (10.98/15.98) HS	BRYAN WHITE	88
11	10	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	142
12	13	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	178
13	12	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	107

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	BROOKS & DUNN ▲ ⁵ ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	288
15	17	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	220
16	14	HANK WILLIAMS ▲ ³ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	131
17	19	GEORGE JONES ▲ ³ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	309
18	18	PATSY CLINE ▲ ³ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	135
19	16	SHANIA TWAIN ● MERCURY NASHVILLE 514422 (7.98 EQ/11.98)	SHANIA TWAIN	88
20	20	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	383
21	21	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	308
22	22	GEORGE STRAIT ▲ ³ MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	489
23	23	BROOKS & DUNN ▲ ⁴ ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	186
24	25	BILLY RAY CYRUS ▲ ³ MERCURY NASHVILLE 510635 (7.98 EQ/11.98)	SOME GAVE ALL	217
25	24	GEORGE STRAIT ▲ ² MCA 5567* (7.98/12.98)	GREATEST HITS	577

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

Billboard HOT COUNTRY SINGLES & TRACKS

MARCH 8, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
*** No. 1 ***						
1	6	7	16	ME TOO N.LARKIN,T.KEITH(T.KEITH,C.CANNON)	◆ TOBY KEITH (V) MERCURY NASHVILLE 578810	1
2	5	8	13	WE DANCED ANYWAY C.FARREN (M.BERG,R.SCRUGGS)	◆ DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58626	2
3	1	3	20	RUNNING OUT OF REASONS TO RUN S.BUCKINGHAM,D.JOHNSON (G.TEREN,B.REGAN)	◆ RICK TREVINO (C) (V) COLUMBIA 78331	1
4	2	4	22	AMEN KIND OF LOVE J.STROUD,D.MALLOY (T.BRUCE,W.TESTER)	◆ DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	2
5	7	10	12	UNCHAINED MELODY W.C.RIMES (A.NORTH,H.ZARET)	◆ LEANN RIMES CURB ALBUM CUT	5
6	10	9	16	WHERE CORN DON'T GROW D.WAS,T.TRITT (R.MURRAH,M.A.SPRINGER)	◆ TRAVIS TRITT (V) WARNER BROS. 17451	6
7	9	11	12	SHE DREW A BROKEN HEART E.GORDY,JR. (J.MCELROY,N.MCELROY)	◆ PATTY LOVELESS EPIC ALBUM CUT	7
8	11	12	11	HOW WAS I TO KNOW R.MCENTIRE,J.GUESS (C.MAJESKI,S.RUSS,S.SMITH)	◆ REBA MCENTIRE (V) MCA 55290	8
9	12	14	14	SHE'S TAKEN A SHINE C.HOWARD (G.BARNHILL,R.BACH)	◆ JOHN BERRY (C) (D) CAPITOL NASHVILLE 58624	9
10	3	1	14	A MAN THIS LONELY D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.L.JAMES)	◆ BROOKS & DUNN (C) (D) (V) ARISTA 13066	1
11	14	19	7	(THIS AIN'T) NO THINKIN' THING S.HENDRICKS (T.NICHOLS,M.D. SANDERS)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	11
12	8	6	15	HALF WAY UP J.STROUD,C.BLACK (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK (D) (V) RCA 64724	6
13	16	20	13	HOLDIN' M.D.CLUTE,T.DUBOIS,DIAMOND RIO (K.GARRETT,C.WISEMAN)	◆ DIAMOND RIO (C) (V) ARISTA 13067	13
14	17	23	6	RUMOR HAS IT J.STROUD,C.WALKER (C.WALKER,M.J.GREENE)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	14
15	15	17	8	EVERYTHING I LOVE K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	◆ ALAN JACKSON (V) ARISTA 13068	15
16	4	2	18	PRETTY LITTLE ADRIANA T.BROWN (V.GILL)	◆ VINCE GILL (D) (V) MCA 55251	2
*** AIRPOWER ***						
17	19	28	7	DON'T TAKE HER SHE'S ALL I GOT T.BROWN (J.WILLIAMS,G.U.S. BONDS)	◆ TRACY BYRD (V) MCA 55292	17
*** AIRPOWER ***						
18	20	26	12	WHEN I CLOSE MY EYES B.BECKETT (M.A.SPRINGER,N.MUSICK)	◆ KENNY CHESNEY (V) BNA 64726	18
19	13	5	23	IT'S A LITTLE TOO LATE T.BROWN (M.CHESSNUTT,S.MORRISSETTE,R.SPRINGER)	◆ MARK CHESNUTT (V) DECCA 55231	1
20	22	24	14	HEARTBROKE EVERY DAY D.COOK,W.WILSON (B.LABOUTY,C.KING,R.VINCENT)	◆ LONESTAR (V) BNA 64348	20
21	23	25	9	EMOTIONAL GIRL K.STEGALL,C.WATERS,T.CLARK (R.BOWLES,T.CLARK,C.WATERS)	◆ TERRI CLARK (C) (D) (V) MERCURY NASHVILLE 574016	21
22	21	22	19	SHE WANTS TO BE WANTED AGAIN D.JOHNSON (S.D.JONES,B.HENDERSON)	◆ TY HERNDON (C) (D) (V) EPIC 78482	21
23	24	33	8	EASE MY TROUBLED MIND R.CHANCEY,E.SEAY (M.GARVIN,C.WATERS,T.SHAPIRO)	◆ RICOCHET (C) COLUMBIA 78096	23
24	18	13	19	IS THAT A TEAR T.LAWRENCE,F.ANDERSON (J.JARRARD,K.BEARD)	◆ TRACY LAWRENCE (C) (D) (V) ATLANTIC 87020	2
25	31	36	8	ANOTHER YOU P.MCMARKIN (B.PAISLEY)	◆ DAVID KERSH CURB ALBUM CUT	25
26	26	29	20	YOU CAN'T STOP LOVE T.BROWN,J.NIEBANK (M.STUART,KOSTAS)	◆ MARTY STUART (V) MCA 55270	26
27	33	38	8	IF SHE DON'T LOVE YOU B.BECKETT (T.BRUCE,M.BEESON)	◆ THE BUFFALO CLUB (C) (V) RISING TIDE 56043	27
28	35	44	3	ON THE VERGE P.WORLEY,J.HOBBS,E.SEAY (H.PRESTWOOD)	◆ COLLIN RAYE EPIC ALBUM CUT	28
29	29	34	7	HERE'S YOUR SIGN (GET THE PICTURE) S.ROUSE (B.ENGVALL,S.ROUSE,R.SCAIFE)	◆ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT (C) (D) (V) WARNER BROS. 17491	29
30	38	55	3	BETTER MAN, BETTER OFF F.ANDERSON,T.LAWRENCE (B.JONES,S.P.DAVID)	◆ TRACY LAWRENCE ATLANTIC ALBUM CUT	30
31	30	32	20	LITTLE BITTY K.STEGALL (T.T.HALL)	◆ ALAN JACKSON (C) (V) ARISTA 13048	1
32	28	30	18	POLITICS, RELIGION AND HER K.STEGALL (T.MARTIN,B.HILL)	◆ SAMMY KERSHAW (V) MERCURY NASHVILLE 578612	28
33	34	43	7	GOOD AS I WAS TO YOU J.STROUD (D.SCHLITZ,B.LIVSEY)	◆ LORRIE MORGAN (V) BNA 64681	33
34	25	15	18	EVERYBODY KNOWS G.FUNDIS (M.BERG,G.HARRISON)	◆ TRISHA YEARWOOD (V) MCA 55250	3
35	37	42	13	THAT WOMAN OF MINE B.BECKETT (D.COOK,T.MENSY)	◆ NEAL MCCOY (C) ATLANTIC 87045	35
36	40	47	5	DARK HORSE B.MEVIS (D.TYSON,D.MCTAGGART,A.MARSHALL)	◆ MILA MASON (C) (D) (V) ATLANTIC 84866	36
37	39	46	8	455 ROCKET B.WISCH,K.MATTEA (G.WELCH,D.RAWLINGS)	◆ KATHY MATTEA (V) MERCURY NASHVILLE 578950	37
38	45	—	2	SAD LOOKIN' MOON D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (C) (D) (V) RCA 64775	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	41	45	7	CRY ON THE SHOULDER OF THE ROAD M.MCBRIDE,P.WORLEY,E.SEAY (M.BERG,T.KREKEL)	◆ MARTINA MCBRIDE (C) (V) RCA 64751	39
40	51	57	5	SHE'S SURE TAKING IT WELL C.FARREN (T.BUPPERT,D.PFRIMMER,G.TEREN)	◆ KEVIN SHARP 143 ALBUM CUT/ASYLUM	40
41	36	37	18	THAT'S HOW I GOT TO MEMPHIS C.YOUNG,B.CHANCEY (T.T.HALL)	◆ DERYL DODD (C) (D) (V) COLUMBIA 78478	36
42	46	49	6	I WANT TO BE YOUR GIRLFRIEND J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY CHAPIN CARPENTER COLUMBIA ALBUM CUT	42
43	47	50	5	COLD OUTSIDE P.BUNETTA,M.BYROM,D.NEUBAUER (M.BYROM,D.NEUBAUER,D.KNUTSON,M.REESE)	◆ BIG HOUSE (C) (D) MCA 55253	43
44	48	51	8	FOREVER AND A DAY M.WRIGHT,B.HILL (J.LAUNDERDALE,F.DYCUS)	◆ GARY ALLAN (V) DECCA 55289	44
45	50	52	7	CHANGE HER MIND R.PENNINGTON (D.MAYO,P.NELSON,L.BOONE)	◆ GENE WATSON STEP ONE ALBUM CUT	45
46	59	—	2	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) D.MALLOY,N.WILSON (R.BOWLES,R.BYRNE)	◆ MINDY MCCREARY (C) (D) (V) BNA 64757	46
47	68	—	2	SIX DAYS ON THE ROAD M.MILLER,M.CANALLY (E.GREENE,C.MONTGOMERY)	◆ SAWYER BROWN CURB ALBUM CUT	47
48	42	40	17	I MEANT TO DO THAT J.LEO (L.G.CHATER,K.CHATER,P.BRANDT)	◆ PAUL BRANDT (V) REPRISE 17493	39
49	43	31	20	ALL I DO IS LOVE HER D.JOHNSON (S.ewing,W.PATTON)	◆ JAMES BONAMY (C) (V) EPIC 78396	27
50	52	59	4	THAT'S WHAT HAPPENS WHEN I HOLD YOU S.GIBSON (A.KASET,J.CYMBAL)	◆ AARON TIPPIN (V) RCA 64770	50
51	67	—	2	I MISS YOU A LITTLE C.PETOCZ (M.ANTHONY,R.FAGAN,J.M.MONTGOMERY)	◆ JOHN MICHAEL MONTGOMERY (C) (D) ATLANTIC 84865	51
52	58	—	2	PLACES I'VE NEVER BEEN C.CHAMBERLAIN,K.STEGALL (T.MARTIN,R.WILSON,A.MAYO)	◆ MARK WILLS (V) MERCURY NASHVILLE 574150	52
53	75	—	2	SITTIN' ON GO B.J.WALKER,JR.,K.LEHNING (J.LEO,R.BOWLES)	◆ BRYAN WHITE ASYLUM ALBUM CUT	53
*** Hot Shot Debut ***						
54	NEW	—	1	WHATEVER COMES FIRST J.SLATE,D.JOHNSON (W.ALDRIE,B.CRISLER,D.WOMACK)	◆ SONS OF THE DESERT EPIC ALBUM CUT	54
55	64	—	2	LITTLE THINGS G.BROWN (M.DULANEY,S.D.JONES)	◆ TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	55
56	70	—	2	I NEED YOU G.FUNDIS (J.BROWN,W.MOBLEY)	◆ TRISHA YEARWOOD (V) MCA 55308	56
57	57	61	5	DADDY'S LITTLE GIRL M.BRIGHT (A.KASET,K.S.WALKER,S.WEBB)	◆ KIPPI BRANNON CURB ALBUM CUT/UNIVERSAL	57
58	55	60	5	LONG TRAIL OF TEARS R.BENNETT (G.DUCAS,M.P.HEENEY)	◆ GEORGE DUCAS CAPITOL NASHVILLE ALBUM CUT	55
59	56	62	4	I'D LOVE YOU TO LOVE ME B.BECKETT (M.GREENE,T.MCHUGH)	◆ EMILIO (C) (D) (V) CAPITOL NASHVILLE 58632	56
60	69	73	3	THE HOPECHEST SONG T.WILKES,P.WORLEY (A.KASET)	◆ STEPHANIE BENTLEY EPIC ALBUM CUT	60
61	62	63	4	SAY YES M.BRIGHT (M.BEESON,C.JONES)	◆ BURNIN' DAYLIGHT (C) (D) (V) CURB 73005	61
62	54	54	20	KISS THE GIRL G.BURR (A.MENKEN,H.ASHMAN)	◆ LITTLE TEXAS WALT DISNEY ALBUM CUT	52
63	61	65	3	BE HONEST J.NIEBANK,N.THRASHER,K.SHIVER,A.JORDAN (A.JORDAN,K.SHIVER)	◆ THRASHER SHIVER ASYLUM ALBUM CUT	61
64	49	35	12	KING OF THE MOUNTAIN T.BROWN,L.BOONE (P.NELSON,L.BOONE)	◆ GEORGE STRAIT (V) MCA 55288	19
65	71	—	2	BAD FOR US J.STROUD,C.DINAPOLI,D.GRAU (P.HOWELL,D.O'BRIEN,T.SHAPIRO)	◆ LITTLE TEXAS WARNER BROS. ALBUM CUT	65
66	63	66	3	PRICE TO PAY K.LEHNING (C.WISEMAN,T.BRUCE)	◆ RANDY TRAVIS (V) WARNER BROS. 17382	63
67	66	68	3	LITTLE RAMONA (GONE HILLBILLY NUTS) J.NUYENS,M.JANAS (C.MEAD)	◆ BR5-49 (V) ARISTA 13046	66
68	65	70	5	THREE LITTLE WORDS T.SHELTON,B.R.CYRUS (W.PERKINS,J.COLLINS)	◆ BILLY RAY CYRUS MERCURY NASHVILLE ALBUM CUT	65
69	NEW	—	1	THIS IS YOUR BRAIN J.SLATE,J.DIFFIE (C.WISEMAN,K.GARRETT)	◆ JOE DIFFIE EPIC ALBUM CUT	69
70	60	53	8	MORE THAN I WANTED TO KNOW J.STROUD,W.WILSON (B.REGAN,M.NOBLE)	◆ REGINA REGINA (C) (D) (V) GIANT 17426/REPRISE	53
71	74	75	3	STILL STANDING TALL R.CROWELL,B.SEALS (B.SEALS,T.BARNES)	◆ BRADY SEALS REPRISE ALBUM CUT	71
72	53	69	3	VALENTINE D.SHEA (J.BRICKMAN,J.KUGELL)	◆ JIM BRICKMAN WITH MARTINA MCBRIDE WINDHAM HILL ALBUM CUT	53
73	72	71	5	DO THE RIGHT THING T.BROWN,G.STRAIT (J.LAUNDERDALE,G.NICHOLSON)	◆ GEORGE STRAIT MCA ALBUM CUT	69
74	RE-ENTRY	18	18	YOU JUST GET ONE M.BRIGHT,K.BEAMISH (D.SCHLITZ,V.GILL)	◆ JEFF WOOD IMPRINT ALBUM CUT	44
75	RE-ENTRY	20	20	CHEROKEE BOOGIE J.NUYENS,M.JANAS (M.MULLICAN,C.W.REDBIRD)	◆ BR5-49 (V) ARISTA 13039	44

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

Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
*** No. 1 ***					
1	1	1	6	WE DANCED ANYWAY CAPITOL NASHVILLE 58626	◆ DEANA CARTER
2	2	3	6	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491	◆ BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
3	3	2	13	FRIENDS ATLANTIC 87019/AG	◆ JOHN MICHAEL MONTGOMERY
4	4	4	38	BLUE CURB 76959	◆ LEANN RIMES
5	5	6	25	ANOTHER YOU, ANOTHER ME REPRISE 17615/WARNER BROS.	◆ BRADY SEALS
6	7	7	7	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	◆ MINDY MCCREARY
7	9	9	17	GOD BLESS THE CHILD MERCURY NASHVILLE 578748	◆ SHANIA TWAIN
8	6	5	19	LITTLE BITTY ARISTA 13048	◆ ALAN JACKSON
9	8	8	12	MACARENA (COUNTRY VERSION) IMPRINT 18007	◆ THE GROOVEGRASS BOYZ
10	13	19	3	EMOTIONAL GIRL MERCURY NASHVILLE 574016	◆ TERRI CLARK
11	10	10	12	IS THAT A TEAR ATLANTIC 87020/AG	◆ TRACY LAWRENCE
12	11	11	6	SHE'S TAKEN A SHINE CAPITOL NASHVILLE 58624	◆ JOHN BERRY
13	12	12	9	A MAN THIS LONELY ARISTA 13066	◆ BROOKS & DUNN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	13	33	I DO REPRISE 17616/WARNER BROS.	◆ PAUL BRANDT
15	19	23	38	REDNECK GAMES WARNER BROS. 17648	◆ JEFF FOXWORTHY WITH ALAN JACKSON
16	15	17	8	HAVE WE FORGOTTEN WHAT LOVE IS RIVER NORTH 163015	◆ CRYSTAL BERNARD
17	16	16	19	POOR, POOR PITIFUL ME MERCURY NASHVILLE 578644	◆ TERRI CLARK
18	17	18	26	GOODNIGHT SWEETHEART CURB 76990	◆ DAVID KERSH
19	18	14	26	EVERY LIGHT IN THE HOUSE CAPITOL NASHVILLE 58574	◆ TRACE ADKINS
20	22	20	11	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE! (REMIX) MERCURY NASHVILLE 578786	◆ SHANIA TWAIN
21	20	22	6	SHE WANTS TO BE WANTED AGAIN EPIC 78482/SONY	◆ TY HERNDON
22	21	15	30	CHANGE MY MIND CAPITOL NASHVILLE 58577	◆ JOHN BERRY
23	23	21	22	BIG LOVE MCA 55230	◆ TRACY BYRD
24	RE-ENTRY	23	23	STRAWBERRY WINE CAPITOL NASHVILLE 58585	◆ DEANA CARTER
25	RE-ENTRY	43	43	MY MARIA ARISTA 12993	◆ BROOKS & DUNN

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

COUNTRY CORNER



by Wade Jessen

LOVE WORDS: With an increase of 380 spins, Toby Keith's "Me Too" rises 6-1 on Hot Country Singles & Tracks. Keith's increase is the largest of any top 10 title, and among the songs appearing in the top 20, only two others show larger gains. Diamond Rio's "Holdin'" (Arista) jumped 427 detections (16-13), while Tracy Byrd's cover of Johnny Paycheck's 1971 song "Don't Take Her She's All I Got" gains 403 plays and earns Airpower stripes (19-17). "Me Too" is Keith's third trip to No. 1 on our airplay list and his first chart topper since "Who's That Man" was parked there in the Oct. 8, 1994, Billboard. Keith's debut single, "Should've Been A Cowboy," rose to No. 1 in the June 5, 1993, issue.

Meanwhile, in this soft, post-holiday retail week, Keith's "Blue Moon" set moves more than 5,000 units but dips 29-30 on Top Country Albums.

SMALL CIRCLE: Outstanding performers on Top Country Albums are easy to spot in this issue. Our Greatest Gainer and Pacesetter honorees, both comedy sets, were the only titles on the entire chart to show increases over the prior week. Bill Engvall's "Here's Your Sign" gains more than 1,500 units and moves more than 9,000 pieces to take Greatest Gainer honors (27-16), while Cledus "T." Judd's "I Stole This Record" (Razor & Tie) shows an increase of less than 1%, rising 45-37.

SWINGING SINGLES: Although country album sales were less than spectacular this week, a few titles on Top Country Singles Sales make noteworthy gains. Terri Clark's "Emotional Girl" (Mercury Nashville) is up 40% and moves more than 2,500 units (13-10). Jeff Foxworthy's "Redneck Games" (Warner Bros.) has a 35% increase and jumps 19-15. Meanwhile, Deana Carter's re-entry at No. 24 with "Strawberry Wine" is fueled by a 60% sales hike, while her No. 1 title, "We Danced Anyway," moves more than 10,000 units to retain its No. 1 crown.

CACTUS JUICE: Hot Shot Debut honors on Hot Country Singles & Tracks belong to Sons Of The Desert, as they enter our airplay list at No. 54 with "Whatever Comes First." Rob Dalton, VP of promotion at Epic in Nashville, says this new group will speak to a very important demographic that has recently experienced some erosion at country radio. "The 18- to 34-year-olds [in the audience] have been needing something to sink their teeth into, and we think this group hits them head-on," says Dalton. "This group has turned in an album with depth, color, and variety. We all know that's hard for a lot of young [country] groups to do." Label sources say that album is tentatively scheduled to hit the streets June 17. A title has not been decided.

LIKE A BUNNY: It's no secret that independent releases face an inherent challenge at country radio, not unlike the obstacles that older artists are up against in the format. Despite these uphill battles, Gene Watson's "Change Her Mind" (Step One) shows an increase on Hot Country Singles & Tracks for the seventh consecutive week. Watson, who first appeared on that chart in 1975, rises 50-45 with an increase of 51 detections. Watson's song is spinning at 76 monitored stations, with new airplay detected at KUZZ Bakersfield, Calif., and WDDO Chattanooga, Tenn.

Lafayette, La., appears to be the leading market for "Change Her Mind," and two competing country outlets there, KMDL and KXKC, are both spinning the track in a medium rotation (25-34 spins).

SKIP EWING SINGS HIS LYRICS AGAIN

(Continued from page 24)

wouldn't play his music.

Teague says the survey was a joint effort between management, public relations, and the label to find out radio's perceptions of Ewing. "If there were wonderful things out there, we wanted to build on them," he says. "This gave us a wonderful snapshot of what was going on. It's been a great tool, very helpful."

Jay Phillips, PD at KFMS Las Vegas, is among Ewing's fans at country radio. "We had breakfast, they played me the album, and it's the best stuff I've ever heard—incredible songs," Phillips says. "Hopefully, they'll be able to break him. He's a great writer and an incredible singer. This is *the* album. It's exciting."

In addition to the push at mainstream country radio and retail, Ewing's project will be serviced simultaneously to the Christian Booksellers Assn. (CBA) market. Everyone involved, however, is quick to point out that it's not a Christian country project. "Our marketing position will be in the general market," says Bowles. "We will position him as a country artist, [but] it will also be available in the Christian marketplace."

Word Nashville has also released Brent Lamb in both markets. In addition, the label successfully worked Kenny Rogers' Christmas project in the Christian market for Magnatone Records and will be marketing Raye's upcoming greatest-hits package to the CBA market for Sony Nashville.

Teague and Bowles say that people no longer assume Word Nashville is a Christian label. "[That perception has] really gone away almost completely," Teague says. "On all the radio touring we are doing, we aren't finding it's a problem... Word Entertainment has been around since 1950 and has expanded to include a country division. People just see that as growth."

Bowles agrees. "The proof is in the pudding," he says. "When you listen to Brent Lamb or Skip Ewing and you listen to the music or lyrics, it's great country music. We are not trying to position it in the CBA market. We just say 'Here it is. If you like country music, you are going to love this.' [It's] the same way if you walk into general-market retail. It's exciting because there are more opportunities to sell records."

Ewing feels the same way. He obviously considers himself a country act, but agrees with Bowles that having his

music distributed in another market is an opportunity to sell more records. "I feel lucky to have this chance to have product available in another market," Ewing says. "I'm open to anyone in any genre listening to what I do. I continually try to learn and grow and increase awareness."

Bowles says that the label plans to increase awareness at retail through a variety of point-of-purchase materials. "We have posters, shelf-talkers—all those things—in the works," he says. "It's all designed as 'try it, taste it, you'll like it' kind of things—listening posts and some ideas that I think will be surprising."

Teague says there are plans to team with Word Nashville's parent company, Gaylord Entertainment, to create promotions that will heighten awareness of the project.



Headhunting At BNA. The Kentucky Headhunters have signed with BNA Records. Seated, from left, are Anthony Kenney, Richard Young, RCA Label Group chairman Joe Galante, and Greg Martin. Standing, from left, are RCA senior VP of A&R Thom Schuyler, Fred Young, Doug Phelps, Headhunters manager Mitchell Fox, RCA senior VP/GM Randy Goodman, RCA VP of legal and business affairs Kathy Woods, and Headhunters attorney Orville Almon.



George, Meet Elvis. Elvis Costello got the chance to jam with his country hero, George Jones, at a taping of TNN's "Monday Night Concerts With Ricky Skaggs." Shown, from left, are High Five Entertainment producer Cynthia Biedermann, Skaggs, Jones, Costello, and TNN production chief Sarah Trahern.

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

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

- | | |
|--|---|
| 37 455 ROCKET (Irving, BMI/Cracklin', BMI/Bug, BMI) WBM | 73 DO THE RIGHT THING (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI/Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL |
| 49 ALL I DO IS LOVE HER (Acuff-Rose, BMI/MCA, ASCAP/Delta Kappa Twang, ASCAP) HL/WBM | 23 EASE MY TROUBLED MIND (Sony/ATV Tree, BMI/Moline Valley, ASCAP/Hamstein Stroudavarious, ASCAP/Kinetic Diamond, ASCAP/Curb, ASCAP) HL/WBM |
| 4 AMEN KIND OF LOVE (MCA, ASCAP) HL | 21 EMOTIONAL GIRL (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Tree, BMI/Chris Waters, BMI) HL |
| 25 ANOTHER YOU (EMI April, ASCAP) HL | 34 EVERYBODY KNOWS (August Wind, BMI/Great Broad, BMI/Georgian Hills, BMI/Longitude, BMI) WBM |
| 65 BAD FOR US (Square West, ASCAP/HDH, ASCAP/Foolish Hit, ASCAP/Howlin' Hits, ASCAP/Hamstein Cumberland, BMI/Tom Shapiro, BMI) WBM | 15 EVERYTHING I LOVE (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM |
| 63 BE HONEST (Major Bob, ASCAP/Rio Bravo, BMI/Son Of Gila Monster, BMI/Shylane, BMI) WBM | 44 FOREVER AND A DAY (Mighty Nice, BMI/Laudersongs, BMI/W.B.M., SESAC/Oyinda Jam, SESAC) HL/WBM |
| 30 BETTER MAN, BETTER OFF (Ensign, BMI/Shoot Straight, ASCAP) HL | 46 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/EMI Blackwood, BMI/Arbyrne, BMI) WBM |
| 45 CHANGE HER MIND (Hamstein Cumberland, BMI/Larry Boone, BMI/BMG, ASCAP) WBM | 33 GOOD AS I WAS TO YOU (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM |
| 75 CHEROKEE BOOGIE (Fort Knox, BMI/Trio, BMI) HL/WBM | 12 HALF WAY UP (Blackened, BMI) WBM |
| 43 COLD OUTSIDE (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL | 20 HEARTBROKE EVERY DAY (Longitude, BMI/August Wind, BMI/San Joaquin Son, BMI/Rio Zen, BMI/Cam King, BMI/Careers-BMG, BMI) HL/WBM |
| 39 CRY ON THE SHOULDER OF THE ROAD (Mighty Nice, BMI/Blue Water, BMI/Longitude, BMI/August Wind, BMI/Great Broad, BMI) HL/WBM | 29 HERE'S YOUR SIGN (GET THE PICTURE) (Twin Spurs, BMI/Shabloo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL |
| 57 DADDY'S LITTLE GIRL (Purple Sun, SESAC/Ten Ten, SESAC/Real GirlFriends, SESAC/Stan Webb, SESAC) | 13 HOLDIN' (Irving, BMI/Kelly Garrett, BMI/Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) WBM |
| 36 DARK HORSE (EMI April, ASCAP/Into Wishin', ASCAP/Metatone, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN) HL | |
| 17 DON'T TAKE HER SHE'S ALL I GOT (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exellorac, BMI) | |

- | | | |
|--|--|---|
| 60 THE HOPECHEST SONG (Coburn, BMI) | 1 ME TOO (Songs Of PolyGram Int'l, BMI/Tokeco Tunes, BMI/Wacissa River, BMI/CMI, BMI) HL | 71 STILL STANDING TALL (Howlin' Hits, ASCAP/Square West, ASCAP/Hamstein Stroudavarious, ASCAP/Taguchi, ASCAP) HL |
| 8 HOW WAS I TO KNOW (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI) HL/WBM | 70 MORE THAN I WANTED TO KNOW (ARM, ASCAP/Sierra Home, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM | 41 THAT'S HOW I GOT TO MEMPHIS (Unichappell, BMI/Morris, BMI/Tom T. Hall, BMI/John D. Lent, BMI) HL |
| 59 I'D LOVE YOU TO LOVE ME (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomas-hawk, BMI) WBM | 28 ON THE VERGE (Careers-BMG, BMI/Hugh Prestwood, BMI) HL | 50 THAT'S WHAT HAPPENS WHEN I HOLD YOU (Purple Sun, SESAC/Ten Ten, SESAC/BMG, ASCAP) HL |
| 27 IF SHE DON'T LOVE YOU (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM | 52 PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM | 35 THAT WOMAN OF MINE (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Miss Dot, ASCAP) HL |
| 48 I MEANT TO DO THAT (Peermusic, BMI/Warner-Tamerlane, BMI/Pollywoog, BMI/Socan, BMI) WBM | 32 POLITICS, RELIGION AND HER (Hamstein Cumberland, BMI/Baby Mae, BMI/MCA, ASCAP/Brother Tractor, ASCAP/Sold For A Song, ASCAP) HL/WBM | 11 (THIS AIN'T) NO THINKIN' THING (EMI Blackwood, BMI/Iy Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL |
| 51 I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/Ot, ASCAP) | 16 PRETTY LITTLE ADRIANA (Benefit, BMI) WBM | 69 THIS IS YOUR BRAIN (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) |
| 56 I NEED YOU (Almo, ASCAP/Twin Creeks, ASCAP/Warner-Tamerlane, BMI/New Works, BMI) WBM | 66 PRICE TO PAY (Almo, ASCAP/Daddy Rabbit, ASCAP/WB, ASCAP/Big Tractor, ASCAP) WBM | 68 THREE LITTLE WORDS (Reigning, ASCAP/Songs Of Platinum Edge, ASCAP) |
| 24 IS THAT A TEAR (Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Lac Grand, ASCAP) WBM | 14 RUMOR HAS IT (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI) | 5 UNCHAINED MELODY (Frank, ASCAP) |
| 19 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 RUNNING OUT OF REASONS TO RUN (Zomba, BMI/AMR, ASCAP/Sierra Home, ASCAP) WBM | 72 VALENTINE (Brickman, SESAC/EMI April, ASCAP/Doxie, ASCAP) HL/WBM |
| 42 I WANT TO BE YOUR GIRLFRIEND (Why Walk, ASCAP) | 31 SAD LOJKIN' MOON (Maypop, BMI) WBM | 2 WE DANCED ANYWAY (Longitude, BMI/August Wind, BMI/Great Broad, BMI/Heart Of Hearts, BMI) WBM |
| 64 KING OF THE MOUNTAIN (Sony/ATV Tree, BMI/Terilee, BMI/Sony/ATV Cross Keys, ASCAP) HL | 61 SAY YES (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM | 54 WHATEVER COMES FIRST (Rick Hall, ASCAP/Water-town, ASCAP/Endar, ASCAP/Texas Wedge, ASCAP/Wom-acculate Conceptions, ASCAP/Full Keel, ASCAP) |
| 62 KISS THE GIRL (Walt Disney, ASCAP/Wonderland, BMI) HL | 7 SHE DREW A BROKEN HEART (Log Rhythm, BMI) | 18 WHEN I CLOSE MY EYES (Tom Collins, BMI/Murrah, BMI) WBM |
| 31 LITTLE BITTY (Halinota, BMI) WBM | 40 SHE'S SURE TAKING IT WELL (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM | 6 WHERE CORN DON'T GROW (Tom Collins, BMI/Murrah, BMI) WBM |
| 67 LITTLE RAMONA (GONE HILLBILLY NUTS) (Bobbex, BMI/Five Towers, BMI/Castle, BMI) | 9 SHE'S TAKEN A SHINE (Mike Chapman, ASCAP/Bayou Liberty, ASCAP/All Nations, ASCAP/Endar, ASCAP/Full Keel, ASCAP/Texas Wedge, ASCAP) WBM | 26 YOU CAN'T STOP LOVE (Warner-Tamerlane, BMI/Marty Party, BMI/Songs Of PolyGram, BMI/Seven Angels, BMI) HL/WBM |
| 55 LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) | 22 SHE WANTS TO BE WANTED AGAIN (BMG, ASCAP) HL | 74 YOU JUST GET ONE (Benefit, BMI/New Don, ASCAP/New Hayes, ASCAP) WBM |
| 58 LONG TRAIL OF TEARS (Polygram Int'l, ASCAP/Veg-O-Music, ASCAP/Bantry Bay, BMI) HL | 53 SITTIN' ON GO (Warner-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI) WBM | |
| 10 A MAN THIS LONELY (Sony/ATV Tree, BMI/Showbilly, BMI/Still Working For The Man, BMI) HL | 47 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI) | |

Latin Notas



by John Lannert

TOWER IN B.A.: Tower Records will open its first store in Argentina April 3 in Buenos Aires' downtown district Barrio Norte. The two-story outlet will carry 122,000 CD titles from Argentinian record companies, as well as import product from Japan, the U.K., and the U.S. The wide variety of selections makes this store unique in the Argentine market.

In addition, the store will carry CD-ROMs, videos, books, magazines, and laserdiscs. One section of the store will be designated for classical music. Tower retail director Robert Olson has announced plans for a second Tower outlet to open in late 1997 or early 1998 in another Buenos Aires neighborhood, Belgrano.

Tower's arrival is being heartily welcomed by Argentinian record executives, who hope that the U.S. chain will modernize the retail scene in Argentina, as well as provide stiff competition for Argentina's predominant retail chain, Musimundo, which has 40 stores in that country.

INDUSTRY UPDATE: Fonovisa has signed Lorenzo Antonio to a three-album deal. The prolific singer/songwriter is the brother of the four sisters who compose regional Mexican quartet Sparx. In addition, Fonovisa has re-signed ranchero veteran Ezequiel Peña to a five-album pact.

Producers Christian de Walden (Marta Sánchez, Xuxa, Caló) and Kenny O'Brien have formed a company called OK Bye, Bye Productions. The production team's first projects are albums by Spanish actor/singer Pablo Abaira and Filipina vocalist Donna Cruz... Silva Entertainment has signed Laura Reyes to a three-album contract. The Tejano singer's label debut is scheduled to ship in mid-April.

MCA has serviced Latino radio with New Edition's "Siempre Tú," the Spanish-language counterpart to the R&B act's huge English-language hit "I'm Still In Love With You"... PolyGram Latino singer/songwriter Soraya is expected to begin working on her second album March 25. The record is set to drop in August or September... Italian rock star Zucchero is booked to perform March 14 in Miami as part of a fund-raiser for the Zoological Society of Florida. Zucchero also will play, along with the Cardigans, Gera Samba, and É O Tchan, during PolyGram's Latin America marketing meetings in Miami. His forthcoming disc, "The Best Of Zucchero—Sugar Fornaciari's Greatest Hits," is slated for release in March or April.

On March 28, CMT in Latin America is scheduled to broadcast a one-hour special commemorating Selena titled "Fotos Y Recuerdos." The program will feature videos by Selena, plus appearances by the late singer's EMI Latin labelmate Bobby Pulido and Elida Reyna, lead singer of Tejas Records' Elida Y Avante... Sony Music Brasil has moved. The new address is Praia de Botafogo 300, 12th Floor, Rio de Janeiro, Rio de Janeiro, Brazil 22259-900. Phone: 5521-553-4747; fax 5521-553-1777.

Spec's has acquired Digital Sounds Distributors, a Miami-based company that housed a record label, publisher, and distributor. Digital has been renamed D S Latino (Billboard, March 1)... Southwest Entertainment has signed a deal with discount department-store chain Venture Stores to rack its 144 outlets with Latino product. In addition, Southwest has inked a contract to rack Eurpac, a supply company for the U.S. Navy and Marine Corps.

U.S. RELEASE UPDATE: Tinder Records has dropped the solid, self-titled funk/R&B debut by exotic Brazilian singer Daúde... On April 15, Zyanya/Rhino is scheduled to drop a multi-artist compilation of Latino rock titled "¡Reconquista! The Latin Rock Invasion." The compendium sports material from such star Latino rockers as Los Fabulosos Cadillacs, Maldita Vecindad, Fobia, and Mano Negra.

As part of its English/Spanish market initiative for (Continued on next page)

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	6	ENRIQUE IGLESIAS FONOVISA	ENAMORADO POR PRIMERA VEZ R. PEREZ-BOTIJA (E. IGLESIAS)
2	2	5	7	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J. CARRILLO (MASSIAS)
3	3	2	14	MARCO ANTONIO SOLIS FONOVISA	ASI COMO TE CONOCI M.A. SOLIS (M.A. SOLIS)
4	4	4	13	GRUPO MOJADO FONOVISA	PIENSA EN MI L. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
5	13	—	2	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J. GUADALUPE ESPARZA)
6	7	10	7	RICKY MARTIN SONY	VOLVERAS K.C. PORTER, I. BLAKE (I. BLAKE, K.C. PORTER, L. GOMEZ ESCOLAR)
7	6	6	7	LUIS MIGUEL WEA LATINA	QUE TU TE VAS L. MIGUEL, K. CIBRIAN (F. CESPEDAS)
8	9	7	11	LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (J. MEJIA AVANTE)
9	10	11	5	LOS MISMOS EMI LATIN	SE FUE MI PALOMA LOS MISMOS (M.E. CASTRO)
10	5	3	17	LOS TIGRES DEL NORTE FONOVISA	NO PUDE ENAMORARME MAS E. HERNANDEZ (T. BELLO)
11	8	12	11	JOE LUCIANO FONOVISA	EL BAILE DE LA BOTELLA J. TARODO, J. ALVAREZ (E. SACRAMENTO, WILLYS)
12	12	15	6	AMANDA MIGUEL KAREN/POLYGRAM LATINO	MEDIA HORA D. VERDAGUER (G. SALVATORE, E. BUFFATA, PIGNATTI, ANAHI)
13	15	13	6	FITO OLIVARES EMI LATIN	WINNONA R. OLIVARES (R. OLIVARES)
				*** AIRPOWER ***	
14	31	—	2	LOS TIRANOS DEL NORTE SONY	CHAROLA DE PLATA J. MARTINEZ (L. PEREZ)
15	18	14	4	GILBERTO SANTA ROSA SONY	YO NO TE PIDO J. LUGO, G. SANTA ROSA (J. L. PILOTO)
16	17	18	4	EMMANUEL POLYGRAM LATINO	MI MUJER M. ALEJANDRO (M. ALEJANDRO)
17	16	9	18	MICHAEL SALGADO JOEY	PALOMITA BLANCA J.S. LOPEZ (VALENZI)
18	14	20	4	CHAYANNE SONY	VOLVER A NACER ESTEFANO (ESTEFANO, X. ZAPATA)
19	30	22	6	EDNITA NAZARIO EMI LATIN	DESEARIA E. NAZARIO, K.C. PORTER (M. FLORES)
20	19	19	10	BOBBY PULIDO EMI LATIN	SE MURIO DE AMOR E. ELIZONDO (H. RAMON)
21	20	—	2	LUIS DAMON WEA LATINA	VIVIR LA VIDA E. GARCIA (E. GARCIA, G. CABRERA)
22	28	36	3	LADRON DISA/EMI LATIN	VENGO A PEDIR TU MANO D.L. CHAVEZ MORENO (S. VILLAREAL)
23	27	31	6	GRACIELA BELTRAN EMI LATIN	MI CORAZON ES TUYO R. GUADARRAMA (M.A. CASTRO)
24	33	29	12	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	POTPOURRI DE QUIQUE NOT LISTED (E. IGLESIAS, R. MORALES, C. GARCIA ALONSO)
25	22	21	4	BANDA MAGUEY FONOVISA	LLORAR POR TI E. SOLANO (E. SOLANO)
26	26	—	11	PEDRO FERNANDEZ POLYGRAM LATINO	LOS HOMBRES NO DEBEN LLORAR H. PATRON (M. ZAN, D. PALMEIRA)
27	24	24	12	BANDA EL RECODO FONOVISA	COSTUMBRES G. LIZARRAGA (J. GABRIEL)
28	25	26	6	GISELLE RCA/BMG	ME PASA LO MISMO B. CEPEDA (R. VASQUEZ)
29	36	35	4	ANA BARBARA FONOVISA	AY, AMOR J. AVENDANO LUHRS (J. AVENDANO LUHRS)
30	34	33	3	INDUSTRIA DEL AMOR UNICO/FONOVISA	SUSPIRAR INDUSTRIA DEL AMOR (R. VERDUZCO, A. RAMIREZ)
31	29	23	8	GRUPO TENTACION LUNA/FONOVISA	SOLO UN SUEÑO A. DE LUNA (J. CLANTON)
32	21	17	7	SELENA EMI LATIN	COSTUMBRES A.B. QUINTANILLA III (J. GABRIEL)
33	39	40	5	LOS RIELEROS DEL NORTE FONOVISA	NOCHES ETERNAS NOT LISTED (F. VALDES LEAL)
34	NEW	1	1	LOS PALOMINOS SONY	ERES LO QUE MAS QUIERO M. LICHTENBERGER JR. (J. SEBASTIAN)
35	NEW	1	1	GRUPO BRYNDIS DISA/EMI LATIN	DESPEDIDA TRISTE L. CHAVEZ (J. GUADALUPE ESPARZA)
36	38	27	7	DIEGO TORRES RCA/BMG	NO LO SONE C. VALLI (D. TORRES, D. THOMAS, M. WENIGROVSKI)
37	NEW	1	1	BANDA ARKANGEL R-15 LUNA/FONOVISA	SEA POR EL AMOR DE DIOS A. DE LUNA (J. CRUZI)
38	23	16	7	BRONCO FONOVISA	DEJENME SI ESTOY LLORANDO BRONCO, M.A. SANCHEZ (A. TITE, CURREN, MAD)
39	RE-ENTRY	2	2	CONJUNTO PRIMAVERA FONOVISA	MALA MUJER V. MATA, C. PRIMAVERA (J.L. HERNANDEZ)
40	11	8	7	LOS TEMERARIOS FONOVISA	MI ALMA RECLAMA A. ANGEL ALBA (A. ANGEL ALBA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	17 STATIONS	57 STATIONS
1 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...	1 GILBERTO SANTA ROSA SONY YO NO TE PIDO	1 GRUPO LIMITE POLYGRAM LATINO JUGUETE
2 RICKY MARTIN SONY VOLVERAS	2 JERRY RIVERA SONY LLORARE	2 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...
3 EDNITA NAZARIO EMI LATIN DESEARIA	3 LUIS DAMON WEA LATINA VIVIR LA VIDA	3 GRUPO MOJADO FONOVISA PIENSA EN MI
4 AMANDA MIGUEL KAREN/POLYGRAM LATINO MEDIA HORA	4 TITO ROJAS M.P. ESTOY DE TU PARTE	4 MARCO ANTONIO SOLIS ASI COMO TE...
5 CHAYANNE SONY VOLVER A NACER	5 GISELLE RCA/BMG ME PASA LO MISMO	5 BRONCO FONOVISA QUIEN PIERDE MAS
6 DIEGO TORRES RCA/BMG NO LO SONE	6 VICTOR MANUELLE SONY COMO UNA ESTRELLA	6 LOS ANGELES AZULES DISA/EMI LATIN AZULES...
7 GILBERTO SANTA ROSA SONY YO NO TE PIDO	7 GRUPO MANIA SONY A QUE TE PEGO MI MANIA	7 LOS MISMOS EMI LATIN SE FUE MI PALOMA
8 LUIS MIGUEL WEA LATINA QUE TU TE VAS	8 MICHAEL STUART RMM AMOR A PRIMERA VISTA	8 LOS TIGRES DEL NORTE FONOVISA NO PUDE...
9 SPICE GIRLS VIRGIN WANNABE	9 LALO RODRIGUEZ EMI LATIN NI UN DIA MAS	9 LOS TIRANOS DEL NORTE SONY CHAROLA DE PLATA
10 THE BARRIO BOYZZ EMI LATIN RICO	10 ENRIQUE IGLESIAS FONOVISA ENAMORADO POR...	10 FITO OLIVARES EMI LATIN WINNONA
11 ROXETTE EMI LATIN UN DIA SIN TI	11 GIRO SONY ME ENAMORE	11 MICHAEL SALGADO JOEY PALOMITA BLANCA
12 EMMANUEL POLYGRAM LATINO MI MUJER	12 RAMON ORLANDO KAREN/POLYGRAM LATINO NO VOY A...	12 BOBBY PULIDO EMI LATIN SE MURIO DE AMOR
13 GISELLE RCA/BMG ME PASA LO MISMO	13 DOMINGO QUINONES RMM LO RECONOZO	13 LADRON DISA/EMI LATIN VENGO A PEDIR TU MANO
14 CHRISTIAN PUGA Y LOS LADRNES SUELTOS FONOVISA RUGE UGE	14 BRENDA K. STARR SONY HERIDA	14 PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN POTPOURRI...
15 LUIS DAMON WEA LATINA VIVIR LA VIDA	15 LA MAKINA J&N/SONY CORAZON DE OTRO	15 GRACIELA BELTRAN EMI LATIN MI CORAZON...

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

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

NOTAS

(Continued from preceding page)

Mexican-American R&B act **Nu Flavor**, Warner Bros. is releasing a self-titled Spanish-language album March 25. The record is the counterpart to the group's eponymous English-language album, slated to drop March 11. WEA Latina will work the Spanish disc to the U.S. Latino market. . . . RMM is set to release "Fifty Years Of Swing," a three-CD commemorative set by **Tito Puente**, April 8. . . . The release date of "Silencio = Muerte: Red, Hot + Latin" (H.O.L.A./PolyGram Latino) has been moved from March 11 to April 22.

MEXICO NOTAS: On April 8, Televisa is slated to broadcast for the 16th consecutive year "Entregas De Premios TV Y Novelas," an awards show feting TV actors, producers, and directors. The winners are decided by readers of TV Y Novelas magazine, which is owned by Grupo Televisa. Problem is, only three of the 14 *telenovelas*, or soap operas, entered in the competition have been hits: "Cañaveral De Pasiones"; "Marisol," which featured **Enrique Iglesias'** smash hit "Por Amarte"; and "Cuerpo Y Alma," starring Fonovisa singer **Patricia Manterola**. Many of the other novelas were dropped before finishing their runs or suffered casting difficulties. One casting snafu occurred when Balboa recording notable **Joan Sebastian** and his "Tú Y Yo" co-star and girlfriend **Maribel**

Guardia split. Both have continued on the soap, even though neither is speaking with the other.

After her successful debut in Televisa's "Cuerpo Y Alma," the sexy Manterola is busy preparing for her second Televisa novela, "Gente Bien."

EMI Mexico's equally sexy actress/singer **Thalia** is working on her next album with **Emilio Estefan Jr.** Thalia will also star in a new Televisa novela, "La Usurpadora," in which she will play two roles. Producing the soap will be **Valentín Pimstein**.

Estefan, by the way, has just finished the forthcoming album by fast-rising *ranchero* **Alejandro Fernández**, who recently divorced his wife of six years, **América**. Fernández's latest album, "Muy Dentro De Mi Corazón" (Sony), is a top 20 hit on The Billboard Latin 50. Moreover, Fernández's June 7 show at Mexico City's 10,000-seat Auditorio Nacional sold out in two days. RAC Producciones is promoting the event.

Elsewhere, Alejandro's famous father, **Vicente**, re-signed with Sony for 12 more albums.

Fonovisa is attempting to groom its own *ranchero* star **Pablo Montero**, a handsome, 26-year-old singer who just released his eponymous label debut. The Coahuila native is soon to hit the promo trail in the U.S. and Spain.

ARGENTINA NOTAS: Universal

Music has dropped "Mística," the debut album by **Derek López**, a former Brazilian club DJ who has spent the last six years in Argentina working as a radio DJ/VJ. Universal supported the release with an intense TV promo campaign with top network **Telefé/Channel 11**. A blend of pop and samba-reggae grooves, the album contains the hit lead single "Batida De Coco" . . . Prominent dance imprint **Oid Mortales** has switched its Argentine distribution from **Distribuidora Belgrano Norte (DBN)** to **BMG Argentina**. BMG distributes **Oid Mortales** in all Spanish-speaking countries.

The Argentine release of **Enrique Iglesias'** second album, "Vivir" (Fonovisa), was backed not only by a radio and TV campaign, but an air balloon bearing Iglesias' face that floated over Buenos Aires throughout January. According to the label, "Vivir" has sold 130,000 units, thereby certifying the album as double-platinum (platinum is for 60,000 units). The singer made a promo stop Feb. 22-23 in Buenos Aires, where on Feb. 23 he appeared on the popular show "La Movida Del Verano" with host **Juan Alberto Mateyko**.

After spending two years wrestling with major labels in an effort to secure a record contract on his own terms, **Luis Alberto Spinetta** has signed with Sony Argentina as

a leader of rock trio **Los Socios Del Desierto**. Respected and admired by rock musicians of every generation for his poetic lyrics and fine melodies, **Spinetta** gained popularity with his bands **Almendra**, **Pescado Rabioso**, **Invisible**, and **Spinetta Jade**. **Los Socios'** label bow is due in late April. In the past two years, **Spinetta** drew nearly 250,000 spectators to two free, open-air performances.

Punk act **Todos Tus Muertos**, whose last DBN album, "Dáale Aborigen," helped land the group concert dates in Mexico and Los Angeles in 1995-96, are set to kick off a tour of Spain and France March 15 in Barcelona, Spain.

Promoter **Daniel Grinbank** has announced the next slate of Buenos Aires shows to be promoted by his company, Rock & Pop International: **Kiss and Pantera**, March 14, River Plate Stadium (capacity 70,000); **Steve Vai**, March 21-22, Gran Rex Theater (capacity 3,200); **Def Leopard**, April 19, Gran Rex; and **Ricardo Arjona**, April 25-27, Opera Theater (capacity 2,200).

The second batch of Sony's "Rock Vivo" series features 10 reissues of classic recordings by such heroes of '70s Argentine rock as **Vox Dei**, **Moris**, **Claudio Gabis**, **Aquelarre**, **La Máquina De Hacer Pájaros**, **Edelmiro Molinari**, **Manal**, and **Emilio Del Guercio**. Two of the

compilations, aptly titled "30 Años De Rock Nacional," also were released. All the reissues contain original artwork and long-lost outtakes.

Argentine label **Abraxas** is planning a grand comeback after a two-year hiatus. Once home to dance and rock affiliate labels **Knock-Out**, **ABR**, and **Rave On**, **Abraxas** has struck a distribution deal with **EMI Argentina**. Already released is product by pop trio **Menos Que Cero** and hard rock act **Extensión**. In late March/early April, the label is set to drop reissues by **León Gieco**, **Luis Alberto Spinetta**, and Brazilian singer/songwriter **Ivan Lins**.

A selection of songs from the catalog of Sony and recently acquired label **Microfón** make up a tribute album, "Homenaje A Atahualpa Yupanqui," in honor of the legendary folklore artist. The disc features versions of **Yupanqui** classics by noted folklore artists **Chango Nieto**, **Alfredo Zitarrosa**, **Huanca-Hua**, **Jorge Cafrune**, **Los Olimareños**, **Cuarteto Zupay**, **Waldo De Los Ríos**, **Opus Cuatro**, and **Zamba Quipildor**. Sony is working on a similar tribute project for another folklore giant, **Horacio Guarany**.

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

Silencio = muerte

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TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	9	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
★ ★ NO. 1 ★ ★				
2	2	23	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
3	5	6	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
4	6	41	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
5	9	15	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
6	4	19	CECILIA BARTOLI LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
7	7	16	LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 62276 (10.98 EQ/16.98)	DIAMOND MUSIC
8	8	21	SAINT PAUL CHAMBER ORCH.(MCFERRIN) SONY CLASSICAL 62601 (10.98 EQ/16.98)	THE MOZART SESSIONS
9	10	23	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 56202 (10.98/15.98)	CHANT III
10	11	31	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
11	3	4	BERLIN PHILHARMONIC (KARAJAN) DG 449900 (10.98 EQ/16.98)	ROMANTIC ADAGIO
12	12	12	CASSELLO/ESPERIAN/LAWRENCE ATLANTIC 80952 (10.98/16.98)	THE THREE SOPRANOS
13	NEW		GIL SHAHAM/ORLI SHAHAM DG 449820 (16.98 EQ)	DVORAK FOR TWO
14	13	67	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
15	RE-ENTRY		NEW WORLD SYMPHONY (THOMAS) RCA VICTOR 68538 (9.98/15.98)	MUSIC OF VILLA LOBOS

TOP CLASSICAL CROSSOVER™

1	2	13	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	3 weeks at No. 1	SHINE
2	1	6	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)		STAR WARS: A NEW HOPE
3	3	4	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)		STAR WARS: THE EMPIRE STRIKES BACK
4	4	14	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)		PAVAROTTI & FRIENDS FOR WAR CHILD
5	5	3	AMERICAN COMPOSERS ORCHESTRA (DAVIES) POINT MUSIC 454388 (10.98 EQ/16.98)		GLASS: HEROES SYMPHONY
6	11	52	SOUNDTRACK SONY CLASSICAL 62258 (9.98 EQ/15.98)		SENSE AND SENSIBILITY
7	8	72	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)		US AND THEM: SYMPHONIC PINK FLOYD
8	7	91	VANESSA-MAE ANGEL 55089 (10.98/15.98) IS		THE VIOLIN PLAYER
9	14	2	LONDON SYMPHONY ORCHESTRA (WILLIAMS) SONY CLASSICAL 62788 (10.98 EQ/16.98)		THE HOLLYWOOD SOUND
10	6	19	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)		RUNNIN' WILD
11	10	9	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (17.99)		ORINOCO FLOW: THE MUSIC OF ENYA
12	15	31	ROYAL SCOTTISH NATIONAL ORCH. (MCNEELY) VARESE SARABANDE 5700 (10.98/16.98)		STAR WARS: SHADOWS OF THE EMPIRE
13	13	26	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)		SYMPHONIC ELVIS
14	12	4	SOUNDTRACK SONY CLASSICAL 62857 (10.98 EQ/16.98)		HAMLET
15	NEW		UTE LEMPER LONDON 452849 (10.98 EQ/16.98)		BERLIN CABARET SONGS

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

TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	1 VARIOUS 20 CLASSICAL FAVORITES MADACY
2 PHIL. ORCH. (ORMANDY) ORFF: CARMINA BURANA SONY CLASSICAL	2 VARIOUS ROMANCE AND ROSES ● INTER- SOUND
3 VARIOUS MOZART FOR YOUR MIND PHILIPS	3 VARIOUS ROMANCE PIANO WORKS INTER- SOUND
4 VARIOUS PACHELBEL CANON RCA VICTOR	4 VARIOUS ROMANCE AND ROSES: VOL. 2 INTERSOUND
5 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL	5 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
6 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	6 THE CHOIR OF VIENNA MYSTICAL CHANTS SPECIAL
7 VARIOUS MOZART FOR THE MORNING COMMUTE PHILIPS	7 VARIOUS RACHMANINOFF: PIANO CONCERTO NOS. 2 & 3 SONY CLASSICAL
8 VARIOUS BEETHOVEN-GREATEST HITS RCA VICTOR	8 VARIOUS BEETHOVEN: PIANO SONATAS (BOX SET) PILZ
9 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	9 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL
10 VARIOUS TEARS FROM HEAVEN RCA VICTOR	10 VARIOUS CLASSICAL TREASURES MADACY
11 VARIOUS GERSHWIN-GREATEST HITS RCA VICTOR	11 VARIOUS BACH: CONCERTO NOS. 1, 2 & 3 PILZ
12 HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR	12 VARIOUS VERY BEST OF MOZART VOX CAMEO 38 PILZ
13 VARIOUS MOZART FOR MEDITATION PHILIPS	14 VARIOUS MOZART: REQUIEM PILZ
14 VARIOUS GERSHWIN-GREATEST HITS SONY CLASSICAL	15 VARIOUS BEETHOVEN: PIANO SONATAS 17, 23 & 26 PILZ
15 VARIOUS MOZART AT MIDNIGHT PHILIPS	

Artists & Music

Classical KEEPING SCORE



by Heidi Waleson

VOICES OF HEAVEN: Harmonia Mundi hopes to pick up the fans who made *Anonymous 4* a hit when it releases on March 10 "De Profundis," a collection of sacred choral music by Arvo Pärt performed by Paul Hillier and Theatre Of Voices. Nine haunting works, some of which were recorded here for the first time, show the development of Pärt's "tintinnabuli" (literally, "bell-like") style, which evolved from the Estonian composer's study of medieval music. Selections range from 1963's "Solfeggio" to the 1996 revision of "Missa Sillabica."



PÄRT

The recent spiritual music craze has been closely associated with Hillier since the early 1980s, when the singer/conductor, then director of the Hilliard Ensemble, was one of the first artists to introduce Pärt's music to the West. Pärt was present at the California rehearsals and recording sessions for "De Profundis." Hillier's book "The Music Of Arvo Pärt" is being published in the U.K. by Oxford University Press in March; it will be published in the U.S. in July.



HILLIER

Harmonia Mundi has coordinated major exposure for the release in Europe. In France, the label is collaborating with Muzzik, a television channel; Vive la Radio, an association of all 1,600 radio stations in the country; and Grands Concerts Sacrés, a presenter. On April 8, Grands Concerts will present Theatre Of Voices performing Pärt's music in the Paris church of Saint-Séverin. Muzzik will film the concert and assemble a television "portrait" of Hillier and Pärt for broadcast during "Arvo Pärt Week," April 28-May 2. Muzzik will offer CD premiums on the air.

Vive la Radio will send the Pärt CD to all 1,600 members for broadcast during Pärt week. CD samplers have been inserted in the March issue of Spanish magazine CD Compact, which has a cover feature on Hillier. In England, BBC Music Magazine is offering "De Profundis" listeners a chance to win a week for two in Arles, France (home base of Harmonia Mundi), with winners selected in a random drawing. Three winners will also receive a 50-CD library from Harmonia Mundi, and 10 copies of "De Profundis" will be given away.

Hillier and Theatre Of Voices will also be touring Italy in April and will perform the Pärt program in London's Wigmore Hall, as well as in Paris. The ensemble has three California concerts in March and will be singing the music of Steve Reich in an additional five concerts on the East Coast in April. U.S. support for the CD includes regional sales in major markets, including Tower, Virgin, HMV, and Borders stores; listening stations in 500 stores during March and April; a Classical Music Month promotion with Tower in April; and a heavy emphasis on alternative markets, especially college radio.

A mailing is going to 300 stations. Harmonia Mundi is also using pop and new age mail-order and Internet sales and is targeting listening stations in pop departments at retail. The label says that committed sales for the recording are approaching 50,000. The label also plans co-promotions with Oxford when Hillier's Pärt book is released.

NOTES: Nimbus Records will now be distributed exclusively by Allegro in the U.S. and Canada. The label has acted as its own distributor for the past six years. The new agreement goes into effect March 17. In addition to its many other offerings, Classical Insites, the classical music World Wide Web site of N2K Entertainment (www.classicalinsites.com) that was launched in November on the Internet, enables visitors to purchase videos of Leonard Bernstein's landmark "Young People's Concerts" with the New York Philharmonic and his Norton Lectures at Harvard, which are not available in stores.

BEGGARS BANQUET SEES STARS IN STELLA'S ROCK

(Continued from page 13)

Perkins, and recorded in various studios in the Nashville area.

"The way [Rosenstein] comes at our music is very interesting," says Perkins, who formed the band two years ago with guitarist Charles Wyrick, bassist Preach Rutherford, and drummer Alan Johnstone. (Stella grew from the ashes of the North Carolina-based Thurn & Taxis, a group that included Perkins and Johnstone.)

"It's more of a classic kind of approach, I'd guess you'd say, rather than doing a lot of tricky stuff that would probably turn us more into a 'scientist' rock band," says Perkins. "We try to concentrate on getting as much emotional intensity out of a single performance as possible. That's why the majority of our album was recorded pretty much live. At the end of the day you can have as many tricks as you want, but I think that a good song and a good performance are,

hopefully, more interesting."

Of particular interest is Perkins' full-bodied, soulful voice, shaped from a lifetime of singing various types of music around the house. "I get it from my mom. Both my parents are professional classical musicians. So the first 20 years of my life was spent doing a lot of vocal stuff, everything from opera to musical theater," Perkins said.

Another attention-grabbing element is the interaction between the guitarists. Perkins' and Wyrick's guitars play off each other with what sounds like studied precision one moment, and reckless abandon the next.

"Charles and I, in our guitar philosophy, have always been interested in more dense chord structures," Perkins says. "We're guitarists who get bored easily. So we're interested in doing different things."

Beggars Banquet will try to

expose those attributes to the U.S. by micro-marketing "Ascension."

"We're going to concentrate on 10 markets that are not L.A. and New York, and really build it on a market-by-market basis," Bleakley says. She has hired Revolution Marketing to work with the band through the end of the year.

The label will focus on select geographical pockets, including regions in the Southeast, such as the band's Nashville/Memphis home area and the Atlanta/Charlotte, N.C., corridor, where Stella has already established a sturdy fan base.

Band members are happy with the way things have progressed with Beggars Banquet.

"I can't say enough good things about Beggars Banquet as a label so far," Perkins says. "The whole smaller-label concentrated effort toward your music is a very, very good thing. It's let us do what we need to do rather rapidly."

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	3	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY <small>3 weeks at No. 1</small>
2	2	51	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	BLUE NOTE 32861/CAPITOL NEW MOON DAUGHTER
3	3	14	PAT METHENY GROUP Geffen 24978	GEFFEN 24978 QUARTET
4	NEW		CHICK COREA & FRIENDS STRETCH 9012/CONCORD	REMEMBERING BUD POWELL
5	4	2	SHIRLEY HORN VERVE 537022	LOVING YOU
6	7	68	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
7	16	46	ANTONIO CARLOS JOBIM VERVE 525472	THE GIRL FROM IPANEMA: THE ANTONIO CARLOS JOBIM SONGBOOK
8	13	6	JOE LOVANO BLUE NOTE 37718/CAPITOL	CELEBRATING SINATRA
9	5	50	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
10	10	22	JOSHUA REDMAN WARNER BROS. 46330	FREEDOM IN THE GROOVE
11	15	67	TONY BENNETT COLUMBIA 67349	HERE'S TO THE LADIES
12	9	19	PACO DE LUCIA/AL DI MEOLA/JOHN MCLAUGHLIN VERVE 533215	THE GUITAR TRIO
13	11	91	SOUNDTRACK MALPASO 45949/WARNER BROS.	THE BRIDGES OF MADISON COUNTY
14	8	7	DON BYRON NONESUCH 79438/AG	BUG MUSIC
15	6	20	VAN MORRISON/GEORGIE FAME/MOSE ALLISON/BEN SIDRAN VERVE 533203	TELL ME SOMETHING - THE SONGS OF MOSE ALLISON
16	17	44	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
17	RE-ENTRY		DAVE BRUBECK LEGACY 64615/COLUMBIA	THIS IS JAZZ #3
18	22	5	VARIOUS ARTISTS RCA VICTOR 68502	IDIOT'S GUIDE TO JAZZ
19	12	32	SOUNDTRACK VERVE 529554	KANSAS CITY
20	24	2	THE JAZZ PASSENGERS FEATURING DEBORAH HARRY 32 RECORDS 32007	INDIVIDUALLY TWISTED
21	20	3	VARIOUS ARTISTS N2K ENCODED JAZZ 10001	JAZZ CENTRAL STATION GLOBAL JAZZ POLL WINNERS - VOL. 1
22	23	51	VAN MORRISON WITH GEORGIE FAME & FRIENDS VERVE 529136	HOW LONG HAS THIS BEEN GOING ON
23	21	17	DIANNE REEVES BLUE NOTE 38268/CAPITOL	THE GRAND ENCOUNTER
24	25	2	BILLIE HOLIDAY LEGACY 64622/COLUMBIA	THIS IS JAZZ #15
25	18	28	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	21	KENNY G ▲ ARISTA 18985	THE MOMENT <small>21 weeks at No. 1</small>
2	2	4	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
3	3	22	KEIKO MATSUI COUNTDOWN 17750/ULG	DREAM WALK
4	4	23	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
5	21	4	ZACHARY BREAUX ZEBRA 44002/ALL AMERICAN	UPTOWN GROOVE
6	7	30	GEORGE BENSON GRP 9823	THAT'S RIGHT
7	10	17	ALFONZO BLACKWELL STREET LIFE/SCOTTI BROS. 75509/ALL AMERICAN	ALFONZO BLACKWELL
8	5	22	DAVID SANBORN ELEKTRA 61950/EEG	SONGS FROM THE NIGHT BEFORE
9	6	31	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
10	11	26	PAUL HARDCASTLE JVC 2060	HARDCASTLE 2
11	14	63	QUINCY JONES ▲ QWEST 45875/WARNER BROS.	Q'S JOOK JOINT
12	12	16	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
13	9	2	YELLOWJACKETS WARNER BROS. 46333	BLUE HATS
14	8	27	DAVE KOZ CAPITOL 32798	OFF THE BEATEN PATH
15	13	27	ART PORTER VERVE FORECAST 533119/VERVE	LAY YOUR HANDS ON ME
16	19	28	WAYMAN TISDALE MOJAZZ 530696/MOTOWN	IN THE ZONE
17	15	35	NORMAN BROWN MOJAZZ 530545/MOTOWN	BETTER DAYS AHEAD
18	17	19	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RKODISC	SHACK-MAN
19	20	72	BONEY JAMES WARNER BROS. 45913	SEDUCTION
20	18	15	RANDY CRAWFORD WARNER BROS. 45942	BEST OF RANDY CRAWFORD
21	16	7	BOBBY CALDWELL SIN-DROME 8925	BLUE CONDITION
22	22	24	BELA FLECK AND THE FLECKTONES WARNER BROS. 46247	LIVE ART
23	RE-ENTRY		BOBBY LYLE ATLANTIC 82951/AG	THE POWER OF TOUCH
24	23	2	JEAN-LUC PONTY ATLANTIC 82964/AG	LIVE AT CHENE PARK
25	RE-ENTRY		THE JOHN TESH PROJECT GTSP 532125	DISCOVERY

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

Davis' 'Kind Of Blue' Legacy Lives On Columbia Cleans Up Sound, Reinstates 1959 Classic

BBLUE AGAIN: Make way for another, and, with hope, final, marketplace debut of Miles Davis' ultraclassic outing, "Kind Of Blue." On March 25, Columbia Legacy reinstates the beloved 1959 album with many new features to lure both collectors and neophytes. It seems the disc has been plagued by packaging bugaboos since its emergence in the CD era. "This is by far the best version to ever be released," says Seth Rothstein, director of jazz marketing for Legacy. "For one thing, we're using the original cover. And we've fixed the misspelling of Cannonball Adderley's name, which has been wrong on the liner since the first issue."

Graphics are important, but the big deal about the new disc is the correction of the music's pitch on three tunes: "So What," "Freddie Freeloader," and "Blue In Green." Historically, Columbia used a pair of tape machines for its sessions, a master and a backup. "For 40-odd years the backup tapes were used for [retail] versions of the album," says Rothstein, "and the backup machine's speed was off. We finally found the three-track master tapes, remixed them on an all-tube recorder, and have it the way it should be. The new disc sounds much more genuine. Paul Chambers and Jimmy Cobb are right up in the mix, too." The update will include a bonus track—an alternate take of "Flamingo Sketches."

As far as visuals go, Legacy has unearthed forgotten pictures of the session. A staff photographer documented almost every recording date back then, and ten new shots of the musicians at work should help vivify the music. Bill Evans' original notes will be joined by a new essay by Robert Palmer.

The label estimates that "Kind Of Blue" sells around 100,000 pieces every year, a figure that SoundScan generally confirms, gauging the total number of units the current "Kind Of Blue" has sold since 1991 to be about 530,000. Columbia has deleted all the other versions, which recently included a gold master disc. The new piece carries an \$11.98 price point. In conjunction, Classic Records, known for the superb sound quality of its product, will issue the title on a double vinyl album.

"It's a win-win situation," explains Rothstein of the revamping. "Now we're not going to see the disc with Miles playing left-handed trumpet and all that silly stuff. From both a packaging and sonic standpoint, we feel that essentially every CD we put out now is definitive, unless technology changes again in 10 years and it's out of our hands."

The title is part of what the imprint is calling its masterpiece series. Also due on the 25th are Herbie Hancock's "Headhunters," Miles' "Porgy And Bess," Louis Armstrong's "Plays W.C. Handy," and Dave Brubeck's "Time Out." "I'd like to round out the catalog in terms of having it not just be a Dave Brubeck and Miles Davis scene," offers Rothstein. He and his associates have followed through on that so far. Titles by Oscar Brown Jr., Slim & Slam, and Lambert, Hendricks, & Ross were issued at the end of '96. A string of bebop releases, including a compilation of Dizzy Gillespie's earliest work, is due in August. Rothstein also plans to get several Dexter Gordon titles back in the catalog.



by Jim Macnie

DATA: Each year Jazz at Lincoln Center stages a Battle Royale, where soloists goad each other into highly animated offerings. This season, the instrument of choice is the piano. On March 7 and 8, some of the era's top pianists bring their trios to Alice Tully Hall. Eric Reed, Jacky Terrasson, Benny Green, Stephen Scott, Renee Rosnes, and Danilo Perez—players who know all about the rewards of stressing dynamics—are set to challenge each other. Stay tuned for the results... A piece on i.e. music's pending "A Twist Of Jobim" (Billboard, Feb. 15) misstated the disc's release date. The set streets March 11.

RIP: Guitarist Zachary Breaux died Feb. 20 in Miami Beach, Fla., drowning

in an attempt to rescue a swimmer in distress. According to Zebra Records, Breaux's label, the closest lifeguard stand was four blocks away. Carolyn Broner, publicist for the label, spoke with an attending Miami police officer about the incident. "He said there were terrible riptides that day," she says. "It was a heroic move, something that doesn't surprise any of us who knew Zachary well."

Accounts by some of those who caught Breaux's recent show with the Zebra All-Stars in New Orleans were mega-enthusiastic. Breaux and labelmate Mark Portmann then headed for Chicago, playing to 2000 people at the annual Winter Break concert, a bash sponsored by local smooth jazz WNUA. Breaux had a few days off before his next gig, so he met his wife and children in Florida for a short holiday. Breaux's limber guitar lines, often played with a hint of Southern swampiness, were a welcome addition to the synthy funk sounds that make up the realm of contemporary jazz. Breaux's latest disc is "Uptown Groove," currently No. 5 on the Top Contemporary Jazz Albums chart. He was 36 years old.

Top New Age Albums™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			*** NO. 1 ***	
1	1	4	PICTURE THIS WINDHAM HILL 11211	JIM BRICKMAN <small>4 weeks at No. 1</small>
2	2	64	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
3	3	23	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
4	4	96	BY HEART WINDHAM HILL 11164	JIM BRICKMAN
5	6	4	OCEANIC ATLANTIC 82953/AG	VANGELIS
6	7	22	GRAVITY NARADA 63037	JESSE COOK
7	9	6	FINGERDANCE NARADA 61058	BILLY MCLAUGHLIN
8	5	38	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
9	14	18	ORACLE WINDHAM HILL 11196	MICHAEL HEDGES
10	10	25	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
11	NEW		CHRYSLIS REAL MUSIC 8800	2002
12	11	14	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
13	13	50	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA
14	17	44	SACRED ROAD NARADA 64010	DAVID LANZ
15	21	3	GUITARISMA HIGHER OCTAVE 7098	VARIOUS ARTISTS
16	18	18	RETURN OF THE GUARDIANS NARADA 64011	DAVID ARKENSTONE
17	19	46	WINDHAM HILL SAMPLER '96 WINDHAM HILL 11179	VARIOUS ARTISTS
18	12	8	CONVERGENCE NARADA 64012	DAVID LANZ & DAVID ARKENSTONE
19	8	43	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
20	15	35	THE CELESTINE PROPHECY - A MUSICAL VOYAGE PRIORITY 50571	CHRISTOPHER FRANKE
21	20	69	VIVA! EPIC 66455	OTTMAR LIEBERT + LUNA NEGRA
22	RE-ENTRY		THE DREAM MIXES MIRAMAR 23073	TANGERINE DREAM
23	25	57	TEMPEST NARADA 63035	JESSE COOK
24	24	38	A THOUSAND PICTURES HIGHER OCTAVE 7084	CRAIG CHAQUICO
25	RE-ENTRY		CROSSROADS REAL MUSIC 3673	NICHOLAS GUNN

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

Songwriters & Publishers

ARTISTS & MUSIC

April Music Gets A Fresh Start Name Recalls Spring Of Publisher's Career

BY NIGEL HUNTER

LONDON—"What's in a name?" asked William Shakespeare. Deke Arlon's answer is, "Quite a lot."

He recently acquired the name April Music for his publishing activities and is indulging in some nostalgic memories of his early career. In 1968, at 23, Arlon became the youngest music director/senior VP for CBS when he took the helm of the infant April Music offshoot in the U.K., owned then by U.S.-based CBS Records.

"It had just been formed by CBS and had been known as April-Blackwood in the States," Arlon recalls. "April was the ASCAP company and Blackwood was with BMI, but over here only one identity was necessary."

Arlon had entered the business side of music a year before the April debut when he joined the promotion staff of Chappell Music, reporting to the legendary Teddy Holmes. He was already established as a singer and had gained national fame in a leading role in "Crossroads," a popular TV soap opera set in a motel.

"I came into the business at the end of the music hall (vaudeville) and old-style publishing era. Teddy was a great pianist, and we used to plug visiting A&R people at Chappell by him accompanying me as I sang the new songs to them. It was the traditional way of selling a song, and I had been the token pop act in several music hall shows before those theaters finally closed. Teddy also taught me how to spot a good song and maybe turn it into a great one, and I've benefited from that advice ever since."

Arlon left April Music in the late '70s but maintained an active involvement in publishing and also built a

thriving management company. Long-term clients of the latter include Elaine Paige, Sheena Easton, Ray Davies and the Kinks, actor Dennis Waterman, theater author and broadcaster Ned Sherin, and producer Chris Neil.

"I work closely with Chris and help to find material for his artists," says Arlon, "and I'm constantly aware of how important a good song is. Chris, who is currently producing French star Julien Clero, has scored over 20 million sales with his productions for Celine Dion, Mike & the Mechanics, Morten Harket, and Cher."

Over recent months, Arlon has been strengthening the publishing arm of his business, working with his son James. The time came when a company name was required, and Arlon remembered his April days.

"I knew EMI had bought April-

Blackwood from CBS, and I doubted whether the name April was available. We checked it out and discovered that it was, which has pleased me a lot and seems like a good omen. Whether we can use it outside the U.K. is something we're investigating right now with Warner/Chappell, which has represented my publishing interests abroad for a long time."

The resurrected April Music has created a corporate alliance with Tom Collins Music in Nashville, where it represents Jim Weatherly, whose song tally includes "Midnight Train To Georgia" and "Best Thing That Ever Happened To Me," and Robert White Johnson, who penned Celine Dion's first hit, "Where Does My Heart Beat Now." April also represents New York-based Dennis Lambert as a songwriter

(Continued on page 60)

U.S. Supreme Court Won't Hear 'Why Do Fools' Royalty Dispute

WASHINGTON, D.C.—The Supreme Court on Feb. 18 declined without comment to hear a case brought by Jimmy Merchant and Herman Santiago—once singers in the top '50s group Frankie Lymon & the Teenagers—over co-authorship royalties for the group's most famous hit, "Why Do Fools Fall In Love?"

The seminal doo-wop song has earned millions of dollars since it was recorded and released in 1956. There was also a cover hit of the tune in the '70s by Diana Ross.

The U.S. District Court in New York had awarded Merchant and Santiago a total of half authorship and \$570,000 in 1995 in the Merchant and Santiago vs. Morris Levy et al. case after finding that they had written the song with the late Lymon. Lymon's rights to the song, split with George Goldner, the head of the long-defunct Gee label, had

been acquired by a music publishing company owned by the late Morris Levy.

However, in August 1996, the 2nd U.S. Circuit Court of Appeals overturned that decision, ruling that the men had suitable time to come forward with their claims and that they had far exceeded the legal three-year statute of limitations (Billboard, Aug. 24, 1996).

The court said they should have brought their claims forward in 1961, when they became adults.

The plaintiffs had testified that they didn't pursue the claim earlier because they were threatened by Levy and his employees when they inquired about royalties in the 1960s and 1970s. The court, however, found "no evidence of duress" that would merit lifting the statute of limitations.

BILL HOLLAND



ARLON

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
THE HOT 100		
WANNABE	Spice Girls, Stannard, Rowe	Full Keel/ASCAP, Windswept Pacific/ASCAP, Polygram Int'l/ASCAP
HOT COUNTRY SINGLES & TRACKS		
ME TOO	Toby Keith, Chuck Cannon	Songs Of Polygram Int'l/BMI, Tokeco Tunes/BMI, Wacissa River/BMI, CMI/BMI
HOT R&B 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 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 • Fononmusic/SESAC		

Carl Sigman's Songs Supply Movie Nostalgia, Notable Covers

THE TIDE'S IN: As a lyricist and sometime composer, Carl Sigman has several dozen standards to his credit—the kind of works that nostalgic movies can use as emotional props on soundtracks and veteran pop balladeers can work into their CD repertoire.

For instance, 1950's "Enjoy Yourself," still a piece to contend with on festive occasions, is performed in Woody Allen's "Everybody Says I Love You," and 1947's "Bueno Sera" is heard in the critically acclaimed feature "Big Night."

Current album covers include 1949's "Crazy He Calls Me" in Tony Bennett's salute to Billie Holiday, while "Shangri-La" and 1956's "Dream Along With Me" (Perry Como's TV theme, with words and music by Sigman) are heard in the hit revue, "Forever Plaid."

Several other Sigman-associated copyrights are also on new CDs, such as "If You Could See Me Now" on Natalie Cole's "Stardust." "Robin Hood," his TV series theme, is featured on a new Deep Purple compilation.

Sigman's other notable works include "Answer Me, My Love," "Arrivederci, Roma," "Bongo Bongo Bongo (Civilization)," "It's All In The Game," "What Now My Love," "Marshmallow World," and "Theme From 'Love Story.'" His first success came in 1940 with "Pennsylvania 6-5000," based on Jerry Grey's instrumental and best known from its version by Glenn Miller.

Sigman, 87, had talent to write both words and music, and his bent as a lyricist stems from advice given him by legendary lyricist (and sometime melody man) Johnny Mercer.

"Mercer was my mentor. He was way ahead of me, but he helped me. He told me [during the Swing Era] that a band had 15 musicians who could write a tune to one person who could write a lyric. He said, 'You have a flair for it; you'll get songs published.'"

Many of Sigman's hits contain melodies (and lyrics) first introduced in Europe. He has never literally translated the story lines of the orig-

inal lyrics, but created new ones. "If the tune has merit, you have to start from scratch. The accents and meter are different." In the case of his 1966 hit, "What Now My Love," however, the title is based on the fact that the original French title sounded this way in English.

Perhaps Sigman's most unusual collaboration was with Charles Dawes, a U.S. vice president under Calvin Coolidge, who had written a piano piece called "Melody" in 1912. "One day I got a call from Warner Bros. Music telling me that Dawes had just died and left this tune to which he thought I should write a lyric," says Sigman. "After hearing it, I thought its two-octave range

made such an assignment difficult. We took a few high notes out, and I wrote the words."

The song was written with the title "It's All In The

Game" and was a hit recording in 1951 for Tommy Edwards, who repeated that success in 1958 with a version that included triplets so that it would sound like a rock 'n' roll song.

Sigman, elected to the Songwriters Hall of Fame in 1972, also wrote a lyric to Robert Maxwell's hit 1953 instrumental melody, "Ebb Tide." "That melody, almost classical in nature, wanders a good deal. It really has no hook. My lyric, in fact, doesn't use the title. Instead, I refer to 'Like the tide at its ebb/I'm at peace in the web/of your arms.'" Sigman suggests that great sexuality is present in both the words and undulating melody.

Among Sigman's collaborators are Bob Russell, Peter DeRose, Gilbert Becaud, Bob Hilliard, Herb Magdison, Gerhard Winkle, Fred Rauch, Frances Lai, and Michel Legrand.

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

1. Celine Dion, "Falling Into You."
2. Jim Brickman, "Picture This."
3. "Sheryl Crow."
4. Smashing Pumpkins, "Melon Collie And The Infinite Sadness."
5. Jewel, "Pieces Of You."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"VERONICA"
Written by Declan McManus and Paul McCartney
Published by MPL Communications Inc. and Plangent Visions Music (ASCAP)

Sarah Masen's self-titled debut has garnered high praise and earned the 20-year-old two Dove Award nominations—for best new artist and best pop contemporary album. A gifted songwriter, her compositions have propelled her burgeoning career, but her recent cover of "Veronica," whose version by Elvis Costello (McManus) went to No. 19 on the Hot 100 in 1989, has also generated lots of attention. Though not on her album, it was released as the flip side of the single "Kissing Tree."

"I've always wanted to cut an Elvis Costello tune because I love his stuff," Sarah Masen says. "At first, I didn't know how I could do it, because I respect him so much I didn't want to put myself in the same category artistically."

Masen says that when she decided to cover a Costello song, "Veronica" was her obvious choice. "I've always loved 'Veronica,'" she says. "I thought it was something I could make my own in a lot of ways, and I thought it would be interesting coming from a woman."

Masen feels that the song says a lot about how people can be treated in society. "I don't want to presume to know what [the writers] were

writing about, but I take it as being about an elderly woman . . . I don't know if it's about [the writer's] grandmother or who it's about, but it looks at the strangeness of how elderly people aren't paid much attention to. There are worlds in there, in an elderly person, if you're caring and gentle enough to look."

When she went in to record the song, Masen had definite ideas about how she would interpret it. "I wanted to do it acoustically and just let the words spill out in the story," she says. "I wanted to crawl into the quirkiness of the situation . . . but I also wanted it done with an element of fragility, really gentle and fragile and a little sad."



International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Philippine Acts Shine At Asian Fest New Songs And Piracy Are Hot Topics

■ BY STEVE McCLURE

HONG KONG—A carefully crafted pop song, powerfully interpreted, resulted in a double triumph for the Philippines at the second annual Asia Song Festival, held here Feb. 20-24.

Philippine entry "You Lift Me Up," composed by Daniel S. Tan with lyrics by Dodjie Simon, won the grand prize in the festival's new song competition, while female vocalist Jaya was voted best interpreter for her performance of the song.

"I'm in a state of shock," said Jaya when the results were announced.

Taking part in the event were composers, lyricists, and performers from 10 Asian countries and territories.

Second prize in the new song category was Chinese entry "Be With You Forever," which was composed by

Zhang Hong Guang, with lyrics written by Chen Tao, and performed by Zhu Hua. Third prize went to Taiwan's "The Contract Of Love," which Yu Kuan Hua

Festival delegates compared notes on musical copyright protection

composed, wrote lyrics for, and performed.

The festival's panel of judges included famed lyricist and ASCAP board member Hal David and Wang Li-Ping, chairman of the Music Copyright Soci-

ety of China.

The Minoru Endoh Award, presented by Endoh, chairman of the Japanese Society for Rights of Authors, Composers, and Publishers, went to "Be With You Forever."

The festival was presented by the Composers and Authors Society of Hong Kong Ltd. and the Minoru Endoh Music Foundation, with support from the Nippon Foundation.

Countries and territories taking part in the festival were Brunei, China, Hong Kong, Indonesia, Japan, South Korea, Malaysia, the Philippines, Singapore, and Taiwan. The new song competition was broadcast live Feb. 23 on Hong Kong television station TVB and local radio station RTHK.

Besides hearing new songs from around the region, festival delegates compared notes on musical copyright protection at a symposium held Feb. 21. Keynote speaker Selina Chow, a member of Hong Kong's legislative council, stressed the need for the council to pass the territory's new copyright law before Hong Kong reverts to China July 1. Because time is limited, the complex issue of licensing the online delivery of music should be dealt with at a later date, she said.

On the subject of piracy, Chow stressed the need to keep pressure on China to stamp out illegal music software production.

"It's not good enough to have Beijing state this as a policy intention without the follow-through at the local or provincial level," she said, adding that the Far East as a whole needs to do more to protect music copyrights. "I don't think China is necessarily very far behind," Chow noted.

Symposium participants agreed on the need to set up a nationwide composers' organization.

Asian songwriters should also do more to publicize Asian music outside the region, said the Philippines' Daniel S. Tan, whose country will host the third festival next year.

Report Reflects Russia's Income, Piracy Obstacles

■ BY ERKIN TOUZMOHAMED

MOSCOW—Russia has 33 million potential record buyers between the ages of 15 and 45, but the majority of the country's population has an income of only \$100 a month, according to a survey just published. The same survey states that subsistence level is \$80 a month.

The Russian Music Yearbook, now published by the InterMedia news agency as a CD-ROM in both Russian and English, says that in 1995, Russians bought 12 million CDs and 290 million prerecorded tapes at an average of two purchases per person. The total value of the market at retail prices, according to InterMedia, was \$597 million in 1995 compared with \$382 million in 1994.

The average retail price for CDs was between \$8 and \$15 for domestic repertoire and between \$12 and \$25 for legal imports. Pirate CDs are priced around \$4. Legitimate cassettes sell for between \$1 and \$2.

The report highlights Russia's long-standing piracy problems, but states that there was significant improvement last year. Lobbying by the Russian Phonographic Assn., the International Federation of the Phonographic Industry, and labels led to piracy being made a crime for the first time under an amendment to the Russian Law on Authors and Neighboring Rights of 1993, which came into effect at the beginning of this year.

The survey says that in 1995, 215 record companies released about 2,000 titles here. Most of the labels—132—are based in Moscow, but every city with a population of 1 million or more has at least one record company. The labels have now expanded from core releases in

pop, rock, and classical music to cover many repertoire niches, including jazz, folk, traditional, and children's.

Other barriers have also been broken. Two years ago, there was a strict division between cassette companies and CD companies, with cassette companies either buying licenses from CD companies for distribution on tape or acts giving split rights for cassettes and CDs to different companies. But now most of the labels handle both formats. Further, former cassette companies that have built their own manufacturing and duplication facilities and distribution networks, such as Soyuz, ZeKo, Becar, and Elias, are becoming Russian majors.

In 1995, there were about 16,000 record retail outlets in Russia; most were street kiosks or small franchises in general department stores. About 150 of the total were dedicated record stores. While there are no giant record stores along the lines of Virgin, HMV, or Tower Records, some stores, like Purple Legion in Moscow or Musik Shok in St. Petersburg, carry 7,000 titles of international and domestic repertoire.

New chains are also growing. Soyuz has an impressive chain of one-stops, kiosks, and stores in many Russian cities, and Moscow now boasts such dedicated outlets as three-store new age/world music specialist Government of Sound.

Nonetheless, in 1995, most retail and wholesale transactions in Russia were through the huge open-air Gorbushka record flea market in Moscow. In 1995, up to 2 million Bulgarian and Chinese pirate discs and tapes were shipped into Russia, and a large proportion of these went through the Gorbushka market to other Commonwealth of Independent States countries and through border towns like Vyborg, on the Russian-Finnish border, to Scandinavia, where street traders sell thousands of CDs to visiting tourists.

In 1995, Russia was introduced to the concept of TV advertising for records. PolyGram Russia, through president Boris Zosimov's affiliation with powerful TV music company BIZ TV, started a heavy TV campaign for Russian megastar Phillip Kirkorov, which resulted in legal sales of up to 500,000 units, according to InterMedia.

PolyGram's pioneering of the concept led to other labels entering the market. According to InterMedia, the advertising budgets of labels such as PolyGram and Soyuz exceeded those of Procter & Gamble or Mars.

Siljemark New Managing Director Of Arcade Music Co. Sweden

LONDON—Dutch-based indie the Arcade Music Group has appointed Jonas Siljemark managing director of Arcade Music Co. Sweden.

In 1987, the 32-year-old Swede co-founded Siljemark Productions, a company that was one of Sweden's largest concert promoters and artist agencies. Last year, he established label and publisher Siljemark Entertainment, whose catalog will now be transferred to Arcade's CNR Music Sweden.

Arcade group president/CEO André de Raaff says, "I am confident that in Jonas we have found the right man for this position, based on his excellent knowledge of the Swedish market and his capacity to create productions which have an international potential."



Shown, from left, are Arcade Music Group president/CEO André de Raaff and Jonas Siljemark, the new managing director of Arcade Music Co. Sweden.

newsline...

CASTLE COMMUNICATIONS, the London-based subsidiary of Alliance Entertainment, is closing its German affiliate after five years. The offices in Hamburg's Hallerstrasse will be wound down at the end of March with the loss of four jobs. German company edel will remain responsible for distributing Castle repertoire, which includes such German favorites as rock band Helwene and children's series "Lucky Luke." Castle's German managing director, Peter Caderra, is to become the new head of the Hamburg offices of Belgian-based indie Play It Again Sam.

RITZ MUSIC GROUP, the London-based home of Irish country star Daniel O'Donnell, made pretax profits of 628,000 pounds (\$1 million) on revenues of 4.8 million pounds (\$7.7 million) in the nine months to Dec. 31, according to figures just released. The results are the first the company has issued since being floated on the British Stock Exchange.

BMG Australia Names New Head Prescott 4th Co. Chief In Seven Years

Tim Prescott has been named managing director of BMG Entertainment International Australia.

He joined BMG Australia in May 1996 as head of its labels group, after stints at Sony Music Entertainment and PolyGram in A&R, marketing, and film. BMG's fourth head in seven years, he will also be responsible for New Zealand operations.

He reports to Michael Smellie, senior VP, Asia-Pacific, and replaces James Glicker, who, according to an internal statement issued by Smellie, has left the company to "pursue other interests."

Indications are that Glicker will return to New York, his base before his 1995 move to Australia, to improve the company's 10% market share and slash losses. Glicker's dramatic restructuring included closing down branch offices and streamlining them to two major centers, forging a closer alliance with retail, and curbing the company's expensive dalliance with interactive technology.



CHRISTIE ELIEZER

Sony Music Italy Dominates Sanremo Label Acts Take Top Newcomer, Established Prizes

■ BY MARK DEZZANI

SANREMO, Italy—Sony Music Italy artists achieved unprecedented success at this year's Sanremo Song Festival, which took place Feb. 19-22 in this Riviera resort town.

For the first time, acts signed to one company took first and second prize in the established artists section, first prize in the newcomers category, and the Critics Prize.

The annual, four-day music marathon is divided into two categories in which established artists and newcomers compete for votes from a public jury. This year, in addition to the supplementary critics choice, a professional jury, headed by the tenor Luciano Pavarotti, awarded prizes in several categories.

The event, which is televised by public broadcaster RAI's prime network, RAIUNO, remains the single most influential promotional vehicle for launching new artists, although its influence on record sales has waned over the past few years. This year's edition attracted 15.56 million viewers for the final evening, representing a viewing share of 68.29%, an increase of 1.7 million viewers and 5.4% in audience share over the final evening last year.

The event's organizers, RAI TV and the Commune Di Sanremo, claim that the results vindicate their efforts to revamp the selection process and presentation of the show during the past year.

In the category for established artists, relative newcomer Jalissee was the surprise winner with the song "Fiume Di Parole" (River Of Words) (Columbia/Sony). The duo, comprising

Alessandra Drusian and Fabio Ricci, had to pass a preliminary round for emerging artists to get into the established section.

Fabrizio Intra, managing director of Sony's Columbia label in Italy, notes the escalation in Jalissee's career since its debut in the newcomers category last year and describes "Fiume Di Parole" as influenced by conventional pop melodies and ethereal ethnic music as popularized by Enya.

Italo-Albanian songstress Anna Oxa took second place in the section for established artists with the song "Storie" (Columbia/Sony), described by Intra as a modern Italian melody.

Sibling duo Paola & Chiara won the section for newcomers with their self-penned song "Amici Come Prima" (Friends Like Before) (Columbia/Sony). The sisters write their own songs and play their own instruments, according to Intra, adding that their instrumental style contains Irish/Celtic influences combined with U.S.-style vocals, similar to the harmonies

on Fleetwood Mac's "Rumours" album.

Paola & Chiara's new album, "Ci Chiamano Bambine" (Columbia/Sony), released during the festival, sold 30,000 copies in its first week, piggybacking the duo's competition appearances. The disc was produced by Phil Palmer.

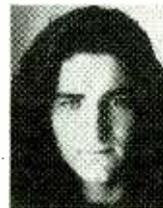
Sony Music Italy's good fortune did not end with sweeping the two big prizes. Songwriter Patty Pravo, recently signed by Epic after floating without a recording contract for two years, won the Critics Prize for her interpretation of the song "E Dimmi Che Non Vuoi Morire" (And Tell Me That You Don't Want To Die). Sony artists also picked up several prizes in the newly established Premio Di Qualita (Quality Prize) category, judged by the jury headed by Pavarotti.

Maurizio Lauzi received the best lyrics award for his composition "Il Capo Dei Giocattoli" (The Toy Boss) (Epic/Sony). Pavarotti's jury also awarded prizes to newcomers Domino (Universal/MCA) for best female
(Continued on page 40)

Spice Girls, Boyzone Are IRMA Show-Stealers

■ BY KEN STEWART

DUBLIN—Spice Girls were the center of attention at the 12th Irish Recorded Music Assn. (IRMA) Awards when they picked up the award for best international pop album and performed live. The show, held here Feb. 21 at the Burlington Hotel, was recorded for a Feb. 24 screening on Network 2.



KENNEDY

Boyzone and the band's manager shared three trophies: The band was best overall Irish act, its "A Different Beat" won for best Irish group album, and Louis Walsh, who has guided the act throughout its career, won the Industry Special Recognition award.

Rival boy band OTT won in the best new Irish act and video categories.

The two most unusual winners were

Dustin, the singing turkey, whose "Unplucked" was Irish album of the year, and "Faith Of Our Fathers," a collection of religious songs that was named best compilation album.

Frances Black's "The Smile On Your Face" was best Irish female album. The equivalent male award was given to Brian Kennedy for "A Better Man."

Single of the year was Richie Kavanagh's "Aon Focal Eile" (One More Thing), Donal Lunny was voted top Irish record producer, and Ronan Hardiman was honored for his music on "Lord Of The Dance," the top Irish folk/traditional album.

Celine Dion and Peter Andre took the international female and male artist album awards for, respectively, "Falling Into You" and "Natural."

Other international winners were singer/songwriter Charlie Landsborough, the Fugees, Smashing Pumpkins, and R.E.M.

Other than Spice Girls, those who performed live at the IRMA Awards were Boyzone, Alisha's Attic, new BMG Ireland signing the Carter Twins, Van Morrison, and Wet Wet Wet.

The 1997 Heineken/Hot Press Rock Awards were held Feb. 20 at Belfast's Blackstuff Studios and broadcast on BBC Northern Ireland television the following night.

The winners were Leslie Dowdall (best solo female), Brian Kennedy (best solo male), Ash (best single, "Oh Yeah"), Hyper(Borea) (dance act), David Holmes (club DJ), Bawl (best new band), and Larry Mullen Jr. (Rory Gallagher Musician Award). The Divine Comedy won for best album ("Casanova"), Radiohead won for best live performance in Ireland by an international act (Radiohead at the Olympia), and Van Morrison won for best live performance in Ireland by an Irish act (Van Morrison at the Olympia). Other winners included Ash (best band), Boyzone (pop award), Altan (roots award), Neil Hannon/a.k.a. the Divine Comedy (best songwriter), and Bill Graham (Special Industry Award).

Andy Macdonald Finds Partner In Sony

■ BY JEFF CLARK-MEADS

LONDON—The liaison between the corporation of Sony and the pointed autonomy of Independiente is also something of a meeting of minds, according to Sony Music Europe president Paul Russell.

Independiente, the new label set up by Go! Discs founder Andy Macdonald, has given its worldwide license to Sony, though in the U.K. the two companies have only a sales and distribution

agreement.

Macdonald left Go! when minority partner PolyGram bought a controlling stake in the company during the summer, and he made some fierce criticism of the "oppressive" major as he departed (Billboard, Aug. 31, 1996). PolyGram described Macdonald's criticisms at the time as "bizarre."

Russell says, though, that Sony's relationship with Macdonald and his new company is likely to be more cordial.

"This is a fairly major deal," comments Russell, "and it's important for



RUSSELL

us, and it's important for Andy.

"There were obviously major negotiations, and there were times when the negotiations got tricky. Every time we got to that point, if I spoke to Andy or Andy spoke to me, it got resolved in about 25 seconds."

Russell also pays tribute to what he regards as an unusual trait within the indie sector: He notes Macdonald's creative credentials, but expresses his admiration for the team of executives Macdonald has assembled. "That's the sign to me that this label can mushroom in a big way," says Russell.

One of those executives, managing director Mike Heneghan, says of Independiente's relationship with Sony after Macdonald's acrimonious parting with PolyGram, "Independents can always be wary of corporations, but
(Continued on next page)

Sony Japan Reorganizes Changes Follow 45% Profit Drop

■ BY STEVE McCCLURE

TOKYO—Strengthening marketing efforts and giving female and younger staff members more responsibility—rather than radical restructuring—were the key themes of Sony Music Entertainment (Japan)'s personnel and organizational changes, announced here Feb. 14.

There had been speculation that a major reshuffling at SMEJ would follow the news that profits fell 45% in April-September 1996, the first half of the company's business year. But one industry observer notes that "because the whole Japanese music business is in bad shape, the emphasis seems to be on consolidation rather than drastic changes."

Ryokichi Kunugi, appointed president last June, will continue in that post, while Shugo Matsuo remains the company's chairman.

As part of the changes, SMEJ's distribution planning division, which used to be part of the company's sales department, is now an independent entity within SMEJ. The company's sales department will be reorganized into two separate divisions corresponding to Sony Records and Epic/Sony Records, its two main label groups.

"There's a lot of effort in terms of trying to get the sales side of things

together," says one industry source. "That reflects Kunugi's background, since he used to be in sales.

"There's a lot of empowerment to the younger generation and to the females," adds the source, citing Yoshiko Watanabe's appointment as head of the company's Hiroshima sales office as the first time Sony has named a woman to such a post outside of Tokyo.

Other priorities the company has set include maintaining closer relations with artists, speeding up transfer of information, establishing clearer spheres of responsibility by streamlining the organization, and reducing administrative waste.

Japan's slow recovery from its recent recession, internal reorganization, and postponement of releases by both new and established artists caused SMEJ's net income in April-September 1996 to fall to 3.23 billion yen (\$29 million as of Sept. 30, 1996).

Nonconsolidated net sales totaled 46.6 billion yen (\$416.3 million), down 12.1% from the corresponding period in 1995.

The company expects net sales for the business year ending March 1997 to total 104.2 billion yen (\$833.6 million at current rates), down 9% from the same period in 1996, and net income to be 7.3 billion yen (\$58.4 million), down 36.4%.

Indonesian Label Lifts Local Artists

■ BY DEBE CAMPBELL

DENPASAR, Bali, Indonesia—Young and artistic entrepreneurs with a love for music have put a new spin on the record and video business in Indonesia. Launching a label, Sound in Design (SID), this year, Broadcast Design Indonesia (BDI) will use its umbrella of companies to promote its artists domestically through music videos while aiming to build international recognition and demand through overseas promotions of international-caliber Indonesian artists.

SID has already signed five artists who will make videos exclusively for BDI: New York-born Indonesian artist Anto Juwono, Ali Mustafa, Dewi Sandra, Ivan Dedore, and Andy "Atis" Eric Manuhutu.

BDI got its start in 1992 as one of the country's first players in the video music industry. Now, it produces 10 to 12 videoclips a month. Its roster includes such international artists as Saigon Kick and Marybeth, along with

domestic stars. BDI was nominated for a 1996 MTV International Viewers' Choice Award for the Indonesian artist Gigi and, in 1995, won the same award for artist Denada.

BDI's technology is among the most sophisticated in Asia and is as good as any country's, says special project director Manuhutu. Of the U.S.-educated Indonesian founders—all under age 30—Richard Bintaro has a broadcasting background and Manuhutu, educated as an aerospace engineer, is a musician in his own right.

BDI is the production house in Indonesia for Asia's satellite music Channel V. BDI creates 80% of all pop or alternative pop videos in Indonesia and was the first to introduce contemporary styles, including innovative camera angles and quick cuts, according to Manuhutu. But competition is mushrooming. "A lot of others are following the trend, but they typically last three or four months," he claims.

The only competition on the same scale as BDI is Avant Garde, a group

of 12 former BDI staff that broke away in 1995. Avant Garde makes only music videos, while BDI handles television commercials and commercial work.

Aside from a 700-square-meter editing and production studio in Jakarta, Indonesia, BDI facilities in Bali now include a production studio, props center, and workshop. An editing studio will be under construction this year.

The Bali branch of BDI opened in 1995 to target an international market. A second production branch on Indonesia's Batam island, 20 minutes by ferry from Singapore, is planned to further target international business from Singapore, Malaysia, and Brunei.

A separate BDI division promotes tours and concerts. The artists signed to SID will be promoted through BDI's commercial work as entertainment stars in multiple-city product launchings for such clients as the Lippo banking group and Gillette, which will, in turn, promote new releases, says Manuhutu. "We create venues and
(Continued on page 40)

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HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 03/03/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CAN YOU CELEBRATE? NAMIE AMURO AVEX TRAX
2	1	EVERYTHING (IT'S YOU) MR. CHILDREN TOY'S FAC-TORY
3	3	A.S.A.P. LITTLE KISS PONY CANYON
4	NEW	I LOVE YOU RYUICHI KAWAMURA VICTOR
5	2	FACE GLOBE AVEX TRAX
6	5	RED ANGEL POCKET BISCUITS TOSHIBA EMI
7	9	THE OTHER SIDE OF LOVE RYUICHI SAKAMOTO FEATURING SISTER M FOR LIFE
8	NEW	KUZIRA NO. 12 JUDY AND MARY EPIC SONY
9	NEW	TAMASHIHO RUFURAN YOKO TAKAHASHI KING
10	4	TROUBLEMAKER NANASE AIKAWA CUTTING EDGE
11	6	SHIROI KUMONO YOUNI SARUGANSEKI COLUMBIA
12	13	LOVE SOMEBODY YUJI ODA WITH MAXI PRIEST MERCURY
13	7	SCARLET SPITZ POLYDOR
14	12	DEAR MY FRIEND EVERY LITTLE THING AVEX TRAX
15	16	ONE MORE TIME, ONE MORE CHANCE MASAYOSHI YAMAZAKI POLYDOR
16	15	ID ASKA TOSHIBA EMI
17	19	ARIGATOU YOSUI INOUE/TAMIO OKUDA FOR LIFE
18	NEW	AMAI UNMEI UA VICTOR
19	NEW	CYMBALS TOSHINOBU KUBOTA SONY
20	8	FURARETE GENKI TOKIO SONY
ALBUMS		
1	1	KOHSHI INABA MAGMA ROOMS
2	2	KOHMI HIROSE WELCOME-MUZIK VICTOR
3	4	L'ARC-EN-CIEL TRUE KYOON SONY
4	7	FAVORITE BLUE DREAM & MEMORIES AVEX TRAX
5	5	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC SONY
6	NEW	T.M. REVOLUTION RESTORATION LEVEL 3 ANTINOS
7	3	THE YELLOW MONKEY SICKS FUN HOUSE
8	NEW	TOMOYO HARADA I COULD BE FREE FOR LIFE
9	6	SHOGO HAMADA IN EARLY SUMMER SONY
10	9	BEN FOLDS FIVE WHATEVER AND EVER AMEN EPIC SONY
11	8	HIDEKI KAJI MINI SKIRT POLYSTAR
12	11	KEIZO NAKANISHI SPINNING PIONEER LDC
13	10	SOUNDTRACK FINAL FANTASY VII DIGICUBE
14	14	SOUNDTRACK EVITA WEA JAPAN
15	RE	UA 11 VICTOR
16	19	ERIC CLAPTON CHANGE THE WORLD WEA JAPAN
17	18	GLOBE GLOBE AVEX TRAX
18	12	GLAY BELOVED PLATINUM
19	NEW	HARUMI TSUYUZAKI WONDER OF LOVE TOKUMA JAPAN
20	NEW	CELINE DION FALLING INTO YOU EPIC SONY

GERMANY (Media Control) 02/25/97

THIS WEEK	LAST WEEK	SINGLES
1	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
2	2	DON'T SPEAK NO DOUBT MCA
3	NEW	ANYWHERE FOR YOU BACKSTREET BOYS ROUGH TRADE
4	3	DON'T CRY FOR ME ARGENTINA MADONNA WEA
5	4	SO STRUNG OUT C-BLOCK WEA
6	5	UN-BREAK MY HEART TONI BRAXTON ARISTA
7	6	I HAVE A DREAM DJ QUICKSILVER ARCADE
8	8	DON'T LET GO (LOVE) EN VOGUE EASTWEST
9	7	WHEN I DIE NO MERCY ARIOLA
10	10	TEARING UP MY HEART 'N SYNC ARIOLA
11	9	STEP BY STEP WHITNEY HOUSTON ARISTA
12	12	BARREL OF A GUN DEPECHE MODE INTERCORD
13	13	I LOVE YOU... STOP! RED 5 Zyx
14	NEW	I BELIEVE I CAN FLY R. KELLY ROUGH TRADE
15	NEW	FELL IN LOVE WITH AN ALIEN THE KELLY FAMILY EMI
16	18	FLASH B.B.E. MOTOR MUSIC
17	17	HIT 'EM HIGH MONSTARS OF SPACE JAM EASTWEST
18	11	DARKMAN NANA MOTOR MUSIC
19	NEW	TO FRANCE M.R. EMI
20	15	DIE LANGSTE SINGLE DER WELT WOLFGANG PETRY ARIOLA
ALBUMS		
1	1	ANDREA BOCELLI BOCELLI POLYDOR
2	3	SOUNDTRACK EVITA WEA
3	2	NO DOUBT TRAGIC KINGDOM MCA
4	4	TONI BRAXTON SECRETS ARISTA
5	NEW	SORAYA ON NIGHTS LIKE THIS MERCURY
6	5	TIC TAC TOE TIC TAC TOE RCA
7	15	SOUNDTRACK SPACE JAM EASTWEST
8	NEW	SCHURZENJAGER HOMO ERECTUS ARIOLA
9	6	DUNE FOREVER VIRGIN
10	9	ANDRE RIEU STRAUSS & CO POLYDOR
11	7	TONI BRAXTON TONI BRAXTON ARISTA
12	8	SPICE GIRLS SPICE VIRGIN
13	11	ANDREA BOCELLI ROMANZA POLYDOR
14	12	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE
15	10	NO MERCY MY PROMISE ARIOLA
16	13	WOLFGANG PETRY ALLES ARIOLA
17	17	JAMIROQUAI TRAVELLING WITHOUT MOVING EPIC
18	RE	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
19	18	CELINE DION FALLING INTO YOU COLUMBIA
20	20	SOUNDTRACK JENSEITS DER STILLE VIRGIN

U.K. (Chart-Track) 02/24/97

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/MCA
2	18	ENCORE UNE FOIS SASH! MULTIPLY
3	2	WHERE DO YOU GO NO MERCY MCA/ARISTA
4	NEW	ALONE BEE GEES POLYDOR
5	NEW	YOU GOT THE LOVE SOURCE FEATURING CANDI STATON REACT
6	5	REMEMBER ME THE BLUE BOY PHARM
7	NEW	HUSH KULA SHAKER COLUMBIA
8	4	THE DAY WE FIND LOVE 911 VIRGIN
9	6	DON'T LET GO (LOVE) EN VOGUE EASTWEST AMERICA
10	11	LET ME CLEAR MY THROAT DJ KOOL AMERICAN RECORDINGS
11	12	I SHOT THE SHERIFF WARREN G DEF JAM/MERCURY
12	NEW	READY TO GO REPUBLICA DECONSTRUCTION
13	9	DA FUNK/MUSIQUE DAFT PUNK VIRGIN
14	NEW	BATTLE OF WHO COULD CARE LESS BEN FOLDS FIVE EPIC
15	NEW	BEFORE TODAY EVERYTHING BUT THE GIRL VIRGIN
16	13	LET ME IN OTT EPIC
17	3	DISCOTHÈQUE U2 ISLAND
18	8	SHE'S A STAR JAMES FONTANA/MERCURY
19	NEW	SWALLOWED BUSH INTERSCOPE/MCA
20	NEW	WATERLOO SUNSET CATHY DENNIS POLYDOR
ALBUMS		
1	11	MANSUN ATTACK OF THE GREY LANTERN PARLOPHONE
2	4	SPICE GIRLS SPICE VIRGIN
3	NEW	VARIOUS ARTISTS CLUB MIX 97 VOL. 2 POLYGRAM TV
4	NEW	MIRIAM STOCKLEY/LPO/KARL JENKINS ADIEMUS II: CANTATA MUNDI VENTURE/VIRGIN
5	NEW	GENE DRAWN TO THE DEEP END POLYDOR
6	6	THE SMURFS HITS '97 VOLUME 1 EMI TV
7	NEW	VARIOUS ARTISTS MINISTRY OF SOUND—THE SESSIONS VOL. 7 MINISTRY OF SOUND
8	3	VARIOUS ARTISTS MINISTRY OF SOUND—THE ANNUAL II MINISTRY OF SOUND
9	1	BLUR BLUR FOOD/PARLOPHONE
10	NEW	JEAN MICHEL JARRE OXYGENE 7-13 EPIC
11	19	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
12	15	VARIOUS ARTISTS IN THE MIX 97 VIRGIN
13	8	TEXAS WHITE ON BLONDE MERCURY
14	10	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS
15	5	REEF GLOW SONY S2
16	7	VARIOUS ARTISTS AMOUR—THE ULTIMATE LOVE COLLECTION POLYGRAM TV
17	9	VARIOUS ARTISTS THE SOUL ALBUM VIRGIN
18	NEW	THE ORB ORBLIVION ISLAND
19	NEW	EELS BEAUTIFUL FREAK DREAMWORKS
20	14	SOUNDTRACK EVITA WARNER BROS./WEA

FRANCE (SNEP/FOP/Tite-Live) 02/22/97

THIS WEEK	LAST WEEK	SINGLES
1	2	LET A BOY CRY GALA SCORPIO
2	1	DON'T CRY FOR ME ARGENTINA MADONNA WEA
3	4	CON TE PARTIRO ANDREA BOCELLI POLYDOR
4	10	TOUJOURS LA POUR TOI 2 BE 3 EMI
5	3	BAILA ALLIAGE BAX OANCE
6	6	BAILANDO PARADISIO CNR
7	5	DON'T SPEAK NO DOUBT MCA
8	9	I NEED YOU 3T EPIC
9	7	PARTIR UN JOUR 2 BE 3 EMI
10	8	UN-BREAK MY HEART TONI BRAXTON ARISTA
11	13	JE SERAI LA TERI MOISE SOURCE/VIRGIN
12	16	AUCUNE FILLE AU MONDE G. SQUAD ARIOLA
13	15	BOHEMIAN RHAPSODY THE BRAIDS EASTWEST
14	12	INSOMNIA FAITHLESS HAPPY MUSIC
15	11	AFFIRMATIVE ACTION (SAINT-DENIS STYLE REMIX) NAS & SUPREME N.T.M. COLUMBIA
16	14	VISION OF LIFE DOWN LOW MASCOTTE
17	18	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
18	17	FLASH B.B.E. LABELS/VIRGIN
19	NEW	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER HAPPY MUSIC
20	RE	DA FUNK DAFT PUNK LABELS/VIRGIN
ALBUMS		
1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	10	2 BE 3 PARTIR UN JOUR EMI
3	2	PASCAL OBISPO SUPERFLU EPIC
4	5	3T BROTHERHOOD EPIC
5	7	JULIO IGLESIAS TANGO COLUMBIA
6	14	SPICE GIRLS SPICE VIRGIN
7	6	TEXAS WHITE ON BLONDE MERCURY
8	8	NOIR DESIR 66666.7 CLUB BARCLAY
9	NEW	JEAN MICHEL JARRE OXYGENE 7-13 DREYFUS
10	11	SOUNDTRACK EVITA WEA
11	3	LES ENFOIRES LA SOIREE DES ENFOIRES 96 WEA
12	4	EDDY MITCHELL MR. EDDY POLYDOR
13	RE	DAVID BOWIE EARTHLING ARISTA
14	16	JAMIROQUAI TRAVELLING WITHOUT MOVING S.M.A.L.L.
15	17	DOC GYNCO PREMIERE CONSULTATION VIRGIN
16	9	MYLENE FARMER ANAMORPHOSE POLYDOR
17	RE	NO DOUBT TRAGIC KINGDOM MCA
18	19	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH
19	12	BLUR BLUR EMI
20	13	CELINE DION LIVE À PARIS COLUMBIA

CANADA (SoundScan) 03/08/97

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS
2	2	DISCOTHÈQUE U2 ISLAND
3	4	GOD BLESS THE CHILD SHANIA TWAIN MERCURY
4	5	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
5	3	BARREL OF A GUN DEPECHE MODE MUTE/REPRISE
6	6	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER ARISTA
7	14	LET ME CLEAR MY THROAT DJ KOOL CLR/WARNER
8	7	WHERE DO YOU GO NO MERCY ARISTA
9	17	FIRESTARTER PRÓDIGY XL RECORDINGS
10	9	YOU MUST LOVE ME MADONNA WARNER BROS.
11	12	COLD ROCK A PARTY MC LYTE EASTWEST
12	NEW	IF I FALL IN LOVE ROCKELL ROBBINS/BMG
13	10	IT'S ALL COMING BACK TO ME NOW CELINE DION COLUMBIA
14	NEW	KING NOTHING METALLICA ELEKTRA
15	NEW	EXPERIENCE PRODIGY XL RECORDINGS
16	13	YOU'RE MAKIN' ME HIGH TONI BRAXTON LAFACE/ARISTA
17	15	UP TO NO GOOD THE PORN KINGS POPULAR/WARNER
18	NEW	RETURN OF THE MACK MARK MORRISON ATLANTIC
19	11	WHEN YOU'RE GONE THE CRANBERRIES ISLAND
20	8	DON'T LET GO (LOVE) EN VOGUE EASTWEST
ALBUMS		
1	NEW	LIVE SECRET SAMADHI RADIOACTIVE/MCA
2	3	SPICE GIRLS SPICE VIRGIN
3	1	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA
4	2	OUR LADY PEACE CLUMSY EPIC
5	10	VARIOUS ARTISTS 1997 GRAMMY NOMINEES POLYTEL
6	4	BACKSTREET BOYS BACKSTREET BOYS JIVE TUNES MCA
7	7	VARIOUS ARTISTS MUCHMUSIC'S BIG SHINY TUNES MCA
8	5	TONI BRAXTON SECRETS LAFACE/ARISTA
9	NEW	SOUNDTRACK LOST HIGHWAY INTERSCOPE/MCA
10	12	CELINE DION FALLING INTO YOU COLUMBIA
11	14	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/MCA
12	11	SOUNDTRACK ROMEO + JULIET CAPITOL/EMI
13	9	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
14	16	MOIST CREATURE EMI
15	6	SOUNDTRACK EVITA WARNER BROS.
16	15	BUSH RAZORBLADE SUITCASE INTERSCOPE/MCA
17	NEW	MERCEDES BAND V2/L'HEURE JMP SELECT
18	8	SILVERCHAIR FREAK SHOW EPIC
19	18	AMANDA MARSHALL AMANDA MARSHALL EPIC
20	19	JEWEL PIECES OF YOU ATLANTIC

NETHERLANDS (Stichting Mega Top 100) 03/01/97

THIS WEEK	LAST WEEK	SINGLES
1	1	WHEN I DIE NO MERCY BMG
2	3	DON'T LET GO (LOVE) EN VOGUE WARNER
3	2	DON'T SPEAK NO DOUBT MCA
4	10	I BELIEVE I CAN FLY R. KELLY ZOMBA
5	4	HIJ GAAT VOOR CI! BN'ERS VOOR BNN BUNNY
6	6	HIT 'EM HIGH MONSTARS OF SPACE JAM WARNER
7	8	ANYWHERE FOR YOU BACKSTREET BOYS ZOMBA
8	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
9	9	PARTY CHARLY LOWNOISE & MENTAL THEO POLYDOR
10	NEW	WE LIKE TO PARTY PARTY ANIMALS ROADRUNNER
11	7	PAPARAZZI XZIBIT BMG
12	17	MOSSELS DE MOSSELMAN XSV
13	12	DON'T CRY FOR ME ARGENTINA MADONNA WARNER
14	14	PONY GINUWINE EPIC
15	15	FREED FROM DESIRE GALA POLYDOR
16	20	AIN'T TALKIN' 'BOUT DUB APOLLO FOUR FORTY EPIC
17	13	2 BECOME 1 SPICE GIRLS VIRGIN
18	18	STEP BY STEP WHITNEY HOUSTON BMG
19	11	DISCOTHÈQUE U2 MERCURY
20	16	HAKKE & ZAGE GABBER PIET BUNNY
ALBUMS		
1	1	MARCO BORSATO DE WAARHEID POLYDOR
2	2	TOTAL TOUCH TOTAL TOUCH BMG
3	3	ANDREA BOCELLI ROMANZA POLYDOR
4	4	NO DOUBT TRAGIC KINGDOM MCA
5	8	NO MERCY MY PROMISE BMG
6	5	SPICE GIRLS SPICE VIRGIN
7	6	SOUNDTRACK EVITA WARNER
8	14	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH/PIAS
9	9	GEORGE MICHAEL OLDER VIRGIN
10	NEW	SOUNDTRACK SPACE JAM WARNER
11	7	TONI BRAXTON SECRETS BMG
12	12	FRANS BAUER VOOR JOU THAT'S ENTERTAINMENT
13	11	CELINE DION FALLING INTO YOU COLUMBIA
14	NEW	LIVE SECRET SAMADHI RADIOACTIVE/MCA
15	20	BZN A SYMPHONIC NIGHT MERCURY
16	RE	JULIO IGLESIAS TANGO COLUMBIA
17	13	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG
18	10	MARCO BORSATO ALS GEEN ANDER POLYDOR
19	NEW	DAVID BOWIE EARTHLING BMG
20	16	ANDREA BOCELLI BOCELLI POLYDOR

AUSTRALIA (ARIA) 03/02/97

THIS WEEK	LAST WEEK	SINGLES
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
2	2	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M
3	3	BREAK MY STRIDE UNIQUE 2 DANCE POOL/SONY
4	4	FREAK SILVERCHAIR MURMUR/SONY
5	5	BREATHE PRODIGY DANCE POOL/SONY
6	7	SEXY EYES WHIGFIELD TRANSISTOR/BMG
7	6	TO THE MOON & BACK SAVAGE GARDEN ROADSHOW
8	9	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE SHANIA TWAIN MERCURY
9	14	DISCOTHÈQUE U2 ISLAND
10	10	DON'T CRY FOR ME ARGENTINA MADONNA WEA
11	8	UN-BREAK MY HEART TONI BRAXTON BMG
12	NEW	LOVEFOOL THE CARDIGANS POLYDOR
13	11	YOUNG HEARTS RUN FREE KYM MAZELLE EMI
14	12	STEP BY STEP WHITNEY HOUSTON BMG
15	13	TWISTED KEITH SWEAT WEA
16	19	PONY GINUWINE EPIC
17	16	SAY YOU'LL BE THERE SPICE GIRLS VIRGIN
18	NEW	LAST NIGHT AZ YET BMG
19	15	WANNABE SPICE GIRLS VIRGIN
20	18	I AM, I FEEL ALISHA'S ATTIC MERCURY
ALBUMS		
1	1	SOUNDTRACK ROMEO + JULIET EMI
2	NEW	LIVE SECRET SAMADHI RADIOACTIVE/MCA
3	3	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
4	2	SILVERCHAIR FREAK SHOW MURMUR/SONY
5	6	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
6	7	SOUNDTRACK EVITA WEA
7	5	BRYAN ADAMS 18 TIL I DIE A&M
8	4	THE CORRS FORGIVEN, NOT FORGOTTEN EASTWEST
9	8	CELINE DION FALLING INTO YOU EPIC
10	20	SPICE GIRLS SPICE VIRGIN
11	10	CROWDED HOUSE RECURRING DREAM—THE VERY BEST OF CROWDED HOUSE EMI
12	12	JAMIROQUAI TRAVELLING WITHOUT MOVING COLUMBIA
13	11	KISS GREATEST KISS MERCURY
14	14	PRODIGY MUSIC FOR THE JILTED GENERATION DANCE POOL/SONY
15	RE	SPIDERBAIT IVY & THE BIG APPLES POLYDOR
16	13	POWDERFINGER DOUBLE ALLERGIC POLYDOR
17	15	ALANIS MORISSETTE JAGGED LITTLE PILL WEA
18	9	SIMPLY RED GREATEST HITS EASTWEST
19	17	TONI BRAXTON SECRETS BMG
20	18	HUMAN NATURE TELLING EVERYBODY COLUMBIA

ITALY (Musica e Dischi/FIMI) 02/24/97

THIS WEEK	LAST WEEK	SINGLES
1	2	LET A BOY CRY GALA DD IT YOURSELF/NITELITE
2	1	DISCOTHÈQUE U2 ISLAND
3	3	THE RIDE ON THE RHYTHM BLACKWOOD A&D
4	13	SWEET DREAMS SHARON C THE SELF
5	5	BABY I'M YOURS 49ERS MEDIA/FLYING
6	4	DON'T CRY FOR ME ARGENTINA MADONNA WEA
7	9	FROM DISCO TO DISCO WHIRLPOOL PRODUCTIONS ZAC
8	7	TIME GOES BY CHARLIE DORE BUSTIN' LOOSE/DIG IT
9	6	ONE AND ONE ROBERT MILES FEATURING MARIA NAYLER DBX/FLYING
10	15	UN-BREAK MY HEART TONI BRAXTON DO IT YOUR-SELF/BMG
11	8	ENCORE UNE FOIS SASH! FMA/ZAC
12	19	BELO HORIZONTI HEARTIST THE DUB
13	10	TIC TIC TAC LOS LOCOS NEW MUSIC
14	NEW	I SHOT THE SHERIFF WARREN G MERCURY
15	12	FIRST MISSION RICKY LE ROY MEDIA/FLYING
16	NEW	FLASH B.B.E. EMI
17	16	BREATHE PRÓDIGY UDP/DISCOPIU
18	11	BOHEMIAN RHAPSODY THE BRAIDS WEA
19	NEW	THE NIGHT RITHMO EXOTIC
20	14	BARREL OF A GUN DEPECHE MODE MUTE/BMG
ALBUMS		
1	1	JOVANNOTTI LORENZO 1997—L'ALBERO MERCURY
2	2	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR
3	3	SPICE GIRLS SPICE VIRGIN
4	4	SOUNDTRACK EVITA WEA
5	6	LUCIO DALLA CANZONI PRESSING
6	5	LITFIBA MONDI SOMMERSEMI EMI
7	14	EURYTHMICS GREATEST HITS RCA
8	10	CLAUDIO BAGLIONI ATTORI E SPETTATORI COLUMBIA
9	18	POOH AMICI PER SEMPRE CGD
10	8	FRANCO BATTIATO L'IMBOSCATA MERCURY
11	NEW	TIMORIA ETA BETA POLYDOR
12	NEW	PATTY P

HITS OF THE WORLD

C O N T I N U E D

EUROCHART		MUSIC & MEDIA		NEW ZEALAND		(RIANZ) 02/19/97	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	DON'T SPEAK NO DOUBT INTERSCOPE/MCA		1	NEW	DISCOTHÈQUE U2 ISLAND	
2	2	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.		2	1	I BELIEVE I CAN FLY R. KELLY WARNER	
3	4	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA		3	5	I AIN'T MAD AT CHA 2PAC ISLAND	
4	3	DISCOTHÈQUE U2 ISLAND		4	NEW	LAND OF PLENTY OMC POLYDOR	
5	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST		5	2	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL	
6	6	DON'T LET GO (LOVE) EN VOGUE EASTWEST AMERICA		6	NEW	BREATHE PRODIGY BMG	
7	9	LET A BOY CRY GALA DO IT YOURSELF/SCORPIO		7	9	SNOOP'S UPSIDE YA HEAD SNOOP DOGGY DOGG INTERSCOPE/UNIVERSAL	
8	NEW	ENCORE UNE FOIS SASH! BYTE BLUE		8	RE	FIRESTARTER PRODIGY BMG	
9	8	WHEN I DIE NO MERCY MCI/ARISTA		9	8	TOSS IT UP MAKAVELI INTERSCOPE/UNIVERSAL	
10	RE	STEP BY STEP WHITNEY HOUSTON ARISTA		10	3	HOW COULD YOU K-CI & JOJO OF JODECI UNIVERSAL	
		ALBUMS				ALBUMS	
1	3	SPICE GIRLS SPICE VIRGIN		1	5	SOUNDTRACK ROMEO + JULIET EMI	
2	1	SOUNDTRACK EVITA WARNER BROS.		2	1	THE CORRS FORGIVEN, NOT FORGOTTEN WARNER	
3	2	NO DOUBT TRAGIC KINGDOM INTERSCOPE/MCA		3	2	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL	
4	4	TONI BRAXTON SECRETS LAFACE/ARISTA		4	4	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH/SONY	
5	7	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR		5	6	PRODIGY MUSIC FOR THE JILTED GENERATION BMG	
6	5	BLUR BLUR FOOD/PARLOPHONE		6	NEW	DAVID HELFGOTT THE LAST GREAT ROMANTIC BMG	
7	8	ANDREA BOCELLI BOCELLI SUGAR/POLYDOR		7	3	SPICE GIRLS SPICE VIRGIN	
8	6	THE OFFSPRING IXNAY ON THE HOMBRE EPITAPH		8	9	SOUNDTRACK SHINE POLYGRAM	
9	RE	JULIO IGLESIAS TANGO COLUMBIA		9	NEW	BLUR BLUR EMI	
10	RE	TEXAS WHITE ON BLONDE MERCURY		10	10	SOUNDTRACK EVITA WARNER	

MALAYSIA		(RIM) 02/25/97		HONG KONG		(IFPI Hong Kong Group) 02/16/97	
THIS WEEK	LAST WEEK	ALBUMS		THIS WEEK	LAST WEEK	ALBUMS	
1	2	VARIOUS ARTISTS THE POWER OF LOVE WARNER		1	1	JACKY CHEUNG THE NEVER OLD LEGEND POLYGRAM	
2	1	VARIOUS ARTISTS MEGAHIT 8 EMI		2	3	EDMOND LEUNG STEAL KISSES CAPITAL ARTISTS	
3	3	VARIOUS ARTISTS ROMANCE EMI		3	5	ALAN TAM ETERNAL TREASURE POLYGRAM	
4	4	JACKY CHEUNG THE NEVER OLD LEGEND POLYGRAM		4	2	LEO KOO WISHES BMG/MUSIC IMPACT	
5	9	RAIHAN PUJI-PUJIAN WARNER		5	4	AMANDA LEE BITTER AND SWEET GOLDEN PONY	
6	7	MICHAEL LEARNS TO ROCK PAINT MY LOVE--GREATEST HITS EMI		6	6	EKIN CHENG DISCOVERY LIFE 2 BMG	
7	5	SUDIRMAN DWIDEKAD EMI		7	RE	BONDY CHIU PERSON WANTED FITTO	
8	6	NO DOUBT TRAGIC KINGDOM MCA		8	7	SAMMI CHENG SAMMI X LIVE '96 WARNER	
9	RE	CELINE DION FALLING INTO YOU SONY		9	8	AARON KWOK 24K GOLD MASTERSONIC COMPILATION WARNER	
10	8	VARIOUS ARTISTS 4 ZAI BI DE EMI		10	RE	AARON KWOK LISTEN WARNER	

IRELAND		(IFPI Ireland/Chart-Track) 02/20/97		BELGIUM		(Promuvi) 02/25/97	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	2	DON'T SPEAK NO DOUBT MCA		1	1	DON'T SPEAK NO DOUBT MCA	
2	4	WHERE DO YOU GO NO MERCY BMG		2	2	UN-BREAK MY HEART TONI BRAXTON BMG	
3	3	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M		3	4	DON'T CRY FOR ME ARGENTINA MADONNA WARNER	
4	1	DISCOTHÈQUE U2 ISLAND		4	3	FREED FROM DESIRE GALA PRIVATE LIFE	
5	5	DON'T LET GO (LOVE) EN VOGUE EASTWEST AMERICA		5	5	ZATERDAG K.I.A. ARS	
6	7	THE OLDER EP GEORGE MICHAEL VIRGIN		6	NEW	LET A BOY CRY GALA PRIVATE LIFE	
7	9	QUIT PLAYING GAMES (WITH MY HEART) BACK-STREET BOYS JIVE		7	6	ENCORE UNE FOIS SASH! BYTE BLUE	
8	6	YOUR WOMAN WHITE TOWN CHRYSALIS		8	8	I NEED YOU 3T SONY	
9	NEW	LET ME IN OTT EPIC		9	NEW	I FINALLY FOUND SOMEONE BARBRA STREISAND & BRYAN ADAMS A&M	
10	10	CLEMENTINE MARK OWEN BMG		10	7	DOOR VEEL VAN MIJ TE HOUDEN SANDRA KIM & FRANK GALAN CENTROPA	
		ALBUMS				ALBUMS	
1	2	NO DOUBT TRAGIC KINGDOM MCA		1	3	ANDREA BOCELLI ROMANZA POLYDOR	
2	5	SPICE GIRLS SPICE VIRGIN		2	1	NO DOUBT TRAGIC KINGDOM MCA	
3	1	BLUR BLUR FOOD/PARLOPHONE		3	4	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG	
4	3	SOUNDTRACK EVITA WARNER		4	2	SOUNDTRACK EVITA WARNER	
5	4	THE BEAUTIFUL SOUTH BLUE IS THE COLOUR GO! DISCS		5	6	ZUCCHERO THE BEST OF ZUCCHERO POLYDOR	
6	RE	BRIAN KENNEDY A BETTER MAN BMG		6	5	SPICE GIRLS SPICE VIRGIN	
7	7	CELINE DION FALLING INTO YOU SONY		7	9	MARCO BORSATO DE WAARHEID POLYDOR	
8	NEW	VARIOUS ARTISTS W.B. YEATS--NOW AND IN TIME TO BE GRAPEVINE		8	8	TONI BRAXTON SECRETS BMG	
9	9	TONI BRAXTON SECRETS BMG		9	7	CELINE DION FALLING INTO YOU SONY	
10	6	ROBERT MILES DREAMLAND DECONSTRUCTION		10	10	DAVID BOWIE EARTHLING BMG	

AUSTRIA		(Austrian IFPI/Austria Top 40) 02/25/97		SWITZERLAND		(Media Control Switzerland) 03/02/97	
THIS WEEK	LAST WEEK	SINGLES		THIS WEEK	LAST WEEK	SINGLES	
1	1	WHEN I DIE NO MERCY BMG		1	2	DON'T SPEAK NO DOUBT UNIVERSAL	
2	2	DON'T SPEAK NO DOUBT UNIVERSAL		2	1	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER	
3	3	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER		3	NEW	ANYWHERE FOR YOU BACKSTREET BOYS WARNER	
4	4	UN-BREAK MY HEART TONI BRAXTON BMG		4	3	UN-BREAK MY HEART TONI BRAXTON BMG	
5	5	DON'T CRY FOR ME ARGENTINA MADONNA WARNER		5	8	DON'T LET GO (LOVE) EN VOGUE WARNER	
6	8	STEP BY STEP WHITNEY HOUSTON BMG		6	5	DON'T CRY FOR ME ARGENTINA MADONNA WARNER	
7	6	DO WHAT YOU PLEASE UNIQUE 2 SONY		7	6	I HAVE A DREAM DJ QUICKSILVER EXCLUSA	
8	7	VERPISS DICH TIC TAC TOE BMG		8	4	WHEN I DIE NO MERCY BMG	
9	NEW	I HAVE A DREAM DJ QUICKSILVER ARCADE		9	7	SO STRUNG OUT C-BLOCK WARNER	
10	9	2 BECOME 1 SPICE GIRLS VIRGIN		10	NEW	TEARING UP MY HEART 'N SYNC BMG	
		ALBUMS				ALBUMS	
1	1	NO MERCY MY PROMISE BMG		1	1	SOUNDTRACK EVITA WARNER	
2	2	NO DOUBT TRAGIC KINGDOM UNIVERSAL		2	2	ANDREA BOCELLI BOCELLI POLYGRAM	
3	3	SOUNDTRACK EVITA WARNER		3	3	TONI BRAXTON SECRETS BMG	
4	4	ANDREA BOCELLI BOCELLI POLYGRAM		4	5	NO DOUBT TRAGIC KINGDOM UNIVERSAL	
5	5	SPICE GIRLS SPICE VIRGIN		5	4	PATENT OCHSNER STELLA NERA BMG	
6	8	TONI BRAXTON SECRETS BMG		6	6	NO MERCY MY PROMISE BMG	
7	7	TIC TAC TOE TIC TAC TOE BMG		7	7	TIC TAC TOE TIC TAC TOE BMG	
8	6	THE OFFSPRING IXNAY ON THE HOMBRE SONY		8	9	ZUCCHERO THE BEST OF ZUCCHERO POLYGRAM	
9	10	BACKSTREET BOYS BACKSTREET BOYS ROUGH TRADE		9	8	SPICE GIRLS SPICE EMI	
10	NEW	SCHURZENJAGER HOMÖ ERECTUS TYROLIS		10	10	THE OFFSPRING IXNAY ON THE HOMBRE SONY	

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

SOUTH AFRICA: Ernest Adjovi, president/executive producer of the Kora All African Music Awards, is hoping that this year's internationally televised event will emulate the success of the Brit Awards in the U.K. and the Grammy Awards in America, boosting record sales and promoting African artists and music at home and abroad. All nominees who wish to attend the ceremony, which takes place Sept. 28 in Johannesburg, are flown in by the organizers; winners receive cash prizes ranging from \$2,000 to \$5,000 along with their plaques. Last year's winners included Bayete (South Africa), Cheb Mami (Algeria), Papa Wemba (Zaire), Youssou N'Dour (Senegal), and Miriam Makeba (South Africa), who won the inaugural lifetime achievement award. The pre-selection panel, which convenes at Kora's Paris office, will decide this year's nominations May 10-15. Changes to this year's awards include categories for promoting African artists anywhere in the diaspora and best album based on sales. Entries must be made by record companies or TV broadcasters to Kora's Paris office by April 15. To be eligible, an artist must have had a record released since the beginning of 1996 and be able to provide the organizers with a Betacam video.

KWAKU

HUNGARY: The Oscar-nominated film "The English Patient" looks set to put Hungarian music firmly on the international map. Woven through the movie's soundtrack is the haunting voice of Márta Sebestyén, this country's greatest traditional singer. Sebestyén recorded her vocals over the score by composer Gabriel Yared, who knew her work and decided her voice was the perfect complement to the film's mysterious and romantic themes. Particularly evocative is the song "Szerellem, Szerellem," which Ralph Fiennes plays in the movie to woo his lover, and which Sebestyén sings with the Hungarian folk ensemble Muszikas. On the back of the film's success comes "The Best Of Márta Sebestyén, The Voice Of The English Patient" (Hannibal), a compilation of music from the film and songs selected from her seven albums. Sebestyén began singing at an early age as part of the Hungarian "dance house movement," which protested against the uniformity of communist culture. "I learned much from my mother, who was a pupil of the composer Zoltan Kodaly," she says. Sebestyén, who speaks seven languages, has toured Europe and America extensively. She was also the featured vocalist on 1995's "Bohème," the second album by French ambient duo Deep Forest (Columbia), and on Towering Inferno's epic saga of European history and culture, "Kaddish" (Island).

NIGEL WILLIAMSON

SPAIN: While many young indie groups continue to rely on punk, rap, and hip-hop formulas, it has taken Esclarecidos, a veteran band of exquisite taste and quality, to bring a genuine breath of fresh air and excitement to the scene here. Esclarecidos, which means "distinguished" or "outstanding," has been around for 16 years and is about the only survivor of the 1980s cultural explosion in Madrid that ushered in such artists as Radio Futura, Nacha Pop, and Gabinete Caligari and launched the career of internationally renowned filmmaker Pedro Almodóvar. Esclarecidos' lush yet powerful new album is "La Fuerza De Los Débiles" (Strength Of The Weak) on Dro East West. It is impressively produced by Suso Saiz, who is usually associated with new age projects but whose neo-techno treatment enhances the poetry of the band's lyrics and brings out the best in its formidable singer, Cristina Liso. It's an album that confirms Esclarecidos as Spain's equivalent of Everything But The Girl, only better.

HOWELL LLEWELLYN

DENMARK: Henning Stærk's music can make a tear fall into a glass of beer or set sparks flying on a roadhouse dance floor. The longstanding BMG Ariola singer's latest album, "Somewhere Someone's Falling In Love," offers 12 bedrock tunes with a splash of bourbon in them. While seasoned studio musicians, including Jerry Donahue, Kenny Craddock, and the Kick Horns, give the music an authentic touch, producer Gus Dudgeon (Elton John, David Bowie, Joan Armatrading) tempers the country-inspired album with a crisp, modern sound that lends it mainstream appeal. The first single will be the catchy mid-tempo number, "Here Comes The Rain." Stærk (whose name, appropriately enough, means "strong") has experimented with various genres since his 1966 debut with an R&B band called Roadrunners, but it wasn't until the early 1990s, with the album "Dreams To Remember" featuring Charlie McCoy & the Jordanares, that he turned seriously to country-influenced music. His 1994 album, "Whatever Gets You Throu The Night," earned him a Danish Grammy, while a greatest-hits collection a year later included three new tracks recorded in Memphis.

CHARLES FERRO

LEBANON: "Al Qarar" (The Decision) on Music Centre Records is the most impressive release yet by the promising young singer Julia. The album comprises 11 songs written and arranged by her brother Ziad Botros, a distinguished and original composer who reflects the modern Lebanese character in his lightness of touch and the broad sweep of his arrangements. These depend on a string orchestra and brass section while also making excellent use of traditional Arabic instruments, including the oud, qanoun, nai, and riq. His close relationship with Julia enabled Ziad to write songs that highlighted the beautiful qualities in his sister's warm, fragile, determined voice. For her part, Julia's awareness of unfolding social and political affairs gives her an advantage over her contemporaries. Her lyrics, which speak of her right to love whom she chooses and her desire to be free of the traditional restraints on women, reflect the modern female point of view, which is changing drastically in the Arab world. At the same time, she is not afraid to voice feelings of innocence and patriotism, and the album is a generally uplifting reflection of the positive changes going on in Lebanon as a whole.

MUHAMMAD HIJAZI



Warren Piece. PolyGram senior executives turned out for a Warren G/Foxy Brown showcase in conjunction with the U.K.'s BBC Radio 1 in London. Pictured, from left, are Mercury Records U.K. marketing director Jonathan Green, Warren G's manager Wron G, Warren G, Foxy Brown, DEF Jam CEO Lyor Cohen, and PolyGram Music Group president Roger Ames.

SONY MUSIC ITALY DOMINATES SANREMO

(Continued from page 36)

singer and Alex Barone (Universal/MCA) for best male singer.

A compilation album containing 37 of the 41 songs, all of which debuted at the festival, has been produced and distributed by Sony Music Italy's special marketing division; the remaining four songs were left out after the refusal of Italian indie RTI Music to license its artists for the project. Sony Music also placed three of its overseas acts—Jamiroquai, the Fugees, and Kula Shaker—in the guest section, which guarantees them exposure to a wide TV audience. Other international guests who appeared this year include Lionel Richie, David Bowie, Spice Girls, Mirielle Mathieu, the Bee Gees, Warren G, Al Jarreau, and Mark Owen.

Despite many major Italian acts having received a career boost thanks to winning at previous festivals, such artists as Eros Ramazzotti, Laura Pausini, Zucchero, and Andrea Bocelli all stayed away from participating in this year's festival, with some claiming that the competitive element is no longer suitable for an established performer. Epic Italy label manager Massimo Bonelli said that the lack of major domestic stars helped level the playing

field for newcomers, that young artists were not ghettoized in the newcomers section, and that they therefore avoided being overshadowed by established acts. Sony Music Italy president Franco Cabrini says that the major labels were looking for a formula to bring back major names to the festival.

Major-labels' body FIMI is exploring the possibility of introducing a format to include more major Italian acts, according to Cabrini; one possibility being rumored is that they could appear as guest artists alongside international guests not taking part in the competition.

Of Sony Music Italy's unprecedented success at Sanremo, Cabrini says, "We had six artists in the newcomers section alone, which shows the effort placed into A&R in the past year.

"This result cannot be achieved in the short term, but by a long-term approach which has meant preparing up to one year before the festival. Obviously I am very happy with the results, which are a reflection of our professional team and their very hard work."

Sony Music Europe president Paul Russell adds, "Sony Italy has consistently been one of our star performers, and this was a star performance."

ANDY MACDONALD FINDS PARTNER IN SONY

(Continued from page 36)

I'm pleased we've done our deal with Sony, [which is] by far the most free-minded and free-thinking of them."

Russell says his experience of overseeing Sony's 49% stake in Creation Records has taught him that flexibility is the key to working well with indies.

"If we are flexible in the way we have been in the past, we will have no problem in our working relationship

with Independiente," he states.

Under its agreement with Sony, Independiente will be serviced by Epic in the U.S., though the indie will open its own American office to work alongside the major.

Go! Discs and its sister company Go! Beat were, under Macdonald, the labels to break the Beautiful South, Brit Award winner Gabrielle, and Portishead.

Through its own connections and commercial retail clients, SID will use BDI clients' retail product distribution channels to gain distribution in all of Indonesia's 27 provinces.

In July, BDI will send eight artists with international potential on tour to the Netherlands with local Dutch promoters. Contacts are being established in Australia for a similar promotion, to boost recognition of Indonesian artists and product demand.

Peter Moore Produces All Kinds

His 50 Albums Range From Classical To Punk Rock

■ BY LARRY LeBLANC

TORONTO—Although he heads two independent labels and has a sizable reputation for his mastering skills and TV and film production work, Peter Moore considers himself primarily a record producer.

Since the late '80s, Toronto-based Moore has produced more than 50 albums. His credits include such Canadian acts as Cowboy Junkies, Doughboys, Stephen Fearing, the Mahones, Willie P. Bennett, and Wild Strawberries and such international acts as the Silos, Lucinda Williams, Chris Spedding, and Vulgar Boatmen.

Furthermore, Moore's 4-year-old, independently distributed First Stone label has released albums he has produced for Crybaby, the Mahones, Mad Love, Grier Coppins, Gord's Ramble, and Swamp Baby.

Additionally, 2-year-old OPM Records (Other Peoples' Music) has released the six-album "Punk Hole Of Fame" series, featuring individual recordings by pioneering Canadian punk bands Forgotten Rebels, the Ugly, the Demics, Teenage Head, the Viletones, and the Mods. OPM is distributed in Canada by Outside Music and worldwide by San Francisco's Mordam Records.

Last year, Moore won a Genie Award, the Canadian equivalent of an Academy Award, for achievement in music/original song for "Who The Hell Do You Think You Are," a song he co-wrote with author Michael Turner. It is featured on the BMG soundtrack to Bruce MacDonald's feature film "Hardcore Logo."

Moore has also produced soundtracks to two other MacDonald features, "Highway 61" (1992) and "Dance Me Outside" (1995), as well as to the 1994 Canadian feature "Whale Music."

He has produced "everything from classical to jazz to punk rock," and his work is generally marked by its sparse, open-ended sound. "I do have a trademark sound," Moore says. "I don't know what it really is, although people tell me they can recognize my recordings."

Moore says his production choices are rarely predictable or commercial. "I have had partners who have said, 'Peter, do something more commercial so we can make some money.' That's not what I want to do. When I'm an old man, if someone asks me to play one of my records, I want to be able to say, 'Pick any one of them.' I want to be proud of them all."

Born in Hamilton, Ontario, Moore became interested in a music industry career while studying anthropology at the University of Western Ontario in London, Ontario. Moore and several friends founded the campus radio station, CHRW, where Moore played imported punk and new-wave recordings and recorded local acts for his show, "The Simon Less Radio Program."

During this time, Moore also promoted punk shows at several Ontario clubs, including Artistic Endeavours in Kitchener, Ontario, and Blue Boot in London.

"During the punk days, people would go crazy in a bar because it was an event," recalls Moore. "[The scene] wasn't people going to see music. It was people going to connect emotionally."

In 1979, Moore founded his own label, Simon Head Records, and released recordings by several promising punk

bands, including Sheep Look Up and Crash 80's. The Simon Head recordings mostly sold locally, but Toronto-based retailer and distributor Record Peddler handled them nationally.

"There was a lot of punk going on [in southwest Ontario], but nobody was recording it," says Moore. "All the local bands rehearsed in my basement because they couldn't afford a rehearsal place. It was pretty nuts running a label while still going to school."

Besides recording acts for his radio show and label, Moore would also record anybody local. This included punk acts, several jazz bands, and, interestingly, the University of Western Ontario Orchestra, the Sir Wilfred Laurier Orchestra, and Saint Mary's Magdalene Choir.



MOORE

"My deal then was that if anybody didn't like [the recording], they didn't have to pay for it," says Moore.

During his fifth year at the University of Western Ontario, Moore needed only one credit to receive his master's degree. But he dropped out to concentrate on music. Moving to Toronto, he produced rock, jazz, and classical recordings. He was hired by video supplier Adcom Electronics in 1985 to head a newly developed audio division. As a consultant, he designed and outfitted several recording studios, including Film House, Manta Sound, Sounds Interchange, and Eastern Sound, all in Toronto, and CBC studios in Toronto, Montreal, and Vancouver.

"I was working 80 hours a week at Adcom and still producing on the weekends," says Moore. "I did all the Cowboy Junkies stuff while I was working at Adcom."

Unquestionably, Moore's best-known production work to date is with Cowboy Junkies' breakthrough album, "The Trinity Sessions," first released in Canada by the band's Latent label in 1987 and rereleased by RCA in 1988. Moore also produced their subsequent RCA albums, "The Caution Horses" (1990) and "Black-Eyed Man" (1992).

Prior to "The Trinity Sessions," Cowboy Junkies had issued the Moore-produced "Whites Off Earth Now!" EP on Latent in 1986. According to the band's guitarist and chief songwriter, Michael Timmins, the album first sold 5,000 copies as an independent release. It was reissued by RCA in 1992 and has sold 150,000 to 200,000 copies worldwide to date, says Timmins.

Both "The Trinity Sessions" and "Whites Off Earth Now!" contrasted sharply with the heavily electronic recordings of the day. Both albums were live-to-2-track recordings made with a single Calrec Soundfield microphone. "Whites Off Earth Now!" had been recorded in Cowboy Junkies' rehearsal garage, and "The Trinity Sessions" was recorded in a Toronto church.

"Back then, I was listening to Dire Straits and all the digitally recorded albums that were out," says Moore. "I remember listening to Billie Holiday's ['The Verve Silver Collection' on Verve Records] recorded in 1956 and 1957 and thinking, 'Where have we gone wrong?'"

According to Moore, "The Trinity Sessions" was recorded for \$150 Cana-

dian. It cost Moore \$100 to rent the church, and when recording went overtime, he slipped another \$20 to the church's caretaker. He says he also bought pizzas for the band members.

"I felt that if I could honestly capture a real event on tape, then I'd have something," says Moore about the two-day Trinity sessions. "I wanted [a recording] to sound like it was recorded live in one go. People had done one-microphone recordings previously, but nobody had used all four quadrants [of a room] in pop music. The band thought I was crazy until they heard it."

"What Peter was doing [with one-microphone recording] was pretty unusual at the time," says Timmins. "[The group's aim] was to capture our sound which we felt and heard when we were rehearsing and playing onstage."

According to Timmins, "The Trinity Sessions" sold 10,000-15,000 copies on Latent and 1.5 million-2 million copies after being reissued by RCA. "Of course, I had no idea it would go as big as it did," says Moore. "I got tons of offers. I got the Silos gig right away. [The album's success] meant I could give up my day job."

Despite the offers following "Trinity," the bulk of Moore's production work since has been in Canada. This is largely due, he says, to a 1981 conviction in Canada for drug possession.

"If I didn't have that possession charge, I wouldn't be living in Canada," says Moore. "I can work in the United States, but I have to get a HB1 waiver each time. For a little chunk of hash for which I paid a \$100 fine, I'm practically barred from entering the States."

Besides continuing to produce albums at a prolific pace, Moore has become renowned in recent years for his meticulous mastering and restoration work. He has worked with most of the Canadian-based major labels and this country's independent labels. Says Moore, "I'm damn good at mastering. People also call me in if they've got a big problem and they can't fix it."

One of Moore's most enthusiastic boosters is Holger Petersen, president of Edmonton, Alberta-based Stony Plain Records. He has hired Moore to master catalog recordings by Canadians Ian & Sylvia, that duo's Ian Tyson, Amos Garrett, and Cindy Church and such international figures as Jimmy Witherspoon, Professor Longhair, Maria Muldaur, Jo-El Sonnier, and Long John Baldry.

"Peter's such a gem to work with," says Petersen. "He's so conscientious. He really gets into the heart of the music."

"I don't know quite how Peter does what he does, but it's quite amazing," says singer Sylvia Tyson. "He did a brilliant job [remastering Ian & Sylvia's 'Great Speckled Bird' album]. He has a great ear."

"The Great Speckled Bird' album was a tough one to master," says Moore of the 1969 record reissued by Stony Plain in 1994. "All that was available was vinyl, and not good copies, unfortunately. What's funny is that Holger gave me his Canadian copy of the album, which, despite being scratched up, was sonically far better than the two virgin [vinyl] copies from Bearsville Studio. I've had to develop my own way of [mastering historic recordings] because the music is just too good not to get out."

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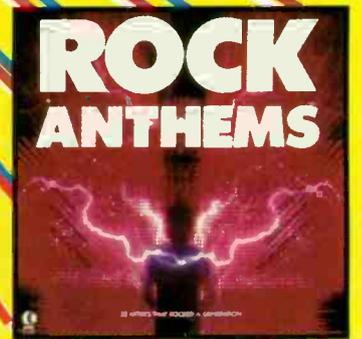
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PHILIP KIVES
Continued from page K-4

record business."

Kives' second release was a rock 'n' roll package—"Groovy Greats"—bought from the same U.S. source and promoted on TV along with the names of music stores where it could be purchased—his first appearance at retail outlets. The big break came with "25 Polka Greats"; the compilation sold 1.5 million pieces in the U.S. alone.

INTERNATIONAL HOOK

Translating K-tel's U.S. success to the U.K. market provided a rude awakening for Kives, who remembers, "I lived in London while I was putting together my first English compilation. Believe me, it wasn't easy. For four months, they wouldn't talk to me, they'd avoid me. They'd say, 'Do your kitchen gadgets, your choppers and slicers, and leave the music to us.'" Out of the U.K. came "Hooked On Classics," the late-'70s medley of orchestral themes set to a dance beat that sold 8 million pieces. Kives bought the trade name along with the initial package, then expanded on the concept to create a "Hooked On..." format.

By the early '80s, by Kives' own admission, "We were flush with cash, and we invested in areas we never should have entered. We bought lot of real estate in oil country, and when the oil market crashed in the mid-'80s, we were in serious trouble. But the biggest mistake we ever made was buying Candlelight Music, which was our downfall. We lost \$18 million in one year with that com-

Continued on page K-9

"I was 10 years old, being raised by a New York motorcycle gang called the Diablos when I bought my first LP record. It was an O'Jays album from K-tel: stereo, but mono-compatible, which was good 'euz our record player was a cardboard piece of junk with one cheezy speaker. Nonetheless, I played 'Backstabbers' over and over, and it sounded great to me. Fortunately, the bikers also dug the song. I still associate K-tel with a rite of passage—it was kinda like I was a grown up, because, for the first time, I was listening to the same music as my folks."

—Michael James, producer (Hole, L7, Rev. Horton Heat)

"K-tel has been an important supplier of budget music and compilation product to the Handleman Co.. Our two companies have enjoyed a long and successful relationship."

—Jerry Adams, senior VP of music purchasing, the Handleman Co. Troy, Mich.



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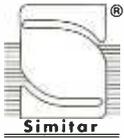
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"One of the great things about music that has been lost has to do with forging new frontiers. Record executives used to not know what would work, so they'd try different things, but now the frontiers have been removed, and everything is so structured."

"K-tel had the insight to let us do 'A Tribute To Bill Monroe,' while other labels were just not interested because they thought he was out to pasture. K-Tel realizes there is a market and a desire for artists from the past who can still sing and play. In fact, Monroe participated on this album with us, and it turned out to be the last work he recorded before he died."

—Billy and Terry Smith

K-TEL ROLLS ON
Continued from page K-3

latter aspect representing a growing portion of K-tel's income. "Our core business," he says, "which accounts for the largest portion of our U.S. music sales, has been traditional retail distribution. We're stereotyped as a direct-sales company, but there were no 800-numbers when we first ran our advertising. Before 1985," Weiner continues, "K-tel was a saturation advertiser for record promotions; these weren't direct-response ads, but rather 'tagged retail' promotions, where a heavy-hitting campaign was designed to direct viewers to stores." This approach garnered a considerable amount of "K-tel real estate" on retail shelves.

In the years following its mid-'80s reorganization, K-tel reduced its media presence. About 1991, it again became active on television, mostly in support of its gadget business. "Over the last two years, I've taken the company into more direct-response activities, infomercials and short-form, such as the half-hour commercial for '101 Country Hits'" [a 10-CD boxed set that's rapidly approaching platinum, retailing for \$90, sold direct to consumers via TV], hosted by Eddie Rabbitt."

To augment these activities, Weiner last November announced the formation of K-tel Direct Media & Marketing, to serve as a full-service direct-marketing and media-buying firm specializing in long- and short-form direct-response programming—and in the distribution of shows produced by third parties. Heading the new subsidiary are CEO Gary Hewitt, president Doug Gravink and VP Valerie Castle, all pioneers in the direct-response industry.

K-tel owns an extensive inventory—the Dominion catalog—of approximately 2,700 masters, dating from the '50s up through the '80s and beyond. A few years ago, the company took an aggressive stance to protect those masters from what it perceived as piracy, entering into litigation on an international basis for several years to protect its intellectual-property rights. According to Weiner, "We're now seeing closure on the settlement with an English company, Tring, which involves K-tel's part ownership of the company, and a licensing arrangement that allows Tring to exploit those masters in Europe. Ultimately, this will yield greater licensing revenues from that catalog, now that the only source of obtaining those rights has come back to K-tel."

Of K-tel's international operations, Weiner says, "Our subsidiary in Germany, Dominion Vertribes, is the No. 1 direct-response company there; our consumer-product emphasis has shifted largely to Germany. K-tel Finland is that country's third-largest record company." K-tel's English presence pioneered TV merchandising of compilation albums in that country, scoring top-10 successes with 10 of its '70s releases and influencing other U.K. companies' marketing practices.

"Presently, in the U.S., we are emphasizing our entertainment product lines and our specialty consumer products," Weiner continues, describing K-tel's agenda for the near future. "This includes, of course, our core music-compilation business and video. We've announced recently that we're re-entering the video sell-through marketplace under the K-tel name, for both children's animat-

Continued on page K-10



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PHILIP KIVES
Continued from page K-6

pany [which sold oldies albums on a mail-order subscription basis].

POST-CHAPTER 11 GADGETRY

"After Chapter 11 proceedings and reorganization, I put in \$3.5 million in cash and wound up with 80% of the company, the rest divided between the shareholders, and concentrated on doing what we knew best, which was music," Kives continues. "We cut back on TV in the States. By 1986, I started the gadget business again in Canada, took it to Europe—specifically to Germany and the Scandinavian countries and Australia."

Philip Kives remains very actively involved with K-tel, commuting to the company's Minnesota headquarters from Canada. He takes an interest in every issue concerning the company, including staying on top of some 15 to 20 record releases per month. He deflects astonishment at this figure by remarking that "It's actually down from last year. The market just isn't as strong, and we've had to adjust. We were doing 30 per month at one point."

Remembering Kives' latest brainchild, the interviewer apologizes for distracting him from the needs of the new birdhouse. Ever gadget-conscious, Kives says not to worry. "My wife finished [the ad] as we were talking. Her grammar is better than mine anyway." ■

K-tel Tale #1

As Madonna and Alanis Morissette are being cloned by many of the record labels, K-tel International strives to offer an alternative. Music that has disappeared from the "other" labels has been resurrected and remastered to sound better than ever on CD. Thus, artists like Chubby Checker, Bobby Sherman and Bobby Vee can still be enjoyed, while artists such as Eddie Raven and Jo-EL Sonnier are able to offer new alternatives to mainstream rock and country.

Variety being the spice of life, a wide range of K-tel artists recently shared some of their recent K-tel experiences.



CHUBBY CHECKER

In 1960, kids went crazy when they heard "The Twist." As Chubby Checker points out, "It was the first time people ever danced apart to music with a beat." And, with

the exception of disco and slow dancing, people are still dancing apart. "I'm like George Washington Carver," he says. "You experience my invention every day, but few people really know who invented it."

K-tel knew. When Checker's records were no longer available on Cameo/Parkway, K-tel had Checker re-record his greatest hits. Thus, "Chubby Checker's Greatest Hits" finally allowed the twist king's fans to get their hands on new versions of his most-beloved songs. "K-tel made a difference in my life," explains Checker, who says he's still cooking up more ideas. ☺

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AND ON THE 2ND DAY K-TEL WENT ON TO SAY:

"BRING FORTH A MASTERING STUDIO, A GREAT MASTERING STUDIO TO CREATE OUR MASTERS. MASTERS FOR RECORDS, MASTERS FOR 8 TRACKS, MASTERS FOR CASSETTES ACCORDING TO THEIR KIND," AND THE STUDIO WAS CALLED TRUTONE.

AND K-TEL SAW THAT EVERYTHING TRUTONE MADE WAS GOOD, YES, INDEED, IT WAS VERY GOOD AND K-TEL AND TRUTONE PROCEEDED TO FILL THE EARTH WITH MUSIC FOR MANKIND TO ENJOY AND IT WAS GOOD...

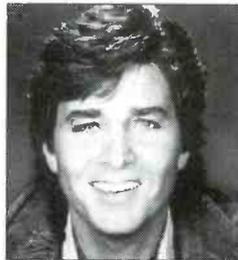
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K-tel Tale #2

BOBBY SHERMAN



If the 30-something generation spent time getting together with Bobby Sherman in the 1970s, they'll be happy to see all of his albums remastered and put out by K-tel. And, because of Sherman's connection to the pop past, K-tel asked him to host its infomercial for the recent "History Of Rock And Roll Compilation." Sherman says, "K-tel spared no expense putting the compilation and the infomercial together. When approached to do an infomercial, you're always a little unsure about how it will come off, but I was assured of its quality, and it was a pleasure working for them." In working on this project, Sherman hit it off well with Philip Kives, and it looks as though they will be working on some future projects. "Since my CDs have been doing well, we are thinking of recording new music, and even going out on tour next summer. I definitely will have an ongoing relationship with K-tel," Sherman says. ☺



K-TEL ROLLS ON Continued from page K-8

ed and live-action products, as well as with what I would call direct response-oriented product. We've entered into an output deal with Lou Scheimer Productions, Scheimer being the founder and CEO of Filmmation [creators of She-Ra, Fat Albert & The Cosby Kids and others]. We have 12 full-length animated pictures in various stages of production, with the first due for release this August under the K-tel Kids Video imprint, tentatively titled 'King Of Birds.'"

As for the record company that once haunted late-night TV, Weiner describes plans to commemorate K-tel's early years. "We're reissuing many of the original K-tel compilations that were 1-million-plus sellers from the pre-1985 period that were heavily television-supported. Those titles will be reissued in a 35th Anniversary K-tel Collector's Set. We'll be advertising extensively on TV for this set in the second quarter, reviving the original commercials with the lengthy scrolls of song titles that so many of us remember. K-tel merchandising, in the form of a clothing line that will appear at retail soon, is the result of new licensing deals that we've entered into."

Bill Hallquist, manager of publicity/promotion for K-tel International, explains the company's redesigned A&R policy and distribution structure: "In the '70s, when we were driving the compilation business, we were using music that was contemporary, such as disco. In the '80s, the industry moved on, but the bulk of our releases still concentrated on the music of the '70s, going back to the '50s. Today, we're re-creating the original K-tel style by licensing current music for compilations. We'll still have our various oldies

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—Norm Coleman, mayor, St. Paul, Minn.

"I grew up in England, and in the first couple of years of the 1970s I bought a lot of 45s, but, due to the fact that I was 13 or 14, my allowance of about a dollar a week didn't go too far. K-tel put out top-20 compilations every couple of months with the original recordings, and I would pick these up to get the stuff I couldn't afford the month before. This was glam time: T. Rex, the Sweet, Bowie, Elton John, Mud, Gary Glitter and a whole bunch of cool Motown stuff. My early teenage years were certainly enriched by those compilations."

—Nic Harcourt, MD/air personality, WDST Woodstock

comps, but there will be much more '80s and '90s music.

"In the '70s, the commercials might have referred consumers to non-traditional locations, like dime or drug stores. With the introduction of 800- numbers, the direct-order record business evolved from what we were doing, but we always directed people to stores. We have relationships with all the major rack jobbers, as well as relationships with the retailers, such as Target, Musicland, Camelot and Tower, who buy direct from the majors and from us as well. Smaller chains and mom-and-pops, who would buy from one-stops, we sell to that level also."

Hallquist details K-tel's responsiveness to consumer demands, saying, "We have a complete line of budget products intended for consumers who are looking for a lot of music at a very affordable price. However, there are audiophiles for whom price is not part of the equation. They want liner notes, obscure tracks, quality packaging—as reflected by our 'Brill Building Sound' box, or the Bobby

Continued on page K-14

K-tel Tale #3



DOUG GRAY, The Marshall Tucker Band

With seven Marshall Tucker albums on the K-tel label and more expected in the future, Doug Gray says, "If I went to

a larger record company, these albums would have been canned by now. What makes K-tel successful is that they are reasonable...they don't always look at the quotas of albums sold every month. And that pays off for all of us. Our records are selling better in the Northeast today than they did in the 1980s. In February, we did a pay-per-view event, at which we were presented with a platinum record for 'Marshall Tucker Band: Greatest Hits.' That proves K-tel executives are mass-marketing experts. K-tel puts no boundaries on what they market. We have another album coming from them in April, 'MT Blues,' that has some old songs as well as two new songs on it. That album is preliminary to a new blues Marshall Tucker Band set to come out before Christmas this year: 'MT Blues II.'" 😊

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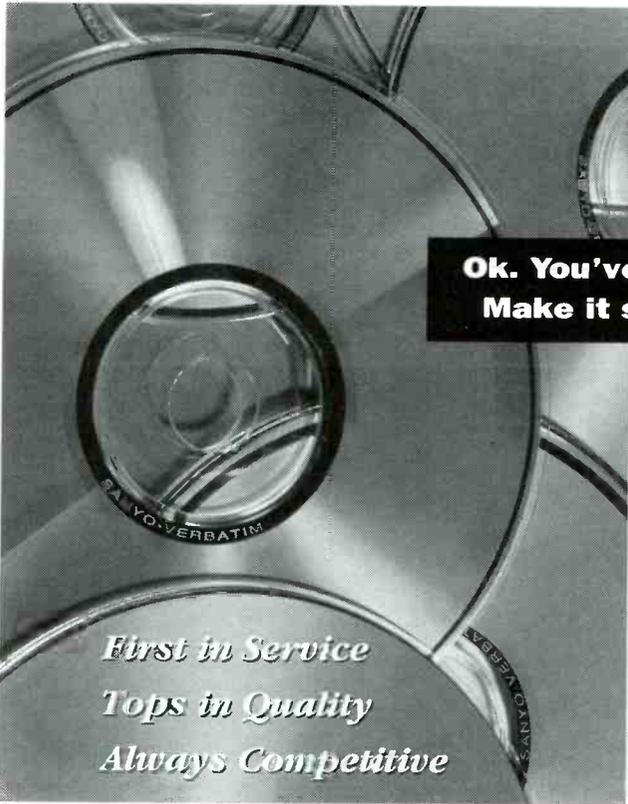
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K-tel Tale #4



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K-TEL ROLLS ON
Continued from page K-11

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Reborn to be wild: John Kay and Steppenwolf released their double-disc "Live At 25" commemorative through K-tel in 1995.

"The K-tel brand name has very high consumer recognition," Weiner concludes. "We're de-emphasizing the consumer product use of that name and re-emphasizing it for music and other entertainment product lines. We're significantly increasing our presence on TV and radio with direct-response marketing, which will further enhance consumers' familiarity with the name." ■

All testimonial quotes for this supplement were compiled by Debbie Galante Block.

Curb Records

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35th Anniversary



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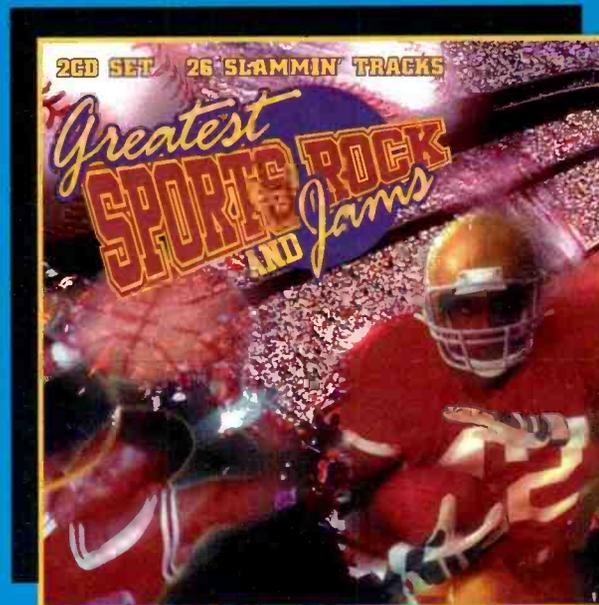
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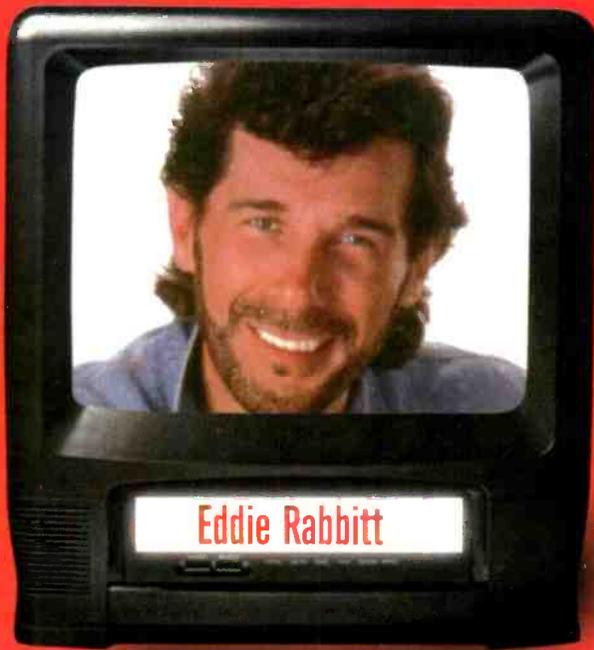
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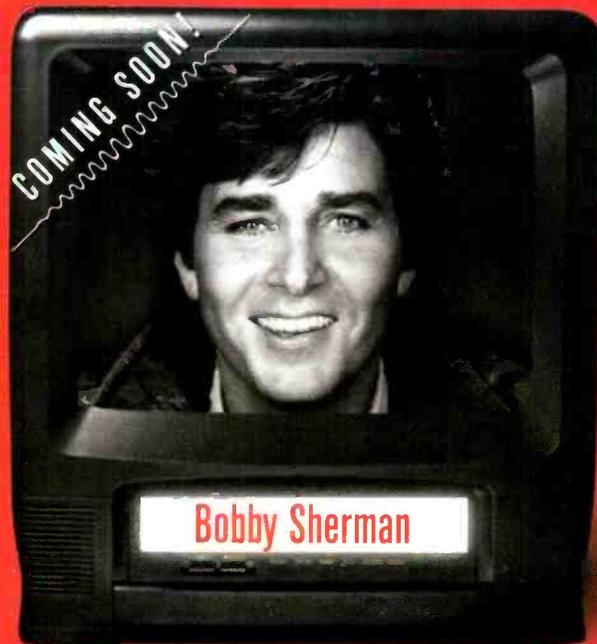
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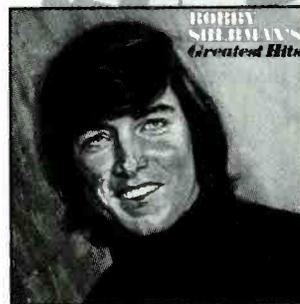


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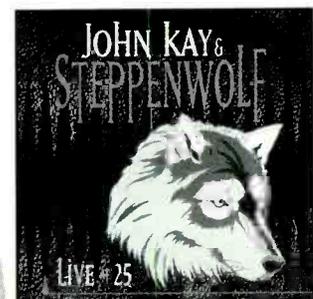
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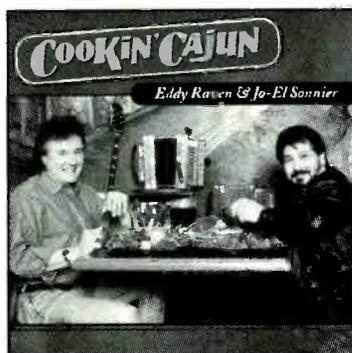
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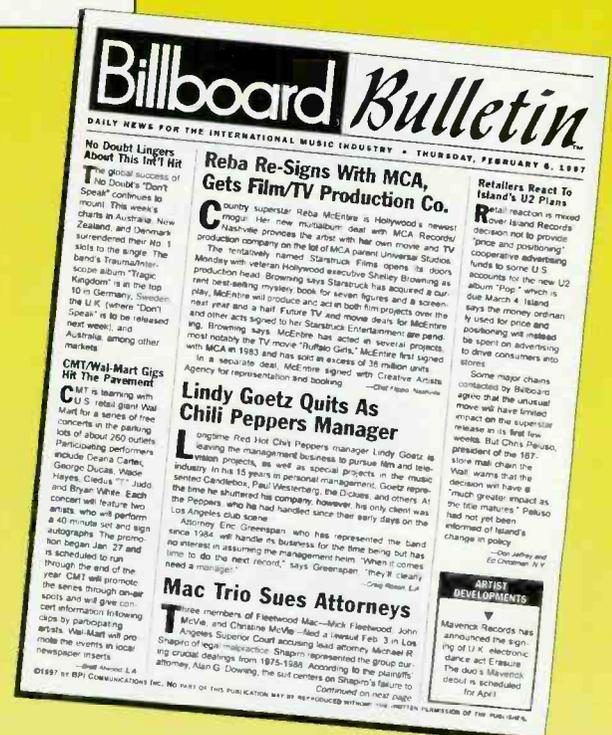
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RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

Home Vid Gets Digital Competition

Edd Allows Video, Music Downloading On Demand

BY BRETT ATWOOD

LOS ANGELES—JVC, Mitsubishi, Sanyo, Sharp, Sony (Japan), and Matsushita are among the manufacturers supporting electronic digital delivery (edd), a technology that allows complete home videos and music recordings to be downloaded on demand to specially equipped VCRs and other playback devices.

The technology, which was developed by Amsterdam-based company EMC, will make its debut in homes in early 1998 through a new generation of VCRs known as D-VHS VCRs.

These enhanced VCRs with edd technology could take a bite out of the revenue from home video retail stores, which are already under attack from pay-

per-view and near video-on-demand services, such as DirecTV's Direct Ticket.

"We intend to get a significant piece of the home video rental market in the near future," says Will Graven, chairman of EMC International Holding B.V. "This allows consumers to buy or rent a movie, music, or video game from their couch."

No specific pricing and availability for D-VHS VCRs has been announced. However, the first units are expected to hit shelves in the first quarter of 1998 and will add between \$99-\$199 to the price of a typical VCR, according to Graven.

Some D-VHS VCRs will be linked to the telephone, which will enable consumers to order a film with their remote controls. Consumers will also be able to order through a toll-free number and the Internet.

Digitally delivered video rentals are recorded by the user on a standard VHS cassette. All edd-delivered home video content contains anti-copy protection by Macrovision and is encrypted for playback only on the edd-

enabled VCR that is owned by the consumer.

Each rental will likely cost about \$3.50 per film. Consumers get to watch their rental purchase twice. After the rental expires, the taped program is no longer viewable on the VCR.

However, there will also be an "unlimited rental" option, which allows consumers to watch the tape as much as they want on their edd-equipped VCR. Unlimited rental tapes cannot be played on any other VCRs.

Sell-through films, which may be priced as low as \$10, will be compatible with any VCR, says Graven.

In the future, edd content will likely be delivered to recordable DVD players, according to Graven.

The edd format complies with MPEG2 transport specifications and includes MPEG2 video and AC-3 audio. All edd data can be delivered through cable television, large dish and direct broadcast satellite signals, and wireless cable.

Although many cable companies are upgrading their fiber-optic wires to expand their programming capacity, the edd technology is designed to work within the existing cable infrastructure. However, cable operators in the U.S. have yet to embrace the technology, which allows a 100-minute movie to be transmitted in its entirety in less than 10 minutes.

Another barrier faced by the new format is the major Hollywood studios, which have yet to agree to allow their films to be delivered to edd-equipped VCRs.

Without the content provided by the major studios, it is likely that the format will have problems catching on with U.S. consumers.

However, secure partnerships have been established in many other countries.

Outside the U.S., EMC³ has deals with several large entertainment companies, including Culture Convenience Club in Japan, WIC Western International in Canada, and Ramirez Cinemas in Mexico.

Speer Communications, which operates a multimillion-dollar digital processing and storage facility in Nashville, will serve as a center for the global digital mastering of home video content for edd delivery.

Though initially edd will be used for the delivery of home video programming, there are plans to use the technology for music and computer games.

Sony (Japan) has licensed the technology for use in a forthcoming model of its MiniDisc player, which will enable users to download and store individual songs and complete albums.

No computer software partners had been announced at press time.



Buckley At HMV. Broadway star and Sterling Records artist Betty Buckley takes a break from her national concert tour to promote her live concert album, "An Evening At Carnegie Hall," at an HMV store in New York. Pictured in front, from left, are Rusty Allison, HMV buyer, and Buckley. In the rear, from left, are Bill Yarmy, Independent National Distributors Inc. rep; Shane Smith, HMV sales associate; and Mort Drosnes, president of Sterling Records.

Interactive Kiosks Assist Vid Buying

Systems Benefit Both Customers And Merchants

BY ANNE SHERBER

NEW YORK—The term "ATM" has been part of the vocabulary for a generation. In that time, consumers have become accustomed to using the automatic teller machine for everything from airline tickets to pet supplies. In effect, it's an automatic transaction machine.

Now, ATMs for the next generation, many with touch-screen technology, have recently sprung up in national chains, including Toys 'R Us. Video isn't the reason why these systems were chosen. But it is for other retailers, such as West Coast Entertainment.

An increasing number of video outlets, bookstores, and mass merchants are turning to in-store interactive electronic kiosks to advertise promotions, provide discounts, and assist customers in choosing and locating the cassettes they want to rent and buy.

Lately, companies have begun to



Video Pipeline's free-standing kiosk

install turnkey computer-based systems designed specifically to track in-store inventories. Several employ artificial-intelligence technology to guide consumers to titles based on individual tastes and preferences. It's a big step forward from early computer guides and print catalogs that did little more than cross-reference movies by actor and director.

When West Coast Video recently unveiled its "store of the future" in suburban Philadelphia, part of its new look was Clair V, a free-standing kiosk

distributed by Entertainment Decisions in Evanston, Ill. The kiosks, which are being tested in two of West Coast's stores, ask consumers a series of questions. The answers are used to make personal recommendations.

"It's like a customized newsletter for each customer," says Entertainment Decisions managing director Brad Burnside, formerly a video retailer and chairman of the Video Software Dealers Assn.

According to Burnside, retailers can lease Clair V, already loaded into a high-capacity personal computer, for a one-time deposit plus a monthly service charge. Included are monthly updates downloaded directly into the PC. Burnside says that the system runs quickly and allows customers to build a database based on their own sales and rental history.

Burnside says he designed Clair V primarily for catalog product, traditionally the slowest movers at retail. The incremental activity can more than pay for the service. Available only since last year, Clair V is getting good word-

(Continued on page 54)



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NAIRD



Space Needle Campaign Has It Covered

Promotion Of Zero Hour Act Focuses On Set's Artwork

BY FRANK DICOSTANZO

NEW YORK—It's OK to judge this record by its cover.

In fact, the cover art happens to play a key role in a promotional web that melds art, a new release, a distribution alliance, and 11 strategically chosen independent retail stores across the country.

The campaign is to promote Space Needle's second album, "Moray Eels Eat The Space Needle," the latest release from Zero Hour Records, a 2-year-old independent label based in New York. The company, founded by president Ray



HOCK

McKenzie, has 12 employees and a roster of 8-10 groups.

The label projects combined sales of between 200,000 and 300,000 units this year.



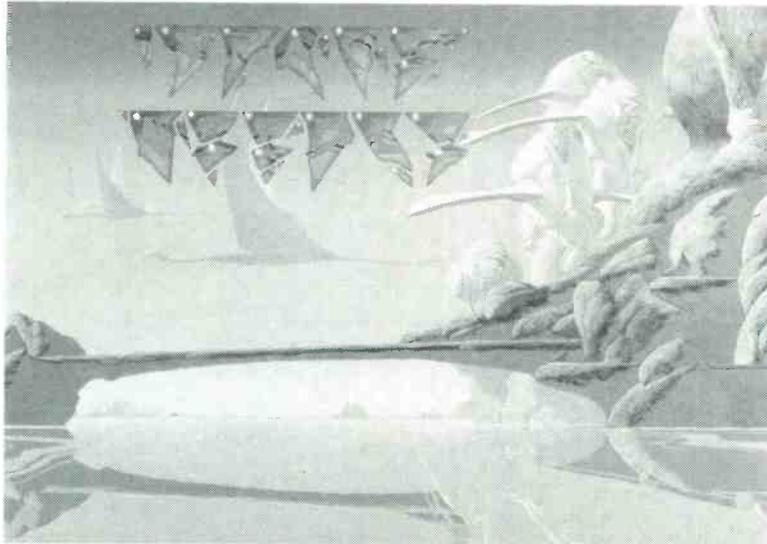
In an artistic collaboration, the album's cover art, painting, and logo were created by Roger Dean, best known as the artistic hand behind

the band Yes' album covers.

"When Roger heard Space Needle's music, it was an instant marriage," says Randy Hock, the label's VP/GM. He adds that the match is perfect from both an artistic and promotional standpoint.

The group, a trio, consists of Jud Ehrbar, Jeff Gatland, and Anders Parker. Their music has been described as eclectic, encompassing a broad range of styles from progressive rock to free-form jazz.

The "visual first, audio second" campaign, which began in February, is expected to run 4-6 weeks. To kick off the promotion, the label gave away more than a dozen signed and framed prints of the album artwork via in-



store contests targeted to each of the selected independent stores. The campaign has also been highlighted with full-page advertising in Alternative Press, which lists participating stores in each region. Contest entries are also available through the publication.

"In essence, the artwork becomes a lead-in and a way for us to connect with the audience," says Hock. Participating stores include Other Music (New York), Newbury Comics (Boston), Vintage Vinyl (St. Louis), Let It Be (Minneapolis), Aquarius (San Francisco), Music Millennium (Portland, Ore.), Aron's (Los Angeles), Criminal (Atlanta), Off the Road (San Diego), Quaker Goes Deaf (Chicago), and Waterloo (Austin, Texas).

Initially, Hock explains, each of these markets was chosen because they constituted the most important retail base for the band. "In lieu of touring, this promotion provides a great opportunity to get the music out and into the stores," says Hock.

In an exclusive dual-distribution arrangement, the CD will be distributed by Port Washington, N.Y.-based Koch International. Meanwhile, Zero Hour is also issuing a limited-edition vinyl version that Chicago-based

Cargo Records America is distributing to retail stores throughout the U.S. The vinyl recordings (which consist of two albums in order to equal the CD length) were made available two weeks prior to the CD's Jan. 21 street date.

According to Hock, the label launched an extensive pre-promotional program that began in November and focused on the New York, New Jersey, and Connecticut tri-state area. "We targeted about 100 lifestyle retail accounts with four-color postcard mailings, P-O-P merchandise, and followed up with phone calls," says Hock. He defines lifestyle stores as those carrying a variety of merchandise such as music, books, and memorabilia.

"The vinyl's two-album set features a gatefold opening, which will appeal to the true fans of album cover artwork," he says, describing the vinyl release as a throwback to the memorable albums of the past. With about 1,500 vinyl units pressed and hundreds already sold, Hock concedes that the special issues, given their high cost to produce, are likely to be a break-even proposition for the label. Still, he points out that "there are collectors out there for the right vinyl releases, and Cargo

(Continued on next page)

newsline...

THE MOTION PICTURE ASSN. OF AMERICA (MPAA) reports that its video piracy operations resulted in record numbers of raids and videos seized in 1996. The MPAA says it assisted the police in 1,536 raids and seized 579,489 unauthorized copies of movie videocassettes. The year before, 1,507 raids netted 552,499 videos. The totals for 1995 and 1996 are nearly as high as the amounts from 1991 through 1994. Last year there was also a record amount of criminal restitution awarded—\$604,997, 50% higher than the year before. The number of people charged with video piracy last year was 717; 215 of those people were sentenced and 50 were jailed. The biggest raid ever was last June in New York, when a counterfeiting organization that sold more than 100,000 pirated videos a week was dismantled.

NEWS CORP. reports that it intends to acquire 50% of EchoStar Communications, a direct broadcast satellite company, in a deal valued at \$1 billion. News Corp. will combine EchoStar with its own DBS venture with MCI Communications, Sky Broadcasting, and create a company called Sky. The plan is to launch the service in 1998 and provide 500 channels of digital television.

ALLEGRO, the Portland, Ore.-based independent music distributor, has agreed to be the exclusive North American distributor of Nimbus Records, effective March 17. The label, which releases classical and world music recordings, has been self-distributed for six years. A set of Enrico Caruso recordings is one of the first releases under the new deal.



HOLLYWOOD ENTERTAINMENT reports net income of \$20.6 million on revenue of \$302.3 million for the year ended Dec. 31, 1996, compared with profit of \$9.2 million on \$149.4 million in revenue the year before. Portland, Ore.-based Hollywood operates a chain of 551 video superstores. Last year it opened 250 new stores. Sales from stores open at least a year rose 7%, the company says. Hollywood Video stores average 7,500 square feet and carry about 10,000 titles. The company's revenue comes from rentals (\$252,625) and sell-through video (\$49,717). For the fourth quarter, the company posts net profit of \$8.1 million on revenue of \$97.6 million, compared with earnings of \$2.5 million on \$53.9 million in revenue in the same period the year before.

BLOCKBUSTER ENTERTAINMENT says it is offering videos with enhanced narration for blind and other visually impaired customers at nearly 500 stores. The products are developed by Descriptive Video Service (DVS) of WGBH-TV in Boston. Forty titles, such as "Alice In Wonderland" and "True Lies," are available with the DVS enhancements.

BARNES & NOBLE reports that sales from superstores open at least a year increased 5.2% in 1996 and 5.7% in the fourth quarter. Same-store sales for the mall bookstores declined 1% for the year and 3.3% for the quarter. The New York-based company reports that total revenue rose 24% to \$2.4 billion from \$1.9 billion the year before. Earnings had not been released at press time. As of Feb. 1, the company operated 431 superstores and 577 mall bookstores. During the year the company opened 91 superstores.

AVENUE JAZZ RECORDS will launch its new Avenue Vault Classics series with "Discovering The Blues," a selection of early tracks by blues guitarist Robben Ford. The selections were recorded in 1972 at West Coast venues. The album will be distributed by Rhino to stores April 1. Other vault releases will follow this year.



WAXWORKS reports that it is consolidating warehouse space to increase service and fill rates for an increase in distribution of video catalog orders. Inventory from the Louisville, Ky., warehouse will be moved to the newer 24,000-square-foot facility in Columbus, Ohio, but sales and marketing staff will remain in Louisville. "Our customers would rather have all of their movies coming from one warehouse rather than from several different locations," says Noel Clayton, Wax-Works VP. "Our Columbus, Owensboro [Ky.], and Memphis branches allow us to ship to virtually all of our customers in one day. Reducing our shipping locations by 25% allows us to better stock the remaining shipping branches."

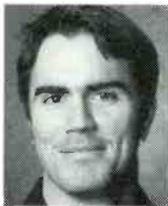
NAVARE says that its multimedia subsidiary, Digital Entertainment, will distribute a CD-ROM called "5005 Dream Home Plans" from HomeStyles Interactive. The set features Internet access from AT&T's WorldNet Service, virtual-reality home tours, 5,005 home plans, interior design tips, and a mortgage calculator.

EXECUTIVE TURNTABLE

DISTRIBUTION. Universal Music and Video Distribution in Universal City, Calif., promotes **Chris Clancy** to director of merchandising and appoints **Lori Johns** director of singles sales. They were, respectively, national marketing coordinator and West Coast and Midwest sales and marketing manager for Discovery Records.

HOME VIDEO. Fox Lorber Associates promotes **Peter Epstein** to VP of sales for Fox Lorber Home Video in New York, and names **Anne Compagna** Western regional sales manager in Glendale, Calif., and **John B. Patton** regional sales manager in Deerfield Beach, Fla. They were, respectively, national sales director, Western regional sales manager for Hallmark Home Entertainment, and director of sales, distribution, for Republic Pictures Home Video.

Ila J. Dane is appointed senior VP of operations and market devel-



CLANCY



JOHNS



EPSTEIN



DANE

opment for Cabin Fever Entertainment in Greenwich, Conn. She was a consultant to the company.

New Line Home Video appoints **Norm Burrington** director of rental distribution, Eastern region, in Burlington, Vt.; **Suzanne Blech** manager of national accounts, Eastern region, in Mamaroneck, N.Y.; and **Lynn Knapp** manager of national accounts, Western region, in Sherman Oaks, Calif.

They were, respectively, director of retail sales for Turner Home Entertainment, Northeastern regional sales manager for Turner

Home Entertainment, and director of membership for the Video Software Dealers Assn.

Hallmark Home Entertainment in Los Angeles promotes **Stephanie Ponce** to director of national accounts, **Steve Riforgiato** to director of sell-through, Midwest region, and names **Jeanna Schaefer** as director of sell-through, Eastern region.

They were, respectively, director of sell-through, Western region; sales manager, Midwest region; and Southeastern sales manager for Turner Home Video.

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/16.98)	GREASE 11 weeks at No. 1	190
2	2	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	289
3	3	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	111
4	4	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	402
5	7	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	17
6	5	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	122
7	8	GARTH BROOKS ▲ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	115
8	12	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	286
9	9	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	390
10	11	EAGLES ▲ GEPFEN 24725 (12.98/17.98)	HELL FREEZES OVER	120
11	6	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	157
12	13	METALLICA ▲ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	362
13	15	ENIGMA ▲ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	296
14	20	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	162
15	29	METALLICA ▲ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	334
16	39	LIVE ▲ RADIOACTIVE 10997/MCA (10.98/16.98)	THROWING COPPPER	125
17	27	METALLICA ▲ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	316
18	21	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1040
19	17	DAVE MATTHEWS BAND ▲ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	124
20	24	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	128
21	16	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	215
22	14	HOOTIE & THE BLOWFISH ▲ ATLANTIC 82613*/AG (10.98/16.98) HS	CRACKED REAR VIEW	137
23	18	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	426
24	22	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	325
25	34	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	50
26	31	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	317
27	10	KENNY G ▲ ARISTA 18646 (10.98/16.98)	BREATHLESS	222
28	28	ABBA ▲ POLYDOR 517007/A&M (10.98/17.98)	GOLD	115
29	33	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	167
30	19	SADE ▲ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	87
31	23	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	334
32	43	U2 ▲ ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	220
33	32	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	217
34	26	ENYA ▲ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	311
35	40	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	260
36	25	ORIGINAL LONDON CAST ▲ POLYDOR 831563*/A&M (10.98/17.98)	PHANTOM OF THE OPERA HIGHLIGHTS	345
37	42	ENIGMA ▲ CHARISMA 39236/VIRGIN (10.98/16.98)	THE CROSS OF CHANGES	99
38	37	ZZ TOP ▲ WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	114
39	41	SOUNDTRACK ▲ MCA 11103* (10.98/16.98)	PULP FICTION	115
40	30	ENYA ▲ REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	246
41	35	COUNTING CROWS ▲ DGC 24528/GEFFEN (10.98/15.98)	AUGUST & EVERYTHING AFTER	126
42	45	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	135
43	49	NINE INCH NAILS ▲ TVT 2610* (9.98/15.98)	PRETTY HATE MACHINE	283
44	—	AC/DC ▲ ATLANTIC 92418/AG (10.98/15.98)	BACK IN BLACK	177
45	36	AMY GRANT ▲ A&M 540230 (10.98/16.98)	HOUSE OF LOVE	56
46	—	NINE INCH NAILS ▲ NOTHING/TVT 92346/INTERSCOPE (10.98/16.98)	THE DOWNWARD SPIRAL	116
47	—	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/15.98) HS	KORN	69
48	44	MARVIN GAYE ▲ MOTOWN 636058 (7.98/11.98)	EVERY GREAT MOTOWN HIT	59
49	48	THE SMASHING PUMPKINS ▲ VIRGIN 88267* (9.98/15.98)	SIAMESE DREAM	153
50	—	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	99

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

SPACE NEEDLE

(Continued from preceding page)

is expert in serving those independent stores."

In addition to the nearly 2,000 four-color postcards that were mailed out to college campuses, potential retail accounts, and names on the database, the label has prepared an Internet campaign that allows the new album to be previewed through the Addicted to Noise/Sonic Lodge World Wide Web site a month before release, as well as through the online magazine SonicNet, which previewed the album a week before release.

"Besides music, the site includes photos, band footage, and live chats," says Fiona Bloom, head of publicity and artist development at Zero

"The artwork becomes a way to connect with the audience"

Hour. "We even had a live performance by the band that could be seen and heard through SonicNet."

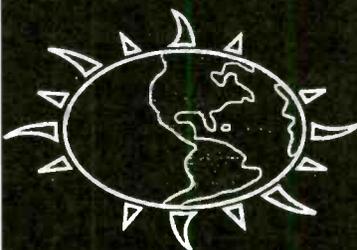
The label, she notes, also has its own Web site where information on the band is available.

Even before the CD hit the market, tip sheets had reported that it was No. 1 in retail in-store play and No. 2 in most-added college radio play, reports Hoek.

Nevertheless, he cautions, the label is leaving no stone unturned when it comes to getting the word out on Space Needle.

"The fact is, the market is flooded with lots of good music that is crying out for attention," says Hoek. Space Needle, he emphasizes, is great music, but the reality is that there are not a lot of people who know about the band. "Our job is to cut through the clutter, make a splash, and that's what the artwork has enabled us to do."

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Merchants & Marketing



Done Deal. Similar Entertainment has agreed to be the exclusive distributor for the Monad Records catalog. Pictured, from left, are Steve Wilson, VP of A&R, Similar; Buddy Scott, president of Monad Records; and Mickey Elfenbein, CEO of Similar.

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Merchants & Marketing

New Venture Aims To Combat Discounters' Dreary Selections

THE HANDLEMAN CO. is moving to address one of the big shortcomings of all discount department stores' music offerings—limited selection. Most discount department stores have limited space devoted to music, and, consequently, the amount of titles carried by them is often the equivalent of a small independent store.

But in a move that will not only address breadth of inventory but give discount department stores music sampling capabilities and the ability to capture customer demographic data, Handleman has put together a

deal with the Intouch group inc. to allow shoppers in discount department stores to access Intouch's music database via the Internet. Handleman's customers include Kmart and Wal-Mart.

Intouch's database has a selection of 50,000 albums and samples of 300,000 songs, according to Josh Kaplan, CEO of the San Francisco-based company.

Kaplan explains that each Handleman customer will have a customized World Wide Web site built around the Intouch World Wide Music site.

Initially, the deal will allow discount department stores serviced by Handleman to provide their customers information to make music purchases, via the Internet, from the home. But eventually, all music product will be stickered in the store, urging shoppers to use what the two companies are calling "high stations," which are Internet-based terminals with overhead acoustic domes that will take up no selling space.

The terminals will have color touch-screen LCD displays and one-gigabyte hard drives, and they will be hooked up through an ISDN connection. Intouch is using several Internet service providers to support the hook-up. Access will run stores about \$29 a month; rental of the modem and router will run about \$50 a month. Each station requires equipment that costs about \$2,000.

Handleman will place marketing and collateral material in the store to direct people to the high station. For in-store product, shoppers can bring a CD to the high station and wave its bar code under a scanner to sample it. For titles not available in-store, shoppers can search the database and make purchases on the spot.

To use the high station, shoppers will need a user ID and password. That process will collect demographic data on the shopper. Because the station is equipped with a credit card reader, shoppers can order albums at what Kaplan says are competitive prices, plus a \$3 shipping charge. Orders, which will take three to seven days to fill, can be sent to the store or to the shopper's home. Valley Record Distributors is providing fulfillment services.

Furthermore, the high stations will allow for advertising opportunities, according to Kaplan. If a shopper listens to a country album, he or she may get a coupon for Wrangler jeans, which then could be redeemed in the clothing department right away. Other coupon

(Continued on page 48)

RETAIL TRACK

by Ed Christman



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Koch Buy Bails Out Ichiban

ICHIBAN BONDS WITH KOCH: Port Washington, N.Y.-based Koch International has acquired a 50% interest in the Kennesaw, Ga.-based rap/R&B label Ichiban Records.

Koch, which has been Ichiban's exclusive national distributor since December, purchased the half of the company formerly owned by its ex-president, **Nina Easton**. Early last year, Easton split with her husband and partner, **John Abbey** (Billboard, Feb. 10, 1996); she has since started her own Atlanta-based company, NMC Records.

Abbey, who formerly held the title of Ichiban chairman/CEO, remains at the helm of the company; he has assumed the title of president.

For Koch—which enjoyed its first R&B chart hit earlier this year with Ichiban's **Ashford & Simpson/Maya Angelou** album "Being Found"—the acquisition represents an increased foothold in the potentially lucrative urban marketplace; this area has previously not been one in which the distributor has excelled, as it got its start as a classical wholesaler and subsequently moved into roots music, jazz, and pop.

The purchase also increases Koch's proprietary labels interests, because it also operates its own pop, jazz, and classical imprints and owns minority interests in **Shanachie Records**, **DRG Records**, **Cooking Vinyl America**, and the Canadian label **T.J.S.B.**

"Now we have a little bit of everything," says Koch president **Michael Koch**. "It rounds out our offering. Ichiban has nice volume; it's a nice-sized label with a good track record and experience in urban music."

The purchase allows Ichiban's Abbey to put a troubling 12 months, which jarred him personally and professionally, behind him.

"It's a big weight off my shoulders,"



by Chris Morris

Abbey says. "It provides Ichiban with the opportunity to go forward without looking over our shoulders."

While Abbey says that Ichiban had "a very good 1996," he also confesses, "Because of the money problems [stemming from his split with Easton], we were not in a position financially to do what we wanted to do... We've kind of been treading water for a year. [The deal] finalizes everything."

The new partners can now look forward to a fresh slate of upcoming titles that will include a new album by Ichiban's traditional best seller, rapper **MC Breed**, in early spring.

THE AVANT GARDE: While we're on the subject of Koch, the company has become the exclusive North American distributor of **Avant Records**, the prescient Japanese label that is operated by Tokyo-based **DIW/Disk Union** and curated by saxophonist **John Zorn**. Koch already distributes Zorn's own **Tzadik Records**.

The relationship kicks off in March with the release of a quartet of titles. Among them is "Guitar, Drums N' Bass" by veteran guitar experimentalist **Derek Bailey**, who is backed on this widely praised album by jungle beats programmed by **D.J. Ninj**, who collaborated recently with studio cut-up **Bill Laswell**. Also in the offering is "Spinning Song: Duck Baker Plays Herbie

Nichols," on which finger-picking guitarist **Baker** essays the compositions of the lamentably underestimated jazz composer **Nichols**.

In coming months, Koch will be unleashing Avant catalog titles by Japanese noisemongers **the Boredoms**, left-field guitarist **Buckethead**, **Jad Fair** of **Half Japanese**, female rock trio **Cake Like**, plunderphonics technician **John Oswald**, percussionist **Z'ev**, and others.

The best news about the deal is that it is keyed to affordable pricing: While Japanese imports are often prohibitively tagged in the \$25 to \$30 range, the Avant pieces will probably retail in the realm of \$18 to \$20.

DÉJÀ VU: In this space Feb. 1, we recounted the tale of **DejaDisc Records** owner **Steve Wilkison**, who had put his label on hold, pulled up stakes in Austin, Texas, and moved to Nashville in search of a full-time gig at a label.

Well, you'll be happy to know that it didn't take Steve long to land a job: He has been named director of sales and marketing at **Compass Records**, the indie label operated by banjoist **Alison Brown** and her partner and bandmate **Garry West**. We wish Wilkison all the best in his new endeavor and hope that he gets his own label up and running again after he settles in Music City.

FLAG WAVING: Let's get one item out of the way right off the bat. **John Hughes III**, vocalist in the Chicago-based band **Bill Ding** and operator of the group's label, **Hefty Records**, is in fact the son of film producer/director/writer **John Hughes**.

The younger Hughes' connections shouldn't take precedence over the indescribable music made by his band, in which he is partnered with guitarist/bassist **Dan Snazelle**. On the group's sophomore release, "Trust In God, But Tie Up Your Camel," **Bill Ding** concocts a rich brew of trancey beats, jazzy improvisation, lush string playing, and off-kilter vocals.

Hughes and Snazelle are the creative forces in the "band"; their basic tracks are augmented by the work of various sidemen, ranging from a member of the string group **the Rachel's** to Chicago jazz players. What makes **Bill Ding**'s music more interesting is that the pair essentially create their music by mail, since Snazelle is going to college in a different city in downstate Illinois.

Hughes says, "He's living down in Carbondale, and I'm up in Chicago, so we have to do a lot of our writing by talking back and forth on the phone and by sending tapes."

This unusual process has its assets and debits, according to Hughes: "It makes it more exciting when we can get together... But it makes it a little more tense. We've had our disagreements."

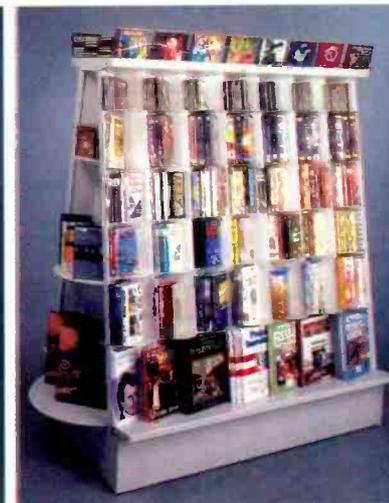
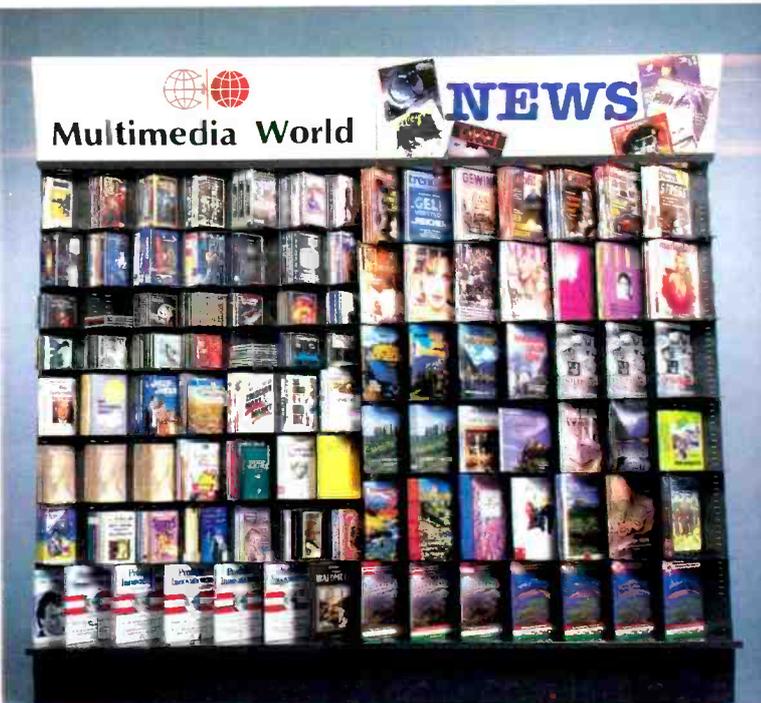
So far, **Bill Ding** has existed solely on tape. Says Hughes, "We don't play out live, and we never practice. We try to write as much as we can on the spot... We try to keep it spontaneous. We work really hard on getting that [musical] frame really tight. We plan out the core of the songs and add those touches to it later on."

Describing **Bill Ding**'s askew sound, Hughes says, "We emphasize a kind of low-fi hi-fi experience—we try to make (Continued on next page)

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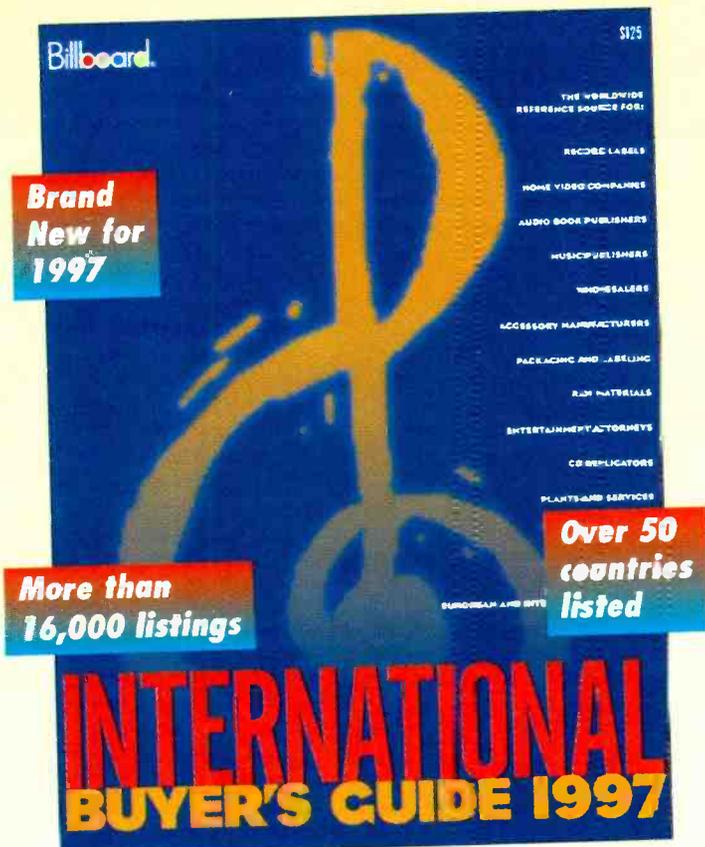
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Merchants & Marketing

RETAIL TRACK

(Continued from page 46)

possibilities include discounts for albums by other country artists.

Moreover, intouch is "working with a well-known agenting technology company, which will allow its high stations to make recommendations to shoppers based on customer demographic profiles and sampler patterns," he says.

Kaplan says the agreement with intouch allows Handleman to take "mass merchant customers and turn them into a category killer."

Handleman executives were unavailable for comment, but in a press release, Peter Cline, president of Handleman Entertainment Resources, said, "We are offering our customers the opportunity to position themselves for the future by enabling them to capture revenue through Internet commerce."

AMID ALL the turmoil impacting the music retail sector; Trans World Entertainment Corp. is sitting pretty with its stock price closing at \$10.50 Feb. 26. As reported here and elsewhere, the company is now in the enviable position of capitalizing on a restructuring it began in the fiscal fourth quarter of 1994. Since that restructuring began, the company has closed 264 stores and plans this year to close 40 more. An additional 35 outlets will be relocated. For the first time since it began the turnaround, Trans World also will begin opening stores again, with plans calling for 35 to 50 new outlets this year, according to John Sullivan, senior VP/CFO at the Albany, N.Y.-based company. Trans World has 482 stores.

As part of its expansion plans, Trans World is incorporating a concept it has used in its two FYE superstores. The FYE store in Trumbull, Conn., takes in 28,000 square feet, while the one in Rochester, N.Y., measures about 45,000 square feet. In both of those stores, the game room is about 7,000 square feet.

This year, Trans World has begun incorporating games rooms into its smaller Record World and Coconuts stores. In Danvers, Mass., the company has opened a 14,000-square-foot outlet, with a 5000-square-foot game room. It also will have a game room in its new Beverly Center outlet in Los Angeles. That store is about the same size as the Danvers outlet.

Sullivan says Trans World could open another three stores this year, all with game rooms. "We run the game rooms and control the space," he says.

He says that so far, the chain has realized some synergy with the game

rooms. The company is still experimenting with the combination, he says, adding that it likely has a limited application to new store sites.

Sullivan declines to discuss the financials of the gamerooms.

CAMELOT MUSIC, which has been operating under Chapter 11 bankruptcy protection since August, had sales of \$80.9 million in the month ended Jan. 4, according to a report filed with the U.S. Bankruptcy Court in Wilmington, Del. During that period, the company's store

operation had earnings before interest, taxes, depreciation, and amortization of \$16.2 million. Operating income was \$11.5 million, while net income was \$10.8 million.

On Jan. 4, the company had \$43.2 million in cash, and its inventory was valued at \$116 million.

In looking at key liabilities, trade payables were \$14.7 million, while prepetition debts included bank debt of \$295.6 million and trade debt of \$54 million. Stockholder equity has a negative net worth of \$64.1 million.

THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

BY DAVID SPRAGUE

OVER THE PAST SEVERAL months, electronic music has been at the forefront of most discussions about the future of pop. It seems that enthusiasm has spread quickly into the soundtrack realm as well, with three high-profile, electronica-dependent releases due in the next few weeks alone.

Quango/Island will hit the streets first, March 11, with the soundtrack to "City Of Industry," followed two weeks later by Virgin's "The Saint." Atlantic rounds out this initial salvo April 1 with "187," which is perhaps the most left-field of the bunch.

"When we first began work on '187' about a year ago, we were a little bit concerned, frankly, since there was no proven market for this sort of music," says Atlantic VP of soundtracks **Darren Higman**. "But the recent interest in electronic music has assuaged those fears. We're quite lucky to have it sitting in our lap."

Higman says that Atlantic will mount a decidedly grass-roots campaign for "187" (which will be released through **Mel Gibson's** Icon Pictures), concentrating on college radio, underground dance publications, and mom-and-pop retailers. "We have [a track with] multiformat appeal in **Jalal's** 'Mankind,' which includes appearances by **Chuck D.** and **Suzanne Vega**, but for the most part, we know we'll be working from the ground up in middle America."

Island's approach to creating awareness for "City Of Industry" will be much the same, according to **Alexis Aubrey**, the label's associate director of marketing. "College radio is going to be very important, and we're going to be working with stations on CD giveaways as well as screenings," she says. "We've already begun sniping the [top] 20 or so major markets, and we'll be following that with an alternative print ad campaign. Orion has been very good about including our soundtrack in all of its previews and TV spots."

In addition to the aforementioned tools, Aubrey says, Island will service a lengthy list of cafes, clubs, and coffeehouses with copies of the album for in-house play. The first single to be culled from "City Of Industry" will be the **Bomb The Bass** track "Big Powder Dust."

While there are definite similarities between the three albums—for instance, **Massive Attack** appears on all—it's heartening to see the diverse manner in which their respective music supervisors have chosen to integrate electronica into the mix. On "The Saint," **Orbital** and the **Chemical Brothers** mingle with more established artists, such as **Duran Duran** and **Everything But The Girl** (whose contribution, "Before Today," is to be an Atlantic single, as it is also on the "Walking Wounded" album).

On the other hand, "187" (thanks in large part to the efforts of music supervisor **Chris Douridas**, music director at KCRW Santa Monica, Calif.) presents a seamless, score-like set that decidedly emphasizes beats over melodies.

"By its very nature, this sort of music is ideally suited for films," says Atlantic's Higman. "You might not be singing or humming along to it, but it sticks in your mind and really stays with you, which isn't something that's been common in youth-oriented music."

EDEL AMERICA HAS SET March 18 as the release date for "The Music Of Mothers And Daughters," a poignant set of songs that focuses on that often complex relationship. Inspired by an ABC film of the same name (which will air on an as-yet-unspecified date in mid-April), the collection is remarkably effective in its depictions of the unique bonds and conflicts between mother and daughter. "Mothers And Daughters" will be released on video immediately after its initial airing (which will be part of a package that includes a 30-minute special hosted by **Oprah Winfrey**). HarperCollins will release a tie-in book in time for Mother's Day.

Denizens of the cocktail nation will want to sample the shaken-not-stirred sounds presented on **Razor & Tie's** collection of themes from the classic '60s series "The Man From U.N.C.L.E." The set, which is due March 18, spotlights the work of such exotica specialists as **Lalo Schiffrin** and **Hugo Montenegro**.

INDEPENDENTS

(Continued from preceding page)

these records sound crisp and clean but put all the stuff you associate with lo-fi in it."

While the Hefty label's reason for being so far has been the release of Bill Ding's music, the company will be releasing projects by others later this year. Hughes says he will issue a solo project, **Euphone** (the alter ego of Chicago musician **Ryan Rapsys**), in May. Also due on vinyl only later this year will be the soundtrack to the Universal feature "Reach The Rock" (yes, there's the Hollywood connection—the elder Hughes wrote and produced). The film is being scored by **John McEntire** of **Tortoise**, and includes such participants as **the Sea & Cake**, **Polvo**, and **Bundy K. Brown**.

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The Enter*Active File

MERCHANTS & MARKETING

Gabriel's 'Eve' Reaches New Horizons

BY BRETT ATWOOD

LOS ANGELES—Peter Gabriel's critically acclaimed second CD-ROM, "eve," which has been available since late last year in Europe, is finally getting a U.S. release.

The innovative disc, which is due in early April from Graphix Zone, recently won the Milia D'Or, which honors the most outstanding multimedia achievement of the year, at the annual Milia Multimedia Awards in Cannes. Computer and consumer press have also praised the disc. However, U.S. distribution has been lacking for "eve" after its publisher, Starwave, exited the CD-ROM business late last year to concentrate on World Wide Web site development.

"Eve," which was co-developed by Starwave and Real World Multimedia, takes the player on a journey into four worlds filled with art, science, and philosophy. Gabriel's music is integrated into game play, but is only one part of the "eve" experience.

"We didn't want to create 'Myst' meets MTV," says Ralph Derrickson, VP of entertainment products for Starwave. "The theme of 'eve' is more than just music."

Gabriel says that he wanted to avoid creating an ego-driven music CD-ROM.

"I find many [artist-specific titles] to be boring," says Gabriel. "I'm more interested in trying to bring together fine artists, musicians, and technologies in an interactive environment."

The interface and environment of "eve" are the work of artists who work in traditional media, rather than computer artists. Many of the game's visuals were designed by

accomplished artists, including Yayoi Kusama, Cathy de Monchaux, Nils-Udo, and the late Helen Chadwick.

"A majority of stuff on CD-ROM has a sci-fi computer graphic aesthetic, but we wanted to create something that was the opposite of that," says Gabriel.

The game also includes unreleased versions of Gabriel's "Come Talk To Me," "Shaking The Tree," "In Your Eyes," and "Passion."

"A lot of artists record with a single thing in mind, but I tend to explore four to 12 directions with each song, but only one gets heard at the end of the day," says Gabriel. "This medium allows for me to get some of the potential alternate mixes heard."

Many music-themed multimedia projects have met with mixed results from consumers and critics. However, Gabriel says, the merging of music and multimedia is an idea worth pursuing.

"I'm very passionate about it," says

Gabriel. "I don't view this as just another way to sell music. It is a medium that I am genuinely excited about exploring. Whether it is delivered on CD-ROM or DVD-ROM is irrelevant in many ways. It is about the content."

Gabriel says that he plans to work on a CD-ROM with computer graphics pioneer Kai Krause, co-founder of software developer MetaTools. The still-untitled project, due in 1998, will "effectively further the idea of merging visuals with sound," Gabriel says.



Koala Lumpur. Broderbund's animated game "Koala Lumpur: Journey To The Edge" is being promoted on the World Wide Web at <http://www.koalalumpur.com>. A playable sample of the game can be accessed at the site through a demo created with Shockwave technology.

PARADIGM BUYS MUSIC-BASED INTERNET SITE

(Continued from page 6)

guide site within electronic retailer CDnow, while ATN recently opened the movie-themed Web site Cinemachine. The combined reach of these sites will help Paradigm's quest for advertising revenue from major advertisers.

"The Internet is not a good business model until a Web site reaches a point where there is a volume of traffic that is sufficient to attract traditional media and advertisers," says Paradigm CEO Tom McPartland. "This is a wonderful marriage bringing together news information and entertainment-related services... and the combined heavy traf-

fic from these sites creates a critical mass that is of interest to sponsors."

Nicholas Butterworth, editor in chief/president of SonicNet, adds, "By merging these two companies, it puts us light-years ahead of where either one of us would get on our own. We had decided that strategically, it was important for SonicNet to produce daily music news and to beef up our overall editorial coverage. When this opportunity arose, we felt it was smarter to buy than to build. On the flip side, [ATN] has wanted to do a lot of online programming, such as chats and cybercasts."

The teaming of SonicNet and ATN will help both sites survive and thrive in the highly competitive Internet-as-entertainment business.

Both sites may face their biggest challenge from music-themed Web sites with financing from large corporate backers, such as Microsoft's Music Central, MTV Online, and Billboard Online. There is also stiff competition from ambitious music Web sites, such as Rocktropolis, imusic, and allstar. Even grass-roots-created fan sites vie for the attention of the Web surfer.

"It's become almost an absurd thing," says ATN editor in chief Michael Goldberg. "Everyone and their brother is trying to become a Web publisher... But that does not necessarily make it good." Goldberg adds, "It will all shake out. At a certain point, it doesn't make financial sense for everyone to be doing this."

Each Paradigm-owned Web site will continue to have an independent identity on the Internet, says Friedensohn. However, SonicNet and ATN will be connected by Web links that encourage traffic between the two sites.

SonicNet and ATN have relied exclusively on the Internet and online community to build their brand awareness among consumers. However, that is about to change, according to Friedensohn, who compares the growth potential of commercial music Web sites to that of early MTV.

Says Friedensohn, "Fifteen years

ago, no one had heard of MTV. Today, not a lot of people have heard about online sites like SonicNet. But, my job is to change that. This gives us the opportunity to build our franchise into print, radio, TV, and compilation albums... Our complementary strengths will give us the opportunity to be a major player in this business."

OTHER VENTURES

SonicNet-branded radio programming is also in the works. Though no specific deals have been disclosed, Paradigm already develops radio programming for syndication by Media America.

SonicNet-branded music compilations are expected to debut this year and will be available for purchase through the sites. It is also possible that the company will form a SonicNet record label, according to McPartland.

Parent company Paradigm already has a record division, Paradigm Associated Labels (PAL), which includes Paradigm Records and Big Deal. Paradigm also plans to release several live albums through its Archive Recordings, which is not part of PAL.

Other branding possibilities include print and television.

"It's premature to say what forms some of these deals will take, but there are opportunities out there that we will aggressively pursue," says Butterworth.

Paradigm is in active discussions with all major online service providers to extend its news and entertainment content beyond its Web sites. The company is also talking with several "push" technology services that automatically bring Internet-delivered news to computer desktops. It is possible that some customized exclusive ATN and SonicNet content will soon appear on Microsoft Network, with which Paradigm recently began a relationship to provide programming services.

Both sites are also planning to expand internationally, with customized versions in the works for Japan, Europe, and South America.

Spanish-Language Site Gets Pirated 'Pop'

U2 'POP' ALBUM PIRATED ON NET: U2's forthcoming album, "Pop," due March 4, has been pirated in its entirety on the Internet. Though radio stations received the album Feb. 21, the first full-length illegal copy of "Pop" surfaced Feb. 19 on a Spanish-language music site, known as "The Top." The site included minute-long RealAudio samples of each of the album's 12 tracks and provided full-length song samples to users who gave their E-mail addresses. At press time, several of the tracks were also available in their entirety on several grass-roots World Wide Web sites in the high-fidelity MPEG3 format. An Island spokesman was unavailable for comment on the availability of the pirated tracks.

ID4 GAME DAY APPROACHES: Fox Interactive is promoting "Independence Day: The Game" with a multimillion-dollar media campaign. Trailers for the game are already included at the beginning of the home video release of the hit film, which has shipped about 22 million units, as well as the sell-through edition of "Broken Arrow." TV and print ads are also running for the game, which will be available March 11 on PC CD-ROM, PlayStation, and Saturn platforms. A 10-page coupon booklet, which is included with the game, contains discounts on products from Orbitz beverages and Samsung's GXTV. In addition, cable viewers who order "Independence Day" on pay-per-view will receive a \$10 rebate and collector posters. A contest at Fox Interactive's Web site (<http://www.foxinteractive.com>) will reward copies of the game, T-shirts, and caps.

BITS 'N BYTES: Microsoft and Black Entertainment Television (BET) are teaming to form MSBET, headed by new media executive Barry Johnson. A new Web site (<http://www.msbet.com>) will replace the existing BET Web site... Computer industry veteran Chris Roberts (creator of the popular "Wing Commander" series) has left Origin Systems to join upstart game developer Digital Anvil as CEO. The company will also work on interactive films and has hired film director Robert Rodriguez ("Desperado," "From Dusk 'Til Dawn"). Digital Anvil's first titles will ship in 1998 and will be published by Microsoft... N2K Entertainment and the National Academy of Recording Arts and Sciences have partnered for the online sale of Grammy-nominated music to benefit the MusiCares Foundation. Profits from online purchases made through a link at the Grammy cybercast (<http://www.grammy.apple.com>) to Music Boulevard will be donated to the nonprofit organization... Activision has acquired the worldwide distribution rights to id Software's "Hexen II." The software company has also acquired global publishing and distribution rights to a yet-to-be-titled PC game by Hipnotic Interactive, which is being developed by the core creative team behind "Duke Nuke 'Em 3D"... Musicians, film actors, politicians, athletes, and radio DJs are among the personalities being traded in an off-center simulation stock-market game, the Rogue Market (<http://www.roguemarket.com>).

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Out, Damned Spot. You can tell it to the judge, New York patrolman Joseph Deltoro reminds Cruella DeVil, barking about a traffic ticket she's receiving at the Toy Fair. The nerve! DeVil, a dead ringer for actress Glenn Close, is only doing her duty on behalf of Walt Disney Home Video, which required her presence to announce the retail arrival of "101 Dalmatians" on April 15. The movie, priced to sell, has garnered a tail-wagging box-office tally of \$132 million.

Indie Films Foster Swelling Market Recent Breakouts Create Consumer Buzz

■ BY EILEEN FITZPATRICK

LOS ANGELES—Longtime foreign and independent video suppliers have always known it, and this year's list of Oscar nominees confirmed it—indie movies are in.

"The only way to sell [independent] product is to prove there's a built-in audience," says New Yorker Video VP of sales Brian Brown. "The interest in this type of product has been there all along, but producers like Miramax opened up the market and proved there's a bigger audience."

He adds that Robert Redford's Sundance Film Festival has also raised

awareness of independent features to an all-time high.

The trend has been building since the release of breakout titles, including "Pulp Fiction," "Four Weddings And A Funeral," and "Hoop Dreams." They have sold through hundreds of thousands of units after successful rental careers.

"There's been a large demographic for independent films since the '50s," says Brown, "but they've never been available for collections, and suppliers hadn't been aggressive selling the genre into retail. Now Buena Vista, Columbia, and all the majors are getting into it."

New Yorker has been distributing mainly foreign features, priced for rental, since 1989. Last year, for the first time, it dropped the price of 33 titles to \$19.95 and \$29.95, on the heels of Fox Lorber and other pioneers in the genre. Fox Lorber, distributing through Orion Home Video, was among the first to tap sell-through.

Brown says New Yorker titles appeal to a niche market. But it's an audience retailers find attractive.

"Our type of customer is upper-middle class, and that's the person a Best Buy or TransWorld wants to get in

their stores," says Brown. "Besides, those stores all realize their competitors carry this product."

"We've always had a lot of foreign product before it became chic," says Tower Video product manger Cliff MacMillan. "It's a niche that retailers like Blockbuster don't cater to."

Despite the spotlight, though, MacMillan says the chain hasn't experienced a surge in indie or foreign sales—a problem for suppliers.

Excluding the independent-size blockbuster releases from Miramax, which benefits from its Disney ownership, and October Films, which has Oscar nominees "Secrets And Lies" and "Breaking The Waves," most vendors still face an uphill battle.

"It's true that there is more attention amongst sell-through buyers because the indie sector has gotten more press, which has dubbed this year's Oscars, 'the year of the indie,'" says New Video COO Susan Margolin. "But titles still need marquee value, and, on the sell-through side, buyers want a proven top indie."

New Video has had limited success with such titles as "Silverlake Life," a documentary about the final months of

(Continued on page 54)

Tom Adams' Estimation Of '96 Biz Is Close To Billboard On Most Counts

CHECK AND DOUBLE-CHECK: It isn't a perfect match, but analyst Tom Adams' examination of the 1996 market is independent confirmation of much of what we had written earlier this year (Billboard, Jan. 25).

According to Adams, who split from Paul Kagan Associates several years ago to form Adams Media Research in Carmel, Calif., supplier revenue last year was \$8.23 billion. We weighed in with \$8.2 billion, a difference of \$30 million, or 0.37%. It's not unreasonable to call the estimates identical. We were further apart determining annual growth: Our figures show an 11% increase over 1995, Adams' show an 18% gain.

Things, of course, can get hairy when you start ranking the studios and independents. None of the Big Six break out home video sales and provide little help—usually laced with a healthy dose of puffery—to those trying to do so.

With as many as 90,000 outlets selling such hit titles as "Toy Story" and "Independence Day," no one can possibly track every sale. The Video Software Dealers Assn., restricting itself to tracking rental turns, doesn't bother measuring sell-through volume.

Nevertheless, Billboard and Adams remain reasonably close in ranking and revenue until both are well down the list of top performers. (We think a 15% spread in a guesstimate-prone business is "reasonably close.") Disney, as you would expect, heads each register, with a 27% share from Billboard and 31.2% from Adams. We had Warner Home Video, including the MGM/UA Home Entertainment line it distributes, second, at 17.1%. Adams, excluding MGM/UA, placed Warner third, at 10.4%. With MGM/UA, the studio jumped to No. 2, at 16.9%.

We both celebrated 20th Century Fox Home Entertainment's entering the billionaire's club with a 12.2%-12.3% share (hotly disputed by one rival studio executive). Adams attributes Fox's status to the \$300 million generated by "ID4" and strong catalog sales, our reasons as well. Each of us had the remaining majors in the same order and no more than a percentage point apart—Universal Studios Home Video followed by Columbia TriStar and Paramount. New Line Home Video finished ahead of PolyGram Video on both lists, although the spread between Billboard and Adams was a lot greater.

Ranking the independents, in fact, was fraught with differences. Adams ignored GoodTimes Home Entertainment, which he believes has lost about 50% of its revenue over the past couple of years, despite its close ties to mass merchants, especially Wal-Mart. We put GoodTimes in a sixth-place tie with Paramount, at 5.6%. Adams also left off Anchor Bay Entertainment, our No. 9, but included two

indies we ignored, Hallmark and New Horizons.

Except for a 1.2% match on LIVE Home Video, Billboard and Adams were far apart on the other companies with sales of \$100 million and less. We were higher for Vidmark, Turner, Republic, and Orion.

Sell-through clearly drives growth: Adams estimates that rental revenue inched forward just 2% in 1996. But he wonders how much longer the boom will last beyond the record 32 titles released straight to sell-through, vs. just six in 1991. "We suspect that we may be nearing the limit to the number . . . the market can give focus to in a given

year," he says. "But as for a limit to consumer demand, we still don't see a sign of it." An estimated 29% of VCR homes purchased at least one tape a month last year.

MGM/UA is putting demand to the test by placing a \$19.98 tag on "Larger Than Life," a Bill Murray movie that grossed about \$10 million. Adams

figures that the studio would have maxed out at 150,000-175,000 copies at \$60 wholesale. However, it can double its take if video retailers, seeking cheap rental inventory, buy 500,000 tapes and Murray fans scoop up another 1.5 million.

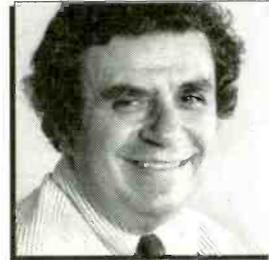
"The hurdles are lower," he says. "But at some point, you reach a limit. This is an experiment to see if [sell-through] can work for lightweight comedies."

DVDANISH: Kultur/White Star Video hosted a well-attended breakfast discussion of DVD Feb. 25 in New York. Panelists included HBO Home Video marketing VP Cynthia Rhea; West Coast Entertainment executive VP Matt Brown; and Samsung Electronics America senior national marketing manager Mark Knox, who dominated the Q&A—not surprising since hardware dominates the retail scene. The first studio titles arrive later this month.

Among the highlights: 1. West Coast will test DVD in 30-50 of its more than 500 stores, 2. HBO's first releases will be a recent theatrical title, "Turbulence," and a classic, "The Best Years Of Our Lives," 3. Samsung and BMG's Windham Hill are producing a demo disc featuring pianist George Winston, who will be shown performing from various camera angles. Viewers can pick the ones they want to watch. DVD, Knox said, "isn't simply round videotape."

OUR BEST WISHES to longtime Pioneer Entertainment public relations staffer Laurie Anderson, who's leaving the laserdisc leader to move to Detroit. She has served her employer and the trade press well.

PICTURE
THIS



by Seth Goldstein



Sundance Channel Recommends, PolyGram Video's new label, trades on the name and reputation of the Sundance Film Festival to develop a retail following.

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Top Video Sales

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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	72	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
2	2	39	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
3	4	3	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
4	31	2	FLY AWAY HOME	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels	1996	PG	19.98
5	3	13	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
6	6	5	AB FAB: THE LAST SHOUT	PolyGram Video 4400450113	Jennifer Saunders Joanna Lumley	1997	NR	19.95
7	7	3	12 MONKEYS ◇	MCA/Universal Home Video Uni Dist. Corp. 82751	Bruce Willis Brad Pitt	1995	R	19.98
8	9	8	MATILDA	Columbia TriStar Home Video 86863	Danny DeVito Rhea Perlman	1996	PG	15.95
9	5	4	D3: THE MIGHTY DUCKS	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez	1996	PG	22.99
10	8	17	TOY STORY	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen	1995	G	26.99
11	12	13	PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED	Playboy Home Video Uni Dist. Corp. PBV0796	Shannon Tweed	1996	NR	19.98
12	10	15	THE NUTTY PROFESSOR ◇	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy	1996	PG-13	22.98
13	13	4	PLAYBOY'S TWINS & SISTERS TOO	Playboy Home Video Uni Dist. Corp. PBV0805	Various Artists	1997	NR	19.98
14	NEW ▶		THE X-FILES: ASCENSION/ONE BREATH	FoxVideo 4139	David Duchovny Gillian Anderson	1997	NR	14.98
15	17	56	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
16	11	15	MISSION: IMPOSSIBLE	Paramount Home Video 31899-3	Tom Cruise	1996	PG-13	14.79
17	NEW ▶		LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
18	NEW ▶		THE X-FILES: LITTLE GREEN MEN/THE HOST	FoxVideo 4137	David Duchovny Gillian Anderson	1997	NR	14.98
19	NEW ▶		THE X-FILES: SLEEPLESS/DUANE BARRY	FoxVideo 4138	David Duchovny Gillian Anderson	1997	NR	14.98
20	15	21	TWISTER	Warner Home Video 20100	Helen Hunt Bill Paxton	1996	PG-13	22.96
21	14	2	SHOWGIRLS	MGM/UA Home Video Warner Home Video 905525	Elizabeth Berkeley Kyle MacLachlan	1995	NC-17	19.98
22	19	4	BROKEN ARROW	FoxVideo 8963	John Travolta Christian Slater	1996	R	19.98
23	NEW ▶		THE X-FILES BOX SET: VOL. 3	FoxVideo 4140	David Duchovny Gillian Anderson	1997	NR	39.98
24	21	64	STAR WARS TRILOGY	FoxVideo 0609	Mark Hamill Harrison Ford	1995	PG	49.98
25	16	4	ALASKA	Columbia TriStar Home Video 80200	Charlton Heston	1996	PG	14.95
26	18	15	311: ENLARGED TO SHOW DETAIL	PolyGram Video 4400439253	311	1996	NR	19.95
27	20	2	KIDS	Vidmark Entertainment 6311	Not Listed	1995	NR	19.98
28	22	26	BRAVEHEART	Paramount Home Video 33118	Mel Gibson Sophie Marceau	1995	R	24.95
29	24	31	COPS: TOO HOT FOR TV! ◇	MVP Home Entertainment 1001	Various Artists	1996	NR	19.98
30	29	90	E.T. THE EXTRA-TERRESTRIAL	MCA/Universal Home Video Uni Dist. Corp. 82864	Henry Thomas Dee Wallace	1982	PG	14.98
31	RE-ENTRY		THE USUAL SUSPECTS	PolyGram Video 8006302273	Stephen Baldwin Kevin Spacey	1995	R	19.95
32	27	2	THE TRUTH ABOUT CATS AND DOGS	FoxVideo 0899585	Uma Thurman Janeane Garofalo	1995	PG-13	19.99
33	25	9	THE LAND BEFORE TIME IV	MCA/Universal Home Video Uni Dist. Corp. 82396	Animated	1996	NR	19.98
34	32	22	OLIVER & COMPANY	Walt Disney Home Video Buena Vista Home Video 6022	Animated	1988	G	26.99
35	33	18	WALLACE AND GROMIT: A CLOSE SHAVE	BBC Video FoxVideo 8399	Animated	1996	NR	9.98
36	23	19	JAMES AND THE GIANT PEACH	Walt Disney Home Video Buena Vista Home Video 7894	Richard Dreyfuss Susan Sarandon	1996	PG	22.99
37	26	9	PLAYBOY: 21 PLAYMATES VOLUME II	Playboy Home Video Uni Dist. Corp. PBV0808	Various Artists	1996	NR	19.98
38	NEW ▶		PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.98
39	30	20	LES MISERABLES: 10TH ANNIVERSARY CONCERT	VCI Columbia TriStar Home Video 88703	Various Artists	1996	NR	24.95
40	35	15	THE ADVENTURES OF PINOCCHIO	New Line Home Video Turner Home Entertainment N4438	Martin Landau Jonathan Taylor Thomas	1996	G	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Home Video

MERCHANTS & MARKETING

Panasonic Tries To Be DVD Good Guys; Bambi's Back

IT'S HERE . . . ALMOST: A local television crew, a few trade reporters, three sales guys, and one consumer were on hand to take a first-hand look at Panasonic's \$599 DVD player at a demo held Feb. 21 at the Good Guys! store in Los Angeles.

With the enthusiasm of a cheerleader, Panasonic group training manager Carl Laufer proudly went through the drill that most in the small crowd had been hearing for the last two years. Only the cameraman expressed interest, although the lone consumer had a laundry list of questions for the salesmen.

Despite booking the weeklong tour into nine Good Guys! stores last month, the electronics store won't be stocking the players until this month. Consumers ready to take a player home at any of the demos, however, were able to special-order for later delivery, according to salesman Eric Gail.

Other Good Guys! locations on the tour included San Diego; San Francisco; San Jose, Calif.; Tustin, Calif.; Sacramento, Calif.; Seattle; Portland, Ore.; and Las Vegas. "We've had a lot of calls for DVD since last month," says Gail. "It's really created a lot excitement within the industry."

He expects the chain will carry the two Toshiba and Panasonic models, as well as Sony's \$1,000 model and Pioneer's even higher-priced combination CD/laserdisc/DVD player (already on sale at an L.A.-area store).

Fellow salesman Nelson Rivera said the Beverly Hills, Calif., location has been running DVD demos since mid-February and many technophiles "can't wait to buy one." In addition, the general consumer seems impressed and is particularly attracted to the cheaper price points, he says.

It appears a given that these salesmen, as well as others, will be pushing DVD as the definitive component for home theater systems. In fact, Toshiba has already begun running television ads driving that point home.

During the Feb. 20 broadcast of the top-rated television show "ER," the manufacturer ran two ads featuring a family sitting before their DVD-equipped home theater system. The unparalleled picture and sound quality envelopes the family in the on-screen action.

It is the first hint of the manufacturer's marketing strategy since it ran teaser ads in Time magazine more than a year ago. Clearly, Toshiba and software partner Warner Home Video, not mentioned in the ads, are trying to get a step ahead of the competition.

Sony has yet to divulge how it's going to sell its sole model, and the smattering of available titles announced by its sister company, Columbia TriStar Home Video, isn't that impressive.

Can a format launch with 50 titles?

It's a question the trade will be trying to answer over the next year or so.

'BAMBI' IS BACK: Snowballing sales and a rapidly approaching moratorium date for "Bambi" has prompted Buena Vista Home Video to set a second preorder date for the title.

In order to keep retail stocked beyond the title's March 31 moratorium date, Buena Vista will allow dealers to place a second "Bambi" order March 11. Dealers usually place their largest requests before the release and smaller reorders later to meet immediate demand.

According to Buena Vista, more than 6 million copies of "Bambi" have sold at retail since its Feb. 4 arrival. The studio shipped 10 million initially. First released in 1989,

"Bambi" had sold 8 million cassettes before the reissue.

Buena Vista, which promises two-day delivery on all "Bambi" reorders made before Thursday (6), says it's thinking only about retail, despite the opportunity to crow about sales numbers. The company doesn't want dealers to be caught short before unleashing an Easter media blitz.

From March 10 to March 24, Buena Vista will feature the title in a campaign that includes network television advertising and national and spot radio ads, touting a \$5 rebate from Dannon yogurt and a \$2 rebate from the purchase of additional studio titles.

The reissue of "Bambi" still has a long way to go before it surpasses "Pinocchio," which sold through 13.5 million copies when it was rereleased in 1993. In 1994, the reissue of "Cinderella" reached 15 million units, according to Buena Vista.

However, many industry observers dispute the "Cinderella" number, putting it closer to 9 million units.

LIVING LARGE: Bill Murray and his elephant co-star in "Larger Than Life" will be heading to sell-through April 29, priced at \$19.98.

The MGM/UA Home Video title will be supported by three consumer offers, including a rebate from the supplier, a sweepstakes, and a free box of Cracker Jack. Those who purchase "Larger Than Life" and either "The Black Stallion," "Tom Sawyer," or "My Summer Story" will receive \$7 back from the studio. The three will be repackaged in clamshells and priced at \$14.95 each.

Inside each "Larger Than Life" cassette, purchasers will find a coupon good for a free box of Cracker Jack. In addition, they will be able to enter a contest awarding a trip for four to the San Diego Zoo.

The package includes round-trip airfare, hotel, a behind-the-scenes tour of the zoo, tickets to the Wild Animal Park, and \$400 in spending money.

SHELF TALK
by Eileen Fitzpatrick



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	1	5	PHENOMENON (PG)	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgwick
2	2	8	A TIME TO KILL (R)	Warner Home Video 14317	Matthew McConaughey Sandra Bullock
3	6	3	THE FAN (R)	Columbia TriStar Home Video 82473	Robert De Niro Wesley Snipes
4	3	6	KINGPIN (PG-13)	MGM/UA Home Video 905769	Woody Harrelson Bill Murray
5	5	5	ESCAPE FROM L.A. (R)	Paramount Home Video 332493	Kurt Russell
6	8	2	JACK (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 9180	Robin Williams
7	4	11	THE ROCK (R)	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage
8	9	20	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
9	34	2	TRAINSPOTTING (R)	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
10	10	8	TIN CUP (R)	Warner Home Video 14318	Kevin Costner Rene Russo
11	13	3	IL POSTINO (PG)	Miramax Home Entertainment Buena Vista Home Video 5921	Massimo Troisi
12	7	7	FLED (R)	MGM/UA Home Video 905763	Laurence Fishburne Stephen Baldwin
13	12	4	EDDIE (PG-13)	Hollywood Pictures Home Video Buena Vista Home Video 8949	Whoopi Goldberg
14	15	3	SHE'S THE ONE (R)	FoxVideo 4119	Cameron Diaz Jennifer Aniston
15	11	8	CHAIN REACTION (PG-13)	FoxVideo 0413085	Keanu Reeves Morgan Freeman
16	NEW		FEELING MINNESOTA (R)	New Line Home Video Turner Home Entertainment N4412	Keanu Reeves Cameron Diaz
17	NEW		FIRST KID (PG)	Walt Disney Home Video Buena Vista Home Video 7896	Sinbad
18	NEW		FLY AWAY HOME (PG)	Columbia TriStar Home Video 82433	Anna Paquin Jeff Daniels
19	22	3	DEAD MAN (R)	Miramax Home Entertainment Buena Vista Home Video 8991	Johnny Depp
20	14	8	THE ISLAND OF DR. MOREAU (PG-13)	New Line Home Video Turner Home Entertainment N4444	Marlon Brando Val Kilmer
21	18	16	ERASER (R)	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams
22	26	3	THE TRIGGER EFFECT (R)	MCA/Universal Home Video Uni Dist. Corp. 82870	Elisabeth Shue Kyle MacLachlan
23	NEW		A VERY BRADY SEQUEL (PG-13)	Paramount Home Video 332443	Shelley Long Gary Cole
24	17	3	KANSAS CITY (R)	New Line Home Video Turner Home Entertainment N4510	Jennifer Jason Leigh Miranda Richardson
25	27	19	PRIMAL FEAR (R)	Paramount Home Video 328323	Richard Gere Laura Linney
26	28	4	ALASKA (PG)	Columbia TriStar Home Video 80200	Charlton Heston
27	20	7	WELCOME TO THE DOLLHOUSE (R)	Columbia TriStar Home Video 82563	Heather Matarazzo
28	16	15	THE NUTTY PROFESSOR ◊ (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82594	Eddie Murphy
29	21	13	INDEPENDENCE DAY (PG-13)	FoxVideo 4118	Will Smith Jeff Goldblum
30	32	3	BULLET (R)	New Line Home Video Turner Home Entertainment N4415	Mickey Rourke Tupac Shakur
31	NEW		TREES LOUNGE (R)	Live Home Video 60291	Steve Buscemi
32	19	13	STRIPTease (R)	Columbia TriStar Home Video 80193	Demi Moore Burt Reynolds
33	29	4	D3: THE MIGHTY DUCKS (PG)	Walt Disney Home Video Buena Vista Home Video 9182	Emilio Estevez
34	25	8	A FAMILY THING (PG-13)	MGM/UA Home Video 905535	Robert Duvall James Earl Jones
35	NEW		GRACE OF MY HEART (R)	MCA/Universal Home Video Uni Dist. Corp. 83111	Illeana Douglas Matt Dillon
36	30	8	THE FRIGHTENERS (R)	MCA/Universal Home Video Uni Dist. Corp. 82830	Michael J. Fox
37	RE-ENTRY		BAMBI (G)	Walt Disney Home Video Buena Vista Home Video 942	Animated
38	37	16	TOY STORY (G)	Walt Disney Home Video Buena Vista Home Video 6703	Tom Hanks Tim Allen
39	24	11	THE CABLE GUY (R)	Columbia TriStar Home Video 82428	Jim Carrey Matthew Broderick
40	36	17	THE ARRIVAL (PG-13)	Live Home Video 60259	Charlie Sheen Teri Polo

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'Wee Sing' Changes Its Tune

SINGDOM COME: When Portland, Ore., music teachers and mothers Pamela Beall and Susan Nipp released their first preschool children's music video, "Wee Sing Together," in 1985, they had almost no competition. Not only was there precious little in the way of kid vid, but also very few video specialty stores existed. The pair placed their product in book stores that had already been carrying their "Wee Sing" songbooks and audiocassettes.

Now children's video is a huge business, and the competition has increased exponentially. So with the recent release of the 10th "Wee Sing" series video title, "Wee Singdom," Beall and Nipp have taken steps to refit the pioneering live-action franchise to get it more in step with the '90s. The major innovation is the development of two central characters, or icons, called Singaling and Warbly.

"Wee Singdom" is the first all-new "Wee Sing" title released by Universal Studios Home Video since the line was purchased from book publisher Putnam two years ago. Initially, MCA/Universal Home Video, as it was then called, set about repackaging the existing line. Later, it released two compilations culled from the series, "Wee Sing Animal Songs" and "Wee Sing Classic Songs For Kids," put together by "Wee Sing" executive producer Claudia Sloan.

Beall says Singaling and Warbly were introduced in animated form on the compilations. On "Wee Singdom," however, in keeping with the rest of the live action "Wee Sing" series, they are costumed actors.

Beall and Nipp were among the first to demonstrate that live action appeals to toddlers and preschoolers more than does animation. The creators of Barney, Sheryl Leach and Kathy Parker, have said that the "Wee Sing" videos influenced their series.

Nipp describes Singaling as an anthropomorphic blue and yellow eighth note who "embodies the form of music." Singaling is the conductor of the Garden Orchestra in Singalingland, itself the geographical center of the Wee See World, or Wee Singdom. As Singaling conducts flord instruments like Rose Cello, Tulip Tuba, Periwinkle Piccolo, and Snapdragon Saxophone (all represented by puppets), familiar characters from previous "Wee Sing" videos drop in.

This is the first time the series has had characters designed to recur in future releases. "Each installment had been an entity unto itself with its own characters," says Beall. "We'd never developed these programs from a marketing point of view." When "Wee Sing" was owned by publisher Price Stern Sloan, that was fine.

However, says Beall, Putnam's marketing team let Beall and Nipp know that it is difficult to push a product not driven by a central character, such as Barney. Thus, in the interests of creating an entity that "the public can identify with," says Nipp, they developed Singaling, "the



by Moira McCormick

ultimate conductor," as Beall describes the character, and sidekick Warbly, a lime green and somewhat scatterbrained singing bird.

In "Wee Singdom," Singaling, Warbly, and the Garden Orchestra are preparing for the Wee Sing Fes-

tival. Well-known characters from other "Wee Sing" titles arrive to take part, including Silly Whim ("Wee Sing In Sillyville"), Trunky the Elephant ("The Wee Sing Train"), and Weber ("Wee Sing Under The Sea").

Nipp says the appearance of these old friends is something the "Wee Sing" audience has been clamoring for. "Kids love all our characters, but they wish they could see a lot more of them."

"Wee Sing" characters have never been licensed, a status that Universal could change. "We're leaving it up to the marketing people," says Nipp.

(Continued on next page)

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	25	161	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
2	1	11	THE LAND BEFORE TIME IV MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
3	2	17	MARY-KATE & ASHLEY: HOTEL WHO-DONE-IT Dualstar Video/WarnerVision Entertainment 53328-3	1996	12.95
4	4	45	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
5	12	27	ALADDIN AND THE KING OF THIEVES Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
6	8	63	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
7	5	5	BARNEY'S SENSE-SATIONAL DAY Barney Home Video/The Lyons Group 2015	1997	14.95
8	9	17	MARY-KATE & ASHLEY'S HAWAIIAN BEACH PARTY Dualstar Video/WarnerVision Entertainment 53329-3	1996	12.95
9	10	59	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
10	7	25	ALL DOGS GO TO HEAVEN 2 MGM/UA Home Video/Warner Home Video M505541	1996	22.98
11	6	17	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
12	3	21	OLIVER & COMPANY Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
13	11	51	POCAHONTAS Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
14	14	53	WALLACE AND GROMIT: A GRAND DAY OUT BBC Video/FoxVideo 8287	1995	9.98
15	20	3	BANANAS IN PAJAMAS: MONSTER BANANA PolyGram Video 8006375473	1997	12.95
16	22	3	SESAME STREET: BEST OF ELMO ◊ Sesame Street Home Video/Sony Music Video 51229	1996	9.98
17	16	77	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
18	15	47	SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
19	23	3	BANANAS IN PAJAMAS: SPECIAL DELIVERY PolyGram Video 8006375493	1997	12.95
20	NEW		EWOKS: THE HAUNTED VILLAGE FoxVideo 8466	1997	14.95
21	19	105	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
22	NEW		DROIDS: THE PIRATES AND THE PRINCE FoxVideo 8467	1997	14.95
23	13	13	THE WALLACE AND GROMIT GIFT SET BBC Video/FoxVideo 4101059	1996	24.98
24	RE-ENTRY		WALLACE AND GROMIT: THE WRONG TROUSERS BBC Video/FoxVideo 8250	1995	9.98
25	18	7	101 DALMATIANS: PONGO & PERDITA SING ALONG SONGS Walt Disney Home Video/Buena Vista Home Video 8525	1996	12.99

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CBS/Fox Promo Couples Classic Films, Holidays

BY CATHERINE APPLEFELD OLSON

NEW YORK—You could have forgotten the candy and the roses this year.

For Valentine's Day, CBS/Fox Video wanted consumers to cozy up with their VCRs. The special-interest label polished up a trio of classic romances—"Love Among The Ruins," "Lovers And Other Strangers," and "For The Love Of Ivy"—and released them for \$14.98 a piece.

"We went back through our catalog to see what we could match up with Valentine's Day," says Scott Martin, marketing manager at CBS/Fox. "These three titles perfectly matched the romantic mood, and they are romantic comedies, so they are light and fun."

The movies boast their share of star power, as well. "Love Among The Ruins" pairs Katharine Hepburn and Sir Laurence Olivier, "For The Love Of Ivy" stars Sidney Poitier and Abbey Lincoln, and "Lovers And Other Strangers" features Diane Keaton in her movie debut.

"For The Love Of Ivy" has a deeper meaning for film historians and has garnered increased aware-

ness because of its release during Black History Month. Poitier earned the distinction of being the first African-American to be portrayed in a love scene integral to the plot.

Martin says that although the campaign has been "successful" for a variety of retailers, he expects interest in all three titles to be greatest among traditional video merchants, where consumers generally flock to find older movies. "These titles are geared toward the film enthusiast," according to Martin. "Each one made an impact when they were originally released and should have sentimental value to the film buff."

CBS/Fox, which is being absorbed into 20th Century Fox Home Entertainment and will move from New York to Los Angeles, continues to look for ways to capitalize on some of the holidays that are traditionally quieter at video retail. In late May, the company will release the video version of a recent Walter Cronkite special that aired on CBS-TV.

"It's a timing thing," Martin says. "It would make a perfect gift for Father's Day."

INTERACTIVE KIOSKS ASSIST VID BUYING

(Continued from page 43)

of-mouth.

Peggie Dorrance, co-owner of Video Station in Alameda, Calif., says her customers like Clair V because "it has a video-game-like quality."

Though it is not currently tied to West Coast's point-of-sale software, Clair V was designed with the capability of interacting with existing store systems. West Coast corporate development VP Steven Apple declined to comment on when the test might be expanded or on customer response.

Video Pipeline, known primarily for the trailers that it provides stores, also markets an interactive PC-based system, called Video Detective. President Jed Horovitz says the system lets retailers offer users a highly customized message.

"Our system is designed to work with retailers' ever-changing requirements," Horovitz says. "We're not designing a kiosk for the Internet or Wal-Mart. We focus on the titles that retailers stock."

Horovitz says that retailers can attach messages to each title in the system, such as the used-copy price of a title previously available for rental. Unlike Clair V, Horovitz's system doesn't collect data on individual users, because it takes too long. The Video Pipeline software is designed to be "really fast," he says. "We try to get them an answer to their question in approximately 20 seconds."

Another system available to retailers and consumers, both as an interactive kiosk meant for a retail environment and as an Internet site, is the

Movie Critic in Concord, Mass. Jeff Padnick, owner of the Video Stop in New York, credits it for increased revenues. The artificial intelligence is accurate, he says, and "capable of finding nuances in customers' tastes that a clerk couldn't."

Padnick also believes that the kiosk has a calming effect. "It's entertaining. It's informative. It occupies customers when they are waiting online," he says.

Though they're only testing the interactive waters, more retailers will attempt total immersion because consumers expect it. "You see little old ladies using this that you would think would shy away from the technology," says Burnside. "But people are getting trained more and more every day to deal with the technology."

CHILD'S PLAY

(Continued from preceding page)

Universal has already come up with an aggressive campaign for "Wee Singdom." The 54-minute, \$12.95 title is being offered as part of a \$3 rebate program with "The Land Before Time IV: Journey Through The Mists." Consumers purchasing both titles through March 31 can get money back.

Each video package will carry an insert good for a free 8-by-10 inch photo from Lifetouch Portrait Studios. Activity books featuring "Wee Singdom," along with four other Universal kids' titles, are available in over 455 Lifetouch locations.

Also inserted are a card offering "The Land Before Time" Treasure Chest branded merchandise—including a T-shirt, 3D comic book,

coloring book, poster, trading cards, stickers, and crayons—for \$14.99; and \$7 in coupons redeemable with purchase of selected Tyco Toys products.

Additionally, an in-school program featuring "Wee Singdom," "The Little Engine That Could," "The Spooktacular New Adventures Of Casper," and "The Land Before Time IV" is being promoted in a brochure sent to 20,000 elementary schools.

Nipp says she and Beall wonder now and then if "what we're doing is passé, and [if] maybe we should step back. But then we watch our videos, and we know that what we're doing is good and right."

NEW FROM THE 100-ACRE WOOD:

Walt Disney Home Video has launched a new series, "Pooh Friendships," which features Winnie-the-Pooh. Each of the three volumes, on sharing, growing up, and the importance of being a friend, is priced at \$12.99.

Joining already existing series "Pooh Playtime" and "Pooh Learning" in time for Easter are "Pooh Wishes," "Tigger-ific Tales," and "Clever Little Piglet." Consumers who purchase four eligible tapes can receive three limited-edition Pooh lithographs and a portfolio for free. Two free lithos go to purchasers of two titles. Also offered is \$1 instant savings on Easter candy with purchase of one eligible Pooh video.

INDIE FILMS FOSTER SWELLING MARKET

(Continued from page 51)

an AIDS patient, and "Juniper's Wife," each released at \$24.95. "If you can do 30,000 to 50,000 units, that's good," says Margolin. "But that's the universe for the non-'Pulp Fiction' film. Retail buyers want the cream of the indie crop."

And cream is what the studios and independent video suppliers hope they're buying. Both, especially the latter, are snapping up all they can afford.

Anchor Bay Entertainment in Troy, Mich., secured the rights to the Handmade Films catalog, British features produced by ex-Beatle George Harrison. Included are "The Long Good Friday" and "Mona Lisa," two well-received theatrical releases.

Lacking the art-house cachet but near the top of the list of horror classics are Anchor Bay's 14 Hammer titles, among them "Dracula," with Christopher Lee and Peter Cushing. Anchor Bay has also set its sights on individual titles, like "Night Of The Living Dead" and "The Stepford Wives"; both are due in April in special collector's editions priced at \$14.98.

Distribution rights to both recently reverted to the producers, who were free to make deals. "These are good films that don't have a huge audience," says Anchor Bay VP of product development Jay Douglas. "But the collectors audience for these movies is bigger than we thought."

As an example, Douglas says Anchor

Bay's director's cut of "Night Of The Living Dead" has sold through 70,000 units, despite previous releases by HBO Home Video and Republic Pictures Home Video.

Anchor Bay has higher hopes for "The Stepford Wives," never before available on video, says Douglas. "This is a classic suspense thriller that we know will have a crossover audience."

Crossover sales underlie PolyGram Video's new label, Sundance Channel Recommends. Debuting in February, the line includes titles endorsed by the cable channel.

"If there's enough films and enough of an audience to support a cable channel," says PolyGram VP of marketing David Kosse, "there's enough of an audience to support a line of videos." Movies on the start-up list include "Carrington," starring Academy Award winner Emma Thompson, "Down By Law," "Choose Me," and six others. Each is priced at \$19.95.

"There's nothing magical to these films except that they're good films," according to Kosse. "They have an audience, but the biggest issue is bringing the consumer together with these somewhat obscure movies." For PolyGram, the answer was branding the line with a recognizable name.

Prior to the deal, PolyGram picked up distribution rights to the Atlantic Films and ITC Films catalogs. Selections from both will carry the "Sun-

dance Recommends" label.

Branding still takes a back seat to persistence at retail. Even finding product demands perseverance. The search has its rewards, however.

"Anyone in this business is a film buff," says Douglas. "You have to be constantly aware and looking for product outside of the big six studios, and just when you think there can't be any, you uncover some more."

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ALBUMS

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POP

► SPICE GIRLS

Spice
 PRODUCERS: Absolute, Richard Stannard, Matt Rowe
Virgin 42174
 Britain's Spice Girls are the embodiment of the girl group, '90s style. They were formed by a music biz entrepreneur whom they proceeded to fire, taking matters into their own hands and making attitude and spunk part of their shtick. They co-write all their songs, starting with their breakthrough hit single and video, "Wannabe," one of many perfect pop/R&B/hip-hop confections on the album. Other highlights include the swayin' "Say You'll Be There" and ballad "2 Become 1." A cute record that will certainly propel the Girls to instant global fame. Their greatest challenge will be to parlay their 15 minutes into an enduring appeal, and this album shows they have the potential to do it.

COUNTRY

► LeANN RIMES

Unchained Melody/The Early Years
 PRODUCER: Wilbur C. Rimes
Curb 77856
 These recordings, made by country superstar LeAnn Rimes when she was 11 and 12 years old, were apparently forced into release as her second Curb album after the runaway success of the single "Unchained Melody," which went from a B-side retail promo piece to a radio smash. This collection of eclectic country and pop tunes proves that her voice is a truly remarkable instrument that can survive and even flourish amid wah-wah guitar, flutes, and echo chambers. Her song selection shows she's firmly straddling pop and country; for her, Bill Monroe's "Blue Moon Of Kentucky" is as valid as the Beatles' "Yesterday."

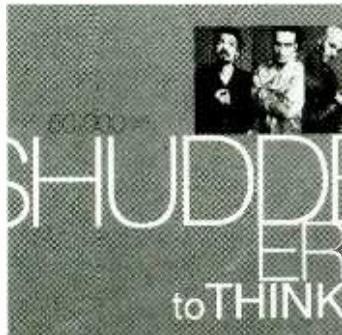
CHRIS THILE

Stealing Second
 PRODUCER: Sam Bush
Sugar Hill 3863
 That such stellar bluegrass pickers as Sam Bush and Jerry Douglas are sidemen on bluegrass newcomer Chris Thile's debut album says much about the respect these veterans feel for this 16-year-old mandolin player. Thile (already nominated for a Grammy as a sideman on the album "True Life Blues: The Songs Of Bill Monroe") is a virtuoso player whose 14 instrumental compositions here were inspired by his love of bluegrass, "Star Wars," and baseball. He closes the album with a blues (played on bouzouki) for the Chicago Cubs' Ryne Sandberg. Give this kid some room: He's a real comer.

KATE CAMPBELL

Moopie Dreams
 PRODUCER: Johnny Pierce
Compass 4238
 With her various collaborators, Kate Campbell is fast making herself known as one of the more innovative and fresh writers around today. As the title song implies, she traffics in true-life, mood-intensive vignettes of Southern

SPOTLIGHT



SHUDDER TO THINK
50,000 B.C.
 PRODUCER: Ted Niceley
Epic 67635
 Brimming with artful accessibility, Shudder To Think's sophomore major-label effort represents a new traditionalism from the band, combining classic rock verities with progressive aesthetics. From the alt-anthem opening of "Call Of The Playground" to the epic, Zeppelin-like closer "Hop On One Foot," spirited invention and sheer tunefulness abound throughout a remarkably diverse set. Fans of the avant-rock of such Shudder albums as "Pony Express Record" and "Get Your Goat" will find plenty to love here, in particular "The Man Who Rolls" and "Kisses Smack Of Past Action." But mainstream music lovers will warm to the first single, the art-folk sing-along "Red House," as well as the power pop of "Beauty Strike" and 21st-century Sun Studios ambience of "The Saddest Day Of My Life." In a perfect world, this sort of searching, soulful music would define the phrase "commercial alternative."

life. Anyone who can fashion a believable tale around "Wrought Iron Fences," as she does here, is a song-writing dandy. Although she's a better songwriter than singer, she gets the job done here. Friends ranging from Guy Clark to Buddy Miller pitch in on this labor of love. Note to Jo Dee Messina: If you don't cover "See Rock City," somebody else will, and will score a hit with it.

FRANK MORGAN
Jazz 'Round Midnight
 PRODUCER: Aric Lach Morrison
Verve 314 533 827
 This is more of a sampler collection of superb recent ballad tracks from the wellspring saxophonist's '90s work on Verve than a true reissue (the label also offers dozens of older artists in the series, such as Billie Holiday and Chet Baker, etc.). As a mosaic of Morgan's recent playing, then, this is a perfect opportunity for listeners who have read the critics' exclamations about his beautiful alto playing to check him out with various combinations of players, from guitar or piano duo pieces with Kenny Burrell and Barry Harris to full-group efforts with guests such as Roy Hargrove, George Cables, and Abbey Lincoln. Very satisfying.

SPOTLIGHT



WIDESPREAD PANIC
Bombs & Butterflies
 PRODUCER: John Keane
Capricorn 314 534 396
 More than most of the so-called "jam bands," Widespread Panic manages to find a comfortable zone between instrumental virtuosity and melodic sensibility, giving both music lovers and musicians plenty of reason to check in. On its third outing, the Athens, Ga., band demonstrates an uncanny ability to craft compelling, instantly memorable tunes—the kind of album that plays consistently from beginning to end and that sounds great from the first listen and only gets better. The album's lead single, most uplifting, and most commercially promising track is the Bob Thiele-Phil Roy-penned "Hope In A Hopeless World," an album cut for Pop Staples a few years back. Other highlights include funky original "Radio Child," Vic Chesnut's R.E.M.-inspired "Aunt Avis," the Southern rock nugget "Tall Boy," and instrumental "Happy." An outstanding work from a band with no limits.

LATIN

PABLO RUIZ
Pablo
 PRODUCERS: Alex Zepeda, J.R. Flores
Sony 82180
 This former teen-throb with a pleasant baritone tries to reignite his career with a solid pop effort that sports several appealing lovestruck ditties, led by "La Mar De Tu Piel," "El Viento Me Llevó A Tu Corazón," "Gota A Gota," and "Lola."

VITAL REISSUES

THE TONY WILLIAMS LIFETIME
Spectrum: The Anthology
 PRODUCERS: Various
Verve 314 537 075
THE BEST OF TONY WILLIAMS
 PRODUCERS: Various
Blue Note 7243 8 53331
 Right up until his untimely passing last week, world-class jazz drummer/composer Tony Williams continued the intrepid ways he had pursued since debuting with the great Miles Davis quintet in the mid-'60s at the age of 17. On last year's volcanic outing with guitarist Derek Bailey and bassist Bill Laswell ("The Last Wave" on DIW), Williams showed that even at 50 he could play with more artful abandon than players half his age. And his recent Ark 21 album, "Wilderness," demonstrated that his writing chops were just as ambitious. The Verve and

SPOTLIGHT



HOWARD STERN
Private Parts: The Album
 EXECUTIVE PRODUCERS: Peter Afterman, Jeff Gold, and Rick Rubin
Warner Bros. 46477
 Just on the strength of radio pioneer Howard Stern's fan base and his self-promotional zeal, the soundtrack to his first film would be an instant smash even if it were a blank disc. It's a hell of a lot more, though. It's packed with new music from such cutting-edge acts as Porno For Pyros, Marilyn Manson, Ozzy Osbourne with Type O Negative, Green Day, and an uncredited LL Cool J with Flea, Dave Navarro, and Chad Smith; classic rock standards by the Ramones, Cheap Trick, Deep Purple, Ted Nugent, Van Halen, and AC/DC; bits of dialogue from the film; and Stern's collaborations with Rob Zombie ("The Great American Nightmare") and the Dust Brothers ("Tortured Man")—the first of which offers plenty of hit potential at hard-rock and commercial modern-rock stations. A successful venture into the world of record-making by the self-professed king of all media.

ROSARIO

Mucho Por Vivir
 PRODUCERS: Fernando Illán, Arturo Soriano
Sony 82181
 Sony appears to be ready for a big-time promotional thrust for the third album by this Spanish singer/songwriter, and it is a good thing, because her latest disc bulges with arresting hits built on familiar musical hybrids of rumba, samba, R&B, and rock. The delectable, high-voiced rasp by this come-hither chanteuse is at its emo-

Blue Note compilations offer a glimpse at the roots of these latter-day efforts, with "Spectrum" tracing the history of one of the least commercially successful yet musically influential jazz-rock bands, Lifetime. Despite a botched booklet and some dated material, the two-disc set presents some of the most incendiary fusion ever—particularly from Lifetime's pioneering trio incarnation, with Williams joined by very electric guitarist John McLaughlin and vital organist Larry Young. The Blue Note best-of glosses the studio output of Williams' underrated acoustic quintet of 1985-92, which tilled the still-fertile ground seeded by the Davis quintet. Featuring such lyrical post-pobop gems as "Geo Rose," the collection serves as a fine counterpart to the luminous "Live In Tokyo," the group's definitive statement.

tive best on passionate entries "Presagio," "A Tu Lado," and "Qué Bonito."

VERÓNICA CASTRO

La Tocada
 PRODUCERS: A.B. Quintanilla III, Juan Carlos Calderón
EMI Latin 54591
 The latest album by this husky-voiced actress/singer, who also is an immensely popular talk-show host in Mexico, could be her biggest yet, thanks to a breezy—and impossibly catchy—array of cumbias ("Ritmo De La Noche," "Camarón Que Se Duerme") and mariachi-flavored numbers ("Me Haces Falta Amor," "Tengo Que Decirte Adiós"). Romantic ballad "Pena De Amor Y Muerte" could roll at pop stations.

NEW AGE

ASIABEAT

Drumisque
 PRODUCER: Lewis Pragasam
Domo 71016
 With his multinational group Asiabeat, Malaysian drummer Lewis Pragasam usually creates atmospheric world fusion music. But on "Drumisque," he lives up to the title with a percussion orgy. Recorded live in Singapore, this album finds Pragasam orchestrating Javanese gamelans, Indian tablas, African talking drums, and Chinese dragon drums in a polyrhythmic foray that ranges from serene to tribal to funky. The pan-percussive sound recalls the frenzy of Mickey Hart's "Planet Drum." Guesting on several tracks is shakuhachi master John Kazen Neptune. The set closes with a pair of studio tracks that highlight Asiabeat's more contemporary side.

GOSPEL

★ DONN THOMAS

Psalms Alive
 PRODUCER: Scott V. Smith
Maranatha! 701 634 6846
 Donn Thomas is one of America's best-known leaders of praise and worship music and writer of such bedrock contemporary standards as "A Shield About Me"; he also has released an album that will surely be ranked as one of the year's best. In a voice drenched with soul, Thomas brings to mind secular comparisons to Lou Rawls, Levi Stubbs, and Teddy Pendergrass. And while the songs are entirely scripture-inspired, Thomas also has a master's grasp of pop and R&B. Gorgeous ballads stand next to infectious, funky grooves, in a classic work rich in style and substance, with numerous selections perfectly suited to gospel and mainstream formats. Absolutely indispensable.

CONTEMPORARY CHRISTIAN

► PETRA

Petra Praise 2: We Need Jesus
 PRODUCERS: Bob Hartman, John and Dino Elefante
Word 701 9929 605
 Petra celebrates its 25th anniversary in Christian music with this strong collection of tunes. Known as one of the Christian community's premier hard-rock bands, Petra revisits the praise and worship genre on this album as it first did in 1989 with the gold-certified "Petra Praise: The Rock Cries Out." This new disc includes such buoyant offerings as "Lord, I Lift Your Name On High" and "Ancient Of Days," then gets warm and mellow on cuts like "Show Your Power" and "I Love You Lord." Petra founder Bob Hartman

(Continued on page 57)

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JD): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Baumgardner (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John DiIbertto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

★ **JILL SOBULE** *Bitter* (3:29)
 PRODUCERS: Brad Jones, Robin Eaton
 WRITERS: J. Sobule, R. Barone
 PUBLISHERS: I'll Show You/Warner-Chappell/Richard Barone, BMI
Lava/Atlantic 7036 (cassette single)
 Sobule's new set, "Happy Town," opens with a crackling pop confection that shows the clever singer/tunesmith incorporating radio-friendly funk beats into her sound. However, that should not imply a sellout. Quite the contrary, Sobule appears to be more lyrically acerbic than ever—despite her mantra here about not wanting to be "bitter." Regardless of your interpretation, there is no denying that this is probably one of the most refreshing singles to come down the pike in a good long time. Modern rock radio is already clamoring for it, so the time has come for pop programmers to eliminate one of their countless sound-alike jeep or hi-NRG singles from their playlists and make room for something different and tasty.

★ **DIONNE FARRIS** *Hopeless* (3:53)
 PRODUCERS: Randy Jackson, Dionne Farris, Van Hunt
 WRITER: not listed
 PUBLISHER: not listed
Columbia 9770 (c/o Sony) (cassette single)
 You can always count on Farris to find a comfortable place between accessibility and creative experimentation in her music, and this tune is no different from the rest. Taken from the soundtrack to "Love Jones," this old-school pop/soul ballad is woven with vibrant jazz threads. Farris thrills with a performance that glides from soft and subtle verses to fluidly vamped choruses, while a sleek funk beat shuffles along. A tasty morsel for pop, R&B, and AC formats that leaves listeners hankering for a new full-length Farris album. Let's hope we won't have to wait much longer.

★ **ALEX REECE** *Feel The Sunshine* (-:00)
 PRODUCER: Alex Reece
 WRITERS: A. Reece, D. Anderson
 PUBLISHERS: Songs of PolyGram International, BMI; MCA, ASCAP
 REMIXERS: DJ Pulse, Prof. Stretch
Quango/Island 7420 (12-inch single)
 With the drum'n'bass/electronic revolution raging to mainstream heights, the time is right for Reece to break out of the underground. This is one of numerous highlights on the U.K. producer/composer's sterling stateside debut, "So Far," and it is ripe for picking by the same programmers who heralded "Firestarter" by the Prodigy. Reece's ambient keyboards and staccato beats are warmed by the presence of guest vocalist Deborah Anderson, who has a quality not unlike Bjork, but smoother and far more mainstream-friendly.

SUNLAND *We Are Only Human* (3:31)
 PRODUCERS: Henry Bergstrom, Peter Bergstrom
 WRITERS: H. Bergstrom, P. Bergstrom
 PUBLISHER: Cyberwocky, ASCAP
Lavaland 001 (CD single)
 How's this for a twist? Dancehall rhythms are tempered with hip-hop beats, street-wise rapping, and Paula Abdul-like chirping. And if that's not enough, the act tosses in a bit of Hawaiian chanting for festive effect. Thanks to the steady hand of sibling producers Henry and Peter Bergstrom, this track actually has a somewhat cohesive sound that crossover tastemakers might find attractive. Lead singer Claudia Vazquez helps hold things together with a performance that is pleasantly bright and earnest. Contact: 808-988-4355.

R & B

CHAKA KHAN *Your Love Is All I Know* (4:35)
 PRODUCERS: Arif Mardin, Chaka Khan, Tammy Coleman-McCrory
 WRITERS: J. Friedman, A. Rich, C. Walker
 PUBLISHERS: Peermusic/Schmooie Tunes/Music Corporation of America/Nelana, BMI; CCW/EMI-April, ASCAP
Reprise 8636 (c/o Warner Bros.) (cassette single)
 Feeding the frenzy behind her long-awaited comeback, Khan serves up a ballad—which she produced with Arif Mardin and Tammy Coleman-McCrory—as the second single from her "Epiphany" best-of package. Still superbly hitting the high and low octaves, the diva breezes through this piano-driven jammie, pulling in newer and younger audiences with the sincerity found in the lyrics and in her voice.

IMPROMPT2 *Sweet Thang* (3:55)
 PRODUCER: Oji Pierce
 WRITERS: J. Britt, O. Pierce, S. Thomas
 PUBLISHERS: 816, ASCAP, Oji/Odie Mae/Interscope, BMI
Motown 632025 (cassette single)
 Any act opting to use even a teeny bit of Marvin Gaye's "Sexual Healing" is treading dangerously on sacred ground. Some records should never be touched. But this act approaches its minor use of that classic recording in a way that respects the original tune while also launching into its own worthwhile creation. This slow jam is quite the steamy affair, as seductive harmonies give way to a smoldering lead performance and a hip-swaying groove. A viable R&B radio entry that could make the transition into pop waters.

NY'A FEATURING CHUBB ROCK *Alright* (4:42)
 PRODUCERS: Russell Rosenthal, Eugene Napoleon
 WRITER: T. Gaskin-Napoleon
 PUBLISHERS: Ivedell, ASCAP; Josh & B., BMI
 REMIXER: Chubb Rock
NAP 415 (c/o Ichiiban) (CD single)
 Ny'a comes out of the new-artist box with the poorly written "Alright," a noticeably indie project. Even with the guest rhyme by Chubb Rock, who is racking up indie collaborations, the track remains lifeless, with harmony, lyrical, and vocal hi-jinks that will work better once the singer has gained more experience.

COUNTRY

► **DAVID LEE MURPHY** *Breakfast In Birmingham* (3:35)
 PRODUCER: Tony Brown
 WRITERS: D.L. Murphy, K. Tribble
 PUBLISHERS: Old Desperadoes/N3D/Brian Dream/Wildawn/Balmur, ASCAP
MCA 72000 (c/o Uni) (7-inch single)
 After a momentary detour into redneck territory, Murphy is once again "Gettin' Out The Good Stuff" (to borrow the title from his current album) with this fine single. The lyric has all the classic elements for a country song—a lovers' spat, regret, separation—as Murphy sings about "having breakfast in Birmingham, she's in Tennessee." Song, production, and performance combine for a record that country radio will likely embrace.

JOE DIFFIE *This Is Your Brain* (3:10)
 PRODUCERS: Johnny Slate, Joe Diffie
 WRITERS: C. Wiseman, K. Garrett
 PUBLISHERS: Almo/Daddy Rabbitt, ASCAP; Sony/ATV Songs/Tree, BMI
Epic 78521 (c/o Sony) (7-inch single)
 There's a whole lot of energy in the production, and Diffie goes for broke in the vocal department, delivering this tune with his usual honky-tonk panache. But does country radio really need a song with lines like "You ain't insane/This is your brain on love"? Diffie is capable of so much better.

JEFFREY STEELE *A Girl Like You* (3:17)
 PRODUCERS: Chris Farren, Jeffrey Steele
 WRITERS: J. Steele, C. Farren
 PUBLISHERS: Mike Curb/Longitude Music Co./Blue Desert, BMI; Curb Songs/Full Keel/Farrenuff, ASCAP
Curb 1329 (CD promo)

Former Boy Howdy lead singer Jeffrey Steele's first solo outing is a highly enjoyable little record. An effective mix of musical elements from Cajun fiddle to rockabilly guitars creates a lively track, and Steele's performance teems with energy and an infectious enthusiasm that will have listeners tapping their toes and singing along. A fun record that has radio airplay written all over it.

★ **LEE ANN WOMACK** *Never Again* (3:10)
 PRODUCER: Mark Wright
 WRITERS: M. Holmes, B. Isham
 PUBLISHERS: not listed
Decca 55520 (CD promo)
 This is wonderful, tear-in-the-throat, honest-to-God country music in the grand tradition of Tammy Wynette, Loretta Lynn, and the genre's other legendary female vocalists. "Never Again" boasts a great country lyric, tinged with heartbreak and regret. The production by Mark Wright is laced with a weeping steel guitar, and Womack's vocals are the icing on an already scrumptious cake. Her voice echoes vulnerability and rings with emotional integrity. This is what country music in the '90s should be.

DANCE

► **TRANSGLOBAL UNDERGROUND** *Chariots* (6:44)
 PRODUCERS: Transglobal Underground, Paul Tyler
 WRITERS: Mantu, A. Kasiek, C. Dubulah, Coleridge, Atlas
 PUBLISHER: not listed
 REMIXERS: Prince Quick Mix, Vargas Brothers
MCA 3951 (c/o Uni) (12-inch single)
 The album "Psychic Karaoke" is off to a solid start with this kinetic ditty. Singer Natacha Atlas is downright mesmerizing as she flutters through the track with ethereal ease. She takes on a more translucent, angelic personality on Prince Quick Mix's version, which pounces with deep-house authority and plush keyboards. The Vargas Brothers go in a completely opposite direction on their remix, which jiggles with percolating Latin percussion. A feast for turntable artists craving a change of pace at clubs.

RAY ROC PRESENTS HAPPY FREAKIN' WEEK-END *Splat!* (no timing listed)
 PRODUCER: Ray Roc Checo
 WRITER: R. Checo
 PUBLISHERS: Rayroc Songs/Dogo, ASCAP
 REMIXER: Ray Roc Checo
Freeze 50122 (12-inch single)
 Runway regulars will recall Ray Roc from his international dancefloor staples with fellow producer Juan Kato. On this solo effort, he proves his ability to stand on his own, slammin' hearty house beats and an array of infectious samples and synth loops. As the title suggests, this track is no-nonsense fun, with an emphasis on hands-in-the-air energy. Of the four mixes, DJs should find the Old-School version most suitable, though the deep and dark Hardhead dub is also mighty potent. Contact: 212-294-2900.

AC

★ **MARY BLACK** *One And Only* (3:25)
 PRODUCER: Larry Klein
 WRITERS: S. Cutler, A. Previn
 PUBLISHERS: Warner-Tamerlane/Weetie-Pie/Nomad Norman/Colgems, EMI/Scott Cutler, BMI
Curb 1336 (CD promo)
 Revered in her homeland of Ireland, Black has been showing signs of branching out into mainstream pop circles for the past several years. Teamed with Larry Klein (Grammy-winning producer of Joni Mitchell), she has arrived with her best and most accessible recording to date. "One And Only" has subtle touches of Black's Irish musical roots, though the track's foundation is a steady, almost rockish beat that blossoms into a full-bodied hook at the chorus. AC programmers are advised to waste no time in getting this gem on the air. From the must-hear new album "Shine."

ROCK TRACKS

► **SHUDDER TO THINK** *Red House* (3:44)
 PRODUCER: Ted Niceley
 WRITERS: C. Wedren, C. Matthews
 PUBLISHERS: Sony/ATV Songs/Throwing Up Money, BMI
Epic 9379 (c/o Sony) (CD promo)
 This is the record that will likely propel this underground favorite into the platinum rock arena—and deservedly so. The band has always been more than capable of brewing songs that rattle with punk-ish frenzy and pop precision. Under the guidance of producer Ted Niceley, they carry that talent to maximum potential with this and nearly every other cut on the new "50,000 B.C." collection. The chorus permanently sticks to the brain upon impact, while the beat rushes along, inspiring pleasant body twitching.

★ **PIST-ON** *Grey Flap* (3:57)
 PRODUCER: Josh Silver
 WRITER: not listed
 PUBLISHER: not listed
Mayhem/Fierce 102 (CD single)
 Brace yourself, kids. The next big sound is not something intensely trendy... it's heavy metal. Pist-On is the latest in a growing line of bands cranking up their guitars and growing their hair to Motley Crue length. With the production support of Josh Silver of Type O Negative, this band shows signs of becoming the leading act of this new revolution. The guitars are good and crunchy and the beats are thunderous—while the vocals have that snarling, ominous tone that warms the cockles of the Beavis and Butt-head generation. Contact: 212-226-7272.

★ **BABY FOX** *Rain* (3:35)
 PRODUCERS: Baby Fox
 WRITERS: Baby Fox
 PUBLISHER: Roadblock, ASCAP
 REMIXER: Terrell Le Blanc,
Roadrunner 224 (cassette single)
 This club-rooted act moves closer to the modern rock world with this dreamy shuffler. A rumbling drum'n'bass beat is coated with tinkling piano lines and scratchy guitars that rise from the depths of the track to the forefront of the mix during the chorus. This is one of those songs that sneaks up on ya when you're not looking. And once it captures your attention, you want to experience it over and over again. A longer mix would probably spark some action at club level, but it hardly matters, since radio will likely work this one well into spring.

BILLY HARVEY *Me And You* (no timing listed)
 PRODUCERS: Eddie Wohl, Billy Harvey, Tom Salta
 WRITER: B. Harvey
 PUBLISHER: It Ain't Heavy Songs, ASCAP
Ultrafly 11 (CD cut)
 Harvey is a promising young singer/songwriter who immediately triggers memories of John Mellencamp during his "Pink Houses" period. This easy-paced, acoustic-anchored ditty tempers its simplistic words of love with a breezy chorus and tight instrumentation. Even though this is a finely crafted and highly noteworthy recording, it's hard not to imagine the song and Harvey coming into fuller and more engaging bloom in a live setting. Check out the disc, and use it as a primer for one his future gigs. Contact: 310-772-8130.

TRINKET *Love You Again* (no timing listed)
 PRODUCERS: Michael Stipe, Trinket
 WRITERS: Youmans, Delmar, Salmon, Arrison, Leone
 PUBLISHER: Heirloom, BMI
Rimshot 11004 (CD cut)
 Can a new band ask for more than the musical nurturing of an established artist like Michael Stipe? This Athens, Ga., quintet benefits from the R.E.M. front man's influence without mimicking him. This jittery, punk-spiked jam can be found on the "Five Ring Circus" compilation, as well as on Trinket's cool full-length debut, "Your Head Is A Shimer." The cut is already nabbing the hearts of college radio

tastemakers, and the next stop is on commercial modern rock airwaves. Contact: 904-241-3692.

RAP

► **DRU DOWN** *Baby Bubba* (4:13)
 PRODUCERS: Chris Hicks, Alonzo Jackson, Bootsy Collins
 WRITERS: A. Jackson, D. Robinson
 PUBLISHERS: Intersect/Talk How You Feel, BMI
Relativity 0519 (cassette single)
 Billed as the union between Bootsy Collins and his alleged illegitimate son, Dru Down, "Baby Bubba" capitalizes on the energy of both outrageously and notoriously high-strung musicians. It borrows the chorus of "My Name Is Bootsy," and Collins' signature funk and quirky rhymes complement Dru's own braggadocio style of rap. A step above most P-Funk veteran/rap star collaborations, "Baby Bubba" seems to be performed from the heart and not the wallet, as most collaborations are wont to be.

NEW & NOTEWORTHY

SISTER HAZEL *All For You* (3:39)
 PRODUCER: Paul Ebersold
 WRITER: Sister Hazel
 PUBLISHER: Crooked Chimney, BMI
Universal 1144 (c/o Uni) (cassette single)
 Wonder where the next Hootie & the Blowfish are hiding? Right here, kids. This band makes its major-label bow with a strumming, acoustic-rooted rocker that easily could be one of the first multiformat hits of the spring season. Instantly infectious, the song has enough of an electric edge to make the grade with rockers, though it's smooth and harmonic enough to tickle the fancy of AC and even country radio listeners. Ultimately, this gem belongs on top 40 radio—and with the right promotional TLC, it will be. From the fine album "... Somewhere More Familiar."

GLENN TIPTON *Paint It Black* (2:52)
 PRODUCERS: Glenn Tipton, Mark Dodson
 WRITERS: M. Jagger, K. Richards
 PUBLISHER: ABKCO, BMI
Atlantic 6993 (CD promo)
 Tipton's name instantly will be familiar to disciples of Judas Priest, the band with which he enjoyed a lofty reign as lead guitarist. Striking out solo, he takes on the Rolling Stones' classic with all of the musical acrobatics you would expect—as well as a surprisingly solid and aggressive vocal performance. He is aided by the musical support of the Who's John Entwistle, who adds a nice touch of star power. Although the term "metal" is still poisonous to some mainstream rock radio programmers, this track has a similar bite and the locomotive groove of a White Zombie record, making it a perfect fit for most formats. Listen without prejudice.

NOEL W. SANGER *All We Are* (6:35)
 PRODUCER: Noel W. Sanger
 WRITER: N.W. Sanger
 PUBLISHER: Joe Issa/Strange World, BMI
 REMIXER: Mark Walker
Max Music 2037 (CD single)
 Miami-based producer/composer Sanger is already making fast friends with club spinners, thanks to this invigorating house kicker. As this contagious track seeps into national consciousness, mix-show DJs and pop/crossover programmers are beginning to show the wisdom to climb aboard. Sanger has crafted a winning formula of frenetic beats that are iced with ear-grabbing trance/electronic keyboards and diva-styled vocals by Sheryllyn Jones. There are a pile of nicely varied remixes by Sanger and Mark Walker to choose from. Make your pick and commence twirling. Contact: 305-377-3100.

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. Contributor: Doug Reece (L.A.), Shawnee Smith (N.Y.)

(Continued from page 55)

penned three new tunes—"Lovely Lord," "The Holiest Name," and "Be Of Good Cheer"—which demonstrate his continuing impressive ability to craft memorable melodies and uplifting lyrics. A high point of the album is the title tune, which features Petra's stellar lead vocalist, John Schlitt, with Foreigner's Lou Gramm and former Kansas member John Elefante. Petra has undergone a few personnel changes recently, but the core remains intact, and this fine album is testament to the talent and dedication that have fueled the band for 25 years and will keep it rockin' for years to come.

▶ ISRAEL

Whisper It Loud

PRODUCERS: Chris Rodriguez, Mark Townsend, Angelo Petrucci, Israel

Cadence Communications 46462

Cadence is proving itself as one of contemporary Christian music's most promising independent labels, with great product from Erin O'Donnell and now from Israel. Though production duties were handled by several noteworthy studio experts, the project is cohesive, marked by infectious melodies and the artist's evocative vocals. "Against The Stream" has a winning, anthemic quality; "Solitude" has a slow, warm groove; "Where Are The Fathers?," penned by Israel, asks tough questions about the responsibility of parents today and the consequences that result from a lack of guidance and love. That last cut, along with "There Is A River" and "Rescue," demonstrates that Israel is as affecting a songwriter as he is a vocalist.



CHILDREN'S

GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP

20th Century Fox Home Entertainment
30 minutes, \$14.95

It's no "Cape Fear," but "Fever Swamp" comes off as plenty creepy in this latest video release from the Fox Kids Network series. When a family moves into a decrepit house in the country, their son begins hearing stories about a mysterious fever that takes hold of unsuspecting victims, who become disoriented in the swamp and are never heard from again. Then there are the tales about a werewolf and the mysterious howling he begins to hear in the middle of the night. Things really start to get hairy when a seemingly friendly stray dog shows up at the house and farm animals start turning up dead, and the predicted lunar eclipse is putting everyone on edge. "Goosebumps" is hot, and this story, based on book No. 14, should be no exception.

FRANCESCO'S FRIENDLY WORLD: THE LAST STONE

Lyrick Studios
41 minutes, \$14.95

This clamshell-packaged release marks the first in a new animated video series that contains story lines similar to those that have made Lyrick's other properties popular, but with this line there's even more of a family-values twist. The protagonist, a gentle man who would make William Bennett beam, passes much of his time with a group of animals that he teaches lessons about love, respect, trust, and Mother Earth. "Stone," an Easter-themed story that plays as particularly relevant in light of current events, finds the friends racing to restore a damaged church in time for Easter services. Homeland Entertainment has exclusive rights to distribute the line in Christian bookstores, where it should perform quite well.

SABAN'S BEETLEBORGS: THE CURSE OF THE

SHADOW BORG

Fox Kids Video
95 minutes, \$14.98

Three children are so immersed in the fictional "Beetleborg" comics that they receive special powers that enable them to turn into their heroes. When trouble is near, the kids "beetleborg" into the comic book's characters, who look like souped-up Power Rangers. Since this release is from the same producer, it's not all that unexpected that the characters and story lines are nearly identical. Our heroes receive guidance from Flabber, a bizzarre man with Elvis' hairdo and Liberace's wardrobe. Flabber also has the ability to morph his body into as many shapes and sizes as Jim Carrey in the "The Mask." In this episode, the Beetleborgs are threatened when the bad guys develop a super-evil Beetleborg that wreaks havoc on the town. Of course, everything turns out OK. Flabber and the kids save the town, and everyone learns a life lesson about helping out in a crisis. The fast-paced story and visually appealing special effects put this release a step above the tired Power Ranger concept, but not by much. It's still kitschy, and the heavy amount of cartoonish violence will probably raise a few parental eyebrows. The title, inspired by the Fox Children's Network TV show, is the first release under a new distribution partnership between Saban Entertainment and Fox. Consumers can mail in for a free Bandai action figure with purchase.

BRUNO THE KID

LIVE Home Entertainment
72 minutes, \$14.98

Bruce Willis has a lot riding on this animated direct-to-video release, but it will take more than his name to uplift this run-of-the-mill adventure tale. Willis, who produced the feature and wrote the title song, is the voice of the title character, a pint-sized, globe-trotting spy. What's confusing is that Willis' likeness appears on screen as a computer image that gets his orders from a group of shadowed good guys. The computer image is then realized as the kid, but the transformation is handled poorly. Bruno jumps to a number of exotic locales trying to chase down the bad guys with the help of Yarsburg, a Brit with the stiffest of upper lips. However, Yarsburg quits, and Bruno trades him in for a new hyperactive sidekick, Harris. Every two minutes, Bruno and Harris just miss being blown up, being chopped in half, or meeting several other horrible deaths. Quick thinking on Bruno's part gets them out of trouble. Every once in a while, Yarsburg keeps popping up to add another confusing plot mechanism. By the end, Bruno accomplishes his mission, realizes he still needs and wants Yarsburg back, and makes it home for dinner. The animation is typical Saturday-morning fare, adding very little to this average story.

THE TOY TOWN STORES ADVENTURES

AMERICAN HOME ENTERTAINMENT
68 minutes, \$9.95

This collection of five shorts featuring stop-motion clay animation is reminiscent of the old "Gumby" series but lacks many of its endearing elements. Seen on the BBC in the 1950s, "Toy Town Story Adventures" focuses on the antics of Larry the Lamb and his pal Dennis the Dachshund. Larry and Dennis get into trouble with many of the town's human characters, including the mayor, police chief, and a magician, all of whom have recurring roles throughout. Most of the story lines involve either a miscommunication that leads to mayhem or Larry and Dennis trying to resolve a problem that they're really not equipped to handle. The crude animation and cardboard-looking sets are cute, but Larry's grating voice quickly becomes irritating. Its slow pace and unengaging stories probably won't hold many young viewers, either. When held up against the excellent "Thomas The Tank Engine And Friends" or "Wallace And Gromit," this series will likely get lost in the shuffle. Even as a nostalgia piece, "Toy Town Stores Adventures" doesn't hold a candle to "Gumby."

SPORTS

ATLANTA'S MAGNIFICENT SEVEN

NBC Video
40 minutes, \$19.95

It wouldn't be fair to say that the U.S. Olympic women's gymnastics team didn't get its time in the spotlight during the months during and after last year's Summer Games. But for enthusiasts of the sport and those who are still caught up in Keri Strug-mania, this new release will come as a welcome collectible. Although she gets plenty of camera time here, Strug is on equal footing with her six teammates. Coverage of the team's golden moments in Atlanta is bolstered by replays, interviews, and close-ups. Also included are highlights from the team compulsories, individual apparatus performances, and never-seen-before footage of practice and previous competitions. This title, which follows last year's successful "America's Games" tape, will be available primarily through direct-response ads running during NBC sports programming. Contact: 800-785-5599.

MADE FOR TV

THE SAINT

PolyGram Video
110 minutes each, \$14.95 each
Before he was 007, Roger Moore was daring and dashing on the small screen in a weekly TV series that first connected him with a sleuthing persona and found him a large cult following. In true "Fugitive" style come these video releases of the series' first eight color episodes, just in

time to ride the prerelease hype of the upcoming theatrical remake starring Val Kilmer and Elisabeth Shue. More youthful and arguably more fun than his "James Bond" character, Moore's Simon Templar tackles terror around the world in two episodes per tape. Volume one, which contains the episodes "The Russian Prisoner" and "The Man Who Loved Lions," takes the Saint from the Swiss Alps to the streets of Rome on a quest to first help a Soviet professor looking for freedom and then battle a conniving killer.



PETER GABRIEL

eve
Real World Multimedia/Graphix Zone
Windows/Macintosh CD-ROM
Peter Gabriel, who created one of the first (and best) music-themed CD-ROMs, "Xplore!," returns with a superior second interactive release. "Eve" succeeds in bringing together music and multimedia where most other CD-ROMs have failed. That is because music is only part of the "eve" experience. Gabriel's music merges with art, science, and technology to create four visually stunning worlds. The art of the late Helen Chadwick, Yayoi Kusama, Cathy de Monchaux, and Nils-Udo is the backbone of "eve," which is also filled with unexpected and imaginative game-play elements. During one portion of the game, players participate in an interactive interview with several subjects who discuss their feelings about love and lust. As players progress through their journey, they collect music samples from previously unreleased versions of Gabriel's "Come Talk To Me," "Shaking The Tree," "In Your Eyes," and "Passion." Finally, a music CD-ROM that doesn't deserve the sledgehammer!

SEGA RALLY CHAMPIONSHIP

Sega
PC CD-ROM
Sega's latest hyper-speed racing game comes straight from the arcades and into the home computer without any flaws in the translation. Players can race through four courses (desert, forest, mountain, and lakeside) using their choice of six cars. However, what really sets this game apart from the rest of the crowded racing pack is the multiple-player option, which allows players to hook up for network play over the Internet or direct modem connections. Though few MMX-enabled computers are out there to take advantage of it, the MMX version adds a noticeable graphic and speed boost to the gameplay. A winner.

BANZAI BUG

Grolier Interactive
PC CD-ROM
"Banzai Bug" is no ordinary flight simulation. Unlike other titles in the genre, this game can be played without reading a lengthy manual, and players can get right into the high-flying action. Rather than piloting a plane, players assume the role of an insect that is trapped inside an exterminator's house. The goal is to safely navigate through the kitchen, bedroom, and living room while avoiding toxic traps. Humans inhabit the house, but the Banzai Bug can collect items to construct an anti-human weapon that will ultimately let them escape. Humorous animated sequences surround each 3D-rendered mission. An innovative and fun title.



SOLE SURVIVOR

By Dean Koontz
Read by David Birney
Random House Audiobooks
12 hours (unabridged), \$39.95
Author Dean Koontz, the master of suspense, offers another taut, nail-biting thriller that keeps the listener riveted straight through to the end. Joe Carpenter is a former reporter whose wife and young daughters were killed in a plane crash. A year later, Joe is still grieving and unable to come to terms with the loss. Then he meets the mysterious Rose Tucker, who seems to have important information about the crash that can give him peace. But she cannot reveal it to him yet. Soon Joe notices that he's being tailed by shadowy figures as he begins to probe the events surrounding the crash, which may not have been an accident after all. The fascinating clues that are revealed keep the listener intrigued. Rose was apparently a survivor of the crash, despite evidence that no one survived. She has also visited other relatives of the crash victims, and in each case, they inexplicably committed suicide soon afterward. Finally, the black box recording of the crash mysteriously disappears, along with all other records of the event. Joe races against time to unravel an apparent conspiracy and possibly discover that a member of his family survived. Of course, he has to do this before being killed by the sinister bad guys who don't want the truth to get out. The characters are vividly drawn, and Birney gives an appropriately tense, urgent performance. This title will undoubtedly continue Koontz's streak of best sellers, and deservedly so.

MY SERGEI: A LOVE STORY

By Ekaterina Gordeeva with E.M. Smith
Read by Irina Lechova
Time Warner Audiobooks
1 hours, 30 minutes (abridged), \$12.98
Olympic gold medalists Ekaterina Gordeeva and Sergei Grinkov were among the most beloved and admired pairs-skating team of all time. Their beautiful, graceful performances won them many world champion ships, and off the ice, their childhood friendship turned into love; they married and had a daughter. They had it all until 28-year-old Grinkov died of a heart attack during a practice session in November '95. Gordeeva's world was shattered. In this moving memoir, she tells of their life and love together and her struggle to pick up the pieces and get on with her life. Gordeeva does not read the audio, and word has it she feared it would be too upsetting for her. But Russian actress Irina Lechova does an admirable job. Her voice and accent are similar to Gordeeva's, and her sensitive reading makes the listener believe that she is, indeed, the famed skater. This is a beautiful love story and an inspiring testament to a person's ability to rebuild his or her life after tragedy.

ON SCREEN

Message To Love

Directed by Murray Lerner
Strand Releasing
Much of director Murray Lerner's long-awaited documentary on the 1970 Isle of Wight Music Festival focuses on the hordes of ticketless kids who flocked to the island during the five-day event. But the core of the festival, and the documentary, is the music. Like other concert films, "Message To Love" intercuts hilarious interviews and observations with onstage performances. The music selection features tunes that would become classic rock standards: Jimi Hendrix's "Voodoo Chile (Slight Return)" and "Foxy Lady," the Doors' "When The Music's Over" and "The End," Free's "All Right Now," the Who's

"Naked Eye" and its rendition of Mose Allison's "Young Man Blues." Most performers seem so oblivious to the surrounding chaos that their sets appear to have been taped at another festival. However, a few artists are obviously unable to escape the hostile atmosphere. For example, Kris Kristofferson anxiously pedals through "Me And Bobby



MITCHELL

McGee" as crowds from "Desolation Row"—the encampment of ticketless fans separated from the festival grounds by two rows of corrugated iron fence, security guards, and dogs—try to break down the fence. Joni Mitchell's set is interrupted during her landmark tune "Woodstock." The film doesn't back away from the confusion and bickering backstage, with promoters, managers, and artists wrangling for their pay while constantly rationalizing why they are even asking for it. Scenes of the promoters negotiating performance fees with the artists, combined with the views of the 600,000 people who paid for the show and those of Desolation Row, make this film a compelling testament to the turbulence of the times. PORTER HALL

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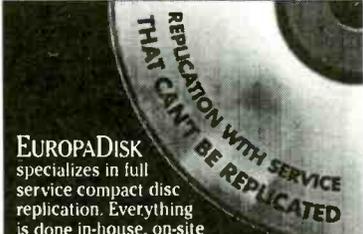
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(Continued on page 60)

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Update

CALENDAR

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

MARCH

March 5-8, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.
March 6, **Echo Awards**, Congress Center, Hamburg. 49-40-581935.
March 6-9, **Canadian Music Week**, Crowne

Plaza Hotel, Toronto. 416-695-9236.
March 7, **Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 310-858-8232.
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**, Holiday Inn, Brookline, Mass. 508-526-7983.
March 8-11, **National Assn. Of Recording Merchandisers Annual Convention**, Marriott Hotel, Orlando, Fla. 609-596-2221.

March 9, **Juno Awards**, Copps Coliseum, Hamilton, Ontario. 416-485-3135.
March 9, **Promoting & Marketing Music Toward The Year 2000**, Holiday Inn, Brookline, Mass. 508-526-7983.
March 13-15, **Replitech Europe**, Montjuic 2, Barcelona, Spain. 914-328-9157.
March 14, **Deadline** for entries in the 1997 **International Print & Radio Advertising competition**, presented by the New York Festivals. 914-238-4481.
March 14-15, **Board Aid 4**, to benefit LIFEbeat, Bear Mountain Ski Resort, Big Bear, Calif. 619-722-7777.
March 18-April 29, **Songwriting Class**, Mira Costa High School, Manhattan Beach, Calif. 310-372-1213.

LIFELINES

BIRTHS

Girl, Melody JoAnn, to Freddie and Anna Martinez, Jan. 14 in Corpus Christi, Texas. Father is VP of operations/producer for Freddie Records.

Boy, Wyatt Franklin, to Bruce and Elice Tucker, Jan. 15 in San Diego. Father is VP of business and legal affairs for Network Music.

for six years and performed with Stanley Turrentine, Dee Dee Bridgewater, Donald Byrd, A Tribe Called Quest, and George Benson, among others. His two previous solo albums, "Groovin'" and "Laid Back," are distributed in the U.S. by NYC Records. Breaux is survived by his wife, Frederica; daughters Alexis, Mia, and Nina; six brothers and sisters; and his parents.

MARRIAGES

Bianca to Andrew Halstead, Jan. 12 in Las Vegas. Bride is the bassist for Hollywood Records act Humble Gods.

Stephanie Tudor to Mark Diller, Jan. 18 in Birmingham, Mich. Bride is director of A&R administration for Jive Records. Groom is regional promotion manager for MCA Records.

DEATHS

Zachary Breaux, 36, in an unsuccessful attempt to save a drowning woman, Feb. 20 in Miami Beach, Fla. Breaux was a guitarist whose Zebra/All American Records debut album, "Uptown Groove," was released Jan. 28 and jumps from No. 21 to No. 5 on Billboard's Top Contemporary Jazz Albums chart this issue. The critically acclaimed musician studied composition at North Texas State University and got his first big break in the mid-'80s, when he was invited to join Roy Ayers' band. Breaux toured with Ayers

Louis A. Botto, 45, of AIDS-related causes, Feb. 25 at his home in San Francisco. Botto was the founder and artistic director of the male vocal ensemble Chanticleer, which is renowned for its impeccable vocal blend, repertoire ranging from Palestrina to spirituals, and lively arrangements. Chanticleer is the only full-time classical vocal ensemble in the U.S. Botto, a tenor, sang with the ensemble from its founding in 1978 until 1989, when he became Chanticleer's full-time artistic director. Chanticleer made numerous recordings on its own imprint; in 1994, the ensemble was signed to Teldec Classics International. Their latest recording, "Wondrous Love: Folk Songs Of The World," will be released April 15. Botto is survived by his mother, Edythe K. Botto of San Antonio, Texas, and his partner, Eric Reiner. A funeral mass was held at St. Dominic's Church in San Francisco on Saturday (1). Plans for a memorial concert will be announced at a later date.

APRIL

April 5-10, **National Assn. Of Broadcasters Conference/MultiMedia World**, various locations, Las Vegas. 202-775-4970.
April 16-20, **Impact Super Summit Conference XI**, Fontainebleau Hilton Resort & Towers, Miami Beach, Fla. 215-646-8001.
April 17, **World Music Awards**, Sporting Club, Monte Carlo. 33-9-325-4369.

APRIL MUSIC

(Continued from page 34)
on a song-by-song basis.

In the U.K., Arlon has signed as a writer jazz singer Helen Watson, who has two cuts on an album being produced by Chris Neil with Polish star Edyta, and Paul Millns, who has a cover each on current albums by Nana Mouskouri and Bonnie Tyler. Millns is writing material for U.K. quartet Smokie. Arlon has also renewed a previous April Music acquaintance with songwriter Nicky Chinn and is administering Chinn's catalog, which includes Sweet's hits.

Ray Davies and the Kinks charted with "Days" and have released a new album titled "To The Bone." Davies himself is at the midpoint of a world tour with his one-man show, "Storyteller," which plays a U.S. leg during April and May. His brother Dave will be featured later this year in a solo project and an anthology album. Sweet is enjoying a renaissance in the wake of its successful "Greatest Hits" album, and Arlon has been negotiating a deal for Bill Wyman's jazz/blues project. In fact, April is blossoming.

"I called my house 'April's End' when I left the company 20 years ago," says Arlon, "and I thought then that was it as far as April and me were concerned. I was wrong."

GOOD WORKS

PATINKIN DONATES PROFITS: Profits from "A Benefit Engagement—Mandy Patinkin In Concert," to be held Saturday (1)-March 19 for 14 performances at the Lyceum Theatre in New York, will benefit the following charities: Assn. to Benefit Children, Chron's and Colitis Foundation, National Dance Institute, Peace Now, and Physicians for Human Rights. Patinkin, the producers, and managers are donating their services for the entire run. Contact: Adrian Bryan-Brown, Susanne Tighe, and Amy Jacobs at 212-575-3030 or Laura Matalon at 212-768-8705.

ROCKIN' FOR A CURE: Patti Rothberg will headline a benefit concert for Rock for a Cure, the Arlington, Va.-based nonprofit group supporting breast-cancer education and awareness, March 25 at the Webster Theatre in Hartford, Conn. The event sponsor is WMRQ-FM (Radio 104) Hartford. The

show kicks off the EMI Records artist's upcoming U.S. tour. Tickets are available through ProTix at 860-420-000 or at Strawberries ticket outlets. For more info, call 703-525-0435.

FOR THE RECORD

In the Children's Entertainment Spotlight (Billboard, Feb. 22), a video title and company were misidentified. The video "Hercules And Xena: The Animated Movie," based on the TV show "Xena And Hercules," will be released by Universal Studios Home Video.

The home of the band Komeda was misidentified in the story "Shudder Set To Make Epic Noise At Retail" (Billboard, March 1). Komeda is from Sweden.

Programming

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • AIRWAVES • MUSIC VIDEO • VIDEO MONITOR

The '80s Are Back! At Least On Some Stations

■ BY STEVE KNOPPER

It's enough to make even a 23-year-old feel old. You're listening to a rock station play Pearl Jam, Silverchair, or Alice In Chains, when suddenly Kajagoogoo's 1983 hit "Too Shy" or the Vapors' 1980 new-waver "Turning Japanese" breaks the routine.

Nostalgia already?

Though the '80s ended just over seven years ago, many rock and modern AC programmers are already trying to figure out where the last decade's music fits into their playlists. "Retro," "classic," and "flashback" cuts have expanded from an occasional appearance to a lunch hour or entire weekend special. So, is it possible that in the near future the '80s might work their way into a new 24-hour niche format?

"I would predict that in 1997, somebody's going to do an all-'80s format—without a doubt," says Kim Ashley, PD at modern AC KDMX Dallas. "It's kind of like '70s music was 10 years ago. You really are seeing a progression from those 'Arrow' '70s stations to the '80s. They're starting to play more of the '80s stuff."

During its seven-hour "Friday Night '80s" and the once-every-three-weeks "Back To The '80s Weekend" shows, KDMX airs the Human League, the B-52's, the Romantics, the J. Geils Band, and even a spot of U2. In short, these specialty hours allow anything from "when MTV was actually playing videos," Ashley says.

Because the '80s ended such a short time ago, the decade's influence still has a significant influence—and often a presence—on today's pop charts and radio playlists. U2, R.E.M., the artist formerly known as Prince, John Mellencamp, and Madonna are still cornerstones of such formats as triple-A and modern rock.

New wave, most notably, is often credited as a notable ingredient in the styles of Seattle grunge bands and

California neo-punk bands. So it is a reasonable conclusion that stations that delve even deeper into the '80s—to almost-forgotten Marshall Crenshaw and Stray Cats cuts—rarely have to fear losing listeners.

How do programmers define the decade? Carefully. "When you're marketing a decade, you go for the most obvious thing," says David McLees, Rhino Records' VP of A&R and co-producer of the label's 15-volume "Just Can't Get Enough: New Wave Hits Of the '80s" series. "The most obvious thing about the '80s is the new wave aspect and the formative MTV format. That will always be the strongest connection with most people in the '80s."

"In African-American culture, it might be different—but that was something that wasn't MTV-friendly at that time," McLees continues. "The '70s had much more of an extreme personality from a kitsch angle. The '80s—it's all over the map stylistically. It's difficult to do a pure, all-'80s radio station. I think a new wave thing would work very well. But if you tried to play the Scorpions alongside the Ramones or something, I think there's a feeling that that wouldn't work."

In any case, some argue, it's only 1997—radio has just finished revisiting the '70s, so how can it shift so quickly to the '80s? "Nostalgia," McLees says, paraphrasing "Future Shock" author Alvin Toffler, "comes faster every year."

For example, Rhino's '70s collections didn't come out until 1989. By 1993, when Rhino producers were preparing to release "Just Can't Get Enough," there was enough consumer demand for EMI to beat them to the punch with its "Living In Oblivion" set. "Four years later, you're nostalgic for the next decade," McLees says. "I think people are nostalgic for the '90s now."

For retro radio programmers, any-
(Continued on next page)

VOA Europe: A Victim Of Bureaucracy? Former Director Says Gov't Impeded Privatization

■ BY BILL HOLLAND

WASHINGTON, D.C.—The music-driven Voice of America (VOA) Europe network—shut down Jan. 30 after eight years of innovative programming that transformed international opinion about U.S. government radio—could have succeeded in its efforts to privatize, had it not been for bureaucratic bungling, according to its former director.

However, a VOA official says that "time just ran out" in efforts to privatize the network.

The 24-hour music and news satellite service, heard in 64 countries and more than 800 cities at the time of its demise, was known for "outside" syndicated commercial radio music programs, in addition to its self-produced features.

Already the victim of congressional VOA budget cuts, the English-language network became more of a potential liability after Vice President Gore announced last year that traditional VOA programming would no longer be broadcast in Europe as a cost-saving measure. Privatization would have enabled the network to continue operating.

In the year that followed, according to Bill Torrey, VOA Europe's former director, government bureaucrats undercut efforts to enable the broadcaster to privatize.

"The concept of VOA Europe always raised hackles there," Torrey says. "The satellite format was alien, the concept of using music and outside DJs was alien, and [the concept of] market research to ask people in countries what they wanted—they mistrusted all of it. It set trends they weren't comfortable with."

"When the decision was made Jan. 1, we had a commercially viable product that was acclaimed for quality," he says. "We were heard in 810 cities in 64 countries on six continents. VOA just didn't have their act together."

At the time the shut-down announcement was made, Torrey insists, "three well-known outfits—Premier Radio

Networks; Jones Intercable; and a consortium of ABC, Clear Channel Communications, Finger Lakes Productions, and Parrot Media Burbank—were all very interested in a deal."

Earlier prospective deals with ABC Radio and other companies had previously fallen through.

Torrey says that although he discussed the privatization problems—especially affiliate agreements—with VOA brass, "nothing ever happened."

"We ended up caught in the confusion of two outgoing directors, the lat-

ter in charge of VOA, Radio Marti, and other government-funded broadcast organizations," Torrey says. "The easiest thing for them was to just chop it off."

The network was also viewed skeptically, he says, by the "transition people" temporarily in charge of the Voice's operations, who had a "traditional, news-oriented, short-wave, old-mission, Cold War mentality."

In addition, he says that VOA's affiliates relations office didn't follow up in
(Continued on next page)

newslines...

ON THE SCENE. Wondering if Spice Girls have appeal beyond the 12-18 radio sect? At New York's "Live Psychic" dance club on the Upper East Side—which admits 23-plus only—the No. 1 Hot 100 single not only filled the dance floor to capacity, but prompted loud and proud shouts of the ditty's catchy mantras in gleeful unison. Really, really, really.

SCHTICK TOPIC #589. In a recent Howard Stern broadcast, the imminent movie star, in a discussion of WWBR Detroit morning man Ted Nugent, said that the rocker's journey from musician to DJ was "demoralizing. When rock stars are falling, radio seems to be the bottom. It's the end of the line for rock stars—either radio or heroin." Stern's "Private Parts" movie opened Feb. 28.

ROCK ON. Rock the Vote honored WKQX Q101 Chicago and WJMN Jam'n 94.5 Boston at its fourth annual Patrick Lippert Awards in New York Feb. 25 for "extraordinary voter registration and 'Get Out The Vote' campaigns."

GLAD TIDINGS OF GREAT JOY. Montel Williams, Casey Kasem, Ed Koch, Ted Nugent, Charlie Daniels, and a slew of politicians participated in "Liddy-Palooza," a fifth anniversary celebration of G. Gordon Liddy's career in radio. The fest took place live and on the air Feb. 28 at the Renaissance Mayflower Hotel in Washington, D.C. The ultraconservative host is currently heard on 270 stations nationwide.

DISCO DUCK ON THE WEB. KIIS-FM morning man and syndicated personality Rick Dees' World Wide Web site (www.rick.com) was recently acknowledged as the "Best That's Newest On The Net" by NBNSOFT. "It's a rare find that will hold your attention for more than five minutes," the Web magazine said. The site features the Weekly Top 40, KIIS bits, and RealAudio sound bites of celebrity interviews.

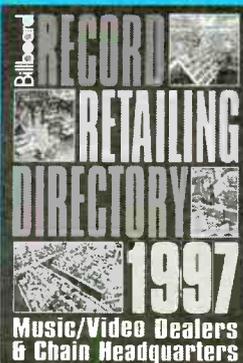
FIRST BACK AT LAST. Psychologist Dr. Toni Grants, tagged as "America's original radio psychiatrist," returns to the air via KMPC Los Angeles. Syndicator Radio Shows Ltd. is looking for affiliates.

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T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	21	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON 10 weeks at No. 1
2	3	2	22	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY
3	2	3	13	I BELIEVE IN YOU AND ME ARISTA 13293	◆ WHITNEY HOUSTON
4	4	4	17	I FINALLY FOUND SOMEONE COLUMBIA 78480	◆ BARBRA STREISAND & BRYAN ADAMS
5	6	5	17	IF WE FALL IN LOVE TONIGHT WARNER BROS. 17459	◆ ROD STEWART
6	14	15	4	ALL BY MYSELF 550 MUSIC ALBUM CUT	◆ CELINE DION
7	5	8	6	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
8	7	6	38	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
9	13	11	9	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
10	9	12	9	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
11	10	10	32	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
12	12	13	5	IT'S IN YOUR EYES FACE VALUE 87016/ATLANTIC	◆ PHIL COLLINS
13	11	9	13	I'M NOT GIVING YOU UP EPIC 78464	◆ GLORIA ESTEFAN
14	8	7	29	IT'S ALL COMING BACK TO ME NOW 550 MUSIC 78345	◆ CELINE DION
15	15	16	8	THROUGH YOUR HANDS REVOLUTION ALBUM CUT	DON HENLEY
16	18	18	6	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY
17	17	17	54	BECAUSE YOU LOVED ME 550 MUSIC 78237	◆ CELINE DION
★★★ AIRPOWER ★★★					
18	20	22	4	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
19	16	14	14	STILL IN LOVE MERCURY ALBUM CUT	LIONEL RICHIE
20	19	19	27	LET'S MAKE A NIGHT TO REMEMBER A&M 581862	◆ BRYAN ADAMS
21	21	21	4	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809	◆ MADONNA
22	23	23	13	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
23	25	—	2	TOO LATE, TOO SOON SBK/EMI 58628	JON SECADA
24	22	20	24	YOU CAN MAKE HISTORY (YOUNG AGAIN) MCA 55222	◆ ELTON JOHN
25	26	—	2	HAVANA ARISTA 13326	KENNY G

Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	19	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT 11 weeks at No. 1
2	2	2	15	LOVEFOOL TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	◆ THE CARDIGANS
3	3	3	16	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
4	5	6	19	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
5	6	5	17	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
6	4	4	34	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
7	7	12	7	EVERYDAY IS A WINDING ROAD A&M ALBUM CUT	◆ SHERYL CROW
8	8	9	13	A LONG DECEMBER DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
9	10	7	25	HEAD OVER FEET MAVERICK ALBUM CUT/REPRISE	◆ ALANIS MORISSETTE
10	9	8	25	IF IT MAKES YOU HAPPY A&M 581874	◆ SHERYL CROW
11	18	23	5	I WANT YOU COLUMBIA 78503	SAVAGE GARDEN
12	11	10	35	COUNTING BLUE CARS A&M 581462	◆ DISHWALLA
13	12	11	23	WHEN YOU LOVE A WOMAN COLUMBIA 78428	◆ JOURNEY
14	16	20	6	WHERE HAVE ALL THE COWBOYS GONE? IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
15	13	13	37	I LOVE YOU ALWAYS FOREVER ATLANTIC 87072	◆ DONNA LEWIS
16	17	17	13	DON'T LET GO (LOVE) EASTWEST 64231/EEG	◆ EN VOGUE
17	14	14	7	DON'T CRY FOR ME ARGENTINA WARNER BROS. 43809	◆ MADONNA
18	19	22	11	JUST ANOTHER DAY MERCURY 578816	◆ JOHN MELLENCAMP
★★★ AIRPOWER ★★★					
19	21	24	10	WHEN YOU'RE GONE ISLAND 854802	◆ THE CRANBERRIES
20	15	16	38	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
★★★ AIRPOWER ★★★					
21	22	28	4	ALL BY MYSELF 550 MUSIC ALBUM CUT	◆ CELINE DION
22	26	36	3	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
23	24	30	8	POSSESSION ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
24	31	—	2	SUNNY CAME HOME COLUMBIA ALBUM CUT	SHAWN COLVIN
25	30	35	9	OOH AAH... JUST A LITTLE BIT ETERNAL 17455/WARNER BROS.	◆ GINA G

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 53 adult contemporary stations and 56 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

Radio PROGRAMMING

THE '80S ARE BACK!

(Continued from preceding page)

thing from the 15-volume "Just Can't Get Enough" series, or the smaller "Living In Oblivion" set, or any of the many '80s rehash CDs—Stray Cats, Timbuk 3, Duran Duran, the Power Station—is fair game.

And the more recent '80s stuff, especially gloomy guitar songs that influenced today's biggest rock bands, appears even more welcome on the airwaves. At modern rocker WHYT Detroit, for example, the station's flashback programs, sometimes aired live during DJ nights at local clubs, emphasize the Cure, Depeche Mode, the Clash, and Echo & the Bunnymen.

Will Michael Jackson's "Billie Jean," Madonna's "Like A Prayer," and Phil Collins' "In The Air Tonight" also return to radio? To an extent, it's like they never left. Many of today's top 40 stations use such "80s gold" as spice to supplement contemporary hits, though few are willing to let the older artists dominate the playlists.

"It'll be hard to find one station that does the pure '80s picture," says Linda Silver, assistant PD and music director at modern AC WDBZ (the Buzz) New York. Many stations that filter '80s hits into the mix, she maintains, are going after strong radio cuts that received little airplay at the time—compared to Jackson or Madonna, anyway. Stations in many formats have been incorporating old Talking Heads, Elvis Costello, and Pretenders cuts into the playlists for several years.

"That seems to be the trend right now because these records were not overexposed. They never burned," Silver says.

What will be more common, she predicts, is that each of today's top 40 niches will slice off their respective pieces of the previous decade: Top 40/dance will pick up the old Madonna hits, rock-leaning top 40 might pick up Bon Jovi

and Aerosmith, top 40/rhythm will have Run-D.M.C. and maybe the Beastie Boys, and AC will maintain its relationship with Collins.

It was easier to program all-'70s stations, says Kathy Gilbert, executive producer of the syndicated radio show "Backtrax USA," because formats in the '70s were so broad and cookie-cutter. "Backtrax," which is targeted to top 40 and hot AC stations, airs a specific type of '80s music, with uptempo hits by Kajagoogoo and Dexy's Midnight Runners. It ignores what Gilbert terms "wallpaper music," including Whitney Houston and Collins.

"The '80s was when everything started to splinter a little more; now, formats are all over the place," Gilbert says. "In the year 2000, when somebody says, 'Good, so you want to do a '90s show,' is it going to be a modern AC show, a rhythmic show, or a hip-hop show?"

Because of all the splintering, much influential '80s music never has and likely never will find a place in radio formats. It is doubtful listeners will ever be re-exposed to underground punk, such as Hüsker Dü or the Replacements, or hardcore hip-hop, such as Public Enemy or Boogie Down Productions, in any form on alternative rock or modern AC stations. And debate over once-big-but-later-taboo pop metal still rages. Some stations, partially serious, have started "Hair Band Weekends." Others continue to turn up their noses at Mötley Crüe, Poison, Winger, Cinderella, and the like.

"Lately, you've been hearing a lot more of those kinds of records—White Snake, Def Leppard, 'Round And Round' by Ratt. What's weird is, it actually sounds pretty good," says Garrett Michaels, PD at WHYT Detroit. "A lot of that stuff is pretty fresh, compared to the rock sounds nowadays—compared to a lot of the doom and gloom."

For some programmers, though, playing hair metal is digging just a little too deep into the Reagan decade's songbook. "I would say that's probably the biggest one that wouldn't make that kind of a comeback," says Doug Clifton, PD at alternative rock station KXPX Denver, which began with an '80s-dominated playlist in 1994 but has since moved into the present.

Clifton, like many rock programmers, is skeptical about an all-'80s radio concept—although he thinks such a niche format will happen soon. "We find in research that we do that it can be very polar: People either love '80s stuff or they hate '80s stuff," Clifton says. "In most cases, I think it would be good to use the '80s stuff to supplement the other stuff."

Adds Dave Stewart, PD at modern AC WPLL Miami, which plays older hits by Huey Lewis, Houston, and Madonna, "I don't know if the '80s had enough good music to have a whole format. I'm not real personally big on hanging your hat on one era, anyway."

"Great special show, but I don't know about a whole format," he says. "But you never know."

VOA EUROPE

(Continued from preceding page)

getting paperwork from and transmitting equipment to affiliates, which made potential privatizers nervous.

John Stevenson, now director of VOA's English Language Division, Torrey's former boss and the first director of VOA, says that he understands Torrey's bitterness, but adds that it was difficult for VOA to get verification from affiliates.

"We could never verify when a station used our service," Stevenson says. Such verification affidavits were part of the paperwork necessary to attract potential private-sector advertisers, which could then be sure that the stations would run potential spots at certain times of the day.

"VOA Europe might have been the victim of its own propaganda," Stevenson says. "You know, you tell these [potential privatizing] companies 'Hey, affiliates in 810 cities' and they go nuts. Then we'd discover, for example, that stations were just taking the feed as an overnight service so they didn't have to shut down, things like that."

Stevenson says that as a result, "the negotiations with interested parties [Billboard, April 20, 1996] went on and on—with [the network] paying for it all the time. It was to close down two years ago. In the end, we just couldn't hang on, couldn't do it anymore."

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Publication date: Dec. 1995

Partial sample page from "Album Rock Tracks" section

DEBUT DATE	PEAK POS.	WEEKS ON CHART	ARTIST	Album Title	Album Label & Number
1/4/92	18	25	PEARL JAM	10	EPIC/A&M 47801
5/2/92	3	24	2 Even Flow	EPIC/A&M 47801	EPIC/A&M 47801
8/22/92	5	20	3 Jeremy	79	EPIC/A&M 47801
12/26/92	3	25	4 Black	79	EPIC/A&M 47801
9/18/93	28	5	5 Crazy Mary	Various Artists	Various Labels
10/16/93	3	8	6 Go	Various Artists	Various Labels
10/30/93	1*	26	7 Daughter	101	EPIC/A&M 47801
3/12/94	3	23	8 Animal	118	EPIC/A&M 47801
6/11/94	23	12	9 Elderly Woman Behind The Counter In A Small Town	Various Artists	Various Labels
7/12/94	39	11	10 Glorified	Various Artists	Various Labels
9/3/94	21	10	11 Yellow Ledbetter	Various Artists	Various Labels
11/19/94	16	6	12 Tremor Christ	Various Artists	Various Labels



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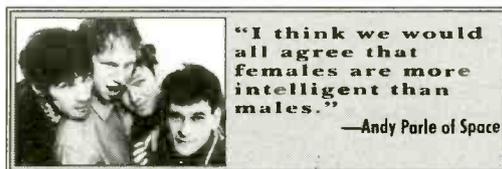
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Frankenstein and Dracula have nothing on you/Jekyll and Hyde join the back of the queue/The female of the species/Is more deadly than the male/She wants to conquer the world completely/But she'll conquer me discreetly." That verse from "Female Of The Species," the first single by Liverpool, England's Space, isn't the piece of runaway gender paranoia that it seems, according to drummer Andy Parle. He sees it as more of a wary appreciation.

"I think we would all agree that females have more intelligence than males," Parle says. "That's what makes females more dangerous." And has Parle himself actually been menaced by a bit of womanly guile? "Well, I've had a girl throw me records out the window," he says.

No. 20 on Modern Rock Tracks this issue, "Female Of The Species" comes from "Spiders," Space's Gut Reaction/Universal debut album. Like other tracks on the oddly cinematic set, the marimba-driven single puts a current spin on the retro



"I think we would all agree that females are more intelligent than males."
—Andy Parle of Space

charm of such past masters as Burt Bacharach. "Songs like 'Walk On By' were great tunes with great arrangements," Parle says. "From me mum

and dad in their 60s to me in my 20s, those Bacharach songs appeal to a wide range of people and for good reason."

But appreciating classic styles doesn't mean aping them, whether it's '60s pop or the music closest to Parle's heart when he was growing up: Talking Heads and Television, the Clash and the Sex Pistols. "Hearing the Pistols is what got me into music," he says. "I'd never even bought a record before I heard them. But just because I loved it and listened to it doesn't mean I want to be it now. A lot of bands may want to live in the past, but we don't. Today, there's so much you can do with technology and loops—to me, that's making modern music. If the Beatles were around today, they would sound like Tricky or Prodigy—not Oasis."

Billboard®

MARCH 8, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★ ★ ★ No. 1 ★ ★ ★					
1	3	—	2	FALLING IN LOVE (IS HARD ON THE KNEES) 1 week at No. 1	AEROSMITH COLUMBIA
2	1	1	16	ONE HEADLIGHT	THE WALLFLOWERS INTERSCOPE
3	4	3	4	PRECIOUS DECLARATION	COLLECTIVE SOUL ATLANTIC
4	2	2	6	LAKINI'S JUICE	LIVE SECRET SAMADHI RADIOACTIVE/MCA
5	5	4	7	ABUSE ME	SILVERCHAIR EPIC
6	6	5	11	GREEDY FLY	BUSH RAZORBLADE SUITCASE TRAUMA/INTERSCOPE
7	7	6	8	KING NOTHING	METALLICA ELEKTRA/EEG
8	9	12	6	CASUAL AFFAIR	TONIC LEMON PARADE POLYDOR/A&M
9	11	10	11	A LONG DECEMBER	COUNTING CROWS RECOVERING THE SATELLITES DGC/GEFFEN
10	8	8	7	DISCOTHEQUE	U2 ISLAND
11	10	7	21	BLOW UP THE OUTSIDE WORLD	SOUNDGARDEN DOWN ON THE UPSIDE A&M
12	14	13	25	HERO OF THE DAY	METALLICA ELEKTRA/EEG
13	12	14	15	DESPERATELY WANTING	BETTER THAN EZRA FRICTION BABY SWELL/ELEKTRA/EEG
★ ★ ★ AIRPOWER ★ ★ ★					
14	16	19	5	HOPE IN A HOPELESS WORLD	WIDESPREAD PANIC BOMBS & BUTTERFLIES CAPRICORN/MERCURY
★ ★ ★ AIRPOWER ★ ★ ★					
15	18	24	4	TUMBLE IN THE ROUGH	STONE TEMPLE PILOTS TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP ATLANTIC
16	13	9	20	LADY PICTURE SHOW	STONE TEMPLE PILOTS TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP ATLANTIC
17	17	22	5	RESIGNATION SUPERMAN	BIG HEAD TODD & THE MONSTERS BEAUTIFUL WORLD REVOLUTION
18	27	—	2	GONE AWAY	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
19	15	11	18	HAVE YOU SEEN MARY	SPONGE WAX ECSTATIC COLUMBIA
20	24	31	3	VOLCANO GIRLS	VERUCA SALT EIGHT ARMS TO HOLD YOU MINTY FRESH/OUTPOST/GEFFEN
21	20	16	15	JUST ANOTHER DAY	JOHN MELLENCAMP MR. HAPPY GO LUCKY MERCURY
22	19	18	6	THIRTY-THREE	THE SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
23	23	20	9	CHANGE THE LOCKS	TOM PETTY AND THE HEARTBREAKERS MUSIC FROM "SHE'S THE ONE" WARNER BROS.
24	25	26	5	THE PERFECT DRUG	NINE INCH NAILS "THE LOST HIGHWAY" SOUNDTRACK NOTHING/INTERSCOPE
25	30	40	3	THE FRESHMEN	THE VERVE PIPE VILLAINS RCA
26	21	15	18	LOOKING FOR	STIR STIR AWARE/CAPITOL
27	22	17	24	BOUND FOR THE FLOOR	LOCAL H AS GOOD AS DEAD ISLAND
28	28	23	21	ME WISE MAGIC	VAN HALEN BEST OF VOLUME 1 WARNER BROS.
29	34	39	3	H. AENIMA	TOOL ZOO/VOLCANO
30	31	30	5	TOURNIQUET	MARILYN MANSON ANTICHRIST SUPERSTAR NOTHING/INTERSCOPE
31	33	36	4	EVERYDAY IS A WINDING ROAD	SHERYL CROW A&M
32	37	38	4	WHEN THE ANGELS SING	SOCIAL DISTORTION WHITE LIGHT WHITE HEAT WHITE TRASH 550 MUSIC
33	36	28	21	LONG DAY	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC
34	26	25	20	WHAT I GOT	SUBLIME GASOLINE ALLEY/MCA
35	NEW	1	1	OUTTASITE (OUTTA MIND)	WILCO BEING THERE REPRISE
36	35	33	5	CAN'T TAME THE LION	JOURNEY TRIAL BY FIRE COLUMBIA
37	39	35	24	STINKFIST	TOOL AENIMA ZOO/VOLCANO
38	NEW	1	1	LIE TO ME	JONNY LANG LIE TO ME A&M
39	NEW	1	1	NOTHING AT ALL	THIRD DAY THIRD DAY REUNION/SILVERTONE
40	32	27	19	SWALLOWED	BUSH RAZORBLADE SUITCASE TRAUMA/INTERSCOPE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track Service. 103 Mainstream rock stations and 77 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

MARCH 8, 1997

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★ ★ ★ No. 1 ★ ★ ★					
1	3	3	13	ONE HEADLIGHT	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE
2	1	2	6	LAKINI'S JUICE	LIVE SECRET SAMADHI RADIOACTIVE/MCA
3	2	1	7	DISCOTHEQUE	U2 ISLAND
4	4	5	7	ABUSE ME	SILVERCHAIR FREAK SHOW EPIC
5	6	7	11	GREEDY FLY	BUSH RAZORBLADE SUITCASE TRAUMA/INTERSCOPE
6	5	6	12	A LONG DECEMBER	COUNTING CROWS RECOVERING THE SATELLITES DGC/GEFFEN
7	7	4	14	THIRTY-THREE	THE SMASHING PUMPKINS MELLON COLLIE AND THE INFINITE SADNESS VIRGIN
8	8	12	8	SANTERIA	SUBLIME GASOLINE ALLEY/MCA
9	9	11	15	CRASH INTO ME	DAVE MATTHEWS BAND CRASH RCA
10	14	15	4	PRECIOUS DECLARATION	COLLECTIVE SOUL DISCIPLINED BREAKDOWN ATLANTIC
11	10	9	11	LOVEFOOL	THE CARDIGANS FIRST BAND ON THE MOON TRAMPOLINE/STOCKHOLM/MERCURY
12	15	18	5	VOLCANO GIRLS	VERUCA SALT EIGHT ARMS TO HOLD YOU MINTY FRESH/OUTPOST/GEFFEN
13	13	13	6	THE PERFECT DRUG	NINE INCH NAILS "THE LOST HIGHWAY" SOUNDTRACK NOTHING/INTERSCOPE
14	16	24	4	THE FRESHMAN	THE VERVE PIPE VILLAINS RCA
15	12	10	20	ALL MIXED UP	311 CAPRICORN/MERCURY
16	11	8	15	#1 CRUSH	GARBAGE "ROMEO + JULIET" SOUNDTRACK CAPITOL
17	17	19	10	EVERYDAY IS A WINDING ROAD	SHERYL CROW A&M
18	18	16	16	DESPERATELY WANTING	BETTER THAN EZRA FRICTION BABY SWELL/ELEKTRA/EEG
19	21	26	5	EXCUSE ME MR.	NO DOUBT TRAGIC KINGDOM TRAUMA/INTERSCOPE
20	20	22	5	FEMALE OF THE SPECIES	SPACE SPIDERS GUT REACTION/UNIVERSAL
21	26	36	3	THE NEW POLLUTION	BECK ODELAY DGC/GEFFEN
22	28	40	3	YOUR WOMAN	WHITE TOWN WOMEN IN TECHNOLOGY BRILLIANT/CHRYSALIS/EMI
23	30	32	3	HARD CHARGER	PORNO FOR PYROS HOWARD STERN PRIVATE PARTS: THE ALBUM WARNER BROS.
24	19	14	8	BARREL OF A GUN	DEPECHE MODE ULTRA MUTE/REPRISE
25	24	31	5	FIRESTARTER	PRODIGY XL MUTE/MAVERICK/WARNER BROS.
26	23	21	24	BOUND FOR THE FLOOR	LOCAL H AS GOOD AS DEAD ISLAND
27	25	30	19	NAKED EYE	LUSCIOUS JACKSON FEVER IN FEVER OUT GRAND ROYAL/CAPITOL
28	33	37	4	I WILL SURVIVE	CAKE FASHION NUGGET CAPRICORN/MERCURY
29	27	25	20	LADY PICTURE SHOW	STONE TEMPLE PILOTS TINY MUSIC...SONGS FROM THE VATICAN GIFT SHOP ATLANTIC
30	32	28	20	BLOW UP THE OUTSIDE WORLD	SOUNDGARDEN DOWN ON THE UPSIDE A&M
31	29	23	21	DON'T SPEAK	NO DOUBT TRAGIC KINGDOM TRAUMA/INTERSCOPE
32	34	27	23	THE DISTANCE	CAKE FASHION NUGGET CAPRICORN/MERCURY
33	NEW	1	1	GONE AWAY	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
34	22	17	8	ALL I WANT	THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA
35	NEW	1	1	THE IMPRESSION THAT I GET	THE MIGHTY MIGHTY BOSSONES LET'S FACE IT BIG RIG/MERCURY
36	31	29	19	SWALLOWED	BUSH RAZORBLADE SUITCASE TRAUMA/INTERSCOPE
37	35	35	6	WHEN THE ANGELS SING	SOCIAL DISTORTION WHITE LIGHT WHITE HEAT WHITE TRASH 550 MUSIC
38	38	—	2	RESIGNATION SUPERMAN	BIG HEAD TODD & THE MONSTERS BEAUTIFUL WORLD REVOLUTION
39	36	33	12	SUPER BON BON	SOUL COUGHING IRRESISTIBLE BLISS SLASH/WARNER BROS.
40	37	—	2	TO YOU I BESTOW	MUNDY JELLY LEGS EPIC



HITS!
IN
TOKIO

Week of February 16, 1996

1. Beethoven / Blur
2. Cosmic Girl / Jamiroquai
3. Discotheque / U2
4. Change The World / Eric Clapton
5. Little Wonder / David Bowie
6. Born Slippy / Underworld
7. Love Is A Wonderful Thing / Fatima Rainey
8. 2 Become 1 / Spice Girls
9. Whoever / Lewis Taylor
10. You Can Do It (Baby) / Nuyorican Soul Featuring George Benson
11. Don't Cry For Me Argentina (From "Evita") / Madonna
12. Higher / Gloria Estefan
13. Runaway / Nuyorican Soul Featuring India
14. Say... If You Feel Alright / Crystal Waters
15. Care About You / Naimee Coleman
16. Love Rollercoaster / Red Hot Chili Peppers
17. Everything (It's You) / Mr. Children
18. I'm Still Here / Izit
19. Evertime I Close My Eyes / Babyface
20. Featuring LL Cool J, H. Hewett, J. Watley & J. Daniels
21. Spiritual Thang / Eric Benet
22. Scarlet / Spitz
23. Everyday Is A Winding Road / Sheryl Crow
24. Volcano Girls / Vercuca Salt
25. Arigatou / Yosui Inoue • Tamio Okuda
26. Let's Sing And Dance / Cosa Nostra
27. Let's Get Down / Tony Toni Tone
28. I Am, I Feel / Alisha's Attic
29. Beyond The Invisible / Enigma
30. Don't Speak / No Doubt
31. That Thing You Do! / The Wonders
32. Promise Me You'll Try / Diana Ross
33. Bohemian Rhapsody (From "High School High") / The Brads
34. Song For The Dumped / Ben Folds Five
35. Best Love / Leila White
36. Place Your Hands / Reef
37. Les Poemes De Michelle / Teri Moise
38. Un-Break My Heart / Toni Braxton
39. The Holy River / ♪
40. Lovefool / The Cardigans
41. No Woman, No Cry / Fugees
42. Freestyle / Misty Didland
43. Betcha By Golly Wow! / ♪
44. Say Goodbye / Cheap Trick
45. Affie / Vanessa Williams
46. Fly Like An Eagle / Seal
47. La Boom - Datte My Boom Is Me - / Hideki Kaji
48. Don't Let Go (Love) (From "Set It Off") / En Vogue
49. Justify / Daryl Hall
50. The Boss / The Braxtons
51. Estoy Aqui / Shakira

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Teenage Monica Proves Her R&B/Pop Mettle Among 'Space Jam's' Heavies

SO WHAT IF SHE'S 16 YEARS OLD? When it comes to motion picture soundtracks, **Monica** is an old pro.

With her presence on the double-platinum "Space Jam," the R&B/pop artist marks her fourth appearance on a soundtrack, following "Fled," "The Nutty Professor," and "The Preacher's Wife." But this time around, not only has Monica joined the company of such heavyweights as **R. Kelly**, **D'Angelo**, **Coolio**, and **Salt-N-Pepa**, she's bitten off a tasty piece of the project's success that's her own.

Her cut, "For You I Will," is the Hot Shot Debut on Hot R&B Singles, at No. 7—this with street-date violations. It holds at No. 3 on Hot R&B Airplay and swishes from No. 26 to No. 22 on Hot 100 Airplay. The commercial single hit the streets Feb. 25; the track will debut on the Hot 100 in the March 15 issue.

Already, "Space Jam" has scored the No. 1 R&B/top five Hot 100 hit "I Believe I Can Fly" from Kelly, the top 10 Hot 100 "Fly Like An Eagle" from Seal, and the top 40 Hot 100 "Space Jam" from the **Quad City DJ's**. Monica's single was strategically aligned to coincide with the

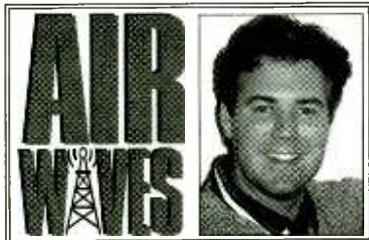
film's release on home video this month. The movie's initial shipment will be 8 million copies.

"We knew that this was one of the top singles on this project; this was the baby," says **Andrea Ganis**, executive VP of national promotion for Atlantic. "From the beginning, we had worked at urban/pop with R. Kelly, alternative/pop with Seal, club/dance with Quad City DJ's, and the street with the **Monstars**—**B-Real**, **Busta Rhymes**, **LL Cool J**, **Method Man**, and **Coolio**—whose cut, "Hit 'Em High," was also released. "We knew we had a multiformat smash with Monica and waited until this point to release it."

The song was composed by the can't-miss team of writer **Diane Warren** and producer **David Foster**, a departure from the R&B-directed feel of Monica's

1995 million-selling "Miss Thang," which hit hard with three R&B/Hot 100 hits, including the No. 1 R&B/No. 2 Hot 100 track "Don't Take It Personal (Just One Of Dem Days)."

"All I asked David and Diane for was the space to be creative and to do things I didn't do on my album, and they



by Chuck Taylor

agreed," says Monica. "I definitely knew it was going to turn out phenomenal. With Diane, I had faith in the song itself, and with the production, I knew there was going to be a slot for Monica."

As to her track being selected as a single, Monica says, "There were so many things they could release on 'Space Jam.' The rest of the soundtrack is dope. I like the way they set it up—the timing of the release, the people on it. You don't get that saturated artist feeling."

Meanwhile, she adds, "I didn't get into 'Do I have a single?' I knew the soundtrack would be heard, and if they picked it, they'd call." Still, she adds, "I was glad. I felt like I must have done my job right."

What made the selection more of a coup is that Monica, whose label is Rowdy/Arista, was handpicked for the soundtrack by Atlantic—the label of R&B contemporary **Brandy**. But says **Craig Kallman**, who with **Ken Ross** and **Dominique Trenier** served as executive producer of the soundtrack, "That's getting more and more common every day, partly because when artists are between album cycles, soundtracks are a great vehicle to continue exposure. The major muscle of \$20 million-\$30 million in advertising trailers offers huge visibility for an artist. It's worth it for the home-base label to approve.

"Monica is a brilliant rising star, and we felt it was a great achievement that we were able to get her on the soundtrack," Kallman adds. "To have this song be as big as it is, is a testament of her staying power."

"I didn't know what to expect," Monica adds. "With Brandy on Atlantic, everyone thought it was pretty amazing. And Arista has supported this record as much as Atlantic."

For those who might not yet be familiar with "For You I Will," Atlantic has a video in MTV Stress rotation that features the artist and clips from the film. In addition, snippets of hit videos from the soundtrack will preface the movie on the home video release.

And what about a push toward multiformats via a dance mix? Ganis offers a firm no. "This song is extraordinary. It doesn't need a remix. It's that kind of song you feel like you've already heard. It's comfortable, romantic. Everyone wants to think of their mate as 'For you I will.'"

Next up for the soundtrack will be Coolio's "The Winner." Monica, meanwhile, says that she is regrouping to put together her second full-length project, due for release later this year.

"I'm taking a nice little break right now," she says. "I overworked myself on the first album, doing two and three [appearances] in the same day. I'm just gonna be normal for a minute because, Lord, I feel like I must have missed a good three years over the past year or two."

But once back in the saddle, Monica says, she clearly knows where she's picking up her groove: "Everyone has the sophomore fear. But at this point in my career, I will do what I know. If it's meant to happen for me, it will."

"You know," she adds, "when I first came around, people said, 'She's young, she looks decent, but she's not singing.' I wanted to be respected. Then being out on tour and being able to hold it down live, I think people said, 'We can support her now.' It took a little while because of my age. The overall statement I wanted to get out of this track for 'Space Jam' was, 'This little girl can sing.'"

KRXQ's Johnson Finesses Duopoly In Sacramento

AT THIS STAGE in his career, album KRXQ (93 Rock) Sacramento, Calif., station manager **Curtiss Johnson** has become a duopoly pro. "In the last four years, I've worked for two radio stations and six ownerships," he says. "I'm almost ready to go out and do seminars [about] surviving ownership changes." Johnson joined KRXQ in May 1995, after more than a decade with heritage rocker KUPD Phoenix, most of it as PD.

His opening remarks, were he to host such a seminar, would be to advise attendees "to be successful at what you're doing, but also be a good team player that's open to other corporate philosophies. [Don't be] afraid to express your own opinions, but also [be] a little malleable."

And on the other side of that equation, "hopefully, you've got a company that's going to be thinking the same thing," Johnson says. "This very much is a people business, and I think a lot of CEOs have the tendency to just look at it as pure properties and a particular format franchise, and maybe not at the personnel that are driving that."

KRXQ went from a 3.0 12-plus a year ago to a 4.7 in the summer to a 5.6 in the fall Arbitron, making it the No. 3 station in the market. Attaining that success meant moving KRXQ out of the way of classic rock sister KSEG. "They were on top of each other quite a bit. I moved 93 Rock very much in the active rock direction so that we weren't sharing. We are very different radio stations right now."

Now operating with Entercom letterhead, Johnson has another rock signal in his fold, classic hits KXOA. "KSEG and KXOA have been at war with each other for the last year and a half, dragging each other deeper into the mud puddle, and now it's a matter of pulling them apart."

But Johnson says he's found in researching KSEG and KXOA that the "market [thinks of] these stations as individual brands. We feel that it is very possible to have both be successful; it's a matter of repositioning them slightly and working together."

The strategy is for KXOA to lean more adult and softer than in the past. And while KSEG had been touching on the adult/soft rock segments of its library, Johnson and KXOA/KSEG operations manager **Larry Sharp** have moved it back "to being a classic rock station, with the emphasis firmly on the rock."

With all that upper-demo activity, the terrain looks ripe for KRXQ to give up its classic library and take a more modern point of view, but Johnson says that "eventually that may be the case, but I've found that there's a lot of that older material that is still very appropriate for the young side of

that audience. I've found that 18- to 24-year-old male who's into Alice In Chains and Soundgarden, but equally embraces old Black Sabbath."

Here's a sample 2 p.m. hour on KRXQ: Seven Mary Three, "Water's Edge"; Temple Of The Dog, "Say Hello To Heaven"; Bush, "Come-down"; Led Zeppelin, "Good Times Bad Times"; Nine Inch Nails, "The Perfect Drug"; Stone Temple Pilots, "Still Remains"; Refreshments, "Banditos"; the Wallflowers, "One Headlight"; Van Halen, "Ain't Talkin' Bout Love"; Red Hot Chili Peppers, "My Friends"; Smithereens, "Blood And Roses"; and Live, "Lakini's Juice."

Having that classic library eases upper demos into new music, Johnson says. "I found in the first part of 1996, with the 311s of the world, that a lot of people were going, 'What are you playing this crap for?' And then I would later find out a couple months

down the road that same guy [who had been] calling up, saying, 'I hate this. You're playing this rap crap,' was calling back, saying, 'You know what? That's pretty good.'"

Johnson admits that rival KWOD picked up the modern mantle before he arrived in the market and that it is now "pretty well-branded, although they've eroded quite a bit in the last year or so, because of competitors," he says. Crosstown modern AC KQPT "has taken the female and pop sides a little bit from them. And 93 Rock definitely owns the rock side of alternative. So they've really been split."

Though Entercom has cornered a large chunk of the rock market, Johnson is not yet ready to cross-promote the stations on the air. "We've debated that a little, and I try to avoid it. Promote what you are on your air, because if you start promoting your sister station, you run the risk of all of a sudden blurring [the listener's idea of] 'Who am I listening to?'"

In promotions, however, there has been some teamwork. "We have a department in-house that does outside promotions and marketing," Johnson says. "We will work simultaneously on a lot of things—street festivals or a million-dollar hole in one promotion that we're doing so that all stations will equally promote these things."

Johnson believes it's key for sister stations to co-mingle in the marketing arena. "Not only can such a department unite your stations to battle other media in town, like newspapers, but it can be a "very important revenue generator for these group clusters. To achieve the extra money that everybody is paying for these radio stations, you have to have a department like that to justify the amount of money that's getting paid and to hope to achieve those cash-flow goals."

MARC SCHIFFMAN



EXECUTIVE TURNTABLE

UP THE LADDER. Evergreen Media president/COO **Jim de Castro** is again serving as GM of modern AC **WLUP** Chicago. He replaces **Doug Sterne**, who transfers to GM duties at jazz **KKSF** San Francisco.

Album **WRCX** Chicago morning man **Mancow Muller** picks up his first affiliates, **KISF** Kansas City, Mo. (his hometown), and **WEJE** Fort Wayne, Ind. Meanwhile, **Marv Dyson**, GM of **WGCI-AM-FM** Chicago between 1980-94, assumes those duties again, following the transfer of GM **Darryll Green** to Gannett's **WGRZ-TV** Buffalo, N.Y. Dyson served as president of WGCI for the past two years.

With SFX Broadcasting picking up **KKRW** Houston, PD **Shelley James** exits; she is replaced by **KRXO** Oklahoma City PD **Dan Balla**.

Modern **KXPK** (the Peak) Denver PD **Doug Clifton** resigns to take the operations manager post at Jones

Satellite Network's Rock Alternative format, replacing **Bryan Schock**. Assistant PD/music director **Gary Schoenwetter** gets the Peak PD seat.

Programming veteran **John Gorman** will program **WYST** (97 Rock) Detroit. The station flipped from '70s to active rock last month. Gorman most recently formatted **WNCX** Cleveland.

Sorry to report the Feb. 21 death of former **KSO** Des Moines, Iowa, PD **Jarrett Day**, 53, of cancer. Day, who most recently worked at **KMGO** Centerville, Iowa, was named to the Midwest Country Hall of Fame in October.

FORMATS. Clear Channel flips jazz **KHYS** Houston and simulcast partner **KJOJ** to rhythmic top 40. **KHYS**, which made an early run at top 40/rhythm in the late '80s, before R&B duopoly partner **KBXX** signed on, will again be known as Kiss 98.5. Its simul-

cast partner at 103.3 FM will be known as Kiss Again.

Jefferson-Pilot's second Denver country FM, the former **KQKS**, picks up new calls this week, **KCKK** (Kick 104.3).

STATION SALES. The long-awaited spin-off of album **WMMR** Philadelphia and triple-A **WBOS** Boston from CBS is done. Greater Media picks them up with jazz **WOAZ** Boston in exchange for R&B oldies-news/talk combo **KRLA/KLSX** Los Angeles. CBS had to divest itself of **WMMR** and **WBOS** to comply with a Department of Justice ruling regarding its purchase of Infinity.

EZ Communications deals **WRFX** Charlotte, N.C., to SFX for \$20 million and **WDSY** Pittsburgh, which SFX is buying from Secret Communications. The deal includes regional syndicated morning talents **John Boy** and **Billy**; **WRFX** is the flagship for their show.

Billboard Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Puff Daddy, Can't Nobody Hold Me Down
- 2 Heavy D, Big Daddy
- 3 Whitney Houston, Step By Step
- 4 New Edition, You Don't Have To Worry
- 5 Da Brat, Ghetto Love
- 6 Do Or Die, Playa Like Me And You
- 7 Assorted Flavours, Make Up Your Mind
- 8 ♪, Somebody's Somebody
- 9 Tracey Lee, Theme
- 10 Aaliyah, One In A Million
- 11 Rahsaan Patterson, Stop By
- 12 Monica, For You I Will
- 13 Dru Hill, In My Bed
- 14 702, Get It Together
- 15 Immatue, Watch Me Do My Thing
- 16 Makaveli, To Live & Die In L.A.
- 17 Fugees Feat. A Tribe Called Quest, Rumble In...
- 18 Redman, Whateva Man
- 19 Zhane, Request Line
- 20 Ray J., Let It Go
- 21 Ginuwine, Tell Me Do U Wanna
- 22 Keith Sweat, Just A Touch
- 23 Erykah Badu, On & On
- 24 Richie Rich, Do G's Get To Go To Heaven?
- 25 Ghostface Killah, Carnay
- 26 Westside Connection, Gangstas Make The...
- 27 Billy Lawrence, Come On
- 28 Babyface, Every Time I Close My Eyes
- 29 Tony Toni Tone, Let's Get Down
- 30 Toni Braxton, Un-Break My Heart

*** NEW ONS ***

Crystal Waters, Say...If You Feel Alright
Jon Secada, Too Late, Too Soon
LeVert, Tru Dat
Li'l Kim, Crush On You
Warren G, I Shot The Sheriff



COUNTRY MUSIC TELEVISION

- Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214
- 1 Daryle Singletary, Amen Kind Of Love
 - 2 Tracy Byrd, Don't Take Her She's All I Got
 - 3 Trace Adkins, (This Ain't) No Thinkin'...
 - 4 Brooks & Dunn, A Man This Lonely
 - 5 Ty Herndon, She Wants To Be Wanted Again
 - 6 John Berry, She's Taken A Shine
 - 7 Deana Carter, We Danced Anyway
 - 8 Tracy Lawrence, Better Man, Better Off
 - 9 Collin Raye, On The Verge
 - 10 Travis Tritt, Where Corn Don't Grow
 - 11 Clay Walker, Rumor Has It
 - 12 Toby Keith, Me Too
 - 13 Rick Trevino, Running Out Of Reasons...

- 14 Terri Clark, Emotional Girl †
- 15 Trisha Yearwood, I Need You †
- 16 Kevin Sharp, She's Sure Taking It Well
- 17 Sawyer Brown, Six Days On The Road †
- 18 John Jennings, Everybody Loves Me †
- 19 Martina McBride, Cry On The Shoulder Of...
- 20 Billy Ray Cyrus, Three Little Words
- 21 Caryl Mack Parker, One Night Stand †
- 22 Emilio, I'd Love You To Love Me †
- 23 Cledus T Judd, Cledus Went Down To Florida †
- 24 Nikki Nelson, Too Little, Too Much †
- 25 Gary Allan, Forever And A Day †
- 26 Little Texas, Bad For Us
- 27 Mindy McCready, Maybe He'll Notice Her Now...
- 28 David Lee Murphy, Genuine Rednecks †
- 29 Sammy Kershaw, Politics, Religion And Her
- 30 BR5-49, Even If It's Wrong
- 31 Paul Brandt, I Meant To Do That
- 32 Bill Engvall, Here's Your Sign
- 33 Mark Wills, Places I've Never Been
- 34 Mita Mason, Dark Horse
- 35 Patricia Conroy, I Don't Wanna Be The On
- 36 Brent Lamb, Love Lives On
- 37 James Bonamy, All I Do Is Love Her
- 38 Jo Dee Messina, Do You Wanna Make Something...
- 39 Deryl Dodd, That's How I Got To Memphis
- 40 Lorrie Morgan, Good As I Was To You
- 41 Charlie Major, This Crazy Heart Of Mine
- 42 Crystal Bernard, State Of Mind
- 43 Thrasher Shiver, Be Honest
- 44 Noel Haggard, Once You Learn
- 45 Kippi Brannon, Daddy's Little Girl
- 46 Big House, Cold Outside
- 47 Jeff Wood, Use Mine
- 48 Ricochet, Ease My Troubled Mind
- 49 Regina Regina, More Than I Wanted To Know
- 50 Kathy Mattea, 455 Rocket

† Indicates Hot Shots

*** NEW ONS ***

Arita Cochran, I Could Love A Man Like That
John Michael Montgomery, I Miss You A Little
The Kentucky Headhunters, Singin' The Blues



MUSIC TELEVISION

- Continuous programming
1515 Broadway, NY, NY 10036
- 1 Live, Lakini's Juice
 - 2 Cardigans, Lovefool
 - 3 Bush, Greedy Fly **
 - 4 Nine Inch Nails, The Perfect Drug
 - 5 The Wallflowers, One Headlight
 - 6 Dave Matthews Band, Crash Into Me
 - 7 Aaliyah, One In A Million
 - 8 Silverchair, Abuse Me
 - 9 Sheryl Crow, Everyday Is A Winding Road
 - 10 Porno For Pyros, Hard Charger
 - 11 No Doubt, Excuse Me Mr.
 - 12 Counting Crows, A Long December
 - 13 Spice Girls, Wannabe
 - 14 Babyface, Every Time I Close My Eyes
 - 15 U2, Discotheque
 - 16 Metallica, King Nothing
 - 17 Verve Pipe, The Freshmen
 - 18 Marilyn Manson, Tourniquet
 - 19 Jewel, You Were Meant For Me

- 20 Erykah Badu, On & On
- 21 John Mellencamp, Just Another Day
- 22 Puff Daddy, Can't Nobody Hold Me Down
- 23 Aerosmith, Falling In Love
- 24 Snoop Doggy Dogg, Vapors
- 25 Sublime, Santeria
- 26 Beck, The New Pollution **
- 27 Presidents Of The United States, Volcano
- 28 Veruca Salt, Volcano Girls
- 29 Blackstreet, Don't Leave Me
- 30 En Vogue, Don't Let Go (Love)
- 31 R. Kelly, I Believe I Can Fly
- 32 Soul Couching, Super Bon Bon
- 33 Monica, For You I Will
- 34 Offspring, All I Want
- 35 Duncan Sheik, Barely Breathing
- 36 Fiona Apple, Sleep To Dream
- 37 R.E.M., Electrolite
- 38 Cake, I Will Survive
- 39 Whitney Houston, Step By Step
- 40 Fun Lovin' Criminals, The Fun Lovin' Criminal
- 41 Blackstreet, No Diggity
- 42 Dru Hill, In My Bed
- 43 Makaveli, To Live & Die In L.A.
- 44 2Pac & Snoop Doggy Dogg, Wanted Dead Or Alive
- 45 MC Lyte, Cold Rock A Party
- 46 Wilco, Outtaste
- 47 Keith Sweat, Just A Touch
- 48 Soul Assassins, Puppet Master
- 49 Prodigy, Firestarter
- 50 Luscious Jackson, Naked Eye

** Indicates MTV Exclusive

*** NEW ONS ***

Collective Soul, Precious Declaration
The Offspring, Gone Away
Makaveli, To Live & Die In L.A.
Warren G, I Shot The Sheriff
Camp Lo, Luchini
No Mercy, Please Don't Go
Westside Connection, Gangsta's Make The World Go Around
Jon Spencer Blues Explosion, Wait
Kula Shaker, Hey Dude
Mighty Mighty Bosstones, The Impression That I Get
Space, Female Of Species



THE NASHVILLE NETWORK
The Heart of Country

- 30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214
- 1 Rick Trevino, Running Out Of Reasons...
 - 2 Deana Carter, We Danced Anyway
 - 3 Cledus T Judd, Cledus Went Down To Florida
 - 4 Shania Twain, God Bless The Child
 - 5 Brooks & Dunn, A Man This Lonely
 - 6 Toby Keith, Me Too
 - 7 Ty Herndon, She Wants To Be Wanted Again
 - 8 Travis Tritt, Where Corn Don't Grow
 - 9 Trisha Yearwood, I Need You
 - 10 Sammy Kershaw, Politics, Religion And Her
 - 11 Alison Krauss, Baby Mine
 - 12 Daryle Singletary, Amen Kind Of Love
 - 13 BR5-49, Even If It's Wrong
 - 14 John Berry, She's Taken A Shine
 - 15 Clay Walker, Rumor Has It
 - 16 Deryl Dodd, That's How I Got To Memphis

- 17 Kevin Sharp, She's Sure Taking It Well
- 18 Mark Chesnut, Let It Rain †
- 19 Emilio, I'd Love You To Love Me
- 20 Tracy Lawrence, Better Man, Better Off
- 21 Martina McBride, Cry On The Shoulder Of...
- 22 Billy Ray Cyrus, Three Little Words
- 23 Trace Adkins, (This Ain't) No Thinkin'...
- 24 Lorrie Morgan, Good As I Was To You
- 25 Tracy Byrd, Don't Take Her She's All I Got
- 26 Terri Clark, Emotional Girl
- 27 Doug Supernaw & Herschel Walker, Four Scores...
- 28 James Bonamy, All I Do Is Love Her
- 29 Paul Brandt, I Meant To Do That
- 30 Thrasher Shiver, Be Honest

*** NEW ONS ***

Kippi Brannon, Daddy's Little Girl
John Michael Montgomery, I Miss You A Little
Nikki Nelson, Too Little Too Much
The Kentucky Headhunters, Singin' The Blues
Lee Ann Womack, Never Again, Again



MUSIC FIRST

Continuous programming
1515 Broadway, NY, NY 10036

- 1 No Doubt, Don't Speak
- 2 Cardigans, Lovefool
- 3 Jewel, You Were Meant For Me
- 4 En Vogue, Don't Let Go (Love)
- 5 Celine Dion, All By Myself
- 6 Counting Crows, A Long December
- 7 Sheryl Crow, Everyday Is A Winding Road
- 8 Whitney Houston, Step By Step
- 9 John Mellencamp, Just Another Day
- 10 The Wallflowers, One Headlight
- 11 Toni Braxton, Un-Break My Heart
- 12 Paula Cole, Where Have All The Cowboys Gone?
- 13 ♪, Somebody's Somebody
- 14 U2, Discotheque
- 15 Babyface, Every Time I Close My Eyes
- 16 Duncan Sheik, Barely Breathing
- 17 Eric Clapton, Change The World
- 18 David Bowie, Little Wonder
- 19 R. Kelly, I Believe I Can Fly
- 20 John Mellencamp W/Me shell Ndegeocello, Wild Nights
- 21 Jewel, Who Will Save Your Soul
- 22 Tracy Chapman, Give Me One Reason
- 23 Celine Dion, Because You Loved Me
- 24 Toni Braxton, You're Makin' Me High
- 25 John Mellencamp, Key West Intermezzo (I Saw You First)
- 26 Sheryl Crow, If It Makes You Happy
- 27 Erykah Badu, On & On
- 28 Journey, When You Love A Woman
- 29 Alanis Morissette, You Oughta Know
- 30 Alanis Morissette, Head Over Feet

*** NEW ONS ***

Amanda Marshall, Fall From Grace
Monica, For You I Will
The Odds, Someone Who's Cool

Music Video PROGRAMMING

Wilco Jumps At Chance To Do Sky-Diving Clip

BY GINA VAN DER VLIET

LOS ANGELES—The members of Reprise act Wilco leap into a new and adventurous music-video concept in the clip "Outta Site (Outta Mind)." The rock act jumps out of a plane and performs its latest track in midair as it is free-falling to the ground.



This playful, in-your-face video was directed by Fallout Films director Bill Fishman, who claims that the idea of having a lead guitarist play a guitar solo in the air was something he'd been playing around with in his head for years.

"When I heard this song," he says, "I was trying to think of something that would really be 'outta site' and then came up with the idea of having the whole damn band play in midair."

The director adds, "[Reprise] wanted to [move] away from a country-rock vibe and do something a little more alternative and exciting, so I thought this would fit into that perfectly. When I spoke to the band about it, they were all jazzed and ready to jump out of the

PRODUCTION NOTES

OTHER CITIES

The clip for "Discotheque" by U2, shot in London, was the work of Propaganda Films director Stephane Sednaoui; Ellen Jacobsen produced.

Jo Dee Messina's "Do You Wanna Make Something Of It," shot on location in Eloy, Ariz., was the work of director Chris Rogers. Jamie Amos produced for Cloudland Film Works.

The clip for "The Wonder Of It All" by Ian Tyson was directed by Todd Korol for Douglas Munroe Cinematography Inc. Filmed in Longview, Alberta, the video was produced by Tyson.

Atlanta Filmworks directed T-Bird's "My Baby Daddy" video, which was produced by T.H. Davis and April Lundy and shot in Georgia.

Jon Secada's "Too Late Too Soon" video was directed by Emilio Estefan Jr. and produced by Mo Fitzgibbon for Walker Fitzgibbon TV & Film Production on location in Miami. Broadcast Video was responsible for the video's graphics and post-production.

Also shot in Miami, Nil Lara's "How Was I To Know (Version 2)" video was the work of director Andrew Dosumnu and producer Stephanie Malkin.

Director Chris Hafner was the eye behind the video for "Automatic" by Less Than Jake, which was filmed at the Metro in Chicago. The clip was produced by JBTv.

Filmed on location in San Juan, Puerto Rico, Deana Carter's "We Danced Anyway" was directed by Roger Pistole for Studio Productions. Chris Farner produced.

Journey's "When A Man Loves A Woman" video, filmed in San Francisco, was directed by Wayne Isham. Peter Marcucci produced, and John Perez directed photography for Bedford Falls.

plane." "I thought the idea was great," says Wilco singer/songwriter/guitarist Jeff Tweedy. "It was clever enough to actually be a video I'd wanna see. We had a great time doing it."

Despite some initial obstacles—persuading the label that the safety of the band members would not be at risk, as well as project delays and worries about rainy weather—the clip was finally shot over a period of six days in California's Perris Valley.

Fishman says aerial photographer Vic Pappadato was the main force behind finding the right location for the shoot, as well as coordinating the air stunts before and, especially, during the filming.

Says producer Barry O'Brien, "Vic gave us 210% of his energy on this project. We could not have done the job without him. When making this video, we did things that had never been done before. For instance, they rigged up parachutes for the guitars so that they could float down if they needed to. We were on the cutting edge, even in the sky-diving world, and I think it turned out great."

The finished product shows the band—Tweedy, bassist John Stirratt, drummer Ken Coomer, and lead guitarist/keyboardist Jay Bennett—twirling and somersaulting through the air while playing their instruments.

Since none of Wilco's members had any previous sky-diving experience, they went through seven days of extensive training prior to the filming. It took a total of 29 jumps, performed at heights of 15,000 feet and up, to complete the shoot.

Three guitars, three basses, two test sticks were used. Close observers can see that, toward the end of the video, Bennett's guitar is broken because of the intense impact his fall had on the instrument.

According to Wendy Griffiths, VP of video promotion at Reprise, "Outta Site (Outta Mind)" made its debut on MTV's "120 Minutes" Feb. 9, premiered Feb. 18 on VH1's "Crossroads," and hit the Box Set. 26. The video has also been serviced to local and regional video shows around the country. She says that 600 copies of the clip have been sent out as part of an extensive promotional campaign, which also targets in-store play at select retail locations.

Griffiths adds that the video promotion staff has taken the unusual step of targeting radio with the clip.

"Since radio stations often don't have VCRs, our staff has been taking them in and playing the video and getting the track added to radio," says Griffiths. "It's just amazing. I've never seen anything like it."

Tweedy says he thinks it's sad for a track to need a standout video to receive radio airplay. "But I think that it's true that there's not much point in spending a lot of money making a video unless something good is going to happen. I think we're fortunate that it did," he adds.

"We don't know how long they're gonna be playing it, but this kind of justifies it in a way. [The video] is really funny and stupid, as all the things a good rock'n'roll commercial should be."

THE CLIP LIST



MUSIC TELEVISION
YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO
Dru Hill, In My Bed

- BOX TOPS
- Spice Girls, Wannabe
Whitney Houston, Step By Step
Fugees Feat. A Tribe Called Quest, Rumble In...
Peggy Scott-Adams, Bill
Rahsaan Patterson, Stop By
♪, Somebody's Somebody
Puff Daddy, Can't Nobody Hold Me Down
Zhane, Request Line
Westside Connection, Gangstas Make The World Go Round
RZA, Tragedy
Mack 10 & Tha Dogg Pound, Nuthin' But The Cavi Hit
Wild Orchid, Talk To Me
Aaliyah, One In A Million
Tru, I Always Feel Like...
Blackstreet, Don't Leave Me
Keith Sweat, Just A Touch
Billy Lawrence, C'mon

- NEW
- Ashley MacIsaac, Sleepie Maggie
Crystal Waters, Say...If You Feel Alright
Jon Spencer Blues Explosion, Wait
Jonny Lang, Lie To Me
Li'l Kim, Crush On You
No Mercy, Please Don't Go
Porno For Pyros, Hard Charger
Stretch & Vern, I'm Alive
Warren G, I Shot The Sheriff
Adriana Evans, Seein' Is Believin'
Akinyele, Love Me For Free
Assorted Flavours, Make Up Your Mind
Gabiz, Shookie Shookie
Li'l Bud & Tizone, Gonna Let U Know
Merrill Bainbridge, Under The Water
MiBehave, Shot Callers
Rampage Featuring Busta Rhymes, Wild 4 Da Night
Tasha Holiday, Just The Way You Like It
Twice, Sparkle
The Urge, All Washed Up



MUSIC TELEVISION
The Music Shopping Network

Continuous programming
3201 Dickerson Pike
Nashville, TN 37207

- Mariah Carey, Without You
Carly Simon, You Belong To Me
Carole King, You've Got A Friend
Roman Holiday, Stand By
Rod Stewart, Forever Young
Journey, Faithfully
Marty Robbins, El Paso
Johnny Cash, Folsom Prison Blues
Tammy Wynette, D-I-V-O-R-C-E
George Strait, Cross My Heart
George Jones, I Don't Need No Rocking Chair
Conway Twitty, It's Only Make Believe
Pink Floyd, Time
Black Sabbath, N.I.B.
Lynard Skynard, Saturday Night Special
KISS, C'mon & Love Me
Jimmy Buffett, Margaritaville
Led Zeppelin, Kashmir
Aerosmith, Dude Looks Like A Lady
Van Halen, Panama



MUSIC TELEVISION
WORLDWIDE ORIGIN

Continuous programming
1515 Broadway
New York, NY 10036

- NEW
- Bomb The Bass, Bug Powder Dust
Artifacts, The Ultimate
RZA, Tragedy
Mark Morrison, Return Of The Mack
The Urge, All Washed Up
♪, Somebody's Somebody
Orbit, Lush
Squirrel Nut Zippers, Hell
James, She's A Star
Orbit, Medicine
Ben Folds Five, Battle Of Who Could Care Less
Van Morrison, The Healing Game
Jamiroquai, Virtual Insanity

- The Joykillers, Hate
Nerf Herder, Sorry
Shonen Knife, ESP
The Blackout All Stars, I Like It
Horny Toad, Shiver
Redd Kross, Mess Around
Mighty Mighty Bosstones, The Impression That I Get



MUSIC TELEVISION
EUROPE

Continuous programming
Hawley Crescent
London NW18TT

- Madonna, Don't Cry For Me Argentina
Whitney Houston, Step By Step
No Doubt, Don't Speak
En Vogue, Don't Let Go (Love)
Spice Girls, 2 Become 1
MC Lyte, Cold Rock A Party
Toni Braxton, Un-Break My Heart
Ginuwine, Pony
Jamiroquai, Cosmic Girl
Robert Miles, One & One
Snoop Doggy Dogg, Snoop's Upside Ya Head
Boyzone, A Different Beat
East 17, Hey Child
Prodigy, Breathe
Tori Amos, Professional Widow
Monstars, Hit 'Em High
Fugees, No Woman No Cry
LL Cool J, Ain't Nobody
Backstreet Boys, Quit Playing Games



MUSIC TELEVISION

Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- Steven Curtis Chapman, Lord Of The Dance
Susan Ashton, You Move Me
Anointed, Under The Influence
Jeni Varnadeau, Between You And Me
De Talk, Just Between You And Me
Skillet, Gasoline
Believable Picnic, Big Fat Nothing
Point Of Grace, Keep The Candle Burning

- MxPx, Teenage Politics
Ninety Pound Wuss, Something Must Break
4 Him, Measure Of A Man (new)
Three Crosses, Michelangelo (new)
Crystal Lewis, Beauty For Ashes (new)
100 Portraits, Jacob's Ladder (new)
Code Of Ethics, Soulbait (new)



JBTv

One hour weekly
216 W Ohio
Chicago, IL 60610

- Cake, I Will Survive
Red Kross, Get Out Myself
Korn, A.D.I.D.A.S.
Jon Spencer Blues Explosion, Wait
Big Head Todd & The Monsters, Resignation Superman
Social Distortion, When The Angels Sing
Pavement, Stereo
Bjork, I Miss You
Sublime, Santeria
Soul Couching, Super Bon-Bon
Cibo Matto, Sugar Water
Weezer, The Good Life
Odds, Someone Who's Cool
Presidents Of The U.S.A., Volcano
Nine Inch Nails, The Perfect Drug



RAGE
TV FOR U-NOT THEM '98

1/2-hour weekly
46 Gifford St
Brookton, MA 02401

- Jane Jensen, More Than I Can
Kula Shaker, Hey Dude
The Offspring, All I Want
Korn, A.D.I.D.A.S.
Space, Female Of The Species
Cardigans, Lovefool
Rush, Halt The World
Mars Needs Women, Superhero
Live, Lakini's Juice
James, She's A Star
Mighty Mighty Bosstones, The Impression That I Get

Winners Of The 39th Annual Grammy Awards

Following are the winners of the 39th annual Grammy Awards:

RECORD OF THE YEAR

"Change The World," Eric Clapton, Reprise. Producer: Babyface.

ALBUM OF THE YEAR

"Falling Into You," Celine Dion, 550 Music/Epic. Producers: Roy Bit-tan, Jeff Bova, David Foster, Humberto Gatica, Jean-Jacques Goldman, Rick



SHERYL CROW

Hahn, Dan Hill, John Jones, Aldo Nova, Rick Nowels, Steven Rinkoff, Billy Steinberg, Jim Steinman, and Ric Wake.

SONG OF THE YEAR

"Change The World," Gordon Kennedy, Wayne Kirkpatrick, and Tommy Sims, songwriters.

BEST NEW ARTIST

LeAnn Rimes, Curb.

BEST POP VOCAL PERFORMANCE, FEMALE

"Un-Break My Heart," Toni Braxton, LaFace.

BEST POP VOCAL PERFORMANCE, MALE

"Change The World," Eric Clapton, Reprise.

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Free As A Bird," the Beatles, Capitol.

BEST POP VOCAL COLLABORATION

"When I Fall In Love," Natalie Cole (and Nat King Cole), Elektra.

BEST POP INSTRUMENTAL PERFORMANCE

"Sinister Minister," Béla Fleck & the Flecktones, Warner Bros.

BEST POP ALBUM

"Falling Into You," Celine Dion, 550 Music/Epic.

BEST TRADITIONAL POP VOCAL PERFORMANCE

"Here's To The Ladies," Tony Bennett, Columbia.

BEST FEMALE ROCK VOCAL PERFORMANCE

"If It Makes You Happy," Sheryl Crow, A&M.

BEST MALE ROCK VOCAL PERFORMANCE

"Where It's At," Beck, DGC.

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"So Much To Say," Dave Matthews Band, RCA.

BEST HARD ROCK PERFORMANCE

"Bullet With Butterfly Wings," the Smashing Pumpkins, Virgin.

BEST METAL PERFORMANCE

"Tire Me," Rage Against The Machine, Epic.

BEST ROCK INSTRUMENTAL PERFORMANCE

"SRV Shuffle," Jimmie Vaughan, Eric Clapton, Bonnie Raitt, Robert Cray, B.B. King, Buddy Guy, Dr. John, and Art Neville, Epic.

BEST ROCK SONG

"Give Me One Reason," Tracy Chapman, songwriter.

BEST ROCK ALBUM

"Sheryl Crow," Sheryl Crow, A&M.

BEST ALTERNATIVE MUSIC PERFORMANCE

"Odelay," Beck, DGC.

BEST FEMALE R&B VOCAL PERFORMANCE

"You're Makin' Me High," Toni Braxton, LaFace.

BEST MALE R&B VOCAL PERFORMANCE

"Your Secret Love," Luther Vandross, Epic/LV.

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"Killing Me Softly With His Song," the Fugees, Ruffhouse/Columbia.

BEST R&B SONG

"Exhale (Shoop Shoop)," Babyface, songwriter.

BEST R&B ALBUM

"Words," the Tony Rich Project, LaFace.

BEST RAP SOLO PERFORMANCE

"Hey Lover," LL Cool J, Def Jam.

BEST RAP PERFORMANCE BY A DUO OR GROUP

"Tha Crossroads," Bone Thugs-N-Harmony, track from "E. 1999 Eternal," Ruthless/Relativity.

BEST RAP ALBUM

"The Score," the Fugees, Ruffhouse/Columbia.

BEST FEMALE COUNTRY VOCAL PERFORMANCE

"Blue," LeAnn Rimes, Curb.

BEST MALE COUNTRY VOCAL PERFORMANCE

"Worlds Apart," Vince Gill, MCA.

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

"My Maria," Brooks & Dunn, Arista/Nashville.

BEST COUNTRY VOCAL COLLABORATION

"High Lonesome Sound," Vince Gill featuring Alison Krauss & Union Station, MCA.

BEST COUNTRY INSTRUMENTAL PERFORMANCE

"Jam Man," Chet Atkins C.G.P., Columbia.

BEST COUNTRY SONG

"Blue," Bill Mack, songwriter.

BEST COUNTRY ALBUM

"The Road To Ensenada," Lyle Lovett, Curb/MCA.

BEST BLUEGRASS ALBUM

"True Life Blues: The Songs Of Bill Monroe," various artists, Sugar Hill.

BEST NEW AGE ALBUM

"The Memory Of Trees," Enya, Reprise.

BEST CONTEMPORARY JAZZ PERFORMANCE

"High Life," Wayne Shorter, Verve.

BEST JAZZ VOCAL PERFORMANCE

"New Moon Daughter," Cassandra Wilson, Blue Note.

BEST JAZZ INSTRUMENTAL SOLO

"Cabin Fever," Michael Brecker, Impulse!

BEST JAZZ INSTRUMENTAL PERFORMANCE, INDIVIDUAL OR GROUP

"Tales From The Hudson," Michael Brecker, Impulse!

BEST LARGE JAZZ ENSEMBLE PERFORMANCE

"Live At Manchester Craftsmen's Guild," Count Basie Orchestra, Grover Mitchell, conductor, Jazz MCG (Manchester Craftsmen's Guild).

BEST LATIN JAZZ PERFORMANCE

"Portraits Of Cuba," Paquito D'Rivera, Chesky.

BEST ROCK GOSPEL ALBUM

"Jesus Freak," dc Talk, ForeFront Communications.

BEST POP/CONTEMPORARY GOSPEL ALBUM

"Tribute—The Songs Of Andraé Crouch," various artists, Warner Alliance.

BEST SOUTHERN GOSPEL, COUNTRY GOSPEL, OR BLUEGRASS GOSPEL ALBUM

"I Love To Tell The Story—25 Timeless Hymns," Andy Griffith, Sparrow Communications Group.

BEST TRADITIONAL SOUL GOSPEL ALBUM

"Face To Face," Cissy Houston, House of Blues Music Co.

BEST CONTEMPORARY SOUL GOSPEL ALBUM

"Whatcha Lookin' 4," Kirk Franklin & the Family, Gospo Centric.

BEST GOSPEL ALBUM BY A CHOIR OR CHORUS

"Just A Word," Shirley Caesar's Outreach Convention Choir, Shirley Caesar, choir director, Word Gospel.

BEST LATIN POP PERFORMANCE

"Enrique Iglesias," Enrique Iglesias, Fonovisa.

BEST TROPICAL LATIN PERFORMANCE

"La Rosa De Los Vientos," Ruben Blades, Sony Tropical.

BEST MEXICAN-AMERICAN/TEJANO MUSIC PERFORMANCE

"Un Millon De Rosas," La Mafia, Sony Discos.

BEST TRADITIONAL BLUES ALBUM

"Deep In The Blues," James Cotton, Verve.

BEST CONTEMPORARY BLUES ALBUM

"Just Like You," Keb' Mo', OKeh/Epic.

BEST TRADITIONAL FOLK ALBUM

"Pete," Pete Seeger, Living Music.

BEST CONTEMPORARY FOLK ALBUM

"The Ghost Of Tom Joad," Bruce Springsteen, Columbia.

BEST REGGAE ALBUM

"Hall Of Fame—A Tribute To Bob Marley's 50th Anniversary," Bunny Wailer, RAS.

BEST WORLD MUSIC ALBUM

"Santiago," the Chieftains, RCA Victor.

BEST POLKA ALBUM

"Polka! All Night Long," Jimmy Sturr, Rounder.

BEST MUSICAL ALBUM FOR CHILDREN

"Dedicated To The One I Love," Linda Ronstadt; George Massenburg and Linda Ronstadt, producers, Elektra.

BEST SPOKEN WORD ALBUM FOR CHILDREN

"Stellaluna," David Holt; Virginia Callaway, Steven Heller, and David Holt, producers, High Windy Audio.

BEST SPOKEN WORD OR NON-MUSICAL ALBUM

"Q's Jook Joint," Francis Buckley, Al Schmitt, Bruce Swedien, and Tommy Vicari (Quincy Jones and various artists), Qwest/Warner Bros.

PRODUCER OF THE YEAR (NONCLASSICAL)

Babyface.

BEST MUSIC VIDEO, SHORT-FORM

"Free As A Bird," the Beatles, Joe Pytka, director, Capitol.

BEST MUSIC VIDEO, LONG-FORM

"The Beatles Anthology," the Beatles, Chips Chipperfield, producer, Geoff Wonfor, director, Capitol Video.

BEST CLASSICAL ENGINEERED RECORDING

"Copland: Dance Symphony; Short Symphony; Organ Symphony; Etc.," William Hoekstra and Lawrence Rock, engineers (Leonard Slatkin, conductor).

CLASSICAL PRODUCER OF THE YEAR

Joanna Nickrenz.

BEST CLASSICAL ALBUM

"Corigliano: Of Rage And Remembrance (Symphony No. 1, Etc.)," Leonard Slatkin, conductor; Joanna Nickrenz, producer (Michelle DeYoung, mezzo-soprano; various artists; Male Cho. Of The Oratorio Society Of Wash.; Male Cho. Of The Choral Arts Society Of Wash.; National Symphony Orchestra).

BEST ORCHESTRAL PERFORMANCE

"Prokofiev: Romeo & Juliet (Scenes From The Ballet)," Michael Tilson Thomas, conductor (San Francisco Symphony).

BEST OPERA RECORDING

"Britten: Peter Grimes," Richard Hickox, conductor; Philip Langridge, Alan Opie, and Janice Watson, principal soloists; Brian Couzens, producer (Opera London; London Symphony

BEST SPOKEN COMEDY ALBUM

"Rush Limbaugh Is A Big Fat Idiot," Al Franken, Dove Audio.

BEST MUSICAL SHOW ALBUM

"Riverdance" (various artists), Bill Whelan, producer (Bill Whelan, composer and lyricist), Celtic Heartbeat/Atlantic.

BEST INSTRUMENTAL COMPOSITION

"Manhattan (Island Of Lights And Love)" (from "The New Standard"), Herbie Hancock and Jean Hancock, composers (Herbie Hancock, artist), Verve.

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

"Independence Day," David Arnold, composer, RCA Victor.

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

"Because You Loved Me," (from "Up Close & Personal"), Diane Warren, songwriter (Celine Dion, artist), 550 Music/Epic.

BEST INSTRUMENTAL ARRANGEMENT

"An American Symphony," (from "Mr. Holland's Opus"), Michael Kamen, arranger (Michael Kamen conducting the London Metropolitan Orchestra, artist), Polydor.

BEST INSTRUMENTAL ARRANGEMENT WITH ACCOMPANYING VOCAL(S)

"When I Fall In Love" (from "Stardust"), Alan Broadbent, David Foster, Gordon Jenkins, arrangers (Natalie Cole and Nat King Cole), Elektra.

BEST RECORDING PACKAGE

"Ultra-Lounge (Leopard Skin Sampler)," Andy Engel and Tommy Steele, art directors (various artists), Capitol.

BEST RECORDING PACKAGE—BOXED

"The Complete Columbia Studio Recordings," Chika Azuma and Arnold Levine, art directors (Miles Davis and Gil Evans), Columbia.

BEST ALBUM NOTES

"The Complete Columbia Studio Recordings," George Avakian, Bob Belden, Bill Kirchner, and Phil Schaap, writers (Miles Davis and Gil Evans), Columbia.

BEST HISTORICAL ALBUM

"The Complete Columbia Studio Recordings," Bob Belden and Phil Schaap, compilation producers (Miles Davis and Gil Evans), Columbia.

BEST ENGINEERED ALBUM, NONCLASSICAL

"Bartók: The Three Piano Concertos," Yefim Bronfman, piano (Esapekka Salonen, conductor; Los Angeles Philharmonic).

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

"The Romantic Master (Works Of Saint-Saens; Handel, Etc.)," Earl Wild, piano.

BEST CHAMBER MUSIC PERFORMANCE

"Corigliano: String Quartet," Cleveland Quartet, track from "The Farewell Recording—Corigliano: String Quartet/Haydn: Quartet In D Major."

BEST SMALL ENSEMBLE PERFORMANCE (WITH OR WITHOUT CONDUCTOR)

"Boulez... Explosante-Fixe..." Pierre Boulez, conductor; Ensemble Intercontemporain (Sophie Cherrier, midi flute; Emmanuelle Ophéle, flute; Pierre-Andre Valade, flute), track from "Boulez Conducts Boulez."

BEST CLASSICAL VOCAL PERFORMANCE

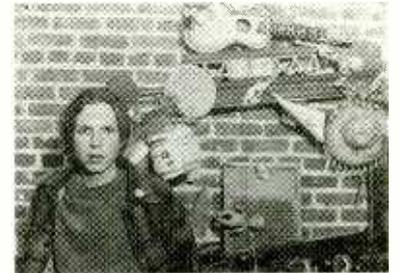
"Opera Arias (Works Of Mozart, Wagner, Borodin, Etc.)," Bryn Terfel, bass-baritone (James Levine, conductor; the Metropolitan Opera Orchestra).

BEST CLASSICAL CONTEMPORARY COMPOSITION

"Corigliano: String Quartet," John Corigliano, composer.



THE SMASHING PUMPKINS



BECK

Chorus; City Of London Sinfonia).

BEST CHORAL PERFORMANCE

"Walton: Belshazzar's Feast," Andrew Litton, conductor; Neville Creed and David Hill, chorus masters (Bryn Terfel, bass-baritone; Bournemouth Symphony Chorus; L'Inviti; Waynflete Singers; Bournemouth Symphony Orchestra). Track from "Walton: Belshazzar's Feast; Suite From Henry V, Etc."

BEST INSTRUMENTAL SOLOIST(S) PERFORMANCE (WITH ORCHESTRA)

"Bartók: The Three Piano Concertos," Yefim Bronfman, piano (Esapekka Salonen, conductor; Los Angeles Philharmonic).

BEST INSTRUMENTAL SOLOIST PERFORMANCE (WITHOUT ORCHESTRA)

"The Romantic Master (Works Of Saint-Saens; Handel, Etc.)," Earl Wild, piano.

BEST CHAMBER MUSIC PERFORMANCE

"Corigliano: String Quartet," Cleveland Quartet, track from "The Farewell Recording—Corigliano: String Quartet/Haydn: Quartet In D Major."

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BEST CLASSICAL VOCAL PERFORMANCE

"Opera Arias (Works Of Mozart, Wagner, Borodin, Etc.)," Bryn Terfel, bass-baritone (James Levine, conductor; the Metropolitan Opera Orchestra).

BEST CLASSICAL CONTEMPORARY COMPOSITION

"Corigliano: String Quartet," John Corigliano, composer.



TONI BRAXTON



LYLE LOVETT



THE BEATLES

GRAMMYS SEEN BRINGING SALES SURGE

(Continued from page 1)

annual Grammy Awards Feb. 26, the voting members of the National Academy of Recording Arts and Sciences (NARAS) may have given the industry a much needed across-the-board boost.

The sheer number of performers at the show—which featured five high-profile multi-artist segments and a host of other star collaborations—virtually guaranteed that the post-Grammy boom will be spread among a range of artists who appeal to diverse demographics.

"The interesting thing about this year is that there doesn't appear to be a clear winner," said Vince de León, buyer for the Harmony House chain in Troy, Mich., on the eve of the show. "That makes the whole thing kind of exciting for us. In anticipation, we're spreading around the stock and making sure that we're covered for any and

all possibilities."

In the top categories, pop diva Celine Dion won Grammys for album of the year and best pop album for her eight-times platinum "Falling Into You"; rock/blues titan Eric Clapton and multifaceted songwriter/producer/performer Kenneth "Babyface" Edmonds scored record of the year honors for their uplifting performance of "Change The World"; and Babyface—who was nominated for a staggering 12 awards—won for producer of the year and best R&B song for "Exhale (Shoop Shoop)."

Fourteen-year-old country sensation LeAnn Rimes became the first country artist to win the best new artist award, and she was among the youngest to win any Grammy (she also took home the best female country vocal award). Pop/R&B hitmaker Toni Braxton won

awards for best pop female vocal and best R&B female vocal for "Un-Break My Heart" and "You're Makin' Me High," respectively. (For a list of winners, see page 66.)

This year's show stands to particularly benefit nonmainstream categories like blues, reggae, jazz, and world music, since some of the best-received performances were by artists in those genres.

Natalie Cole's rousing performance in a multi-artist tribute to Ella Fitzgerald and a medley of music and dance numbers from "Riverdance" and "Bring In 'Da Noise, Bring In 'Da Funk" garnered standing ovations. Also, the Fugees' tribute to reggae legend Bob Marley, featuring members of the Marley clan, was a big crowd pleaser.

"Natalie Cole did a fabulous job with her tribute to Ella Fitzgerald," said

Chris Peluso, president of the Wall, a 167-store retail chain headquartered in Philadelphia. "At one point I closed my eyes and thought I was listening to Ella. I think she really impressed a lot of people, and she got a spontaneous standing ovation from an industry crowd. The dance numbers were also phenomenal. Everyone in the audience was just awed by the performances."

Tim Devin, manager of the downtown Tower Records in New York, adds, "We see more of an increase with the winners in the smaller genres, like blues, than the mainstream categories. Here we see a spike in classical, folk, blues, and gospel. Sometimes, the Grammys are the only time of year that people hear this stuff."

Besides the Fitzgerald and dance segments, the Grammys featured a gospel-oriented medley from the "Waiting To Exhale" soundtrack with Whitney Houston, Mary J. Blige, Brandy, and CeCe Winans; a country and bluegrass trilogy featuring Vince Gill, Alison Krauss & Union Station, and Patty Loveless; and show host Ellen DeGeneres' opening number, which featured musical backing from Chaka Khan, Bonnie Raitt, Me'Shell Ndegéocello, Shawn Colvin, Sheila E., and Fiona Apple.

Other notable collaborations included Clapton and Babyface's rendition of song and record of the year "Change The World" and Tracy Chapman's performance of her hit "Give Me One Reason," with Junior Wells on harmonica.

For indie retailers, the Grammys can mean a sales surge for such staple alternative artists as Beck and the Smashing Pumpkins, but also the beginning of the end of those artists' street credibility. Both acts performed at the show; Beck won awards for best rock male vocal and best alternative music performance, and the Smashing Pumpkins won in the best hard rock performance category.

Marlon Creaton, manager of the Record Kitchen, an indie in San Francisco, said, "We're already seeing a big bump in interest for Beck, but there is a sense among some of our more territorial regular [customers] that a Grammy win for someone like Beck is the equivalent to a parent sending a teenager off to college: It's a good thing, but he'll never be the same afterward."

Rocker Sheryl Crow scored for best rock album and best rock female vocal, and Chapman took home an award for best rock song for "Give Me One Reason."

The Tony Rich Project won the best R&B album award, while Luther Vandross won for best R&B male vocal.

Vince Gill took top honors for best country male vocal, and Lyle Lovett scored best country album honors for "The Road To Ensenada."

In the rap categories, the Fugees were honored for best rap album for

their breakthrough "The Score," while LL Cool J won for best rap solo performance and Bone Thugs-N-Harmony scored for best rap duo/group performance.

In addition, the Beatles—who won only four Grammys during their career—received three awards this year for their "Anthology" music and video projects.

NASHVILLE RECOGNITION

Country music's Nashville hub received long-overdue recognition for its contribution to noncountry genres. For instance, the song of the year award for "Change The World"—written by Nashville-based songwriters Gordon Kennedy, Tommy Sims, and Wayne Fitzpatrick—helped shatter the myth that Nashville traffics only in country music. By the same token, Béla Fleck & the Flecktones' victory for best pop instrumental performance for "Sinister Minister" represents another instance of a Nashville-based act winning in a noncountry medium.

This year's show, broadcast live on CBS-TV, marked the first time the Grammys were held in an arena-sized venue after years of shuttling between Radio City Music Hall in New York and the Shrine Auditorium in Los Angeles. "Having the show in a larger venue, it seemed there was more energy in the room than in previous years," said the Wall's Peluso. "The show did have more of a fan base of the general public through tickets that were given away through promotions, and there were spontaneous responses as a result."

Another noteworthy Grammy—and a first in the 39-year history of the award—was first lady Hillary Rodham Clinton's win for her spoken-word performance of her best-selling book, "It Takes A Village."

Clinton accepted her award in person at the pre-telecast portion of the show. After quipping that she didn't know "Grammys were given to tone-deaf people," she acknowledged "all the artists who were nominated" and said, "They work to sustain America's artistic spirit. They know the arts aren't a luxury, they're a necessity."

NARAS president Michael Greene touched on similar topics in his prime-time message to viewers. "We as an artistic community must stand firm to protect First Amendment rights, not allowing retail, radio, or radical elements to dictate what we create," he said.

Greene added, "With that freedom must come an equal measure of individual responsibility on the part of artists and parents alike to carefully consider their position on art that promotes violence, degrades women, or glorifies the use of drugs. Lest we forget, there is an important difference between documenting the ills of a society and advocating dangerous, divisive, and hateful actions."

Insiders' View Of The Grammy Awards

Babyface's Next Project; NARAS' Greene Lauds Dion

Billboard reporters Larry Flick, Melinda Newman, Chuck Taylor, and Paul Verna offer a behind-the-scenes view of the Grammys.

PRODUCER OF THE YEAR and top nominee **Kenneth "Babyface" Edmonds** said that his next project is a **Rolling Stones** record. "We're going into the studio next week; I'm producing one song for them," he said. Given the recent birth of his son, he said a children's album down the road is likely. "I imagine as my son gets older, I'll probably be heading in that direction."

MICHAEL GREENE, president/CEO of the National Academy of Recording Arts and Sciences, proclaimed **Celine Dion**, whose 550 Music/Epic opus was named best pop album and album of the year, as the "pre-eminent pop singer of today." But she said she still sees herself as the "little girl of my family on the kitchen table, singing for my brothers and sisters. I don't look at myself as a star—just as a happy human who is proud of the opportunity to perform."

GREENE HINTED THAT next year's Grammys would again be held in an arena-sized venue. "We typically don't have to make up our minds for a while, but because of the [Los Angeles] Lakers and the Kings and the [New York] Knicks and the Rangers, we're going to have to make that decision sometime in April," he said. Despite his reference to those teams—which play at the L.A. Forum and New York's Madison Square Garden, respectively—Greene said that the decision on whether to continue in an arena or revert to a theater-sized venue would be made in the "ensuing week" after an audience survey and two focus groups are completed. He said that he expects Nashville to "toss its cowboy hat into the ring" along with the two coasts.

DESPITE RUMORS THAT producer **David Foster** is moving his 143 Records from Atlantic to a label within the Universal Music Group, he said that he's staying put—for now. "I'm still with [Atlantic parent] Time Warner until the end of the year, contractually. When the time comes, there will probably be some renegotiation." Meanwhile, expect a set from new rock band **Molly's Revenge** later this year on 143. Foster won Grammys for album of the year and best instrumental arrangement with accompanying vocals.

IN OTHER LABEL NEWS, Celtic Heartbeat, the Dublin-based label behind the worldwide smash "Riverdance," is in the process of inking a new U.S. licensing and distribution deal with Universal Music Group following its split from Atlantic earlier this year (Billboard, Feb. 1).

THE EVENING'S FESTIVITIES allowed **Tony Rich**, who took home best R&B album honors for his LaFace debut, "Words," to enjoy quality social time with **Eric Clapton**. Clapton contributed his trademark guitar licks to Rich's second album, due later this year, but the two didn't spend a lot of time together in the studio. "The experience was a little remote," Rich said of the sessions. "Our schedules just didn't link up. So I picked and chose from

the tracks he laid down." Rich and Clapton hooked up in person when Rich contributed to Clapton's new set, due this spring or summer on Reprise.

WINNING THE TROPHY for best song written for a motion picture for **Celine Dion's** "Because You Loved Me" was especially sweet for venerable tunesmith **Diane Warren**. Although the song was commissioned for the soundtrack to "Up Close & Personal," she said her father was the true inspiration for the song. "It became my personal tribute to him," she said. "It's a wonderful experience when a writer can transcend the specific parameters of writing for something, like the plot of a film, and reach a place of universal depth and emotion. It's been incredible to see what this song has meant to people."

ALTHOUGH LeAnn Rimes, a winner in the best new artist and best country female vocal categories, is getting her high school education via private tutoring while on the road, she's not ruling out life as a typical college student. "Actually, my ultimate goal is to do something that helps children in some way," she said. "Hopefully, it will be through music. But I've also given thought to pursuing speech pathology or something related to that."

BILL MACK, songwriter of "Blue," winner of the Grammy for best country song, said that **LeAnn Rimes** is considering more of his songs. "I've heard her sing one of the songs, it's a semi-gospel song. She's heard some more, and I hope she records them." The Dallas-area DJ, who wrote "Blue" more than 30 years ago, said another old song of his is set to surface on a **Hank Thompson** duet album.

COMPOSER David Arnold, winner for best instrumental composition written for a motion picture or for television, is working on an album of covers of songs from James Bond movies. Among the participants on the East-West U.K. project are **Debbie Harry**, **Bjork**, **Iggy Pop**, **Pulp**, and **Oasis' Liam Gallagher**, who sings "Live And Let Die."

MULTIPLE NOMINEE Jewel, who went home empty-handed, was philosophical about the prosperity that comes with pop success. "You never forget where you come from," she said, referring to a time when she was broke and homeless. "When you've lived at that extreme, I think you always worry about falling back to those tough times. The thing I hope I never return to is a lack of inner peace." The singer/songwriter said she is working on her second Atlantic collection, which is due in the fall, adding that it will likely have a fuller, more band-oriented sound.

DESPITE PLATINUM SALES for her self-titled second album, which earned nods for best rock album and best rock female vocal performance, **Sheryl Crow** still found herself fielding comments and questions about the set's allegedly disappointing sales. "First of all, given the economy that we're living in, I think it's doing very well," she said. "Also, don't count me out. It took over three years for the last record to happen."



TROUBLED ELECTRONICS WEBS RETHINK MUSIC DEPTS.

(Continued from page 1)

hit titles below cost, at about \$9.99, with other releases at \$11.99. This fueled the price war with traditional music retailers, which generally charged list price (\$16-\$18) or higher. The combination of competitive pricing, an excess of stores selling music, and debt-laden balance sheets wreaked havoc among music specialty merchants.

In the last 20 months, Wherehouse Entertainment, Camelot Music, Strawberries, Peaches Entertainment, Kemp Mill Music, Peppermint, and Record Giant have all made Chapter 11 filings. (Wherehouse and Kemp Mill have since successfully completed the reorganization process and have emerged from bankruptcy protection.) Additionally, the largest music merchant in the world, the Musicland Group, has been experiencing cash-flow problems.

For the first time, however, a chain has appeared in the armor of consumer electronics retailers. Beginning in the last quarter of 1996, they have been hurt by slower growth in the personal-computer market. PC sales have not been rising at the rate of previous years, and profit margins on computers are notoriously thin (about 8%) because of severe price competition.

Computer sales during Christmas were particularly weak, leaving at least one electronics chain, Nobody Beats the Wiz, with a short-term cash-flow problem. According to a report in Crain's New York Business, the retailer was involved in negotiations with its suppliers to get easier payment terms for holiday merchandise.

As for music, the Wiz made only partial January payments to the major-label groups and found itself temporarily "on hold"—meaning that labels would not ship new product to stores—when it did not supply an explanation for the reduced payments. After consulting with the majors and agreeing to pay the balance in weekly installments, product shipments resumed.

Analysts believe that the only winning strategy consumer electronics retailers can take at this point is to increase sales of their highest-margin items, which include appliances like washing machines and refrigerators (on which profit margins are about 20%), as well as large-screen TVs and digital satellite systems. They say that the chains are also hopeful about the new consumer electronics products, such as digital TVs and DVD players, that are coming to the market this year.

But the analysts add that business for these chains will remain weak this year and probably will not improve until the final quarter, when the new products are fully rolled out. Saul Yaari, senior retailing analyst for Minneapolis-based Piper Jaffray, says that DVD players, in particular, could be strong sellers at electronics stores.

Meanwhile, Best Buy and Circuit City have cut back on store-expansion plans. And, because sales for the chains were sluggish during the holiday season, the chains have had to consider cost-cutting plans to stretch their cash flow.

Executives from three of the four leading electronics chains did not return calls by press time.

MUSIC OFFERINGS SUFFER?

Some music industry sources suggest that the weak performance of the computer departments in consumer electronics stores has hurt their music offerings. During the critical holiday selling season, Best Buy and Lechmere/Electric Avenue were not as strong as they had been, according to sales and distribution executives.

Minneapolis-based Best Buy, which had emerged as one of the best music merchants in the business and the third-largest music account, stumbled badly during that period, leaving music departments poorly stocked. In January, the chain began a major restructuring of its music and video departments, sources say.

The music and video departments of the Chicago-based Lechmere/Electric Avenue have become a shadow of their former selves since parent Montgomery Ward moved the buying team out of Lechmere's headquarters and into its own offices, which resulted in an exodus of buyers from the company. The new team, which has been restructuring the business, is still struggling to get up to speed, according to label sales and distribution executives.

To ease its financial concerns, Best Buy has renegotiated its debt and sought easier payment terms from its suppliers, say analysts. As a result of the poor September-November quarter, the company was in violation of the financial covenant for its working capital credit line, but the banks waived compliance and revised the covenant through the second quarter of this year, according to the company's quarterly financial statement.

Yaari says, "Best Buy's inventories are in good shape, but their sales are not. They need to sit down with their bankers and renegotiate. Circuit City has a much stronger balance sheet. Best Buy is highly leveraged and had a very poor fourth quarter."

Another analyst, who asked not to be identified, agrees that Circuit City is in much better shape. He says that Best Buy's problems can be fixed by more profits, but that the company "is in a box." Most of its variable expenses have been cut to the bone, leaving its cost structure largely consisting of fixed expenses that are difficult to reduce, he explains. So if it can't pare its costs further, it must increase profits by raising prices. "But when you raise prices, there is always the danger that you lose market share," he adds. "That's the danger that Best Buy faces: Can they retain enough of their business at the higher price to achieve the profitability they need?"

For the nine months that ended Nov. 30, Best Buy's revenue rose 16.8% from the year before to \$5.42 billion, mostly because of new stores. But the softness in computer, electronics, and music sales resulted in a net loss of \$11 million. Sales for stores open at least a year fell 8% in the quarter and 1% in the nine months. The company took a \$15 million write-down on its inventories because of price reductions on PCs. Appliances, which have higher margins, rose to account for 9% of the sales mix from 7%.

Best Buy's store openings declined to 23 in the recently completed fiscal year, from 47 the year before. This year, the retailer is expected to open only 12-15 stores "because of cash-flow problems," says Yaari. "They'll also try to package some stores and sell them and then lease them back." Best Buy has 272 stores.

But the company's selling strategy allows it to operate at a lower cost structure than, say, Circuit City. It employs fewer salespeople, who are not paid on commission. Thus, selling, general, and administrative expenses (SG&A) were only 13% of sales for the nine months that ended in November.

Despite that advantage, Best Buy, which has emerged in recent years as a dominant force in music retailing, has seen its sales strength diluted

since all six majors enhanced their MAP policies.

Best Buy used to be the industry leader in first-week sales for most new releases, having supplanted Musicland from that perch about three years ago, when the price war began. But in recent months, Musicland has been flexing its muscle in that area again.

Despite its problems, Best Buy remains strong in the music business. Entertainment software sales will amount to approximately \$1 billion this year, sources estimate, giving it a music market share of about 7%-8%—the third-largest music account, behind Musicland and Handleman. For the nine months ending in November, home entertainment accounted for 14% of overall sales, down from 15% the year before.

PRICE PRESSURES

Record company executives say Best Buy remains a powerful merchant that can stimulate sales of albums with its advertising campaigns. Some say that they continue to aggressively market product through the chain.

But they agree that MAP policies have leveled the playing field. "With Best Buy at \$11.88 instead of \$9.96, it gives consumers a choice on where they buy their records," says one distribution executive.

Gary Arnold, VP of marketing for Best Buy, did not return calls seeking comment for this story. But in an interview with Billboard in January, he complained that the major record companies' MAP policies put a retailer like Best Buy at a disadvantage.

"The problem with MAP is that it sets a retail price point for all retailers regardless of what their cost of business is," he said. "The SG&A for some is as high as 40%. At Best Buy, SG&A is 13%. The question is, why should we be required to sell at the same retail price when we have a different cost structure? We get blamed for the ills of the industry based on our aggressive pricing."

But many music executives think that Best Buy is finally becoming a victim of its own aggressive pricing. The reason the chain needs to increase profits is because it has been practically giving away its inventory, says one merchant.

One label executive says that although Best Buy is still buying the same amounts of new releases, reorders are slower than before, and the overall selection is shrinking. "They used to carry everything," the source says.

MAP policies took away the electronics chains' edge, according to a label executive. "Before the MAP policies were strengthened, Best Buy could market new records at low prices and get the multiple sales," he says. "They were the first to really advertise their pricing; now they are on the same playing field because of MAP, and they are not getting the multiple sales."

By most accounts, the music sections in Best Buy stores were in shambles in the fourth quarter of '96. Sales and distribution executives, as well as competing music merchants, say that the Best Buy music and video departments looked unkempt, and, according to one label executive, the in-stock position on catalog titles was "decimated." Even in late February, those departments have seen little improvement, they add.

Another big concern that emerged among labels and distributors in the last few months of '96 has been Best Buy's execution of and compliance with advertising and price and position pro-

grams at the local level. "We pay for signage and position, and when we check the stores, nothing has happened," complains a label executive. "The product is there in the stores, but it is all in understock. There is no signage or position."

Although members of Best Buy management are steadfast in denying the existence of problems, their actions indicate that they are taking aggressive steps to address the concerns of suppliers.

BEST BUY MOVES

The company is restructuring its music and video field staff so that it now reports to the national level. The company has created the position of director of media marketing on the national staff, who will oversee eight senior media marketing representatives. Those reps have purchasing responsibilities, so that labels can still take advantage of micro-marketing opportunities.

Those senior media marketing representatives work in conjunction with the newly created position of district media merchandisers, who also report to the director of media marketing. By having its music and video field staff report to the national level, label executives expect the execution and compliance problem to become a nonissue.

Furthermore, in implementing the restructuring, Best Buy has eliminated about 25 people from the music and video field staff, which will reduce overhead and increase profitability.

In another move, Best Buy has contracted with Valley Record Distributors to be the main supplier of deep catalog. According to a company release, Valley will service about 35,000 titles for the chain. Label sales and distribution executives are hoping that, with Valley in the picture, the chain will improve its handling of the front-line catalog, over which it retains control.

Another problem this year has been returns. Since it entered the music business in 1986, Best Buy has had one of the lowest return percentages of music retailers, in the 5%-7% range, well below the industry average of 16%-18%, according to sources. This year, however, the merchant's returns have risen to the industry average.

Best Buy's past low return percentage was not attributed to good inventory systems. Most label sales and distribution executives cite its rapid expansion, which allowed Best Buy to shuffle inventory to new stores, and the chain's ineffectiveness in pulling dead inventory from stores.

Beginning this year, however, Best Buy is implementing a new inventory-replenishment system, which the company calls "Oz," sources say. That system is designed to not only weed out dead and slow-moving titles, but for the first time it allows the chain to create model inventories for each store. The rollout of Oz is expected to be completed by April; as it occurs, store inventories will be adjusted, and returns likely will continue to be heavy.

But even those who are critical of Best Buy's holiday performance give high marks to the team running the chain's music and video departments. The Best Buy national buying staff is considered one of the most knowledgeable in the business, and the weak performance in the fourth quarter is attributed to a shortage of open-to-buy dollars (cash to purchase product), not ineptitude. Moreover, Arnold, who heads the music and video departments, has emerged as one of the best marketing executives in music retail,

industry executives say.

One music executive concedes that Best Buy's stock performance indicates that the "foundation is weak" but adds that "if you look at their music business, they still sell a ton of records. [It's] an even better music merchant than it was a year ago. Then, they didn't do that well with hip-hop records, and they have turned that completely around. They do a great job now."

DOWNSIZING MUSIC?

Despite all the changes that Best Buy management is making to improve its music and video presence, many label and distribution executives believe that the chain will cut back on music.

Best Buy did well with computer software in the fourth quarter, according to one label executive. If the music industry reduces its allotment of advertising dollars or doesn't become more generous with payment terms for catalog, Best Buy likely will downsize music and replace it with computer software and other product lines, he says.

Another source suggests that the Oz system will likely result in some stores having a smaller music inventory. Best Buy has three store prototypes, and, in the past, the prototype determined the size of the music department. Now, if its largest type of store has a music department that is not performing, it can be downsized accordingly.

THE WIZ'S APPROACH

Nobody Beats the Wiz is a privately held company and doesn't release financial results. Billboard estimates that the chain has annual sales of \$1.2 billion and, of that, that music and video account for about \$200 million. Its music departments range from 2,000 to 5,000 square feet, except in Albany, N.Y., where it built a music section that occupies 10,000 square feet.

Although the Wiz has begun to catch up on payments, suppliers say they are worried about the account. One distribution executive says, "They are working out their differences with the majors, and they will likely resolve them completely. But their biggest problem is what goes on with the hard-goods guys. I hear the major-appliance guys and the stereo guys are helping them with their problems, but the computer guys are playing hardball."

Another vendor acknowledges that the chain is now paying its bills, but until it starts placing orders, he'll continue to worry. He characterizes its in-stock position as "very low."

A distribution executive says that the Wiz may have expanded into New England too quickly. Last year, it built three stores in Massachusetts. But future expansion plans appear to be on hold. After it opens a planned store in Syracuse, N.Y., it likely will not open another outlet for the rest of the year.

But the expense of that expansion and increased competition in its core New York region may have left the chain in a weakened state. In New York, Virgin opened its megastore; Tower opened a refurbished and expanded outlet in Lincoln Center; and HMV has four superstores.

Another executive points out that he fears what will happen to the Wiz when Circuit City invades New York. According to published reports, the Virginia-based chain plans to place 40 stores in the New York metropolitan area over the next three years. Most music industry executives believe that Circuit City has stronger buying and inventory-management systems than

(Continued on next page)

NYNO'S NEW BIRTH BRASS BAND GETS NEW BEAT

(Continued from page 9)

barks a yellow "warning" sticker affixed to "D-Boy" CDs, "will funkify your life!"

"They're sustaining a long tradition of 'second line' [brass] bands that are incredibly important to jazz and the overall culture of New Orleans," says Feigenbaum, who also heads the MJI Broadcasting indie radio syndication company in

New York. "It's a rich tradition touching every aspect of what goes on in the culture."

Jerry Brock—co-owner of the French Quarter's Louisiana Music Factory retail store, which specializes in regional music, and a New Orleans jazz authority—further places New Birth's significance in context.

ELECTRONICS CHAINS

(Continued from preceding page)

the Wiz, as well as much deeper pockets.

Lechmere is part of Montgomery Ward, which does not break out the chain's results. But Billboard estimates that Lechmere and Electric Avenue, another Montgomery Ward concept, have music and video sales of \$70 million.

Montgomery Ward's efforts in music and video have most of its suppliers confused. When the Lechmere division had its own internal music and video team, it was considered to be one of the best regional chains in the music business.

After Montgomery Ward bought Lechmere, it seemed logical to let the Lechmere staff take over music and video for all of the company's retail concepts. Both Montgomery Ward and Electric Avenue, its consumer electronics chain, used rackjobbers to service their music and video departments.

In fact, Montgomery Ward first tried giving Lechmere's music and video team responsibility for Electric Avenue, but it subsequently decided to move the team to Chicago, which resulted in the dissolution of that Cambridge, Mass.-based staff and the hiring of a new one.

Larry Cohen, who joined Montgomery Ward in April '96 to head the chain's music and video department, acknowledges that the resettlement of the music and video product lines to the parent's Chicago headquarters disrupted the previously highly regarded effort.

"We have made strides to improve our music presence," he says. The company has yet to feel the full impact of its agreement with Valley, which has the one-stop servicing catalog product to the chain. While Valley handles catalog, Montgomery Ward will continue to buy new releases and special product directly from music manufacturers.

As Montgomery Ward and Lechmere interact more, the full potential of the relationship will take hold, resulting in better in-stock positions for the chain, Cohen says. Furthermore, the deal allows Montgomery Ward to focus more closely on realizing a "true partnership" with labels in working albums, he adds.

Montgomery Ward currently stocks music and video in 27 Lechmere stores, six Home Image stores, 11 Electric Avenue stores, and four Montgomery Ward stores.

CIRCUIT CITY'S POWER

Circuit City, based in Richmond, Va., has reported weak results for the past year as well, but has remained in the black. For the nine months that ended Nov. 30, net profit declined 30% to \$68.1 million. Sales rose 9.8% to \$5.24 billion from \$4.77 billion on an increase in stores to 481 from 408 the year before. But sales for stores open at least a year fell 7%. The gross profit margin declined to 22.5% from 22.9%

the year before, because of the negative same-store sales and an increase in sales of such lower-margin products as computers.

Analysts say that because of the weak sales and the margin pressure, Circuit City will concentrate on cost controls this year, as well as on selling more higher-margin appliances. But they add that the chain is unlikely to drop its aggressive pricing on music or electronics, especially now that it is engaged in market-share battles with Best Buy in more markets. Analysts estimate that music and video account for 6%-7% of Circuit City's sales.

But Circuit City does not appear to be shrinking from a store-expansion policy. This year, it expects to open 60-65 stores—about 35 in new markets. In fact, of the 40 stores planned for the New York metropolitan area, 15 will open this year.

Despite its hard-goods problems, Circuit City is the only consumer electronics chain to perform well in music and video, according to sources, even though it has a new, inexperienced team at the helm.

In fact, Circuit City, which used to infuriate the majors with its arrogant attitude toward MAP, has been garnering praise for its music and video presence.

Circuit City does about \$500 million in annual music and video sales, Billboard estimates. It has grown into one of the 10 largest accounts in the business. Its music and video departments measure 3,500-9,000 square feet.

A retail competitor based in the Midwest says that Circuit City's presentation was far superior to Best Buy's during the holiday season. "I checked out the music and video departments in the Best Buys and Circuit Citys in our markets, and I was just floored by the chaotic state that Best Buy was in," he says. "They had boxes with the tops ripped off on endcaps. . . . Then I went into a Circuit City, and I was floored by how well run and clean they were."

Most suppliers agree that the chain has improved its performance considerably in the last year, even though the senior members of the team responsible for the department left last August.

Says one distribution executive, "Circuit City has a very good inventory-management system. Its catalog coverage is much better. It seems to have the ability to buy and replenish catalog on a regular basis."

But a distribution executive says that the chain is better with projects it works on from the start than with titles that take off. He adds that its micro-marketing capabilities are not strong.

Another distribution executive says that although Circuit City's pricing isn't as predatory as Best Buy's, he has reservations about the chain. "I still believe they are in the music business to hold Best Buy's feet to the fire," he says. "If Best Buy got rid of music tomorrow, I am not sure that Circuit City wouldn't do it the day after."

"They're part of the real young generation of brass band players," he says, "but they're unique in James' approach to the trumpet: He has an old, very tight vibrato sound—which is a very New Orleans black blues jazz-type thing—which he picked up from listening to the greats like Kid Thomas Valentine, Kid Sheik, and Alvin Alcorn."

Hailing from the legendary Tremé neighborhood just back of Louis Armstrong Park—the area across from the French Quarter that was once the Congo Square of New Orleans' thriving slave culture—Andrews, whose "Satchmo of the Ghetto" tag derives from Armstrong's nickname, is indeed brass band jazz's young lion. Previous play has included stints with the late jazz rhythm guitar master Danny Barker, the Junior Olympia Brass Band, the All Star Brass Band, and the Tremé Brass Band, for whom he contributed the Mardi Gras classic "Gimme My Money Back."

James has also toured with the likes of Michelle Shocked, Wynton Marsalis, Quincy Jones, Dizzy Gillespie, and Barker. "He's turning into a very significant trumpet player in his own right," says Feigenbaum, who plans to put out an Andrews solo album in the fall.

"D-Boy" was produced by New Birth's fellow NYNO label roster artist Allen Toussaint, who is also Feigenbaum's New Orleans partner in the year-old label. "Allen was aware of them for some time, and since we're trying to bring the best of New Orleans music to the world, we immediately jumped on them as one of our initial releases—and first for '97," says Feigenbaum.

"From a marketing perspective, they symbolize the best of what we want to do: The energy on the album is unlike anything I've ever felt—kind of like the Meters of brass bands."

NYNO is right now determining a single for "D-Boy," Feigenbaum says, and will then service a remix to top 40 and R&B stations. Counter displays, posters, and other point-of-purchase materials will be available for retail, with more than 900 in-

GRAND JURY LOOKING INTO DEATH ROW

(Continued from page 6)

ing a net to establish a money-laundering operation."

The source adds that the government is seeking to determine if drug money was funneled through Death Row by Harris, or if East Coast organized-crime money may have found its way into Club 662, a now-defunct Las Vegas nightclub with alleged prior mob ties that was formerly owned by Knight.

According to the source, the subpoenas specifically mention former Death Row accountant Steve Cantrock, who is reportedly in hiding and may be cooperating with investigators. A handwritten IOU signed by Cantrock, in which he allegedly admitted stealing \$4.5 million from Knight, is at the center of the federal probe, according to another source.

Major labels involved with Death Row, via past and present pacts with its distributor Interscope Records, may not presently be targets of the grand jury investigation.

store play copies being sent out following a comprehensive calling campaign. Feigenbaum adds that an extensive press campaign is under way now through the upcoming New Orleans Jazz & Heritage Fest and that co-op advertising is set to target the top New Orleans music and jazz stores in key markets.

Brock will host a big in-store party for them Saturday (8), at which the band will perform. It is then set to participate in a projected 12-week late-spring and summer major-market tour by "a good, old-fashioned label revue," says Feigenbaum. The acts will be NYNO's New Birth, Amadee Castenell, Wallace Johnson, Larry Hamilton, Raymond Myles, and Toussaint and his backing band.

IRELAND'S BLACK MAKES POP BID

(Continued from page 9)

a wider range of purchasers. She should be contending with U2 for the top spot in the album charts."

The impetus for the change of direction came from the singer herself. Says Black, "There was no pressure from the record company for the new approach. It was my decision to go to L.A. I wanted a different sound, and I made a conscious decision to change the songwriters."

Black gives much of the credit for her new, tougher style to Klein. "I asked Mary for a harder edge, something a little less clean and pristine," says the producer.

Black adds, "In the past, I was always too dissecting and perfectionist, losing some of the vibe and the emotion. On the last couple of albums, I was holding back too much. Declan Sinnott liked the softer, gentler side of my voice. Larry brought out my other side. He said, 'Just go out there and sing, don't worry about it,' and that was new for me."

A momentary trace of doubt crosses Black's features as she muses, "But I hope it still sounds recognizably me. I'd hate to sound like someone else."

Even when plucked from its

The "D-Boy" album title, incidentally, confirms the contemporary nature of New Birth—but in a sad way. D-Boy was the nickname of Andrew's 17-year-old younger brother, a trombonist who was killed close to home two years ago. Michelle Shocked details D-Boy's traditional jazz funeral in a moving "open letter" tribute to the band, which NYNO is also servicing to press.

"D-Boy" is also the title of one of the original songs on the album, which, as Andrews notes, combines "new stuff with the old beat" while acknowledging the brass band traditions represented by covers like "Whoopin' Blues," "Jesus On the Main Line," and "Li'l Liza Jane."

native habitat and surrounded by L.A.'s finest, Black's voice never strays too far from the streets of Dublin, where she grew up. "I was worried that going to L.A. might mean the Irishness could be lost, and I'm glad it isn't," Black says. "You can't put your finger on it. There's a musical texture that is specifically Irish that comes from the landscape, the people, the personality."

Black has thought deeply about what has made Irish music so marketable at the moment, leading to such events as "From The Heart," a nine-day celebration of Irish culture in April at London's prestigious Barbican Centre, which she will headline (Global Music Pulse, Billboard, Feb. 22). The event is probably the biggest festival of Irish culture ever held in Europe outside the Emerald Isle.

"The political background, the fact that we have come through traumatic times in the last 100 years, has helped Irish people develop the ability to laugh in the face of hardship and still go out and have a good time," says Black.

"It has also taught us how to cry and show emotion. The Irish have to be moved by a song."

he participated in a group assault on an alleged gang member Sept. 7 in the lobby of the MGM Grand Hotel in Las Vegas. The beating, which was captured on a security videotape, took place only hours before rapper and Death Row artist Tupac Shakur was fatally gunned down while riding in Knight's car. To date, no one has been charged with the shooting.

Ironically, on the same day Knight's hearing was scheduled, the L.A. district attorney's office planned to fire Deputy District Attorney Lawrence Longo, who helped arrange Knight's 1995 plea bargain, for apparent conflicts of interest. The pending dismissal, disclosed Feb. 23 in The L.A. Times, was apparently spurred by previous published reports, which revealed that Longo's 18-year-old daughter had been signed to a recording contract by Death Row, and that Knight had resided last year in a Malibu home owned by Longo and rented by Kenner.

BRITS PRAISED; SPICE GIRLS, MANIC STREET PREACHERS HONORED

(Continued from page 1)

the night catered to most tastes in the hall and in the wider British market. On top of that, the "curse of the Brits" that has bedeviled previous shows with technical and human aberrations was nowhere to be seen.

"It was really weird," says executive producer Lisa Anderson. "People were walking round backstage saying, 'It's so spooky—nothing has gone wrong.'"

The show was held in London's Earls Court arena Feb. 25 and shown on the U.K.'s ITV commercial network the following evening, where it was seen by an average of 9.2 million viewers during the program's two hours. The audience peaked at 10.8 million (Billboard Bulletin, Feb. 27).

The show has been sold to approximately 135 countries, according to the organizer, the British Phonographic Industry. Of the major record markets, only Germany, Spain, and Hong Kong still had to confirm an airing.

In the U.K., Spice Girls were the symbol of the event. The mass-market tabloid newspapers the following morning carried extensive coverage of their triumph in the categories of best single ("Wannabe") and best video ("Say You'll Be There"). The papers were inspired to do so not only by the extent of this achievement by a debut act, but also by the Girls' minimum of clothing and their energetic performance at the event.

The enthusiasm of the media was not misplaced, though. The Brit Awards won by Spice Girls and their profile at the ceremony were in keeping with the enormous impact the act has had on the U.K.'s youth record market since the group's emergence last year.

However, the band that took the industry's plaudits was the Manic Street Preachers, which won Brits for best group and best album ("Everything Must Go"). The warmth of the industry's affection for the act was evident by the standing ovation at the best group award presentation and the overt enthusiasm for the Manics' set.

The band's victories followed the widespread appearance of "Everything Must Go" in 1996 year-end critics' and readers' polls in the U.K. and the band's three successes in January's Brats, the "alternative" awards sponsored by music weekly New Musical Express.

Says the band's bassist, Nicky Wire, "I don't deny that [the Brits] was a great night. The NMEs are the Golden Globes, and the Brits are the Oscars."

Manic Street Preachers manager Martin Hall says he and the band "enjoyed being there, enjoyed playing, and enjoyed winning. I looked around at a lot of other tables not connected with Sony, and people were cheering; it seemed to be the popular choice."

The show itself has also achieved popular acclaim for its range and its reflection of popular and professional tastes. That is gratifying to both Anderson and Brits committee chairman Paul Burger, who express their satisfaction at the balance of the event.

They are also pleased that the show went off smoothly. "I'm happy that there were no sour notes," says Burger, a fact that was reflected in the uniquely good reviews of the show in the gamut of British newspapers and news broadcasts the following day.

Acknowledging, though, that "controversy helps bring ratings," Burger adds, "We haven't got controversy this year, but I think we had a really well-balanced show, both in terms of live performances as well as the awards—a very good reflection of the year in

music."

Anderson says her greatest pleasure comes from the fact that the 5,000-strong audience in the arena "had a great time" watching an event that included sets from Spice Girls, Manic Street Preachers, Sheryl Crow, ♪, the Fugees, Mark Morrison, Skunk Anansie, a duet between Diana Ross and Jamiroquai, and a closing performance by outstanding contribution award winners the Bee Gees.

The Bee Gees' performance not only had the audience dancing but, along with the award presentation to the group, was the focus for another round of industry approval, says Anderson. "It was the first time ever that the crowd has stood up for an outstanding contribution award," she says. "That was terrific."

She maintains that one reason for the overall show's excellent reception was that the acts performing were in a groove. "The success of British music now means that virtually all these bands have been out there working," she says, "so they're well on top of their form. Because of that, a lot of the sets were played live."

For the Manics, the double success came a few days after "Everything Must Go" was certified double-platinum (600,000 sales) in the U.K., completing a remarkable turnaround for the Welsh group, which endured the much-publicized disappearance of guitarist Richey Edwards early in 1995.

Prior to this, the band enjoyed top 10 albums here with "Gold Against The Soul" in 1993 and "The Holy Bible" in 1994. The earlier title was on Columbia before the act's switch to Epic.

Wire says the band's success at the Brits was also pleasing as a remembrance of Edwards, some of whose lyrics are featured on "Everything Must Go." "I'm not going to be all humble and say we don't deserve it, because we do," he jokes. Yet after a day or so of celebrations following the awards, the band's feet are still very much on the ground: Wire spoke to Billboard after returning from a trip to his local supermarket.

He also noted the power of the two-hour TV broadcast of the event. "I went into a record shop and saw two old ladies looking at the album saying, 'Ooh look, Manic Street Preachers, I saw them on the telly.'"

"It's great for us," says Hall, "because it's been a long time coming. Not to sound clichéd, but triumph through adversity is a nice way to get there. I hope this will kick off a bit more action internationally."

Hall says that outside the U.K., album sales for "Everything Must Go" have been "OK" in Germany, but that "no one place has been outstanding." In the U.S., SoundScan has recorded sales of only 7,000 copies to date.

"It's pretty disappointing, to be honest," he says. "It's tough for British bands out there, we know that, and we need to spend more time there. But we're really cracking on with the next record. We feel we've probably missed this one, and we hope to get them next time around. It's not a case of us being difficult. We want to be a big band internationally."

Hall adds that Manics lead singer/guitarist James Dean Bradfield has already written five or six songs for the next album, provisionally planned for spring 1998 release.

Burger, speaking as chairman of Sony Music Entertainment U.K., notes the industry's approval of the Manics' wins. He adds, "The Manics is one of those great stories of triumph over

adversity. They had the whole Richey disaster to deal with, and rising from that real low point to produce an album as incredible as 'Everything Must Go' in terms of power and depth is a sensational achievement."

Noting also the best newcomer award for Columbia act Kula Shaker, Burger says, "With my Sony hat on—what a night! We've never had it so good at the Brits, and it just feels sensational. I'm walking on air."

The show itself won approval from many industry executives, including Mercury Records U.K. managing director Howard Berman, who saw the 1997 awards as a double success. "As a live event at which I was a spectator, I thoroughly enjoyed it," he says. "The show went very smoothly, and there were some excellent live performances. The real difficulty if you're organizing one of those shows is that it has to work on two levels, as a live event and as good television, and when you go to award ceremonies in other countries, they sometimes sacrifice one for the other, all they care about is whether it works for television. This worked on both levels."

Berman's protégé, Alisha's Attic, whom he signed, has U.K. sales of 160,000 copies for its debut album, "Alisha Rules The World," and was among the 10 acts nominated as best British newcomer. Although the band was beaten by Columbia's Kula Shaker, Berman expresses his pleasure at the nomination.

Alisha's Attic's Karen Poole adds, "We were just flattered and surprised to be nominated. On the TV coverage,

when it came to us, we kept rewinding the tape, saying, 'What's going on, I can't believe it's us.'"

"So many people slag off the Brits because it's an industry thing," adds Poole, "but I think it's a good thing."

The best newcomer award was voted by listeners to U.K. commercial radio stations. Poole says, "The people that are voting for you are the people that really make a difference, and the artists feel that the things voted for by the public are the most important. We were there to say thank you for that, anyway."

The Prodigy and its management team at Midi Management were conspicuous by their absence when their triumph in the best British dance act category was announced; the award was announced and, incongruously, collected on their behalf by former topless model and pop vocalist Sam Fox.

Explains Midi's Mike Champion, "We never go. The Brits is what we call British pop at its best or its worst, and it's not something the band or their management wanted to go to." Champion voices the band's dissatisfaction with its typecasting in the dance category, but says it would not have been comfortable with a pop categorization, either. "It's not very imaginative when you win another dance award when you're not really considered a dance band anymore," he says.

The MTV Awards, he continues, "are on the much more credible side of things, and we have an understanding with them. They do give a better cross section of dance music. But we wouldn't want to be categorized with

[the likes of] Boyzone and East 17, either. It would also have been good if they'd had someone from the dance world giving out the award or had someone from the category playing live."

He adds that another reason for the Prodigy's no-show was that it is behind schedule in finishing its new album, "The Fat Of The Land," now expected on XL Recordings in the U.K. and Maverick/Warner Bros. in late summer.

Manic Street Preachers' Wire says of the Brit Awards, "For the last three years, since the time of Blur, Oasis, and Pulp, they've been really good as a representation of the variety of British music. That's what we do best."

The Brit Award winners were as follows:

Best male: George Michael (Dream-Works/Virgin); best female: Gabrielle (Go! Discs); best group: Manic Street Preachers (Epic); best album: "Everything Must Go," Manic Street Preachers (Epic); best dance act: the Prodigy (XL Recordings).

Also, best international male: Beck (Geffen); best international female: Sheryl Crow (A&M); best international newcomer: Robert Miles (deConstruction); best international group: the Fugees (Epic); best soundtrack: "Trainspotting" (EMI Premier); best newcomer: Kula Shaker (Columbia); best single: "Wannabe," Spice Girls (Virgin); best video: "Say You'll Be There," Spice Girls (Virgin); best producer: John Leckie; outstanding contribution: the Bee Gees.

Assistance in preparing this story was provided by Adam White.

NEW CHARTS PROVE THAT OZ FOLKS LOVE THEIR COUNTRY MUSIC

(Continued from page 1)

part of Australian country, but the official recognition is important to us all."

"True Believer," Cassar Daley's strongly promoted second album, was another beneficiary of the new methodology. The Columbia release, produced in Nashville by Steve Dorff, debuted at No. 53 the week of the full switch to ARIANet data.

Jeffreys adds, "The truth is coming through, which is only fair, I think. My albums went back into the charts on the first week, which was very exciting. I know how many records I sell, but I've often thought that the public gets a very different picture. They may think I've sold 20,000 or 30,000, not 120,000 or 130,000."

Jeffreys' label knows the difference between perception and reality, too. Several ABC artists enjoy sales levels to match those of hot rock acts. Lee Kernaghan has three consecutive platinum albums (in Australia, platinum is achieved by sales of 75,000 units) and has passed the cumulative 300,000-unit mark since signing with the company in 1992 (he has just re-signed). Jeffreys reached platinum with her debut long-player, "The Flame," and is close to that level with "Up Close."

Overall, the ABC arc is remarkable. The company, an arm of the government-owned TV/radio network, has not only enjoyed a tripling of its country music sales over the past three years, but also a doubling of revenues from that genre in the last year alone. It helps that the firm operates its own chain of retail stores, selling music and

other ABC products, in 25 locations nationwide.

The growing strength of country was underlined Jan. 25 at the silver anniversary of Australia's own Country Music Awards, a remarkably professional televised ceremony held in the rural city of Tamworth. The honors were virtually swept clean by the axis of ABC and its distributor, EMI. There was only one Golden Guitar statue not collected by an act signed to either company; that was for best vocal group, which went to the Wheel, a rooArt act.

For ABC, which had four of the five nominations in three categories, it was almost an embarrassment of riches. Tania Kernaghan took home three accolades, Graeme Connors two, and Tina Martyn, Lawrie Minson, and Mark O'Shea one each. EMI saw its perennial act Slim Dusty (91 albums, almost 5 million sales) take two statues.

AIR OF PROSPERITY

At the silver jubilee Tamworth Country Music Festival, too, there was a palpable air of prosperity and future promise. Held at the Tamworth Rodeo Arena Jan. 17-27, it played host to some 1,800 scheduled events, 600 performers, more than 50,000 visitors, a staggering diversity of music, virtually every act of consequence in Australian country music, and international guest performers Trisha Yearwood, LeAnn Rimes, and John Berry. (Rimes is back in Australia this month for nine concert dates, supported by Cassar Daley. American Charley Pride is also on tour at present.)

The 11-day Tamworth event was notable not only for the prominent presence of major corporate sponsors Coca-Cola and Toyota, but also for that of politicians and mainstream celebrities.

Acting prime minister Tim Fisher, New South Wales opposition leader Peter Collins, and state government minister Sandra Nori were keen to be seen in town on the final weekend, along with millionaire publisher/explorer Dick Smith and the most listened to radio announcer in Australia, John Laws.

Sony Music maintained a permanent display and performance tent, Warner/Chappell led the publishing rush, and every indie label (and some majors) with an interest in country music—including Massive, Festival, Larrikin, Southland, Movieplay, and Warner Music Australia—was there to showcase acts or lend an ear to the array of promising new talent.

So strong is the support of the Australian public for homegrown heroes that every performance by a major act, mostly in large club rooms, attracted capacity crowds of some 1,000-1,500, even when the performing schedules clashed.

It is a phenomenon not confined to Tamworth. Dobe Newton, leader of the venerable Bushwackers and a member of the Country Music Assn. of Australia (CMAA) board, says of the busy, high-spirited festival: "It has been joined by some 70 festivals around the country, including the Gympie Muster and its 70,000 visitors over a single weekend. Even a relative new chum like Emerald has grown to 20,000. Compare these with the audiences attracted by mega-hyped rock events like Big Day Out, Livid, or Alternative Nation, and bear in mind that these country music events succeed with bills almost entirely made up of Australian artists."

Those artists are more widely traveled and outward-looking than any
(Continued on page 76)



LEE KERNAGHAN

BBC RADIO 1 PROGRAM TARGETS ALLEGED CHART 'HYPE'

(Continued from page 6)

ness—that aggressive marketing tactics by record companies distort the charts, leading to an increasingly rapid turnover of hits and undermining the authority and credibility of the rankings.

Program host Mark Whittaker noted that every week of the first seven weeks of 1997 featured a new No. 1 single. Artists, label executives (including Virgin's Conroy), and retailers were quoted extensively on the issue. Sources say that the co-producer of "Hyping The Hits," Katie Thomson, was thorough and fair, interviewing many industryites, including BPI director general John Deacon and CIN director Catharine Pusey.

The speed of the CIN charts is, indeed, a contentious issue. For every U.K. industry professional who believes the charts are being hyped, there is one who takes the opposite view. After the Radio 1 broadcast, Conroy told Billboard, "The thing we deal with with the chart is that it's never constantly perfect. Emotions run extremely high—and when you've got a few hits up there, you love it. And when you haven't..."

What others consider most surprising about "Hyping The Hits" is that the country's national pop music station should have originated the program at all, and that it was aired at the time of the Brit Awards—as if to cause the industry the most embarrassment. "It was a very un-Radio-1 thing to do," says Gary Farrow, VP of communications at Sony Music and a former independent promotion man.

One prominent label chief says, "I feel very uncomfortable about Radio 1 and the BBC biting the hand of the industry they work so closely with and also [publicly criticizing] the chart they're partners in. If the BBC wanted to have the program on [talk-formatted] Radio 4, that's a different scenario altogether."

"Since when was it part of Radio 1's brief to become some sort of investigative station? It's funny for the more silent partner [in the CIN charts] to come back in this way and portray it as

some sort of murder enquiry."

Radio 1 has exclusive broadcast rights to the CIN rankings, and their exposure on the network plays a key role in the coalition of record companies and retailers that unites behind the "official" imprimatur of the charts. The sales information used to compile them comes from major chains and independent stores, most of which are affiliated with the British Assn. of Record Dealers, which itself recently renewed its data supply contract with CIN (Billboard, Feb. 22).

Wendy Pilmer, executive producer at Radio 1 and co-producer with Thomson of "Hyping The Hits," says that the station "should be free to tackle big journalistic subjects. We shouldn't be pop and prattle."

She continues, "We did look very hard at how CIN compiles the charts and think they do a pretty good job. What we ended up questioning are the marketing techniques of the record companies and the effect they have on the chart."

Pilmer suggests that the industry's preoccupation with the issue of "buying-in" (that is, the organized purchase of specific records at retail in order to influence their chart position) lacks foundation. "The real issue as we looked at it from Christmas [1996] onwards was that these records were going in very high and then dropping down."

In the program, this was largely attributed to the widespread availability of cheap singles at retail, the result of wholesale price discounting and free goods to merchants. Pilmer notes that in the latest CIN charts, only two singles in the entire top 40, aside from new entries, have climbed.

This is an issue of concern to consumers, the Radio 1 producer says. "The fact that millions of people tune in to the top 40 [countdown] every week shows that listeners are interested in who gets to the top. I would suggest that people who listen are interested in why they get to the top as well."

More significantly, Pilmer says, Radio 1 is now looking to initiate discussions with the record industry about the charts and the use of aggressive marketing techniques. She says the airing of the program—originally commissioned 18 months ago—on the eve of the Brits was "a complete fluke."

The broadcast performance contract between BBC Radio and Phonograph-

ic Performance Ltd. (representing most of the country's record companies) is said to have expired, with negotiations expected to take place soon. Pilmer says that she is not aware of this, and that the matter bears no relation to Radio 1's broadcast of "Hyping The Hits."

Senior music business figures have supported Radio 1 since controller Matthew Bannister repositioned it to serve a younger audience, emphasizing new music and artists. Among others, Virgin's Conroy has said this policy was "good for the industry" (Billboard, March 23, 1996). Creation Records managing director Alan McGee says the station was "unlistenable" until 1993, when Bannister took charge.

"Since then, a new generation of bands has come through," McGee continues. "Young people like them, and they're happening. What a coincidence!"

The weighty Times newspaper even supported Radio 1 in an editorial, headlined "Stay cool!" last March. On Feb. 22, the newspaper ran a news story under the headline "Top 40 is being manipulated, says Radio 1" and cited an exposé to be aired the next night. It appeared that a Times reporter had been provided with pre-broadcast details of "Hyping The Hits." Head of BBC Music Entertainment Trevor Dann was quoted as saying, "The public may not be aware of how the chart is manipulated. We have an obligation to let them know."

One senior industry executive contends that there is "an undercurrent at

the BBC of confusion about the chart" and that Dann is concerned, in particular, about the rapid turnover of hits.

Billboard was unable to reach Dann for comment. He and Bannister were regularly advised of the documentary's progress and conclusions, according to Pilmer. "I kept Trevor and Matthew aware at all times what we were likely to say. Apart from that, they just let us get on with it," she says. Neither executive heard the program before its broadcast, she adds.

Since then, "Hyping The Hits" has produced a constant stream of requests for copies to Pilmer's office. "Almost every record company has been on the phone trying to get cassettes. The funniest thing is that they've all said, 'Our marketing manager has suggested that we call you to get a tape, because it was such an exceptional program!'"

Assistance in preparing this story was provided by Jeff Clark-Meads and Paul Clarkson.



There's No Doubt. While in Israel for a sold-out concert in Tel Aviv, the members of No Doubt were presented with gold awards (20,000 units) for their album "Tragic Kingdom." The band celebrated poolside with executives from Hed Arzi, the Israeli licensee for Interscope Records, which proudly bestowed the honors. Pictured in the front row, from left, are band members Tony Kanal, Gwen Stefani, Tom Dumont, and Adrian Young. Shown in the back row, from left, are Ran Atzmon, international director, Hed Arzi; and Avisar Savir, Interscope label manager, Hed Arzi.

DEUS HEADED STATESIDE

(Continued from page 9)

linist Klaas Janzons, drummer Julie De Borgher, bassist Danny Mommens, and Scotsman Craig Ward on guitar.

dEUS is big in Belgium, with the band selling out a host of shows and "In A Bar, Under The Sea" going top five. In the neighboring Dutch capital of Amsterdam, the group can play to 1,000 people, and it has gradually heightened its profile elsewhere. With the first European single, "Little Arithmetics," benefiting from glowing reviews in such tastemaking publications as Melody Maker and New Musical Express, the group gained the plum opening slot for PJ Harvey and John Parish's only U.K. dates (very sold-out shows in Bristol). In France, dEUS opened a string of shows for Gallic rockers Noir Désir and caused a stir without the aid of much media coverage or airplay. According to Philippe Fournel, rock buyer at the FNAC near the Bastille in Paris, the band played a shockingly successful in-store there in the fall.

"Even though dEUS' last album was excellent, we did not think this performance would be that popular—but we had a huge surprise," Fournel says. "We had 200 people in our store, which is about 700 square meters, and had to turn away another 100 or more."

Placing the band's unfettered live performances as the centerpiece of the dEUS promotional campaign, Island aims to foster and highlight the group's unique musical personality—a tradition and selling point with the label, according to Marc Marot, president of Island Records U.K. "No matter how quirky the band is, dEUS does have commercial potential—just like our other quirky acts, like PJ Harvey or Tom Waits,"

he says. "And like those musicians, artistic considerations come before commercial ones. It's the label's job to marry those two things."

In the U.S., Island is following that line by marketing dEUS in tandem with the Morphine tour and on the college trail, with campaigns featuring posters and cassette samplers set for 85 campuses. "College kids are the perfect dEUS audience, because they're the most hip, open-minded listeners," says Adam Pollock, Island director of marketing (U.S.). "And while dEUS may not be highbrow, it's certainly thinking man's rock."

"In A Bar, Under The Sea" goes to college radio March 10. Among the stations where it will be most

welcome will be Georgia State University's WRAS Atlanta. While promoting "Worst Case Scenario," dEUS visited WRAS and played a killer on-air set, earning the band local affection and airplay. Commercial alternative gets its chance in mid-April, when the album's first single, "Fell Off The Floor, Man," ships with a radio edit by the Dust Brothers' Michael Simpson.

Prior to the March 17-April 3 Morphine tour, dEUS plays club gigs in Providence, R.I.; Cambridge, Mass.; and New York (March 11 at CBGB and March 13 at Brownies). dEUS is booked and managed by the Antwerp-based Musickness. The band's songs are published by Rondor Music.

LONGTIME WLAC DJ BILL ALLEN DIES

(Continued from page 6)

James Brown, Ruth Brown, and Muddy Waters. Artists soon began dropping by the station with their new records. Allen once said that he was proud that he could prove that R&B could be commercially successful. Not only did the records sell, WLAC flourished with advertising and listeners.

Musicians ranging from Charlie Daniels to Bob Seger to John Hiatt have talked about their musical debt to "the Hossman," who brought a new music into their lives as kids. As R&B helped midwife the birth of rock'n'roll, such jocks as WJW Cleveland's Alan "Moondog" Freed began copying WLAC's format. Allen once said that Freed frequently called him, asking for record tips. WLAC's "Randy's Record Shop Show," hosted by Nobles, further

popularized the music.

Allen was from Gallatin, Tenn., where he grew up listening to the blues and gospel of his black neighbors. After attending Vanderbilt University in Nashville, he hosted a program called "Harlem Hop" on WHIN Nashville and worked for Crosstown WKDA before joining WLAC in 1949.

Survivors include his wife, Nancy Hoffman Allen; a son, Rogan Allen; a daughter, Bebe Evans; three brothers, Thomas N. Allen, Randolph Allen, and Douglas Allen; and two grandchildren.

Memorial donations may be made to the Friendship House, 202 23rd Ave. N., Nashville, Tenn. 37203, or the Cumberland Heights Foundation, 8283 River Road, Nashville, Tenn. 37209.

TO OUR READERS

The Hot 100 Singles Spotlight column will return next week.

BUBBLING UNDER ^{HOT 100} SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	—	1	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) REMO (RCA)	
2	—	1	HIP HOPERA BOUNTY KILLER FEAT. THE FUGEES (BLUNT/VP/TVT)	
3	1	3	GHETTO LOVE DA BRAT FEAT. T-BOZ (SO SO DEF/COLUMBIA)	
4	5	12	IN YOUR WILDEST DREAMS TINA TURNER FEAT. BARRY WHITE (VIRGIN)	
5	9	2	T.O.N.Y. (TOP OF NEW YORK) CAPONE-N-NOREAGA (PENALTY/TOMMY BOY)	
6	4	2	HELLO POE (MODERN/ATLANTIC)	
7	—	1	UNDER THE WATER MERRIL BAINBRIDGE (UNIVERSAL)	
8	10	4	ONE O'CLOCK SABELLE (WORK)	
9	—	1	JUST THE WAY YOU LIKE IT TASHA HOLIDAY (MCA)	
10	13	4	SUMTHIN' SUMTHIN' MAXWELL (COLUMBIA)	
11	6	6	A GIRL'S GOTTA DO WHAT A GIRL'S GOTTA DO MAYBE HE'LL NOTICE HER NOW MINOY MCCREARY (BNA/RCA)	
12	20	4	YOU WILL RISE SWEETBACK FEAT. AMEL LARRIEUX (EPIC)	
13	14	2	DO THE DAMN THING THE 2 LIVE CREW (LIL' JOE)	
14	11	4	SLEEPY MAGGIE ASHLEY MCGISSAC WITH MARY JANE LAMOND (A&M)	
15	7	9	MACARENA (COUNTRY VERSION) THE GROOVEGRASS BOYZ (IMPRINT)	
16	—	1	SWEET SEXY THING NUFLAVOR FEATURING ROGER (REPRISE)	
17	19	2	TRUE DAT LEVERT (ATLANTIC)	
18	—	2	I CAN SEE SF SPANISH FLY (UPSTAIRS/WARNER BROS.)	
19	16	4	THE WORLD IS MINE ICE CUBE (JIVE)	
20	—	1	EMOTIONAL GIRL TERRI CLARK (MERCURY NASHVILLE)	
21	18	9	IS THAT A TEAR TRACY LAWRENCE (ATLANTIC)	
22	23	9	EVEN FLOW PEARL JAM (EPIC)	
23	17	4	SIEMPRE TU NEW EDITION (MCA)	
24	22	5	PROFESSIONAL WIDOW TORI AMOS (ATLANTIC)	
25	15	12	THE FUNK PHENOMENA ARMAND VAN HELDEN PRESENTS OLD SCHOOL JUNKIES HENRY	

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

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



MARCH 8, 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	LIVE RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
2	1	—	2	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
3	2	—	2	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
4	3	1	60	NO DOUBT ▲ ⁶ TRAUMA 92580/INTERSCOPE (10.98/15.98) HS	TRAGIC KINGDOM	1
5	6	6	3	SPICE GIRLS VIRGIN 42174 (10.98/15.98)	SPICE	5
6	4	7	54	JEWEL ▲ ² ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
7	NEW	1	1	SOUNDTRACK NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7
8	NEW	1	1	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
9	5	3	36	TONI BRAXTON ▲ ² LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
10	7	5	50	CELINE DION ▲ ⁸ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
11	12	14	34	THE WALLFLOWERS ● INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	11
12	11	11	15	SOUNDTRACK ▲ ² WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
13	9	10	17	SOUNDTRACK ▲ ² CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
14	13	13	16	MAKAVELI ▲ ² DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
15	17	17	24	BLACKSTREET ▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
16	10	8	33	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
17	23	21	15	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
18	24	19	26	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
19	8	4	15	SOUNDTRACK ▲ WARNER BROS. 46346 (21.98/27.98)	EVITA	2
20	19	—	2	VARIOUS ARTISTS LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
21	16	15	24	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
22	15	9	3	THE OFFSPRING COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
23	14	2	4	SOUNDTRACK DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
24	22	22	14	BUSH ▲ ² TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
25	26	23	35	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
26	33	28	12	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	26
27	18	20	19	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
28	25	18	13	SOUNDTRACK ▲ ² ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
★ ★ ★ Greatest Gainer ★ ★ ★						
29	42	—	2	VARIOUS ARTISTS GRAMMY 533292/CHRONICLES (10.98/16.98) 1997 GRAMMY NOMINEES		29
30	20	—	2	SOUNDTRACK JIVE 41590 (11.98/16.98)	DANGEROUS GROUND	20
31	21	12	3	SILVERCHAIR EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
32	29	24	89	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
33	31	26	22	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
34	37	29	30	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	25
35	32	16	4	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS... WEST COAST BAD BOYZ II	8
36	38	33	20	GINUWINE ● 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	33
37	34	30	43	DAVE MATTHEWS BAND ▲ ² RCA 66904 (10.98/16.98)	CRASH	2
38	36	36	10	THE CARDIGANS ● TRAMPOLINE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) HS	FIRST BAND ON THE MOON	35
39	35	27	17	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
40	45	41	18	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
41	44	32	14	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
42	27	—	2	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	27
43	28	25	21	KENNY G ▲ ² ARISTA 18935 (10.98/16.98)	THE MOMENT	2
44	40	31	24	NEW EDITION ▲ ² MCA 11480* (10.98/16.98)	HOME AGAIN	1
45	43	38	38	METALLICA ▲ ² ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
46	41	34	51	311 ▲ ² CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
47	53	37	15	SNOOP DOGGY DOGG ▲ ² DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
48	47	35	27	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
49	48	44	23	CAKE ● CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36
50	49	39	14	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
51	56	42	6	SOUNDTRACK BUZZ TONE 50635*/PRIORITY (10.98/16.98)	RHYME & REASON	16
52	46	40	17	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
53	66	46	15	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
54	60	53	20	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3

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	74	64	36	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
56	30	43	4	JIM BRICKMAN WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
57	50	61	21	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	9
58	57	52	18	VAN HALEN WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
59	72	47	11	REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	12
60	55	—	2	VERUCA SALT MINTY FRESH!/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
61	59	45	16	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
62	39	—	2	DAVID BOWIE VIRGIN 42627 (10.98/16.98)	EARTHLING	39
63	68	80	8	SOUNDTRACK PHILIPS 454710/POLYGRAM CLASSICS (10.98/16.98)	SHINE	63
64	71	60	8	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) HS	ONE FIERCE BEER COASTER	57
65	63	55	45	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	5
66	64	63	22	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
67	87	68	54	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
68	80	76	70	THE SMASHING PUMPKINS ▲ ⁸ VIRGIN 40861 (19.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
69	83	74	42	MAXWELL ● COLUMBIA 66434 (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	43
70	76	84	32	SOUNDTRACK ▲ REPRISE 46360/WARNER BROS. (11.98/17.98)	PHENOMENON	12
71	75	65	21	TOOL ▲ 200 31087* (10.98/16.98)	AENIMA	2
72	96	73	6	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	72
73	52	49	15	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
74	61	57	18	JOURNEY ▲ COLUMBIA 67514 (10.98 EQ/16.98)	TRIAL BY FIRE	3
75	51	51	8	VARIOUS ARTISTS MADACY 6803 (10.98/15.98)	POWER OF LOVE — 16 GREAT SOFT ROCK HITS	51
76	65	—	2	C-BO ON THE RUN 7201/AWOL (10.98/14.98)	ONE LIFE 2 LIVE	65
77	77	70	43	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) HS	TEN THOUSAND ANGELS	40
78	78	56	13	VARIOUS ARTISTS DEATH ROW 50677/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	35
79	67	58	13	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
80	73	62	104	SHANIA TWAIN ▲ ² MERCURY NASHVILLE 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	5
81	86	66	83	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
82	85	72	16	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
83	58	48	4	ENRIQUE IGLESIAS FONOVISA 0001 (10.98/16.98)	VIVIR	33
84	94	82	11	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	82
85	88	67	22	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
86	81	114	14	JULIO IGLESIAS COLUMBIA 67899 (10.98 EQ/17.98)	TANGO	81
87	90	71	72	GARBAGE ▲ ALMO SOUNDS 80004*/Geffen (10.98/16.98) HS	GARBAGE	20
88	54	—	2	BIG HEAD TODD & THE MONSTERS REVOLUTION 24661/WARNER BROS. (10.98/16.98)	BEAUTIFUL WORLD	54
89	93	69	16	MO THUGS FAMILY ▲ MO THUGS 1561*/RELATIVITY (10.98/16.98)	FAMILY SCRIPTURES	2
90	97	92	67	TRACY CHAPMAN ▲ ³ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
★ ★ ★ Heatseeker Impact ★ ★ ★						
91	113	106	6	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	91
92	99	79	83	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
93	62	54	6	SOUNDTRACK RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE	49
94	98	95	21	TRACE ADKINS CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	94
95	84	75	16	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
96	116	101	26	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
97	82	59	16	SOUNDTRACK ● GEFFEN 25002 (10.98/16.98)	BEAVIS AND BUTT-HEAD DO AMERICA	20
98	103	93	24	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	62
99	RE-ENTRY	13	13	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
100	69	77	22	ELTON JOHN ● MCA 11481 (10.98/16.98)	LOVE SONGS	24
101	115	99	43	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
102	79	81	44	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
103	100	89	17	AZ YET LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
104	104	86	16	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
105	106	90	13	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
106	91	78	33	DONNA LEWIS ▲ ATLANTIC 82762/AG (10.98/15.98) HS	NOW IN A MINUTE	31
107	92	97	14	▲ ² NPG 54982/EMI (22.98/34.98)	EMANCIPATION	11
108	111	129	10	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	83
109	105	88	20	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	32

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
110	89	87	15	SOUNDTRACK ▲ COLUMBIA 67887 (10.98 EQ/16.98)	THE MIRROR HAS TWO FACES	16
111	123	96	25	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	27
112	114	98	73	MARIAH CAREY ▲ ⁸ COLUMBIA 66700 (10.98 EQ/16.98)	DAYDREAM	1
113	118	127	11	TRACY BYRD MCA 11485 (10.98/16.98)	BIG LOVE	113
114	121	104	15	NO MERCY ARISTA 18941 (10.98/15.98) HS	NO MERCY	104
115	124	113	19	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
116	110	94	16	TERRI CLARK MERCURY NASHVILLE 532879 (10.98 EQ/16.98)	JUST THE SAME	58
117	117	105	40	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	31
118	112	107	43	THE CRANBERRIES ▲ ² ISLAND 524234* (10.98/16.98)	TO THE FAITHFUL DEPARTED	4
119	109	100	70	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
★ ★ ★ PACESETTER ★ ★ ★						
120	179	—	11	THE VERVE PIPE RCA 66809 (10.98/15.98) HS	VILLAINS	120
121	95	85	10	SOUNDTRACK COLUMBIA 67916 (10.98 EQ/17.98)	ONE FINE DAY	57
122	169	—	2	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	122
123	145	131	17	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	76
124	142	130	6	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	124
125	127	103	4	SOUNDTRACK RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK	60
126	108	124	24	JOHN MELLENCAMP ● MERCURY 532896 (10.98 EQ/16.98)	MR. HAPPY GO LUCKY	9
127	126	140	15	KENNY CHESNEY BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	126
128	139	117	54	FUGEES ▲ ⁵ RUFFHOUSE 67147*/COLUMBIA (10.98 EQ/16.98)	THE SCORE	1
129	130	—	2	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98) HS	POLITICS & BULLSH*T	129
130	119	110	12	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) HS	RIVERDANCE	97
131	156	169	3	PAULA COLE IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	131
132	135	122	45	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
133	101	109	3	TONY BENNETT TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY COLUMBIA 67774 (10.98 EQ/17.98)		101
134	131	116	35	QUAD CITY DJ'S ● QUORASOUND/8IG BEAT 82905*/AG (10.98/16.98)	GET ON UP AND DANCE	31
135	168	141	12	RICHELIE RICH OAKLAND HILLS 41510/DEF JAM 53347*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	35
136	133	112	6	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	99
137	136	108	17	E-40 ● SICK WID' IT 41591/JIVE (11.98/16.98)	THA HALL OF GAME	4
138	102	83	9	SOUNDTRACK REVOLUTION 24666/WARNER BROS. (11.98/17.98)	MICHAEL	53
139	143	119	26	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	2
140	141	132	17	BETTER THAN EZRA SWELL/ELEKTRA 61944*/EEG (10.98/16.98)	FRICTION BABY	64
141	132	102	14	FLESH-N-BONE ● MO THUGS/DEF JAM 53353*/MERCURY (10.98 EQ/16.98)	T.H.U.G.S. TRUES HUMBLY UNITED GATHERIN' SOULS	23
142	70	—	2	PAVEMENT MATADOR 55226*/CAPITOL (10.98/15.98)	BRIGHTEN THE CORNERS	70
143	125	111	78	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	29
144	197	196	3	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (9.98/13.98) HS	HOT	144
145	174	128	17	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	2
146	182	—	18	SOUNDTRACK CAPITOL 37190 (10.98/16.98)	TRAINSPOTTING	48
147	159	153	4	JONNY LANG A&M 540640 (8.98/10.98) HS	LIE TO ME	103
148	173	123	15	DA BRAT ● SO SO DEF 67813*/COLUMBIA (10.98 EQ/16.98)	ANUTHATANTRUM	20
149	107	50	3	WIDESPREAD PANIC CAPRICORN 534396/MERCURY (10.98 EQ/16.98)	BOMBS & BUTTERFLIES	50
150	128	120	22	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
151	152	118	14	MOBB DEEP LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	6
152	162	138	62	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	1
153	166	154	30	ALICE IN CHAINS ▲ COLUMBIA 67703 (10.98 EQ/16.98)	UNPLUGGED	3
154	129	115	48	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
155	RE-ENTRY	14	MONTELL JORDAN DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	47	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
156	138	143	17	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
157	149	125	17	VARIOUS ARTISTS ● TOMMY BOY 1168 (11.98/16.98)	MTV PARTY TO GO — VOLUME 10	40
158	150	133	40	SOUNDGARDEN ▲ A&M 540526* (10.98/16.98)	DOWN ON THE UPSIDE	2
159	153	134	50	"WEIRD AL" YANKOVIC ▲ ROCK'N'ROLL/SCOTTI BROS. 75500/ALL AMERICAN (10.98/15.98)	BAD HAIR DAY	14
160	144	148	38	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
161	122	121	17	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
162	161	136	13	MARK CHESNUTT DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	130
163	155	163	39	VINCE GILL ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
164	147	142	88	NATALIE MERCHANT ▲ ³ ELEKTRA 61745/EEG (10.98/16.98)	TIGERLILY	13
165	146	144	26	TRAVIS TRITT WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	53
166	140	156	3	KATHY MATTEA MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	140
167	158	172	4	DAVID HELFGOTT RCA VICTOR 40378 (16.98 CD)	DAVID HELFGOTT PLAYS RACHMANINOV	158
168	172	149	73	OASIS ▲ ⁴ EPIC 67351 (10.98 EQ/16.98)	(WHAT'S THE STORY) MORNING GLORY?	4
169	154	146	62	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	46
170	163	151	79	COLLIN RAYE ▲ EPIC 57033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
171	RE-ENTRY	3	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98) HS	IRRESISTIBLE BLISS	136	
172	164	150	22	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	107
173	120	—	11	BARRY MANILOW ARISTA 18809 (10.98/16.98)	SUMMER OF '78	82
174	187	139	16	THE ROOTS DGC 24972*/Geffen (10.98/16.98)	ILLADELPH HALFLIFE	21
175	134	137	18	MARY CHAPIN CARPENTER ● COLUMBIA 67501 (10.98 EQ/16.98)	A PLACE IN THE WORLD	20
176	175	145	21	NIRVANA ▲ DGC 25105*/Geffen (10.98/16.98)	FROM THE MUDDY BANKS OF THE WISHKAH	1
177	193	152	34	NAS ▲ ² COLUMBIA 67015* (10.98 EQ/16.98)	IT WAS WRITTEN	1
178	188	135	13	VARIOUS ARTISTS AFTERMATH 90044/INTERSCOPE (10.98/16.98)	DR. DRE PRESENTS... THE AFTERMATH	6
179	RE-ENTRY	49	MARILYN MANSON ● NOTHING 92641/INTERSCOPE (7.98/11.98)	SMELLS LIKE CHILDREN	31	
180	160	165	38	GLORIA ESTEFAN ▲ EPIC 67283 (10.98 EQ/16.98)	DESTINY	23
181	184	155	20	MERRIL BAINBRIDGE UNIVERSAL 53019 (10.98/15.98) HS	THE GARDEN	101
182	176	170	35	SAMMY KERSHAW MERCURY NASHVILLE 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	115
183	165	159	66	DC TALK ▲ FOREFRONT 25140 (10.98/16.98)	JESUS FREAK	16
184	185	157	48	STONE TEMPLE PILOTS ▲ ATLANTIC 82871*/AG (10.98/16.98)	TINY MUSIC... SONGS FROM THE VATICAN GIFT SHOP	4
185	195	173	67	R. KELLY ▲ ³ JIVE 41579* (10.98/16.98)	R. KELLY	1
186	137	167	24	STEVEN CURTIS CHAPMAN ● SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
187	RE-ENTRY	20	SOUNDTRACK ● A&M 540384 (7.98/11.98)	EMPIRE RECORDS	63	
188	186	—	9	CHAKA KHAN REPRISE 45865/WARNER BROS. (10.98/16.98)	EPIPHANY: THE BEST OF CHAKA KHAN VOLUME ONE	84
189	157	161	44	HOOTIE & THE BLOWFISH ▲ ² ATLANTIC 82866*/AG (10.98/16.98)	FAIRWEATHER JOHNSON	1
190	RE-ENTRY	4	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	189	
191	191	171	54	ADAM SANDLER ▲ WARNER BROS. 46151* (10.98/16.98)	WHAT THE HELL HAPPENED TO ME?	18
192	RE-ENTRY	13	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	157	
193	148	174	63	SOUNDTRACK ● LONDON 448295 (10.98/16.98)	BRAVEHEART	45
194	NEW ►	1	SPACE GUT REACTION 53028/UNIVERSAL (10.98/15.98) HS	SPIDERS	194	
195	190	162	30	POE ● MODERN 92605/AG (10.98/15.98) HS	HELLO	71
196	NEW ►	1	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	196	
197	NEW ►	1	SWEETBACK EPIC 67492 (10.98 EQ/16.98) HS	SWEETBACK	197	
198	RE-ENTRY	47	SOUNDTRACK ▲ ² ARISTA 18796 (10.98/16.98)	WAITING TO EXHALE	1	
199	196	193	41	PATTY LOVELESS ● EPIC 67269 (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	86
200	RE-ENTRY	10	B-LEGIT SICK WID' IT 41593/JIVE (10.98/15.98)	THE HEMP MUSEUM	55	

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 96 2Pac 67, 152 311 46 702 91	Bush 24 Tracy Byrd 113	E-40 137 Bill Engvall 122 Enigma 79 Gloria Estefan 180	R. Kelly 185 Sammy Kershaw 182 Chaka Khan 188 Korn 115	Mo Thugs Family 89	Silverchair 31 The Smashing Pumpkins 68 Snoop Doggy Dogg 47 Soul Coughing 171 Soundgarden 158	Trainspotting 146 Waiting To Exhale 198 Space 194 Spice Girls 5 Squirrel Nut Zippers 144 Rod Stewart 73 Stone Temple Pilots 184 George Strait 102 Sublime 34 Keith Sweat 25 Sweetback 197	178 Funkmaster Flex The Mix Tape Volume II: 60 Minut 20 Jock Jams Vol. 1 81 Jock Jams Vol. 2 48 Master P Presents... West Coast Bad Boyz II 35 MTV Party To Go — Volume 10 157 Power Of Love — 16 Great Soft Rock Hits 75 Pure Disco 105 Ultimate Dance Party 1997 17 Wow-1997: The Year's 30 Top Christian Artists And Songs 161 Veruca Salt 60 The Verve Pipe 120
Aaliyah 18 Bryan Adams 160 Trace Adkins 94 Alice In Chains 153 Fiona Apple 98 Az Yet 103	The Cardigans 38 Mariah Carey 112 Mary Chapin Carpenter 175 Deana Carter 21 C-Bo 76 Tracy Chapman 90 Steven Curtis Chapman 186 Kenny Chesney 127 Mark Chesnutt 162 Terri Clark 116 Paula Cole 131 Shawn Colvin 156 Counting Crows 27 The Cranberries 118 Sheryl Crow 33 Frankie Cutlass 129	Flesh-N-Bone 141 Kirk Franklin And The Family 101 Fugees 128 Kenny G 43 Garbage 87 Ghostface Killah 145 Johnny Gill 109 Vince Gill 163 Ginuwine 36 Faith Hill 143 Hootie & The Blowfish 189	Jonny Lang 147 Kenny Lattimore 190 Donna Lewis 106 Lil' Kim 53 Live 1 LL Cool J 104 Marilyn Manson 54, 179 Dave Matthews Band 37 Maxwell 69 Mindy McCready 77 Reba McEntire 95 John Mellencamp 126 Natalie Merchant 164 Metallica 45 Mint Condition 123 Mobb Deep 151 John Michael Montgomery 150 Alanis Morissette 32	NAS 177 Ann Nesby 192 New Edition 44 Nirvana 176 No Doubt 4 No Mercy 114 Oasis 168 The Offspring 22 Outkast 139 Pavement 142 Poe 195 ♀ 107 Quad City DJ's 134 Rage Against The Machine 132 Collin Raye 170 Redman 59 Richie Rich 135 LeAnn Rimes 2, 16 The Roots 174 Adam Sandler 191 Peggy Scott-Adams 72 Kevin Sharp 61 Duncan Sheik 124	Beavis And Butt-Head Do America 97 Braveheart 193 Dangerous Ground 30 Empire Records 187 Evita 19 Gridlock'd 23 Jerry Maguire 108 Lost Highway 7 Michael 138 The Mirror Has Two Faces 110 One Fine Day 121 Phenomenon 70 The Preacher's Wife 23 Rhyme & Reason 51 Romeo + Juliet 13 Set It Off 85 Shine 63 Space Jam 12 Star Wars: The Empire Strikes Back 125	Tina Turner 99 Shania Twain 80 Van Halen 58 Luther Vandross 57 VARIOUS ARTISTS 1997 Grammy Nominees 29 The Best Of Country Sing The Best Of Disney 172 Club Mix '97 196 Death Row Greatest Hits 78 Dr. Dre Presents... The Aftermath	
Bloodhound Gang 64 Bone Thugs-N-Harmony 92 David Bowie 62 Toni Braxton 9 Jim Brickman 56 Brooks & Dunn 65 Foxy Brown 41	Dru Hill 26	Alan Jackson 52, 119 Jamiroquai 136 Jars Of Clay 169 Jewel 6 Elton John 100 Montell Jordan 155 Journey 74	John Michael Montgomery 150	Dr. Dre Presents... The Aftermath	1997 Grammy Nominees 29 The Best Of Country Sing The Best Of Disney 172 Club Mix '97 196 Death Row Greatest Hits 78 Dr. Dre Presents... The Aftermath	"Weird Al" Yankovic 159	

RENOWNED DRUMMER TONY WILLIAMS DIES

(Continued from page 10)

up for what he was trying to do at the time," says Rivers. "I was interested in his playing and his attitude; we fit in well together."

Saxophonist Jackie McLean was also interested in the young drummer. After hearing Williams, McLean hired him for some tour dates that included a spot in the band that supported the New York play "The Connection."

That meeting happened during a summer Williams spent with Roach and his then wife Abbey Lincoln. "His mom entrusted him to Abbey and I," recalls Roach, "and it wasn't long before everyone became aware of his talent. Jackie McLean was the first. He played with Jackie for a while, and the next thing I knew, he was in Miles'

group. He worked fast."

Williams was 16 when he joined Davis' ensemble. Over the six years they were together—most often in the company of Hancock, Ron Carter, and Wayne Shorter—Williams displayed the kind of consummate invention that made his name resonate forever as one of jazz's most innovative percussionists.

"When Miles came to Boston, Tony would run right up to him and say, 'Mr. Davis, Mr. Davis, can I sit in?'" recalls Rivers. "Miles would just say, 'Go sit down and listen.' Tony was always very aggressive, very sure of himself. He finally got his way."

A string of records for Columbia documented the collective growth of the band. "ESP," "Miles Smiles," "Sor-

cerer," "Miles In The Sky," and "Nefertiti" proved the ensemble to be pliable, insurgent, and eloquently empathetic. The boxed set "The Complete Live At The Plugged Nickel 1965," released in 1995, awesomely demonstrates that the studio records of the time offered only a small part of the group's inspired adventurousness.

"I was learning something new every night with that group," Davis wrote in his autobiography, "Miles." "One reason was that Tony Williams was such a progressive drummer. He would listen to a record and memorize the whole record, all the solos, the whole thing."

Williams had been recording with other leaders as well—often for Blue Note. Rivers' "Fuschia Swing Song" (available on the Mosaic boxed set "The Complete Blue Note Sam Rivers Sessions") and Dolphy's classic "Out To Lunch" were both cut in 1964.

It was during this era that he released the first two titles under his own name, "Life Time" and "Spring." Both were beguiling, full of minimally appointed pieces that seduced listeners with their sparseness. "Spring," especially, was a pinnacle of gorgeous abstraction that relied on the lyrical romping of Rivers and Shorter.

The music swung, but as a drummer, Williams found ways to cut up the cadences and disseminate them in highly personal, wholly contemporary ways.

"Early on, he introduced things that drummers these days consider part of the standard repertoire," says Rivers. "A lot of musicians were influenced by Tony."

As the end of his stay with Davis drew near, the drummer, like the trumpeter, began to investigate funk and pop rhythms. On the last record he recorded with Davis, 1969's "In A Silent Way," Williams typically turns in an idiosyncratic performance, offering a dreamscape of cymbals that drives the leader's musical mantra.

Volume was never a problem for Williams, who could be one of jazz's vehement practitioners. Hooking up with British guitarist John McLaughlin, who also participated in the "In A Silent Way" sessions, he formed the Tony Williams Lifetime. The instrumentation was unique. The only other member was organist Larry Young.

As psychedelia defined the pop turf, this unholy trio released "Emergency!" on Polydor. It proved that experimental barrages of sound weren't only the province of Jefferson Airplane and the Velvet Underground. It wasn't long before Cream bassist Jack Bruce became part of the unit. 1970's antagonistic "Turn It Over," which Williams claimed was his version of the MC5's explosive "Kick Out The Jams," was a blitzkrieg of expressionism that also managed to display its structural savvy.

Along with Davis' work of the era, Lifetime's seminal ideas facilitated the arrival of jazz/rock fusion. Verve has just released a double-disc overview of the band's work, "Spectrum: The Anthology," which covers material through the band's demise, in 1972. Of the individual titles, only "Emergency!" is available.

In the mid-'70s, Williams set up an entirely new group that was still called Lifetime for two discs on Columbia. It featured guitarist Allan Holdsworth. Some of the nuances for which Williams was famous were smudged by the bombast of the band. Tracks from "Believe It" and "Million Dollar Legs" are currently united on an album called "Tony Williams Lifetime: The Collection." But anything could happen in

Williams' world. A track from the 1979 record "The Joy Of Flying" found him far away from fusion, performing a duet with Cecil Taylor.

Davis' shadow usually loomed over Williams' work, and as the '70s came to a close, the trumpeter's quintet was scheduled to reunite when the leader backed out at the last minute. Hancock, Shorter, Carter, and Williams certainly had their own chemistry, however. Picking up Freddie Hubbard, they gigged and recorded under the name V.S.O.P. In a 1982 group led by Hancock, and with a youthful Wynton Marsalis in the horn chair, Williams played a music quite similar to Davis'

mid-'60s sound. He was part of the band on Marsalis' first, Hancock-produced Columbia album as well.

Frustrated that his muse disappointed him when it came time to write for "The Joy Of Flying," Williams began studying composition during the early '80s. "Foreign Intrigue," made with the acoustic unit, marked his return to Blue Note, forwarding Milesian notions of harmony and melody, but also sneaking in a little light funk and hard bop. Refined and sure of itself, the set featured some of Williams' most satisfying work since the '60s. He honed this approach through several

(Continued on next page)

OZ FOLKS LOVE THEIR COUNTRY MUSIC

(Continued from page 70)

before them. Indeed, it now may be hardly worthy of comment when Australians write, record, or tour in the top half of the world. It is taken as the norm for the likes of Cassar Daley, Connors, the Wolverines, Shanley Del, James Blundell, and Brent Parlane to record in Nashville; for Dusty and John Williamson to tour England and Ireland; and for Keith Urban, the Dead Ringer Band, O'Shea, Tommy Emmanuel, and others to play often in the U.S.

For ABC's Gross, one of most powerful women in the Australian music industry, the bright new era for Down Under country music has come about by essentially breaking with the past, or at least its image. "It's important that we've established a young star system. Once it was just Slim Dusty and John Williamson, but they've been elevated to living legends [status], leaving an opening for new stars like Lee and Tania Kernaghan, Gina Jeffreys, Mark O'Shea, and Tina Martyn to attract a lot of attention."

Though not necessarily a lot of airplay. "Yes, we've come on enormously in the '90s," cautions Gross, "but the reality is that Australian country music is still only played by community or regional radio stations and, for many artists, 5,000 albums is still a best-seller. Most of the multinational [labels] still have not put much more than a toe in the water. For it to really happen commercially, there needs to be a consolidation of interest at high levels, more signings, more airplay, more commitment."

At the moment, much of the entrepreneurial spirit in country music comes from the performers themselves. They are extremely successful direct marketers, selling many thousands of private-label cassettes and CDs at gigs and festivals—something that is slowly coming to the attention of the majors.

"One thing is clear," says Bushwackers' Newton. "For a great many Australians, country music represents an opportunity to touch base with and enjoy elements of our culture that are underrepresented and/or ignored by the formatted media. The first reliable research indicates that Australians of all ages and in all localities have a great affection for home-grown artists and product."

The research to which he refers: a groundbreaking survey recently conducted for the CMAA by AMR: Quantum Harris, which revealed that 38% of Australians over 18 (more than 5 million) enjoyed listening to country music; that 44% of them expressed a first preference for Australian country

music; and that 89% indicated that they would listen to a full-time country radio station.

RADIO BATTLE

At the end of last year, Sydney's bold country music station, KICK-AM, folded when its owners judged that a 1.7% share of the city's highly competitive radio market was not sufficient. Yet the battle to take the music into rock and pop's heartland is only just beginning. "Without any doubt, the most exciting thing to ponder," says Newton, "is that most of this growth and attention has been achieved without major input from the mass media and with only marginal investment from most of the formal industry."

Gina Mendello, Sony Music's country product manager, says, "We accept that it is going to be a long haul to get rock FM stations, but what is frustrating is the refusal of AC stations to even think about country. You would think that it would be perfect for stations like Mix-FM, tt-FM, and WS-FM, but they won't touch it."

"An NAC format would be useful," Mendello continues. "Tommy Emmanuel [a Sony-signed guitar wizard] made it to No. 1 on the American NAC charts with his 'Can't Get Enough' album, so we obviously have acts that fit there perfectly."

A recent radio breakthrough has been the add by 2DAY-FM in Sydney of Twain's "If You're Not In It For Love"—but only the rock remix. Rimes' "Blue" reached the top 10 of the national charts after being broken by air personality Laws on his predominantly talk show (heard on more than 100 stations), but the record was not heard on FM top 40 or rock outlets except during chart countdown shows.

Australian AM radio, with its older demographic reach, is far more receptive to country music—particularly the high-ratings news/talk stations 2GB and 2UE in Sydney and 5DN in Adelaide, which drop in occasional country tracks to break up the talk.

"It feels to me like it's really breaking open," says Jeffreys of the new era of country music acceptance. "The preconceived idea, which always existed in the bigger cities, of what country performers should look and sound like seems to be changing. We've filled a void with music that a lot of people can relate to."

"I now have girls at my concerts who look as if they just came from an Alanis Morissette show—black fingernails, long black hair, really trendy clothes—and they're loving it. The lines between rock and country, at least in a live situation, aren't as strict as they used to be."



by Geoff Mayfield

CONTRAST: It took Live's last album a full year to reach No. 1 on The Billboard 200, as it debuted in the May 14, 1994, issue but did not reach the summit until the May 6 issue of the following year.

The band played "Saturday Night Live" Feb. 15; however, "SNL" appears to be no more than an insurance policy, as most industry pundits had been predicting a chart-topping debut for Live since the start of the year. Indeed, the new set rings the gong louder than the old one did, as "Secret Samadhi" checks in with 227,000 units, compared to the 117,500 units that "Throwing Copper" had when it galloped 4-1.

Still, this is the second week in a row that an album has debuted at No. 1 following a national TV appearance, as a Jan. 27 shot on ABC's American Music Awards show helped set the stage for LeAnn Rimes' "Unchained Melody/The Early Years." A second-week decline of 19.5% puts the Rimes set at 133,500 units. Live leads by a 70% margin.

NEXT: Heard anything about a movie from some radio host? Just kidding, even this confirmed Don Imus fan must acknowledge the hoopla accompanying the launch of Howard Stern's "Private Parts" flick. About a month before the release of the soundtrack, Best Buy VP of marketing Gary Arnold told me that he expected the album, which includes tracks by Porno For Pyros, Marilyn Manson, and Green Day, will ring up a bigger first-week number than U2's "Pop" will have in the following week. We'll see, but in the meantime, it seems safe to predict that "Parts" will become the third album in three weeks to debut at No. 1.

Among the media tricks up Stern's sleeve: a stop with Porno For Pyros on "Late Show With David Letterman" Feb. 26, the day after the set hit stores.

FASTER START: As noted here last week, 1997 album sales continue to click about 9% higher than they were at this point last year (see Market Watch, page 78). At least some of that improvement must be attributed to product flow. During the first 10 chart weeks of 1997 (a period that includes sales from the last 10 days of 1996), 59 albums debuted on The Billboard 200, with 19 of those opening in the top 50 and nine of those starting in the top 10. There were 55 debuts on the chart at this point last year, and five during the same period in 1995, a year that was known for its unbalanced release schedule. There were only eight debuts in the top 50, with just two in the top 10, during the first 10 chart weeks of '95, while the early part of '96 yielded 14 top 50 and nine top 10 debuts.

Certainly, it should be acknowledged that a peppy start to the year offers little or no indication of where year-to-date numbers will be come December. And certain increased costs in doing business that have emerged over the past few years add intensity and a real sense of concern to the slower growth that the industry has experienced for the past couple of years. But while I don't want to come across as some sort of Pollyanna, I'm also reasonably certain that we're nowhere close to the point where we'll need to start drafting an obituary for the music business.

DREAMY: You may know that Oprah Winfrey can charge album sales, but the jolt her syndicated show brings to Tina Turner's "My Wildest Dreams" is reminiscent of how Oprah invigorated Yanni's career in November 1990. A 152% sales gain sparks a re-entry at No. 99; Turner was also represented by a Feb. 22 stop on "Saturday Night Live." Her "SNL" exposure and her Feb. 24 stop on "David Letterman" will be reflected in the next issue's charts.

CATALOG LOG: Bush's "Sixteen Stone" and John Tesh's "Live At Red Rocks" moved to catalog status last week, with the former debuting at No. 3 on Top Pop Catalog Albums, the rank it holds on the current chart. Tesh's set last appeared at No. 11 on the Feb. 22 Top New Age Albums list. Meanwhile, the debut of the Trent Reznor-produced "Lost Highway" soundtrack (No. 7 on The Billboard 200, 94,000 units) might have prompted this week's catalog chart debut for Nine Inch Nails' "The Downward Spiral" (No. 46), which last appeared on The Billboard 200 in June.

EMI'S SOUTHGATE EXPRESSES CONFIDENCE IN GLOBAL MUSIC MARKET

(Continued from page 1)

their mouths in a very negative way that has been very damaging to the industry. A lot of what we have read and heard has just been panic."

Southgate says that he is confident of the industry's global health as long as the business acknowledges popular trends. Of the U.S. in particular, he comments to Billboard, "We are noticing a movement away from alternative rock and rap music. Even MTV are rescheduling their programming. The fact that the Spice Girls got a No. 1 single and a hit album is an indication of the way the music market is moving."

An EMI source says that the company believes rap, hard rock, and grunge are in decline because they are too demanding on listeners in the long term. Says the source, "Our view is that the new success of British music [has happened] because it's nice music to listen to. With the Spice Girls, Blur, and the others, the music is happy and melodic and uplifting."

EMI is home to Blur and, through its Virgin company, current pop phenomenon Spice Girls, and though Southgate expresses his confidence in the newly demerged EMI Group in the coming months and years, its perfor-

CASSETTE CAMPAIGN

(Continued from page 6)

While a statement issued by ITA cited a Recording Industry Assn. of America (RIAA) study that revealed the format suffered a 17% decrease in sales last year, the same statement revealed some promising statistics discovered as part of a preliminary study conducted by Soundata.

Among the research company's findings were statistics that indicated 45% of its consumer study group were in favor of the cassette format being offered in record stores and 65% of the group had recently left stores that didn't carry cassettes they were looking for without buying anything.

According to BMG VP and ITA steering committee chairman Louis Vaccarelli, the campaign will refrain from making negative comparisons with other formats.

"We're not going to say you can't jog with your CD player because it skips," says Vaccarelli. "People just need to be aware of the advantage of the cassette."

In fact, Van Horn says the campaign is not meant to produce radical or long-term changes in the fortunes of the format.

"We're not saying that the cassette is going to come back stronger than ever," says Van Horn. "We're just looking at getting a few more years of life out of the format so that capital investments made in equipment and facilities can be made back by manufacturers."

JIM BRICKMAN

(Continued from page 10)

The artist is also in the middle of a 30-date U.S. tour, which started in late January and will run through mid-March.

After the U.S. trek, Brickman will venture to Asia to promote the album. "Picture This" is scheduled for European release sometime during the summer on Windham Hill, which is distributed by BMG worldwide.

"I'm very excited," Brickman says. "I get a kick out of the fact that this kind of music can be heard by many different generations, and that there's a place for it in between Nine Inch Nails and [the] Smashing Pumpkins."

mance in its latest set of figures was subdued (Billboard Bulletin, Feb. 26).

According to a statement released Feb. 25, in the nine months ending Dec. 31, 1996, EMI Group had, in comparison with the same period in 1995, revenue down 4.6%, to 2,564 billion pounds (\$4.1 billion), and operating profit down 7.7%, to 305.9 million pounds (\$489.4 million).

The EMI statement notes that at constant exchange rates, revenue and profit were little changed year on year, but that the growing strength of the British pound reduced revenue by 111 million pounds (\$177.6 million) and profit by 16 million pounds (\$25.6 million).

The statement says EMI Music revenue was 1,877 billion pounds (\$3 billion) and operating profit was 285 million pounds (\$456 million). The company states that, at constant exchange rates, these figures represent respective falls of 4.7% and 3% from the 1995 totals.

Southgate says that the decline is a reflection of the concentration of strong releases in the fourth quarter of EMI's fiscal year, the first three months of 1997.

He says evidence of that fourth-quarter strength comes from the fact that 1997 albums from Blur and Mansun debuted at No. 1 in the U.K. and are being followed by new albums from Yumi Matsutoya, Jon Secada, Eternal, Queensryche, Scarface, Richard Marx, West Coast Bad Boyz, Ulfus, and Aska, along with the latest in the German hits compilation series "Bravo 15."

The stars of EMI's third quarter, though, were Spice Girls, whose debut album, "Spice," reached No. 1 in five countries, according to the EMI statement, and achieved platinum status in 20 countries and gold in another 12. The album has sold 7 million copies worldwide, according to the company.

The statement also notes the success of the Beatles' "Anthology 3," with 2.5 million sales; the "Romeo + Juliet" soundtrack and Enigma's "Le Roi Est Mort, Vive Le Roi!," with 2 million sales each; and ♯'s first EMI album, the three-CD "Emancipation," which has shipped 1 million units.

Also cited are Danish band Michael Learns To Rock, which, with its strong following in Japan and Southeast Asia, has achieved sales of more than 1 million for its hits compilation "Paint My Love," and Deana Carter, whose country crossover album "Did I Shave My Legs For This?" has notched sales of 2 million.

But while EMI's record operations may have been subdued in the nine months covered by the figures, the group's publishing arm moved ahead. The statement says that EMI Music Publishing produced "another record-breaking performance with strong results in North America, the U.K., Brazil, and Japan." Artists cited as prominent in helping achieve this performance are Tracy Chapman, Stone Temple Pilots, Simply Red, Crowded House, Take That, Celine Dion, Enya, Kanji Ozawa, Kuroyumo, and Mamonas Assassinas.

The EMI Group's retail operation, HMV, also posted a successful nine months. Sales for the period were up 14%, to 670.9 million pounds (\$1.07 billion), with operating profit up 1.9%, to 21.9 million pounds (\$35 million). The statement notes that without the start-up costs of mail-order company HMV Direct and the group's entry into the German market, operating profit would have been 13.4% ahead of the previous year's total.

The statement says that sales in comparable HMV stores were up by

5.2% compared with totals for the same period 12 months before. Including bookselling chain Dillons, which operates under the HMV banner, HMV sales were up 15.1% in Europe; within that increase, Dillons' sales rose 7.8%.

Elsewhere in the world, where there are no Dillons stores, HMV sales in the Asia-Pacific grew 13.2%, according to the statement, and were up 11.5% in North America.

Despite such figures and the success of the publishing arm, Southgate says that he does not feel EMI's labels are being overshadowed. He states that his confidence in the world record market is matched by his faith in the EMI labels' ability to exploit it.

"We're in pretty good shape," he contends. "In the U.K., we're in really good shape. We've got the top four albums this week, which is another indication of our scheduling problems that have bent many of the headline releases toward the fourth quarter. We're going to have a fantastic fourth quarter."

The top four albums in the U.K. for the week beginning Feb. 24 were Mansun's "Attack Of The Grey Lantern" (Parlophone), the Smurfs' "Hits '97 Volume 1" (EMI TV), "Spice," and "Blur" (Food/Parlophone).

Southgate continues, "We're in good shape around the world. It's no secret that we need to get in better shape in the U.S., but all the indications are that we are gradually doing that."

He says that the EMI labels' management in the U.S. has benefited from a period of stability and continuity, but he also warns against expectations of instant market success resulting from its efforts. "People seem to think that you just push a button and it happens. It doesn't. It takes time," he says. "We will see those artists coming through in the coming months."

Those acts will, he contends, be in keeping with EMI's view of the changing tastes in the market. "One example is Deana Carter out of Nashville, whose album entered the pop charts. That's a good example of what we have done."

Southgate says that there has been no new mind-set within EMI's creative thinking. Instead "we follow the trends and the music, and we stay alert to what is going on."

Southgate reiterates his belief that EMI's strength is in its widespread repertoire base and the marketing and promotion that support it, saying, "We have the No. 1 international machine."

"When our American companies hit top gear and give us artists that will transfer internationally, with that behind us and a wonderful international machine and local repertoire, we as an international company will move up to a whole new gear."

Southgate says one advantage for EMI is that it is less reliant on U.S. artists in important markets, such as Germany, than some of the other major labels. He says that he is also conscious of the advantages of regional success as a level of achievement below a full international breakthrough.

"One of the most wonderful things happening in my view, though not in everybody's," says Southgate, "is that one of our hit acts in France [Worlds Apart] is from Germany."

"There are no rules about where we can sell our repertoire. We sell German repertoire in Japan and Danish repertoire in Asia. It's quite extraordinary how the market has become more international. In Asia, it helps that MTV is getting into more homes, and we can back that with our fantastic international machine. It's now a very global business."

EMI is working within that business at a pivotal time for the company. Not only is it celebrating its centenary this year (Billboard, Jan. 25), but it is the subject of global speculation that its new freedom from the corporation of Thorn EMI means it is ripe to be purchased.

Southgate counters the rumors, though, by reiterating his assertion that not only is the company not for sale, but nobody has asked to buy it.

"There's nobody on the horizon or in sight," he states, "despite the fact that somebody thinks Bill Gates wants to get into the music business. I have never met Mr. Gates or anybody from [Microsoft]."

Southgate says that no offer or approach has been made to him before or since the merger last fall.

Meanwhile, the 100th-anniversary celebrations continue with an exhibition, Music 100, which opened Feb. 14

in Edinburgh, Scotland, and will move to London in July and then to York, England, in February of '98.

Other events will include the return to the classical stage of violinist Nigel Kennedy July 5 in Birmingham, England, and the premiere of Paul McCartney's symphony "Standing Alone" Oct. 14 at the Royal Albert Hall in London.

The exhibition has already received a high-level seal of approval. "I sat with [U.K. National Heritage Secretary] Virginia Bottomley at the Brits, and she told me she thought it was fantastic," says Southgate.

Many of EMI's celebratory activities will raise money for its Music Sound Foundation, which will fund music education in schools and other centers of learning. "We're hoping that by the end of this year, we will have 5 or 6 million pounds [up to \$10 million] in the foundation," Southgate says.

RENOWNED DRUMMER TONY WILLIAMS DIES

(Continued from preceding page)

more discs for the label, including "Angel Street," "Native Heart" and "The Story Of Neptune."

When Davis died in 1991, Wallace Roney became the obvious choice to play trumpet in yet another regrouping of the famed Miles quintet a year later. On paper was a glance over the shoulder—the players re-examined the book of tunes they initially interpreted with Davis. But the quality of the work was astounding. Each member brought a new level of expertise to the pieces. A world tour reminded plenty of people how exquisite the band members were as a team. Warner Bros.' 1994 studio document of the group, "A Tribute To Miles," won a Grammy.

A 1990 piece, debuted at the Herbst Theatre in San Francisco by the Kronos Quartet, foreshadowed the kind of classical composing featured on "Wilderness." It is titled "Rituals For String Quartet, Piano, Drums And Cymbals." Hancock played the piano. "We're going to try and work 'Wilderness' record a lot more," says Kirk Tankley, a spokesman for the firm of Rogers & Cowan, which handled the drummer's publicity.

In 1995, Williams shared an Italian stage with Roach's all-percussion ensemble, M'Boom, and drummer Ginger Baker. His death scuttled plans to document the partnership in a studio in early March. The show was videotaped and recorded; Roach will inves-

tigate the documentation's quality.

In September of '96, Williams recorded a trio date for Sony that is out in Japan. Titled "Young At Heart," it features bassist Ira Coleman and pianist Mulgrew Miller. Plans for a U.S. release are in the works. Another clear view of his newer trio work can be heard on pianist Michael Wolff's 1995 "Jumpstart!" on the Jimco label.

COMMENTARY

(Continued from page 4)

reached through nontraditional retailers, such as supermarkets and giftshops. Entertainment retailers themselves could increase music sales by promoting releases to their video rental customers. How many people enter such a store, go directly to the video section to rent or return a video, and walk out without stopping in the record section? If records relating to the movies being rented were merchandised alongside the videos, would that not increase the sales of records?

While there are obviously many other ways to expand music sales, my point is that considering the business of selling records as a business geared for reaching only high school and college-age people misses a vast potential market. And in this potential market—i.e., older demographics—there is more disposable income and less competition for the entertainment dollar.

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Jennifer Lopez To Host Latin Music Awards

Actress Jennifer Lopez has been named to host Billboard's fourth annual Latin Music Awards, which will take place April 30 at the Gusman Center for the Performing Arts in Miami.

Lopez is starring in the Warner Bros film "Selena," a biopic of slain Tejano star Selena. The Bronx-born actress also is appearing in the Fox Searchlight movie "Blood And Wine," with Jack Nicholson, Stephen Dorff, and Michael Caine.

A former "fly girl" on Fox's comedy program "In Living Color," Lopez scored several starring roles on television before landing a slot in the critically hailed film "Mi Familia." She earned an Independent Spirit Award nomination for her performance in that film.

Lopez, 26, also will star in the Columbia Pictures movie "Anaconda," an action adventure film due out this fall. In addition, Lopez, who is of Puerto Rican heritage, will star in the Oliver Stone-directed movie "U-Turn," with Nick Nolte and Sean Penn.

Lopez is hosting an awards ceremony that will include special honors for two prominent recording stars: Emmanuel and José José. Emmanuel, the Mexican star who records for PolyGram Latino, will receive the Spirit Of Hope award, which is given annually to a Latino recording artist who participates in

civic or humanitarian causes. José José will be the fifth inductee into Billboard's Latin Music Hall Of Fame. According to his label, BMG, the popular Mexican balladeer has sold more than 35 million records worldwide.

As in years past, Billboard's Latin Music Awards will close out Billboard's eighth annual International Latin Music Conference, slated to run April 28-30 at the Hotel Inter-Continental in Miami.

The conference will feature two evening showcases, four industry panels, and one acoustic songwriters showcase. Newly confirmed panelists are Ramón Arias, director of Latin talent acquisition, East Coast, peer music (Latin rock); Carlos Sarli, remixer/producer; Pablo Flores, co-owner of Hits and Mixes Productions (Latin dance); and Haz Montana, PD WRMA-FM

Miami; Jesús Salas, PD WXDJ-FM Miami; Scott Tonneberger, senior project director; Market Segment Research & Consulting (Latin radio).

Among the labels participating in the showcases are Arista Latin, BMG, Fonovisa, Karen/PolyGram, PolyGram, and Sony Argentina.

Keynoting the conference is McHenry Tichenor Jr., chairman/president/CEO of The New Heftel. For further information call Maureen Ryan at 212-536-5002.



LOPEZ

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Az Yet Not Sorry It Redid Chicago Hit

ANOTHER BABYFACE PRODUCTION Charges Toward The Top 10: Az Yet bullets 21-16 with its cover of Chicago's "Hard To Say I'm Sorry." The LaFace single features former Chicago vocalist and co-writer of the song Peter Cetera. That means every remake of a Chicago song to chart on the Hot 100 has featured either the entire group Chicago or a former member. Of course, the Az Yet single is only the second remake of a Chicago song to chart. The first was "25 Or 6 To 4," originally a No. 4 hit in 1970. The group recorded an updated version in 1986 that peaked at No. 48. That makes the new version of "Hard To Say I'm Sorry" the most successful remake of a Chicago tune.

If the Az Yet single reaches the top of the chart, it will be the group's first No. 1 hit. But it will also be the most successful remake of a No. 1 hit from the 1980s. Right now, two titles hold that honor: Luther Vandross and Mariah Carey's cover of Diana Ross and Lionel Richie's "Endless Love" was a No. 2 hit, as was Nicki French's interpretation of Bonnie Tyler's "Total Eclipse Of The Heart." In addition, "Hard To Say I'm Sorry" would be the ninth No. 1 hit of the rock era to be No. 1 by two different artists, following "Go Away Little Girl," "The Loco-Motion," "Please Mr. Postman," "Venus," "Lean On Me," "You Keep Me Hangin' On," "When A Man Loves A Woman," and "I'll Be There."

SHINING STAR: The Oscar-nominated "Shine" dominates Billboard's classical charts. The soundtrack on Philips moves to No. 1 on Top Classical Crossover, while "David Helfgott Plays Rachmaninov" remains in pole position on Top Classical Albums.

COUNTING DISHWALLA: Kevin Martin of Atlanta phoned in his observation that Dishwalla set a record for

remaining on the Hot 100 48 weeks with "Counting Blue Cars" without reaching the top 10. The single, which disappears from the Hot 100 this week, peaked at No. 15. The previous record holder was Crystal Waters, who was on the chart 45 weeks with "100% Pure Love," a single that peaked at No. 11. Martin notes the coincidence that as Dishwalla drops off the chart, Waters leaps 13 places to No. 41 with her latest, "Say... If You Feel Alright" (Mercury).

COUNTING OSCAR: A phone call from London pointed out my error in crediting songwriter Tim Rice with only one Oscar, for "Can You Feel The Love Tonight" from "The Lion King." Actually, Rice won two years in a row. His first statuette was for "A Whole New World" from "Aladdin." I should have known better, not only because I'm a Rice fan, but because he is a counterpart of mine. No, I haven't written a musical with Andrew Lloyd Webber. But Rice is one of the authors of "The Guinness Book Of Number One Hits." I'm glad to correct the information, and thanks for the phone call, Tim.

If Rice does win his third Oscar, it will be with his third collaborator: "A Whole New World" was composed with Alan Menken, "Can You Feel The Love Tonight" with Elton John, and "You Must Love Me" with Webber.

ADD MADONNA: The second Tim Rice/Andrew Lloyd Webber song from "Evita," "Don't Cry For Me Argentina," slips 8-9 on the Hot 100. As Keith Caulfield of Los Angeles points out, it's the first top 10 hit by Madonna that doesn't include a writing or producing credit for the artist since "Dress You Up" in 1985. Caulfield notes that Madonna holds the record for the female producer with the most No. 1 hits (seven) and is tied with Carole King as the female songwriter with the most No. 1 singles (nine).



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	97,115,000	107,694,000 (UP 10.9%)	CD	59,600,000 69,153,000 (UP 16%)
ALBUMS	83,383,000	90,658,000 (UP 8.7%)	CASSETTE	23,507,000 21,303,000 (DN 9.4%)
SINGLES	13,732,000	17,036,000 (UP 24.1%)	OTHER	276,000 202,000 (DN 26.8%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,489,000	11,054,000	2,435,000
LAST WEEK	LAST WEEK	LAST WEEK
15,053,000	12,622,000	2,431,000
CHANGE	CHANGE	CHANGE
DOWN 10.4%	DOWN 12.4%	UP 0.2%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
12,580,000	10,546,000	2,034,000
CHANGE	CHANGE	CHANGE
UP 7.2%	UP 4.8%	UP 19.7%

ALBUM SALES BY FORMAT					
	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996	CHANGE
CD	8,302,000	9,652,000	UP 16.3%	7,480,000	UP 29%
CASSETTE	2,728,000	2,941,000	UP 7.8%	3,034,000	DN 3.1%
OTHER	24,000	29,000	UP 20.8%	32,000	DN 9.4%

ROUNDED FIGURES FOR WEEK ENDING 2/23/97

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(2/4-46424)

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Produced by Paula Cole. Management: Carter for Stereotype Management.

Recorded and mixed by Roger Moutenot.



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