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Pat Benatar Returns In Peak Form On CMC Album

SEE PAGE 11

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

MAY 31, 1997

ADVERTISEMENT

## Hamburg Grows As Source Of German Hits

BY WOLFGANG SPAHR

HAMBURG—With more than 50% of the national repertoire on the singles chart this year, Hamburg is strengthening its reputation as the hit-making capital of the German-speaking countries.



A shining example of this city's success is "Lonely," currently the

No. 1 single in Germany. The song is by Ghanaian artist Nana Abrokwa, who traveled to Hamburg to record the song and to work with the city's hit-making production trio of Buelent Aris, Toni Cottura, and Holger Storm.

Aris and Cottura have greatly added to Hamburg's standing by the success of such acts as Fun Factory (edel), Backstreet Boys (Rough Trade),

(Continued on page 101)

## Chinese Piracy Efforts Lauded At MIDEM Asia

BY GEOFF BURPEE

HONG KONG—When President Clinton proposes a renewal of China's most favored nation (MFN) status to Congress in the coming months, intellectual property in the country may be one of his strong suits, for a change.

The sale and production for export of pirate music product remains a major problem for China. However, in the year since MFN was last renewed, a number of China-based industry watchers say that the country's 297 state-run record companies have made laudable efforts toward promoting

(Continued on page 105)

## Chet Atkins To Receive '97 Billboard Century Award

BY CHET FLIPPO

NASHVILLE—From the glory days of pioneering live country radio broadcasts to concerts with the Boston Pops, from picking guitar on the pivotal Elvis Presley sessions to picking songs for the seminal Everly Brothers recording dates, from escaping a remote East Tennessee holler to performing at the White House, Chet Atkins' life and career defy description and encompass entire worlds of American music history. Not only did he define guitar playing worldwide, but



ATKINS

his roles as record producer and label chief were crucial to the development of Nashville as a world music center and of country music itself as a major and lasting popular music. He brought country music to the world and vice versa.

Atkins' remarkable contributions to the global music scene and his ongoing presence as a vital musical force have occasioned his being named the 1997 recipient of the Century Award, Billboard's highest honor for distinguished creative achievement. He will be presented with the Century

(Continued on page 96)

## Joint Ventures Raise Issues Of Control, Accountability

BY DON JEFFREY

NEW YORK—Ventures between major labels and independents sometimes unravel for reasons that have to do with the business of developing, promoting, and marketing acts and records. But occasionally deals fall victim to issues neither partner could foresee, as when Atlantic Records' venture with Interscope Records crumbled over the lyrical content of the latter's product, especially rap releases from Interscope-distributed Death Row Records.

Now that Death Row is the center of a more serious controversy—a federal jury probe of possible criminal activity—the question of adequate controls by labels over their partners has be-

come more pressing.

Nevertheless, record companies continue to seek out and sign small labels to provide them with an edge—a hot act or scene that gives the major greater street credibility and, often, bigger sales and profits.

In general, major-label executives

say they try not to exercise much creative control over the ventures they

form for fear of losing that which made the indie attractive in the first place. But they do maintain financial controls over these partnerships and the right to modify contracts when necessary.

"In the end, we try to do joint ventures with entrepreneurial partners, and we want to have their creative initiative," says Joel Schoenfeld, senior

(Continued on page 98)

### NEWS ANALYSIS

## Copy-Protection Chip May Give DVD A Boost

BY SETH GOLDSTEIN

NEW YORK—C-Cube Microsystems is introducing copy-protection technology that it thinks will lower the cost of DVD hardware and the barriers preventing Hollywood studios from releasing movies in the new format.



The Milpitas, Calif.-based manufacturer has devised a single chip, called SecureView, to incorporate copy protection and decryption. These tasks previously required separate components.

A key part of C-Cube's ZiVA decoder system, SecureView will lower the cost of DVD players using it to under \$400 by the end of the year and below \$300 in 1999, says marketing director Clint Chao, who is responsible for home entertainment and personal computers. In a year and a half,

(Continued on page 97)

## Radio, Retail Are Swooning Over Carlisle's 'Kisses'

BY DEBORAH EVANS PRICE

NASHVILLE—"Butterfly Kisses" is that fondest of music-industry success stories: the left-field hit. A song from a contemporary Christian album that seemingly came out of nowhere, the track is now everywhere, and it is lifting the album to new crossover chart heights

(Continued on page 96)



CARLISLE

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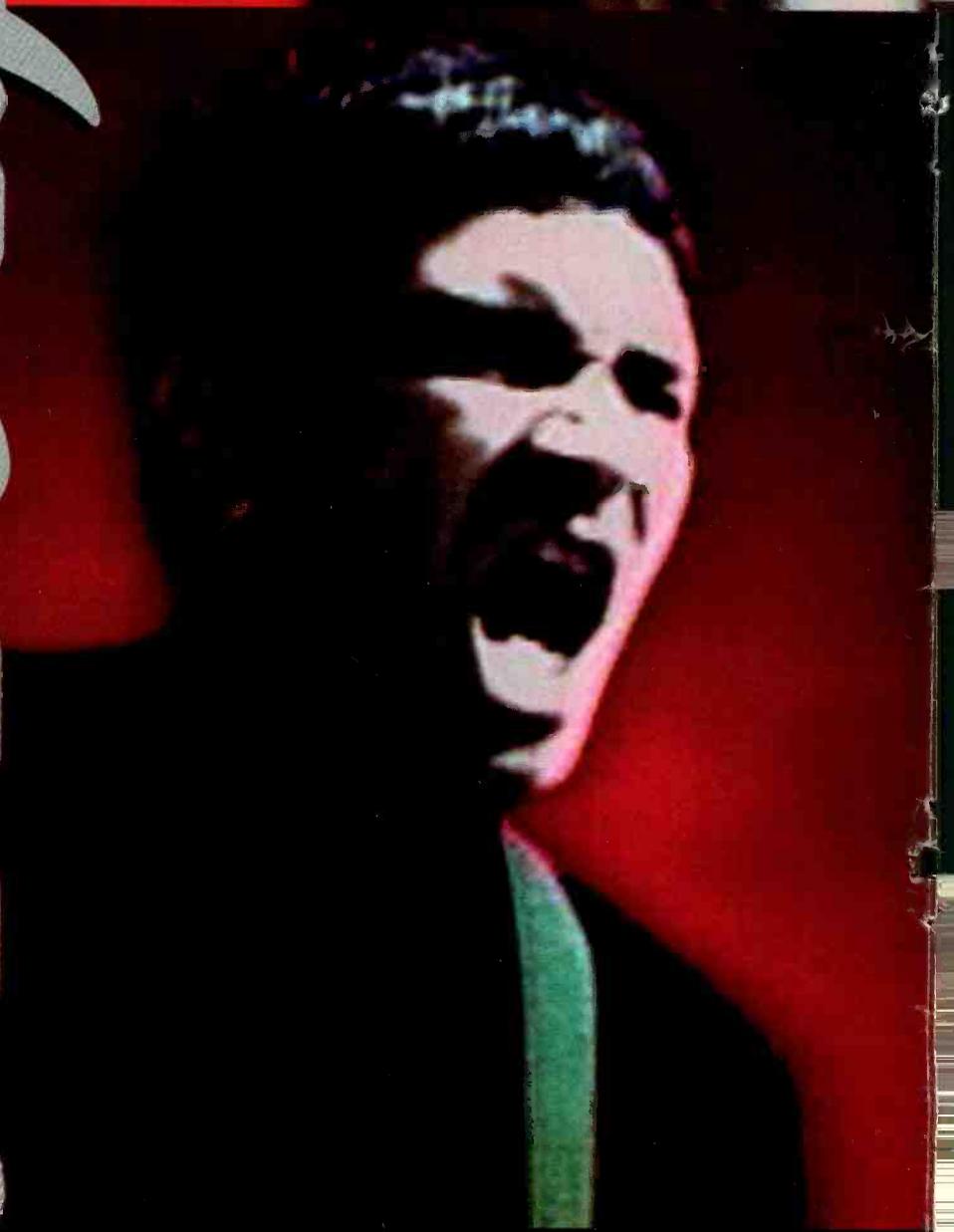
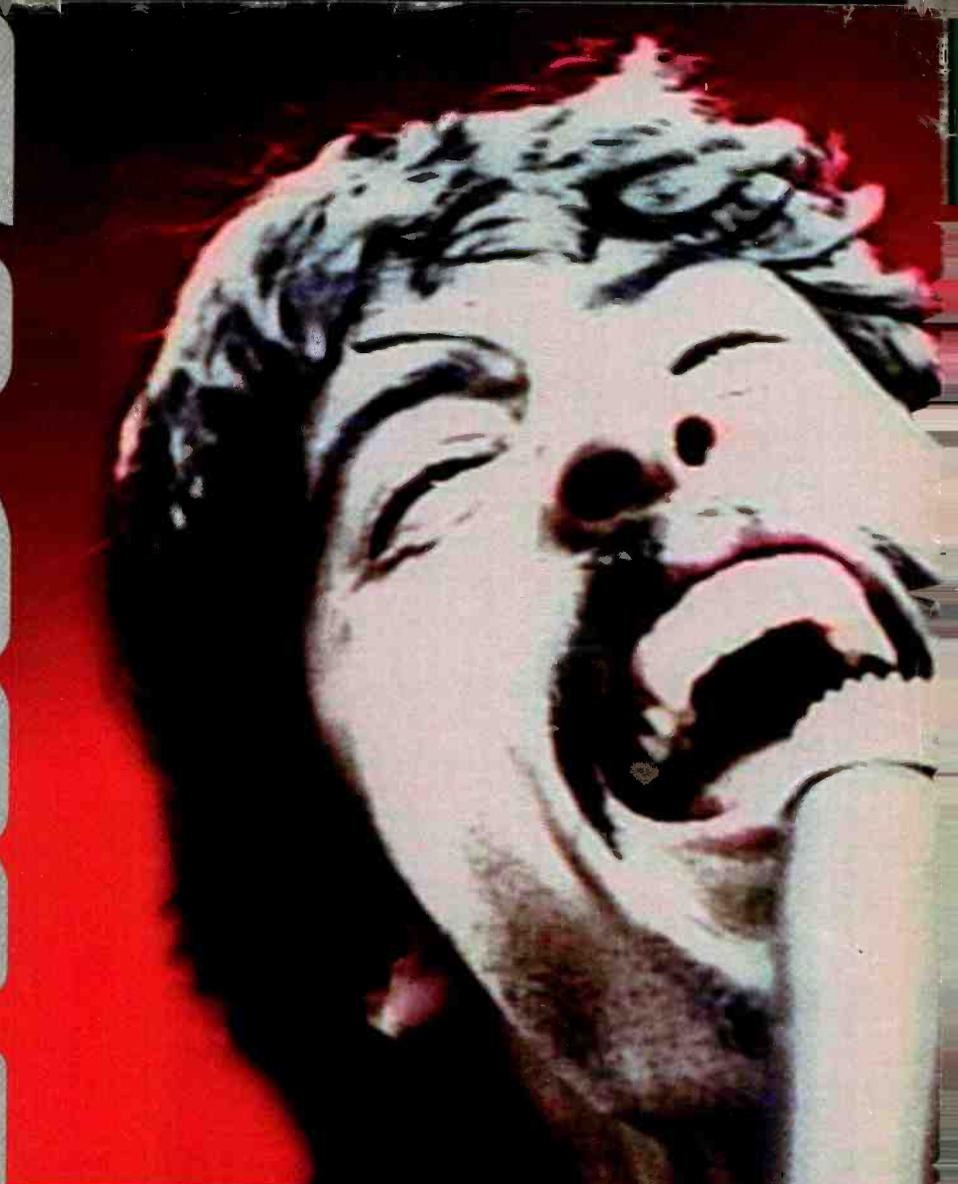
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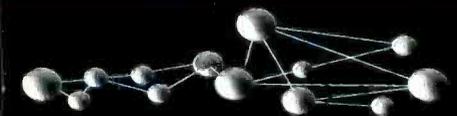


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# VERBOW'S CANDID 'CHRONICLES'

Good music compels us to think about the musicians, but great music compels us to think about ourselves.

For many fans, acquaintance with the sound of Jason & Alison's "Leaving," a near-delirious song of aggrieved disengagement from their 1994 "Woodshed" collection, has ever after helped codify the feeling of any unwelcome farewell, its lovely dissonances so perfectly cinematic in their dolor it seems amazing they haven't yet been utilized in film. Issued Oct. 25, 1994, by the guitar- and cello-buffeting duo for Chicago indie label Whitehouse, the record works as a high-strung suite on the psychic literature of life's sign-offs and departures, the gorgeous gloom steadily advancing during tracks like "I Wouldn't Lie," "Flag," and "Letter From Florence" until it finally subsides with a last lyrical admission of "letting go" on "Each Step." And yet, quite appropriately, the 10-cut tempest of overcast vocals and gusty, string-based acoustic gales always seems to end too soon.

Jason & Alison are finally back with more equally dramatic music on "Chronicles" (550 Music/Epic, due June 24), which marks their Bob Mould-produced debut as Verbow, a full band that includes Luke Rothschild on bass and Mark Doyle on drums. But for the original pair, the fresh material comes as a particularly welcome relief.

"The 'Woodshed' material got too difficult to play every night," says writer/vocalist Jason Narducy with a weary laugh, even though it won them the staunch support of the members of Live (with whom they toured in December '94) and attracted the production patronage of longtime hero Mould.

"The music was almost a conversation with your emotions, an experience that went past anything intellectual," says Alison Chesley in agreement. "The act of replaying it live reminded me of listening to 'Copper Blue,' the first Sugar album, over and over again in an airport when I was ending a relationship."

"Actually," notes Narducy, "Mould heard 'Woodshed' and really liked it, so Nick Miller, a promoter at Jam Productions in Chicago, suggested we get together. After opening for Bob for three shows at [local club] the Metro in February '95, he offered to produce us, and that has been a wonderful experience. Bob's a genius, and I can't say enough good things about him. I learned things you wouldn't expect from a punk icon, like showing me how to breathe better while singing and the technical aspects of guitar tones."

"Bob has a very strong, inspiring work ethic," says Chesley, "and he provided me with a lot of space and encouragement. He's the one idol I've been able to meet that I wasn't disappointed with, and the feeling he gave us of being a fan of ours made us do things we never thought we could do."

Mould himself was sufficiently pumped by the making of "Chronicles" that he turned his reaction into a public statement printed on a sticker affixed to the cover of "Holiday," the first single from "Chronicles," which is also available on a promo CD-5 with two non-album tracks. "It was a fun project to be on," Mould announces, "fun in the sense that some sessions are all about getting something usable, as opposed to something truly inspired. With Verbow, that's not the case. It's a complete package."

So complete, in fact, that it yielded artistic satisfaction as well as personal catharsis. The writing and recording of a heartening song like "Holiday" reminded Narducy why he originally got into rock'n'roll.

"When I wrote the chords to 'Holiday,' it made me feel so good," he explains, "because they described a place I'd always want to go to when I was younger. In the opening lyrics ['Weighing in for Holiday/Adding up and pressure seal'], I was recalling situations as a 10-

year-old kid where I didn't want to go to family events because I always found myself being asked to go get my guitar and play something for the guests. At that age, I was already doing club gigs in a punk band called Verboten, and my songs weren't exactly what your relatives wanted to hear while they ate crackers and cheese. So I'd make my excuses, run back to my room, and listen to Elvis Costello, the Jam, or Cheap Trick's 'Surrender' on headphones full blast.

"For me, 'Holiday' conveys that sense of release, when you could turn on the radio or your stereo, and the music that poured out helped you with your emerging identity."

Chesley had a similar response to all the raw demos Narducy generated for "Chronicles," finding that they turned her inward even as she was called upon to devise her parts for the final arrangements. "I found the songs very moving," she admits. "Something like 'Down The Gun' was very evocative, detailing—without easily categorizing—the random thoughts of a kid who's not fitting into society, who made one sudden mistake, and now his life is going to blaze. A lot of the darkness in the chords appeals to me in the same way [Austrian composer Gustav] Mahler does—making it OK to think about difficult or distressing things that deserve consideration."

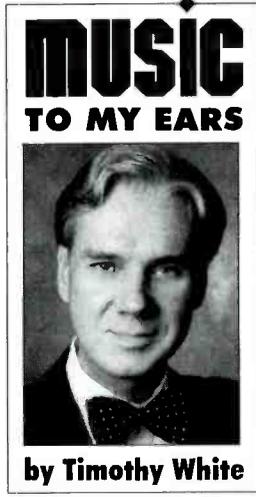
Chesley was born Jan. 4, 1960, the daughter of defense contract administrator Albert Chesley and the former Doris Andersen, a homemaker, who met her future husband at a Lawrence Welk concert on the Santa Monica (Calif.) Pier. Alison took up the cello at 8 and was immersed in the cello concertos of Czechoslovakia's Antonin Dvořák until she discovered the "Who's Next" album at 22. After attending California State University, Northridge, she was accepted into the master's program for cello performance at Northwestern University in Evanston, Ill., where she met Narducy when they both worked at the Bean Counter coffee shop on Central Street. Narducy, born Feb. 10, 1971, in Wisconsin, is the son of Ray Narducy, a professor at Northwestern who has a doctorate in popular culture (he did his thesis on Beatles movies), and the former Sally Vershave, a business consultant. Jason's folks divorced in 1975, and he grew up "in 14 different apartments between Chicago and Evanston" as he bounced from one parent's address

to the other. At the time he began discussing music with Chesley in the coffee shop, Narducy had just left the popular Chicago group On, and he asked her to sit in with him for a solo acoustic show. "Our first set consisted of 'Flag,' a cover of a Bob Mould song called 'Sinners And Their Repentances,' and two other tunes," says Narducy, "and the crowd response was so intense we stayed together."

"Alison had a natural ability to write counter melodies," Narducy continues, "and the stirring qualities of her cello lines have since become so powerful that she takes all the solos on the new record."

Narducy amassed 50 new songs for the enthralling "Chronicles," letting Mould decide which ones excelled, while reminding himself that the album should consist of material whose "key element is its therapeutic value. As a young person, I found that factor addictive, and still do. 'Woodshed' was mostly relationship songs, but 'Chronicles' has more storytelling, more sunlight, and more relief for me performance-wise."

"In the beginning," adds Chesley, "we set out to play aggressive string music that sounded full and melodically strong rather than incidental. The intentions weren't lofty, and yet I guess it is a lofty thing for people to connect with themselves and each other through music."



TOP ALBUMS

HOT SINGLES

VIDEOS

<b>• THE BILLBOARD 200 •</b> ★ SPICE • SPICE GIRLS • VIRGIN	102
<b>CLASSICAL</b> ★ PLAYS RACHMANINOV • DAVID HELFGOTT • RCA VICTOR	33
<b>CLASSICAL Crossover</b> ★ SHINE • SOUNDTRACK • PHILIPS	33
<b>COUNTRY</b> ★ CARRYING YOUR LOVE WITH ME • GEORGE STRAIT • MCA	30
<b>HEATSEEKERS</b> ★ ALLURE • ALLURE • TRACK MASTERS / CRAVE	18
<b>JAZZ</b> ★ TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI DAVE GRUSIN • GRP	34
<b>JAZZ / CONTEMPORARY</b> ★ THE MOMENT • KENNY G • ARISTA	34
<b>NEW AGE</b> ★ IN THE MIRROR • YANNI • PRIVATE MUSIC	32
<b>POP CATALOG</b> ★ GREASE • SOUNDTRACK • POLYDOR	80
<b>R&amp;B</b> ★ SHARE MY WORLD • MARY J. BLIGE • MCA	20
<b>• THE HOT 100 •</b> ★ MIMMBOP • HANSON • MERCURY	100
<b>ADULT CONTEMPORARY</b> ★ BUTTERFLY KISSES • BOB CARLISLE • DIADEM	92
<b>ADULT TOP 40</b> ★ ONE HEADLIGHT • THE WALLFLOWERS • INTERSCOPE	92
<b>COUNTRY</b> ★ SITTING ON GO • BRYAN WHITE • ASYLUM	28
<b>DANCE / CLUB PLAY</b> ★ NOT OVER YET • GRACE • PERFECTO KINETIC	26
<b>DANCE / MAXI-SINGLES SALES</b> ★ STEP INTO A WORLD (RAPTURE'S DELIGHT) KRS-ONE • JIVE	26
<b>LATIN</b> ★ SOLO EN TI • ENRIQUE IGLESIAS • FONOVISA	31
<b>R&amp;B</b> ★ G.H.E.T.T.O.U.T. • CHANGING FACES • BIG BEAT	22
<b>RAP</b> ★ HYPNOTIZE • THE NOTORIOUS B.I.G. • BAD BOY	21
<b>ROCK / MAINSTREAM ROCK TRACKS</b> ★ LITTLE WHITE LIE • SAMMY HAGAR • TRACK FACTORY	93
<b>ROCK / MODERN ROCK TRACKS</b> ★ SEMI-CHARMED LIFE • THIRD EYE BLIND • ELEKTRA	93
<b>• TOP VIDEO SALES •</b> ★ 101 DALMATIANS • BUENA VISTA HOME VIDEO	83
<b>KID VIDEO</b> ★ THE HUNCHBACK OF NOTRE DAME • BUENA VISTA HOME VIDEO	84
<b>RENTALS</b> ★ SLEEPERS • WARNER HOME VIDEO	84

<b>No. 1 ON THIS WEEK'S UNPUBLISHED CHARTS</b>	
<b>BLUES</b> ★ LIE TO ME • JONNY LANG • A&M	
<b>CONTEMPORARY CHRISTIAN</b> ★ SHADES OF GRACE • BOB CARLISLE • DIADEM	
<b>GOSPEL</b> ★ THE PREACHER'S WIFE • SOUNDTRACK • ARISTA	
<b>KID AUDIO</b> ★ THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD VARIOUS ARTISTS • RHINO	
<b>THE BILLBOARD LATIN 50</b> ★ VIVIR • ENRIQUE IGLESIAS • FONOVISA	
<b>MUSIC VIDEO</b> ★ SELENA REMEMBERED • SELENA • EMI LATIN VIDEO	
<b>REGGAE</b> ★ THE BEST OF - VOLUME ONE • UB40 • VIRGIN	
<b>WORLD MUSIC</b> ★ RIVERDANCE • BILL WHELAN • CELTIC HEARTBEAT	

## THIS WEEK IN BILLBOARD



**ALL FOR A SONG**  
Where is the song-publishing business headed in the 21st century? Seven key figures in the industry offer some answers. **Page 39**

**BILLY BOB BEHIND THE LENS**  
The video for a new single by by Widespread Panic reunites the band with Oscar-winning film director Billy Bob Thornton. Senior talent editor Melinda Newman has the story. **Page 95**

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<b>COMMENTARY</b>	4	<b>MERCHANTS &amp; MARKETING</b>	75
<b>ARTISTS &amp; MUSIC</b>	11	Declarations Of Independents	77
Executive Turntable	12	Retail Track	78
The Beat	13	BuyCycles	80
Boxscore	14	The Enter*Active File	81
Continental Drift	16	Home Video	82
Popular Uprisings	18	Shelf Talk	83
R&B	19	Child's Play	84
The Rap Column	21	<b>REVIEWS &amp; PREVIEWS</b>	85
Dance Trax	25	<b>PROGRAMMING</b>	91
Country	27	The Modern Age	93
Latin Notas	31	AirWaves	94
Classical/Keeping Score	33	Music Video	95
Jazz/Blue Notes	34	<b>FEATURES</b>	
Studio Action	35	Update/Lifelines	37
Songwriters & Publishers	38	Hot 100 Singles Spotlight	101
<b>INTERNATIONAL</b>	57	Between The Bullets	104
Hits Of The World	60	Market Watch	106
Global Music Pulse	61	<b>CLASSIFIED</b>	88
Canada	62	<b>REAL ESTATE</b>	90
		<b>HOMEFRONT</b>	106

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**Billboard Music Group**

# Commentary

## Bourne Ruling Shouldn't Apply Worldwide

BY THOMAS R. LEVY

For many years, lawyers active in representing songwriters and publishers have debated the meaning and effect of certain provisions of the 1947 Revised Popular Songwriters Contract of the Songwriters' Guild that relate to the duration of the agreement outside the U.S. While opinions on meanings and effect may differ, most lawyers agree that the Contract is susceptible to various interpretations, particularly as to the need for and timing of the notice provided for the writer to recapture foreign rights.

Because the Contract contains an arbitration clause and the outcome of arbitration is confidential and without value as precedent, in almost 50 years since the Contract first appeared, its ambiguities have not been resolved.

The recent decision of the English High Court in the case between Phil Spector and Bourne Co. Ltd. concerning the song "To Know Him Is To Love Him" has given us our first real insight into how a court sees these provisions of the Contract. Mr. Justice Ferris construed the language of the Contract in favor of Spector, deciding that writers assigning rights outside the U.S. to their own wholly owned company were not obliged to give notice of their intention to do so to their former publisher. Mr. Justice Ferris refused to admit evidence of the historical context in which this form was created, which would have shown that the entire purpose of the notice provision was to give the original publisher the opportunity to negotiate for the further term. In doing so, he rendered meaningless the entire notice provision.

Recently, it has been suggested in this space that the Bourne/Spector decision represents a precedent, not only for the interpretation of this form but for determining the meaning of all agreements between songwriters and publishers—a precedent that would allow writers to recapture their copyrights throughout the world at the end of 28 years, no matter what form their contracts with their publishers may take. Such a suggestion entirely ignores the fact that songwriters contracts come in many formats and that the Contract before Mr. Justice Ferris was a form not commonly used.

The language upon which the decision was based occurs in no other form of songwriters agreements in general use, and, absent that language, had Mr. Justice Ferris seen the language more generally used, I think he would have come to a different conclusion. Indeed, his analysis when applied to more typical agreements would support the traditional view that songwriters agreements convey to the publisher the copyrights in a song throughout the world for their full terms.

Historically, songwriters agreements established the relationship between the songwriter and the publisher for the life of a song throughout the world. Copyright laws outside the U.S. provided for a single unitary term of copyright, usually the life of the author plus 50 years. By contrast, U.S. copyright law provided for a copyright term of 28 years, which could be renewed for an additional 28 years (47 years after 1978). In 1943, the U.S. Supreme Court decided that the renewal term of copyright was a piece of property separate and distinct from the original term of copy-



**'Publishers invest a great deal of time and effort in establishing relationships with sub-publishers outside the U.S.'**

**Thomas R. Levy is a New York attorney who practices in the field of copyright and entertainment law and represents a number of independent music publishers.**

right, and that this separate status meant if songwriters wanted to transfer the renewal term as well, their intention to do so must be clear. Many songwriters agreements do not contain language clearly intending this result, and therefore, in many cases, writers can convey their renewal rights separately from the original agreement.

The result of these developments in U.S. law has been that songwriters agreements no longer do what was originally intended. The publishers' rights that were originally conveyed for the full term of copyright throughout the world are now cut off in the U.S. at the end of the first 28-year term. It is difficult to see why some people say this particular unique provision of American copyright law should be mandated to apply throughout the world.

Such a suggestion is even more difficult to understand in view of the fact that U.S. copyright law, with respect to songs written after 1978, has been changed to provide for a term of the author's life plus 50 years, thus ending the two-term concept and bringing our law into conformity with that of other nations.

When the copyright law of the U.S. was rewritten in 1976, the original/renewal-term distinction was abolished. Nevertheless, Con-

gress gave writers and their heirs a right to terminate certain transfers of the copyrights after 35 years. Yet, in granting this right, Congress explicitly wrote the law to provide that the terminations would not be effective outside the U.S. By doing so, Congress reiterated one of the cardinal principles of copyright law—that the law does not have extraterritorial effect.

Of course, songwriters and publishers have the right to limit the effect of their contract to a given territory and for a limited period of time. In practice, this right is rarely exercised, and for very good reasons. Writers have the talent that creates songs. If writers want to, there is nothing to stop them from acting as their own publisher, and some do this. On the other hand, publishers are in business to help writers make money from their talent. They do this by promoting the songs, encouraging new usages, issuing the requisite licenses, and collecting and distributing the proceeds.

Until a song is first used commercially, it does a writer little good. It is the first recording or the first usage in a film or on radio or TV that gives a song its economic value. Writers enter into their relationship with a publisher to help in obtaining that all-important first use as well as later usages, and publishers that help writers to achieve that use should be entitled to share in the fruits of the success that they helped create.

Publishers invest a great deal of time and effort in establishing relationships with sub-publishers outside the U.S. These relationships enable writers to realize the fruits of their talent from foreign sources. While all writers have the right to do the things a publisher does for their own account, most elect not to do so, relying on the publisher to assist in what has become an increasingly intricate task, requiring considerable expertise and the expenditure of substantial sums of money.

The suggestion that a publisher's right to participate in the proceeds of foreign exploitation should terminate after 28 years simply flies in the face of the language that most of the parties concerned have agreed upon. Most contracts do not specifically provide for any such termination, and to insert such a clause by implication is consistent with neither law nor common sense.

As time passes, our concept of renewal copyrights will gradually phase out. In fact, the last renewal copyrights will vest in only nine years, after which this problem will be moot. Those representing writers and their heirs would better serve their clients by giving them an honest account of the state of the law rather than trying to apply a specific court decision rendered in England on the Songwriters Guild Contract to all songwriters agreements everywhere.

## LETTERS

### 'INDEPENDENT' CLAUSE

Given the positive press HHB Communications Ltd. received in Paul Verna's Studio Action article from Munich ["Feedback, Thoroughness Underlie HHB's Success," Billboard, May 3], my staff, Jean Todd, and I felt it was necessary to acknowledge the enormous role played by everyone at Independent Audio in making the HHB name well known.

In 1993, Todd and I established Independent Audio Inc. in Portland, Maine (a company wholly owned by us and separate from

HHB), the purpose of which was to introduce and exclusively distribute HHB's branded products in the U.S. market. We established a national network of premier professional audio dealers consisting of 40 equipment and 105 media dealers. We continued to operate as Independent Audio through the end of 1995.

In order to reduce confusion in the marketplace between our company name and HHB, they requested we license their name and operate as such in 1996. In 1997, my brother, Ian, and I decided to part ways, and

we are again operating as Independent Audio. We continue to distribute a wide range of high-end European professional audio equipment, including ATC Studio Monitors, Coles Ribbon Mics, and CEDAR for Pro Tools. We look forward to offering our national network of dealers these and many new, exciting European products in the future.

Fraser B. Jones  
President  
Independent Audio LLC  
Portland, Maine

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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| June 7    | San Luis Potosi, Mexico         |
| June 13   | San Juan, Puerto Rico           |
| June 20   | Los Angeles, CA - Greek Theatre |
| July 3    | Green Bay, WI                   |
| July 4    | Milwaukee, WI                   |
| July 10   | El Paso, TX                     |
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# Fox Home Entertainment Names Jeffrey Yapp Prez

■ BY SETH GOLDSTEIN

NEW YORK—Jeffrey Yapp is running the show globally at 20th Century Fox Home Entertainment.



YAPP

Formerly president of the international unit, Yapp has taken over domestic operations following the recent departure of Fox Home Entertainment president

Bob DeLellis (Picture This, Billboard, May 24). Yapp, also in charge of Fox Interactive product, is expected to name his own replacement shortly.

Disney recently employed the same strategy of bringing its international and domestic video operations under a single executive when it named former international video president Michael Johnson head of the new Buena Vista

Home Video Worldwide in the wake of the departure of domestic president Ann Daly (Billboard, May 3).

DeLellis' resignation, after 13 years with the studio, was sudden but didn't catch Fox Filmed Entertainment chairman/CEO Bill Mechanic totally off-guard. Sources indicate Mechanic chose Yapp almost immediately, withholding the announcement until DeLellis had been gone a week.

Yapp, who was VP of marketing at Pizza Hut before joining Fox in 1994, (Continued on page 105)

# Valley Enters Video By Purchasing Star Music One-Stop To Leave Acquired Company Intact

■ BY ED CHRISTMAN

NEW YORK—Valley Record Distributors, which has used a deep-catalog strategy to become the leading one-stop in the U.S., plans to duplicate that approach in the video business with the just-completed acquisition of Star Video Entertainment.

Terms of the deal were not disclosed, but Billboard estimates that Valley will pay \$30 million-\$35 million for the Union City, N.J.-based Star Video.

The acquisition will make Valley,

which also operates independent music distributor Distribution North America, into a company generating \$600 million-\$650 million a year, according to Randy Cerf, VP/CFO at the Woodland, Calif.-based Valley.

Cerf declined to specify how Valley would finance the acquisition, saying, "We have adequate financing to do the deal and the financial ability to meet our obligations."

Sources say that Valley is financing the acquisition through an extension of its credit line from its current lender, Sanwa Business Credit.

Cerf says, "Star Video had record profitability last year, and combined with the profitability of Valley, we expect that momentum to continue." In order to ensure that, Star's management will stay in place, according to

Cerf, including the two principal owners of the video company, Artie Bach and Bernie Herman, as well as its VPs and branch managers.

"While we will look for integration opportunities . . . we are putting together a go-slow integration plan," says Cerf. "Star is a very lean company, and they are the experts of the video business . . . they run that business very well. Our philosophy is, 'If it ain't broke, don't fix it.'"

Valley and Star will benefit geographically because Valley is on the West Coast and Star is on the East. Also, Valley will now be able to offer video to its audio customers, while Star will be able to offer audio to its video customers. "We will become the only full-catalog distributor of both audio and video in the country," Cerf says.



**A Perfect Blend.** Executives from Independent National Distributors Inc. (INDI), Metropolitan Entertainment Group (MEG), and MEG label Hybrid Recordings celebrate their new exclusive distribution pact. Hybrid's first release, "The Very Best Of Art Garfunkel—Across America," is due Tuesday (27) and is the first live album in the renowned singer's lengthy solo career. Pictured in the front row, from left, are Michael Leon, CEO, Hybrid Recordings; Larry Stessel, president, INDI; and John Scher, president/CEO, MEG. Shown in the back row, from left, are Lou Miranda, VP of sales and marketing, INDI; Joe Parker, senior VP of sales and distribution, INDI; and Foye Johnson, director of A&R and marketing, Hybrid Recordings.

## Cannes Accord Creeps Toward Official Signing

■ BY JEFF CLARK-MEADS

LONDON—The most divisive issue in the history of European mechanical royalty collection has yet to be formally closed. But, to the relief of both sides in this often bitter row, the latest delay is said to be due to logistics rather than any outstanding disagreements.

The Cannes Accord, the document that ended the contentious issue of direct distribution, is now five months late in being signed—and its provisions are only just over a month away from the end of their first phase—but both sides in the direct-distribution debate say that it is satisfactory in its current form.

Europe's music publishers and collecting societies had been set into entrenched and opposing camps by (Continued on page 90)

## U.K. Music Industry Finds Surprise Support In Top Financial Official

LONDON—The British record industry has received a surprising and unprecedented vote of confidence from the U.K.'s new Chancellor of the Exchequer, along with a strong suggestion that the new government intends to support musical creativity better than any of its predecessors.

The chancellor, Gordon Brown, who took office after the landslide Labour Party victory May 2, spoke of the record business in terms not before heard from the senior financial minister during his first major speech, on May 21.

Addressing the Confederation of British Industry (CBI), Brown cited the music business as among what he described as a number of world-leading British industries and stated, "British music, where there has been massive research and development, is once again conquering America."

John Deacon, director general of the British Phonographic Industry (BPI), says that Brown's tribute was all the more satisfying because it was unso-

## 3 Grammy Categories Added Dance, Latin Rock, Remixers Recognized

■ BY LARRY FLICK and JOHN LANNERT

NEW YORK—After more than five years of petitioning from the club community, the National Academy of Recording Arts and Sciences (NARAS) has created a Grammy award category

honoring dance music.

The best dance recording category will honor singles or tracks that are created specifically for consumption by the club market. Award recipients will be the artist and producer/remixer of the recording (Billboard Bulletin, May 21).

Ellyn Harris, president of the Committee for the Advancement of Dance Music (CADM), calls the category "a huge victory for a genre that has long been overlooked by the industry at large." Harris and members of CADM wrote the category proposal that was presented to the NARAS board of trustees.

NARAS also has established new Grammy categories for remixer of the year and best Latin rock/alternative album. The former category will recognize remixers who take previously recorded music and alter it to create a new performance. The award will be presented for a body of work—singles or tracks only—throughout the year.

"This is a big step for people like me, who have been creating brand-new records for years now—and we do it in a fraction of the time taken to lay down the original track," says veteran remixer Maurice Joshua, who has worked on hit singles for such artists as Michael Jackson and Zhané, among others. "It's like someone is finally noticing all of the hard work."

Of the Latin rock/alternative category, NARAS president/CEO Michael Greene says industry players and musicians from the Latin rock arena convinced him that the time was ripe to (Continued on page 105)

## Ticketmaster, HSN Deal Opens Options For Both

■ BY EILEEN FITZPATRICK

LOS ANGELES—Already a powerhouse in the world of traditional ticket sales, Ticketmaster has a new link with the Home Shopping Network (HSN) that will open up opportunities within the lucrative world of electronic direct marketing.

HSN purchased Paul G. Allen's 47.5% stake in Ticketmaster in a stock-for-stock deal valued at \$209 million (Billboard Bulletin, May 21).

Under terms of the deal, HSN will issue 7.3 million shares of stock to Allen in exchange for approximately 12.3 million shares of Ticketmaster stock. The deal, which will give Allen an 11% stake in HSN, is expected to close in July.

Allen, who is chairman of Ticketmaster, brokered the deal through his Bellevue, Wash.-based investment company, Vulcan Northwest.

HSN plans to purchase additional Ticketmaster stock to increase its stake to 50% over the next several months. Both companies will operate as separate entities.

Other Ticketmaster shareholders have tag-along rights to the Allen deal, but HSN has been advised that the shareholders controlling 80% of these rights do not intend to exercise the option.

"HSN has recognized that Ticketmaster is a great asset," says Ticketmaster president/CEO Fred Rosen, who will retain his position at Ticketmaster following the deal. "The combination between commercial electronic transactions and broadcasting opens up a world of exciting possibilities."

Beyond the potential synergies the deal allows, some industry analysts believe Allen is "getting out of the way" (Continued on page 98)

## BMG Hopes To Earn Points With Music Fans Via New Credit Card

■ BY BRETT ATWOOD

LOS ANGELES—BMG Entertainment North America is banking on a new credit card program that will allow music consumers to receive special premiums and other rewards for their purchases. The music company has entered into an agreement with Wachovia Bank Card Services to develop a co-branded Visa credit card, due in September.

BMG is believed to be the first major music company to offer a co-branded credit card in partnership with a bank, following its limited test of the concept in 1996 with MasterCard and MBNA

Bank (Billboard, March 2, 1996).

The BMG Visa card will allow members to earn points from music and non-music purchases that are redeemable for such items as concert tickets and backstage passes, admission to awards shows and special events, limited-edition promotional CDs and compilations, memorabilia, and rare music and videos. Many premiums will be specifically created for cardholders and will not be available at retail.

The deal follows recent music-themed credit card offerings from Blockbuster (Billboard, April 1, 1995) and the Rolling Stones (Billboard, Oct. (Continued on page 104)

## Rock Giants On RIAA, Time-Life Project

The Recording Industry Assn. of America (RIAA) and Time-Life Music are planning the July release of a remarkable six-CD rock collection featuring the giants of the genre—many of whom have rarely, if ever, been represented on a compilation. The collection begins with the Beatles' "I Want To Hold Your Hand" and includes more than 100 tracks by the likes of

Bob Dylan, Bruce Springsteen, Billy Joel, R.E.M., and Aerosmith, according to a source (Billboard Bulletin, May 19). Such contemporary artists as Sheryl Crow and Smashing Pumpkins are included, too, as the set highlights hit tracks from classic gold and platinum albums from the '60s through the '90s.

(Continued on page 96)

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## Always Be My Baby

Writers: **Jermaine Dupri,  
Manuel Lonnie Seal**  
Publishers: **Air Control Music Inc.  
EMI Music Publishing  
Full Keel Music Co.  
So So Def Music**

## As I Lay Me Down

Writer: **Sophie B. Hawkins**  
Publishers: **Broken Plate Music  
The Night Rainbow Music**

## Gangsta's Paradise

Writers: **Coolio  
Larry Sanders "L.V."  
Stevie Wonder**  
Publishers: **Black Bull Music, Inc.  
Boo Dada Publishing  
Jobete Music Co., Inc.  
Large Variety Music  
T-Boy Music LLC**

## Counting Blue Cars

Writers: **Scott Alexander  
Rodney Browning  
Greg Kolanek  
George Pendergast  
J.R. Richards**  
Publishers: **Bigger Than Peanut  
Butter Music  
EMI Music Publishing  
Mono Rat Music**

## Back For Good

Writer: **Gary Barlow (PRS)**  
Publishers: **EMI Music Publishing**

## Baby I Love Your Way

Writer: **Peter Frampton**  
Publishers: **Almo Music Corp.  
Nuages Music Ltd.**

## Because You Loved Me

Writer: **Diane Warren**  
Publishers: **Realsongs  
Touchstone Pictures  
Music And Songs Inc.**

## Change The World

Writers: **Gordon Kennedy  
Tommy Sims**  
Publishers: **Bases Loaded Music  
MCA Music Publishing  
PolyGram International  
Publishing, Inc.**

## ASCAP Golden Word Award

**Bernie Taupin**

## Blessed

Writer: **Bernie Taupin**  
Publisher: **Wretched Music**

## Wonder

Writer: **Natalie Merchant**  
Publisher: **Indian Love Bride Music**

# ASCAP CONGRATULATES OUR

## Hand In My Pocket

Writer: **Glen Ballard**  
Publishers: **Aerostation Corporation  
MCA Music Publishing**

## Good Intentions

Writers: **Dean Dinning  
Randy Guss  
Todd Nichols  
Glen Phillips**  
Publishers: **Sony/ATV Tunes LLC  
Wet Sprocket Songs**

## 'Til I Hear It From You

Writers: **Jesse Valenzuela  
Robin Wilson**  
Publishers: **Bonneville Salt Flats Music  
New Regency Music  
Rutle Corps Music  
Warner/Chappell  
Music, Inc.**

## I Could Fall In Love

Writer: **Keith Thomas**  
Publishers: **Sony/ATV Tunes LLC  
Yellow Elephant Music, Inc.**

## Unchained Melody

Writers: **Alex North, Hy Zaret**  
Publisher: **Frank Music Corp.**

## College Radio Award Presidents of The United States of America

## I Can Love You Like That

Writers: **Maribeth Derry  
Jennifer Kimball**  
Publishers: **Criterion Music Corp.  
Friends And Angels Music  
Full Keel Music Co.  
Second Wave Music**

## Songwriter of the Year Glen Ballard®

## I Swear

Writers: **Gary Baker  
Frank Myers**  
Publishers: **Morganactive Songs, Inc.  
Rick Hall Music, Inc.**

## Old Man And Me

Writers: **Mark Bryan  
Dean Felber  
Darius Rucker  
Jim Sonefeld**  
Publishers: **EMI Music Publishing  
Monica's Reluctance  
To Lob**

## You Oughta Know

Writer: **Glen Ballard**  
Publishers: **Aerostation Corporation  
MCA Music Publishing**

## Like Jesus To A Child

Writer: **George Michael**  
Publisher: **Warner/Chappell  
Music, Inc.**

## Runaway

Writers: **Jimmy Jam  
Terry Lewis**  
Publishers: **EMI Music Publishing  
Flyte Tyme Tunes**

## Have You Ever Really Loved A Woman

Writers: **Bryan Adams  
Robert John "Mutt" Lange**  
Publishers: **Badams Music Ltd.  
Zomba Enterprises Inc.**

## Time

Writers: **Mark Bryan  
Dean Felber  
Darius Rucker  
Jim Sonefeld**  
Publishers: **EMI Music Publishing  
Monica's Reluctance To Lob**

## One Sweet Day

Writer: **Walter AfanasiEFF**  
Publishers: **Sony/ATV Tunes LLC  
WallyWorld Music**

## So Far Away

Writer: **Carole King**  
Publisher: **EMI Music Publishing**

## You're Makin' Me High

Writer: **Bryce Wilson**  
Publishers: **Almo Music Corp.  
Groove 78 Music**

## Carnival

Writer: Natalie Merchant  
Publisher: Indian Love Bride Music

## Closer To Free

Writers: Sam Llanas  
Kurt Neumann  
Publisher: Lla-Mann Music



**Publisher of the Year**  
Warner/Chappell Music, Inc.

## Fantasy

Writers: Adrian Belew  
Chris Frantz  
Dave "Jam" Hall  
Steven Stanley  
Tina Weymouth  
Publishers: Metered Music Inc.  
Stone Jam Publishing, Inc.  
Warner/Chappell Music, Inc.

## Give Me One Reason

Writer: Tracy Chapman  
Publishers: EMI Music Publishing  
Purple Rabbit Music

## I Love You Always Forever

Writer: Donna Lewis  
Publishers: Donna Lewis Ltd.  
Warner/Chappell Music, Inc.

## Colors Of The Wind

Writer: Stephen Schwartz  
Publisher: Walt Disney Music Company

## Forever

Writer: Walter Afanasieff  
Publishers: Sony/ATV Tunes LLC  
WallyWorld Music

## Breakfast At Tiffany's

Writer: Todd Pipes  
Publishers: Lorene Lorene Publishing  
Warner/Chappell Music, Inc.

## The World I Know

Writer: Ross Childress  
Publisher: Warner/Chappell Music, Inc.

## Count On Me

Writers: Michael Houston  
Whitney Houston  
Publishers: Aurianna Publishing  
Nippy Music Inc.

## You Learn

Writer: Glen Ballard  
Publishers: Aerostation Corporation  
MCA Music Publishing



**College Radio Award**  
Beck

American Society of Composers, Authors and Publishers

# 1997 POP AWARD WINNERS

## Be My Lover

Writers: Ulli Brenner (GEMA)  
Lane McCray, Jr. (GEMA)  
Amir Saraf (GEMA)  
Melanie Thornton (GEMA)  
Publisher: BMG Songs, Inc.

## I'll Be There For You

Writers: David Crane  
Marta Kauffman  
Michael Skloff  
Phil Solem  
Publisher: Warner/Chappell Music, Inc.

## In The House Of Stone And Light

Writer: Martin Page  
Publishers: EMI Music Publishing  
Martin Page Music

## Who Will Save Your Soul

Writer: Jewel  
Publishers: Warner/Chappell Music, Inc.  
Wiggly Tooth Music

## One Of Us

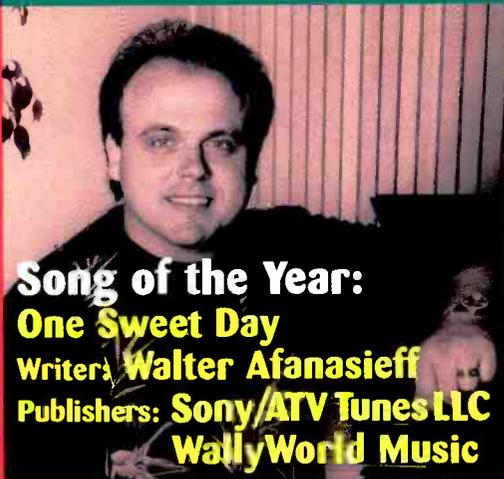
Writer: Eric Bazilian  
Publishers: Human Boy Music  
Warner/Chappell Music, Inc.

## Jealousy

Writer: Natalie Merchant  
Publisher: Indian Love Bride Music

## Follow You Down

Writers: Scott Johnson,  
Bill Leen, Phil Rhodes,  
Jesse Valenzuela, Robin Wilson  
Publishers:  
Bonneville Salt Flats Music  
Corporate Teapot Music  
Philthy Music  
Rutle Corps Music  
Warner/Chappell Music, Inc.  
You Sound Bitter Music



## Song of the Year:

**One Sweet Day**  
Writer: Walter Afanasieff  
Publishers: Sony/ATV Tunes LLC  
WallyWorld Music

## Tell Me

Writers: Darryl Brown  
Bryce Wilson  
Publishers: Almo Music Corp.  
Dream Team Publishing  
Groove 78 Music

## You'll See

Writer: Madonna  
Publishers: Warner/Chappell Music, Inc.  
Webó Girl Music

## Roll To Me

Writer: Justin Currie (PRS)  
Publisher: PolyGram International Publishing, Inc.

## Waterfalls

Writers: Marqueze Ethridge  
Lisa "Left Eye" Lopes  
Publishers: Belt Star Music  
EMI Music Publishing  
Tizbiz Music

## I Want To Come Over

Writer: Melissa Etheridge  
Publisher: MLE Music, Inc.

## Ironic

Writer: Glen Ballard  
Publishers: Aerostation Corp.  
MCA Music Publishing

## Only Wanna Be With You

Writers: Mark Bryan  
Dean Felber  
Darius Rucker  
Jim Sonfeld  
Publishers: EMI Music Publishing  
Monica's Reluctance  
To Lob



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### **RUTHLESS RECORDS 10th ANNIVERSARY**

**Issue Date: August 9 Ad Close: July 15**

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**Issue Date: August 2 Ad Close: July 8**

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### **REGIONAL MEXICO/MEXICO**

**Issue Date: July 19 Ad Close: June 24**

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### **REGGAE**

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### **1997 International Latin Music Buyer's Guide**

**Publication Date: August 13 Ad Close: June 23**

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# Artists & Music

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

## Benatar Gives New Set Her Best Shot CMC's 'Innamorata' Marked By Acoustic Sound

■ BY CHUCK TAYLOR

NEW YORK—It's not often that the 20th anniversary of an artist's career is characterized by a greater sense of self-assurance than at any point in the past.

But with the release of her upcoming "Innamorata," Pat Benatar—now freed of artistically challenging baggage from a soured record contract—feels poised to offer her best shot at renewed critical acclaim and commercial success.

The 12 tracks on the project, due June 3 from CMC Records International, showcase the recent efforts of Benatar and her husband/longtime collaborator, Neil Giraldo. The songs offer poignantly personal lyrics atop musical soundscapes that toy as much with jangly acoustic-based instrumentation as with the hard-driving guitars that have characterized the artist since her nonsensical beginnings in 1977.

From the time she was discovered that year by Chrysalis Records while singing in New York's Catch a Rising Star club, Benatar has racked up 19 top 40 hits on the Hot 100, including the top 10's "Hit Me With Your Best Shot," "Love Is A Battlefield," "We Belong," and "Invincible." The singles are matched with 11 charted albums on Chrysalis, including the quadruple-platinum "Crimes Of Passion" in 1980 and the double-platinum No. 1 "Precious Time" a year later. In all, she has scored six platinum and three gold platters.

CMC Records International president/CEO Tom Lipsky is a firm believer that Benatar's latest work represents a confident step toward continued success. "Pat and Neil represent signature artists that helped design, create, and define a certain era of rock'n'roll music, and Pat has been a very pro-female artist throughout," he says.

"Some artists evolve and some do not; they never progress past their peak," Lipsky says. "Even with platinum albums and Grammys and such, after hearing the first single, I was convinced they belonged today and were heading in the right direction. This album is very contemporary, very personal, very adult."

While Benatar's own musings on the past are flavored with reverence and amusement, she feels she has a handle on her personal and career affairs that is unparalleled, in contrast to her previous work. "This is like night and day compared to the first album," she says. "This was a conscious, organic thing. The lyrics are age-appropriate, and we were trying to write from our own perspective. We definitely didn't want to go backwards."

"Musically, we've expanded, too. This is more acoustic-driven," she adds. "I don't want to be up onstage and do anthemic rock'n'roll anymore. This was the next logical place to go. I can still rock, but I wanted to grow."

The freedom to establish her own goals is founded in the shadow of a painful divorce from Chrysalis, which was absorbed by EMI Records in the fall of 1995. "That was the beginning of the end, where we became a commodity and something to go public with. No one



BENATAR

cared about the artist," Benatar says. "I was miserable for a lot of years and was pretty sure they were going to make my life hell forever."

"We walked away from them, and it was incredibly liberating. We felt so beat up and came walking out in a really good spot. We weren't worried about pleasing anybody else. All the anxiety was gone, allowing us to make the records we wanted."

"It was fantastic," echoes Giraldo, who met Benatar in 1977 when he was given charge of rounding up a band for her. "We said at that point that we will never again work with another record company or record company person that gets inside our heads."

Chrysalis did not return calls by press time.

The vibe of "Innamorata," Giraldo says, is founded in the fact that there were no time limits or commercial man-

dates. The album was self-financed with musicians of their choice and recorded over the relaxed course of two years.

The songwriting process for the new project began soon after Benatar's 1991 critically acclaimed blues/jazz project, "True Love." In 1993, she released "Gravity's Rainbow," admittedly without the heart and soul of previous works. "It was just a skip, a rock in another road that we tripped on," Benatar says. "Everything from that point on was for this record."

The first single from "Innamorata" is "Strawberry Wine (Life Is Sweet)," a contemporary acoustic-cum-rocker with vigorous vocals sweetened by multiple layers of harmony. The record will be worked to mainstream rock and top 40 outlets. A stark, personal video featuring Benatar and Giraldo, meanwhile, was shot in May to accompany the tune. CMC has discussed a commercial release for the video, but a final decision will not be made until radio reaction is gauged in the coming weeks.

According to Todd Little, PD of KGB San Diego, the airwaves may, in fact, pose a challenge. "Structurally, the song is strong, but I don't know what kind of appeal her name has anymore," he says. "We'll play ['Strawberry Wine'] as a then-and-now track with an old song backed against this new one."

(Continued on page 90)

## Third Eye Blind Shines Elektra Act Shows Keen Vision

■ BY DOUG REECE

LOS ANGELES—At the outset of their first national tour, the members of Elektra rock act Third Eye Blind found themselves in an unusual position after Tim Booth, lead singer of headliner James, injured his back



THIRD EYE BLIND

and was unable to perform.

The band, which had never toured outside of its Bay Area home market with the exception of a few gigs in Los Angeles, faced a dilemma—either take over the headlining spot or cancel the trek and embark on a smaller tour.

Although Third Eye Blind is still a young act, singer/songwriter Stephan Jenkins says the decision to move up to headlining status was an

easy one.

"Intimidation has never been a problem for us," says Jenkins. "Before we were signed, we opened for Oasis at the [San Francisco] Civic Center in front of 8,000 people, and we were just like, 'We'll stomp them.'"

"We have that feeling that this is what we do for a living," he adds. "There's always anticipation of the unknown, but that's kind of what rock music is about:

spontaneity and jumping into what you don't know. Otherwise, you just end up painting the same picture over and over."

The band is already a headliner at radio: Its first single, "Semi-Charmed Life," retains the No. 1 spot on the Modern Rock Tracks chart.

The band's self-titled debut album, meanwhile, moved to No. 96 on The Billboard 200 for the week ending May 24, earning the act Heatseeker Impact status. This issue, the album is at No. 77, and it has sold more than 64,000 copies since it was released

(Continued on page 17)

## Franklin, Interscope Cross Over God's Property

■ BY LISA COLLINS

Capitalizing on the popularity of producer Kirk Franklin and aided by a three-tiered marketing and distribution effort spearheaded by Interscope, God's Property—the debut act from B'Rite Records—is primed for crossover attention.

"Stomp," the first single from the set "God's Property From Kirk Franklin's Nu Nation," has received 1,756 spins at 88 R&B stations nationwide since it was officially sent to radio during the second week of April, according to Broadcast Data Systems.

The album, slated for release Tuesday (27), is receiving strong support from R&B retailers, which are showing an unprecedented commitment to a debut gospel release.

"I hadn't had a response like that since I had 2Pac and Dr. Dre's 'California Love,'" says Howard Geiger, VP of Interscope's urban promotions. "At the rate it's going, this record will be 2,000 spins or better by its release date, which is kind of unheard of for a debut release."

Excitement among Christian bookstores was just as high. "This record is a monster," says Larry Blackwell, GM of Central South Gospel, the nation's leading distributor of traditional

gospel music. "I'm getting COD stores that are ordering by the hundreds. This is the most requested new release in my 14 years with the company and has the potential to be the biggest-selling gospel record of all time. Plus, it's going to kick some secular records in the butt."

Franklin's formula for success: taking the sounds of Generation X and



GOD'S PROPERTY

imparting gospel lyrics.

An orchestrated introduction of God's Property—which consists of 50 singers and nine band members aged 15-27—began with a cut on the "Get On The Bus" soundtrack, released in October 1996, and a performance with Franklin at the annually televised Stellar Awards. The initial campaign for the group kicked off in February with a performance at the Dr. Bobby Jones

Gospel Vision Awards show (taped for broadcast on BET) and was followed in March with the Essence Awards (which aired May 22), and an appearance on "Late Show With David Letterman."

"It's a triple-layered approach, with Interscope for mainstream marketing, Gospo Centric [Franklin's own label] for gospel, and Word Distribution for Christian," says Gospo Centric CEO Vicki Mack-Lataillade. "The results have been phenomenal. It's the synergy of all three: Gospo Centric's momentum, Interscope's innovative marketing, and Word's stability in the Christian marketplace."

While Mack-Lataillade recently resigned Kirk Franklin to a multimillion dollar, seven-year deal, it was her husband, Claude, CEO at B'Rite, who landed a production pact with the gospel sensation and a subsequent label deal with Interscope last year. The album is Interscope's first venture into the gospel arena.

The biggest challenge for Lataillade was coordination. "With three different systems with marketing teams, it was a matter of making sure everyone was moving forward in sync," he says. "That was integral because this project, being the first, was to serve as the model for future releases, and we were

careful not to ignore our base [gospel and, secondly, Christian bookstores] even though the single was blowing up in urban."

Says Word Records president Roland Lundy, "We were real upfront with our stores in that they were going to go after an urban single. We spoke of Kirk Franklin's involvement—and obviously, his commitment to the project was real important—and we knew from past history that, with success in urban radio, we were going to have a lot of people coming to Christian bookstores looking for the product. What this tells us is that our consumers are out there listening to urban radio."

And R&B stations have played a pivotal role.

"We gave it to some key stations around the country," says Geiger. "Stations like [WGCI-FM Chicago], which jumped on it, were very instrumental. In fact, we had one of our reps walk it in to Elroy Smith, and he walked right into the control room, broke format, put the record on, the phones started ringing, and he played it again. This is not the norm."

Smith, the station's PD, had been sold on the project since seeing the group perform at the Essence Awards taping.

(Continued on page 105)

## Jones' Musical Journey Continues On New Set Veteran Artist Transcends Genres On Reprise's 'Ghostyhead'

■ BY PAUL VERNA

NEW YORK—Never an artist to fit neatly into musical categories, Rickie Lee Jones has once again ventured into the musical unknown with an album that melds her jazz-inflected vocals and impressionistic lyrics with sparse, often hard-edged rhythms.

Titled "Ghostyhead," the album is due June 17 on Reprise Records in the U.S. It was produced by Jones and Rick Boston, a musician/producer/programmer who was formerly half of the World Domination duo Low Pop Suicide.

"Sonically this record is definitely different from what I did on the last record, because the last record was me by myself and . . . all acoustic," says Jones, referring to the 1995 live solo collection "Naked Songs." "But in most ways, it's the same to me because it's still painting with sound."

Boston says Jones "looks for the bohemian artist/performer who isn't spoiled or jaded. You get to a point if

you become *the professional*, where you do it a certain way, because it satisfies the client and everyone's happy and it's the right way to do it, but she likes to see you with one leg tied behind your back hopping around. She likes what comes out of chaos."



JONES

Reprise senior VP of artist development (U.S.) Craig Kostich says, "By collaborating with Rick Boston, Rickie has been able to take hold of a rhythmic mentality she never had before and borrow on her jazz and songwriting abilities." "Ghostyhead" features the dreamy, syncopated "Little Yellow Town"; the jazzy, trip-hop-flavored "Road Kill" and "Howard"; and the catchy, uptempo first single, "Firewalker." Jones' songs are published by Easy Money Music and administered by ASCAP.

Serviced to triple-A and other radio

formats May 16, "Firewalker" has picked up airplay nationwide. At triple-A KMTT Seattle, assistant PD Jason Parker says, "We've added the single, and I think it's great. Rickie did what she needed to do in terms of rock'n'roll radio. The sound is modern, but it's obviously Rickie Lee. The calls have been phenomenal. Her fans seem to have come out of the woodwork."

Parker adds that "Firewalker" has elicited calls "from fans who recognize the voice and want to know where the hell we got the song."

"It may not be the most innovative or progressive cut, but it will tap into the audience she already has to let people know she's doing something new, especially since the last outing was acoustic," says Kostich of "Firewalker."

At retail, "Ghostyhead" will be put on sale out of the box at Borders Books & Music, according to Andy Sibray, music buyer at the 150-store, Ann Arbor, Mich.-based chain. "We're putting it in what we call our 'instant best seller' section, and it'll be in our listening stations in July," says Sibray.

"Some of our stores are going to get 35-40 copies, whereas the poorest-performing stores will get between 10 and 15, which is enough to merchandise it at the front of the music stores," continues Sibray. "Plus I ordered stock for our warehouse of this album, and I'll order up on the catalog."

Although advance word of "Ghostyhead" has centered on its "techno" and "electronic" aspects, sources familiar with the album say those characterizations are exaggerated.

"I heard the album described as electronic and techno, but that's stretching those terms," says Parker. "It has a drum beat that's different, but the way her voice lilts through the songs is classic Rickie Lee."

Jones is confident that her fans will embrace the new musical direction she has adapted on "Ghostyhead."

"One of the curses of being established," she says, "is that people hear you one way and they go, 'That's not right for you' if they hear you in a different way." (Continued on page 90)

## Ballard, Taupin, And Clinton Shine At ASCAP Pop Awards

■ BY GINA VAN DER VLIET

LOS ANGELES—With four Alanis Morissette megahits to his credit, Glen Ballard took the songwriter of the year honor at the 14th annual ASCAP Pop Awards, presented May 19 at the Beverly Hilton Hotel here.

The veteran writer/producer, who was also named 1997 songwriter of the year by the National Academy of Songwriters (Billboard, May 17), received the award for co-writing the tracks "Hand In My Pocket," "Ironie," "You Learn," and "You Oughta Know" with Morissette. All the songs appeared on Morissette's U.S. debut album, "Jagged Little Pill," on Maverick/Reprise.

Quincy Jones, who had flown in from Venice, Italy, was on hand to present Ballard with the award.

The surprise of the evening occurred when ASCAP president and chairman of the board Marilyn Bergman brought Hillary Rodham Clinton to the stage. Clinton, who was greeted with a standing ovation,

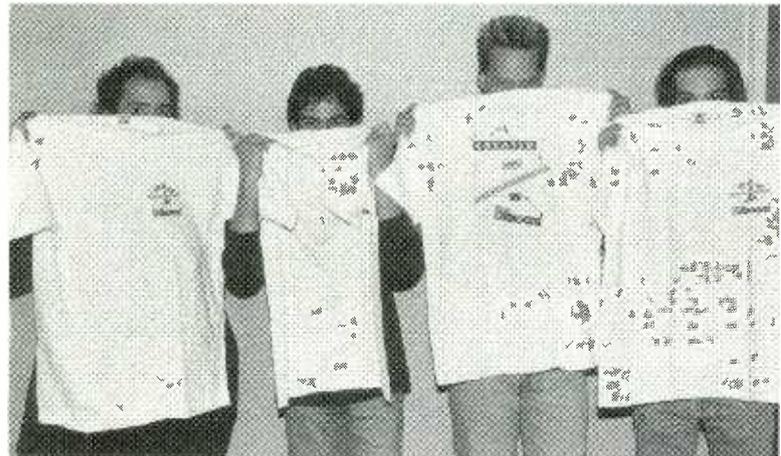
was accompanied by California Sen. Barbara Boxer. The first lady, a recent Grammy Award winner, gave a short speech expressing her admiration for songwriters and composers and voiced her appreciation for—and support of—the arts.



BALLARD

In another special presentation, British songwriter Bernie Taupin was presented with the ASCAP Golden Word Award in honor of "his extraordinary contribution to the art and craft of lyric writing."

In his acceptance speech, longtime Elton John collaborator Taupin expressed his gratitude to such songwriters as John Lennon and Joni Mitchell who had inspired him over the years, and added, "It's all about making music that can make the hair on the back of your neck stand up" (Continued on page 97)



**Hide And Heatseek.** Members of A&M rock act Tonic stand behind their Heatseekers T-shirts, which were awarded after the band's album, "Lemon Parade," reached No. 1 on the Heatseekers album chart for the week ending May 3. The band is set to begin the R.O.A.R. tour on Saturday (24) in Omaha, Neb., and will tour with the Verve Pipe later this summer. Tonic will also perform on a June episode of MTV's new talk show, "Oddville." Pictured before their May 8 national TV debut on "Late Night With Conan O'Brien," from left, are Emerson Hart, Dan Lavery, Kevin Shepard, and Jeff Russo. (Photo: Chuck Pulin)

## Metal's Maiden Sound On CMC Dickinson Returns To Roots On New Set

■ BY PAUL SEXTON

LONDON—One of the most durable purveyors of British heavy metal of the past 15 years has returned to his musical backyard. Bruce Dickinson's "Accident Of Birth" album has been seized upon for international release, as executives agree that it has the former Iron Maiden front man returning to fertile rock territory.



DICKINSON

The set, on which Dickinson is

reunited with former Maiden co-writer and guitarist Adrian Smith, was released May 12 in the U.K. and continental Europe on Raw Power via Castle, following its appearance April 24 in Japan on JVC.

On June 3, "Accident" hits stores in the U.S. via Raleigh, N.C.-based specialist rock label CMC International, which is enjoying Billboard chart action with Lynyrd Skynyrd's "Twenty" album and its lead track, "Travelin' Man." CMC also released Dickinson's "Live In Studio A" album in the U.S. in 1995 and Maiden's "The X Factor," featuring Dickinson's replacement, Blaze Bayley, the same year. (Continued on page 37)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Oscar Llord is appointed VP/GM of Sony Discos in Miami Beach, Fla. He was head of the Sony Discos-acquired Right Touch Productions.

Glen Brunman is promoted to executive VP of Sony Music Soundtrax in Santa Monica, Calif. He was senior VP of Epic Soundtrax. EMI Christian Music Group in Brentwood, Tenn., promotes Scott Hughes to VP of strategic marketing. He was VP of special markets.

Simon Robinson is named VP of finance and administration for BMG Classics. He was director of finance for BMG International.

Angel Records in New York appoints Lori Alter VP of finance and production and promotes Robert Abriola to director of creative services and Randy Haecker to publicity manager for Angel and Guardian Records. They were, respectively, VP of finance at Estée Lauder U.S. &



LLORD



BRUNMAN



HUGHES



ROBINSON



ALTER



ZAMOT



LINDSEY



MATSUMURO

Canada, associate director of creative services, and publicist.

Tracy Zamot is promoted to senior director of media relations at Atlantic Records in New York. She was associate director of media relations.

Mercury Records appoints Darryl Lindsey senior director of product management in New York, Jolyn Matsumuro senior director of media and artist relations in Los Angeles, and Ken Weinstein director of product development in New York. They were, respectively, product manager at Columbia Records, an independent

publicist, and director of media relations at Atlantic Records.

Adam Ainley is named director of planning for Universal Music Group in Universal City, Calif. He was business support manager for Virgin Records.

John Butler is promoted to national director of promotion for Silvertone Records in New York. He was promotion manager.

Jessica Harley is named head of rock radio promotion at Island Records in New York. She was senior director of rock radio promotion at Elektra Records.

Derek Lafayette is appointed associate director of urban artist development for Arista Records in New York. He was product development coordinator, black music, for BMG Distribution.

Kid Rhino in Los Angeles appoints Matt Oppenheimer director of music A&R and production. He was head of International Media Group, which he founded.

Lori O'Brien is appointed manager of alternative marketing and sales for MCA Records in Universal City. She was associate director of sales and

artist development for Island Records.

**PUBLISHING.** Craig Dunnagan is promoted to senior director of catalog development for EMI Christian Music Publishing in Brentwood, Tenn. He was director of catalog development.

Ed Razzano is named manager of creative services and catalog marketing for MCA Music Publishing in Los Angeles. He was music coordinator for "The Gordon Elliott Show" and Eye-mark Entertainment.

# Blues Traveler Still 'Straight On'

## A&M Hopes New Set Will Rival Success Of 'Four'

BY JIM BESSMAN

NEW YORK—Blues Traveler's sixth album, "Straight On Till Morning," to be issued July 1 on A&M, follows last year's double-disc live set "Live From The Fall." But it's really up against the quartet's preceding studio album, "four"—the 1994 title that sold sextuple-platinum.

"Sure, there's some pressure to do [as well] with this one," says Blues Traveler's massive front man John Popper, "but we love that kind of pressure. The important thing is to focus on our goal, which is to play music as honestly as we can."

Beyond that, though, Popper observes that "Straight On Till Morning"—which was co-produced by the "four" team of Steve Thompson and Michael Barbiero—evidences measurable growth over previous outings—as was intended.

"Both the songs and the playing are more diverse," says Popper, the band's singer and harmonica player. "Chan Kinchla's guitar playing shows a more mature, melodic approach with more control to it. And I went out of my way to make each harp solo different: I was too eager to show off my chops on the last album, and the solos were in

danger of getting too similar. I'm still playing hard and fast, and on [album track] 'The Gunfighter' there's a generic John Popper harp solo. But mostly, I'm reflecting the song more than my chops."

His arrangements also bring an added dimension to the material, he says, noting that the band worked long and hard in pre-production. "I arranged an elaborate string section part on 'Yours,' which is my best-



BLUES TRAVELER

written song from a structural standpoint," he says. "But we tried a whole lot of different approaches to the songs. Usually I write the words, but Chan wrote them for 'Last Night I Dreamed,' and [bassist] Bob [Sheehan] and [drummer] Brendan [Hill] each wrote the words to two B-sides. And also on 'Last Night,' the harp solo turns around and goes backwards—like a car making a 'Y' turn."

Harp-wise, too, Popper "interplayed" two harmonicas on "Yours" and "Bat-

tle Of Someone" and on "Felicia" employed a lower-tuned harp to get a "Lauren Bacall" tone. "I'm not trying to show my chops anymore, but what I think musically," he says, reiterating. "So 'four' took the pressure off us and gave us a great opportunity to show what we can do."

For A&M chairman/CEO Al Cafaro, "Straight On Till Morning" shows that Blues Traveler is a "living entity" that is continually evolving.

"You can never expect that a band like that will replicate the same pattern each time out," says Cafaro. "They've taken a significant step with this record and given us one that's every bit as big as ['four']. But getting there may

(Continued on page 16)



**Skeletons In The Closet.** New York's Skeleton Key takes its show to Los Angeles. Shown at a gig at the Roxy, from left, are Skeleton Key's Eric Sanko; Capitol VP of A&R Dave Ayers; Skeleton Key's Stephen Calhoon; Capitol senior VP of sales Joe McFadden; band manager Michael Hausman; Skeleton Key's Rick Lee and Chris Maxwell; and Capitol VP of marketing Steve Rosenblatt.

# Capitol Anticipates Higher Profile For Hiatt's 'Head'

BY CHRIS MORRIS

LOS ANGELES—For his new album, "Little Head," due July 1 from Capitol Records, singer/songwriter John Hiatt has grabbed the bull by the horns and, for the first time in his long career, has taken a role in the production of his own work.

"He has generally gone in with other producers, and this time he wanted to do it on his own, and I think he came up with a great sound," says Capitol VP of marketing (U.S.) Steve Rosenblatt.

Hiatt, who has been recording since the mid-'70s, co-produced the album with his bassist Dave Faragher (who also co-arranged the album's horn charts with Steve Bartek, a frequent collaborator on Danny Elfman's film



HIATT

soundtrack projects).

"We just wanted to go in and make music—and not be fettered by all of the best-laid plans of mice and men—and just go in and make a racket," Hiatt explains. "We figured we'd been working together for a couple of years, so we know each other pretty well... You get a producer, and he or she has a slant, and you get their engineer, and they have a slant. We were just tired of all the slants. We decided we'd go in and throw our own curveballs."

On most of the tracks, Hiatt used his touring band of Faragher, multi-instrumentalist David Immergluck, and drummer Gary Ferguson, augmented by New Orleans-based keyboardist and Hootie & the Blowfish sideman Peter Holsapple and L.A. percussionist Efrain Toro. He says he sought to recreate the atmosphere of playing on-stage in the studio.

"We set up like a band and used monitors," Hiatt says. "All the vocals are

(Continued on page 16)

# Arlo Guthrie Tapped To Head Further; Popper, Frey Nix Plan To Sell H.O.R.D.E.

**PERFECT FIT:** In what seems like a natural move, Arlo Guthrie has been named host of the Further Festival, which also features Bob Weir, Mickey Hart, Bruce Hornsby, the Black Crowes, and moe.

"I'm doing it for two reasons," says Guthrie. "The most important one is, I thought it would make me nervous. I've been on the road now for 30 years. I'm very comfortable doing it, it sustains me, and on the other hand, it doesn't always challenge me. When someone asked me if I'd like to be the MC and play some songs, my mouth was going to say no and, all of a sudden, it said, 'Wait a minute, that's different.' So I'm a little nervous and a little apprehensive, and because of that, I know I have to do it. The other reason is because I think there's a kinship between that audience and my audience."

Guthrie notes that he knows Weir and Hart "from years and years ago. They aren't close friends of mine; we have not hung out in decades," but then he adds with a laugh, "If my friend Wavy Gravy was right when he said, 'If you can remember the '60s, you weren't there,' we might be more friends than we actually remember!"

It's turning into a busy year for Guthrie, whose classic song "Alice's Restaurant" turns 30 this year. The singer/songwriter has just signed a five-year distribution deal with Koch International. In addition to some new material of Guthrie's that Koch will release through Guthrie's own Rising Son Records, Koch plans to reissue more than 20 titles spanning Guthrie's career on Reprise, Warner Bros., and Rising Son. The first batch will be three titles that make their debut on CD, 1969's "Running Down The Road," 1970's "Washington County," and 1974's "Arlo Guthrie."

"We will also be putting out the soundtrack for a documentary film that was called 'Hard Travelin,'" says Guthrie. "It's a record with a lot of well-known people singing my dad's [Woody Guthrie] songs. We just located the master tapes about a week or so ago. I haven't even told Koch about it."

**ALL DEALS ARE OFF:** After floating a trial balloon, H.O.R.D.E. co-owners/co-founders John Popper of Blues Traveler and band manager Dave Frey have decided not to sell the festival or take on additional partners.

Frey told the Beat last fall that he and Popper were looking for potential partners because the wear and tear of running the festival left Popper with too little time to concentrate on music and Frey too drained to devote the energy he needs to manage Blues Traveler and other acts (The Beat, Billboard, Oct. 5, 1996).

Frey chatted mainly with concert promotion companies about buying in. "People made offers—we just didn't feel like they were in line with what we thought the tour was worth," he says. Instead, "we've kind of settled into the fact that it's going to be what it's going to be, [and] we've brought in some good in-house people this year instead of using an outside promoter." Frey has hired Jason Miller, formerly with MCA Concerts in Vancouver, as GM of H.O.R.D.E., and Lynn Brophy, who was with Creative Artists Agency, as an assistant.

The sixth annual H.O.R.D.E. tour starts July 11 and will hit 30 cities before concluding Sept. 1.

**S KOAL SCOLDED:** As if the Skoal Music R.O.A.R. tour weren't having enough trouble—according to promoters, ticket sales for the tour are soft—Skoal has scaled back its sponsorship of the event, following protests from anti-

tobacco activists (Billboard Bulletin, May 21). A statement issued by U.S. Tobacco, Skoal's parent company, said that "certain aspects of its sponsorships will be modified to deprive anti-tobacco activists of a platform to advance their prohibitionist agenda over the rights of adults to use tobacco products." Skoal's involvement at R.O.A.R. will now be confined to participation in the Lifetime Experience Village.

**THIS AND THAT:** Alan Douglas, who has spent the past several years producing reissues and new versions of Jimi Hendrix recordings, has reactivated Douglas Music, the label he ran in the '60s and '70s. The label's catalog includes works by Dizzy Gillespie and Miles Davis. Additionally, Douglas Music has acquired the Creative Music Studio catalog. The first offering from that catalog will be volumes one and two of the Woodstock Jazz Festival held in 1985.

Kyle Davis, one of the acts named in Billboard's Unsigned Bands to Watch in the Dec. 18, 1994, issue, has signed with N2K's Encoded Music. His label debut will be produced by Don Dixon and executive-produced by Phil Ramone. In the meantime, Davis contributed background vocals to Bruce Hornsby's forthcoming RCA album.

Interscope has signed Cola, an alternative rock band from San Francisco. The group's label debut, "Whatnot," produced by Andy Wallace, will come out Aug. 26... The music of Kiss will be immortalized when Muzak adds four instrumental versions of Kiss classics to its repertoire later this summer. The selected songs? "Sure Know Something," "World Without Heroes," "Every Time I Look At You," and "Beth." What, no "Strutter"? Go figure.



by Melinda Newman

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## Tindersticks' 'Curtains' Aims To Catch Fire Both Sides Of Atlantic Targeted With London Set

BY PAUL SEXTON

LONDON—Fashion and film tie-ins are at the fore as London Records hopes to strike it lucky with Tindersticks.

The band, formed in 1992 in Nottingham, England, will release "Curtains" on London July 1 in the U.S., three weeks after its appearance in the U.K. on This Way Up/Island. While it's only the third studio album from the distinctive sextet, whose sound draws on modern rock, lounge, and roots influences, the group's five-year history also encompasses a live release, acclaimed performances both with and without orchestral accompaniment, and a French art-film soundtrack.

Tindersticks, previously signed in the U.S. to Bar/None, have the weight of considerable U.K. press acclaim behind them, with one weekly music paper making their self-titled 1993 debut set its album of the year. The uptempo track "Bathtime" opens "Curtains" as a U.K. single Monday (26), and the band is preparing for British shows, including a June 22 date at the London Palladium, the venerable variety venue. Meantime, there is other work to be done in the U.S., according to London Records (U.S.) director of marketing Melanie Tusquellas.

"We're bringing the group over to the States in July to do a showcase for press and radio and two small [New York] club dates," says Tusquellas.

During their stay, Tindersticks will also tape a performance for the public TV show "Sessions At W. 54th St.," hosted by Chris Douridas. The label hopes to set up a promotional tie-in with upmarket clothing store Barneys, featuring suits made for the musicians by Timothy Everest.

Such fashion sensibility and an ear for a well-turned and orchestrated melody has occasionally taken Tindersticks close to lounge-music territory, says keyboard player and co-writer David Boulter. "The last time we were in America, there was a lot of that happening," he recalls. "All that kind of music always interested us, and it's part of what we do."

"Curtains" was recorded in London and New York, produced by the group with Ian Caple, and includes a duet between lead singer Stuart Staples and former Bongwater vocalist Ann Magnusson on "Buried Bones." The U.S.

version of the album will also include "Marriage Made In Heaven," a song that features the first-ever recorded singing performance of actress Isabella Rossellini.

"This album's probably easier to listen to," says Boulter. "It feels as if we've achieved what we were trying to achieve over the last two albums."

He adds that there are many musical forces at work in Tindersticks. "For myself, my dad's a massive country and western fan. I was brought up listening to Johnny Cash, Tammy Wynette, and George Jones. Stuart has always been into people like Tim Hardin and Townes Van Zandt, and Al [McAuley, the drummer] has always been into dance music."

The net result of these and other influences is an evocative sound that has already led Tindersticks to a cinematic collaboration and, if the U.S. label has its way, will again. Last October saw the U.K. release of their soundtrack to "Nenette Et Boni," a French art-house movie directed and co-written by Claire Denis. Starring Alice Houri and Grégoire Colin in the title roles, it was recently screened at the Cannes Film Festival.

Tusquellas says that the band's new U.S. publisher, PolyGram, is compiling a promo-only CD of Tindersticks' music for potential film and CD placement. (Their publishing elsewhere continues to be with Rough Trade.)

London will work "Curtains" to college, triple-A, and alternative radio formats, with emphasis on either "Bathtime" or "Rented Rooms." While alternative programmers contacted by Billboard were aware of Tindersticks, the group has not yet held a regular place on daytime playlists.

"They're not a core band, but we have given them specialty-show play," says Lisa Worden, music director at KROQ Los Angeles. "They have kind of a dark sound, but I like them. I want to check out the new record. They have an underground following, but I don't think the average Joe knows who they are."

"A lot of people don't quite understand us," says Boulter of the act's touring experiences in America, "but that's good in a lot of ways because they seem interested, and they come with no preconceptions."

"While they're doing their European tour," says Tusquellas, "we're going to build the base in the rest of the U.S. through listening programs and giveaways at retail." These will include silk-screen posters on fabric that replicate the album artwork, which will be sent to "the top 300 tastemaker stores," plus Tindersticks matches and copies of the four-track U.K. single of "Bathtime," which includes three other non-album songs, among them a cover of R. Dean Taylor's "Shadow."

Plans call for the band to return to the U.S. in October for its first American tour in three years. "We're going to pursue all touring possibilities," notes Tusquellas, "pairing them with bands like Beck or Sonic Youth or Morphine or Jewel, something in a more adult-oriented vein."

Says Boulter, "We don't want to keep going back [to the U.S.] and playing at the same level as we have. We do well in New York and L.A.; it's all the vastness in between we have to think about."



TINDERSTICKS

## Virgin's Geraldine Fibbers Get Broader On 'Butch'

BY CHRIS MORRIS

LOS ANGELES—Though L.A.'s Geraldine Fibbers began life as a group of moonlighting punk rockers playing country music, the band moves into increasingly eclectic turf on its sophomore Virgin album, "Butch," set for release July 1.

Virgin senior VP of marketing Barbara Bolan notes, "[The album] moves almost in waves . . . OK, now you're in this hard, aggressive rock place, and then you move into the more country-flavored kind of offerings that have always made that band so interesting. Then you start to move out again, and then it goes in another direction."

While "Butch" cuts a broad swath through a variety of musical styles—from Gothic pop on "California



GERALDINE FIBBERS

Tuffy" to country-fried rock on "Folks Like Me," from squalling punk on "Toybox" to instrumental atmospheric on "Heliotrope" and "Claudine"—it wasn't long ago that the Fibbers were anticipating the moves of many currently trendy bands with their own eccentric readings of classic country songs.

(Continued on page 33)

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BROOKS & DUNN REBA MCENTIRE	Omaha Civic Auditorium Omaha, Neb.	May 12-13	\$688,080 \$40	17,202 18,648 two shows	Starstruck Promotions Titley/Spalding
TINA TURNER CYNDI LAUPER	MGM Grand Garden Las Vegas	May 10	\$536,208 \$70/\$40/\$30/\$27.50	13,267 sellout	Evening Star Prods.
ZZ TOP GEORGE THOROGOOD	Reunion Arena Dallas	May 16	\$448,485 \$35/\$25	15,059 sellout	Beaver Prods.
TINA TURNER CYNDI LAUPER	America West Arena Phoenix	May 7	\$442,355 \$53.55/\$40.15/ \$37.50/\$26.80	12,504 sellout	Evening Star Prods.
BROOKS & DUNN REBA MCENTIRE	Myriad Arena Oklahoma City	May 8	\$432,683 \$39.50	10,954 13,659	Starstruck Promotions Titley/Spalding
ZZ TOP GEORGE THOROGOOD	Summit Houston	May 18	\$389,238 \$36.25/\$28.25	12,710 sellout	Beaver Prods.
ZZ TOP GEORGE THOROGOOD	Frank Erwin Center, University of Texas at Austin Austin, Texas	May 15	\$351,825 \$35/\$25	11,771 sellout	Beaver Prods.
TINA TURNER CYNDI LAUPER	Coca-Cola Starplex Amphitheatre Dallas	May 4	\$324,694 \$35/\$25/\$14	18,380 sellout	Universal Concerts
REBA MCENTIRE BROOKS & DUNN	Kansas Coliseum Valley Center, Kan.	May 7	\$318,040 \$40	7,951 9,732	Starstruck Promotions Titley/Spalding

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## BLUES TRAVELER STILL 'STRAIGHT ON'

(Continued from page 13)

take a different path."

Cafaro points to "four" pop hit singles "Run-Around" and "Hook" and contrasts them with "Straight On" lead track and first single "Carolina Blues," which on Wednesday (28) goes to rock, triple-A, and alternative radio formats.

"It's more aggressive, in-your-face," notes Cafaro of "Carolina Blues." "We felt it was the right way to lead rather than replicate the out-of-the-box top 40 hit approach of the last album—which we thought was potentially risky and not in the band's long-term best interest, since they have a significant hardcore fan base and, unlike other bands, broke on their fourth release, after tons of touring. We'll certainly service it to top 40, but we'll super-serve rock radio and Blues Traveler fans, triple-A, and alternative, because it's edgy and hard and fresh."

The album's second single, Cafaro suggests, "might be more obvious," like "Canadian Rose" or "Felicia."

Touring, as Cafaro recognizes, has long been Blues Traveler's forte. The band recently played the New Orleans Jazz & Heritage Festival and the Beale Street Festival and is looking ahead to its annual July 4 concert at Colorado's Red Rocks, to be simulcast on 150 radio stations (with poster snipes promoting the simulcast and stations). Also on tap are gigs at Seattle's Bumbershoot Festival and select H.O.R.D.E. dates in Philadelphia, Washington D.C., and Charlotte, N.C.

"We're cutting back on H.O.R.D.E. because we miss our three-hour shows," says Popper, who co-founded the 6-year-old package tour. Blues Traveler headlined the event last year but was limited to half its regular stage time. "So we're focusing on our own show and are ready to work, having taken a lot of time off to make the record."

Blues Traveler launches its U.S. tour in the fall, following summer shows in Europe. "It used to be, 'Isn't everybody like Janet Jackson?' over there, but those days are behind us," says Popper, crediting improved coordination with the label's European offices and increased awareness of the band in those markets.

As for domestic marketing, Cafaro says that A&M will invest more in direct-to-consumer approaches rather than "loading in a lot of records" at retail. "We're looking for a smart number [to] ship to get sufficient coverage and an efficient co-op spend," he says. "Then we'll go directly to the consumer with a whole array of things as opposed to price and positioning. And as indicated by the media approach, we're focusing on core formats as opposed to mass appeal."

In targeting Blues Traveler's core following, A&M will make available to radio a 30-second audio snippet of the single by phone-feed two weeks ahead of release for stations to download and preview for listeners in advance of programming the full song.

The single will also be given away via various promotions, including an A&M/Hard Rock Cafe CD sampler to be given out Wednesday (28) to 75,000 Hard Rock patrons together with coupons worth \$3 off purchase of the album at MusiCland stores. "Carolina Blues" is also the lead track on a PolyGram Group Distribution (PGD) sampler going out July 8 to 750 Target stores; additionally, several thousand giveaway cassette singles will be

available in June and July at local arts festivals around the country, while 35,000 cassette singles, including the non-LP track "Didn't Mean To Wake Up," will be sent out to the band's fan club.

The label also looks to engage the group in a chat session the week of release on a new World Wide Web site to be advertised through Web magazines, the A&M and PGD sites, and other Internet outlets.

"A lot depends on there being something as good as 'Run-Around' on the album, but they sell to all sorts of different demographics beyond the fan

base," notes Bob Douglas, purchasing VP for the 16-store HMV retail web.

"Hopefully, they'll come out with a similarly strong hook-laden hit, but what's not to like about Blues Traveler; anyway? They're like pizza! We did very strong on the last studio album—and we'll do a major job on the new one."

Meanwhile, Popper looks to his crony Howard Stern for continued support. The band performed at Stern's birthday bash last year, and Popper appeared briefly in the shock jock's movie, "Private Parts." "I'm at his service," says Popper of his liege lord.

## JOHN HIATT'S 'LITTLE HEAD'

(Continued from page 13)

live; we'd do a few fixes here and there, but [it was] pretty straight-up. We thought maybe it might be kind of interesting to actually go in and play. We've sort of always done that, to be honest, but this time more so. And we used the engineer [David Lohr], who's been mixing us live.

"That was a real insight and a real plus. This guy does not have a sonic ax to grind in the studio, or a stance or an agenda. He's used to mixing on the fly and just making it so that everybody can hear what the hell you're doing."

Hiatt had repeated the writing process he used for his 1995 Capitol debut, "Walk On," and wrote the material for "Little Head" while on tour in 1996.

"I don't know why I didn't think of it earlier," says Hiatt, who previously wrote at home when he was off the road. "You've got all this time on your hands [on the road], and besides the fatigue, you're fighting off boredom. Plus you get so into music, because you're playing it every night. You start to get good on your guitar again, and your voice starts workin' pretty good, so it's a good time to write."

"We took it a step further," he continues. "Besides writing on the road, [during] the Walk On tour we were recording some stuff on the road. If we had a day off, I'd get everybody together, and we'd find a studio and go in and make some music. Two of the cuts came out of that, 'Graduated' and 'Runaway.' One was done in Kansas City, and another was done in a studio in L.A."

The spontaneous atmosphere surrounding the writing and recording of the album resulted in a brace of rocking, droll songs, much in the manner of one of Hiatt's early albums, 1979's "Slug Line." The new songs are mostly in marked contrast to the more downbeat, introspective material on "Walk On."

The biggest joker in the deck is the title song (published by Whistling Moon Traveler Music/Careers-BMG Music Publishing Inc.). The album's first single, it is not about the kind of head that sits on one's shoulders.

After he titled the album "Little Head," Hiatt says, "the next thing you know, [Capitol VP of art and design] Tommy Steele had this yellow cover with my head in a zipper, and I thought, 'Oh, that looks good!'"

The funk-up song—about the way in which sexual impulses can inadvertently control a man's life—is described by Hiatt as "a basic human truism that is kind of generally accepted in our modern-day society."

Rosenblatt says that Capitol will service the track to triple-A and main-

stream rock radio in early June. Asked if the song's subject matter and lyrical hook might keep some programmers from playing it, he says, "Jackson Browne sang about 'my redneck friend,' and we know he wasn't talking about his buddy. Songs have done this before, and we're not going to a CHR audience right off the bat. We're going to an adult-leaning audience, and so we think they'll be able to play it."

In fact, Rosenblatt believes that "Little Head" may just be the vehicle to break Hiatt beyond the cycle of cult adoration that has kept his sales respectable but unphenomenal throughout his career.

"Outside of those 150,000 core fans, it's almost like John Hiatt is the record industry's secret," says Rosenblatt. "We all know he's great, and we all love him, but nobody else does. We want to get him out of being our little secret, and we think 'Little Head' is the avenue to go by, to get people to go, 'That's a quirky song, who is that guy?' and then let them hear the whole album and go, 'Oh my God, this guy is a brilliant singer/songwriter.'"

As ever, the hard-touring Hiatt—who is managed by the Metropolitan Entertainment Group and booked by Creative Artists Agency—will support the album with a round of dates. Situations will range from KISM Bellingham, Wash.'s Block Party on Tuesday (24) to festival appearances in Newport, R.I.; Rochester, N.Y.; and Edmonton and Calgary, Alberta.

Rosenblatt says, "He's going to be on the road doing all kinds of shows, all summer, all through the fall, and with that we'll get local TV and we'll get our [Late Show With David Letterman] shot, which we know we've got coming up. We'll go for [The Tonight Show With Jay Leno]... He's just going to pick off the right shows for him, and then as we go forward, he's talked about stripping down, maybe going and doing clubs for a little bit, instead of doing the larger halls."

No video is planned for "Little Head," but Hiatt will be seen performing the song on an episode of VH1's "Hard Rock Live" that will air just before the album's release date.

If one promotional component of a Hiatt album release can always be expected, it's major press attention.

"Press will be huge, and you always get great press with John," Rosenblatt says. "The press, like retail, they're part of the industry, and they love John Hiatt. Everybody wants John Hiatt to succeed, and that's the one thing that we've got going."

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**MILWAUKEE:** The Exotics formed shortly before Quentin Tarantino's "Pulp Fiction" stirred the current resurgence of instrumental rock'n'roll, but they won't pretend that the film's soundtrack hasn't helped them find a large audience for their music. Wearing vintage thrift-store outfits and decking the stage



THE EXOTICS

with tiki lamps, the quartet meticulously re-creates the reverb-drenched surf and twanging hot-rod sounds of the early '60s. Their set lists rely largely on original material written by guitarists Doug Chasteen and Paul Wall, bassist Jonathan Ziegler, and drummer Donald Nelson. The band members are no newcomers to local stardom (as veterans of punk rock groups Sacred Order and the Nerve Twins and '60s pop/rock revivalists L.A. Explosion), but none had previously experienced the Exotics' four-gigs-a-week peak schedule. Last year,

the Exotics released an album, "Go Go Guitars," that added a touch of exotica to the surf/car style. Produced by former Die Kreuzen guitarist Brian Ege-ness, "Go Go Guitars" has been popular on Milwaukee college station WMSE. The band has also contributed tracks to two instrumental compilations, "Hot Rods To Hell" (Blood Red Records) and "Rock Don't Run, Vol. 2" (Spin-Out Records). The Exotics play regularly throughout the Midwest and as far east as Philadelphia. Among the acts they have opened for are Los Straitjackets, El Vez, the Waco Brothers, and their hero, Dick Dale. Contact manager Ron Schneider at 414-962-1507.

DAVE LUHRSSEN

**CHAPEL HILL, N.C.:** Most bands don't get bootlegged until after they're famous. But there are already Trailer Bride bootlegs in circulation, thanks to the group's hyper-devoted fan base, in particular, twins Barry and Gary Truax. Until recently, the brothers were a fixture at Trailer Bride shows, where they could invariably be found shaking their fists in unison. Alas, the brothers recently moved to Kansas City, Mo., but not before doing their best to spread the Trailer Bride word. "I hate it that they moved away—they're our most loyal fans," says bandleader Melissa Swingle. "Before they left, they were distributing bootleg tapes of us, and you can hear them whooping and hollering in the background. People would always ask, 'Did you hire those two guys to come to every show and hoot and holler?' Even without the Truax brothers, Trailer Bride has a growing following thanks to its tremendous 1996 self-titled album on Walt Records. While the group is frequently lumped in with the North Carolina roots-rock crowd, its jittery drones have more in common with Liz Phair than the Backsliders, setting Swingle's harmonica and deadpan drawl against Bryon Settle's irresistible guitar hooks. Both live and on record, the quartet has already made great strides in a short time (the lineup has been together only about a year and a half). Swingle says, "I've got a bunch of new songs I'm just dying to try out because I think they're better than that album." Contact Swingle at 919-542-0414.

DAVID MENCONI

**TAMPA, FLA.:** Mining its Southern identity may well be the subtext for the bluesy, Dixie-fried guitar rock pumped out by the Leonard Croon Band on "shine," the quartet's debut album. "We all love blues, we love real country, and we love real rock'n'roll," guitarist Mark Warren says of the group, whose members are veterans of a dozen or more Tampa Bay area alternative and rock outfits. "Ultimately, it's the result of all of us coming to terms with our inner redneck." The band, founded in 1992 by singer/guitarist Dave Korman, solidified its lineup in 1995, leaving grungier textures behind for a sound that falls somewhere between Jason & the Scorchers and Buck Owens. The newest lineup, which also includes drummer Kerry Toole and former Barons Of Love/Voodoo Idols



THE LEONARD CROON BAND

bassist Nathan Meetze, has opened for Big Sandy & His Fly Rite Boys, Dash Rip Rock, and Kansas, turning in memorable performances at Tampa Bay area venues as well as other Florida nightspots in Gainesville, Orlando, and Fort Myers. The music from "shine," which features a striking archival photo of Florida moonshiners on the cover, has been heard live and on disc on community radio station WMNF Tampa. The group's kinship with the "insurgent country" movement is purely coincidental. "It's a matter of arriving at similar conclusions, using similar starting points," Warren says. "This is the least premeditated band I've ever been in." Contact Warren at 813-823-2732.

PHILIP BOOTH

## THIRD EYE BLIND

(Continued from page 11)

April 8, according to SoundScan.

The band, which is booked by CAA and managed by Eric Godtland Management, continues its club tour through June 11. Label representatives say the band will remain on the road through the summer, including a late-July trip to Japan.

"Third Eye Blind," which bowed in most of Western Europe and Canada during scattered dates following the U.S. release, hits stores Sunday (25) in Japan and July 14 in the U.K.

Jenkins and fellow band members also showed their aplomb when they signed with Elektra last year only after the label agreed that the band would retain a degree of creative control usually reserved for veteran acts.

As a result of that deal, Jenkins, along with longtime associate Eric Valentine, ended up producing the album at local San Francisco studios.

While Jenkins' production experience is still limited, he is already showing a liking for the work, signing on to produce an unspecified Atlantic act.

"We really wanted to have control over things, and Elektra has been very supportive of that," says Jenkins. "We talked to some [well-known] producers that wanted to work with us, and they all had ideas that we just didn't want to do. We just didn't need someone telling us how we should sound."

"We controlled everything from the making of the video to our cover art," Jenkins adds. "What you see is Third Eye Blind. It's not some manufactured, heavily imaged concept."

In the studio, the band experimented with an array of instruments, overdubs, and loops. "We weren't trying to make the perfect statement," says Jenkins. "What I'm trying to get at is the musicality of the moment."

So far, as healthy sales of the album indicate, consumers have endorsed the band's approach.

Elektra director of marketing Zsuzsanna Murphy says that even with the early success of "Semi-Charmed Life" at modern rock stations, the label was pleasantly surprised by sales of the album.

"I'm just floored by the response," says Murphy. "We've got over 180,000 orders out there, and it just keeps going. Our five-day sales are around 15,000 pieces, and it's growing. It's been remarkably smooth."

David Wentworth, a music buyer for 18-store Boston-based chain Newbury Comics, says that he was also startled by the album's sales pace out of the gate.

"We were a little surprised by it at first," says Wentworth. "We bought in with 150 pieces and saw a big enough chunk sell the first week to know that something was going on, but we still didn't know it was going to be a huge record."

"Semi-Charmed Life," which was serviced Feb. 18, has struck a nerve at modern rock radio. The song was No. 1 at 12 modern rock stations for the week ending May 11, according to Broadcast Data Systems (BDS).

The track has also easily crossed over to top 40, receiving airplay at 64 mainstream stations in that format for the week ending May 11,

(Continued on page 20)

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# BILLBOARD'S HEATSEEKERS ALBUM CHART

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/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	2	★★★ <b>NO. 1</b> ★★★ <b>ALLURE</b> TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
2	—	1	<b>LEE ANN WOMACK</b> DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK
3	—	1	<b>MISFITS</b> GEFEN 25126* (10.98/16.98)	AMERICAN PSYCHO
4	5	14	<b>FREAK NASTY</b> HARD HOOBPOWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE... AND THAT'S THE WAY IT IS
5	2	2	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
6	16	8	<b>OMC</b> HUH! 533435/MERCURY (10.98 EQ/16.98)	HOW BIZARRE
7	3	3	<b>JUAN GABRIEL/ROCIO DURCAL</b> ARIOLA 47805/BMG (15.98/23.98)	JUNTOS OTRA VEZ
8	12	7	<b>K'S CHOICE</b> 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
9	8	3	<b>TRAPP</b> DEFF TRAPP 9268/INTERSOUND (10.98/16.98)	STOP THE GUNFIGHT
10	10	6	<b>TRACEY LEE</b> BYSTORM 53036*/UNIVERSAL (10.98/15.98)	MANY FACEZ
11	—	1	<b>JOCELYN ENRIQUEZ</b> CLASSIFIED/TIMBER! 3409/TOMMY BOY (10.98/15.98)	JOCELYN
12	17	11	<b>REEL BIG FISH</b> MOJO 53013/UNIVERSAL (7.98/11.98)	TURN THE RADIO OFF
13	20	19	<b>ERIC BENET</b> WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
14	14	12	<b>SNEAKER PIMPS</b> CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
15	4	41	<b>JACI VELASQUEZ</b> MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
16	26	3	<b>SISTER HAZEL</b> UNIVERSAL 53030 (15.98 CD)	SOMEWHERE MORE FAMILIAR
17	9	11	<b>RONAN HARDIMAN</b> PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
18	6	3	<b>KATHY TROCCOLI</b> REUNION 10003/BRENTWOOD (10.98/15.98)	LOVE AND MERCY
19	15	6	<b>3X KRAZY</b> NOO TRYBE 42961/VIRGIN (10.98/16.98)	STACKIN CHIPS
20	7	3	<b>OLGA TANON</b> WEA LATINA 18733 (8.98/14.98)	LLEVAME CONTIGO
21	19	8	<b>CAEDMON'S CALL</b> WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
22	27	6	<b>DAFT PUNK</b> SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
23	22	29	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98)	GOODNIGHT SWEETHEART
24	36	3	<b>ADRIANA EVANS</b> PMP/LOUD 67509*/RCA (10.98/15.98)	ADRIANA EVANS
25	28	20	<b>BARENAKED LADIES</b> REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE

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	11	3	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN 56921 (7.98/11.98)	TUCANES DE ORO
27	25	27	<b>NO MERCY</b> ARISTA 18941 (10.98/15.98)	NO MERCY
28	21	2	<b>COREY STEVENS</b> EUREKA 77061/DISCOVERY (10.98/15.98)	ROAD TO ZEN
29	35	3	<b>COWBOY MOUTH</b> MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
30	24	3	<b>ROBERT EARL KEEN</b> ARISTA AUSTIN 18834/ARISTA (10.98/15.98)	PICNIC
31	13	2	<b>VOODOO GLOW SKULLS</b> EPITAPH 86492* (10.98/15.98)	BAILE DE LOS LOCOS
32	18	4	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN 56922 (7.98/11.98)	TUCANES DE PLATA
33	32	41	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
34	34	8	<b>WILD ORCHID</b> RCA 66894 (10.98/15.98)	WILD ORCHID
35	31	36	<b>LOCAL H</b> ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
36	38	30	<b>SHAKIRA</b> ● SONY 81795 (7.98 EQ/12.98)	PIES DESCALZOS
37	30	10	<b>THREE 6 MAFIA</b> PROPHET 4405 (9.98/14.98)	THE END
38	39	14	<b>RAHSAAN PATTERSON</b> MCA 11559 (9.98/12.98)	RAHSAAN PATTERSON
39	41	16	<b>GRUPO LIMITE</b> POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
40	40	15	<b>KEIKO MATSUI</b> COUNTDOWN 17750/ULG (10.98/15.98)	DREAM WALK
41	42	14	<b>LESS THAN JAKE</b> CAPITOL 37235 (6.98/9.98)	LOSING STREAK
42	48	38	<b>AKINYELE</b> ZOO 31142*/VOLCANO (6.98/9.98)	PUT IT IN YOUR MOUTH (EP)
43	—	6	<b>RICK BRAUN</b> BLUEMOON 92743/AG (10.98/16.98)	BODY AND SOUL
44	29	25	<b>CRYSTAL LEWIS</b> MYRRH/WORD 67868/EPIC (10.98 EQ/15.98)	BEAUTY FOR ASHES
45	23	2	<b>SUPERGRASS</b> CAPITOL 55228 (10.98/15.98)	IN IT FOR THE MONEY
46	43	8	<b>RAY J</b> EASTWEST 62017/EEG (10.98/16.98)	EVERYTHING YOU WANT
47	45	4	<b>LINDA EDER</b> ATLANTIC 82977/AG (10.98/16.98)	IT'S TIME
48	47	5	<b>ARTIFACTS</b> BIG BEAT 92753*/AG (10.98/15.98)	THAT'S THEM
49	44	39	<b>ANN NESBY</b> PERSPECTIVE 549022/A&M (10.98/14.98)	I'M HERE FOR YOU
50	37	37	<b>AMANDA MARSHALL</b> EPIC 67562 (10.98 EQ/16.98)	AMANDA MARSHALL

## POPULAR UPRIISINGS

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

**STRENGTH IN NUMBERS:** Proving again that in the rap game, one plus one often equals more than one, Priority Records rap collective the **Boot Camp Clique** is showing impressive sales gains with



**Blast Off.** "Deep Enough To Dream" by Chris Rice is the debut release from Michael W. Smith's new Rocketown Records. Rice has penned such Christian radio hits as "Go Light Your World" for Kathy Troccoli and "By Faith" for Kim Boyce. Rice will continue to work as a leader at Christian youth camps this summer, though he will make time for retail and press visits in nearby markets. His album bows June 17.

its debut album, "For The People."

The album, which bows officially May 20, is No. 2 on the Middle Atlantic Regional Roundup due to street-date violations.

Like superstar act **Wu-Tang Clan**, the **Boot Camp Clique** is made up of several artists who all have albums of their own. While such mem-

bers as **Heltah Skeltah** and **O.G.C.** have had moderate success with their own projects, the cumulative star power of the **Boot Camp Clique** could elevate the notoriety of all artists involved.

So far, Priority has found a welcome home for the group's clip "Hedz Are Reddee Pt. II" on BET, the Box U.S.A., and MTV's "Yo! MTV Raps" program.

Forgoing a commercial radio single, the label will focus marketing the album around video play with regional and national television commercials.

The **Boot Camp Clique** will remain united for a tour beginning June 10 in Minneapolis.

**SAFE AT HOME:** In anticipation of a full-length debut to be released Aug. 12, Epic rereleased **Save Ferris'** EP, "Introducing... Save Ferris," April 29. So far, the EP has sold more than 4,400 units, in addition to another 3,800 units issued by Starpool Records, according to SoundScan.

The **Starpool** release, which bowed in June 1996, as well as the **Starpool/EPIC** rerelease, have benefited from the act's strong Southern California following.

Modern rock stations **KLYY**



**Rock Star.** Virgin recording artist Lauren Hoffman, whose exceptional debut album, "Megiddo," bowed May 20, will play several West Coast dates on the Liiith Fair tour. Performances include a July 5 show at the Gorge in George, Wash.; a July 8 show at the Shoreline Amphitheatre in Mountain View, Calif.; and a July 9 show at Irvine (Calif.) Meadows.

and **KROQ** Los Angeles and **KHTY** Santa Barbara, Calif., are anchoring plays for the band's single "The World Is New."

Following a June 9 appearance at the Wetlands in New York, **Save Ferris** travels west for performances in California, Arizona, Oregon, and Washington.

**CHASING SINGLES:** Though there won't be a soundtrack release for Miramax Films' "Chasing Amy," there will be an official single.

**Soul Asylum's** **Dave Pirner**, who not only wrote the score for the film but also happens to be a fan of fellow Minnesotans and Restless Records act the **Hang Ups**, decided to include the band's single "Jump Start" during a pivotal falling-in-love sequence in the movie.

Subsequently, on May 20, **Restless** decided to service a new version of the song, remixed by **Don Dixon**, to modern rock, triple-A, and college radio.

The band begins a tour with **Papas Fritas** June 6 in Chicago.

**ROADWORK:** The **Ninja Tune Stealth** tour kicks off June 5 in Ottawa at Atomic.

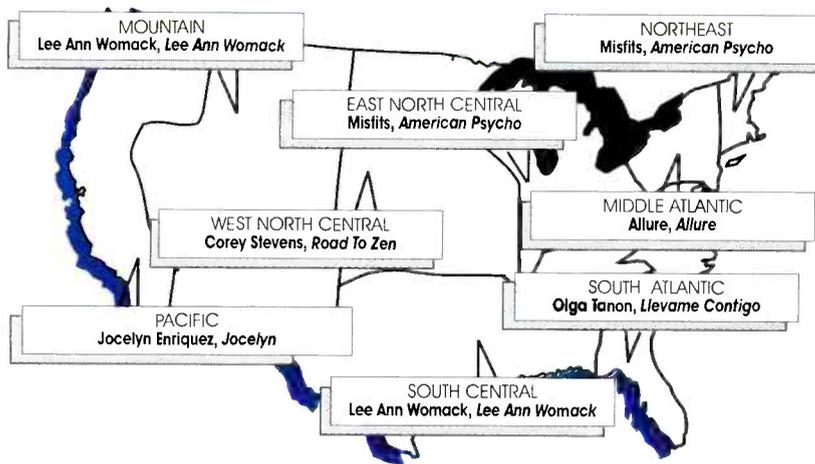
The tour, co-sponsored by **URB Magazine**, features **Ninja Tune** artists **Amon Tobin**, **Ollie Teeba** from **Herbaliser**, and **DJs Stevie Bear** and **Task**. **Mr. Funki Porcini** will join the tour June 12 in Boston.



**Rise And Shine.** "Wake Me Up," the first single from Carport/Hollywood artist **Kyle Vincent's** self-titled album, has hit the playlists at 30 adult top 40 stations, according to Broadcast Data Systems. This should help the single find acceptance at mainstream stations, which were serviced with the song May 12. Vincent continues radio promotion dates late the week of Monday (26), appearing at **KSMG** San Antonio, Texas, on Thursday (29). A clip for the song, directed by **Thom Oliphant** (**Duncan Sheik**), recently finished shooting.

On Monday (26) **Trauma Records** act **Souls** begin opening dates for **Bush** in support of its May 20-released album, "Bird Fish Or Inbetween."

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

MOUNTAIN	NORTHEAST
1. Lee Ann Womack Lee Ann Womack	1. Misfits American Psycho
2. OMC How Bizarre	2. Sounds Of Blackness Time For Healing
3. Trapp Stop The Gunfight	3. Allure Allure
4. Sneaker Pimps Becoming X	4. K's Choice Paradise In Me
5. Misfits American Psycho	5. Sister Hazel Somewhere More Familiar
6. Freak Nasty Controversie... That's Life... And That's The Way It Is	6. Lee Ann Womack Lee Ann Womack
7. Allure Allure	7. Barenaked Ladies Rock Spectacle
8. Voodoo Glow Skulls Baile De Los Locos	8. OMC How Bizarre
9. Reel Big Fish Turn The Radio Off	9. Artifacts That's Them
10. Naked Naked	10. Tracey Lee Many Facez

## O'Jays Update Classic '70s Sound Global Soul's 'Love You To Tears' Pairs Dad, Son

■ BY J.R. REYNOLDS

LOS ANGELES—Boasting four platinum and six gold albums over the course of a 25-year recording career, the O'Jays have returned with "Love You To Tears," an album the members say is reminiscent of work from the group's 1970s heyday.

"It's a milestone album," says the O'Jays' Eddie Levert. "It's equal to some of the best things we did with [producers] Gamble and Huff. It's very spiritual, and you can feel the energy of each song."

Fellow founding member Walter Williams agrees and says the set was conceptually constructed to feature positive relationship songs. "I think in our writing this time we brought some of that stuff back," he says. "We approach relationships in a mature way. But it's one which both older listeners and younger ones can understand."

Newcomer Eric Grant, who joined the group a year ago in May, rounds out the trio.

"Vocally, he's a second tenor," says Williams. "But he can sing the highs,



THE O'JAYS

too. He knows harmony and has the right attitude, in that he's eager to learn."

"Love You To Tears" will be released June 15 through Global Soul, which is a joint venture between Levert's son Gerald and Volcano/BMG, which distributes the label.

The O'Jays enjoyed a string of eight original gold- or platinum-certified albums from 1973 to 1979 and have recorded a total of 20 albums.

"Heartbreaker," the act's 1993 EMI set, peaked at No. 7 on the Top R&B Albums chart and sold 191,000 units, according to SoundScan.

Producers on "Love You To Tears"

include Gerald Levert, Keith Sweat, and Tony Nicholas. Eddie Levert and Williams also produced four tracks.

Label executives say the youth of the producers involved in the project will be a key component in its anticipated success. However, other elements are equally important.

Says Volcano VP/GM Brett Wright, "This record has the right formula of vocals by classic R&B artists combined with music from today that gives the group the opportunity to reclaim their rightful place as creative leaders in this business."

Wright says a younger generation of consumers is looking for the kind of music the O'Jays have recorded; the set

(Continued on page 23)



**Making Tracks.** BMG Music Publishing producer/songwriter Malik Pendleton, center, visits with Motown act Zhané following the duo's recent performance at Laura Belle's in New York. Among Pendleton's recent credits are tracks on albums by Zhané, Mary J. Blige, and 702. He also worked on upcoming albums by Jodie Watley and SWV.

## Jazz Singer Rubin Tackles 'New Horizons' On RCA Set

LOS ANGELES—In an effort to broaden Vanessa Rubin's consumer base, RCA is taking a multiformat approach with "New Horizons," a set that allowed the jazz vocalist to spread her creative wings.

Produced by Andre Fischer and scheduled for a July 15 release, "New Horizons" features traditional jazz sounds familiar to Rubin's core fans as well as more contemporary tracks, several of which bear classic R&B rhythms.

"It's a matter of getting some of my other voices out," Rubin says of her multidimensional project. "I see myself as always evolving, and a lot of variables came together for this project. Using Andre was a key factor. He's had a number of successes and was helpful in marrying the two jazz genres for this album."

Rubin is quick to stress that she's not going to stop doing straight-ahead jazz. However, she and the label are interested in gaining a broader audience.

"We want to open up her consumer base," says RCA black music division senior VP Kevin Evans. "Our initial vision was to pair Vanessa with producers who could give her a contemporary sound but maintain her traditional [jazz] base—both from an instrumental standpoint with live instruments and live artists and from a vocal arrangement perspective that

would allow her to carry the melodies, which is what jazz artists do best."

RCA plans a patient marketing campaign for "New Horizons." The first single has yet to be determined but is scheduled for a November launch. In the meantime, a four- or five-cut sampler will be serviced June 3 to jazz/AC. On the same date, a different sampler that features more traditional jazz tracks will be serviced to jazz stations.

The label is also preparing an electronic press kit that will be accompanied by a sampler cassette to be shipped to jazz and lifestyle publications.

"It looks like the album might be a favorite for women, so we're especially targeting those demographics," says RCA black music division promotion VP Michael Johnson.

In addition, an industry mailing of promotional product will be conducted by the label, with personal invitations by Evans and Johnson inviting tastemakers to take a listen.

According to Johnson, "New Horizons" has the potential to span as many as four radio formats. "We'll begin with her core base of jazz, then go to jazz/AC, and then to R&B adult," says Johnson. "We even have a track, 'I Want To Spend The Night,' that might go to AC."

In an effort to hedge its bets, a remake of the classic Phyllis Hyman track "Here's That Rainy Day" was also recorded. "We felt that the cover would help spin Vanessa into the contemporary marketplace," says Evans.

(Continued on page 21)

## Progressive Programming Blooms At KJLH; Troubadour Audience Warms To Summer

**HEARTBEAT PROPS:** Black radio seems to be loosening up a bit in its music programming. Driven by the promising assortment of renaissance R&B artists, such as Erykah Badu, Maxwell, and Lauréne, many stations catering to young adults and older have also been playing music by acts ranging from Spearhead and the Brand New Heavies to gospel (!) collective God's Property (see story, page 11).

Programmers like KJLH Los Angeles PD Cliff Winston have restored my faith in R&B radio by playing lots of interesting sounds in *all dayparts*. Among the songs found on KJLH's progressive playlist are Dionne Farris' "Hopeless," Eric Benét's "Femininity," Tony Toni Toné's "Let's Get Down," the Brand New Heavies' "Sometimes," and God's Property's "Stomp."

And although Winston has introduced a more open programming approach, his station's ratings haven't suffered. In fact, they've improved, going from a 1.2 share in the fall '96 book to 1.7 this past winter.

As all of L.A. knows, KJLH has always suffered the handicap of possessing a lack of power, and until that changes, it won't be able to compete, numbers-wise, with the stations in town with 50,000 watts and up.

But from a programming perspective, it's another matter. As long as Winston continues programming the rich assortment of African-American songs that he has been, I'll gladly suffer through the oft-static-laden transmission that comes from being on the edge of the station's range.

**SUMMER'S ALMOST HERE:** Cree Summer, who appeared in the defunct sitcom "A Different World," recently performed at the Troubadour in Los Angeles. She has a dynamite show, backed with a live band.

Summer's a true rhythm-alternative artist; she combines sturdy R&B rhythms with potent elements of rock. But it's her poetic approach to her lyrics that is the driving force behind her musical artistry. She truly conveys the black woman's experience, but doesn't alienate those of us who aren't female, and those who aren't black.

Like Brandy, a tenure on TV has polished Summer's stage presence. The attractive artist has a knack for wholly submerging her very spirit in a song, entering a near-trance state on some of her more emotional numbers. She held the audience spellbound on several selections—the mark of a true stage performer.

Summer remains unsigned at press time, and several big-name producers have expressed interest in working with her. Manager Ruth Carson reports that several of the label

execs who attended the show have extended offers, so expect word of Summer landing a label home in the coming weeks.

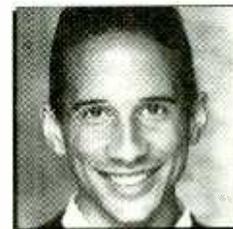
**PHILLY THROWDOWN:** Los Angeles-based Hammond Entertainment is producing a concert that honors the 25th anniversary of Philadelphia International in conjunction with the 1997 Opportunities and Industrialization Centers (OIC) Convocation.

The musical portion of the evening, dubbed "The Philadelphia Sound: A Tribute To Kenny Gamble And Leon Huff," will be held June 3 at the Philadelphia Convention Center. The evening will feature performances by such Philly International alums as the late Harold Melvin's Blue Notes, McFadden & Whitehead, Billy Paul, the Intruders, the Dells, the Jones Girls, and Jean Carne.

In its 33rd year, the OIC is one of the nation's largest networks of employment and training programs. The annual conference is a forum for national leaders to explore policies, programs, and conditions related to the OIC, the nation, and the world.

"Since the Rev. Leon Sullivan started the OIC centers in Philadelphia, and Kenny Gamble and Leon Huff founded Philly International there, too, we thought it was appropriate to pair the milestones of the two entities," says Hammond Entertainment president Bill Hammond.

**INDUSTRY INTEL:** Cuban jazz band Los Van Van has been granted permission by the U.S. State Department to enter the country to appear at the Playboy Jazz Festival, scheduled for June 14-15 at the Hollywood (Calif.) Bowl. Los Van Van is one of Cuba's most popular dance groups. The act's musical style, *songo*, is a fusion of Cuban and Caribbean rhythms combined with jazz and rock. . . . Go-go fans won't want to miss the recording of Chuck Brown's upcoming live album June 28 at Tramps in New York. Chuck Brown & the Soul Searchers hit in 1978 with his go-go classic "Bustin' Loose," which was No. 1 for four weeks on Billboard's Hot Soul Singles chart. . . . Patrice Rushen has signed with Discovery Records and is slated to release her "Signature" album July 15. The all-instrumental set features Doc Powell, Gerald Albright, Kirk Whalum, Freddie Washington, Paul Jackson Jr., and Ndugu Chanler. . . . The May 10 Billboard story on independent R&B stores mistakenly reported that Chicago-based retailer George Daniels was a member of the United Music Retailers. In fact, he is not affiliated with any retail coalition.



by J. R. Reynolds

# Billboard TOP R&B ALBUMS

MAY 31, 1997

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★★★ No. 1 ★★★</b>						
1	1	1	5	MARY J. BLIGE MCA 11606* (10.98/16.98) 4 weeks at No. 1	SHARE MY WORLD	1
2	2	2	9	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
3	3	3	14	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
4	4	4	4	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
5	5	5	10	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
6	7	6	11	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/MIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
7	9	8	5	ROME RCA 67441* (10.98/15.98)	ROME	7
8	8	7	12	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	4
<b>★★★ GREATEST GAINER ★★★</b>						
9	14	23	3	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	9
10	6	66	3	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	6
11	10	9	37	BLACKSTREET ▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
12	11	10	13	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
13	15	16	38	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	5
14	13	12	29	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
15	12	11	6	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/MIRGIN (10.98/16.98)	STILL SERIOUS	3
16	16	13	28	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	3
17	18	17	59	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
18	17	15	32	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
19	21	20	49	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
20	20	22	48	TONI BRAXTON ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
21	19	18	27	SOUNDTRACK ▲ <sup>3</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
22	22	14	4	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	8
23	24	19	26	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
24	25	—	2	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
25	26	21	38	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	2
26	23	—	2	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
27	28	24	26	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
<b>★★★ HOT SHOT DEBUT ★★★</b>						
28	NEW ▶	1	1	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	28
29	NEW ▶	1	1	THE BRAND NEW HEAVIES DELICIOUS VINYL 5019*/RED ANT (10.98/16.98)	SHELTER	29
30	27	31	56	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
31	31	30	6	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98) HS	MANY FACEZ	23
32	36	26	26	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
33	29	25	5	TEDDY PENDERGRASS SUREFIRE 13045 (10.98/16.98)	YOU AND I	24
34	30	36	29	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
35	40	37	67	2PAC ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
36	48	42	47	KEITH SWEAT ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
37	39	35	10	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	30
38	44	39	27	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	38
39	46	38	32	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24
40	45	40	14	VARIOUS ARTISTS ● LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
41	33	48	25	SOUNDTRACK ▲ <sup>3</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
42	49	33	3	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98) HS	ADRIANA EVANS	33
43	43	32	28	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
44	37	43	26	SHAQUILLE O'NEAL T.W.BSM/TRAUMA 90087*/INTERSCOPE (10.98/16.98)	YOU CAN'T STOP THE REIGN	21
45	34	29	30	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
46	41	44	8	WARREN G G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4
47	38	27	37	MONTELL JORDAN ● DEF JAM 533191*/MERCURY (10.98 EQ/16.98)	MORE...	14
48	50	56	29	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	18

49	47	45	33	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
50	35	34	6	3X KRAZY NOO TRYBE 42961/VIRGIN (10.98/16.98) HS	STACKIN CHIPS	28
51	32	41	19	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
52	53	47	10	AFTER 7 VIRGIN 42756 (10.98/15.98)	THE VERY BEST OF AFTER 7	24
53	52	46	10	LEVERT ATLANTIC 82986/AG (10.98/16.98)	THE WHOLE SCENARIO	10
54	57	63	3	VARIOUS ARTISTS TONY MERCEDES/LAFACE 26037/ARISTA (10.98/15.98)	...AND THEN THERE WAS BASS	54
55	51	54	53	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
56	42	28	6	CRIME BOSS FEATURING THE FEDZ SUAVE HOUSE 1556/RELATIVITY (10.98/16.98)	CONFLICTS & CONFUSION	6
57	56	51	34	MINT CONDITION PERSPECTIVE 549028/A&M (10.98/14.98)	DEFINITION OF A BAND	13
<b>★★★ PACESETTER ★★★</b>						
58	71	86	15	CAMP LO PROFILE 1470* (10.98/15.98)	UPTOWN SATURDAY NIGHT	5
59	59	57	51	ANN NESBY PERSPECTIVE 549022/A&M (10.98/14.98) HS	I'M HERE FOR YOU	27
60	NEW ▶	1	1	VARIOUS ARTISTS BLACK MARKET 50697/PRIORITY (10.98/16.98)	THE BEST OF BLACK MARKET RECORDS VERSE I	60
61	55	49	16	VARIOUS ARTISTS ● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
62	63	64	7	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	62
63	61	65	33	KENNY G ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	9
64	62	52	11	VARIOUS ARTISTS COLUMBIA 66820* (10.98 EQ/16.98)	MUGGS PRESENTS...THE SOUL ASSASSINS CHAPTER 1	6
65	65	74	6	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	41
66	64	68	32	JOHNNY GILL ● MOTOWN 530646 (10.98/16.98)	LET'S GET THE MOOD RIGHT	7
67	69	78	30	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	26
68	58	59	16	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
69	68	61	23	REDMAN ● DEF JAM 533470*/MERCURY (10.98 EQ/16.98)	MUDDY WATERS	1
70	79	58	5	ARTIFACTS BIG BEAT 92753*/AG (10.98/15.98) HS	THAT'S THEM	25
71	60	50	4	TRAPP DEFF TRAPP 9268/INTERSCOPE (10.98/16.98) HS	STOP THE GUNFIGHT	45
72	72	72	40	AKINYELE ZOO 31142*/MOLCANO (6.98/9.98) HS	PUT IT IN YOUR MOUTH (EP)	18
73	70	83	45	JAY-Z ● FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98)	REASONABLE DOUBT	3
74	73	71	34	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	3
75	67	60	29	GHOSTFACE KILLAH ● RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
76	80	76	92	AL GREEN THE RIGHT STUFF 30800/CAPITOL (10.98/16.98)	GREATEST HITS	34
77	54	62	33	LUTHER VANDROSS ▲ LV 67553*/EPIC (10.98 EQ/16.98)	YOUR SECRET LOVE	2
78	74	67	51	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
79	83	80	25	VARIOUS ARTISTS DEATH ROW/INTERSCOPE 50677*/PRIORITY (19.98/23.98)	DEATH ROW GREATEST HITS	15
80	82	77	7	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP (9.98/15.98) HS	NUYORICAN SOUL	58
81	88	93	18	FREAK NASTY CONTROVERSE... THAT'S LIFE...AND THAT'S THE WAY IT IS HARD HOOD/POWER 2111/TRIAD (10.98/15.98) HS		68
82	RE-ENTRY	3	3	GOODFELLAZ AVATAR/POLYDOR 533396/A&M (10.98/16.98)	GOODFELLAZ	70
83	95	81	26	MOBB DEEP ● LOUD 66992*/RCA (10.98/16.98)	HELL ON EARTH	1
84	76	79	10	THREE 6 MAFIA PROPHET 4405 (9.98/14.98) HS	THE END	42
85	77	88	36	NEW EDITION ▲ <sup>2</sup> MCA 11480* (10.98/16.98)	HOME AGAIN	1
86	84	75	14	FRANKIE CUTLASS VIOLATOR 1548*/RELATIVITY (10.98/15.98) HS	POLITICS & BULLSH*T	32
87	75	73	28	SNOOP DOGGY DOGG ▲ <sup>2</sup> DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
88	92	92	16	SOUNDTRACK ● DEATH ROW 90114*/INTERSCOPE (10.98/16.98)	GRIDLOCK'D	1
89	RE-ENTRY	26	26	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	21
90	91	95	96	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
91	RE-ENTRY	76	76	R. KELLY ▲ <sup>3</sup> JIVE 41579* (10.98/16.98)	R. KELLY	1
92	89	—	36	DO OR DIE ● RAP-A-LOT/NOO TRYBE 42058/VIRGIN (10.98/15.98)	PICTURE THIS	3
93	78	69	9	DENISE LASALLE MALACO 7479 (9.98/14.98)	SMOKIN' IN BED	69
94	86	90	8	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC	62
95	RE-ENTRY	7	7	RAY J EASTWEST 62017/EEG (10.98/16.98) HS	EVERYTHING YOU WANT	56
96	97	85	28	RICHIE RICH OAKLAND HILLS 41510/DEF JAM 533471*/MERCURY (10.98 EQ/16.98)	SEASONED VETERAN	11
97	94	70	4	ILL AL SKRATCH MERCURY 532945* (10.98 EQ/16.98) HS	KEEP IT MOVIN'	55
98	RE-ENTRY	25	25	▲ <sup>2</sup> NPG 54982/EMI (22.98/34.98)	EMANCIPATION	6
99	66	82	49	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
100	98	—	38	OUTKAST ▲ LAFACE 26029*/ARISTA (10.98/16.98)	ATLIENS	1

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

## THIRD EYE BLIND

(Continued from page 17)

according to BDS.

"Because it isn't exactly a Marilyn Manson song, we've been very successful at top 40," says Murphy. "The only resistance we've had has been at the harder-leaning rock stations."

This issue the song is No. 39 on the Mainstream Rock Tracks chart.

A clip for the single has also landed in stress rotation on MTV.

As with other songs on "Third Eye Blind," the pop sheen of "Semi-Charmed Life" conceals lyrical con-

tent that is surprisingly darker than its musical effervescence would imply (Billboard, April 26).

"There's a sort of alluring life of the down-and-in in San Francisco bohemia that's as old as [the late cult actress] Edie Sedgwick, but there are consequences to it," says Jenkins when speaking about the theme of the single. "Underneath that shiny surface there's a storm lurking."

In light of Jenkins' admission that he draws equal inspiration from Joy

Division and the Geto Boys, the contrasting elements in the band's songs do not seem so unlikely.

Most songs on the album, which are published by 3EB Publishing and Cappagh Hill, are credited to both Jenkins and guitarist Kevin Cadogan.

Modern rock KZON Phoenix PD Paul Peterson says that the juxtaposition of sound and theme may help prevent listeners from taking the act too lightly.

"When I first heard the [single], I

thought it was a cute little overly poppy record," says Peterson. "I think the lyrics have given the song legs. It makes it harder to discount."

Early supporter KROQ Los Angeles has already begun testing "Graduate," though Elektra says it has not yet decided on a second single.

Murphy says Elektra now is taking necessary steps to capitalize on the hit single. Part of that plan includes micro-marketing around tour dates with point-of-purchase,

local press, co-op advertising, ticket giveaways, and promotional blitzes at nearby colleges. The label will follow up regional and fanzine advertising in July with ads in major consumer magazines.

"I think it's fair to say that the band has kicked the door wide open with 'Semi-Charmed Life,'" says Murphy, "but we're just getting started with this, and we're going to have to work very hard to keep up with the band's momentum."



## DATU FAISON'S RHYTHM SECTION

**F**EELING BRAND NEW: After replacing lead singer N'Dea Davenport with Quincy Jones protégé Siedah Garrett, the Brand New Heavies return with their fifth set, "Shelter" (Delicious Vinyl/Red Ant), which narrowly misses Hot Shot Debut honors on Top R&B Albums at No. 29. The album's 9,000-unit first-week sales place it at No. 118 on The Billboard 200. "Sometimes," the set's first single, holds at No. 27 on Hot R&B Singles, with support on 70 monitored stations. Since R&B singles sales were down 9.2% this week, titles that posted the least loss showed increases on Hot R&B Singles Sales. The Heavies benefit, moving 37-35 on that list. The band will be featured July 21-Aug. 15 on the Smokin' Grooves tour.

**B.I.G. RADIO:** On May 14, Bad Boy/Arista set a National Remembrance Day for fallen rapper the Notorious B.I.G. and all victims of senseless violence. The day also served as the radio/video premiere for two songs dedicated to his memory, "I'll Be Missing You," from Bad Boy family members Puff Daddy, Faith Evans, and 112, and "We'll Always Love Big Poppa" by the Lox. After one week at radio, "I'll Be Missing You" enters Hot R&B Airplay at No. 25, with more than 15 million listener impressions and airplay on 64 monitored stations. The track would rank No. 39 on Hot R&B Singles based solely on airplay and, if it continues at this rate, could be a No. 1 contender following its Tuesday (27) street date. Meanwhile, "We'll Always Love Big Poppa" has garnered more than 1.2 million impressions on 28 monitored stations and will serve as the B-side to the single. B.I.G. still manages to hold down the Nos. 12, 13, 42, and 72 slots on Hot R&B Airplay. In sister publication R&B Airplay Monitor, the rapper owns five slots on the Rap Airplay chart—that equals one-eighth of all entries.

**S**TEP BY STEP: KRS-One's "Step Into A World (Rapture's Delight)" hops 26-22 on Hot R&B Singles after commercial remixes hit retail May 13. The sales boost also earns the title Greatest Gainer/Sales with 12-inch vinyl the only configuration available. The new mix pairs Puff Daddy and KRS-One, whose partner Scott LaRock was killed a decade ago. At R&B core stores, strong consumer demand spawned a 237% unit increase, moving "Step Into" 74-26 on Hot R&B Singles Sales. Even more impressive, KRS-One wins Greatest Gainer on Hot Rap Singles, rocketing 33-8.

**R**EPLAY: While re-entries on Hot R&B Singles are about as rare as snowfall in July, Born Jamerican's "Yardcore" (Delicious Vinyl/Red Ant) earns the distinction of having such a moment as it re-enters at No. 61. On Hot R&B Singles Sales, the title sees a 234% unit increase at core stores and re-enters that list at No. 47. The track also vaults 47-20 on Hot Rap Singles.

The song charted on Hot R&B Singles in the Feb. 8 issue and had fallen off in the March 8 Billboard. The label refocused its marketing, keying on reggae/rap mix shows and independent retail, with a commitment to break the single. It's nice to see this sort of return to artist development and commitment.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	—	1	SHOW ME LOVE	KILO ALI (ORGANIZED NOIZE/INTERSCOPE)
2	—	1	DO YOU KNOW (WHAT IT TAKES)	ROBYN (RCA)
3	3	2	LISTEN (FIVE MINUTES)	DFC (BIG BEAT/PENALTY/TOMMY BOY)
4	—	1	BRAIN	JUNGLE BROTHERS (GEE STREET/ISLAND JAMAICA/ISLAND)
5	4	4	SLOW FLOW	THE BRAXTONS (ATLANTIC)
6	2	3	PRESSURE	THE LOST TRYBE DF HIP-HOP (RENEGADE/RAGING BULL)
7	11	5	JUST A FREAK	CRYSTAL WATERS FEAT. DENNIS RODMAN (MERCURY)
8	5	5	MY SECRET IS...	S.H.E. (T.W./ISM./TRAUMA/INTERSCOPE)
9	10	4	GET MINE	TEFLON (RELATIVITY)
10	6	4	HOLD ON	ANN NESBY (PERSPECTIVE/A&M)
11	7	9	COME ON EVERYBODY (GET DOWN)	US 3 (BLUE NOTE/CAPITOL)
12	—	1	RUNNING SONG	AMBERSUNSHOWER (GEE STREET/ISLAND)
13	—	1	LOVE II LOVE	DAMAGE (BIG LIFE/CRITIQUE)

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

## R&B

### THE O'JAYS

(Continued from page 19)

benefits from a proven father/son team that bridged the generation gap.

"Love You To Tears" is a dream-come-true project, because it brings to full circle a father's legacy of music that he has passed along to his son," Wright says. "It began when Eddie first began recording, then moved to the collaboration he did with his son on [EastWest's 1995 'Father And Son'] album, and then on to Gerald signing his father's group to his label."

In an effort to give the storybook tale a happy ending, the label is taking a street approach to marketing "Love You To Tears." "What's Stopping You," the first single, will be serviced June 9 to all R&B formats and crossover and top 40 stations. Its delivery follows the May 9 servicing of the single's clip to local and national video outlets.

"We're buying consumer ads and doing a whole lot of street marketing," says Global Soul head Leonard Brooks. "We want to open this album up to generation X. A lot of artists have sampled the O'Jays over the years, so we want this album to introduce their younger fans to their new music."

In April, cassette samplers were passed out to registrants of Impact's Super Summit XI, and in June "The Lesson," a mix tape hosted by DJ Vaughn Harper, is scheduled for release. The tape will feature snippets from "Love You To Tears" as well as classic hits from the O'Jays.

Beginning in June, the label will place teaser advertising in the trades. The ads will develop into full-page placements that are also scheduled for consumer publications throughout the summer. In addition, street teams will position banners, window clings, and posters in beauty parlors, barbershops, and other centers of influence.

A 30-city summer tour, booked by Associated Booking Corp., is scheduled to begin on Saturday (31) in Louisville, Ky., and run through August. Promotional stops at radio and retail are scheduled along the way.

"Love You To Tears" is slated for a simultaneous international release in most territories. July 28 is the drop date in Canada and the U.K., however.

"The O'Jays have historically been a big draw internationally," says Brooks. "We plan to reintroduce them into the various territories via print publicity first, to assess their potential before proceeding."

### VANESSA RUBIN

(Continued from page 21)

acts, Johnson is confident that he and his staff will break Rubin at other radio formats. "We've had previous experience working jazz/AC, establishing acts like Roy Ayers, Marion Meadows, and Brooklyn Funk Essentials," he says.

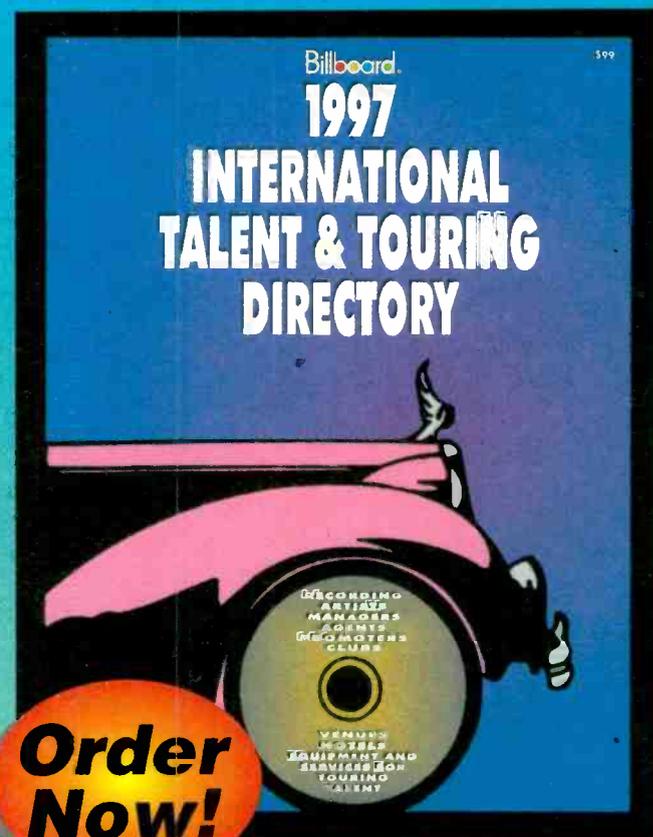
The label has yet to cement plans for a music video. "If we do one, it'll come out in November, around the same time as the single," Johnson says. "This is a slow-burn project, and we're in this for the long haul. We'll go after radio [airplay] of the single in early '98."

Although no international release date has been scheduled for "New Horizons," a world tour could come as early as late fall or in early 1998, according to executives.

J.R. REYNOLDS

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Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'Next Lifetime' by Erykah Badu and 'G.H.E.T.T.O.U.T.' by Chango.

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

HOT R&B RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST, LABEL/PROMOTION LABEL.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists top-selling R&B singles like 'G.H.E.T.T.O.U.T.' and 'I Believe I Can Fly'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists R&B singles with sales data.

## Lake & Guy Find Their Souls' Solution At Last

IT'S FUN TO WATCH Ernie Lake and Bobby Guy move around their New York recording studio. Beneath their smooth, business-like demeanor is a giddy, boyish excitement that seems to scream, "Can you believe we've made it?" In a field rife with trippin' wannabes, it's kinda sweet to see Lake and Guy—who have actually earned a tangible level of stardom as production/recording team **Soul Solution**—retain such charming glee.

Spend a little quality time with 'em and you'll understand how they've managed to not lose sight of themselves in the chaotic rush of success. These lads have been gradually building toward this moment since 1982, when they met on the Long Island club



Ernie Lake, left, and Bobby Guy

circuit as musicians in dueling new-wave bands. Fast friendship led to an unbreakable professional alliance that has seen them weather many a character-building experience—like sharing bunk beds and splitting cans of spaghetti when funds were too tight to maintain separate apartments.

"There are times when this all seems unreal," says Lake, as he casts a prideful eye around the plush studio where he and Guy have created such dancefloor staples as "Un-Break My Heart" by **Toni Braxton** and hits for **Whitney Houston**, **Amber**, and **Crystal Waters**, among numerous others. "It's been tempting to get caught up in the excitement of it all. Fortunately, we have each other to keep our egos in check. We've seen each other at our worst, and that helps us savor these moments without ever getting carried away. It also helps us stay focused and ready to take on whatever tomorrow holds."

It looks like tomorrow is going to be a jam-packed day. Considerable change is on the horizon for the two—starting with their decision to shed the Soul Solution moniker, effective immediately. It's a move that's been triggered by a disagreement with Jellybean Recordings over ownership of the name. Rather than engage in a messy, time-consuming squabble with the label for which they once recorded, Lake and Guy have chosen to simply move on.

"Soul Solution is basically a sound—our sound," says Guy. "No one else can own that. Once people hear the sound of the next Bobby Guy and Ernie Lake production, that point will become clear. We thought about the whole situation for a long time, and we've real-



by Larry Flick

ized that there are far more important things on our agenda than battling over a name."

That agenda includes cementing their distinctive house sound on **Tina Turner's** next Virgin single, "On Silent Wings," as well as writing and producing material for forthcoming albums by **Zelma Davis**, **George LaMond**, and **Sandy B.** We got a sneak listen to the demo of Sandy's next likely Champion recording—the glorious, romantic, **Donna Summer**-esque "This Time"—and we're convinced that Lake and Guy's best work has yet to be heard. Furthermore, any jitters about relinquishing the Soul Solution name are completely unfounded.

Beyond tweaking the music of others, the duo will also spend the coming months firmly establishing **Reel Soul**, a recording trio they've formed with venerable diva **Carolyn Harding**. The next few months will see the single "Talk About Love" released on Sneak Tip Records, while "Let It Rain" will be issued on AV8 Records. A third single, "You Want Me," is due on Ultra. Lake and Guy see the act as an outlet for their "legitimate writing" and are farming the cuts out to assorted labels to test various waters and remain tight with the underground scene. "Eventually, this will lead to a full album—hopefully, for a major label," Guy says. "But we're not sure that will be just yet. This way, we're getting the music out there with people we like and trust. And we can license all of the tracks back when we need them."

They may actually be working their first album sooner than that, as the idea of the duo helming a pop-leaning project is being bandied about with AV8 and BMG International. "It would have more of a midtempo flavor, which will be good for the European market," says Lake. "It would also be a chance for us to tackle a completely different vibe, which is cool."

Also in discussion is a possible remix album for LaFace Records. Still in negotiation, the set would gather familiar and lesser-known jams from the label's vaults and reinvent them for consumption by the club generation. It's a savvy move, considering the impact of Lake and Guy's remix of Braxton's "Un-Break My Heart." "It's a cool project for so many obvious reasons, not the least of which is the fact that [LaFace president] **L.A. Reid** has made it clear that he wants to be a part of the dance world," Guy says.

Finally, the lads have just launched **Reel Tyme Productions**, a company that will develop the careers of a fairly wide range of young artists, producers, and songwriters. Among the first signings are **Rutland & Gill**, a duo that blends icy-cool electronic rhythms a la **Depeche Mode** and **Chemical Brothers** with a straight-ahead dance/pop similar to **Savage**

Garden.

Guy says **Reel Tyme** has a two-pronged purpose, noting that it's their shot at mounting a dance equivalent to a **Bad Boy Entertainment**, as well as providing "a chance to create the kind of environment that we wished we were a part of when we were struggling to get work and find our musical vision. We're going to be working with people who are just starting out, as well as people who are familiar but interested in trying out new areas of their talent."

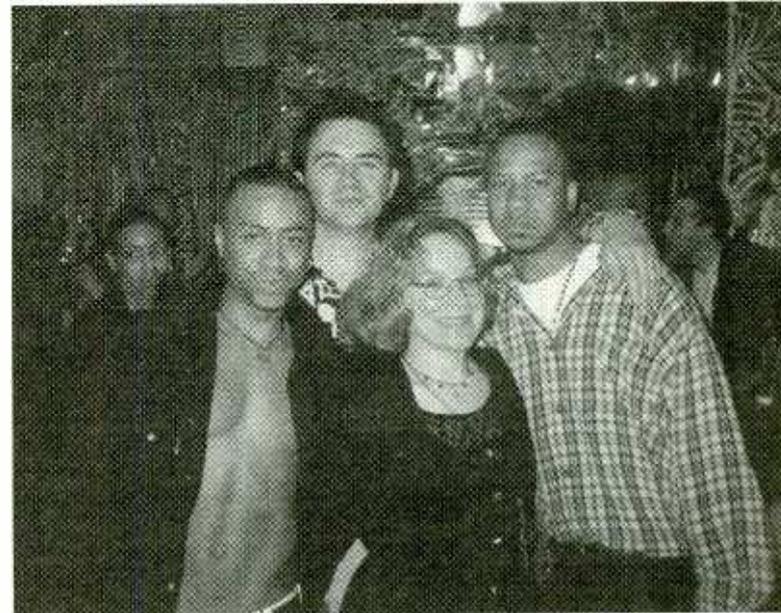
He points to the duo's recent writing session with former **Livin' Joy** belter **Janice Robinson** as a prime example of the latter. "We think that she has the potential to be a female version of **Seal**," he says, indicating that she is on their short list of potential **Reel Tyme** signings. "She has a songwriting talent that cuts far deeper than a house beat can probably take her."

In the midst of such a busy phase unfolding, Guy and Lake enjoy taking a deep breath and surveying the path they've paved behind them. It's a road that occasionally makes them blush. "I'm willing to pay anything for any pictures out there of me with piles of rocker hair," Guy laughs, while Lake laughingly cringes at the memory of his new-wave drumming era.

But there are also the solid victories along the way—like breaking into clubland by way of producing freestyle/pop siren **Rhianna Page** and eventually scoring points in hip circles with their first Soul Solution single, "Love Peace & Happiness," on London Records.

"It all adds up to a lot of funny stories," Lake says with a wink. "But it's also made us an unbreakably strong team—both as friends and as professionals. We might've been able to do this without each other, but it sure wouldn't have been as fun."

**THE NEXT LEVEL:** One of the more gratifying aspects of presiding over this column for nearly seven years has been watching talented folks evolve



**Feeling The Power.** Members of New York's rising MPowered Records posse recently gathered at Jet Lounge in SoHo to celebrate the club impact of "Make Me Feel" by pop ingénue **Suza Mogul** and "Triple Platinum" by singer/producer **Chadd**. "Make Me Feel" is already winning deserved approval from record pool spinners for its contagious hi-NRG groove and Mogul's charming performance. Pictured, from left, are Chadd, producer **Mick Hanson**, Mogul, and DJ **Rolando Hernandez**.

and become the best they can be. In the case of **Armand Van Helden**, it's been a story of watching a man make good on promises he made about himself. One of our fondest memories of him stretches back to a summer afternoon several years ago, when he dropped off a tape of a slammin' new track that he'd just completed for **Strictly Rhythm**.

That track was what would become the massive "Witch Doktor," and it was an early step in a career that he predicted would be solid because he'd learned a lesson or two from the hip-hop world about imaging and unity. As he recently put his signature on an album deal with **Ruffhouse/Columbia**, we knew he was right. The past few years have seen him rise to the top shelf of clubland's elite producers, and this deal promises to only take him higher.

His first release for the label is due in August, and it's a hip-hop party disc, tentatively titled "Enter The Meat Market." It will likely be released under the name **Sample-Slayer**, which he hopes will establish an alter ego for further projects within the genre. But don't start panicking and accusing **Van Helden** of selling out. Hip-hop is merely a natural extension of what has always been the producer/composer's open-minded, experimental nature.

"[The album] will probably piss a lot of people off, but that's nothing new for me," he says. "This is really just simple and fun concept records for the summer. People who read more into it than that are just wasting their time."

**Van Helden's** house persona will likely re-emerge in October, which is when his first self-titled album is due for the label. He's already about four songs deep into the recording process for that set. And while it will likely spawn a handful of hit singles, **Van Helden** is striving to accomplish more than that with the set. "I'm not feeling very singles-oriented lately," he says. "I'm

more interested in people being able to take in the album as a whole piece of music. I look at music as being like a movie, with twists and turns that holds your attention for longer than a few minutes. That's what I want my albums to be like."

**SING IT OUT:** One of the more entertaining cassettes to land on our desk over the past few weeks is "Sweet Enuff 2 Eat," the full-length debut of **Men Out Loud** on **Pure/Mercury Records**. A well-respected openly gay cappella quartet from Los Angeles, **Men Out Loud** performs on this album with musical accompaniment for the first time. How nice of them to choose the vibrant groove of dance music as the vehicle for their maiden voyage into the mainstream.

"Sweet Enuff 2 Eat" combines serious theatrical tunes like "Empty Chairs At Empty Tables" from **Les Misérables** with deliciously cheeky interpretations of **Madonna's** "Express Yourself" and **the Bee Gees' "More Than A Woman."** The lyrics to these songs will never be the same to our ears after hearing 'em in this setting. Have a listen, and we're sure you will agree. No, this is not for the hardcore underground club kid. Rather, it's aimed at folks who dabble in the occasional guilty pleasure—as well as those of us who will always take great pride and comfort in hearing same-sex pronouns in pop music.

If ya wanna catch **Men Out Loud** in concert (and it really is quite an amusing treat), look for 'em throughout June, when they'll play a string of gay-pride festivals. Applause to the folks at **Pure and Mercury** for giving this act a forum of expression. We're hoping they'll get an opportunity to perform their music outside of the gay community in the coming months. This is an act that holds plenty of widespread appeal.

### Billboard. Dance HOT Breakouts

MAY 31, 1997

#### CLUB PLAY

1. THE SHIPMENT COLOMBIAN DRUM  
CARTTEL CALIMA
2. DIN DA DA KEVIN AVIANCE WAVE
3. ONE MORE NIGHT AMBER TOMMY BOY
4. THIS MAN KELLE MOONSHINE
5. DON'T GO BREAKING MY HEART  
SONIC DREAM COLLECTIVE INTERHIT

#### MAXI-SINGLES SALES

1. JUST A FREAK CRYSTAL WATERS  
FEAT. DENNIS RODMAN MERCURY
2. DEAR FATHER IN HEAVEN JOHNNY  
DANGEROUS TWISTED
3. RIP STOP T.D.F. REPRISÉ
4. UP TO NO GOOD THE PORN KINGS  
SUBMARINE
5. WHEN I DIE NO MERCY ARISTA

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
<b>★★★ No. 1 ★★★</b>					
1	2	5	9	NOT OVER YET PERFECTO/KINETIC 43734/REPRISE 1 week at No. 1	GRACE
2	5	8	6	SPIN SPIN SUGAR CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
3	1	4	7	I MISS YOU ELEKTRA PROMO/EEG	◆ BJORK
4	7	12	5	FABLE DECONSTRUCTION 13356/ARISTA	◆ ROBERT MILES
5	3	6	9	TESTIFY SOULFURIC 0005	JAY WILLIAMS
6	8	11	7	IN MY ARMS MUTE/MAVERICK 43857/WARNER BROS.	◆ ERASURE
7	10	16	8	OFFSHORE EDEL AMERICA 36800	◆ CHICANE
8	16	26	5	LOVE IS ALL WE NEED MCA PROMO	◆ MARY J. BLIGE
9	12	22	6	SUPERNATURAL NERVOUS 20236	KIM ENGLISH
10	17	27	4	IT'S NO GOOD MUTE 43845/REPRISE	◆ DEPECHE MODE
11	6	1	9	DA FUNK SOMA 38587/VIRGIN	◆ DAFT PUNK
12	21	29	4	IT MUST BE LOVE BIG BEAT 95602/ATLANTIC	◆ ROBIN S.
13	4	3	11	MUEVE LA CADERA (MOVE YOUR BODY) STRICTLY RHYTHM 12504 ◆ REEL 2 REAL FEAT. PROYECTO UNO	
14	15	21	8	MUSIC POPULAR 26045/CRITIQUE	◆ DOLCE & GABBANA
15	11	7	11	THAT SOUND KING STREET 1058	PUMP FRICTION
16	22	30	5	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3102/GRP NUYORICAN SOUL FEAT. JOCELYN BROWN	
17	19	23	7	YOU DON'T KNOW EPIC 78548	◆ CYNDI LAUPER
18	9	2	11	ONE IN A MILLION BLACKGROUND PROMO/ATLANTIC	◆ AALIYAH
19	25	35	4	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.
20	18	14	8	ONE MORE TIME ARISTA 13329	◆ REAL MCCOY
21	33	38	4	FUN FOR ME ECHO 43877/WARNER BROS.	◆ MOLOKO
22	31	33	5	A LITTLE BIT OF ECSTASY CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
23	20	18	9	MAJICK MOONSHINE 88434	KEOKI
24	27	28	6	GONNA MAKE IT MOONSHINE 88437	STATESIDE
25	14	10	10	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 43854/WARNER BROS.	◆ PAULA COLE
26	23	13	9	MAKE YOUR OWN KIND OF MUSIC MCA SOUNDTRACKS PROMO/MCA	MAMA CASS
<b>★★★ Power Pick ★★★</b>					
27	40	—	2	FREE STRICTLY RHYTHM 12512	ULTRA NATE
28	24	15	10	SAXMANIA AQUA BOOGIE 036	MIJANGOS
29	32	34	5	SOMETIMES DELICIOUS VINYL 4009/RED ANT ◆ THE BRAND NEW HEAVIES	
30	26	20	8	RELEASE YO' SELF ULTRA 009	TRANSLANTIC SOUL
31	42	—	2	I DON'T WANT TO LAFACE 24230/ARISTA	◆ TONI BRAXTON
32	29	25	7	CARRY ON INTERHIT 10164	DONNA SUMMER & GIORGIO MORODER
33	13	9	12	TO STEP ASIDE ATLANTIC 85430	PET SHOP BOYS
34	28	19	10	YUM YUM JELLYBEAN 2521	PULSE FEATURING ANTOINETTE ROBERSON
35	36	44	3	BLOOD ON THE DANCE FLOOR EPIC 78008	◆ MICHAEL JACKSON
36	35	41	4	OXYGENE 8 EPIC 78553	◆ JEAN MICHEL JARRE
37	45	—	2	HOLD ON PERSPECTIVE 581315/A&M	◆ ANN NESBY
38	47	—	2	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	BRAINBUG
39	34	40	4	VIRTUAL INSANITY WORK PROMO	◆ JAMIROQUAI
40	41	46	3	WHAT DO I GOTTA DO KING STREET 1059	URBAN SOUL
41	46	47	3	GIMME SOME LOVE ETERNAL 43864/WARNER BROS.	◆ GINA G
<b>★★★ Hot Shot Debut ★★★</b>					
42	NEW ▶	1	1	JUST A FREAK MERCURY 574433 ◆ CRYSTAL WATERS FEAT. DENNIS RODMAN	
43	50	—	2	HARMONICA TRACK 97 MAXI TRACKS 2055/MAXI	SOULBOY
44	49	—	2	MOMENT OF MY LIFE DEFINITY 001	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS
45	NEW ▶	1	1	KEEP LOVE TOGETHER JPS IMPORT	LOVE TO INFINITY
46	NEW ▶	1	1	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXXT MILLENNIUM
47	30	24	13	CALL ME LOGIC 45726/RCA	◆ LE CLICK
48	NEW ▶	1	1	NARRA MINE FFRR/LONDON 531110/ISLAND	GENASIDE II
49	44	42	4	VALLEY OF LOVE LOGIC 46432	THUMP N JOHNSON
50	39	36	15	ARE YOU THERE... OVUM/RUFFHOUSE 78416/COLUMBIA	◆ WINK

## MAXI-SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★★★ No. 1/Greatest Gainer ★★★</b>					
1	2	2	11	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463 1 week at No. 1	◆ KRS-ONE
<b>★★★ Hot Shot Debut ★★★</b>					
2	NEW ▶	1	1	I DON'T WANT TO/ I LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	◆ TONI BRAXTON
3	1	1	9	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
4	5	4	12	INSOMNIA (T) (X) ARISTA 13333	◆ FAITHLESS
5	NEW ▶	1	1	THE PERFECT DRUG (X) NOTHING 95007/INTERSCOPE	◆ NINE INCH NAILS
6	3	5	14	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
7	6	7	4	BLOOD ON THE DANCE FLOOR (T) (X) EPIC 78008	◆ MICHAEL JACKSON
8	RE-ENTRY	6	6	IT'S ALRIGHT, I FEEL IT! (T) (X) GIANT STEP/BLUE THUMB 3102/GRP NUYORICAN SOUL FEAT. JOCELYN BROWN	
9	11	14	4	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEATURING SLICK RICK
10	4	3	16	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56121/UNIVERSAL	◆ TRACEY LEE
11	14	11	15	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
12	8	6	13	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)
13	7	9	38	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL
14	19	19	27	UN-BREAK MY HEART (M) (T) (X) LAFACE 24213/ARISTA	◆ TONI BRAXTON
15	25	13	3	IT'S NO GOOD (T) (X) MUTE/REPRISE 43845/WARNER BROS.	◆ DEPECHE MODE
16	NEW ▶	1	1	IN MY ARMS (T) (X) MUTE/MAVERICK 43857/WARNER BROS.	◆ ERASURE
17	15	15	4	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
18	NEW ▶	1	1	PICK IT UP (T) DEF JAM 573927/MERCURY	◆ REDMAN
19	17	10	6	CAN U FEEL IT (T) (X) DV8 582123/A&M	◆ 3RD PARTY
20	13	—	2	REACH/MI GENTE LATINA (T) (X) COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD
21	18	8	7	MY BABY DADDY (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	◆ B-ROCK & THE BIZZ
22	NEW ▶	1	1	WHO YOU WIT (T) QWEST 43883/WARNER BROS.	◆ JAY-Z
23	16	25	18	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY
24	10	—	2	DO YOU BELIEVE? (T) VIOLATOR 1606/RELATIVITY	◆ THE BEATNUTS
25	38	38	7	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE
26	9	—	2	SAY YOU'LL BE THERE (T) VIRGIN 38592	◆ SPICE GIRLS
27	24	32	6	SOMETIMES (T) (X) DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES
28	31	50	3	BONITA APPLEBUM (T) JIVE 42459	◆ A TRIBE CALLED QUEST
29	28	24	4	HOLD ON (T) (X) PERSPECTIVE 581315/A&M	◆ ANN NESBY
30	23	12	10	ONE MORE TIME (T) (X) ARISTA 13329	◆ REAL MCCOY
31	46	35	4	G.H.E.T.T.O.U.T. (T) BIG BEAT 95605/AG	◆ CHANGING FACES
32	NEW ▶	1	1	MIDNIGHT IN A PERFECT WORLD (T) (X) MO WAX/FFRR 531084/ISLAND	◆ DJ SHADOW
33	20	—	2	THE BEGINNING OF THE END (T) PENDULUM 58639/EMI	◆ BOOGIEMONSTERS
34	39	36	14	RUNAWAY (T) (X) GIANT STEP/BLUE THUMB 3094/GRP	◆ NUYORICAN SOUL FEATURING INDIA
35	49	46	37	FIRED UP! (T) (X) TWISTED 55221/MCA	◆ FUNKY GREEN DOGS
36	30	29	26	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	◆ C.J. BOLLAND
37	29	37	23	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY
38	27	18	8	COME ON (M) (T) (X) EASTWEST 63998/EEG	◆ BILLY LAWRENCE FEATURING MC LYTE
39	48	34	5	YOU DON'T KNOW (T) (X) EPIC 78548	◆ CYNDI LAUPER
40	RE-ENTRY	10	10	STAR PEOPLE (T) (X) DREAMWORKS 58003/GEFFEN	◆ GEORGE MICHAEL
41	RE-ENTRY	5	5	DA FUNK (T) SOMA 38587/VIRGIN	◆ DAFT PUNK
42	RE-ENTRY	6	6	BLOCK ROCKIN' BEATS (T) (X) ASTRALWERKS 6195/CAROLINE	◆ THE CHEMICAL BROTHERS
43	44	41	5	LET ME BE YOUR UNDERWEAR/ALWAYS UNIQUE (T) (X) TWISTED 55314/MCA	CLUB 69
44	RE-ENTRY	10	10	STEP BY STEP (M) (T) (X) ARISTA 13313	◆ WHITNEY HOUSTON
45	37	43	15	DON'T CRY FOR ME ARGENTINA (T) (X) WARNER BROS. 43809	◆ MADONNA
46	RE-ENTRY	7	7	WU-RENEGADES (T) WU-TANG 53267/PRIORITY	◆ KILLARMY
47	RE-ENTRY	6	6	HARD TO SAY I'M SORRY (T) (X) LAFACE 24238/ARISTA	◆ AZ YET FEATURING PETER CETERA
48	NEW ▶	1	1	NARRA MINE (T) FFRR/LONDON 531110/ISLAND	GENASIDE II
49	36	17	16	I'LL BE (T) VIOLATOR/DEF JAM 574029/MERCURY	◆ FOXY BROWN FEATURING JAY-Z
50	RE-ENTRY	3	3	THINKING OF YOU/LET'S GET DOWN (M) (T) (X) MERCURY 574383	◆ TONY TONI TONE

○ 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.

Billboard

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**Kennedy Clan.** Members of Nashville's musical Kennedy family recently gathered to congratulate Gordon Kennedy for his Grammy Award for co-writing the song "Change The World." His father, Jerry, is a legendary guitarist/producer who headed Mercury Nashville for 20 years. Gordon's brother Shelby is an executive with ASCAP, and another brother, Bryan, is the opening act on Garth Brooks' current tour. Shown, from left, are Bryan Kennedy, PolyGram VP/GM Doug Howard, Shelby Kennedy, Jerry Kennedy, PolyGram creative administrator Robin Gordon, and Gordon Kennedy.

## 'Crazy Nights' Of Touring Lift Lonestar BNA's Hopes High For 2nd Set, Act's Longevity

■ BY CHET FLIPPO

NASHVILLE—For BNA Records group Lonestar, recording sophomore album "Crazy Nights" proved to be a welcome diversion from a driven work ethic.

After all, this Texas band played more than 500 one-nighters in the two years before it signed with RCA Label Group (RLG) division BNA and issued its self-titled 1995 debut album, which yielded four charting singles. And Lonestar is still on the road.

RLG VP of promotion Dale Turner says that constant touring has given the act a considerable head start over

other contenders in the competitive country group scene.

"All the road dates they've done have really helped them become cohesive as a group," says Turner, "and it's helped them grow more mature and work together as musicians. I see that as I cover their shows and their radio events. I think as the country format is increasingly song-driven, rather than artist-driven, that groups who have strong songs find a slot."

cuts on the set, including the current single, "Come Cryin' To Me," which is at No. 34 on Billboard's Hot Country Singles & Tracks chart this issue. Prominent Music City writers represented on the album include Mark D. Sanders, Sharon Rice, Paul Nelson, Tom Shapiro, Jim McBride, and Larry Boone. Most prominent among non-Music City songwriters are Mutt Lange and Bryan Adams, who co-authored "You Walked In."

McDonald says that Lange sent the song to RLG chairman Joe Galante with a message saying it had been written expressly for Lonestar.

"We got that on the final day of recording the album," McDonald says. "We stopped what we were doing to hear it, with Mutt Lange singing the demo. We played it again and again, and it grew and grew on us. We were real lucky to get that one. We heard that Bryan Adams decided it was too country for him. We're already doing it live, and it has a lot of energy and works real well for us."

It's a song that begins with a supermodel theme and then turns into a love song. That track, says Turner, is being touted to the label by radio as a potential single.

"This is such a deep album," says Turner, "that we'll have fun with the sequence of singles. They also re-cut the old Pure Prairie League hit 'Amie.'"

Surprisingly, the new album and single were not seeded by extensive radio touring. Turner says promotion for "Crazy Nights" was set up with the band's acoustic set at the RLG boat show during Country Radio Seminar.

"Lonestar was also nominated for the Academy of Country Music group of the year," Turner says, "so we did a mailing campaign for that to keep awareness high. Then we did an overnight mailing of the single to radio. Getting that Fedex package with the single sometimes makes people pay

(Continued on page 29)



LONESTAR

Turner adds that good follow-up songs often become all-important for groups.

"The thing about Lonestar is that they transcend the one-hit wonder thing that some acts experience now in country," he notes. "I think groups have been pre-empting other groups in terms of group appeal just by songs, but Lonestar has been strong enough to repeat and become known. Their music developed on the road."

RLG originally intended to release the set July 1. Due to initial radio response, though, the company has moved the date up to June 17.

Lonestar draws from some of the best songwriters in Nashville for "Crazy Nights."

Group singers John Rich and Richie McDonald co-wrote seven of the 11



**Opry All-Stars.** Porter Wagoner hosted a rare gathering for a "guitar pull" for TNN's "Grand Ole Opry Live." Shown, from left, are Waylon Jennings, Travis Tritt, Wagoner, Joe Diffie, and Steve Wariner.

## Raybons To Jump Into The Studio; Chancey Takes A&R Reins At Sony

**PEOPLE:** In the wake of the "Butterfly Kisses" saga (see story, page 1), the **Raybon Bros.** album has been moved up. Co-producer **Don Cook** says that he and **Tony Brown** will go into the studio in June with **Marty** and **Tim Raybon** to produce their first album for MCA Nashville. Cook says that they had originally planned to begin cutting later in the year, but that the single has sped things up. "This is an incredible way to present a new project," he says. "Whether we have a hit or not with 'Butterfly Kisses,' this is a great way to launch them." Marty will stay with the group **Shenandoah** through the end of the year, after which its founders, **Jim Seales** and **Mike McGuire**, will replace him with a new lead singer. The band has parted ways with Capitol Nashville.

**Blake Chancey** is now officially VP of A&R at Sony Music Nashville. He will handle day-to-day A&R for Columbia, Epic, and Lucky Dog Records... **Pat Quigley** is set to move to Nashville from New York, where he was VP of marketing at EMI. He'll fill the vacant VP/GM slot at Capitol Nashville... **Butch Waugh's** appointment as senior VP/GM at the RCA Label Group is official June 4. He had been senior VP of promotion at RCA Records in New York... At Almo Sounds, **Steve Massie** moves from Chicago to Nashville to be head of national country music promotion. He had been doing independent promotion out of Chicago... **Larry Pareigis** goes to Monument Records as VP of promotion.

Opryland Music Group (OMG) announces some appointments in the wake of **Jerry Flowers'** sudden departure (Nashville Scene, Billboard, May 24). OMG president **Jerry Bradley** names **Ken Owen** VP of finance and operations, **Troy Tomlinson** VP of creative services, and **Suzanne Prokasy** VP of licensing. Also, **Clay Bradley** leaves BMI to join OMG as creative manager... Citing personal reasons, **Carol Fox** resigns as executive director of the Nashville Songwriters Assn. International after a year there. No replacement has been named... **Billy Ray Cyrus** begins his first European tour Sept. 12 and 13 at the Gstaad Festival in Gstaad, Switzerland.

**Terri Clark** embarks on the Kraft Country Tour 1997 presented by CMT in Canada, with the first show May 20 in Kingston, Ontario. **David Lee Murphy**, **Duane Steele**, and **Chris Cummings** are also on the tour... Capitol Nashville is promoting **John Berry's** single "I Will If You Will" with Target stores' "Club Wedd," the chain's bridal registry service. Berry will sing at the wedding of the grand-prize winner... **Trace Adkins** sang his latest song,

"The Rest Of Mine," to his bride, **Rhonda Forlaw**, at their wedding May 11 at Belle Meade Plantation here... Former Nashville DJ **Pat Sajak** forms Sajak Music Publishing and inks a co-publishing deal with songwriter **Jude Johnstone**.

**ON THE RECORD:** Dwight Yoakam's "Things We Said Today" is set for release July 15. The album includes the title cut, the **Clash's** "Train In Vain" (with **Ralph Stanley** adding vocals), the **Everly Brothers'** "Claudette," "Wichita Lineman," "North To Alaska," "Here Comes The Night," "Baby Don't Go" (with **Sheryl Crow**), "Good Time Charlie's Got The Blues," "The Last Time," and "Tired Of Waiting For You." Yoakam is acting in the **Richard Linklater** movie "The Newton Boys" on location in Texas... MCA Nashville has a "new" **Patsy Cline** album coming in late July. "Live From The Cimarron Ballroom" comes from newly discovered concert tapes.

**Garry Tallent** produced the **Delevantes'** debut disc on Capitol Nashville. "Postcards From Along The Way" is due mid-July... **Travis Tritt** duets on Warner Bros. newcomer **Michael Peterson's** self-titled

album, due in July... **Johnny Cash** makes a duet appearance on "Tennessee Stud" on **Michael Martin Murphey's** July 8 Warner Western album "The Horse Legends"... **Tracy Lawrence** and **George Jones** make guest appearances on **Kenny Chesney's** July 15 BNA set, "I Will Stand."

The **New Lost City Ramblers** have recorded their first new studio album in 23 years. The disc from **Mike Seeger**, **John Cohen**, and **Tracy Schwarz**, "There Ain't No Way Out," is on Smithsonian Folkways Recordings, distributed by Koch International. As always, it's an infectious blend of bluegrass, Cajun, and old-timey music. To mark the occasion, the group will play the third annual **Ralph Rinzler Memorial Concert** June 28 at the National Mall in Washington, D.C. Also, the Corcoran Gallery of Art there will stage an exhibition of photographs of musicians by **Cohen** and **Milt Hinton** and will screen **Cohen's** music films.

**Brenda Lee** has released a new gospel album, "Precious Memories," on her own label... **Gary Burr** will cut a live album June 7 at Sunset Studios here... **Ricky Skaggs** reports that his upcoming Atlantic album, "Life Is A Journey," opens with a **Steve Earle** song, "Hillbilly Highway." "This is the most country album I've done since [1982's] 'Highways And Heartaches,'" Skaggs tells Nashville Scene. "The record companies are spending hundreds of thousands [of dollars] trying to make people sound retro. I wake up that way every day."



by Chet Flippo

# Billboard® HOT COUNTRY SINGLES & TRACKS

MAY 31, 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
				<b>*** No. 1 ***</b>		
1	6	7	14	<b>SITTIN' ON GO</b> B.J. WALKER, JR., K. LEHNING (J. LEO, R. BOWLES)	<b>BRYAN WHITE</b> ASYLUM ALBUM CUT	1
2	1	1	12	<b>ONE NIGHT AT A TIME</b> T. BROWN, G. STRAIT (E. B. LEE, E. KILGALLON, R. COOK)	<b>GEORGE STRAIT</b> (C) (V) MCA 55321	1
3	10	15	4	<b>IT'S YOUR LOVE</b> J. STROUD, B. GALLIMORE, T. MCGRAW (S. SMITH)	<b>TIM MCGRAW (WITH FAITH HILL)</b> (C) (D) (V) CURB 73019	3
4	8	9	14	<b>A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)</b> D. MALLORY, N. WILSON (R. BOWLES, R. BYRNE)	<b>MINDY MCCREADY</b> (C) (D) (V) BNA 64757	4
5	11	11	8	<b>WHO'S CHEATIN' WHO</b> K. STEGALL (J. HAYES)	<b>ALAN JACKSON</b> (C) (V) ARISTA 13069	5
6	7	6	14	<b>I MISS YOU A LITTLE</b> C. PETROCZ (M. ANTHONY, R. FAGAN, J. M. MONTGOMERY)	<b>JOHN MICHAEL MONTGOMERY</b> (C) (D) (V) ATLANTIC 84865	6
7	9	8	17	<b>SHE'S SURE TAKING IT WELL</b> C. FARREN (T. BUPPERT, D. PRINIMMER, G. TEREN)	<b>KEVIN SHARP</b> 143 ALBUM CUT/ASYLUM	7
8	12	10	10	<b>A LITTLE MORE LOVE</b> T. BROWN (V. GILL)	<b>VINCE GILL</b> (C) (V) MCA 55307	8
9	3	2	14	<b>SAD LOOKIN' MOON</b> D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	<b>ALABAMA</b> (C) (D) (V) RCA 64775	2
10	13	12	11	<b>THE LIGHT IN YOUR EYES</b> C. HOWARD, W. RIMES (D. TYLER)	<b>LEANN RIMES</b> (C) (D) (V) CURB 76959	10
11	4	5	19	<b>GOOD AS I WAS TO YOU</b> J. STROUD (D. SCHLITZ, B. LIVSEY)	<b>LORRIE MORGAN</b> (V) BNA 64681	4
12	2	3	15	<b>BETTER MAN, BETTER OFF</b> F. ANDERSON, T. LAWRENCE (B. JONES, S. P. DAVIS)	<b>TRACY LAWRENCE</b> (C) (D) (V) ATLANTIC 83004	2
13	15	14	11	<b>WHY WOULD I SAY GOODBYE</b> D. COOK, K. BROOKS, R. DUNN (K. BROOKS, C. WATERS)	<b>BROOKS &amp; DUNN</b> (V) ARISTA 13073	13
14	14	13	14	<b>SIX DAYS ON THE ROAD</b> M. MILLER, M. MCANALLY (E. GREENE, C. MONTGOMERY)	<b>SAWYER BROWN</b> (C) (D) (V) CURB 73016	13
15	5	4	15	<b>ON THE VERGE</b> P. WORLEY, J. HOBBS, E. SEAY (H. PRESTWOOD)	<b>COLLIN RAYE</b> (C) (D) EPIC 78525	2
16	18	20	8	<b>I'D RATHER RIDE AROUND WITH YOU</b> R. MCENTIRE, J. GUESS (M. D. SANDERS, T. NICHOLS)	<b>REBA MCENTIRE</b> (V) MCA 72006	16
17	16	19	11	<b>LOVED TOO MUCH</b> D. JOHNSON (D. SCHLITZ, B. LIVSEY)	<b>TY HERNDON</b> EPIC ALBUM CUT	16
18	17	17	14	<b>LITTLE THINGS</b> G. BROWN (M. DULANEY, S. D. JONES)	<b>TANYA TUCKER</b> (C) (V) CAPITOL NASHVILLE 58630	17
				<b>*** AIRPOWER ***</b>		
19	19	18	10	<b>COUNT ME IN</b> C. FARREN (D. CARTER, C. JONES)	<b>DEANA CARTER</b> (V) CAPITOL NASHVILLE 19510	18
20	20	22	12	<b>LET IT RAIN</b> T. BROWN (M. CHESNUTT, S. LESLIE, R. SPRINGER)	<b>MARK CHESNUTT</b> (C) (V) DECCA 55293	20
21	21	26	14	<b>PLACES I'VE NEVER BEEN</b> C. CHAMBERLAIN, K. STEGALL (T. MARTIN, R. WILSON, A. MAYO)	<b>MARK WILLS</b> (V) MERCURY NASHVILLE 574150	21
22	28	33	6	<b>ALL THE GOOD ONES ARE GONE</b> B.J. WALKER, JR., P. TILLIS (D. DILLON, B. MCDILL)	<b>PAM TILLIS</b> (V) ARISTA 13084	22
23	23	24	12	<b>NEVER AGAIN, AGAIN</b> M. WRIGHT (M. HOLMES, B. ISHAM)	<b>LEE ANN WOMACK</b> (C) (V) DECCA 55320	23
24	30	34	6	<b>I LEFT SOMETHING TURNED ON AT HOME</b> S. HENDRICKS (B. LAWSON, J. SCHWEERS)	<b>TRACE ADKINS</b> CAPITOL NASHVILLE ALBUM CUT	24
25	29	31	13	<b>WHATEVER COMES FIRST</b> J. SLATE, D. JOHNSON (W. ALDRIDGE, B. CRISLER, D. WOMACK)	<b>SONS OF THE DESERT</b> (C) (D) EPIC 78520	25
26	27	29	11	<b>I ONLY GET THIS WAY WITH YOU</b> S. BUCKINGHAM, D. JOHNSON (D. LOGGINS, A. RAY)	<b>RICK TREVINO</b> COLUMBIA ALBUM CUT	26
27	24	21	18	<b>RUMOR HAS IT</b> J. STROUD, C. WALKER (C. WALKER, M. J. GREENE)	<b>CLAY WALKER</b> GIANT ALBUM CUT/REPRISE	1
28	33	35	6	<b>THE TROUBLE WITH THE TRUTH</b> E. GORDY, JR. (G. NICHOLSON)	<b>PATTY LOVELESS</b> EPIC ALBUM CUT	28
29	26	25	19	<b>(THIS AIN'T) NO THINKIN' THING</b> S. HENDRICKS (T. NICHOLS, M. D. SANDERS)	<b>TRACE ADKINS</b> (V) CAPITOL NASHVILLE 19524	1
30	22	16	20	<b>ANOTHER YOU</b> P. MCMACKIN (B. PAISLEY)	<b>DAVID KERSH</b> CURB ALBUM CUT	3
31	31	30	7	<b>SHE'S GOING HOME WITH ME</b> D. WAS, T. TRITT (T. TRITT)	<b>TRAVIS TRITT</b> WARNER BROS. ALBUM CUT	30
32	25	27	13	<b>THIS IS YOUR BRAIN</b> J. SLATE, J. DIFFIE (C. WISEMAN, K. GARRETT)	<b>JOE DIFFIE</b> (C) (D) EPIC 78521	25
33	32	28	19	<b>DON'T TAKE HER SHE'S ALL I GOT</b> T. BROWN (J. WILLIAMS, G. U.S. BONDS)	<b>TRACY BYRD</b> (V) MCA 55292	4
34	35	41	5	<b>COME CRYIN' TO ME</b> D. COOK, W. WILSON (J. RICH, W. WILSON, M. D. SANDERS)	<b>LONGESTAR</b> (C) (D) (V) BNA 64841	34
35	36	36	7	<b>I WILL, IF YOU WILL</b> C. HOWARD (J. B. JARVIS, R. GOODRUM)	<b>JOHN BERRY</b> (V) CAPITOL NASHVILLE 19511	35
36	37	40	6	<b>ONE, TWO, I LOVE YOU</b> J. STROUD, C. WALKER (B. JONES, E. HILL)	<b>CLAY WALKER</b> (V) GIANT 17351/REPRISE	36
37	38	38	11	<b>A DOZEN RED ROSES</b> B. BECKETT (J. GREENEBAUM, A. JORDON, C. FOLKS)	<b>TAMMY GRAHAM</b> (C) (D) (V) CAREER 13075	37
38	39	39	10	<b>TAKE IT FROM ME</b> J. LEO (R. HURD, P. BRANDT)	<b>PAUL BRANDT</b> (V) REPRISE 17381	38
39	41	44	9	<b>THE SWING</b> D. JOHNSON (R. E. ORRALL, B. REGAN)	<b>JAMES BONAMY</b> (C) (D) EPIC 78560	39

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
40	40	45	8	<b>FIT TO BE TIED DOWN</b> K. STEGALL (W. VARBLE, C. VICTOR)	<b>SAMMY KERSHAW</b> (V) MERCURY NASHVILLE 574182	40
41	49	60	3	<b>DRINK, SWEAR, STEAL &amp; LIE</b> R. E. ORRALL, J. LEO (M. PETERSON, P. CARPENTER)	<b>MICHAEL PETERSON</b> (C) (D) (V) REPRISE 17379	41
42	34	23	20	<b>IF SHE DON'T LOVE YOU</b> B. BECKETT (T. BRUCE, M. BEESON)	<b>THE BUFFALO CLUB</b> (C) (V) RISING TIDE 56043	9
43	43	50	5	<b>HE LEFT A LOT TO BE DESIRED</b> R. CHANCEY, E. SEAY (R. BOWLES, L. BOONE)	<b>RICOCHE</b> (C) (D) COLUMBIA 78564	43
44	48	54	3	<b>DON'T LOVE MAKE A DIAMOND SHINE</b> T. BROWN (C. WISEMAN, M. DEKLE)	<b>TRACY BYRD</b> (V) MCA 72002	44
45	42	48	7	<b>LUCKY ME, LUCKY YOU</b> L. PARNELL, THE HOT LINKS (G. NICHOLSON, L. R. PARNELL)	<b>LEE ROY PARNELL</b> (C) (V) CAREER 13078	42
46	46	49	8	<b>FROM WHERE I'M SITTING</b> M. WRIGHT, B. HILL (G. BROOKS, K. MAXON)	<b>GARY ALLAN</b> (V) DECCA 72003	46
47	47	37	20	<b>455 ROCKET</b> B. WISCH, K. MATTEA (G. WELCH, D. RAWLINGS)	<b>KATHY MATTEA</b> (V) MERCURY NASHVILLE 578950	21
48	59	62	5	<b>CARRYING YOUR LOVE WITH ME</b> T. BROWN, G. STRAIT (J. STEVENS, S. BOGARD)	<b>GEORGE STRAIT</b> (V) MCA 72007	48
49	53	52	9	<b>SOMEWHERE IN LOVE</b> D. HUFF (K. K. PHILLIPS, C. LEONARD)	<b>JOHN &amp; AUDREY WIGGINS</b> (C) (V) MERCURY NASHVILLE 574300	49
50	50	46	19	<b>HERE'S YOUR SIGN (GET THE PICTURE)</b> S. ROUSE (B. ENGVALL, S. ROUSE, R. SCAIFE)	<b>BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT</b> (C) (D) (V) WARNER BROS. 17491	29
51	62	—	2	<b>FLOWERS</b> G. FUNDIS, B. YATES (B. YATES, M. CRISWELL)	<b>BILLY YATES</b> ALMO SOUNDS ALBUM CUT	51
52	52	51	6	<b>KING OF THE ROAD (FROM "TRAVELLER")</b> A. PALEY (R. MILLER)	<b>RANDY TRAVIS</b> ASYLUM ALBUM CUT	51
53	56	57	4	<b>I BROKE IT, I'LL FIX IT</b> S. HENDRICKS, G. NICHOLSON (B. HILL, B. CASON)	<b>RIVER ROAD</b> CAPITOL NASHVILLE ALBUM CUT	53
54	45	32	17	<b>DARK HORSE</b> B. MEVIS (D. TYSON, D. MCTAGGART, A. MARSHALL)	<b>MILA MASON</b> (C) (D) (V) ATLANTIC 84866	21
55	58	63	3	<b>JUST THE SAME</b> K. STEGALL, C. WALKER, T. CLARK (T. SHAPIRO, T. CLARK, C. WATERS)	<b>TERRI CLARK</b> (C) (V) MERCURY NASHVILLE 574456	55
56	54	53	20	<b>EVERYTHING I LOVE</b> K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	<b>ALAN JACKSON</b> (V) ARISTA 13068	9
57	64	—	2	<b>LUCKY IN LOVE</b> E. SEAY, W. RAMBEAUX (S. AUSTIN, B. DALY, W. RAMBEAUX)	<b>SHERRIE AUSTIN</b> ARISTA ALBUM CUT	57
58	63	72	3	<b>DOWN CAME A BLACKBIRD</b> M. SPIRO (M. SPIRO, M. SMOTHERMAN)	<b>LILA MCCANN</b> ASYLUM ALBUM CUT	58
				<b>*** Hot Shot Debut ***</b>		
59	NEW	—	1	<b>DAY IN, DAY OUT</b> P. MCMACKIN (M. GREEN, T. MCHUGH)	<b>DAVID KERSH</b> CURB ALBUM CUT	59
60	NEW	—	1	<b>SHE'S GOT IT ALL</b> B. CANNON, N. WILSON (D. WOMACK, C. WISEMAN)	<b>KENNY CHESNEY</b> BNA ALBUM CUT	60
61	61	59	6	<b>MARY GO ROUND</b> B.J. WALKER, JR., P. TILLIS (D. DILLON, B. MCDILL)	<b>SKIP EWING</b> WORD NASHVILLE ALBUM CUT	59
62	55	55	9	<b>DO IT AGAIN</b> C. HOWARD (J. BROWN, B. JONES)	<b>JEFF CARSON</b> (C) (D) (V) CURB 73018	55
63	67	—	2	<b>THE SHAKE</b> K. LEHNING (J. MCELROY, B. CARR)	<b>NEAL MCCOY</b> ATLANTIC ALBUM CUT	63
64	51	42	16	<b>SAY YES</b> M. BRIGHT (M. BEESON, C. JONES)	<b>BURNIN' DAYLIGHT</b> (C) (D) (V) CURB 73005	37
65	74	—	2	<b>BUTTERFLY KISSES</b> B. CARLISLE (B. CARLISLE, R. THOMAS)	<b>BOB CARLISLE</b> DIadem ALBUM CUT/LIVE	65
66	NEW	—	1	<b>BUTTERFLY KISSES</b> D. COOK, T. BROWN (B. CARLISLE, R. THOMAS)	<b>THE RAYBON BROS.</b> MCA ALBUM CUT	66
67	NEW	—	1	<b>HOW A COWGIRL SAYS GOODBYE</b> D. COOK (L. BOONE, P. NELSON, T. LAWRENCE)	<b>TRACY LAWRENCE</b> ATLANTIC ALBUM CUT	67
68	57	47	17	<b>DADDY'S LITTLE GIRL</b> M. BRIGHT (A. KASET, K. S. WALKER, S. WEBB)	<b>KIPPI BRANNON</b> (C) (D) (V) CURB 56092/UNIVERSAL	42
69	65	69	3	<b>YOUR MAMA WON'T LET ME</b> J. STROUD, C. DINAPOLI, D. GRAU (D. GRAY, K. FOLLESE, T. MCHUGH)	<b>LITTLE TEXAS</b> WARNER BROS. ALBUM CUT	65
70	60	56	17	<b>COLD OUTSIDE</b> P. BUNETTA, M. BYROM, D. NEUHAUSER (M. BYROM, D. NEUHAUSER, D. KNUTSON, M. REESE)	<b>BIG HOUSE</b> (C) (D) (V) MCA 55253	30
71	71	—	2	<b>YOU AIN'T LONELY YET</b> P. BUNETTA, M. BYROM, D. NEUHAUSER (M. BYROM, D. NEUHAUSER)	<b>BIG HOUSE</b> (V) MCA 72005	71
72	66	65	5	<b>HE'D NEVER SEEN JULIE CRY</b> B. GALLIMORE, T. MCGRAW (M. T. BARNES, L. W. SATCHER)	<b>JO DEE MESSINA</b> CURB ALBUM CUT	64
73	75	—	2	<b>FIND MY WAY BACK TO MY HEART</b> A. KRAUSS & UNION STATION (A. KRAUSS & UNION STATION)	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER ALBUM CUT	73
74	NEW	—	1	<b>IT'S ALL THE SAME TO ME</b> K. STEGALL, J. KELTON (K. K. PHILLIPS, J. LASETER)	<b>BILLY RAY CYRUS</b> MERCURY NASHVILLE ALBUM CUT	74
75	68	64	7	<b>THE BETTER TO DREAM OF YOU</b> J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	<b>MARY CHAPIN CARPENTER</b> COLUMBIA ALBUM CUT	64

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

# Billboard® Top Country Singles Sales

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

MAY 31, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				<b>*** No. 1 ***</b>	
1	1	1	3	<b>IT'S YOUR LOVE</b> CURB 73019 3 weeks at No. 1	<b>TIM MCGRAW (WITH FAITH HILL)</b>
2	2	2	18	<b>HERE'S YOUR SIGN (GET THE PICTURE)</b> WARNER BROS. 17491	<b>BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT</b>
3	3	3	11	<b>ONE NIGHT AT A TIME</b> MCA 55321	<b>GEORGE STRAIT</b>
4	4	6	9	<b>A DOZEN RED ROSES</b> CAREER 13075/ARISTA	<b>TAMMY GRAHAM</b>
5	5	4	50	<b>THE LIGHT IN YOUR EYES/BLUE</b> CURB 76959	<b>LEANN RIMES</b>
6	6	5	8	<b>BETTER MAN, BETTER OFF</b> ATLANTIC 83004/AG	<b>TRACY LAWRENCE</b>
7	7	7	12	<b>I MISS YOU A LITTLE</b> ATLANTIC 84865/AG	<b>JOHN MICHAEL MONTGOMERY</b>
8	9	10	11	<b>DADDY'S LITTLE GIRL</b> CURB 56092/UNIVERSAL	<b>KIPPI BRANNON</b>
9	8	8	8	<b>SIX DAYS ON THE ROAD</b> CURB 73016	<b>SAWYER BROWN</b>
10	11	9	10	<b>LITTLE THINGS</b> CAPITOL NASHVILLE 58630	<b>TANYA TUCKER</b>
11	10	12	8	<b>NEVER AGAIN, AGAIN</b> DECCA 55320/MCA	<b>LEE ANN WOMACK</b>
12	12	11	19	<b>A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW</b> BNA 64757/RCA	<b>MINDY MCCREADY</b>
13	13	13	25	<b>FRIENDS</b> ATLANTIC 87019/AG	<b>JOHN MICHAEL MONTGOMERY</b>

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	14	14	5	<b>SAD LOOKIN' MOON</b> RCA 64775	<b>ALABAMA</b>
15	16	16	11	<b>DARK HORSE</b> ATLANTIC 84866/AG	<b>MILA MASON</b>
16	15	15	18	<b>WE DANCED ANYWAY</b> CAPITOL NASHVILLE 58626	<b>DEANA CARTER</b>
17	19	19	4	<b>LET IT RAIN</b> DECCA 55293/MCA	<b>MARK CHESNUTT</b>
18	17	17	15	<b>EMOTIONAL GIRL</b> MERCURY NASHVILLE 574016	<b>TERRI CLARK</b>
19	18	20	5	<b>WHO'S CHEATIN' WHO</b> ARISTA 13069	<b>ALAN JACKSON</b>
20	23	23	24	<b>MACARENA (COUNTRY VERSION)</b> IMPRINT 18007	<b>THE GROOVEGRASS BOYZ</b>
21	20	18	11	<b>STATE OF MIND</b> RIVER NORTH 163016	<b>CRYSTAL BERNARD</b>
22	22	—	2	<b>THE SWING</b> EPIC 78560/SONY	<b>JAMES BONAMY</b>
23	NEW	—	1	<b>THIS IS YOUR BRAIN</b> EPIC 78521/SONY	<b>JOE DIFFIE</b>
24	RE-ENTRY	—	5	<b>I'D LOVE YOU TO LOVE ME</b> CAPITOL NASHVILLE 58632	<b>EMILIO</b>
25	24	25	37	<b>ANOTHER YOU, ANOTHER ME</b> REPRISE 17615/WARNER BROS.	<b>BRADY SEALS</b>

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 IS LIKE A BUTTERFLY:** Providing play-by-play in the "Butterfly Kisses" cover battle (Billboard Bulletin, May 19) requires a score card. The fray was launched by **Bob Carlisle's** original adult contemporary version (see story, page 1), and here's what we learned by press time: The Carlisle track (Diadem/Jive) rises 74-65 on Billboard's Hot Country Singles & Tracks, with an increase of 184 spins, and is detected at 44 monitored country stations. Concurrently, it rises 17-13 on Hot 100 Airplay, with detections at 180 stations.

Meanwhile, MCA Nashville's artillery launches the **Raybon Bros.** cut onto our country airplay list at No. 67; the track is spinning at 64 stations.

A third version of the song by **Jeff Carson** (Curb) has been serviced to country radio and should be on the country airplay chart next issue.

With this many versions of the tune from which to choose, building a consensus among radio programmers is difficult. **KMLE Phoenix PD Jeff Garrison** says that the country mix of Carlisle's cut is his choice. "Bob's version is already a proven winner in other formats, and there's no denying that as the writer, he's clearly better able to evoke the passion of the material," says Garrison.

Although the Raybon Bros.' take has been given a healthy vote of confidence at this stage of the game, another late-breaking twist suggests that the battle might get even hotter. **Dale Turner**, promotion VP at Nashville's RCA Label Group (RLG), tells Country Corner that his BNA promotion staff has officially enlisted in the Carlisle camp in order to bolster an upcoming holiday package that will include the country mix of "Butterfly Kisses."

Turner says that proceeds from the various-artists project, titled "Season Of Hope" (BNA), will benefit the St. Jude's Children's Hospital in Memphis, and that Carlisle is among several non-RLG artists participating in the set.

Meanwhile, the arrival of the Carlisle album "Butterfly Kisses (Shades Of Grace)" (Diadem/Jive) at mainstream retail outlets fuels a 95-2 jump on The Billboard 200 (see Between the Bullets, page 104). That album retains its lease at No. 1 on this issue's unpublished Top Contemporary Christian albums chart. While no commercial single of the Carlisle cut is available, sources at MCA Nashville and Curb say that singles for their respective versions will be available at retail.

Incidentally, in the last issue, Country Corner incorrectly stated the number of covers of **George Morgan's** "Candy Kisses." There were five subsequent versions released in 1949, not four.

**COUNTRY STATE OF MIND:** With double Hot Shot Debut honors at No. 15 on Top Country Albums, and No. 115 on The Billboard 200, **Lee Ann Womack's** self-titled debut set (Decca) reaffirms an enduring appetite for traditional country by opening with more than 9,500 units and blasting onto our Heatseekers chart at No. 2.

"There's a real celebration in our building over this," says **Dave Weigand**, sales and marketing VP at MCA Nashville, sister label of Decca. "This is the most product we've placed in the field for a new artist since **Trisha Yearwood's** first outing in '91, and we've debuted with the most units ever on a new Decca artist. The last thing we wanted to happen was to get caught short on product, so we're glad we worked this so hard at retail."

"Never Again, Again," the torchy, steel-laden lead single from "Lee Ann Womack," bullets at No. 23 on Hot Country Singles & Tracks and dips slightly (10-11) on Top Country Singles Sales, moving more than 3,000 units.

## 'CRAZY NIGHTS' OF TOURING LIFT LONESTAR

(Continued from page 27)

attention. And Lonestar has been wonderful at continuing to build its relationship with radio. Originally, we exploited their obvious regional hot pockets, beginning with Texas, Florida, the Carolinas, and other areas."

Charlie Morgan, station manager of WFMS and WGRL Indianapolis, says his stations and city have almost adopted Lonestar. The group stayed in town for a week and played for the stations' 1996 Indianapolis 500 festivities and will perform at this year's July 4th outdoor celebration downtown.

"Lonestar has built a huge fan base here that's very supportive," says Morgan. They do extremely well here."

"We're real fortunate," says McDonald, "in that we came into the country scene when we came in, when groups were becoming popular. Maybe it's a cycle. We hope so."

The group's manager, Bill Carter, says he sees Lonestar's success stemming from the fact that it was first and foremost a road band.

"Their music developed on the road long before they saw a producer," he says. "They got together because they loved the music and were out on the road with a van and a trailer and worked it and worked it hard."

Carter sees a marked maturation in the group's second album.

"I think maybe they were a bit intimidated in making the first album," he says, "and were much more natural in making this one. It seemed to be more them, more natural than the first one was. They're a working band, and they are just what they are. There's no magic to it. When I first heard them, they knocked me over. The same happened with Joe Galante when they played for him acoustically in his office in New York, and he signed them on the spot."

On the band's home turf in Texas, the release is eagerly awaited. Skip Young, senior music buyer for the Amarillo-based Hastings chain, says, "I got my copy last night, and it's a real good second album for the group. They did real well for us with the first album, and we'll back 'em up on this one. They did a lot of in-stores for us, and people like them here."

At the label, expectations for the group are high.

"We're looking to take them from gold to platinum," says RLG VP of sales Ron Howie. "The campaign starts with the fantastic reaction at radio,

where they're getting heavy phones and people asking when the album will be available. That makes it easier for us. We'll have typical account advertising. We are looking at some in-store events with the guys, some autograph signings. Their acoustic set at Country Radio Seminar went over so well [that] we may re-create that in the stores—just have them sit on stools with guitars and do some songs.

"They have a very active tour schedule and a big demand on the club circuit. They are touring animals, so we'll merge market activity

with their touring. They've got dates scheduled through September right now. And we'll schedule consumer radio advertising to alert the fan base that the album is available. We know the album is deep in potential singles. Just getting it into the marketplace is our priority right now, and then we'll position it for the fall selling season. There's no magic bullet. It's just hard work."

Lonestar is booked by the William Morris Agency. Rich's publishing is by Sony/ATV Tree (BMI). McDonald's publishing is Disney Publishing (BMI).



**No. 1 Signing.** Eddie Kilgallon of Ricochet has signed with BMG Music Publishing. Kilgallon co-wrote George Strait's No. 1 single "One Night At A Time" (which was Kilgallon's first cover). Pictured, from left, are BMG Songs president Danny Strick, Kilgallon, BMG Music VP of country Randy Hart, and Sony Music senior director Cliff Audretch.



**New At Capitol.** Capitol Nashville has signed the Delevantes. Pictured in the front row, from left, are Mike Delevante, Capitol Nashville president/CEO Scott Hendricks, and Bob Delevante. Pictured in the back row, from left, are attorney Orville Almon Jr., Bryan Taylor and Monty Hitchcock of Monty Hitchcock Management, and Mark Brown.

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

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

- 47 **455 ROCKET** (Irving, BMI/Cracklin', BMI/Bug, BMI) WBM  
 22 **ALL THE GOOD ONES ARE GONE** (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM  
 30 **ANOTHER YOU** (EMI April, ASCAP) HL  
 12 **BETTER MAN, BETTER OFF** (Ensign, BMI/Shoot Straight, ASCAP) HL  
 75 **THE BETTER TO DREAM OF YOU** (Why Walk, ASCAP)  
 65 **BUTTERFLY KISSES** (Diadem, SESAC/Polygram Int'l, ASCAP) WBM  
 66 **BUTTERFLY KISSES** (Polygram Int'l, ASCAP/Diadem, SESAC)  
 48 **CARRYING YOUR LOVE WITH ME** (Warner-Tamerlane, BMI/Rarco Belita, BMI/Jeff Stevens, BMI) WBM  
 70 **COLD OUTSIDE** (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/Max Dog, ASCAP/Easy Landing, BMI) HL  
 34 **COME CRYIN' TO ME** (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL  
 19 **COUNT ME IN** (EMI, ASCAP/Princeton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM  
 68 **DADDY'S LITTLE GIRL** (Purple Sun, SESAC/Ten Ten, SESAC/Peal Girlfriends, SESAC/Stan Webb, SESAC) WBM  
 54 **DARK HORSE** (EMI April, ASCAP/Into Wishin', ASCAP/Metatune, SOCAN/Down In Front, SOCAN/Dreaming In Public, SOCAN/Sony/ATV Tunes LLC, ASCAP) HL  
 59 **DAY IN, DAY OUT** (Warner-Tamerlane, BMI/Golden

- Wheat, BMI/Kicking Bird, BMI/Thomahawk, BMI)  
 62 **DO IT AGAIN** (Almo, ASCAP/Twin Creeks, ASCAP/Jess Brown, ASCAP/Ensign, BMI) HL/WBM  
 44 **DON'T LOVE MAKE A DIAMOND SHINE** (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM  
 33 **DON'T TAKE HER SHE'S ALL I GOT** (Jerry Williams, BMI/Bug, BMI/Embassy, BMI/Exelorec, BMI)  
 58 **DOWN GAVE A BLACKBIRD** (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP)  
 37 **A DOZEN RED ROSES** (Major Bob, ASCAP/Poor Folks, BMI) WBM  
 41 **DRINK, SWEAR, STEAL & LIE** (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) WBM  
 56 **EVERYTHING I LOVE** (Coburn, BMI/Ten Ten, BMI/Just Cuts, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM  
 73 **FIND MY WAY BACK TO MY HEART** (Devachan, BMI/Happy Valley, BMI)  
 40 **FIT TO BE TIED DOWN** (Starstruck Angel, BMI/Music Of Moo, BMI) HL  
 51 **FLOWERS** (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Hamstein Cumberland, BMI) WBM  
 46 **FROM WHERE I'M SITTING** (Major Bob, ASCAP/WB, ASCAP) WBM  
 4 **A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)** (Maypop, BMI/Wildcountry, BMI/Makin' Cheysys, BMI/EMI Blackwood, BMI/Arbyme, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM  
 11 **GOOD AS I WAS TO YOU** (New Don, ASCAP/New Hayes, ASCAP/Rondor, BMI/Irving, BMI) WBM

- 72 **HE'D NEVER SEEN JULIE CRY** (Island Bound, ASCAP/Famous, ASCAP/Ocean Bound, BMI/Ensign, BMI) HL  
 43 **HE LEFT A LOT TO BE DESIRED** (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL  
 50 **HERE'S YOUR SIGN (GET THE PICTURE)** (Twin Spurs, BMI/Shaboo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL  
 67 **HOW A COWGIRL SAYS GOODBYE** (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Teliece, BMI)  
 53 **I BROKE IT, I'LL FIX IT** (MCA, ASCAP/Brother Bart, ASCAP/Sold For A Song, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL  
 16 **I'D RATHER RIDE AROUND WITH YOU** (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/Ty Land, BMI) HL  
 42 **IF SHE DON'T LOVE YOU** (WB, ASCAP/Big Tractor, ASCAP/EMI April, ASCAP/K-Town, ASCAP) HL/WBM  
 24 **I LEFT SOMETHING TURNED ON AT HOME** (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM  
 6 **I MISS YOU A LITTLE** (Hot Hooks, BMI/JMM, BMI/Of, ASCAP) WBM  
 26 **I ONLY GET THIS WAY WITH YOU** (MCA, ASCAP) HL  
 74 **IT'S ALL THE SAME TO ME** (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, ASCAP/John Juan, ASCAP)  
 3 **IT'S YOUR LOVE** (EMI Blackwood, BMI) HL  
 35 **I WILL, IF YOU WILL** (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP) WBM  
 55 **JUST THE SAME** (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI) WBM  
 52 **KING OF THE ROAD (FROM TRAVELLER)** (Tree, BMI) HL

- 20 **LET IT RAIN** (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL  
 10 **THE LIGHT IN YOUR EYES** (Mota, ASCAP) WBM  
 8 **A LITTLE MORE LOVE** (Benefit, BMI) WBM  
 18 **LITTLE THINGS** (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL  
 17 **LOVED TOO MUCH** (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM  
 57 **LUCKY IN LOVE** (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI)  
 45 **LUCKY ME, LUCKY YOU** (Gary Nicholson, ASCAP/MRBI, ASCAP/Songs Of PolyGram Int'l, ASCAP/Lee Roy Parnell, BMI) HL  
 61 **MARY GO ROUND** (Acuff-Rose, BMI/EMI Blackwood, BMI/Phil This, BMI) HL/WBM  
 23 **NEVER AGAIN, AGAIN** (Malaco, BMI/Isham Ryle, BMI) HL/WBM  
 2 **ONE NIGHT AT A TIME** (EMI Blackwood, BMI/Goly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Row, ASCAP) HL  
 36 **ONE, TWO, I LOVE YOU** (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM  
 15 **ON THE VERGE** (Careers-BMG, BMI/Hugh Prestwood, BMI) HL  
 21 **PLACES I'VE NEVER BEEN** (Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM  
 27 **RUMOR HAS IT** (Lori Jayne, BMI/Sondaddy, BMI/Muy Bueno, BMI)  
 9 **SAD LOOKIN' MOON** (Maypop, BMI) WBM  
 64 **SAY YES** (EMI April, ASCAP/K-Town, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM  
 63 **THE SHAKE** (Log Rhythm, BMI/Milhouse, BMI)  
 31 **SHE'S GOING HOME WITH ME** (Post Oak, BMI) HL  
 60 **SHE'S GOT IT ALL** (Emdar, ASCAP/Texas Wedge,

- ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP)  
 7 **SHE'S SURE TAKING IT WELL** (Miss Betsy, ASCAP/Tiny Buckets O' Music, ASCAP/G.I.D., ASCAP/Zomba, BMI) WBM  
 1 **SITTIN' ON GO** (Warner-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM  
 14 **SIX DAYS ON THE ROAD** (Southern Arts, BMI/Tune, BMI)  
 49 **SOMEWHERE IN LOVE** (Emdar, ASCAP/Texas Wedge, ASCAP/Willdown, ASCAP/Bolmur, ASCAP) WBM  
 39 **THE SWING** (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM  
 38 **TAKE IT FROM ME** (Warner-Tamerlane, BMI/Pollywog, BMI/Socan, BMI) WBM  
 29 **(THIS AIN'T) NO THINKIN' THING** (EMI Blackwood, BMI/Ty Land, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL  
 32 **THIS IS YOUR BRAIN** (Almo, ASCAP/Daddy Rabbit, ASCAP/Sony/ATV Tree, BMI) HL/WBM  
 28 **THE TROUBLE WITH THE TRUTH** (Cross Keys, ASCAP/Four Sons, ASCAP) HL  
 25 **WHATEVER COMES FIRST** (Rick Hall, ASCAP/Water-town, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM  
 5 **WHO'S CHEATIN' WHO** (Songs Of PolyGram Int'l, BMI/EMI Algee, BMI) HL  
 13 **WHY WOULD I SAY GOODBYE** (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Chris Waters, BMI) HL  
 71 **YOU AIN'T LONELY YET** (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP)  
 69 **YOUR MAMA WON'T LET ME** (Square West, ASCAP/Delbert's Son, ASCAP/Howlin' Hits, ASCAP/Kicking Bird, BMI/Write From Scratch, BMI/Thomahawk, BMI) WBM

# Billboard TOP COUNTRY ALBUMS

MAY 31, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
<b>★ ★ ★ No. 1 ★ ★ ★</b>						
1	1	1	4	<b>GEORGE STRAIT</b> MCA 11584 (10.98/16.98) 4 weeks at No. 1	CARRYING YOUR LOVE WITH ME	1
2	2	2	45	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	1
3	3	3	14	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
4	4	4	37	<b>DEANA CARTER</b> ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	2
5	7	11	6	<b>CLAY WALKER</b> GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
6	5	5	18	<b>BILL ENGVALL</b> WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	5
7	6	9	29	<b>ALAN JACKSON</b> ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
8	8	6	47	<b>TRACE ADKINS</b> ● CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	6
9	9	7	31	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	4
10	10	8	57	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18810 (10.98/15.98)	BORDERLINE	1
11	14	12	9	<b>TRACY LAWRENCE</b> ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
12	11	14	8	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
13	13	13	5	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
14	15	15	6	<b>ALABAMA</b> RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
<b>★ ★ ★ Hot Shot Debut ★ ★ ★</b>						
15	<b>NEW</b>		1	<b>LEE ANN WOMACK</b> DECCA 11585/MCA (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	15
16	16	18	91	<b>COLLIN RAYE</b> ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
17	12	19	6	<b>WYNONNA</b> CURB 11583/MCA (10.98/16.98)	COLLECTION	9
18	22	26	28	<b>REBA MCENTIRE</b> ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
19	20	22	82	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
20	18	16	47	<b>KENNY CHESNEY</b> ● BNA 66908/RCA (10.98/15.98) <b>HS</b>	ME AND YOU	9
21	19	17	34	<b>CLINT BLACK</b> ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
22	17	10	56	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
23	23	27	36	<b>LORRIE MORGAN</b> ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
24	21	20	55	<b>MINDY MCCREADY</b> ▲ BNA 66806/RCA (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	5
25	24	25	8	<b>TANYA TUCKER</b> CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
26	25	21	5	<b>AARON TIPPIN</b> RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
27	26	23	60	<b>BRYAN WHITE</b> ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
28	28	28	34	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
29	29	29	15	<b>KATHY MATTEA</b> MERCURY NASHVILLE 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
30	27	24	30	<b>TRACY BYRD</b> ● MCA 11485 (10.98/16.98)	BIG LOVE	12
31	31	31	28	<b>TERRI CLARK</b> ● MERCURY NASHVILLE 532879 (10.98 EQ/15.98)	JUST THE SAME	10
32	30	34	51	<b>VINCE GILL</b> ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
33	32	30	30	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98) <b>HS</b>	GOODNIGHT SWEETHEART	21
<b>★ ★ ★ Pacesetter ★ ★ ★</b>						
34	43	44	33	<b>RICK TREVINO</b> COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
35	34	35	26	<b>MARK CHESNUTT</b> DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
36	37	41	38	<b>TRAVIS TRITT</b> ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7

○ 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.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	35	40	87	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1
38	33	32	69	<b>PATTY LOVELESS</b> ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
39	41	43	90	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
40	46	51	35	<b>JOHN BERRY</b> CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
41	45	45	88	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
42	47	50	40	<b>TY HERNDON</b> EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
43	39	46	78	<b>VINCE GILL</b> ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
44	36	39	35	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
45	42	36	45	<b>CLEDUS "T." JUDD</b> RAZOR & TIE 2825 (10.98/16.98) <b>HS</b>	I STOLED THIS RECORD	23
46	38	33	4	<b>JOE DIFFIE</b> EPIC 67693/SONY (10.98 EQ/16.98)	TWICE UPON A TIME	33
47	40	38	78	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
48	44	42	88	<b>GEORGE STRAIT</b> ▲ <sup>4</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
49	48	37	69	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4
50	52	55	54	<b>SAMMY KERSHAW</b> ● MERCURY NASHVILLE 528893 (10.98 EQ/17.98)	POLITICS, RELIGION AND HER	17
51	55	56	4	<b>VARIOUS ARTISTS</b> K-TEL 6221 (7.98/11.98)	HOT COUNTRY '97	51
52	49	53	30	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3
53	54	58	3	<b>TAMMY GRAHAM</b> CAREER 18842/ARISTA (10.98/15.98)	TAMMY GRAHAM	53
54	51	48	8	<b>BIG HOUSE</b> MCA 11446 (10.98/15.98) <b>HS</b>	BIG HOUSE	33
55	56	61	45	<b>ALABAMA</b> RCA 66848 (4.98/9.98)	SUPER HITS	47
56	50	49	12	<b>VARIOUS ARTISTS</b> ARISTA 18821 (10.98/15.98)	PEACE IN THE VALLEY	31
57	57	64	12	<b>MARK WILLS</b> MERCURY NASHVILLE 532116 (10.98 EQ/15.98)	MARK WILLS	57
58	53	59	4	<b>KIPPI BRANNON</b> CURB 53092/UNIVERSAL (10.98/15.98)	I'D BE WITH YOU	53
59	60	60	34	<b>GARY ALLAN</b> DECCA 11482/MCA (10.98/15.98) <b>HS</b>	USED HEART FOR SALE	20
60	58	57	11	<b>MILA MASON</b> ATLANTIC 82923/AG (10.98/15.98) <b>HS</b>	THAT'S ENOUGH OF THAT	43
61	62	68	84	<b>LORRIE MORGAN</b> ▲ BNA 66508/RCA (10.98/16.98)	GREATEST HITS	5
62	59	66	48	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
<b>★ ★ ★ Greatest Gainer ★ ★ ★</b>						
63	72	—	2	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	63
64	61	54	66	<b>RICOCHET</b> ● COLUMBIA 67223/SONY (10.98 EQ/15.98) <b>HS</b>	RICOCHET	14
65	66	62	56	<b>TOBY KEITH</b> ● MERCURY NASHVILLE 531192 (10.98 EQ/16.98)	BLUE MOON	6
66	64	63	38	<b>JEFF FOXWORTHY</b> ● WARNER BROS. 46361 (10.98/16.98)	CRANK IT UP — THE MUSIC ALBUM	3
67	67	65	35	<b>BR5-49</b> ARISTA 18818 (10.98/15.98) <b>HS</b>	BR5-49	33
68	68	69	49	<b>PAUL BRANDT</b> REPRIS 46180/WARNER BROS. (10.98/16.98) <b>HS</b>	CALM BEFORE THE STORM	14
69	70	71	96	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2
70	75	72	3	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	70
71	65	67	38	<b>TRISHA YEARWOOD</b> ● MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
72	63	47	20	<b>CRYSTAL BERNARD</b> RIVER NORTH 161207 (10.98/15.98) <b>HS</b>	THE GIRL NEXT DOOR	47
73	<b>RE-ENTRY</b>	90		<b>TERRI CLARK</b> ● MERCURY NASHVILLE 526991 (10.98 EQ/16.98) <b>HS</b>	TERRI CLARK	13
74	69	52	4	<b>LITTLE TEXAS</b> WARNER BROS. 46501 (10.98/16.98)	LITTLE TEXAS	47
75	<b>RE-ENTRY</b>	63		<b>LITTLE TEXAS</b> ● WARNER BROS. 46017 (10.98/15.98)	GREATEST HITS	17

## Billboard Top Country Catalog Albums

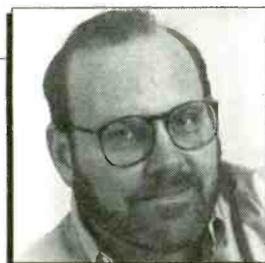
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>SHANIA TWAIN</b> ▲ <sup>9</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98) <b>HS</b> 9 weeks at No. 1	THE WOMAN IN ME	119
2	2	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	127
3	3	<b>PATSY CLINE</b> ▲ <sup>7</sup> MCA 12* (7.98/12.98)	12 GREATEST HITS	530
4	4	<b>GEORGE STRAIT</b> ▲ <sup>5</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	244
5	6	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	165
6	5	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	154
7	7	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	148
8	8	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	158
9	10	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	131
10	9	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	119
11	11	<b>PATSY CLINE</b> ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	147
12	14	<b>ALABAMA</b> ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	137
13	12	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	500

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	<b>REBA MCENTIRE</b> ▲ <sup>4</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	190
15	16	<b>TRACY BYRD</b> ▲ <sup>2</sup> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	154
16	15	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	300
17	19	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>3</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	395
18	17	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	321
19	22	<b>HANK WILLIAMS</b> ▲ MERCURY NASHVILLE 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	143
20	20	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	320
21	18	<b>BRYAN WHITE</b> ▲ ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	BRYAN WHITE	100
22	24	<b>GEORGE STRAIT</b> ▲ MCA 10450 (9.98/15.98)	TEN STRAIT HITS	101
23	21	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GREATEST HITS	584
24	23	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	232
25	25	<b>BROOKS &amp; DUNN</b> ▲ <sup>4</sup> ARISTA 18716 (10.98/15.98)	HARD WORKIN' MAN	196

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.

## Latin Notas



by John Lannert

**GRAMMYS ROCK LATINO:** The National Academy of Recording Arts and Sciences (NARAS), organizer of the annual Grammy Awards, is once again reaching out to the U.S. Latino record community by adding a new Latin Grammy category—Latin rock/alternative.

The classification was approved during NARAS' annual meeting, held in the middle of May. NARAS president/CEO Michael Greene said Latin rock was added as a direct response to players in the *rock en español* movement, who had been pleading with him for years to create a new rock-rooted category. "It was time to do this," said Greene, "and we are going to have a very, very rich category as long as we do it the right way."

**PIRATE BUSTING IN L.A.:** During a weeklong enforcement action that took place April 29-May 7, the Los Angeles County Sheriff's Crime Impact Team and investigators from the Assn. of Latin American Record Manufacturers (ALARM) issued 14 search warrants that resulted in the confiscation of counterfeit product and cash worth \$1.8 million.

Ten suspects were arrested on felony charges for the distribution and retail sales of counterfeit Spanish-language cassettes and CDs, as well as the printing of counterfeit insert cards for cassettes and CDs and the stamping of counterfeit CDs. The raids took place throughout the L.A. metro area. More than 135,000 CDs and 25,000 cassettes were confiscated.

ALARM executive director Bud Richardson states that the organization's investigation took root three months ago, when a large quantity of counterfeit CD compilations began appearing in retail stores and swap meets in the L.A. area. Undercover purchases of counterfeit recordings led to the issuing of search warrants.

Labels whose product was counterfeited include Balboa, Fonovisa, Mar International, EMI Latin, Sony Discos, and BMG.

**EMI CHILE REVISITS ROCK:** A little less than a year ago, executives at EMI Chile assured that, in spite of slack sales of debut product by its upstart rock acts released in 1995, the label would hang with each of the artists through three albums.

However, EMI recently announced that five of the 10 acts signed as part of the company's million-dollar *Rock Nacional* campaign will not cut second albums this year. One artist, Jano Soto, decided to terminate his pact with EMI.

Says Soto: "I had recorded demos for the second album, but EMI [execs] told me that the disc would not come out this year. They had told me the record would come out in September. Then they told me if I would wait until next year... I decided to ask out of the deal."

Other acts whose product will not be released this year are Los Santos Dumont, Pánico, Terciopelo, Bambú, and Christianes Y La Dolce Vita. So far, the only disc slated to drop this year is by Los Tetas. Another band, Lucybell, put out its second album last year.

In fact, only Lucybell and Los Tetas made a significant sales impact by landing gold debut records (15,000 units sold). The EMI brass was hoping *Rock Nacional* would spark sales for Chilean artists. Last year domestic acts accounted for only 20% of the approximately 8 million units sold in Chile.

In recent weeks, the paltry sales not only affected EMI

(Continued on next page)

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# Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/PROMOTION LABEL	PRODUCER (SONGWRITER)
★★★ No. 1 ★★★					
1	1	1	5	ENRIQUE IGLESIAS FONOVISA	SOLO EN TI R. PEREZ-BOTIJA (V. CLARKE)
2	4	4	12	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE A. ANGEL ALBA (J. V. FLORES)
3	3	3	3	LOS TIGRES DEL NORTE FONOVISA	UNIDOS PARA SIEMPRE E.A. HERNANDEZ (J. BORREGO)
4	5	7	7	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J. GABRIEL (J. GABRIEL)
5	2	2	10	LOS TUCANES DE TIJUANA EMI LATIN	SECUESTRO DE AMOR G. FELIX (M. QUINTERO LARA)
6	6	6	10	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUI M.A. SOLIS (M.A. SOLIS)
7	9	9	4	GRUPO LIMITE POLYGRAM LATINO	SOLO CONTIGO J. CARRILLO (A. VILLAREAL)
8	7	5	8	CELINE DION 550 MUSIC/SONY	SOLA OTRA VEZ D. FOSTER (E. CARMEN S. RACHMANINOFF)
9	8	8	14	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J. GUADALUPE ESPARZA)
10	14	20	11	JON SECADA SBK/EMI LATIN	AMANDOLO J. HARRIS, III, T. LEWIS, J. SECADA (J. JAM, T. LEWIS)
11	11	18	4	OLGA TANON WEA LATINA	SERPIENTE MALA O. TANON (R. E. FERAS)
★★★ AIRPOWER ★★★					
12	NEW	1	1	LIBERACION DISA/EMI LATIN	MURIO NOT LISTED (H. GONZALEZ)
13	13	19	5	CONJUNTO PRIMAVERA FONOVISA	QUIERO ESTAR LOCO V. MATA, C. PRIMAVERA (M.A. SANCHEZ)
14	10	10	11	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	NUBE VIAJERA P. MARTINEZ (MASSIAS)
15	12	13	12	INTOCABLE EMI LATIN	Y TODO PARA QUE J.L. AYALA (PREYNA)
16	17	16	11	LORENZO ANTONIO FONOVISA	EL NO TE QUIERE T. MORRIE (T. MORRIE)
17	15	12	8	LOS ANGELES AZULES DISA/EMI LATIN	MI NINA MUJER J. MEJIA AVANTE (J. MEJIA AVANTE)
★★★ AIRPOWER ★★★					
18	29	—	2	LOS MISMOS EMI LATIN	DEPENDO DE MI TRABAJO LOS MISMOS (M. MARROQUIN)
★★★ AIRPOWER ★★★					
19	NEW	1	1	JOSE GUADALUPE ESPARZA FONOVISA	EL PESCADOR J. GUADALUPE ESPARZA (NOT LISTED)
20	21	—	2	MILLIE EMI LATIN	EMOCIONES M. FLORES, K.C. PORTER (C. FAROLFI, D. BOSIO, N. FRAGILE)
21	16	11	12	FEY SONY LATIN/SONY	AZUCAR AMARGO M. ADLANEDO, D. BORADONI (M. ADLANEDO, D. BORADONI)
22	18	24	9	LOS REHENES FONOVISA	COSAS BUENAS QUE PARECEN MALAS J. TORRES (J. TORRES)
23	23	17	8	DIEGO TORRES RCA/BMG	SE QUE YA NO VOLVERAS C. VALLI (D. TORRES, D. THOMAS, M. WENGROVSKI)
24	22	25	4	PACO BARRON Y SUS NORTENOS CLAN DISA/EMI LATIN	AMOR DE MIEL D. CHAVEZ (R. SAN MARTIN)
25	NEW	1	1	MINERVA CAIMAN	LLORANDO POR TI J. LLADO, F. POSADA (E. POSADA, X. TENI)
26	24	23	19	GRUPO LIMITE POLYGRAM LATINO	JUGUETE J. CARRILLO (MASSIAS)
27	19	21	9	KABAH POLYGRAM LATINO	LA CALLE DE LAS SIRENAS M. FLORES (M. FLORES, KABAH, FEITE)
28	25	31	5	YOLANDITA MONGE WEA LATINA	SUSUSUBIR S. GEORGE (G. GARCIA GARCIA)
29	NEW	1	1	TIRANOS DEL NORTE SONY DISCOS/SONY	DE LA TIERRA AL CIELO J. MARTINEZ (E. TORRES)
30	NEW	1	1	MARTA SANCHEZ POLYGRAM LATINO	MOJA MI CORAZON N. RODGERS, A. LEVIN, C. CELLI, F. OSORIO
31	NEW	1	1	PEDRO FERNANDEZ POLYGRAM LATINO	FUERON TRES ANOS H. PATRON (J. MARIN)
32	30	35	4	BOBBY PULIDO EMI LATIN	LA ROSA E. ELIZONDO (J. AGUIRRE)
33	34	26	5	EDNITA NAZARIO EMI LATIN	ESPIRITU LIBRE E. NAZARIO, K.C. PORTER (R. BARRERAS)
34	20	15	25	GRUPO MOJADO FONOVISA	PIENSA EN MI L. LOZANO (D. MAIO, Z. RIBEIRO, M. SOARES)
35	31	30	6	SAMURAY DISA/EMI LATIN	EL SOY YO NOT LISTED (M.A. ESTRADA)
36	NEW	1	1	LUCERO UNIVERSAL	TACTICAS DE GUERRA C. GUIDETTI, M. FABRIZIO (M. GALLARDO, L. CABANAS)
37	NEW	1	1	MILLY Y LOS VECINOS SONY TROPICAL/SONY	PORQUE ME AMASTE H. JIMENEZ (D. WARREN)
38	37	39	3	JOSE JAVIER SOLIS FONOVISA	TU OTRA VEZ M.A. SOLIS (M.A. SOLIS)
39	28	27	8	LOS CAMINANTES LUNA/FONOVISA	CON TINTA DEL CORAZON A. DE LUNA (L. HERNANDEZ)
40	27	29	5	ANA BARBARA FONOVISA	Y SIEMPRE J. AVENDANO LUHRS (L. ALBA)
POP		TROPICAL/SALSA		REGIONAL MEXICAN	
27 STATIONS		17 STATIONS		57 STATIONS	
1	ENRIQUE IGLESIAS FONOVISA SOLO EN TI	1	FRANKIE NEGRO WEA/CARIBE/WEA LATINA INVOLVIDABLE	1	LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE
2	JON SECADA SBK/EMI AMANDOLO	2	OLGA TANON WEA LATINA SERPIENTE MALA	2	LOS TIGRES DEL NORTE FONOVISA UNIDOS PARA SIEMPRE
3	CELINE DION 550 MUSIC/SONY SOLA OTRA VEZ	3	GILBERTO SANTA ROSA SONY TROPICAL/SONY ESAS...	3	LOS TUCANES DE TIJUANA EMI LATIN SECUESTRO...
4	DIEGO TORRES RCA/BMG SE QUE YA NO VOLVERAS	4	MANNY MANUEL MERENGA-ZO/RMM PARECE MENTIRA	4	ENRIQUE IGLESIAS FONOVISA SOLO EN TI
5	EDNITA NAZARIO EMI LATIN ESPIRITU LIBRE	5	LUIS DAMON WEA LATINA AMOR POR AMOR	5	GRUPO LIMITE POLYGRAM LATINO SOLO CONTIGO
6	OLGA TANON WEA LATINA SERPIENTE MALA	6	GRUPO MANIA SONY TROPICAL/SONY DEJA QUE LA...	6	MARCO ANTONIO SOLIS FONOVISA O SOY O FUI
7	MINERVA CAIMAN LLORANDO POR TI	7	MILLY Y LOS VECINOS SONY TROPICAL/SONY PORQUE ME...	7	BRONCO FONOVISA QUIEN PIERDE MAS
8	MARTA SANCHEZ POLYGRAM LATINO MOJA MI CORAZON	8	YOLANDITA MONGE WEA LATINA SUSUSUBIR	8	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO
9	FEY SONY LATIN/SONY AZUCAR AMARGO	9	LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO ROMPECINTURA	9	LIBERACION DISA/EMI LATIN MURIO
10	YOLANDITA MONGE WEA LATINA SUSUSUBIR	10	IRISNEVDA WEA LATINA CON UNAS Y DIENTES	10	INTOCABLE EMI LATIN Y TODO PARA QUE
11	RICKY MARTIN SONY LATIN/SONY NADA ES...	11	ENRIQUE IGLESIAS FONOVISA SOLO EN TI	11	CONJUNTO PRIMAVERA FONOVISA QUIERO ESTAR...
12	LUCERO UNIVERSAL TACTICAS DE GUERRA	12	OSCAR D'LEON CON INDIA RMM HAZME EL AMOR	12	ALEJANDRO FERNANDEZ SONY DISCOS/SONY NUBE...
13	MILLIE EMI LATIN EMOCIONES	13	JOHNNY RIVERA RMM CUANDO EL AMOR SE VA	13	LOS ANGELES AZULES DISA/EMI LATIN MI NINA...
14	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO	14	CELINE DION 550 MUSIC/SONY SOLA OTRA VEZ	14	LOS MISMOS EMI LATIN DEPENDO DE MI TRABAJO
15	KABAH POLYGRAM LATINO LA CALLE DE LAS SIRENAS	15	TITO ROJAS M.P. QUIERO HACERTE EL AMOR	15	JOSE GUADALUPE ESPARZA FONOVISA EL...

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.

## NOTAS

(Continued from preceding page)

Chile's artists, but apparently its executive staff, as well.

On May 13, **Carlos Fonseca**, the label's marketing manager and architect of Rock Nacional, abruptly resigned without comment. But during an interview earlier this year, he said the pallid sales tallies of EMI upstart rockers have caused an overly negative reaction in the industry.

"There is a little bit of hysteria," stated Fonseca. "All new artists lose money. The strategy in 1995 was to release all of the bands together, which

was appropriate to start the project, but it was not good for sales."

Fonseca was unavailable for comment, but EMI Chile GM **Luigi Mantovani** noted that Fonseca's departure was "an in-house matter and had nothing to do with the company's local rock roster. He left for personal reasons, and EMI ended up being very content with his effort."

While pointing out his satisfaction with the sales figures of Los Tetas, Lucybell, and **Joe Vasconcellos**, Mantovani adds that "it is not certain" that

the release slate of sophomore albums by the other rock groups has been tabled.

"Most of the groups are now recording demos," states Mantovani. "The release date of the second albums will depend on the quality of those (demos).

Mantovani stresses that it was he and former marketing director **Eduardo Vergara**, not Fonseca, who conceived the Rock Nacional project. "It's a mistake to think that if Fonseca goes, all of the rock bands have to leave."

Apart from Soto, the rest of the rock acts continue under contract to the label and patiently wait until EMI decides when to put out their albums. Given the poor sales climate for homegrown artists in Chile, they may be in for a long wait.

**DIRECTORY UPDATE:** Billboard's 1997 International Latin Music Buyer's Guide is shaping up as the most comprehensive Latino directory yet assembled by Billboard. This year's guide, scheduled to be published in August, will contain expanded and updated information on Latin America's key record markets.

July 27 is the deadline for sending company particulars to Billboard for inclusion in this year's guide. All inquiries should be directed to **Joellen Sommer**, business manager, Billboard Music Group, at 212-536-5094. Her fax number is 212-536-5055.

Those wishing to place advertisements in the guide should contact **Dan Dodd**, national advertising manager, directories, at 213-525-2219. His fax number is 213-525-2394.

**MEXICO NOTAS:** RMM salsa queen



**Sony Inks Masucci.** Sony Discos has signed a distribution deal with JMM, the tropical label headed by Jerry Masucci, founder of revered salsa label Fania Records. JMM's initial releases, which are due in July, include the first new album in 10 years by the Fania All Stars, plus compilation sets of such Fania artists as Celia Cruz, Willie Colón, Héctor Lavoe, and Rubén Blades. Shown seated at the signing, from left, are Oscar Llord, VP/GM, Sony Discos, and Masucci. Shown standing, from left, are José Rosario, GM/VP, Sony regional Mexican; Jorge Meléndez, VP of finance and operations, Sony Discos; Jorge Pino, GM/VP Sony Latin; Marc Stollman, attorney, Stollman & Stollman; and Jeff Young, sales director, Sony Discos.

**Celia Cruz** is set to star with Fonovisa songstress **Laura Flores** in the upcoming Televisa telenovela "El Alma No Tiene Color." The soap opera, scheduled to air in July, has forced Cruz to reschedule her European tour. Cruz, by the way, already has cut five tracks for her forthcoming album, due in late 1997.

**Liza Minnelli** is slated to perform June 27-29 at the Teatro Metropolitan in Mexico City. OCESA Presenta is promoting the shows.

Kiddie superstar **Tatiana** has recorded the voice for the Spanish version of the Walt Disney Films picture "Hercules." The soundtrack is scheduled for release June 29 in Mexico City. Tatiana recorded with Sony star **Ricky Martin** (Latin Notas, Billboard, May 17). Meantime, Martin's "María"—titled "(Un, Dos, Tres) María" in Europe—remains atop France's singles chart. Also, the smash hit is in the top 10 on Eurochart singles and Belgium's singles chart. His English-language premiere is due in May 1998 on Columbia.

Also, Sony is set to drop "11:11" by 25-year-old singer/actress **Sasha**. "The Elegant Lady," as she has been known since embarking on a solo

career in the late '80s, was a former vocalist in **Timbiriche**, the well-known pop act that has spawned a multitude of solo stars, including EMI Mexico's white-hot **Thalía** and Fonovisa songstress **Bibi Gaytán**. A successful telenovela actress, Sasha will begin taping a new soap in the latter months of this year.

**REMISS IS NOT BLISS:** Unforgivably neglected during all the hoopla surrounding Billboard's recent eighth annual International Latin Music Conference were my heartfelt *agradecimientos* to my colleagues, who made the confab once again a raging success: **Angela Rodríguez, Maureen Ryan, Michele Jacangelo, Gayle Lashin, and Phyllis Demo.**

A big *muchísimas gracias* also go out to the conference's participating record labels and event sponsors: ASCAP, Almo Sounds, AmericDisc, Arista Latin, BMI, BMG, Cane Records, EMI Latin, Fonovisa, Joey, Karen, Sony Discos, and Warner/Chappell.

Assistance in preparing this column was provided by **Pablo Márquez** in Santiago, Chile, and **Teresa Aguilera** in Mexico City.

## Billboard.

MAY 31, 1997

### Top New Age 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	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	★ ★ NO. 1 ★ ★ IN THE MIRROR PRIVATE MUSIC 2215/WINDHAM HILL	YANNI
2	2	16	PICTURE THIS WINDHAM HILL 11211	JIM BRICKMAN
3	3	11	AVALON GTSP 537112	JOHN TESH
4	4	3	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
5	5	76	THE MEMORY OF TREES ▲² REPRISE 46106/WARNER BROS	ENYA
6	7	12	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
7	8	37	SACRED SPIRITS VIRGIN 40352	SACRED SPIRITS
8	9	5	WHITE STONES PHILIPS 534605	SECRET GARDEN
9	6	35	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
10	NEW ▶		MUSIC FROM THE HEART TIME LINE 11	LORIE LINE
11	11	55	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
12	12	26	ETERNITY - A ROMANTIC COLLECTION REAL MUSIC 3214	VARIOUS ARTISTS
13	10	10	VITAL FORCE HIGHER OCTAVE 7099	3 RD FORCE
14	19	7	BREAKING THE ETHERS EPIC 67908	TUATARA
15	16	34	GRAVITY NARADA 63037 [RS]	JESSE COOK
16	15	6	BEYOND THE SUNDIAL REAL MUSIC 2565	KEVIN KERN
17	14	50	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
18	17	4	ON A STARRY NIGHT WINDHAM HILL 11213	VARIOUS ARTISTS
19	18	10	SPIRIT WIND WINDHAM HILL 11215	DAVID ARKENSTONE
20	20	6	SONGS OF SANCTUARY [AR] LINE 7074	ADIEMUS
21	22	10	PORTRAITS (SO LONG AGO, SO CLEAR) POLYDOR 531151/A&M	VANGELIS
22	RE-ENTRY		LORIE LINE LIVE! TIME LINE 12	LORIE LINE
23	13	23	IN THE ENCHANTED GARDEN REAL MUSIC 2525	KEVIN KERN
24	21	28	LIVE AT RED ROCKS (COLLECTORS EDITION) GTSP 531865	JOHN TESH
25	24	62	OPIUM EPIC 67083	OTTMAR LIEBERT + LUNA NEGRA

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

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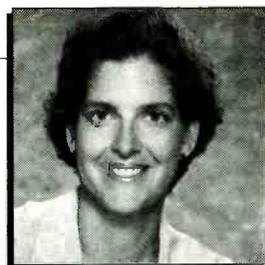
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## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 10 AMANDOLO (TOO LATE, TOO SOON) (Flyte Tyme, ASCAP/FIPP, BMI/EMI, BMI)
  - 24 AMOR DE MIEL (Edimonsa, ASCAP)
  - 21 AZUCAR AMARGO (Sony Discos, ASCAP)
  - 39 CON TINTA DEL CORAZON (De Luna, BMI)
  - 22 COSAS BUENAS QUE PARECEN MALAS (Copyright Control)
  - 29 DE LA TIERRA AL CIELO (De Luna, BMI)
  - 18 DEPENDO DE MI TRABAJO (Copyright Control)
  - 4 EL DESTINO (BMG Songs, ASCAP)
  - 16 EL NO TE QUIERE (Striking, BMI)
  - 19 EL PESCADOR (Copyright Control)
  - 35 EL SOY YO (Copyright Control)
  - 20 EMOCIONES (EMOZIONI) (EMI April, ASCAP)
  - 33 ESPIRITU LIBRE (Copyright Control)
  - 31 FUERON TRES ANOS (Fermata, ASCAP)
  - 26 JUGUETE (Copyright Control)
  - 27 LA CALLE DE LAS SIRENAS (Copyright Control)
  - 32 LA ROSA (Javier Aguirre, BMI)
  - 25 LLORANDO POR TI (Copyright Control)
  - 17 MI NINA MUJER (Edimonsa, ASCAP)
  - 30 MOJA MI CORAZON (EMI Virgin Songs, ASCAP/EMI Virgin Music, BMI/WB Music Corp., ASCAP)
  - 12 MURIO (Copyright Control)
  - 14 NUBE VIAJERA (Rightsongs, BMI)
  - 6 O SOY O FUI (Crisma, SESAC)
  - 34 PIENSA EN MI (Copyright Control)
  - 37 PORQUE ME AMASTE (BECAUSE YOU LOVED ME) (Realsongs, ASCAP)
  - 9 QUIEN PIERDE MAS (Vander, ASCAP)
  - 13 QUIERO ESTAR LOCO (Albersan)
  - 5 SECUESTRO DE AMOR (Flamingo)
  - 23 SE QUE YA NO VOLVERAS (BMG Songs, ASCAP)
  - 11 SERPIENTE MALA (Lida Socapi, ASCAP)
  - 8 SOLA OTRA VEZ (ALL BY MYSELF) (Eric Carmen, BMI/Songs Of PolyGram Int'l, BMI)
  - 7 SOLO CONTIGO (Huima)
  - 1 SOLO EN TI (ONLY YOU) (Sony/ATV Songs, BMI)
  - 28 SUSUSUBIR (Milenio, ASCAP/Sir George, ASCAP)
  - 36 TACTICAS DE GUERRA (Veramus/Sony Discos, ASCAP)
  - 38 TU OTRA VEZ (Crisma, SESAC)
  - 3 UNIDOS PARA SIEMPRE (TN Ediciones, BMI)
  - 2 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)
  - 40 Y SIEMPRE (Copyright Control)
  - 15 Y TODO PARA QUE (Copyright Control)

## Classical KEEPING SCORE



by Heidi Waleson

**VINTAGE VOICES:** Delos is digging into the past with its new Stanford Archive Series, due Tuesday [27]. The series features double CDs of performances, most of them never before commercially available, by three renowned American singers of an earlier era: tenor **Richard Crooks** (1900-1972), baritone **Richard Bonelli** (1889-1980), and baritone **Lawrence Tibbett** (1896-1960). The project was spearheaded by **William R. Moran**, a former oil-company executive who is founder and honorary curator of the Stanford Archive of Recorded Sound. Moran is also co-compiler of "The Encyclopedic Discography Of Victor Recordings," among other publications, and has been responsible for



transfers of historical recordings for a number of labels. The Stanford series required some musical archaeology and reconstruction. Crooks, for example, is represented by a complete "Die Schöne Müllerin," recorded for Victor in 1933 and only partially released. The missing songs were re-created from test pressings in the Crooks collection and metal parts in the RCA archives. The collection includes arias (the "Prize Song" from "Die Meistersinger" and the "Flower Song" from "Carmen" in German) and two **Stephen Foster** duets with **Bing Crosby**.

Bonelli made few recordings; much of the material on his CDs comes from broadcasts, and the second disc is entirely devoted to a 1947 concert he gave at New York's Town Hall that he had recorded at his own expense.

The Tibbett disc is also a mix of arias and songs, some recorded for films. Tibbett's virile, versatile baritone and fine diction make for an exciting performance of the "Toreador Song" from "Carmen" and a sweet rendition of an unfamiliar ballad, "A Kingdom By The Sea," by **Arthur Somervell**, based on **Edgar Allan**

**Poe**. Curiosities include an aria from **Hanson's** "Merry Mount" (Tibbett sang in the opera's world premiere at the Metropolitan Opera in 1934).

The collection also includes some songs and spirituals in black dialect and a 1932 performance of "O! Man River" from "Show Boat" that has not had its original words changed to reflect contemporary sensibilities. The song begins, "Niggers all work on the Mississippi." Delos clearly felt uncomfortable about this and printed an elaborate disclaimer in the CD booklet that begins, "Some of the selections on these CDs contain lyrics which are considered racist today. Some of the songs are part of a tradition which created and reflected negative stereotypes of African-Americans and others. This might be considered reason enough not to include them in this recording—that they are of a time thankfully long gone."

It goes on to explain that Delos found the performance of such historical significance that "a full picture of [Tibbett's] outstanding artistry would be incomplete without their inclusion. Presenting them here is not a validation of any racist sentiment."

This issue arises periodically in the performance of classic works that contain offensive language. With contemporary performance, one can sometimes get around the problem by changing the words. That option doesn't exist in this case, though Delos could have dropped the song from the disc. Other options might include bleeping out the offending word, or, to alert unwary consumers and radio programmers who might stick the thing on the air without listening first, a package sticker—"Warning: racist language on track 11." But to consider a wider context, how about the opprobrious epithets so prevalent in recorded rap lyrics? It's a switch from "Hi-Ho, Mozart," anyway.

**CLIBURN BROADCAST:** Looking for new pianists? The entire **Van Cliburn** International Piano Competition, May 23-June 8, will be broadcast live on the Internet through AudioNet. The webcast will be hosted by **Rosemary Solomons** of KTCU Fort Worth, Texas, and **Richard Estes** of Texas Christian University and will offer the preliminary, semifinal, and final rounds of the competition and its awards ceremony at the same time that the Fort Worth audience hears them. It will also include commentary and interviews. All the performances will be archived and accessible on demand from the AudioNet (<http://www.audionet.com>) and Van Cliburn Foundation (<http://www.cliburn.com>) World Wide Web sites for one year. The software required to receive the transmission is Microsoft NetShow 2.0 and can be downloaded from Microsoft's Web site. Microsoft is a sponsor of the Van Cliburn event. The competition features 35 pianists from 18 countries.

## VIRGIN'S GERALDINE FIBBERS GET BROADER ON 'BUTCH'

(Continued from page 14)

In 1994, Carla Bozulich, then front woman for the confrontational punk-industrial unit Ethyl Meatplow, hooked up with the members of local punk unit Glue for what all concerned believed would be an entertaining side project.

"We didn't really intend to do anything much," says singer/guitarist Bozulich. "We really just wanted to play some country songs. We all liked country, and we were all in other bands that were doing other stuff. Ethyl Meatplow was still together . . . We were like, 'Well, let's play some country songs, it'll be fun.'"

"Then when Ethyl Meatplow broke up and a couple other things happened, I said, 'Well, you know, I think that everybody in this band is really great, and we have something together, so let's expand what we're doing. Let's not just fuck around with country songs.'"

A debut 10-inch EP—recently reissued on CD with additional live tracks as "What Part Of 'Get Thee Gone' Don't You Understand?" by Long Beach, Calif., indie Sympathy

for the Record Industry—is the Fibbers' lone country-punk testament; by its 1995 Virgin debut, "Lost Somewhere Between The Earth And My Home," the band had evolved beyond its genre roots into tough, highly personal terrain.

The well of influence being plumbed by the band has grown deeper, and even Bozulich acknowledges that this may prove daunting to some fans.

"I think people were wondering if maybe on our second album we would kind of figure it out, maybe, and go in one direction," she says with a laugh. "But it's definitely gotten more severe—the diversity we're exploring is even more severe now."

Some of the diversification may have been sparked by a key personnel change within the band, and more may be forthcoming thanks to a recent defection.

During a marathon 1995-96 tour, founding guitarist Daniel Keenan was diagnosed with tendinitis and ultimately sidelined. Fortunately, the Fibbers found a ready replacement

in Nels Cline, a multitalented L.A. rock and jazz guitarist working at the time with tourmate Mike Watt's band.

"Nels really liked us a lot," Bozulich says. "Nels completed the rest of the tours that we did, because Watt wasn't touring anymore [in 1996]. Then when Daniel left the band, Nels became more or less permanent."

While Bozulich says that Cline made important contributions, such as the co-written title song (published, like all the group's material, by EMI Virgin Songs Inc./Milk Pal Music [BMI]), she adds, "I think that a lot of the change in direction was something that was happening already anyway."

Although Cline is now a completely integrated member of the band, the Fibbers—who also include bassist William Tutton and drummer Kevin Fitzgerald—must now contend with the departure of violinist Jessy Greene, who abruptly quit the group this spring.

(Continued on next page)

## TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>	
			★ ★ NO. 1 ★ ★	
1	1	21	<b>DAVID HELFGOTT</b> RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV 17 weeks at No. 1
2	2	9	<b>KATHLEEN BATTLE</b> SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
3	4	35	<b>MA/MEYER/O'CONNOR</b> SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
4	3	18	<b>ANDRE RIEU</b> PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
5	5	53	<b>WYNTON MARSALIS</b> SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
6	7	8	<b>CHOIR OF NEW COLLEGE (HIGGINBOTTOM)</b> ERATO 14634 (15.97)	AGNUS DEI: MUSIC OF INNER HARMONY
7	NEW		<b>ROBERTO ALAGNA/ANGELA GHEORGHIU</b> EMI CLASSICS 56338 (31.98)	PUCCINI: LA RONDINE
8	6	43	<b>ANDRE RIEU</b> PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
9	9	27	<b>VANESSA-MAE</b> ANGEL 55375 (10.98/15.98)	THE CLASSICAL ALBUM
10	12	6	<b>SCHOLA CANTORUM OF COLOGNE</b> ANGEL 56408 (10.98/15.98)	CHANT IV: THE MILLENIUM
11	8	10	<b>THEATRE OF VOICES (HILLIER)</b> HARMONIA MUNDI (FRANCE) 907184 (10.98/16.98)	ARVO PART: DE PROFUNDIS
12	10	8	<b>ISRAEL PHILHARMONIC ORCHESTRA</b> RCA VICTOR 68768 (15.98)	60TH ANNIVERSARY GALA CONCERT
13	11	31	<b>CECILIA BARTOLI</b> LONDON 452667 (10.98 EQ/16.98)	CHANT D'AMOUR
14	13	73	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ANGEL 55504 (10.98/15.98)	CHANT II
15	14	32	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ANGEL 56202 (10.98/15.98)	CHANT III

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	25	<b>SOUNDTRACK</b> PHILIPS 454710 (10.98 EQ/16.98)	SHINE 13 weeks at No. 1
2	2	18	<b>LONDON SYMPHONY (WILLIAMS)</b> RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
3	3	10	<b>LONDON SYMPHONY (WILLIAMS)</b> RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
4	6	7	<b>BOBBY MCFERRIN</b> SONY CLASSICAL 62734 (10.98 EQ/16.98)	CIRCLE SONGS
5	4	16	<b>LONDON SYMPHONY (WILLIAMS)</b> RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
6	5	21	<b>THE TALIESIN ORCHESTRA (SAYRE)</b> INTERSOUND 3566 (17.99)	ORINOCO FLOW: THE MUSIC OF ENYA
7	8	30	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
8	7	5	<b>SOUNDTRACK</b> SONY CLASSICAL 63026 (10.98 EQ/16.98)	PARADISE ROAD-SONG OF SURVIVAL
9	9	84	<b>LONDON PHILHARMONIC (SCHOLLES)</b> POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
10	13	2	<b>LONDON SYMPHONY ORCHESTRA</b> TELARC 30472 (10.98/15.98)	SYMPHONIC ROCK: THE BRITISH INVASION, VOL. 1
11	10	64	<b>SOUNDTRACK</b> SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
12	11	26	<b>VARIOUS ARTISTS</b> LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
13	NEW		<b>CROUCH END FESTIVAL CHOIR</b> SILVA AMERICA 60152 (15.99)	CINEMA CHORAL CLASSICS
14	15	4	<b>JEAN-YVES THIBAUDET</b> LONDON 435512 (16.98 EQ)	CONVERSATIONS WITH BILL EVANS
15	14	4	<b>GRAEME REVELL</b> ANGEL 56373 (10.98/15.98)	VISION II: RUMI-THE POETRY OF LOVE

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. †\$ indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale 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

- VARIOUS MOZART IN THE MORNING PHILIPS
- VARIOUS SHINE: THE COMPLETE CLASSICS PHILIPS
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS BEETHOVEN FOR DUMMIES EMI CLASSICS
- VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
- VARIOUS PACHELBEL CANON RCA VICTOR
- PHIL. ORCH. (ORMANDY) ORFF: CARMINA BURANA SONY CLASSICAL
- BOSTON POPS (FIEDLER) FIEDLER-GREATEST HITS RCA
- CARRERAS-DOMINGO-PAVAROTTI TENORS ON TOUR SONY CLASSICAL
- POPS(FIEDLER) STARS & STRIPES RCA
- VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
- VARIOUS MOZART FOR THE MORNING COMMUTE PHILIPS
- HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR
- VARIOUS MOZART-GREATEST HITS SONY CLASSICAL

### TOP CLASSICAL BUDGET

- VARIOUS ROMANCE AND ROSES ● INTER-SOUND
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS 25 CLASSICAL FAVORITES VOX CAMEO
- VARIOUS TCHAIKOVSKY: NUTCRACKER PILZ
- VARIOUS 25 ROMANTIC FAVORITES VOX CAMEO
- VARIOUS 25 GUITAR FAVORITES VOX CAMEO
- VARIOUS PIANO BY CANDLELIGHT MADACY
- VARIOUS 25 PIANO FAVORITES VOX CAMEO
- VARIOUS BEETHOVEN: VIOLIN CONCERTO PILZ
- VARIOUS CLASSICAL TREASURES MADACY
- THE CHOIR OF VIENNA MYSTICAL CHANTS SPECIAL
- VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- ANONYMOUS 4 PORTRAIT HARMONIA MUNDI (FRANCE)
- VARIOUS CLASSICAL MASTERPIECES MADACY

# Top Jazz Albums™

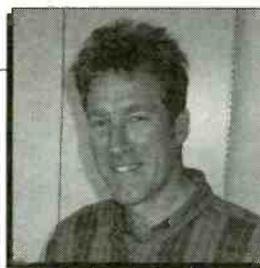
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			***No. 1***	
1	NEW		DAVE GRUSIN GRP 9865	TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI 1 week at No. 1
2	2	15	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
3	3	12	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
4	1	4	ROSEMARY CLOONEY CONCORD JAZZ 4754	MOTHERS & DAUGHTERS
5	4	6	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959
6	6	12	DIANE SCHUUR GRP 9863	BLUES FOR SCHUUR
7	5	80	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
8	7	63	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
9	9	8	OSCAR PETERSON TELARC 83401	A TRIBUTE TO OSCAR PETERSON - LIVE AT THE TOWN HALL
10	8	62	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
11	10	8	CHARLIE HUNTER QUARTET BLUE NOTE 52420/CAPITOL	NATTY DREAD
12	RE-ENTRY		THE CARIBBEAN JAZZ PROJECT HEADS UP 3039	ISLAND STORIES
13	12	3	JOHN PIZZARELLI RCA 67501	OUR LOVE IS HERE TO STAY
14	13	26	PAT METHENY GROUP GEFENN 24978	QUARTET
15	15	56	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
16	17	13	CHICK COREA & FRIENDS STRETCH 9012/CONCORD	REMEMBERING BUD POWELL
17	NEW		MILES DAVIS LEGACY 65038/COLUMBIA	THIS IS JAZZ #22 - MILES DAVIS PLAYS BALLADS
18	19	36	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
19	11	4	ABBEY LINCOLN VERVE 533559	WHO USED TO DANCE
20	23	9	CHARLIE PARKER RHINO 72260	YARDBIRD SUITE: THE ULTIMATE CHARLIE PARKER COLLECTION
21	RE-ENTRY		MILES DAVIS & GIL EVANS LEGACY 67425/COLUMBIA	THE BEST OF MILES DAVIS & GIL EVANS
22	18	55	HERBIE HANCOCK VERVE 529584	THE NEW STANDARD
23	RE-ENTRY		BILLIE HOLIDAY LEGACY 64853/COLUMBIA	LOVE SONGS
24	21	36	GLENN MILLER RCA VICTOR 68320	THE LOST RECORDINGS
25	24	6	VARIOUS ARTISTS VERVE 535884	NOVA BOSSA: RED HOT ON VERVE

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			***No. 1***	
1	1	33	KENNY G ▲ ARISTA 18935	THE MOMENT 33 weeks at No. 1
2	3	4	GATO BARBIERI COLUMBIA 67855	QUE PASA
3	2	10	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
4	4	34	KEIKO MATSUI COUNTDOWN 17750/ULG HS	DREAM WALK
5	5	7	RICK BRAUN BLUEMOON 92743/AG HS	BODY AND SOUL
6	NEW		SPYRO GYRA GRP 9867	20/20
7	7	10	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP HS	NUYORICAN SOUL
8	6	16	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
9	8	6	URBAN KNIGHTS GRP 9861 HS	URBAN KNIGHTS II
10	11	7	BUCKSHOT LEFONQUE COLUMBIA 67584	MUSIC EVOLUTION
11	9	3	HERB ALPERT ALMO SOUNDS 80014/GEFFEN	PASSION DANCE
12	10	8	GEORGE DUKE WARNER BROS. 46494	IS LOVE ENOUGH?
13	13	8	EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON
14	12	43	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS
15	18	4	GOTA INSTINCT 347	IT'S SO DIFFERENT HERE
16	14	35	GROVER WASHINGTON, JR. COLUMBIA 57505	SOULFUL STRUT
17	16	10	WARREN HILL DISCOVERY 77058	SHELTER
18	22	31	MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYPKODISC HS	SHACK-MAN
19	21	3	WALTER BEASLEY SHANACHIE 5032	TONIGHT WE LOVE
20	17	16	ZACHARY BREAUX ZEBRA 44002/ALL AMERICAN	UPTOWN GROOVE
21	15	28	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
22	23	42	NORMAN BROWN MOJAZZ 530545/MOTOWN HS	BETTER DAYS AHEAD
23	19	25	ALFONZO BLACKWELL STREET LIFE/SCOTTI BROS. 75509/ALL AMERICAN	ALFONZO BLACKWELL
24	20	2	ERIC MARIENTHAL I.E. MUSIC 537338/VERVE	EASY STREET
25	RE-ENTRY		BONEY JAMES WARNER BROS. 45913 HS	SEDUCTION

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# Artists & Music



by Jim Macnie

**UP NORTH:** Those who want to hear Pat Metheny and Charlie Haden perform pieces from their impressive "Beyond The Missouri Sky (Short Stories)" disc don't have many choices regarding venue or date. They'll have to trek to the June 27 Festival International de Jazz de Montreal. The guitarist and bassist, whose chart-topping Verve release has sold 36,000 copies in the U.S., according to SoundScan, offer their only global tandem appearance at the highly regarded and ever-growing annual bash. The presentation is a big feather in the festival's cap. "No question, it's a very special date," says Andre Menard, VP and programmer, who books most of the acts for the fest.

Haden isn't the only musician Metheny hooks up with during the Montreal conglom. He's also set to work with Michael Brecker and guitarist Derek Bailey. "The Sign Of 4," a much-heralded collaboration with Bailey recorded during the last days of 1996, was issued May 6 as a three-disc set on Knitting Factory Works. This subsequent live collaboration is also a somewhat unique show.

Each year the Montreal Festival offers one artist a chance to work in a variety of contexts, dubbed the Invitation Series. This time a pair of players was chosen to participate: trombonist Ray Anderson and guitarist Bill Frisell each amend the lineup of their units several times over the course of a week, taking their music in different directions. For Anderson, that means including music by his Pocket Brass Band and singular ensembles he calls Bassdrumbone and Slideride. A blues session with pianist/organist Amina Claudine

Myers is also scheduled. For Frisell, it means adding the alto sax of master improviser Lee Konitz to his quartet and sharing the stage with country music dobro player Jerry Douglas, who is part of the guitarist's new "Nashville" disc on Nonesuch. The festival runs June 26-July 5. Its World Wide Web site address is [www.montrealjazzfest.com](http://www.montrealjazzfest.com).

**CHANGES:** Versatility is everything in a competitive environment, and pianist Fred Hersch often offers us a kaleidoscopic view of his art. The leader of a long-standing trio (featuring drummer Tom Rainey and bassist Drew Gress), the Nonesuch artist underscores the notion that his modus operandi is ever-shifting.

On April 22, he released a gorgeous new disc, "Thirteen Ways," with two other associates, reedist Michael Moore and percussionist Gerry Hemingway, on the indie GM label. And a pair of other notable records are pending: a duet with guitarist Bill Frisell and a solo disc of Monk material titled "Thelonious." Both are for Nonesuch, and Hersch says the Monk disc has plenty of action, including what he calls a "matzo ball gumbo version" of "In Walked Bud." The pianist also played on and arranged a track for vocalist Dominique Eade's RCA debut, "When The Wind Was Green," due in late August. The disc updates sweet and eerie tunes by June Christy and Chris Connor. Hersch brings his trio to New York's Village Vanguard July 15-20.

**SHEEPSKIN:** Chick Corea received an honorary doctorate degree in music May 11 from the Berklee College of Music during the Boston school's commencement ceremonies. To accept in person, the pianist flew back to the States from Norway, where he had just completed a European tour for his "Plays The Music Of Bud Powell" disc on Stretch. Corea, originally from the Beantown area, addressed the Berklee grads as commencement speaker. The pianist/composer has recorded more than 50 albums as a leader or co-leader and has won eight Grammy Awards.

## VIRGIN'S GERALDINE FIBBERS GET BROADER ON 'BUTCH'

(Continued from preceding page)

Bozulich says bemusedly, "We don't really understand or know why she left, except that she went to play in the Jayhawks, and I guess her boyfriend's in that band. It could be that, or maybe she just likes their music better."

While the band, which is managed by Ted Gardner of Lannikin, is still seeking another fiddler to fill Greene's slot, Virgin's Bolan says

that touring will be "intrinsic" to promoting "Butch."

"We are expecting that they will be ready to go, and we'll have dates beginning to showcase them right at street date, or certainly very close to street date," Bolan says. "While we're not planning on doing what you would call special showcases, we are going to focus on the shows that they'll be doing in the high-profile

markets that they developed with the first record, which would include Los Angeles, Seattle, Portland [Ore.], San Francisco, Chicago, New York. We will have special emphasis for those shows and bring people in to see them."

A first single has not been finalized, but Bolan says it will probably be "California Tuffy" or the Fibbers' spark-striking cover of Can's krautrock classic "Yoo Doo Right." A video will be shot for the track.

Bolan says, "Certainly we're going to focus on college radio. Because it's [being released in] the middle of the summertime, I suspect we'll start the record there and then do a reser-ving of it as we go into late August, just before school starts. The focus track will most likely drop very close to street date, and we will be going at commercial alternative to start."

She adds that Virgin is planning a promotional 7-inch single of the focus track, with a contrasting number, such as "Folks Like Me," on the flip side. (Sympathy for the Record Industry will issue a vinyl LP version of the album for commercial release.)

After the domestic launch of "Butch," Virgin will release the album internationally.

"We will have a nice profile developing for them overseas, because we'll have a fair amount of territories releasing the record," Bolan says. "The time frame that's being discussed is September for European and U.K. release."

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## Harris Grant Designs Diversity Commercial, Home Studios Among Clients

■ BY DAN DALEY

NASHVILLE—It is an unusually chilly day in Nashville for mid-April, and Neil Grant is wearing a wool knit watch cap that is slightly incongruous with his tweed jacket and makes him look like an erudite longshoreman. But a portmanteau of diverse and seemingly mutually exclusive skills and interests are the necessary portfolio of a studio designer these days—part physicist, part acoustician, part mathematician, part economist, part construction worker, part ergonometrician, part psychologist, part longshoreman.

"These days, it's what sets one studio apart from others that constitutes a large part of a successful design," he says, settling into a booth at Sammy B's, a Music Row restaurant around the block from Starstruck Studios, one of Grant's most recent U.S. facilities. "And to accomplish that, the designer has to be somewhat unique as well."

Grant—whose Harris Grant Associates (HGA) has studio design projects under way in Seattle, Los Angeles, and New York—laments the creeping corporate quality that increasingly char-

acterizes the professional audio industry. He says that mentality manifests itself in readily apparent ways, such as the rush of manufacturers to public financing markets, and in less visible but equally significant changes in how studios get put together.

"Small, specialized companies with high degrees of expertise in certain areas, like HGA, are becoming more rare in the business these days," says Grant, who has been the sole owner of HGA since 1989, when he bought

out co-founder Graham Harris. "What I'm seeing is more and more corporate entities not only building and owning the studios [driven, he says, by vertical integration, such as publishing companies wanting demos to serve as records] but designing them, as well. Through their corporate resources, companies like Sony and Siemens—which has been taking this course for years with broadcast facilities in Europe—can become total facility sup-

pliers, including technology, design, and financing. And since studios at the upper end are becoming increasingly expensive to build, the possibility of a single supplier can be quite attractive. I mean, you can't ask me or [studio designer] Russ Berger for a \$10 million line of credit, can you?"

Grant adds that the corporate approach may give the client the necessary financing, but not "the individuality. You get mediocre studio design, because that generally takes place by committee."

Referring to Starstruck Studios, Grant compares corporate studio ownership with the diminishing pool of individual entrepreneurs who both want upscale recording studios and can afford them. "There are simply fewer people like Narvel [Blackstock, husband and manager of Reba McEntire and CEO of their jointly owned Starstruck Enterprises] around. If he wakes up one day and says he wants to be in waste disposal, by noon he has bought the trucks and by 5:00 he has a business going. A major corporation would take 18 months to make the first decision."

(Continued on next page)



GRANT



**Lang On The Street.** Warner Bros. chanteuse k.d. lang, left, takes a break from mixing her upcoming album of smoke-themed covers, "Drag," to clown around with co-producer Craig Street, center, and mix engineer Pat McCarthy. The mix sessions took place at Ocean Way in Los Angeles. (Photo: David Goggin)

## newsline...

**NEW YORK MOBILE RECORDING FACILITY EFFANEL MUSIC** will park its L7 expandable truck in Wiscasset, Maine—the summer residence of Randy Ezratty, Effanel's founder and owner. Ezratty says he hopes to attract a large-scale mixing project for late June through early August. The truck was recently fitted with a Neve Capricorn console, used to mix sound for this year's Grammy Awards telecast. On Aug. 8, Effanel will mix sound for Garth Brooks' Central Park concert in New York.

**CONWAY RECORDING STUDIOS** is the latest Los Angeles facility to install a Solid State Logic SL 9000 J Series board, which owner Buddy Brundo plans to use for music recording and mixing as well as film scoring and audio-for-video post-production. "The SL 9000 J sounds incredible," says Brundo. "The sound impressed me the most, along with being able to have the console custom-made with an eight-channel film-monitoring section. We needed eight channels instead of the typical six because we score music for a variety of film formats. I also like the console's flexible routing, in-line capabilities, and automated small faders. Our 72-input frame gives us 144 automated inputs for mixing." The board was installed in Conway's Studio C, its largest and newest room, which features three isolation booths, a 22-foot-high ceiling, spruce floor, birch wall paneling, and a custom-designed headphone mixing system.

**VETERAN RECORDING ENGINEER LESLIE ANN JONES** has been appointed scoring manager/mixer at San Rafael, Calif.-based Skywalker Sound. Jones was staff engineer at the legendary Capitol Studios in Los Angeles, where she worked on music projects by Michelle Shocked, Rosemary Clooney, and Michael Feinstein, as well as such films as "White Men Can't Jump" and "Boomerang." Prior to joining Capitol, Jones served in staff engineering positions at ABC Recording Studios in Los Angeles and Automatt Recording Studios in San Francisco. It was at the latter that Jones launched her film-score-mixing career with "Apocalypse Now" and recorded jazz sessions with Herbie Hancock, Bobby McFerrin, and Angela Bofill.

**NEW YORK EQUIPMENT RENTAL SHOP THE TOY SPECIALISTS** has incorporated Otari's UFC-24 multiformat converter into its TransferMAT room. Designed as a multipurpose audio transfer room, the TransferMAT employs the UFC-24 to convert between such formats as DASH, Otari 32-track digital, Adat, DA-88, DAT, and time-code DAT.

**WESTLAKE STUDIOS** in Los Angeles has added an AMS Neve Flying Faders automation system to its AMS Neve V3 Series console in Studio C. The seven-room complex now boasts three Flying Faders rooms. Studio C, Westlake's midsize tracking and mixing room, has been used by such clients as Tori Amos, Michael Kamen, and Quincy Jones.

**MASTERDISK** has opened a mastering room for facility veteran Andy Van Dette, who has cut vinyl and edited audio at the New York studio for more than 10 years. The new room features an array of vintage, state-of-the-art gear, including the Altec monitors left behind by engineer Bob Ludwig when he left Masterdisk to open Gateway Mastering in Portland, Maine.

**POST-PRODUCTION POWERHOUSE TODD AO HOLLYWOOD** has installed eight Fairlight MXF3plus systems, according to a Fairlight press release. The studio, whose credits include such motion pictures as "Grumpier Old Men," "The Firm," and "Rich Man's Wife," now operates 13 MFX3plus suites.

## Veteran Producer Gottehrer Swings From Sire Into New Indie Label Sol 3

■ BY BEN CROMER

Producer and label executive Richard Gottehrer sounds more like a young entrepreneur than a veteran music mogul when he talks about his new indie label, Sol 3 Records. Gottehrer, co-founder with Seymour Stein of Sire Records, launched Sol 3 in 1996 to showcase such new acts as the Twistoffs and Scrub.

"A lot of producers start record companies and get other people to make the records," Gottehrer explains, adding that although he is the primary producer at Sol 3, he wants to develop talented producers as well.

"The idea for this company is to take the artist, give them room to grow, and work with them," he continues. "As a producer, I am able to give them my experience to help them develop to the next level, and if it's not the first record, then it'll be the second record or the third record that becomes a hit."

Gottehrer's delight is clearly evident when he talks about the college radio buzz about Scrub's "Wake Up!" and the Twistoffs' fraternity party romp "Cup Of Fish." He also is enthusiastic about the forthcoming album by Giovanni, a project he pro-

duced for Stein at Sire/Elektra.

"He's an alternative artist that has a really good voice and a good presence," says Gottehrer of Giovanni. "He originally made some sides that were a little more dance oriented and didn't really fit his lifestyle and what he felt about music, so Seymour called me and asked if I would work with him."

Gottehrer's excitement over these performers, however, is tempered by the sobering reality of more than 30 years in the music business. Born June 12, 1940, in New York, Gottehrer learned his craft in the early '60s by producing demos in mono and in 2-track, later graduating to singles done in 4-track. "All the Phil Spector records were made on 4-track, and those were monstrous-sounding things," he says.

Gottehrer points out that his apprenticeship occurred at a time when producers and songwriters wielded significant power.

"It was all singles then. Albums were made only after you had a huge hit," recalls Gottehrer. "The song was absolutely critical, and the artist was, in many cases, an extension of the song, the producer, and the arranger."

Gottehrer's first significant hits, in tandem with Jerry Goldstein, were such seminal tracks as the Angels' "My Boyfriend's Back," the McCoys' "Hang On Sloopy," and the Strange-loves' "I Want Candy."

In the late '60s, Gottehrer and

Stein started Sire, leaving Gottehrer little time for production work. Gottehrer did, however, have chart success with such Sire acts as Focus and the Climax Blues Band. Gottehrer returned to the studio full time in the late '70s and early '80s, producing records by Blondie, Marshall Crenshaw, the Bongos, Robert Gordon, and the Go-Go's.

Gottehrer's keen pop sensibilities were the perfect match for the youthful energy of the Go-Go's on "Our Lips Are Sealed" and "We Got the Beat"; the retro-rock of Crenshaw's "Someday, Someway"; and the Bongos' edgy pop on "Numbers With Wings" and "Barbarella." Those tracks were prime examples of Gottehrer's uncanny ability to capture raw performances while adding such stylistic touches as cascading tambourines and jungle drums.

"It took a long time to do those records," he explains. "They sound like they could have been done in an instant, but they took a good deal of time. I spent hours and hours trying to get the right touch on the tambourines on 'Numbers With Wings.' On 'We Got The Beat,' we wanted to make the drums amazingly heavy, so I banged on the drums with Gina [Schock] and doubled her parts."

Gottehrer concedes that many of the musicians he produces are not virtuosos. Even so, he insists it is the producer's job to smooth out the

(Continued on next page)

PRO  
FILE

### HARRIS GRANT DESIGNS DIVERSITY

(Continued from preceding page)

The increased costs of major studios and the aversion to risk that has been engendered as a result have changed the nature of the studio from one of an individual vision to that of safety-first mentality. But the effects of this search for security are mirrored far beyond simply the studio business. "Take the reissue of 'Star Wars,' for example. It's a known quantity. There's no risk. And that's where the entire entertainment business is going."

Grant is not whining, though. The same technological revolution that made personal recording studios a

reality and in the process shattered the previous generation's orderly relationship between recording studio and recording artist has also changed the way in which people view studios. Over the last decade, more and more major artists and producers, such as Peter Gabriel (whose Real World Studios in the U.K. was designed by Grant) and Mutt Lange, have built upscale facilities, and in many cases they turn to the same people who built the traditional facilities. Personal studio design now accounts for as much as 20% of Grant's business, up considerably in the last

five years, he says.

One upshot of that has been a focus on small-room design, with significant benefits industrywide. "There's been a revolution in understanding small-room acoustics in recent years, and much of that is because of the attention focused on the personal studio," says Grant, who is also the co-designer and managing director of the Coastal Acoustic line of Boxer studio monitors. "There are more things that are known now, so you have less guesswork in the process of small-room design. And since so many studios now are opening

smaller second and third rooms, they can benefit from those advances."

It is, in fact, these personal rooms that often seem to offer Grant and other designers the best chance to manifest their individuality. "I did Real World for Peter, and I'm now working on a proposal for a studio for Rudolf Schenker of the Scorpions," he says. "Two very different people, two very different studios."

But it's the conventional facilities that Grant, a former musician (he plays the Hammond organ) and a physics/computer science university graduate, says have increased his awareness of the economic realities of the studio business.

"There was a period in London in the 1980s when all you needed was a decent room and an SSL and you were working," he recalls. "Now, studios have to work harder and smarter than ever before. There are too many recording studios, and there is no reason to build another one unless it's going to be different from what's already out there. That's where an individual design comes in and separates a studio from the cookie-cutter ones."

He cites such facilities as New York's Hit Factory and London's Strong Room, both of which he designed, as offering the balance of individuality, high technical standards, and a renewed emphasis on service, as the paradigm for the way studios will have to operate to succeed.

Where the studio designer fits into this radically altered new landscape is also an economically based answer. In many cases, designers have to accommodate the new economic realities and adjust the scale of their visions accordingly. As he puts it, "Gone are the days

when [a designer] imposed his methodologies on the client."

But designers will also not likely lose the ideological bent that has distinguished them within the pro audio community over the years, and Grant's philosophy remains based upon uniqueness of design as a factor that can differentiate one studio from another, particularly as more pieces of technology become more ubiquitous. A host of acoustical products have been developed in the last two decades, such as ready-made diffusers and absorptive sonic materials that can be cost-effectively integrated into an array of designs. And the mathematics of acoustics have refined themselves far beyond the putative rules of thumb that made the field of design as ideological as it had become, much like the way cosmic theories developed over the centuries before Galileo.

"We can now define acoustical properties, mathematically, in a much more precise manner," observes Grant. "And, based on that, we can optimize the architecture of studios—statistical optimization, it's called—that can free designers from the limits of materials and spaces. Also, there have been tremendous advances in computers that make the mathematics easier to do and apply . . ."

"It's interesting that the result of this will put more pressure on designers to be more individual, because they'll be offering designers more freedom. That's why I think the designers and the studios that do the best at setting themselves apart from others will be the most successful ones in the long run. As someone once said, 'What's the point of having a revolution if you don't succeed?'"

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MAY 24, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT TOP 40
TITLE Artist/ Producer (Label)	MMMBOP Hanson/ Stephen Lironi/The Dust Brothers (Mercury)	G.H.E.T.T.O.U.T. Changing Faces/ R. Kelly (Big Beat/Atlantic)	ONE NIGHT AT A TIME George Strait/ T. Brown, G. Strait (MCA)	HYPNOTIZE The Notorious B.I.G./ Deric "D-Dot" Angelettie, Ron "Amen-Ra" Lawrence, Sean "Puffy" Combs (Bad Boy/Arista)	ONE HEADLIGHT The Wallflowers/ T-Bone Burnett (Interscope)
RECORDING STUDIO(S) Engineer(s)	PCP LABS/SCREAM STUDIOS (Los Angeles, CA) John King/Niven Garland	CRITERIA STUDIOS (Miami, FL) Stephen George	EMERALD SOUND STU- DIOS (Nashville, TN) Steve Marcantonio	DADDY'S HOUSE (New York, NY) Doug Wilson	SUNSET SOUND (Los Angeles, CA) Toby Wright
RECORDING CONSOLE(S)	Soundcraft Spirit/SSL 4000G	SSL 6000E/G	SSL 4000E with Ultimation	SSL 9000	API/Demedio Custom
RECORDER(S)	Protools/Studer A827	Studer A820	Sony PCM 3348	Studer A800 MKII	Studer A800
MASTER TAPE	Quantegy DAT/ Ampex 499	3M 996	Ampex 467	Ampex 499	3M 996
MIX DOWN STUDIO(S) Engineer(s)	SOUTHBEACH STUDIOS/OCEANWAY (Miami/Los Angeles) Tom Lord-Alge/John King	BATTERY STUDIOS (Chicago, IL) R. Kelly, Stephen George	MASTERFONICS (Nashville, TN) Chuck Ainlay	DADDY'S HOUSE (New York, NY) Lane Craven, Sean "Puffy" Combs	RECORD ONE (Los Angeles, CA) Tom Lord-Alge
CONSOLE(S)	SSL 4064G+ with Ultimation NEVE 8038	SSL 4000E/G	SSL 4000E with Ultimation	SSL 9000	SSL 8000G+ with Ultimation
RECORDER(S)	Sony 3348/Studer 820/Ampex ATR 124	Otari MTR 92	Otari DTR 90011	Studer A800 MKII	Studer A800
MASTER TAPE	Ampex 499/3M 996	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	STERLING SOUND Ted Jensen	HIT FACTORY Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	POWERS HOUSE OF SOUND/HIT FACTORY Herb Powers/Carlton Batts	PRECISION MASTERS Stephen Marcussen
CD/CASSETTE MANUFACTURER	PDO-HTM	WEA	UNI	BMG	UNI

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### VETERAN PRODUCER GOTTEHRER SWINGS

(Continued from preceding page)

rough edges and capture a performance.

"I try to make each one of the elements be as good as they can possibly be," Gottehrer muses. "A lot of guys would listen to some people play and say, 'No, we gotta get a [session] player in here.' I don't think that way. I'll figure a way of getting the most out of that person and make it work."

Gottehrer's exploration into new music continued in the late '80s and early '90s with acclaimed albums by the Judybats, ex-Bongos leader Richard Barone, and Jeffrey Gaines. He calls Gaines' self-titled debut "one of the better records I've done."

In addition to his work with the Twistoffs and Scrub for Sol 3, Gottehrer will enter the studio shortly to produce Orisha, a band he characterizes as "atmospheric. The lead singer is like a young [David] Bowie. It's sensitive music that from time to time also rocks out." His other new Sol 3 acts are Godhead, an "industrial-type band that are leaning now toward electronic," and Core.

"Sooner or later one of these bands will break through, and then we'll have more time and more resources to put toward developing new things," Gottehrer surmises, adding that he wants Sol 3 to remain independent as long as possible.

"I'm not a champion of the system as it exists with major labels [in which] they pick you up for distribution and what happens is you just become part

of that system, and you play the game just like they do," he adds.

Gottehrer works with a number of engineers but heaps particular praise on Jeffrey Lesser. As for his preferences for studios, Gottehrer cites Bearsville in Woodstock, N.Y., and RPM in New York.

"I like working at Bearsville and RPM, but the budgets are much less with our label, so I find inexpensive ways of doing it. I do it quick, or sometimes I just leave things out."

Even so, Gottehrer says modestly priced equipment will yield "reasonably good sound. It doesn't matter if it comes from a basement or a \$250-an-hour studio. People are capable in their own living rooms of making decent-sounding music."

Gottehrer is not bothered by the endless digital-analog debate, pointing out that what he seeks is "a good representation of the artist and the song. It's not really a big issue to me, although I probably would just stay analog and maybe mix to DAT."

Ultimately, Gottehrer sees production in terms of "clarity of thought," emphasizing pre-production to ensure that sessions result in good songs and performances.

"Although you can make a great record out of a great song, you cannot make a great record out of a lousy song," Gottehrer insists. "There's such a glut of material on the market, and a lot of it is good. To stand out, you have to really have to have good songs."

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## DICKINSON

(Continued from page 12)

"We feel this year is a good time for a big mainstream metal record to start to have an impact again," says CMC president Tom Lipsky, who owns half the company, with BMG owning the other half. "Our whole label is based on being in pretty much the middle of mainstream rock, and my strong gut reaction is that this is the right record for the time."

"I'm excited with Bruce collaborating again with Adrian—they're two individuals that have had a lot to do with the growth of metal back in the [late] '70s and '80s," Lipsky adds. "Bruce has returned to the kind of style people know."

Dickinson, born in Worksop, Nottinghamshire, was the vocal and visual focus of Iron Maiden from 1981 to 1993, an era of prolonged international success with EMI that included 10 U.K. top 10 singles and three chart-topping albums, as well as five consecutive platinum-selling albums in the U.S. on Harvest and then Capitol. Dickinson has since made more modest chart appearances with the solo albums "Balls To Picasso" (1994, on EMI in the U.K. and Mercury in the U.S.) and his debut for Raw Power, last year's "Skunkworks."

Dickinson describes those releases as "nothing remotely close to full-on metal records. I didn't want to invite comparisons with Maiden. What I'd done at the beginning of the '80s with them is classic stuff, so I was very keen to get away from that."

Having kept in touch with Smith, the singer went to Los Angeles to write and demo songs with producer Roy Z, whose work with Downset he had admired.

On his return, Dickinson played the demos to Smith. "I said I was doing the full-on heavy metal thing again. He was the only guy I knew who could handle it without a monstrous ego, and his style is so instantly recognizable, particularly in America."

Following a series of in-store appearances and live acoustic sets at a wide variety of retail outlets across England last month, Dickinson and Smith hosted a listening party for "Accident Of Birth" at F Musicfest, the annual rock music convention, earlier this month in Los Angeles. Lipsky is hopeful they will return for a substantial tour "with a minimum of 30 dates" in late summer. "Bruce has made a commitment to work the American market this year," he says.

U.S. radio and other media were serviced with samplers of the album six weeks ahead of release. The title track was released April 20 as a U.K. single, charting at No. 54, with the ballad "Man Of Sorrows" due as the second single.

Castle label manager Steve McTaggart says the album has been

warmly received by the U.K. rock press, such as Kerrang! and Metal Hammer. A track has been featured on a cover-mounted CD with the latter magazine, while Kerrang! featured a cover-mounted scratch card inviting readers to write in for a free CD of Castle artists, including Dickinson.

"People can read what a great album it is, but you've got to let the dog see the rabbit," says McTaggart, adding that Castle also developed a "first-day cover" device for the single and album, whereby first-day consumers have the record's artwork embossed, making for an "automatic collector's item." Castle has also advertised in several in-store magazines in Germany, another strong market for Dickinson's material.

"This sounds like a strong Iron Maiden-style record," says Andy Fordyce, chart albums buyer at HMV in the U.K., several of whose stores were on Dickinson's recent retail acoustic tour. "It will strike a chord with Maiden fans, and the metal press do tend to make [a] good job of covering these things. Iron Maiden aren't the band they were 10 years ago in terms of singles [sales], but there's always a strong residual market for this kind of thing. Heavy metal fans are definitely the most loyal."

Alan "Fluff" Freeman, presenter of Virgin Radio's "Friday Rock Show," a winner at last week's Sony Radio Awards in London, describes the Dickinson album as "very explosive. There's no way you can desert your sound and hope to captivate an audience by performing in a style that isn't your own. This is very much back to basics, and it's a joy to play it."

In the U.S., Lipsky says CMC will present the album to "about 700 commercial, college, and underground stations. We want the metal community to be the first ones to hear it, live with [it], and respond to it. Then we'll spin off a single and go to album rock radio, and that's a whole other 600-700 stations."

And for fans who recall Dickinson's many activities outside recording, such as his success as a novelist in the early '90s, another typically diverse sideline has emerged. May 12 saw the European release by RCA Victor of "Friends For Life," an album of duets by Montserrat Caballé, on which he shares vocals with the Spanish soprano on a version of Queen's "Bohemian Rhapsody."

"I got a call asking if I fancied doing it," says Dickinson, "and I thought it was a bit like repainting the holy shroud of Turin. But what made it OK was that Montserrat was doing it. We got a 48-voice choir, a symphony orchestra, and a rock band on it."

## CALENDAR

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

### MAY

May 27, **An Evening With Quincy Jones**, dinner meeting of the California Copyright Conference, Sportsmen's Lounge, Studio City, Calif. 818-848-

6783.

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

May 29-June 1, **10th International Congress On Women In Music**, California Institute for the Arts, Valencia, Calif. 818-248-5775.

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

Chicago. 310-372-0546.

May 31-June 2, **BookExpo America**, McCormick Place Complex, Chicago. 203-840-5814.

### JUNE

June 3, **1997 Membership Awards Luncheon**, presented by the Los Angeles chapter of the National Academy of Recording Arts and Sciences, Beverly Hills Hotel, Beverly Hills, Calif. 310-392-3777.

June 2-5, **CES/COMDEX Spring Show**, Georgia World Congress Center, Atlanta. 703-907-7674.

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

June 5, **The Arts In Cyberspace: Update '97 Symposium/American Eagle Award Luncheon**, honoring Phil Ramone and the Oak Ridge Boys, presented by the National Music Council, Hilton Hotel, New York. 201-655-7974.

June 5-6, **BrainCamp**, presented by Kids' Entertainment Seminars, Coleman Conference Center, New York. 516-825-0180.

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

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

June 13, **Kids' Entertainment Seminar (K-Ea-St)**, Marriott Marquis, New York. 516-825-0180.

June 14, **Grammy In The Streets Music Business Conference**, Transmission Theater, San Francisco. 415-749-0779.

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

June 19, **Fourth Annual Red Cross Round Up**, a concert and silent auction, Wildhorse Saloon, Nashville. 615-327-1931.

June 19-21, **E3/Atlanta**, presented by the Interactive Digital Software Assn., Georgia World Congress Center and Georgia Dome, Atlanta. 800-315-1133.

June 20, **Silver Clef Award**, Inter-Continental Hotel, London. 44-171-736-5500.

June 21, **The Deal Is Done, What Next**, ASCAP panel at Mobfest, House of Blues, Chicago. 773-327-2569.

June 25, **U.K. Commercial Radio Convention & Awards**, Cumberland Hotel, London. 44-171-306-2603.

June 26-28, **T.J. Martell Foundation/Neil Bogart Memorial Fund 1997 Rock 'N' Charity Celebration**, various locations, Los Angeles. 310-247-2980.

June 27, **Kids' Entertainment Seminar (K-Ea-St)**, Furama Hotel, Los Angeles. 516-825-0180.

### JULY

July 2, **British Phonographic Industry AGM**, Brits School, Croydon, England. 44-171-287-4422.

July 9-12, **Video Software Dealers Assn. Annual Convention**, Las Vegas Convention Center, Las Vegas. 818-385-1500.

July 16-18, **Billboard's Fourth Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago. 212-536-5002.

## LIFELINES

### BIRTHS

Twins, Gabrielle Charles and Matthew Leo, to **Joe and Camille Riccitelli**, April 6 in Livingston, N.J. Father is senior VP of promotion at Island Records.

Boy, Tristan James, to **John and Juliana Trepp**, April 10 in Astoria, N.Y. Father is A&R director for Deep Blue/ESP-Sun Records.

Girl, Mimi Ann, to **Dwayne Welch and Lucy Jardine**, April 16 in Manhasset, N.Y. Father is VP/head of international for RCA Records.

Boy, Sam Taylor, to **Pete and Cristina Rosenblum**, April 17 in New York. Father is the director of alternative promotion at Elektra Records.

Boy, Berch Jr., to **Berch and Gabriela Rupenian**, April 21 in Montevideo, Uruguay. Father owns several radio stations and is a DJ and TV host.

Girl, Simone Pierre, to **Larry and Lynda Batiste**, April 22 in Oakland, Calif. Father is a singer and co-owner of publishing company Pure Delite Music.

Girl, Madison Ann, to **Matt and Ann**

**Engstrum**, April 28 in Los Angeles. Father is national accounts manager for Republic Pictures.

Boy, Spencer Moses, to **Susan Dodes and Jeff Jones**, April 30 in New York. Mother is an independent A&R and production consultant. Father is VP of marketing and product development for Legacy Recordings.

Boy, Brandtson Wyatt, to **Melissa Greene Anderson and Pete Anderson**, May 14 in Wynnewood, Pa. Mother is VP of Collectables. Father is senior VP of sales at Atlantic.

### MARRIAGES

**Sarah Weinstein to Timothy Denison**, April 12 in New York. Bride is national director of media relations for Island Records.

**Christopher Deerfield to Llana Lloyd**, May 7 in Las Vegas. Groom is lead singer and guitarist for the band Smokin' Gun.

**Michele Jacangelo to Thomas Quigley**, May 8 in Anguilla. Bride is special events publicist for Billboard. Groom is senior PR manager for Schieffelin & Somerset Co.

## GOOD WORKS

**RECORDINGS SALE FOR CENTER:** The ARChive of Contemporary Music (ARC), the 10-year-old nonprofit music library and research center in New York, holds its semiannual sale of recordings to benefit the organization June 7 and 8 at its space at 54 White St. in Manhattan. Some 20,000 CDs, LPs, and cassettes have been donated for the event. ARC members can attend a preview cocktail party to get first crack at the sale items. Contact: 212-964-2296 for membership; 212-226-6967 for more info on the sale.

**BEST OF KIDS' BLUES:** AIWA America Inc., sponsor of the Chicago Blues Festival, has been conducting a contest in which Chicago middle school students are asked to write blues lyrics. They are being asked to write six lines of prose on any topic that "gives them the blues," either in a serious or humorous vein. As an incentive to enter, the first 100 entrants will receive a commemorative AIWA/Blues Festival T-shirt. Three winners will be chosen by a panel of judges featuring staffers from the Chicago school sys-

tem and AIWA America Inc., as well as one of the festival's featured performers. Prizes include an AIWA personal stereo; the grand prize is an AIWA home stereo system. Winners will be announced at the fest, which runs June 5-8. As part of the festival, AIWA is also donating money to the visiting artists program in the city schools. Contact: **Mona Finston** or **Terry Shea** at 212-255-8491.

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 SITTIN' ON GO • Josh Leo, Rick Bowles • Warner-Tamela/BMI, Hellmaymen/BMI, Maypop/BMI, Nineteenth Hole/BMI, Mike Curb/BMI, Diamond Storm/BMI

**HOT R&B SINGLES**  
 G.H.E.T.T.O.U.T. • R. Kelly • Zomba/BMI, R. Kelly/BMI

**HOT RAP SINGLES**  
 HYPNOTIZE • Christopher Wallace, Sean "Puffy" Combs, Deric Angelette, Ron Lawrence, Andy Armer, Randy Badazz, Ricky Walters, Douglas Davis • Big Poppa/ASCAR, Justin Combs/ASCAR, EMI April/ASCAR, Mystery System/BMI, Almo/ASCAR, Badazz/ASCAR, Danica/BMI, Entertaining/BMI

**HOT LATIN TRACKS**  
 SOLO EN TI • Vince Clarke • Sony/ATV/BMI

# Songwriters & Publishers

ARTISTS & MUSIC

## Rhino Set Re-Creates Tunes From Titanic's Tragic Voyage

BY IRV LICHTMAN

NEW YORK—Contrary to popular myth, the band did not play "Nearer My God To Thee" as the Titanic sank on its maiden voyage across the Atlantic to

America on April 14, 1912.

What is known are other songs the White Star Orchestra (named after the ship's owner) played for its first- and second-class passengers. Separately, the third-class passengers performed

their own music, which surviving passengers have documented.

A new album due June 17 from Rhino Records, "Titanic: Music As Heard On The Fateful Voyage," offers authentic re-creations of more than two dozen

selections. Some are as familiar today as they were when played on the Titanic: Irving Berlin's "Alexander's Ragtime Band," which swept the world when it was first published a year before the voyage; Nat D. Ayer's "Oh, You Beautiful Doll"; Nora Bayes and Jack Norworth's "Shine On Harvest Moon"; Lewis F. Muir's "Waiting For The Robert E. Lee"; Franz Lehar's "The Merry Widow Waltz"; and Paul Lincke's "Glow Worm."

In addition to pop and operetta favorites, the orchestra—a five-piece band—also played classical music by Camille Saint-Saëns and Sir Edward Elgar. The entire program, in fact, consists of material that has entered the public domain in the U.S.

The Titanic album is the creation of Ian Whitcomb, a songwriter and chron-

icler, 12 books in all, of the age of Tin Pan Alley and the modern pop era. Whitcomb also had a rock hit in the '60s called "You Turn Me On."

He says that the "Titanic" album is indirectly the result of a deal that fell through. The deal would have had him supervise and conduct the music of the upcoming James Cameron-directed megabudget film based on the Titanic tragedy, the third major feature—and by far the costliest—to tackle the subject since the 1950s.

Further unusual documentation of the Titanic's first and last voyage is now on Broadway in the form of a musical with a score by Maury Yeston, soon to be heard on an RCA Victor original-cast album. There is even a computer game from CUC Software called "Titanic—  
(Continued on page 56)

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "IS THIS LOVE"

Written by Bob Marley  
Published by Bob Marley Music Ltd./Almo Music Corp. (ASCAP)

Acclaimed acoustic musician Sam Bush has long been a Bob Marley fan. So when he was recording his current Sugar Hill album, "Glamour & Grits," his first solo album in 13 years, he couldn't pass up the chance to serve up his rendition of a Marley classic. The tune he chose was "Is This Love." Though Marley never placed the song on Billboard's Hot 100 Singles chart, it was previously covered by the Pat Travers Band, who took it to No. 50 in 1980.

"When I first discovered Bob Marley, it was interesting that the first thing I ever noticed was the rhythm guitar playing, which was, of course, Bob and the way the rhythm guitar in reggae makes sort of a chunk, a sort of a chopping, chunking sound," Sam Bush says. "It reminded me very much of the way Bill Monroe would play a rhythm chunk on the mandolin."

"Bill started that style on the mandolin, which is known as the bluegrass rhythm chop. So when I first heard Marley, one of the things that attracted me, before I even noticed the singing, bass playing, or drumming, was the rhythm guitar playing. It almost sounded like a bluegrass rhythm mandolin to me. That led me to discover Bob Marley and the fantastic songs and what a

great singer he was.

"The more I listened to him, the more I loved him . . . Over the years, we've done a few of his songs. Back in New Grass Revival, we used to do 'One Love.' So I'd been messing around with 'Is



This Love' for a few years and discovered it works great as a live song to play onstage. Then for the recording, we asked Al Kooper to contribute the Hammond B-3 organ . . .

"It's hard for me not to do a Bob song on every record, because I love Bob Marley. One of the things that separates Bob from some other reggae artists is that his songs and the subject matter aren't just for Jamaica or one section of the world. It's like the whole world loves Marley's songs."

## Fischer, Boosey & Hawkes For Sale; Godfrey-Kass Exits EMI

FOR SALE SIGN: Venerable music houses Carl Fischer and Boosey & Hawkes, held mostly privately under a single roof, have been put on the sales block. Sources say the sale could command as much as \$300 million, with Boosey & Hawkes commanding the lion's share. "It's a very complex deal," says an interested party. "There are publishing companies, print rights, and an instrument manufacturer, as well as music wholesaling and retailing in New York and Chicago." Both companies, whose publishing deals are classically oriented with works by Aaron Copland and Igor Stravinsky, among other composers, were established in the 19th century; Carl Fischer in the U.S. and Boosey & Hawkes in England.

KEY EXIT AT EMI MUSIC: Robin Godfrey-Kass has left his post as executive VP of West Coast operations at EMI Music Publishing (Billboard Bulletin, May 16). Godfrey-Kass joined the company about 1½ years ago, relocating from the U.K., where he was chief executive at the U.K. office of Warner/Chappell Music. Word that he is about to join another major U.S. publishing setup could not be confirmed at press time. EMI Music Publishing chairman Martin Bandier says no decision has been made on a replacement for Godfrey-Kass.

BEASTLY RENEWAL: The Beastie Boys will stay with PolyGram Music Publishing Group worldwide for their current catalog and future works, reports David Simone, president of PolyGram Music. Under the deal, the company continues to co-own and exclusively administer the group's music "well into the 21st cen-

tury," Simone says. Currently in the studio, the Beastie Boys are preparing a fifth full-length album. The Beastie Boys are composed of New Yorkers Mike Diamond, Adam Horowitz, and Adam Yauch. In addition to operating its own label, Grand Royal, the group publishes a magazine and has its own World Wide Web site.

In another development at PolyGram Music, the company will handle all music publishing rights for Intermedia's film slate for the next two years, according to Guy East and Nigel Sinclair, co-chairmen of Intermedia, and David Hockman, CEO of PolyGram International Publishing. Intermedia is a diversified entertainment investment company that finances and distributes films in collaboration with such producing partners as Sydney Pollack and Scott Free.

ZOMBA'S SUICIDE MACHINES: Zomba Music Publishing has made a global deal with Suicide Machines. The act has made chart news since its May release on Hollywood Records, and its new single, "SOS," has just been released. The signing is the first for Zomba Music senior director of A&R Howie Abrams. Suicide Machines will tour this summer and play selected dates supporting No Doubt.

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

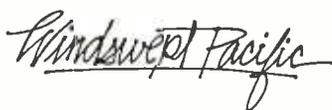


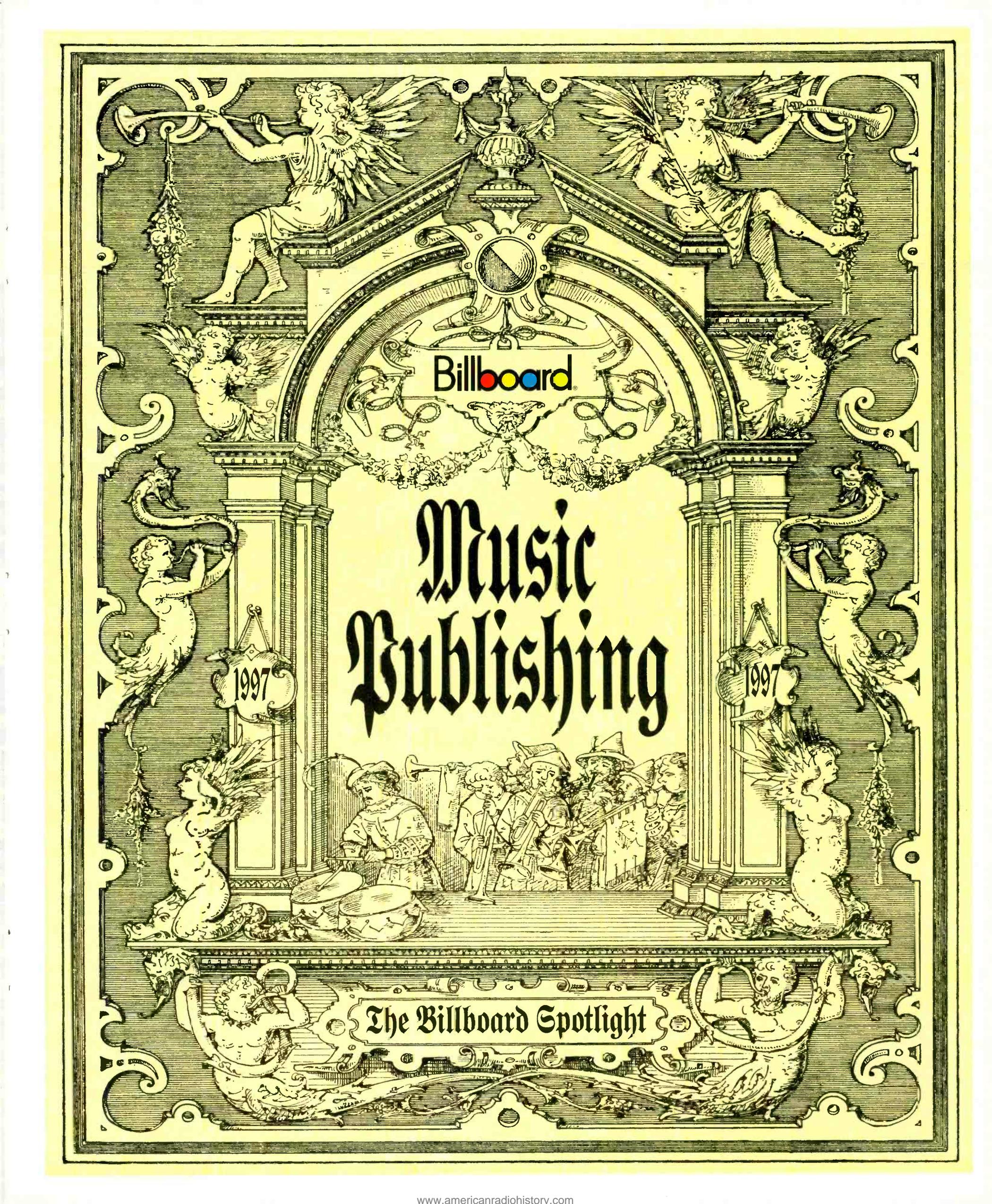
by Irv Lichtman

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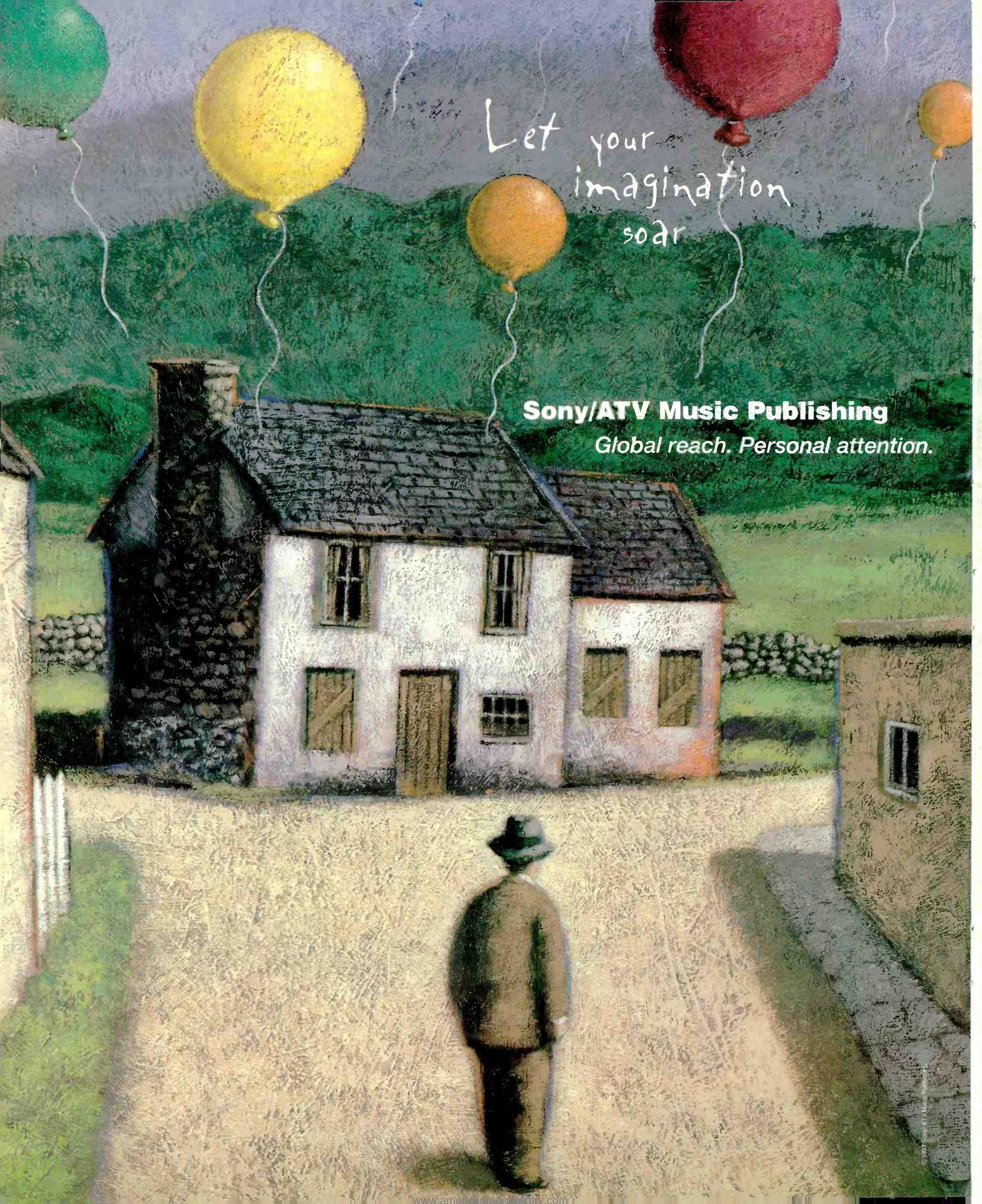
Billboard

# Music Publishing

1997

1997

The Billboard Spotlight

A painterly illustration of a man in a hat standing in a village square. The man is in the foreground, wearing a dark suit and a hat, looking towards the viewer. Behind him is a two-story white building with a dark roof and a stone chimney. The square is paved, and there are other buildings in the background. The sky is filled with several balloons in various colors (green, yellow, orange, red). The overall style is textured and expressive, with visible brushstrokes.

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Addressing new technology, too, Robinson says the role of the music publisher will not change dramatically "until well into the beginning of the 21st century, but several factors will affect how we do business. We will see DVD, electronically delivered recordings and the added use of music in the Internet. The Internet will affect publishers more so than other technologies. We will perhaps need a different kind of expertise to license the various kinds of uses possible in that medium."

Internationally, Robinson sees a trend toward the merger of mechanical and performing-rights societies in the U.K. and Australia, which he regards as having a positive effect on costs and reflect lower collection fees and greater efficiency.

"As time passes—and if there is a currency harmonization across Europe—we could also see mergers of country societies to further reduced costs and enhance efficiency," he says.

Ralph Peer II, chairman/CEO of peer-music, believes that the basic apparatus will be in place for publishers over the next five or 10 years.

"There will, however, be dramatic differences in the way the consumer interfaces with music sources," he explains. "We will be in the midst of a change as radical as when sheet music and piano rolls were

**"Although music publishers have always benefited from new technology, this could be the first time when technological advance becomes a threat. My present concerns with the U.S. Congress do not lead me to be madly optimistic. Right now, we can't sit around, get drunk and weave fairy tales."**

—Nick Firth, BMG Music Publishing Worldwide

replaced by recordings. Global licensing with national payment will be far more common, requiring considerably more interaction among collection groups. Accounting and copyright administration will become more complex as every nation becomes a possible source of music."

Striking a geographic note as to sources of songwriting talent, Peer says, "The creation of realistic niche markets through direct distribution will provide abundant opportunities for a new generation of international composers."

### INTELLECTUAL EXPANSION

Richard Rowe, president of Sony/ATV Music, says that expansion into China, Southeast Asia and Eastern Europe—boosted by crusades over the past two years to attach importance to intellectual-copyright protection and its enforcement—is a "precursor to the real work: developing local songwriters, composers and lyricists for local audiences, then taking those artists to other territories."

Rowe says the collection agencies in Europe must "embrace new technology for their administrative and back-office functions" to deal with lower fees that have been negotiated.

One of the major future themes sounded by MCA Music Worldwide president David Renzer also focuses on mechanical rates. "The next several years should be very interesting to watch," he says, "as mechanical rates currently in place in the U.S. and Canada expire at the end of this year and the BIEM/IFPI negotiations continue overseas."

"In the U.S., publishers, artists and attorneys seem to be experiencing more and more success with improving basic 75% of statutory rate deals. There is a growing trend toward bumps in the rate in control-composition language in recording deals, bumps based on sales at gold and platinum and in more competitive signings. You can expect some interesting battles with record clubs in both the U.S. and Canada,

*Continued on page 54*

## The Take On 2000:

# What's In It For Us?

**WHAT'S THE FUTURE OF THE SONG-BIZ GOING TO LOOK LIKE? DEPUTY EDITOR IRV LICHMAN WENT TO SEVEN KEY MEMBERS OF THE MUSIC-PUBLISHING COMMUNITY FOR ANSWERS.**

NEW YORK—To quote that song heard in "Casablanca," the fundamental things apply in looking at the music-publishing landscape in the first years of the 21st century.

But that doesn't mean that forces that exert themselves from without the immediate music-publishing environs won't have a sizeable impact on the publishing community's well-being, say the heads of major publishing operations and the man who runs the affairs of the National Music Publishers' Assn., the publishers' trade association in the U.S.

Martin Bandier, chairman of EMI Music Publishing, is one who sees the very transition to a new century as having meaningful creative impact.

"The changes I envision will come from the music", says Bandier. "It's going to be a strong return to songs with good lyrics and a good beat. Fans of pop music are going to listen to songs for their feel, not as just one component in recordings. As we

**"[There's] going to be a strong return to songs with good lyrics and a good beat. As we approach the year 2000, people are going to be more hopeful and take on a more optimistic view that naturally coincides with wishes and desires for the new century."**

—Martin Bandier, EMI Music Publishing

approach the year 2000, people are going to be more hopeful and take on a more optimistic view that naturally coincides with wishes and desires for the new century. People will want to sing more and dance more."

Bandier also believes the development of new songs with an older melodic and lyric sensibility will be further advanced by a waning competition from video and computer games. Bandier is careful to acknowledge, however, that while the huge EMI Music catalog of grand oldies offers many copyrights that could find a comfortable fit in his scenario, he is not counting on pure nostalgia.

"It's not that just old songs could have a role. Every generation has to have its own music," he says. And to make his point, Bandier notes that, by the time the year 2000 rolls around, the Beatles generation will be in its '50s. "They won't stop listening to music, of course, but the youngsters will be listening to others. That's the beauty of music publishing. Put four guys in a cabin, have them write songs, and you can have a fabulous catalog."

### PUBLISHER-LABEL PARTICIPATION

To PolyGram Music chief David Simone, publisher participation with labels to break new singer/artists "won't be a luxury, but a necessity. We're more and more under pressure in terms of worldwide deals, advances, splits and reversions. Publishers will have to work hand-in-hand with labels for promotion, marketing, publicity, what have you."

"We won't be sitting back and leaving everything to the record company. We must justify our existence and protect our investment. It's not that we don't do some of these things now, but it won't be a luxury, but a necessity. I hope that involvement will earn publishers greater respect as a pro-active factor in making hits. But understand that some publishing deals today are more costly than record deals, even though I recognize that we don't have the same marketing and promotion costs. Then again, publishers have less participation in success. We will be

working more with labels, but it would be nice of labels to recognize this, and we don't have to fight with them to get the full mechanical royalty rate."

One thing is clear to Nick Firth, president of BMG Music Publishing Worldwide, and that is "The distribution system for records will change, probably into some sort of Internet/direct-sale system."

"Although music publishers have always benefitted from new technology, this could be the first time when technological advance becomes a threat. This dissemination of our copyrights should mean more money in principal. We, however, have to put in place copper-bottom copyright protection in the U.S. so that new technology will make it all pay for us. My present concerns with the U.S. Congress do not lead me to be madly optimistic. Things are a lot better outside the U.S. Right now, we can't sit around, get drunk and weave fairy tales."

Famous Music chairman/CEO Irwin Robinson sees progress at least one important legislative front. "I believe we will achieve an extension of the copyright term in a five- to eight-year time frame," he says. "This will certainly benefit creators and the estates of creators and will give publishers the opportunity to bargain for these extended rights in the future."

## YEAR-TO-DATE SONGWRITER CHARTS

The songwriter recaps in this issue are based on each writer's aggregate chart performance from the start of Billboard's chart year, which began with the Dec. 7, 1976, issue, through this year's May 3 Billboard.

Standings are calculated by using the actual points that placed each writer's song on the applicable chart (Hot 100 Singles, Hot R&B Singles, Hot Country Singles & Tracks or Hot Latin Tracks). Points for songs written by more than one writer are divided equally. Likewise, points compiled by songwriting teams are split equally between the partners.

The points for the weekly Hot 100 Singles and Hot R&B Singles charts are derived from gross listener impressions compiled by Broadcast Data Systems, sales units calculated by SoundScan and playlist reports from smaller-market radio. Points for these recaps accumulate each week that a title appears on the chart.

The points for Hot Country Singles & Tracks and Hot Latin Tracks are based on detections compiled by BDS at each chart's panel of monitored radio stations. Again, points are accumulated each week that a song appears on the chart.

The recaps were compiled by Hot 100 Singles manager Theda Sandiford-Waller, country charts manager Wade Jessen, R&B charts manager Datu Faison and Latin charts manager John Lannert, with assistance from Michael Cusson, Anthony Colombo, Marcio Repinski and Alex Vitoulis.

### POP

Title—Artist—Label—(Co-Writer)—Publisher—Performing Rights Organization

- DIANE WARREN**
  - Un-Break My Heart—Toni Braxton—LaFace—Realsongs, ASCAP
  - For You I Will (From "Space Jam")—Monica—Rowdy/Warner Sunset—Realsongs, ASCAP/WB, ASCAP
- R. KELLY**
  - I Believe I Can Fly (From "Space Jam")—R. Kelly—Warner Sunset/Atlantic—Zomba, BMI/R. Kelly, BMI
  - I Don't Want To—Toni Braxton—LaFace—R. Kelly, BMI/Zomba, BMI
- BABYFACE**
  - Every Time I Close My Eyes—Babyface—Epic—Sony/ATV LLC, BMI/Ecaf, BMI
  - Last Night (From "The Nutty Professor")—Az Yet—LaFace (Keith Andes)—Ecaf, BMI/Keiande, ASCAP
  - You're Makin' Me High/Let It Flow—Toni Braxton—LaFace (Bryce Wilson)—Groove 78, ASCAP/Almo, ASCAP/Ecaf, BMI/Sony/ATV Songs, BMI
  - Tears—The Isley Brothers—T-Neck—Sony/ATV LLC, BMI/Ecaf, BMI
  - Let's Get The Mood Right—Johnny Gill—Motown—Ecaf, BMI/Sony/ATV Songs, BMI
  - Why Does It Hurt So Bad (From "Waiting To Exhale")—Whitney Houston—Arista—Ecaf, BMI/Sony/ATV Songs, BMI

Continued on page 44

# TOP POP/R&B/COUNTRY/LATIN SONGWRITERS

BY FRED BRONSON

### HOT 100

She's had a burning passion to write songs since she was 12, and she's topped Billboard's music-publishing recaps of the Hot 100 in 1991 and 1993. Last year, she came in third, based on the strength of her most successful chart single to that time, Celine Dion's "Because You Loved Me." And now Diane Warren is back on top of the songwriting list, thanks in part to a single that was even bigger than "Because You Loved Me." Toni Braxton's "Un-Break My Heart" was No. 1 on the Hot 100 for 11 weeks, giving both Warren and Braxton their biggest hit yet. The songwriter recalls that the unusual title of the Braxton hit just flew into her head. "I've never heard it said that way in my life," she explains. "Everything's been said, but if you can twist it around slightly and come up with a new slant on it, and if you write it with a great melody, you'll probably have a great song."

Warren didn't write "Un-Break My Heart" with any particular artist in mind. She took her work tape to her friend Clive Davis, president of Arista Records. It wasn't really a pitch session; she wanted to get his opinion of the new song. She told him, "I don't know who it's for, but I want you to hear it because I think it's pretty cool." Davis listened and immediately said it was for Toni Braxton. Warren agreed, knowing that the singer could communicate the emotion of sadness with her voice. The composer enjoyed the single's long run at the top of the chart. "You want to be No. 1 for as long as you can," she says. "It's good to be No. 1 for one week. It's good to be No. 1 if it's 11 weeks."

The other song contributing to Warren's No. 1 status on the songwriters list is Monica's "For You I Will," from the soundtrack of "Space Jam." It's Warren's most successful soundtrack single since her triumph with the "Up Close And Personal" theme Celine Dion took to No. 1 last year.

Like Warren, the songwriter who places second on the Hot 100 recap penned a song for Toni Braxton. R. Kelly composed the artist's current hit, "I Don't Want To." His biggest hit included in the recap is his own "I Believe I Can Fly." Like the Monica single, it's also from the soundtrack to "Space Jam." The single peaked at No. 2 on the Hot 100, setting a record for making the biggest move to the runner-up slot (26-2) without going to No. 1. No one was more surprised than Kelly when the song became such a big hit. "It really did shock me when the fans and radio and people in the streets took to 'I Believe I Can Fly,'" says Kelly, "because I was scared to do the song at first. But my sister, my cousins and everybody really pumped me into doing it. Because of [past hits like] 'Sex Me' and stuff, I was trying to figure out, how were they going to take this from me? And it touched me to know that people accepted that song. It inspired me to do more songs like that."

After topping the Hot 100 songwriters recap three years in a row, Babyface places third on the 1997 year-to-date survey. And like Warren and Kelly, his credits for this period include a Toni Braxton song—two of them. Kenny "Babyface" Edmonds co-wrote "You're Makin' Me High" with Bryce Wilson and wrote the B-side, "Let It Flow," for the sound-



Diane Warren



R. Kelly

track of "Waiting To Exhale." Wilson wrote the music to the A-side, and after another songwriter took a stab at writing the lyrics, Babyface worked with Bryce to create the provocative "You're Makin' Me High." Babyface explains, "It was sexy because Toni needed to do something a little more daring. She was fighting it a bit. She didn't know if she should say those kind of things. She didn't want to offend anybody. It was chancy, but it ended up working out." The B-side was just one of many songs Babyface wrote for the movie directed by Forest Whitaker. "We wanted to make sure it was on a single, because we thought Toni did a great performance on it," says Babyface.

Also contributing to Babyface's third-place standing on the list was his own recording of "Every Time I Close My Eyes," as well as "Last Night" by Az Yet, "Tears" by the Isley Brothers, "Let's Get The Mood Right" by Johnny Gill and "Why Does It Hurt So Bad" by Whitney Houston.

The highest-ranked newcomer on the Hot 100 songwriters recap is Australia's Merril Bainbridge, who scored a top 10 hit with the engaging "Mouth." She places fourth. Keith Sweat's two top 10 hits, "Twisted" and "Nobody," are responsible for his fifth-place ranking. Another chart newcomer, Alaska-born Jewel, is sixth, based on her first two hits, "Who Will Save Your Soul" and "You Were Meant For Me." Sweat's co-writer on "Nobody," Fitzgerald Scott, is seventh, and Jewel's co-writer on "You Were Meant For Me," Steve Poltz, is eighth. Veteran tunesmith Jim Steinman is ninth, thanks to Celine Dion's revival of "It's All Coming Back To Me Now," a song Steinman originally recorded with Pandora's Box for a 1989 album. Completing the list is another newcomer, Welsh artist Donna Lewis. Her "I Love You Always Forever" was No. 2 on the Hot 100 for nine weeks.

### R & B

The biggest shock on the songwriter recap for the Hot R&B Singles chart is that neither of the two men who have dominated this list in the past few years is on top. The No. 1 R&B songwriter is Diane Warren. It's the first time Warren has led this list, although she's no stranger to the R&B charts. One of her very first hits was "Rhythm Of The Night" for DeBarge. Her R&B strength comes mostly from the same two songs that powered her to the top of the Hot 100 list: Toni Braxton's "Un-Break My Heart" and Monica's "For You I Will."

Her other R&B credit during this time period was For Real's "The Saddest Song I Ever Heard."

Babyface's biggest R&B hit in the period of time included in the year-to-date recap is his own "Every Time I Close My Eyes." The same songs that helped him rank third on the Hot 100 list contributed to his R&B strength, as did "Could You Learn To Love" by Tevin Campbell, "You Bring The Sunshine" by Gina Thompson and "Slow Jam" by Renzance.

Third on the list is R. Kelly. His biggest hit on the R&B chart for the year to date is "I Believe I Can Fly," which has turned into an international hit, hitting No. 1 in the U.K. Kelly also earned credit for Toni Braxton's "I Don't Want To," his own "I Can't Sleep Baby (If I)" and Changing Faces' "G.H.E.T.T.O.U.T."

Donell Jones makes the list for the first time, ranking fourth. He was the sole writer of "Get It Together," a No. 3 hit for Motown's 702. His own recording of "You Should Know,"

Continued on page 44

After 7 - Aalyiah - Air Supply - Al Green - All-4-One - Aaron Neville  
Of Base - Aretha Franklin - Awwid - Atlantic Starr - Babyface - Bad English  
Barbara Mandrell - Barbra Streisand - Belinda Carlisle - Bette Midler - Box Tops  
Brandy - Brian McKnight - Celine Dion - Chaka Khan - Chayanne - Cheap Trick  
Cher - Chicago - Color Me Badd - Commodores - Cyndi Lauper - DeBarge - Debra  
Cox - Deniece Williams - Diana Ross - Dionne Warwick - Dusty Springfield - E

**CONGRATULATIONS**

**DIANE WARREN**

John - En Vogue - Expose - Faith Hill - Five Star - For Real - Four Tops - O

**#1 HOT ONE HUNDRED SINGLES WRITER**

Barlow - Gladys Knight - Gloria Estefan & - Heart - Jeffrey Osborne - Jennifer

**#1 HOT R&B SINGLES WRITER**

Holliday - Jimmy Barnes - Joan Jett - Jody Watley - Joe Cocker - Johnny Nash

**BECAUSE YOU LOVED ME**

Jon B. - Jon Secada - Kathy Troccoli - Keith Washington - Kenny G - Kiss - L

**CELINE DION**

**UN-BREAK MY HEART**

J. Dalton - Laura Branigan - Lisa Stansfield - Luis Miguel - Marshall Crenshaw

**TONI BRAXTON**

**FOR YOU I WILL**

Maxi Priest - Meat Loaf - Michael Bolton - Mick Jones - Monica - Natalie

**MONICA**

Neil Diamond - No Mercy - Nu Flavor - Oleta Adams - Patti Austin - Peabo

LaBelle - Patty Smyth - Peabo Bryson - Regina Belle - Ringo Starr - Roberta

Ronna Reeves - Roy Orbison - Selena - Sergio Mendes - Shanice Wilson - Staz

Stephanie Mills - Tamia - Taylor Dayne - The Jacksons - The Jets - The Po

Sisters - The Smithereens - Tina Arena - Tina Turner - Tom Jones - Toni Braxton

**REALSONGS**

Whitney Houston - Wynonna - Ziggy Marley

# MUSIC PUBLISHING

## CHARTS

Continued from page 42

### 4 MERRIL BAINBRIDGE

- Mouth—Merril Bainbridge—Universal—MCA,ASCAP
- Under The Water—Merril Bainbridge—Universal (Owen Bolwell/Stamley Paulzen)—MCA,ASCAP/Mouth Music Party, APRA/Cherry,ASCAP/MCA,APRA/O.Bolwell,APRA/S.Paulzen, APRA

### 5 KEITH SWEAT

- Nobody—Keith Sweat Featuring Athena Cage—Elektra (Fitzgerald Scott)—Keith Sweat,ASCAP/WB,ASCAP/E/A,ASCAP/Scottsville,BMI/EMI Blackwood,BMI
- Twisted—Keith Sweat—Elektra (Eric McCaine/Kut Klose)—Keith Sweat,ASCAP/E/A,ASCAP/WB,ASCAP/Deep Sound, ASCAP/Short Dolls,BMI/Zomba,ASCAP

### 6 JEWEL

- You Were Meant For Me—Jewel—Atlantic (Steve Poltz)—Wiggly Tooth,ASCAP/Polio Boy,BMI/Third Story,BMI/WB,ASCAP
- Who Will Save Your Soul—Jewel—Atlantic—Wiggly Tooth,ASCAP/WB,ASCAP

### 7 FITZGERALD SCOTT

- Nobody—Keith Sweat Featuring Athena Cage—Elektra (Keith Sweat)—Keith Sweat,ASCAP/WB,ASCAP/E/A,ASCAP/Scottsville,BMI/EMI Blackwood,BMI

### 8 STEVE POLTZ

- You Were Meant For Me—Jewel—Atlantic (Jewel)—Wiggly Tooth,ASCAP/Polio Boy,BMI/Third Story,BMI/WB,ASCAP

### 9 JIM STEINMAN

- It's All Coming Back To Me Now—Celine Dion—550 Music—Lost Boys,BMI/Songs Of PolyGram,BMI

### 10 DONNA LEWIS

- I Love You Always Forever—Donna Lewis—Atlantic—Donna Lewis,ASCAP/Warner Chappell,ASCAP
- Without Love—Donna Lewis—Atlantic (Dave Taylor)—Donna Lewis,ASCAP/Warner Chappell,ASCAP

## R&B

Title—Artist—Label—(Co-Writer)—Publisher—Performing Rights Organization

### 1 DIANE WARREN

- Un-Break My Heart—Toni Braxton—LaFace—Realsongs, ASCAP
- For You I Will (From "Space Jam")—Monica—Rowdy/Warner Sunset—Realsongs,ASCAP/WB,ASCAP
- The Saddest Song I Ever Heard—For Real—Rowdy—Realsongs,ASCAP

### 2 BABYFACE

- Every Time I Close My Eyes—Babyface—Epic—Sony/ATV LLC,BMI/Ecaf,BMI
- Tears—The Isley Brothers—T-Neck—Sony/ATV LLC,BMI/Ecaf,BMI
- Last Night (From "The Nutty Professor")—Az Yet—LaFace (Keith Andes) Ecaf,BMI/Keiande,ASCAP
- You're Makin' Me High/Let It Flow—Toni Braxton—LaFace (Bryce Wilson)—Groove 78,ASCAP/Almo,ASCAP/Ecaf,BMI/Sony/ATV Songs,BMI
- Let's Get The Mood Right—Johnny Gill—Motown—Ecaf,BMI/Sony/ATV Songs,BMI
- Could You Learn To Love—Tevin Campbell—Qwest—Sony/ATV LLC,BMI/Ecaf,BMI
- You Bring The Sunshine—Gina Thompson—Mercury (Jon-John Robinson)—Sony/ATV LLC,BMI/Ecaf,BMI/Yab Yum, BMI/Browntown Sound,BMI/EMI Blackwood,BMI/Rodney Jerkins,BMI



Diane Warren

## TOP SONGWRITERS

Continued from page 42

on which he was co-writer, reached No. 14 as the B-side of Jones' remake of Stevie Wonder's "Knocks Me Off My Feet."

Lawrence Waddell is fifth, based on the strength of one song: Mint Condition's "What Kind Of Man Would I Be." Bad Boy Entertainment's Sean "Puffy" Combs, who was a student at Howard University in Washington, D.C., when he started out as an intern at Uptown Records and went on to form his own label, ranks sixth. He co-wrote seven R&B chart hits, including Lil' Kim's "No Time," his own "Can't Nobody Hold Me Down," recorded with 19-year-old rapper Mase, "Come See Me" by 112, "You Don't Have To Worry" by New Edition, "Hypnotize" by the Notorious B.I.G., "Only You" by 112 featuring the Notorious B.I.G., and "How Can We Stop" by Horace Brown featuring Faith Evans.

With co-writing credits on four songs, Roland Brown ranks seventh. His most successful title during the time period covered in this year-to-date recap is "In My Bed," a No. 1 hit for Dru Hill. Keith Sweat ranks eighth with the same two hits that propelled him onto the Hot 100 list, "Twisted" and "Nobody." His co-writer on "Nobody," Fitzgerald Scott, is in ninth place. The two writers of "On & On," JoBorne Jamal and Erykah Badu, tie for tenth place with the song that was a No. 1 hit for Badu.

## COUNTRY

The writer who topped last year's songwriting recap of the Hot Country Singles & Tracks chart was Gary Burr, the man who replaced Vince Gill as the lead singer of the pop group Pure Prairie League. This year, it's Gill's name at the top of the list. His two biggest hits were his own "Pretty Little Adriana" and the current single, "A Little More Love." Gill also co-wrote Jeff Wood's "You Just Get One."

Last year, Matraca Berg was a new name on the list, ranking seventh, based on songs by Patty Loveless and Martina McBride. The woman who wrote her first hit when she was 18 ("Faking Love" by Karen Brooks & T.G. Sheppard) comes on strong this year, ranking second with four songs she co-wrote that were all recorded by women. Deana Carter cut Berg's "Strawberry Wine" and "We Danced Anyway." McBride scored with "Cry On The

- Why Does It Hurt So Bad (From "Waiting To Exhale")—Whitney Houston—Arista—Ecaf,BMI/Sony/ATV Songs,BMI
- Slow Jam—Renaissance—All Net (Sid Johnson/Bo Watson/Belinda Lipscomb)—Warner-Tamerlane,BMI/Epic,BMI/Solar,BMI/Mid Star,BMI/Sony/ATV LLC,BMI/Kear, BMI/Mister Johnson's Jams, BMI/Splash Down,BMI

### 3 R. KELLY

- I Believe I Can Fly (From "Space Jam")—R. Kelly—Warner Sunset/Atlantic—Zomba,BMI/R.Kelly,BMI
- I Don't Want To—Toni Braxton—LaFace—R. Kelly,BMI/Zomba, BMI
- I Can't Sleep Baby (If I)—R. Kelly—Jive—Zomba, BMI/R.Kelly,BMI/Sony/ATV LLC,BMI/Ecaf,BMI
- G.H.E.T.T.O.U.T.—Changing Faces—Big Beat—Zomba,BMI/R.Kelly,BMI

### 4 DONELL JONES

- Get It Together—702—Biv 10—Check Man,ASCAP/Ness, Nitty & Capone, ASCAP/WB,BMI
- You Should Know—Donell Jones—LaFace (Mookie/Edward Ferrell)—WB,ASCAP/Mook Papa, ASCAP/Zomba,ASCAP/Frank Nitty,ASCAP/Ness, Nitty & Capone,ASCAP/Check Man, ASCAP



Baby Face



Matraca Berg

Shoulder Of The Road," and Trisha Yearwood had a hit with "Everybody Knows." Berg is now signed as an artist to Rising Tide, with an album due in the fall. But before she signed with Universal's new country label, she had been saving many of her songs for herself. When it looked like she wasn't going to record them, she told her publisher to "pitch everything." She hated giving her songs away, but the results on the chart have pleased her.

Kentucky-born Tom T. Hall is a chart veteran, appearing on Billboard's country survey for the first time in August 1967 with "I Washed My Face In The Morning Dew." Thirty years later, he's still going strong and ranks third on the 1997 songwriters recap. He penned "Little Bitty" for Alan Jackson and "That's How I Got To Memphis" for Deryl Dodd.

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## LATIN

As volatile from one year to the next as the music itself, the Latin charts are topped this year by Enrique Iglesias, the scion of Latin music's most famous name who in his own right was named the Hot Latin Tracks Artist of '96 in

Billboard's Latin Music Awards (he also nabbed Male Album Of The Year.) In addition to his own single, "Enamorado Por Primera Vez," Iglesias scored with his composition "Potpourri De Quique," co-written with Roberto Morales and Chein Garcia Alonso and recorded by Paco Barron y Sus Norteños Clan. In second place, the 1996 Songwriter and Producer Of The Year, Marco Antonio Solis had considerable success in '97 as both artist and songwriter, up from No. 5 in '96, as he charted with three of his own tunes: "Asi Como Te Conoci," "O Soy O Fui" and "Recuerdos, Tristeza Y Soledad." Besides his own chart entries, Solis penned two hits this year for Olga Tanon, "En Ti" and "Mi Eterno Amor Secreto." Los

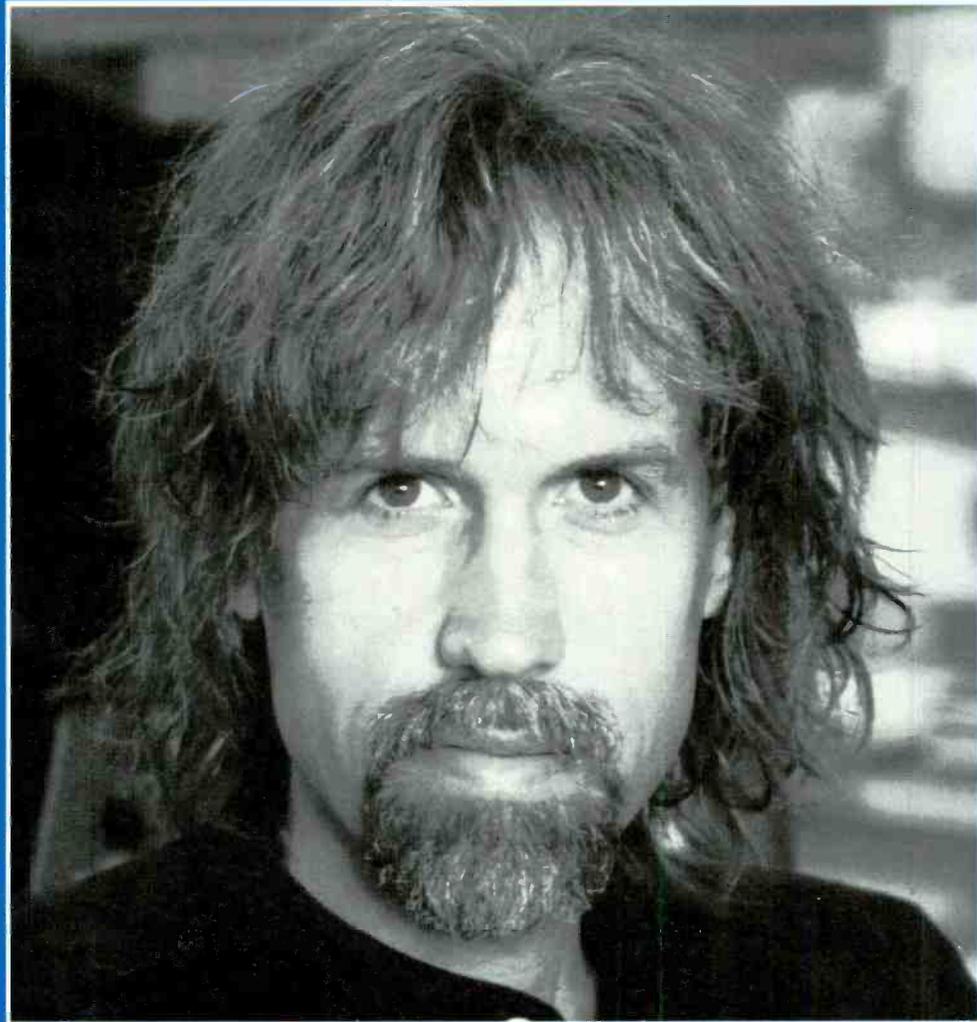
Mismos covered two of Manuel Eduardo Castro's songs, "Se Fui Mi Paloma" and "Ni Como Amigos," which helped earn the No. 3 slot for Castro, along with a rendition of his "Ya No Te Creo Nada" done by Ana Barbara. Masias came in fourth, helped by the recipient of Billboard's Hot Latin Track of the Year Award, Grupo Limite, with a version of his "Juguete," as well as Alejandro Fernandez' recording of Masias' "Nube Viajera."

Juan Gabriel made a strong showing with no fewer than five songs, landing him in fifth place; Banda El Recodo performed Gabriel's "Costumbres" (also covered by the late Selena) and "Mi Fracaso," Thalia hit with "Gracias A Dios," and Gabriel himself duetted with Rocio Durcal on his "El Destino."

The No. 6 writer, Valenzi, charted with "Palomita Blanca" as done by Michael Salgado. In at No. 7 for the second consecutive year was Teodoro Bello, his "No Pude Enamorame Mas" charting for Los Tigres Del Norte, who made the Regional Mexican Album Of The Year, "Unidos Para Siembre." "Como Te Voy A Olvidar" and "Mi Nina Mujer" were both written by the No. 8 composer, Jorge Mejia Avante, and recorded by Los Angeles Azules. Cited in Billboard's Latin Music awards as the Spirit of Hope, Emmanuel's recordings of "Mi Mujer" and "Amor Total" earned ninth position for their composer, Manuel Alejandro. Finally, last year's No. 1 composer on the Latin Music publishing charts, Jose Guadalupe Esparza, made 10th place this year with three of his songs recorded: Bronco's rendition of "Quien Pierde Mas," Los Humildes', "Un Beso Para Llevar," and "Despedida Triste" by Grupo Bryndis.—Richard Henderson ■

Continued on page 50

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## BASCA At 50

*Founded on a grievance, the British Academy Of Songwriters, Composers & Authors celebrates a half-century of protecting and promoting U.K. tunesmiths.*

BY NIGEL HUNTER

LONDON—On March 10, 1947, the inaugural meeting of the British Songwriters' Protective Association was convened at the Connaught Rooms in London's Great Queen Street. Its interim committee was chaired by Eric Maschwitz, whose song lyric credits include "A Nightingale Sang In Berkeley Square" and "These Foolish Things," and the meeting was addressed by Geoffrey Cooper, a member of the House of Commons.

Cooper brought word that the complaints of British songwriters about their work being almost totally excluded from the BBC airwaves—in favor of American material—had been brought to the attention of Prime Minister Clement Attlee.



Basca statuette

Attlee's reaction to the songwriters' protest is not on the historical record, but the seed had been sown at that meeting for an influential organization that celebrates its 50th anniversary this year as the British Academy Of Songwriters, Composers & Authors (BASCA).

Founded on a grievance, it adopted the more positive title of the Songwriters Guild Of Great Britain nine days after that inaugural meeting. Its first council included, in addition to Maschwitz, other songwriters such as Bruce Sievier (appointed chairman), Douglas Furber and Tommie Connor; publishers such as Reg Connelly and Irwin Dash (who provided initial office accommodation for the guild), and film and light-music composers of the caliber of Richard Addinsell, Eric Coates and Haydn Wood.

The background to their BBC complaint was the postwar preponderance of top-grade American music flowing across the Atlantic in the form of successful Hollywood musicals and hit Broadway shows, exemplified by "Oklahoma!," "Annie Get Your Gun" and "Finian's Rainbow." British artists regularly covered the songs involved, often with considerable success, but the popular imports dominated the pop-music output of the BBC, the only broadcasting medium in the U.K. at the time. Opportunities for local songwriters were consequently scarce.

### 16 YEARS OF PRESSURE

Geoffrey Cooper MP continued his representation on behalf of the guild, and the guild's council wrote to BBC director general Sir William Haley in November 1947, pointing out that the Corporation's programs contained only 19% British songs as opposed to 81% foreign material, mostly American.

Their grievance was acknowledged to be well-founded, and meetings on the matter followed. But it took 16 years of prolonged pressure and negotiation to improve the position of British songwriters on the airwaves—until events took over with the British pop explosion of the early '60s led by the Beatles.

The guild, which changed its name to BASCA in 1979, inaugurated its principal annual event, the Ivor Novello Awards, in 1955, and the 42nd awards ceremony takes place in London May 29.

The Ivors, as they are popularly known, are sponsored by the Performing Right Society and are unique in recognizing the creative art of the

*Continued on page 54*



## Brits' "INVISIBLE EARNERS" Quietly Score Abroad

While global media attention focuses on the current crop of high-profile musical exports, there are other success stories from the U.K.'s publishers and songwriters that invariably escape the spotlight—and have massive earnings potential.

BY DAVID STARK

LONDON—From the Beatles to Oasis, British music publishers have traditionally enjoyed international success with homegrown talent, primarily consisting of self-contained bands or singer/songwriter superstars like Elton John and Sting.

However, while global media attention focuses on the current crop of high-profile musical exports like Seal or the Spice Girls, there are other success stories from Britain's publishers and songwriters that invariably escape the spotlight, the invisible earners whose work is quietly scoring abroad, in some cases with massive earnings potential. Examples abound:

- Scottish songwriter **Gordon Campbell** is the composer of "Because I Love You," originally recorded in 1986 by Shakin' Stevens, which became a moderate No. 12 U.K. hit. It subsequently charted in various Asian countries, and this simple ballad, originally published by Rocket Music and sub-published by Warner/Chappell Hong Kong, has become one of the most popular songs in the region, the songwriter reports.

"It's been covered by at least 40 local artists, including superstar Alan Tam," comments Campbell. "It's also one of the most-played karaoke songs and has been the first track on compilation albums, ahead of such names as George Michael and Elton John, which always amazes me."

The song is Campbell's major royalty-earner, and, although he has no complaints with his publishers, it has made him extremely aware of the piracy problem in Asia. "It brings home to a grass-roots level the need to improve the situation. The song brings in a respectful income, but I know that, with the amount of covers and performances it's had, if it was in America or elsewhere, I'd probably be a very wealthy man by now."

- BMG Music Publishing writer **Phil Thornalley** made his name working with '80s British pop outfit Johnny Hates Jazz and has since become a respected writer/producer. He recently penned the U.K. hit "Today's The Day" for teen idol Sean Maguire, but also scored a No. 1 hit in Norway in 1996 with "Torn," recorded by one of the country's top female stars, Trine Reine (EMI-Medley).

"Coincidentally, the song's also recently been covered by new American band Edna Swap, who are a priority release for Island Records," notes Thornalley, who has also had covers in the past year with Irish singer Johnny Logan and German act Emel, both released via BMG in Germany.

- Lancashire-based songwriter **Mike Croft** was involved in the early recordings of Lisa Stansfield and Gary Barlow of Take That. Last August, he visited Fiji, where his lifelong friend Matt Wilson now resides and where they co-wrote a spiritual song titled "True Harmony."

The song was pitched to the island's top-selling artist, Danny Rae Costello, who adored it. Released as the title track of Costello's current album, it has broken all local sales

records, hitting No. 1 within a week and now is set for release throughout the South Pacific.

"True Harmony" also has captured the hearts of the Fijian people, especially following Costello's performance of it at the recent World Festival Of Praise in Suva with a 1,000-voice choir. It has been covered by gospel singer Marika Gata, with other versions currently under discussion—including a Hindi version and a European pop/soul version, with the help of Croft's London publisher, Patrick Meads of Music Like Dirt.

- Former Soul II Soul collaborator **Will Mowat** is another Brit enjoying success abroad, having co-written and produced last year's award-winning album by South African artist Vicky Sampson. He also has worked extensively in Brazil, where "Veneno Da Lata" by samba-funk exponent Fernanda Abrel has gone gold, also being the title track of her third album. Most recently, Mowat has been working in Rio de Janeiro with Brazilian artist Dafade (Natasha Records). Mowat is signed to Prime Direction International, the publishing arm of Japanese label Avex, and is managed by Stuart Ongley of SGO Music Management.

"The value of securing British writer-participation in overseas recording projects cannot be over-estimated," says Ongley. "There are opportunities all over the world, but it does help to have talented writer/producers with such exemplary communication skills as Will."

- Hit & Run Music is an independent U.K. publisher with an ever-present eye on the overseas song market. Creative and international manager Dave Massey is extremely conscious of cover opportunities for his writer roster, particularly in Europe.

"In the past year, we've placed songs with a wide variety of European acts," he observes, "including Jennifer Rush (EMI Germany), Patricia Kaas (Columbia France), 45 Degrees (CMC Denmark) and N-Sync (BMG International). I'm delighted that there seems to be a constant A&R demand for

quality songs from our British writers, who include **Geoffrey Williams, Phil Manikiza, Simon Stirling, Steve Taylor** and producer **Chris Neil**."

Meanwhile, Hit & Run director Johnny Stirling also manages Warner/Chappell writer **Frank Musker**, who co-wrote the title track of the new Jennifer Rush album, "Credo," and has no less than seven songs on Italian star Zucchero's "Greatest Hits" album.

- Two of peermusic's top U.K. writers have been working on European projects. **Ray St. John**, who penned Sade's "Smooth Operator," has been writing with French/Zairean singer Lokua Kanza for BMG France, with one track, "Set Me Free," placed in new French movie "Sarakabo." He also has two cuts with Spanish group Buen Color. Meanwhile, **Julia Taylor-Stanley** has songs placed with dance act Svala B for BMG Ariola Germany and with PolyGram France artist Monique.

- British TV and film-music writers have also been enjoying major international success recently, highlighted by **Rachel Portman's** Oscar-winning score for "Emma" and a nomination

*Continued on page 52*



Karaoke hitmaker: Gordon Campbell



Record-breaker: Mike Croft



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Rodgers & Hart's *Jumbo*



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# MUSIC PUBLISHING

## SONGWRITER CHARTS

Continued from page 44

### 5 LAWRENCE WADDELL

- What Kind Of Man Would I Be—Mint Condition—Perspective—Mint Factory,ASCAP/EMI April,ASCAP

### 6 SEAN "PUFFY" COMBS

- No Time—Lil' Kim Featuring Puff Daddy—Undeas/Big Beat (Kim Jones/S.Jordan/James Brown)—Undeas,BMI/Warner-Tamerlane,BMI/EMI April,BMI/Dynatone,BMI/Unichappell,BMI/Justin Combs,ASCAP/Amani,ASCAP
- Can't Nobody Hold Me Down—Puff Daddy (Featuring Mase)—Bad Boy (S.Jordan/Carlos Broady/Nashiem Myrick/M.Betha/G.Prestopino/M.Wilder/S.Robinson)—Justin Combs,ASCAP/Sugarhill,BMI/EMI April,ASCAP/Amani,ASCAP/July Six,ASCAP/NASHMACK,ASCAP/M. Betha,ASCAP/Buchu,ASCAP
- Come See Me—112—Bad Boy (B.Robinson/Tim Kelly)—Tyme 4 Flytes,BMI/Butter Jinx,BMI/Justin Combs,ASCAP/EMI April,ASCAP/LB Sam,ASCAP
- You Don't Have To Worry—New Edition—MCA (Chuck Thompson/ Heavy D/ Q.Parker/ D.Jones/ M.Scandrick)—EMI,ASCAP/EMI April,BMI/Justin Combs,BMI/Ninth Street Tunnel,BMI/Dynatone,BMI
- Hypnotize—The Notorious B.I.G.—Bad Boy (Christopher Wallace/Deric Angelettie/Ron Lawrence/Andy Armer/Randy Badazz/Ricky Walters/Douglas Davis)—Big Poppa,ASCAP/Justin Combs,ASCAP/EMI April,ASCAP/Mystery System,BMI/Almo,ASCAP/Badazz,ASCAP/Danica,BMI/Entertaining,BMI
- Only You—112 Featuring The Notorious B.I.G.—Bad Boy (S.Jordan/M.Scandrick/Q.Parker/M.Keith/D.Jones/DJ Rogers/H.Casey)—Justin Combs,ASCAP/EMI April,ASCAP/Amani,ASCAP/Kevin Wales,ASCAP/Sounds From The Soul,ASCAP/Longitude,BMI
- How Can We Stop—Horace Brown Featuring Faith Evans—Motown (Horace Brown)—Zomba,BMI/Horace Brown,BMI/Justin Combs,ASCAP/EMI April,ASCAP/Amani,BMI

### 7 ROLAND BROWN

- In My Bed—Dru Hill—Island (Ralph B. Stacy/Daryl Simmons)—Hitco,BMI/Brown Lace,BMI/Longitude,BMI/Zomba,BMI/Stacegoo,BMI/Warner-Tamerlane,BMI/Boobie-Loo,BMI
- Nothin' But The Cavi Hit (From "Rhyme & Reason")—Mack 10 & Tha Dogg Pound—Buzz Tone (D.Rolison/D.Arnaud/Priest J. Brooks)—Real N Ruff,ASCAP/ Suge,ASCAP/Emoni's,ASCAP/High Priest,BMI/ Ensign,BMI/ Famous,ASCAP
- Take Your Time—Tre—Mo Thugs (Anthony Henderson/Rebecca Forsha/Kimberly Cromartie/Niko Williams/Bobby Jones)—Mo Thug,ASCAP/ 80884'5,ASCAP/ EMI April,ASCAP
- The Ultimate—Artifacts—Big Beat (W.Williams/P.Hendricks/Fossil/R.Lemay)—Relic,BMI/McGuffin,BMI/ Baby Paul,BMI/Soul Clap,ASCAP

### 8 KEITH SWEAT

- Nobody—Keith Sweat Featuring Athena Cage—Elektra (Fitzgerald Scott)—Keith Sweat,ASCAP/WB,ASCAP/E/A,ASCAP/Scottsville,BMI/EMI Blackwood,BMI
- Twisted—Keith Sweat—Elektra (Eric McCaine/Kut Klose)—Keith Sweat,ASCAP/E/A,ASCAP/WB,ASCAP/Deep Sound,ASCAP/Short Dolls,BMI/Zomba,ASCAP

### 9 FITZGERALD SCOTT

- Nobody—Keith Sweat Featuring Athena Cage—Elektra (Keith Sweat)—Keith Sweat,ASCAP/WB,ASCAP/E/A,ASCAP/Scottsville,BMI/EMI Blackwood,BMI

### T-10 JOBORNE JAMAL

- On & On—Erykah Badu—Kedar (Erykah Badu)—Divine Pimp,ASCAP/Tribes Of Kedar,ASCAP/BMG,ASCAP/McNooter,ASCAP/MCA/Music Corporation Of America,BMI/McNooter,BMI

### T-10 ERYKAH BADU

- On & On—Erykah Badu—Kedar (JoBorne Jamal)—Divine Pimp,ASCAP/Tribes Of Kedar,ASCAP/BMG,ASCAP/

McNooter,ASCAP/MCA/Music Corporation Of America, BMI/McNooter,BMI

## COUNTRY

Title—Artist—Label—(Co-Writer)—Publisher—Performing Rights Organization

### 1 VINCE GILL

- Pretty Little Adriana—Vince Gill—MCA—Benefit,BMI
- A Little More Love—Vince Gill—MCA—Benefit,BMI
- You Just Get One—Jeff Wood—Imprint (Don Schlitz)—Benefit,BMI/New Don,ASCAP/New Hayes,ASCAP

### 2 MATRACA BERG

- We Danced Anyway—Deana Carter—Capitol Nashville (Randy Scruggs)—Longitude,BMI/August Wind,BMI/Great Broad,BMI/Heart Of Hearts,BMI
- Everybody Knows—Trisha Yearwood—MCA (Gary Harrison)—August Wind,BMI/Great Broad,BMI/Georgian Hills,BMI/Longitude,BMI
- Cry On The Shoulder Of The Road—Martina McBride—RCA (Tim Krekel)—Mighty Nice,BMI/Blue Water,BMI/Longitude,BMI/ August Wind,BMI/Great Broad,BMI
- Strawberry Wine—Deana Carter—Capitol Nashville (Gary Harrison)—Longitude,BMI/August Wind,BMI/Great Broad,BMI/Georgian Hills,BMI



Vince Gill

### 3 TOM T. HALL

- Little Bitty—Alan Jackson—Arista—Hallnote,BMI
- That's How I Got To Memphis—Deryl Dodd—Columbia—Unichappell,BMI/ Morris,BMI/Tom T. Hall,BMI/John D. Lent,BMI

### 4 KENT ROBBINS

- Her Man—Gary Allan—Decca—Irving,BMI/Colter Bay,BMI
- Every Light In The House—Trace Adkins—Capitol Nashville—Irving,BMI/Colter Bay,BMI

### 5 MARK ALAN SPRINGER

- Where Corn Don't Grow—Travis Tritt—Warner Bros. (Roger Murrah)—Tom Collins,BMI/Murrah,BMI
- When I Close My Eyes—Kenny Chesney—BNA (Nettie Musick)—Tom Collins,BMI/Murrah,BMI

### 6 JERRY HOLLAND

- Friends—John Michael Montgomery—Atlantic—That's A Smash,BMI/Mike Curb,BMI

### 7 ALAN JACKSON

- I Can't Do That Anymore—Faith Hill—Warner Bros.—Yee Haw,ASCAP/WB,ASCAP

### 8 RICK BOWLES

- Emotional Girl—Terri Clark—Mercury Nashville (Terri Clark/Chris Waters)—Starstruck Angel,BMI/Dead Solid Perfect, BMI/Sony/ATV Tree,BMI/Chris Waters,BMI
- Sittin' On Go—Bryan White—Asylum (Josh Leo)—Warner-Tamerlane,BMI/Hellmaymen,BMI/ Maypop,BMI/Nineteenth Hole,BMI/Mike Curb,BMI/Diamond Storm,BMI
- A Girl's Gotta Do (What A Girl's Gotta Do)—Mindy McCready—BNA (Robert Byrne)—Maypop,BMI/Wildcountry, BMI/Makin' Chevys,BMI/EMI Blackwood,BMI/Artbyrne, BMI/Mike Curb,BMI/Diamond Storm,BMI
- Love Is Stronger Than Pride—Ricochet—Columbia (Doug Johnson)—Maypop,BMI/Wildcountry,BMI/Makin' Chevys,BMI/Sydney Erin,BMI
- He Left A Lot To Be Desired—Ricochet—Columbia (Larry Boone)—Starstruck Angel,BMI/Dead Solid Perfect,BMI/Sony/ATV Cross Keys,ASCAP

### 9 TREY BRUCE

- Amen Kind Of Love—Daryle Singletary—Giant (Wayne Tester)—MCA,ASCAP
- If She Don't Love You—The Buffalo Club—Rising Tide (Marc Beeson)—WB,ASCAP/Big Tractor,ASCAP/EMI April,ASCAP/K-Town,ASCAP
- Price To Pay—Randy Travis—Warner Bros. (Craig Wiseman)—Almo,ASCAP/Daddy Rabbit,ASCAP/WB,ASCAP/Big Tractor,ASCAP

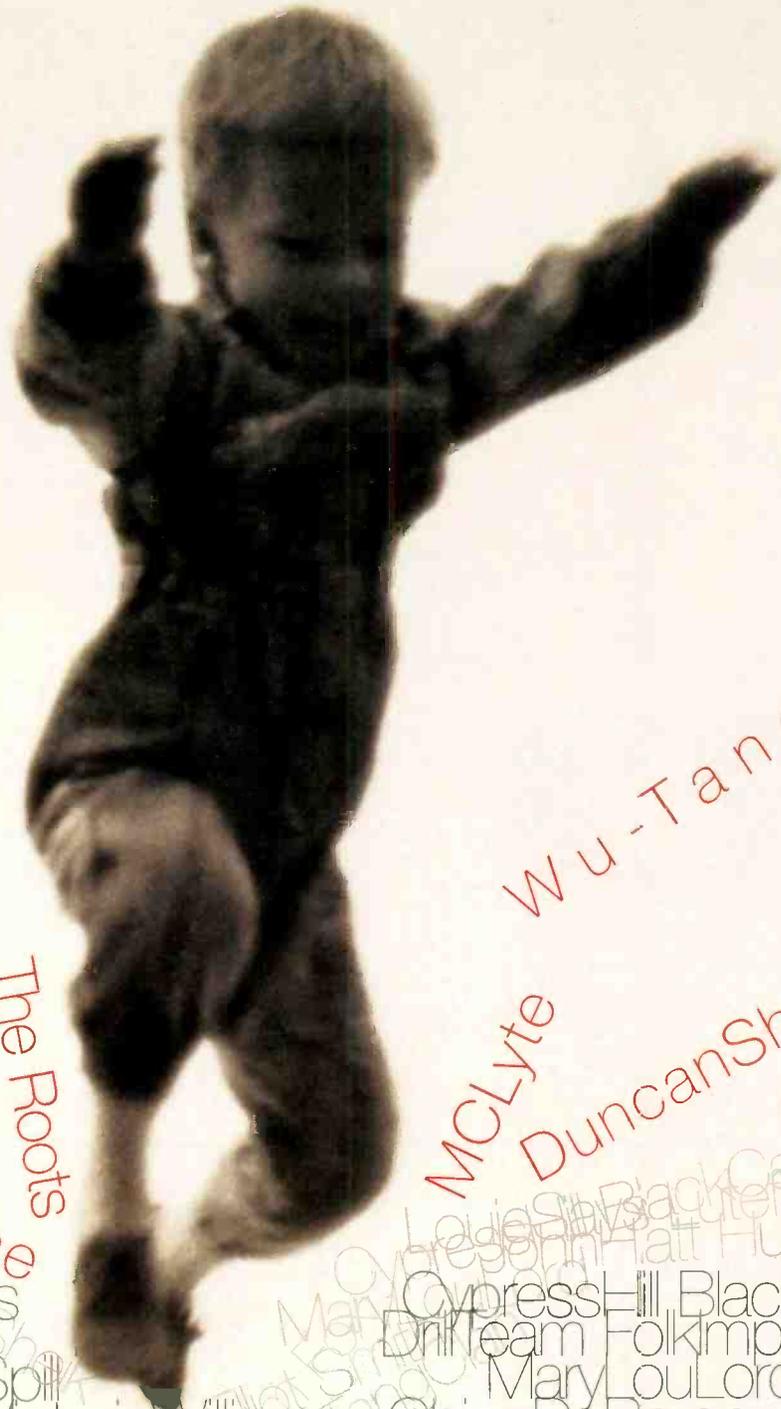
### 10 BRAD PAISLEY

- Another You—David Kersh—Curb—EMI April,ASCAP

Continued on page 52

# BMG SONGS

[ immerse yourself ]



Beck  
Wu-Tang Clan  
ErykahBadu  
JimBrickman  
The Roots  
MobbDeep  
AceOfBase  
MCLyte  
DuncanSheik  
CypressHill  
JohnHiatt MichaelPenn Hum 10,000Maniacs  
VictoriaWilliams DrillTeam FolkImplosion BuiltToSpill  
LouieSays Lutfesk ElliottSmith  
DrillTeam FolkImplosion BuiltToSpill  
Funkdoobiest Rippingtons VictoriaWilliams ChicoDeBarge 4Kast Jackers  
Beck DuncanSheik Wu-TangClan ErykahBadu Roots MCLyte MobbDeep  
JimBrickman CypressHill AceOfBase JohnHiatt MichaelPenn Hum  
10,000Maniacs BlackCaesar KimFox Jude LouieSays Lutfesk ElliottSmith  
ThrushHermit DrillTeam FolkImplosion BuiltToSpill DirtMerchants MaryLouLord  
MalikPendleton Funkdoobiest Rippingtons VictoriaWilliams ChicoDeBarge 4Kast  
Jackers StephenBishop Beck DuncanSheik Wu-TangClan ErykahBadu Roots  
MCLyte MobbDeep JimBrickman CypressHill AceOfBase JohnHiatt MichaelPenn  
Hum 10,000Maniacs BlackCaesar KimFox Jude LouieSays Lutfesk ElliottSmith  
ThrushHermit DrillTeam FolkImplosion BuiltToSpill DirtMerchants MaryLouLord  
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Jackers StephenBishop Beck DuncanSheik Wu-TangClan ErykahBadu Roots  
MCLyte MobbDeep JimBrickman CypressHill AceOfBase JohnHiatt MichaelPenn  
Hum 10,000Maniacs BlackCaesar KimFox Jude LouieSays Lutfesk ElliottSmith  
ThrushHermit DrillTeam FolkImplosion BuiltToSpill DirtMerchants MaryLouLord  
MalikPendleton Funkdoobiest Rippingtons VictoriaWilliams ChicoDeBarge 4Kast  
Jackers StephenBishop Beck DuncanSheik Wu-TangClan ErykahBadu Roots  
MCLyte MobbDeep JimBrickman CypressHill AceOfBase JohnHiatt MichaelPenn  
Hum 10,000Maniacs BlackC



what quality sounds like

# MUSIC PUBLISHING

## SONGWRITER CHARTS

Continued from page 50

### LATIN

Title—Artist—Label—(Co-Writer)—Publisher—Performing Rights Organization

#### 1 ENRIQUE IGLESIAS

- Enamorado Por Primera Vez—Enrique Iglesias—Fonovisa—Fonomusic, SESAC
- Potpourri De Quique—Paco Barron Y Sus Nortenos Clan—Disa (Roberto Morales/Chein Garcia Alonso)—Unimusic, ASCAP/ Fonomusic, SESAC

#### 2 MARCO ANTONIO SOLIS

- Asi Como Te Conoci—Marco Antonio Solis—Fonovisa—Crisma, SESAC
- O Soy O Fui—Marco Antonio Solis—Fonovisa—Crisma, SESAC
- Recuerdos, Tristeza Y Soledad—Marco Antonio Solis—Fonovisa Crisma, SESAC
- En Ti—Olga Tanon—WEA Latina—Mas Latin, SESAC
- Mi Eterno Amor Secreto—Olga Tanon—WEA Latina—Mas Latin, SESAC



Enrique Iglesias

#### 3 MANUEL EDUARDO CASTRO

- Se Fue Mi Paloma—Los Mismos—EMI Latin—Copyright Control
- Ni Como Amigos—Los Mismos—EMI Latin—Copyright Control
- Ya No Te Creo Nada—Ana Barbara—Fonovisa—Fonomusic, SESAC

#### 4 MASSIAS

- Juguete—Grupo Limite—PolyGram

Latino—Copyright Control

- Nube Viajera—Alejandro Fernandez—Sony Discos—Copyright Control

#### 5 JUAN GABRIEL

- Costumbres—Banda El Recodo—Fonovisa—BMG Songs, ASCAP
- Costumbres—Selena—EMI Latin—BMG Songs, ASCAP
- El Destino—Juan Gabriel & Rocio Durcal—Ariola—BMG Songs, ASCAP
- Mi Fracaso—Banda El Recodo—Fonovisa—BMG Songs, ASCAP
- Gracias A Dios—Thalia—EMI Latin—BMG Songs, ASCAP

#### 6 VALENZI

- Palomita Blanca—Michael Salgado—Joey—Zomba Golden Sands, ASCAP

#### 7 TEODORO BELLO

- No Pude Enamorarme Mas—Los Tigres Del Norte—Fonovisa—TN Ediciones, BMI

#### 8 JORGE MEJIA AVANTE

- Como Te Voy A Olvidar—Los Angeles Azules—Disa—Edimonsa, ASCAP
- Mi Nina Mujer—Los Angeles Azules—Disa—Edimonsa, ASCAP

#### 9 MANUEL ALEJANDRO

- Mi Mujer—Emmanuel—Polygram Latino—Copyright Control
- Amor Total—Emmanuel—Polygram Latino—Copyright Control

#### 10 JOSE GUADALUPE ESPARZA

- Quien Pierde Mas—Bronco—Fonovisa—Vander, ASCAP
- Un Beso Para Llevar—Los Humildes—Fonovisa—Vander, ASCAP
- Despedida Triste—Grupo Bryndis—Disa—Edimonsa, ASCAP ■

## BRITS' INVISIBLE EARNERS

Continued from page 46

for Patrick Doyle's score for "Hamlet." Doyle is published by Air-Edel Associates, whose associate company, A. E. Copyrights, is having unexpected U.S. success with a song from Sting's last film, "Grotesque," re-titled "Gentleman Don't Eat Poets" in America.

"The song 'This Was Never Meant To Be' was co-written by Sting and Ann Dudley, whose share we publish," notes head of copyright Karen Elliott. "It's been released by Mile Copeland's new label, Ark 21, and the film seems to have suddenly taken on cult status, which is great news for us."

• Top writer/producer Robert John 'Mutt' Lange is published by Zomba Music and in the past year has been associated with best-selling copyrights by Bryan Adams, Michael Bolton, Barbra Streisand and Shania Twain, whose album "The Woman In Me" earned Lange ASCAP's Country Songwriter Of The Year award for 1996.

Zomba's latest U.K. signing is Smoke City, whose single "Underwater Love" is featured in the recent Levi's jeans commercial and has been enjoying huge success throughout Europe.

• Finally, Windswept Pacific Music can take great pride in publishing Ivor Novello Award nominees the Spice Girls, whose "Wannabe" now ranks as the best-selling debut single of all time, topping the charts in 31 countries.

"When I was first offered the group in late 1995, I knew they were either going to be a total flop or total phenomenon," recalls U.K. managing director Bob Grace. "It was an expensive deal but probably one of the best I've ever done—we recouped after that first release. I'm absolutely delighted that they're helping to put British pop firmly back on the world map, and we're looking forward to their second album later this year." ■

(David Stark is publisher and editor of SongLink International.)



Windswept execs (from left) Peter McCanley, Bob Grace and Nick Battle, with writer John McLaughlin (second from right)

KENNY ALPHIN  
AMBERSUNSHOWER  
THE ANGEL  
BJORK  
BOBGOBLIN  
BOYZ II MEN  
BUSH  
CATHERINE  
PAULA COLE  
AUSTIN CUNNINGHAM  
THE CUNNINGHAMS  
MICHAEL DULANEY  
EDNASWAP  
MARCO FLORES  
FROELIG/PALMER MUSIC  
SEAN HALL  
MARVIN HAMLISCH  
HEADSWIM  
BILLY HENDERSON  
PUFF JOHNSON

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LETTERS TO CLEO  
SUSAN LONGACRE  
MARTIKA  
HEATHER NOVA  
LINDA PERRY  
PLACEBO  
POLARA  
RADISH  
RULE 62  
ROBERTA SCHILLER  
DARRELL SCOTT  
TIA SILLERS  
CHRISTOPHER STEWART  
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A V I A C O M C O M P A N Y



# It all begins with a song...

The Recording Academy® would like to congratulate the talented songwriters whose inspiring works graced this year's GRAMMY® Award song nominations:

## Song of the Year

**Diane Warren**

*"Because You Loved Me" (Theme from "Up Close & Personal")  
performed by Celine Dion*

**Bill Mack**

*"Blue"  
performed by LeAnn Rimes*

**Gordon Kennedy, Wayne Kirkpatrick  
& Tommy Sims**

*"Change The World"  
performed by Eric Clapton and also by Wynonna*

**Babyface**

*"Exhale (Shoop Shoop)"  
performed by Whitney Houston*

**Tracy Chapman**

*"Give Me One Reason"  
performed by Tracy Chapman*

## Best Country Song

**Angelo, Larry Gottlieb  
& Kim Richey**

*"Believe Me Baby (I Lied)"  
performed by Trisha Yearwood*

**Bill Mack**

*"Blue"  
performed by LeAnn Rimes*

**Vince Gill**

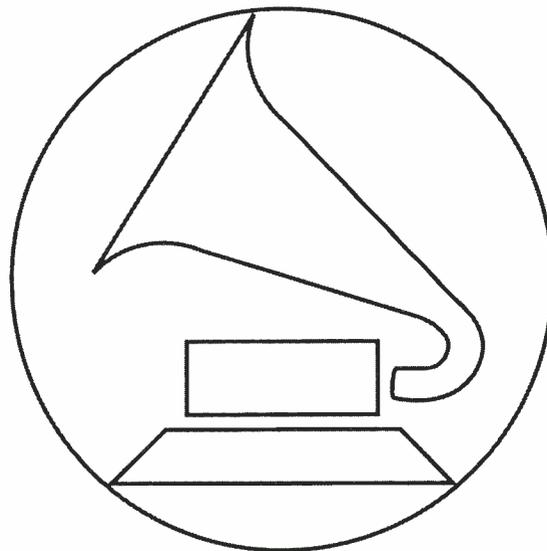
*"High Lonesome Sound"  
performed by Vince Gill*

**Junior Brown**

*"My Wife Thinks You're Dead"  
performed by Junior Brown*

**Matraca Berg & Gary Harrison**

*"Strawberry Wine"  
performed by Deana Carter*



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

**Diane Warren**

*"Because You Loved Me" (Theme from "Up Close & Personal")  
performed by Celine Dion*

**Babyface, Michael Houston  
& Whitney Houston**

*"Count On Me" (From "Waiting To Exhale")  
performed by Whitney Houston and CeCe Winans*

**Babyface**

*"Exhale (Shoop Shoop)" (From "Waiting To Exhale")  
performed by Whitney Houston*

**Babyface**

*"It Hurts Like Hell" (From "Waiting To Exhale")  
performed by Aretha Franklin*

**Alan Bergman, Marilyn Bergman  
& John Williams**

*"Moonlight" (From "Sabrina")  
performed by Sting*

## Best R&B Song

**Babyface**

*"Exhale (Shoop Shoop)"  
performed by Whitney Houston*

**Babyface**

*"Sittin' Up In My Room"  
performed by Brandy*

**Rod Temperton**

*"You Put A Move On My Heart"  
performed by Tamia*

**Luther Vandross & Reed Vertelney**

*"Your Secret Love"  
performed by Luther Vandross*

**Babyface, Toni Braxton  
& Bryce Wilson**

*"You're Makin' Me High"  
performed by Toni Braxton*

## Best Rock Song

**John Hiatt**

*"Cry Love"  
performed by John Hiatt*

**Tracy Chapman**

*"Give Me One Reason"  
performed by Tracy Chapman*

**Jakob Dylan**

*"6th Avenue Heartache"  
performed by The Wallflowers*

**Garbage**

*"Stupid Girl"  
performed by Garbage*

**The Dave Matthews Band**

*"Too Much"  
performed by The Dave Matthews Band*

**Noel Gallagher**

*"Wonderwall"  
performed by Oasis*

---

And be sure to look for upcoming Songwriting Forums as  
part of the 1996-97 GRAMMY Professional Forum Series.

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# MUSIC PUBLISHING

## BASCA AT 50

Continued from page 46

songwriter in various categories. Named after an outstanding U.K. theater-music composer and actor who successfully withstood the post-war transatlantic onslaught, the Ivor Novello Awards ceremony is a major event on the British music calendar.

## MODEL CONTRACTS

Over the years, BASCA has ac-

quired an enviable reputation for its campaigning and lobbying skills and determination on behalf of its members and the creative community in general.

Its standard songwriter contract is widely recognized and accepted as a model of its kind, with regard to fairness toward both writer and publisher. BASCA is a member of the Alliance Of Composers Organizations (ACO), which works closely with the PRS, MCPS and other

industry bodies on matters of mutual interest and concern. BASCA holds regular songwriting workshops and business seminars, at which its members receive advice from some of the academy's most successful names and from leading publishers, record producers, lawyers and accountants.

BASCA chairman Guy Fletcher says there has been "a much more cooperative relationship" with publishers over the last five years and better liai-

son. There are still some outstanding matters causing BASCA concern—and which will be pursued—such as bringing old songwriting agreements into line with current practice. He notes another significant change in the academy's role, due to sweeping technological advances and developments.

"There is a new delivery system coming which will be direct to the home," says Fletcher. "Millions of dollars are being invested by the big telecommunications companies to bring this about, and music will be a part of it. Our role is changing again because the only thing standing protectively between music and the ambitions of these companies is copy-

right.

"Publishers and record companies must unite with us and similar bodies in a policeman capacity. We must fight to preserve and upgrade the copyright laws," Fletcher says.

## SEMI-DETACHED PROFESSION

Fletcher wants improved tracking of income through the copyright societies and, above all, for songwriters to become more aware of the industry they're in and the sea-change overtaking it.

"Songwriting by its nature is a detached profession, but that must alter," he says. "Songwriters must learn how to maximize their relationship with their publishers or administrators and get acquainted with their moral rights in what they create. Many haven't a clue about it."

Looking ahead, Fletcher anticipates an eventual amalgamation between BASCA, the Assn. Of Professional Composers and the Composers Guild Of Great Britain in terms of a central membership entity for writers in all genres.

"I'm a writer and an idealist," he declares. "I'd love to see a huge center of creative excellence for all genres of music—a sort of Brill Building-plus—with all facilities, such as recording studios, concert hall, rehearsal rooms, cinema, library... the lot.

"The founders of BASCA did a fantastic job 50 years ago in persuading the BBC it was behaving badly toward British songwriters," says Fletcher. "We're continuing in the same spirit, which has never changed, and it is all about propagating British music—now on a worldwide scale." ■

## WHAT'S IN IT

Continued from page 41

regarding mechanical rates."

## NEW MARKETING STRATEGIES NEEDED

Ed Murphy, president & CEO of the National Music Publishers' Assn. and The Harry Fox Agency, its mechanical-licensing and collection arm, hones in on a specific aspect of the technological revolution.

"New physical carriers," he says, "have the capacity to hold about 400 songs on one disc, with no reduction in sound quality. The advent of new storage technologies may make it possible to store thousands of songs in CD-quality formats, potentially changing the way music is marketed to the public."

This technological progress, he says, will inevitably also lead to "declining costs of music storage in computer files." These are positive developments, Murphy says, but with a "potentially disturbing element for music publishers and songwriters. We must consider the prospect of digital music being moved over the expanding digital networks of the world—perhaps beyond the reach of national regulatory restrictions and potentially without electronic security.

"The world's governments and intellectual-property organizations have already recognized these challenges and begun to work toward solutions, including the very important goal of guaranteeing that music is properly 'tagged' for electronic identification." ■

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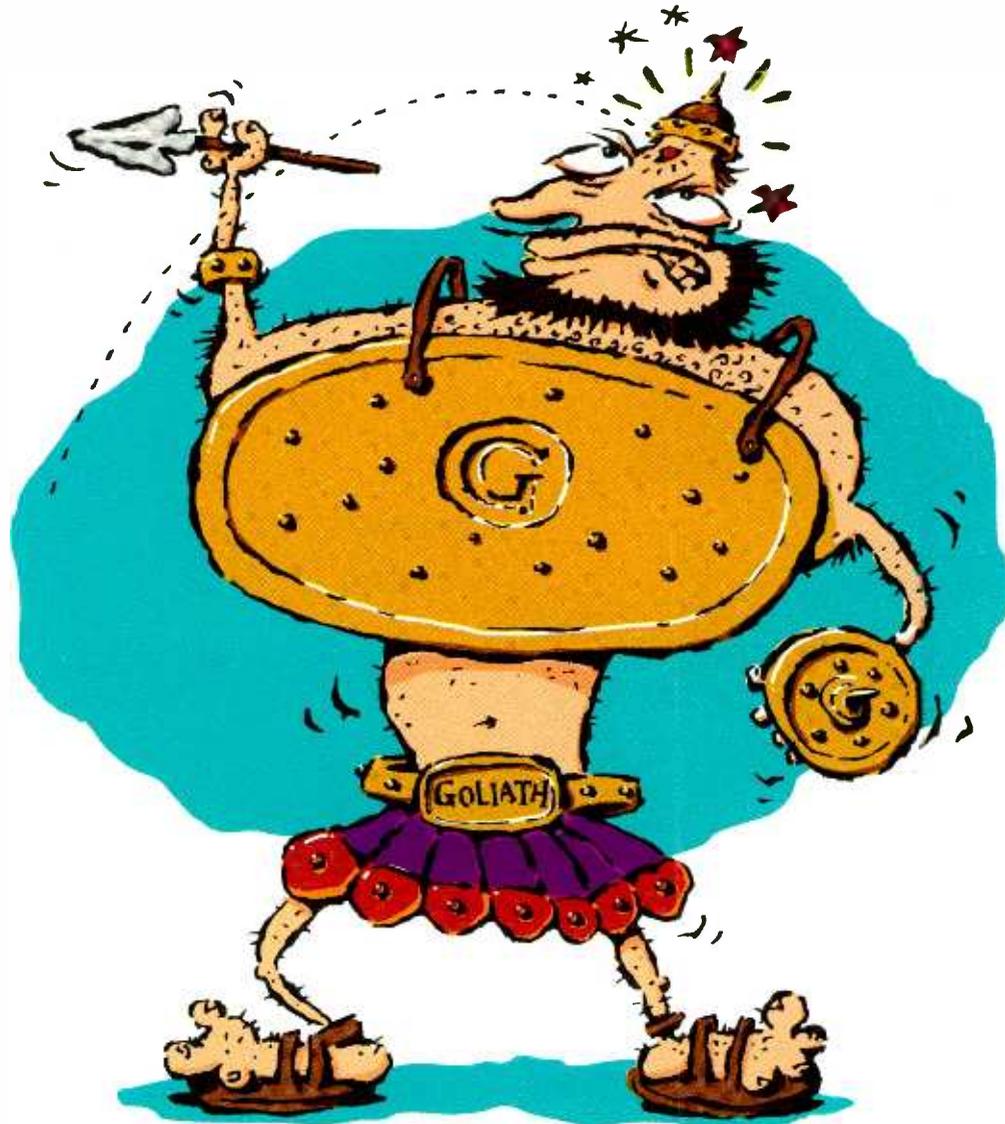
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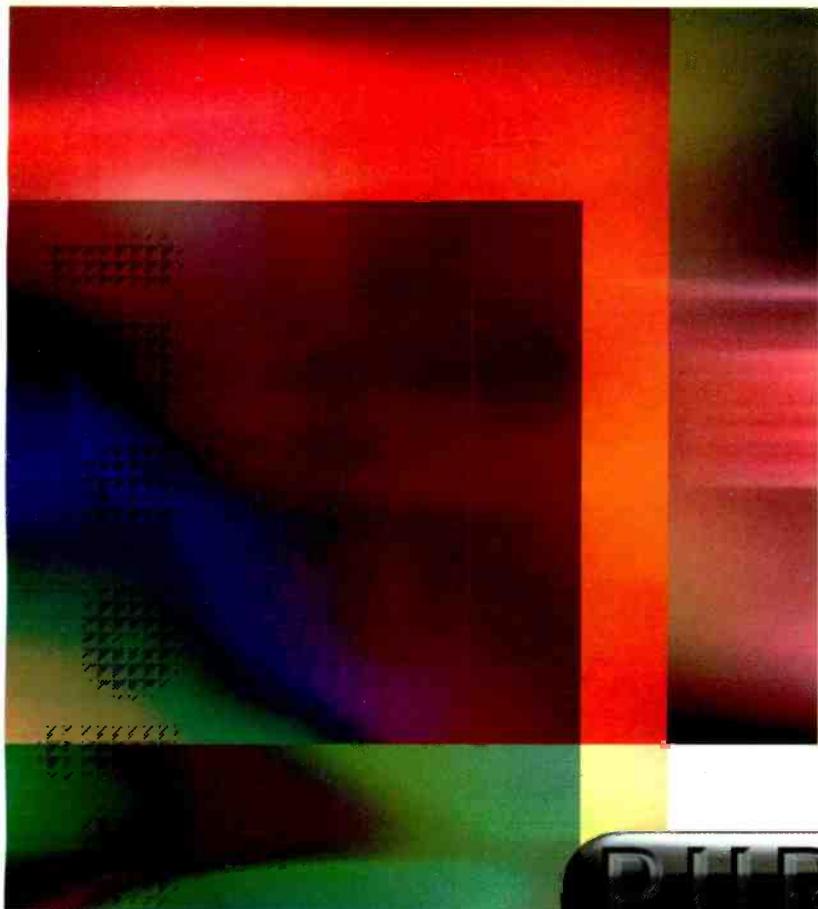


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## Warner Bros. Signs Print Deal With Jazz At Lincoln Ctr.

NEW YORK—Warner Bros. Publications has become the exclusive music print publisher worldwide for Jazz at Lincoln Center, whose artistic director is jazz trumpeter Wynton Marsalis.

The Center is developing a comprehensive collection of jazz transcriptions. The first releases are six original arrangements of Duke Ellington's "Across The Track Blues," "Boy Meets Horn," "Caravan," "Harlem Airshaft," "Rockin In Rhythm," and "Solitude." These arrangements were played at this year's Jazz at Lincoln's Essentially Ellington festival. Also, Warner Bros. Publications is preparing additional selections from the Center's library for release this fall.

The music print giant has a relationship with Marsalis himself, having earlier this year released worldwide two collections, "Ballads" and "Standards," of the Columbia Records' star's trumpet transcriptions with piano scores.

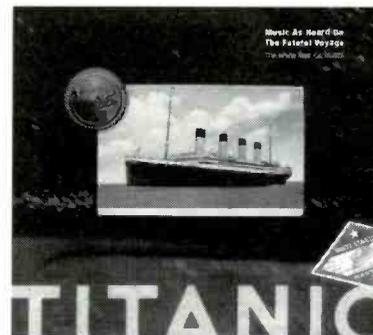
IRV LICHTMAN

## TITANIC

(Continued from page 38)

Adventure Out Of Time."

As for the matter of "Nearer My God To Thee," Whitcomb says "Songe D'Automme" (Dream Of Autumn) was actually the song played as the ship met its doom. "We used the original 1908 arrangement," he says. "The song became a terrific hit in Europe, especially in Russia. In fact, there was a famous Russian chorale version recorded in World War II. It never did anything in the U.S. But a surviving Amer-



ican passenger referred to the song as 'Autumn, A Hymn.' So the U.S. newspapers got it wrong."

The album includes narrative along with its music; Whitcomb speaks the words of Thomas Hardy in "The Convergence Of The Twain (Lines On The Loss Of The Titanic)."

As for what appeared to be an effortless mix of pop and highbrow music played by the White Star Orchestra, the album's extensive liner notes, with artwork in tinted colors evoking the early 20th century, states, "All this music, great or humble, was popular. There was, as yet, no distinction between highbrow and lowbrow. Organ-grinders played Brahms and Bizet and Wagner. Sir Edward Elgar wrote popular waltzes. Classically trained musicians wrote for the frothy, girlie-filled musical comedies. Music hall songs could please royal ears: Queen Victoria had been fond of a piece called 'Come Where The Booze Is Cheaper.' General Booth of the Salvation Army wished to God that his people could come up with tunes as catchy."

# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Festival Takes New A&R Focus Label Regroups After Mushroom Exit

■ BY THOM DUFFY

SYDNEY—Festival Records has responded to the loss of its long-standing distribution agreement in Australia with the Mushroom Group of Cos. by restructuring its operations and reducing staff levels, while planning to rebuild its own domestic artist roster.

The restructuring, announced May 12, has resulted in the loss of some 50 staffers from Festival's distribution operations in Sydney and branch offices around Australia, according to managing director Bill Eeg.

The action follows the announcement in March that Mushroom, Australia's largest independent label, had ended its 25-year relationship with Festival and struck a new distribution and marketing deal for Australia with Sony Music, the domestic market leader (Billboard, March 29). Festival will continue to distribute Mushroom in New Zealand.

"This move follows careful analysis of Festival's core strengths and determining the best way we can take the company forward," Eeg said in a company statement. "In Festival's 40-year association with the domestic music industry, we have been the leader in sourcing, developing, and promoting new Australian music. Once we have negotiated this difficult period, we will focus on rebuilding our leadership position in the creation of original repertoire, publishing of local and international music, and providing the best independent distribution services in the country."

Eeg and Warren Fahey, founder of Larrikin Entertainment, which is part of Festival, said in a subsequent interview that the difficulties following the loss of Mushroom also would present new opportunities for Festival and Larrikin to exploit its expansive catalog, explore new retail

promotional strategies, and expand its domestic artist development efforts.

"We've lived in Mushroom's shadow the last few years," says Eeg. "We are well placed to begin again."

Prior to the expansion of multinational music companies into Australia, Festival was a key licensee for many major labels in the market and had weathered the loss of those labels during the consolidation of the global music business. For example, in 1989, Festival lost the distribution rights to A&M and Island Records with the acquisition of those labels by Poly-

Gram.

"They questioned then if we would survive," says Eeg. "We've seen the big labels come and go."

Festival continues to have the distribution rights in Australia for numerous international labels, most notably Fantasy and Rykodisc from the U.S., while Larrikin's diverse roster includes such international specialty labels as Virgin's Pointblank and Real World imprints and classical titles from Koch, Nimbus, and many others. Both companies also sign artists directly to their own labels in Australia.

## Japanese Digital Boom To Benefit Music TV

■ BY STEVE McCLURE

TOKYO—Long after it revolutionized the music business in the rest of the world, the videoclip may finally be coming into its own as a promotional medium for music in Japan.

The new generation of digital satellite broadcasting platforms now beginning to air here promise to vastly expand the scope of broadcasting music videos on Japanese TV. Further, established music stations say that Japanese labels are beginning to take them seriously as a promotional tool.

By this time next year, three digital TV platforms—PerfecTV, DirecTV, and JSkyB—will have debuted in Japan. While their initial audiences will be relatively small, they hope that in time their widely varied programming—including lots of music—will attract more viewers.

Japanese TV's digital revolution is also good news for international artists, as the music market becomes more fragmented and thus open to more specialized music programming.

"Music TV has never really broken through in Japan," says Peter Buckleigh, EMI Music's resident director in Japan. "Cable is aimed at very defined niches—it's not broad enough." Mainstream terrestrial broadcasters, for their part, generally play videos late at night or at other off-peak times, if at all.

Continues Buckleigh, "I would hope that digital satellite broadcasting will see the advent of music programming spreading across Japan, for both domestic and foreign music."

PerfecTV, which premiered last November, broadcasts about 100 channels, including MTV Japan, Space Shower, and a karaoke-specialist outlet. Other music channels that will soon be available on PerfecTV include Music Freak (which will broadcast a mixture of Japanese and foreign pop), Perfec Choice, and the Hit Channel.

"Lately there have been a few more music programs on TV, but there's still a need for much more music program-

(Continued on page 59)



## IFPI In Taiwan Targets Net Violations

■ BY ADAM WHITE

TAIPEI, Taiwan—Officials of the International Federation of the Phonographic Industry (IFPI) in Taiwan are concerned about the proliferation of music copyright infringement via the Internet.

Robin Lee, secretary-general of the IFPI Members' Foundation in

Taipei, contends that students at five or six of the country's universities are downloading sound recordings from their respective college's File Transfer Protocol servers, illegally reproducing them on CD-R, promoting the discs online, and selling them to the public by mail order.



The discs feature Chinese and international repertoire, including movie soundtracks. According to Lee, the CD-Rs each contain more than 120 songs and sell for about \$15. "The music is less than CD quality," he says, "but good enough if buyers of the discs have the right sound-reproduction equipment." Consumers who

(Continued on page 59)

## Austrian Biz Wants Radio Quota

■ BY SUSAN L. SCHUHMYER

VIENNA—Austrian politicians and musicians are calling for more home-grown music on Ö3, the country's only nationwide top 40 station, which is operated by public broadcaster ORF. However, Ö3 PD Bogdan Roscic contends that Austrian labels are not producing enough appropriate music for ratios to be increased.

The issue came to the fore at the end of April after Austrian member of parliament (MP) Günter Kräuter launched the lobby for more Austrian

music on Ö3. In an interview with the daily newspaper Der Standard, Kräuter stated, "Sales in prerecorded music reached [\$396 million] in 1996, but the largest share of this money lines the pockets of foreign companies."

The MP says he wants to see more exposure for domestic talent in the local media—especially on state-owned Ö3—and notes the 40% quota for national productions in France.

Kräuter's initiative is supported by a number of government members, including cultural spokesman Franz

Morak and the head of the Green Party, Christop Chorherr.

The move also has the backing of musicians here. A petition calling for a 25% quota for domestic music on Ö3 has begun circulating among Austrian artists. Toni Knittel, member of contemporary folk band Bluatschnik, says he signed the petition because "very few Austrian musicians were made famous by Ö3, and I think there should be more."

Knittel argues that the income from listeners' license fees should allow Ö3

(Continued on page 59)

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## Slijngaard Builds On His Unlimited Base Solo Album, New Label Among Dutch Artist's Projects

■ BY TESSA MOOIJ

AMSTERDAM—The Netherlands' most successful dance act, 2 Unlimited, may have broken up last year, but former member Ray Slijngaard shows no signs of being ready to retire.

Slijngaard, 25 years old and no longer known as "Kid Ray," has formed his own record company, Rayvano Records, with subsidiary labels Da Bridge, X Ray, and Rayvano Music. He also owns

a publishing company, Ray Unlimited, and three recording studios, all called X-Rayted. His debut solo single, the R&B/hip-hop-flavored "3 X A Day" (Rayvano/Sony Music), was released in the Benelux territories April 14, and the album "Three Times A Day" is scheduled to follow in late August.

The techno-pop sound of Amsterdam duo 2 Unlimited, featuring Slijngaard's rapping and Anita Doth's vocals, soared to worldwide success in the early '90s.

The group's four albums and 16 singles sold an estimated 1.8 million units in the U.S. (according to Slijngaard), where 2 Unlimited was released on Radikal Records/BMG, and the duo has inspired successful imitations by several other dance acts.

The group's most popular American singles were two of its many European smash hits, "Twilight Zone" and "Get Ready For This" on the Critique label, while the 1992 album "Get Ready" (Radikal) was certified gold.

A struggle for more creative control was one of the reasons behind 2 Unlimited's much-publicized split. "I don't regret doing 2 Unlimited at all," comments Slijngaard from the office of his Amsterdam-based Rayvano Records. "But it was time to pursue my own ideas. Our producers would prepare all our tracks—all we had to do was come

into the studio and do the vocals. They weren't very open to the idea of putting more variety in our music. Working with other producers was out of the question."

"Now I can do the stuff I really want to—R&B and hip-hop," he adds. "I can start with a bassline in the studio and build it up into a track which is my very own creation."

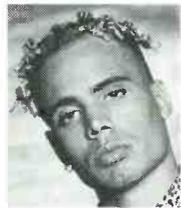
Slijngaard often travels to New York and Los Angeles, where he hangs out with such superstar rappers as Ice-T and Warren G. For the upcoming album, he has worked with U.S. producers Ricky Rainbow (Jodeci, Michelle Gayle), Mark Sexx (No Face), and Herbie Crichton (Backstreet Boys). "Those guys are personal friends of mine, they won't jack up their rates just because I was successful with 2 Unlimited," says Slijngaard, who says he is taking inspiration from such U.S. acts as BLACKstreet and LL Cool J on his album.

One track will feature West Coast singer/rapper L.V., who will add a vocal track in a Los Angeles studio. Slijngaard is talking about a possible worldwide distribution deal with Columbia Records.

Rayvano Records, with its roster of six artists, including Slijngaard himself, will focus on R&B, soul, hip-hop, and dance. "At some point, I had to start making investments," says Slijngaard, "and I saw all this Dutch talent around me. I plan to continue my own career for about another five years, but after that I [will] devote more time behind the scenes, doing the marketing and management of Rayvano artists."

VJ/programmer Sylvana Simons of Dutch R&B show "Sylvana Soul" says, "Ray will finally receive the street credibility he deserves, and 'Sylvana Soul' will definitely support his video."

Fred van Kruiningen, buyer for leading Dutch chain Free Record Shop, is impressed with Slijngaard's single but is hesitant about putting large numbers of it in his stores; initially, Free Record Shop bought only a few hundred units. "The single is a great mix of well-produced R&B and hip-hop, which is a good move considering R&B is very hot in Holland at the moment," says Van Kruiningen, adding that he was waiting for airplay to generate retail action.



SLIJNGAARD

## newsline...

**BMG ENTERTAINMENT INTERNATIONAL** is centralizing all European special marketing activities in a new division based in Munich, as of July 1. BMG Special Marketing Europe will be overseen by BMG's president in the German-speaking territories, Thomas Stein. The division will be headed by former BMG G/S/A head of distribution Peter-Alexander Rapp, who reports to Stein.



Stein says the new operation is being established "as a reaction to the increasing convergence of European markets." He adds that the new structure will help the company

"develop new products and marketing concepts on a pan-European level." The division will initially focus on the development of BMG's European catalog, pan-European licensing, and the coordination of Internet activities of BMG's European companies. **CHRISTIAN LORENZ**

**GEORGE LEVENDIS**, currently marketing director for Arista Records in the U.K., is to be the new managing director of BMG Greece, according to informed sources. He replaces Miltos Karadsas. Levendis, who has been in his Arista post since 1995, grew up in Australia and joined BMG there as a label manager before becoming marketing GM. In his new position, he will report to central Europe senior VP Arnold Bahlmann.

**A NEW GROUPING** of international indie music publishers under the banner of the Independent Music Group is bringing control of about 300,000 copyrights under one roof. Ellis Rich of the International Music Network and Supreme Songs, in partnership with Rolf Baierle of Roba Music in Germany, has acquired an interest in Leosong Copyright Service, previously held by Mark Levinson. Leosong will now operate under the Independent Music Group name. Rich becomes chairman of the new company; his deputy will be Tim Hollier, who left Leosong last year but kept his stake in the company. Hollier also heads the music publishing arm of Music Collection International, which is not involved in the venture. Leosong managing director Ray Ellis will continue to be in charge of day-to-day operations. Rich hopes to announce further affiliations soon, including in the U.S. **NIGEL HUNTER**

**MIKE P. HEISEL** is leaving his post as deputy managing director of Columbia Records in Frankfurt to become VP, A&R/marketing, at EMI label Intercord in Stuttgart, Germany. He takes over for Joerg Hellwig, who is moving to Polydor in Hamburg as new managing director, and will report to Intercord president Herbert R. Kollisch. The move follows the departure last month of Columbia Germany managing director Hubert Wandjo to head EastWest Records in Hamburg and leaves Columbia with its two top German posts empty. **WOLFGANG SPAHR**



**BMG ENTERTAINMENT INTERNATIONAL** is expected to announce the appointment of Pierre-Yves Bimont-Capocci as VP of its Asia-Pacific regional operations based in Hong Kong. He will report to senior VP Michael Smellie. Bimont-Capocci was formerly GM of video and multimedia at BMG France.

**THE TRADE VALUE** of U.K. record sales fell 3.6% in the first quarter of this year, according to the British Phonographic Industry. It is the first year-on-year decrease since 1992. Singles shipments had a drop in value of 11.5%,



SPICE GIRLS

despite a 6.7% rise in volume to 19.8 million units. Cassette and vinyl album sales both fell by over a fifth in value between January and March, pushing the value of overall album sales down by 2.4% to 189 million pounds (\$306.7 million). Some 41.4 million albums were shipped in the period—a fall of 7.1%. Top-selling albums were Spice Girls' "Spice," Ministry Of Sound's "Annual II," the Beautiful South's "Blue Is The Colour," and the Lighthouse Family's debut set. The top five best-selling singles were by No Doubt, Spice

Girls, No Mercy, En Vogue, and Sash!

**EMI MUSIC ASIA** was due at press time to announce the signing of Faye Wong, the enigmatic—and bankable—Chinese pop vocalist. Hong Kong-born Wong is moving from PolyGram; her albums for the company have regularly sold more than 250,000 units in Hong Kong (on Polydor) and Taiwan (Decca) combined. Wong is known for bringing Europop to the attention of Chinese fans through cover versions of songs by the Cranberries and Cocteau Twins. Her 1995 album "Sky" included a rendition of the Cranberries' "Dreams" and is credited with broadening Chinese pop sensibilities. **GEOFF BURPEE**

**AUSTRALIAN INDIE** Shock Records has opened its first overseas office in San Francisco. North American operations manager Ashli Lewis will sign U.S. acts as well as representing Shock's Australian artists to licensees and distributors. In the past, Shock has "found it difficult to ensure communication with our partners is as strong as it should be" in the U.S., according to Shock managing director David Williams. "As a result, we've probably lost out on a few good opportunities," he says. **CHRISTIE ELIEZER**

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## JAPANESE DIGITAL BOOM TO BENEFIT MUSIC TV

(Continued from page 57)

ming," says Reijiro Yoshino, manager of PerfectTV's corporate planning department.

Set to be added to the PerfectTV package in July are nine channels provided by Japan Sky Broadcasting Co., better known as JSkyB. At least one of those outlets will be dedicated to music.

DirecTV also hopes to offer some 100 channels, including about 10 devoted to music, when it premieres this fall. The platform's musical lineup includes French-language MCM Asia (which is already available in China, India, Australia, and New Zealand) and a channel created by BET for the Japanese market, BET on Jazz International.

"MCM is the cutting-edge music video channel right now in Europe," says Tom Perry, DirecTV's manager for programming acquisition and development, noting the current popularity of European pop in Japan.

DirecTV may also carry MTV Japan and Space Shower, but no deals have yet been signed.

JSkyB is set to go on the air in spring 1998 and plans to offer some 150 channels. Industry sources here say that the JSkyB package will likely include a fair dose of Asian pop music as well as content provided by TK News, the company set up last year by Japanese record producer Tetsuya Komuro and News Corp. to find and develop new Asian musical talent.

The digital newcomers are not the only Japanese broadcasters trying to sign up new viewers. Established TV music outlets MTV Japan (MTVJ) and Space Shower are making renewed efforts to pitch their product to a Japanese audience.

MTVJ, which first aired in December 1992, recently relaunched itself by increasing the amount of domestic music clips it airs.

"We have already grabbed people who like Western rock," says MTV Japan CEO Ted Karasawa, explaining the channel's April 1 relaunch. "But if we want to attract a wider audience, we have to become more localized, and therefore we increased the total amount of Japanese pop from 7% of our content to 25%."

This, explains Karasawa, is in keeping with MTV's worldwide policy of localizing its service in specific markets. MTV Japan's relaunch includes seven new, locally produced programs.

Karasawa emphasizes that MTVJ's non-Japanese content is packaged locally to give Japanese viewers the kind of foreign music—Scandinavian pop, for example—they like. MTVJ is available in just over 1.5 million households, the vast majority of which receive the channel via cable as opposed to satellite.

On April 15, MTVJ became part of the

package of channels offered by PerfectTV, which Karasawa says brought an additional 120,000 viewers to the station. Also available through PerfectTV is Space Shower, which has been airing music videos since December 1989.

MTVJ and Space Shower are the yin and yang of music TV in Japan. MTVJ has more of a brash, American feel and plays mostly non-Japanese clips, while Space Shower has more of a "hometown" vibe and a 70%-Japanese playlist.

The ratio of Japanese to foreign content on Space Shower exactly mirrors Japan's overall music market: 70% Japan, 30% foreign.

"When we first went on the air [in 1989], our Japanese-to-foreign ratio was 3-to-7," notes Space Shower executive VP Takeshi Nakai. "When MTV Japan started, we changed the ratio to 7-to-3 in order to compete with them. If viewers want to listen to and watch Japanese music, they can depend on us."

Nakai says he expects increased competition among Japanese music TV outlets, with MTV at a disadvantage because of the high proportion of non-Japanese music it features. "Japanese audiences cannot understand what artists say in a foreign language."

Another player in Japan's music TV game is Japan Satellite Broadcasting (JSB), better known as WOWOW, which has some 2 million subscribers. Although movies account for just over half of WOWOW's schedule, music is a major programming element. The station airs live broadcasts of events such as the Grammys as well as concerts and video-clip programs.

JSB president Shoji Sakuma says that WOWOW is now getting more cooperation from Japanese labels.

"We used to have to visit record companies and ask them to use WOWOW as a sales promotion tool," he says, "but now they've begun to realize how effective WOWOW can be, and they're taking a more aggressive approach and are asking us to play their new releases. It's quite a change."

An expanded role for music TV could also break the vicious circle in which record labels and music TV outlets find themselves. While broadcasters continue to complain about the relatively low quality of music videos and the fact that they have to pay labels to use them, labels say that the high cost of video production in Japan means they will continue to keep a close eye on costs until there are sufficient music video outlets to justify bigger budgets.

"I think that in terms of broadcasting music, Japanese TV has been behind other countries," says Ken Seki, international manager of Tokyo-based For Life Records. "The new digital broadcasters should really open things up. It's something that we need."

# Gov't Boosts Norwegian Acts

■ BY KAI ROGER OTTESEN

OSLO—The government here is aiming to help Norwegian artists and record companies sell more music internationally.

Culture minister Turid Birkeland has contacted industry representatives to offer assistance, and a working party of government officials and music executives has now been established to work on strategies.

Birkeland says she is not convinced that an emphasis on classical, jazz, and folk music at the expense of pop and rock has been the best way to promote sales. In contrast, she points to the success Sweden has had recently with such artists as Ace Of Base and the Cardigans.

Industry observers here say Birkeland's close and practical involvement with the record industry is unique for a culture minister in Europe. So far, though, only a small number of music organizations have had talks with government representatives, but an industry liaison committee has now been formed.

On the music side, it consists of such senior figures as Virgin Record Norway

managing director Per Eirik Johansen; Mega Records Scandinavia managing director Terje Engen; EMI local A&R manager Eivind Rølles; Warner Music local A&R manager Tor Erik Hermansen; Terje Håkonsen, representing rock organization Samlet Norsk Rock, who was contacted by Birkeland; and concert promoter Rune Lem.

"It's too early to draw substantial conclusions [on the outcome of the committee work]," says Håkonsen. "We are exploring the possibilities of cooperation between the commercial music industry and the politicians."

"We don't expect to come up with any magic formula or set any goals like reaching Sweden's standards by the year 2000. We only want to create a dialogue."

However, at this stage, Håkonsen sees established A&R policies as a problem. "Artists are traditionally not signed with the international market in mind. The domestic market comes first, and everything else is a bonus," he states.

Birkeland's initiative has met with criticism from political opponents. Conservative Hallgrim Berg, a member of the Parliamentary Standing Committee on Cultural Affairs, said in parliament

that the plan had "sent shock waves through performers in classical, jazz, folk, and ethnic music."

He added that it would be foolish to "send even more cowboys to U.S.A.," arguing that "it's more important to promote our top performers in classical and folk."

A report on new strategies is scheduled to be presented to Birkeland before the summer. A one-day seminar will also address the issues in the report.



Executives from Austrian top 40 station Ö3 joined staff from the Austrian affiliates of Warner Music, PolyGram, and EMI Music to celebrate the gold status (25,000 sales) of the "Ö3 Greatest Hits" compilation. The album is the first collaboration of its kind in the Austrian market. Pictured in the back row, from left, are Warner Music marketing director Manfred Wodara; PolyGram Austria president Christoph M. Wemcken; Ö3 head of marketing Sissy Mayerhoffer; EMI A&R consultant Horst Unterholzer; and Warner Music Eastern Europe president Manfred Lappe. In the front row, from left, are Ö3 head Bogdan Roscic with the station's head of music, Alfred Rosenauer.

## Zheng Expands Asian Reach PolyGram Targets Pop Audience

■ BY GEOFF BURPEE

BEIJING—PolyGram Far East kicked off a region-wide campaign here May 17 to promote Chinese mainland artist Zheng Jun, the first from the country to be signed to the major's Musician imprint.

Zheng's album "The Third Eye" has, according to the label, sold more than 500,000 units in China since its January release. However, the album is now set to be marketed to the wider Asian Chinese market in such territories as Singapore, Hong Kong, Taiwan, and Malaysia.

Zheng's Beijing concert was at the city's Conference Center in front of local and foreign press and industry people. The artist churned out material from "The Third Eye" as well as well-received songs from his first album, "Naked," on the Hong Kong-based Red Star Records.

PolyGram is hoping that the gritty Beijing artist's shift toward a cleaner, more-produced, and mainstream sound will weave synergy between Chinese rock purists and the lucrative pop idol market.

"The music of mainland artists in the early '90s, like Dou Wei, Tang

Dynasty, and Huang Yung [all Beijing-scene contemporaries of Zheng], was very controversial," says PolyGram VP of regional pop Alex Chan. "This guy's for real, this guy's got soul. I'm glad Zheng Jun has written and recorded some less-rock material and even cut his hair for the video. He looks healthy, wholesome."

At times as many as a dozen musicians accompanied Zheng's charged vocal performance in Beijing, as conventional rock instruments, such as guitar, keyboards, and drums, mixed effectively with Chinese classical stringed instruments, such as the *ban hu* and *gu chin*, and the Chinese flute. For the final number, the hit from "The Third Eye," "Tian Xia Mao Bu Xan De Yian Xi" (All Good Feasts Must Come To An End), Zheng's vocal delivery also received a boost from a trio of singers from a southern Chinese aboriginal tribe. The singers and their kin feature prominently in Zheng's clip for the song.

MTV Asia, Channel V, and Associated Press Television were among the foreign TV outlets that traveled to Beijing to witness the 70-minute Zheng showcase.

## IFPI IN TAIWAN TARGETS NET VIOLATIONS

(Continued from page 57)

respond to the sellers' online advertising are asked to credit the latter's post office accounts, Lee explains.

Taiwanese law-enforcement authorities have responded to infringement evidence provided by the IFPI Members' Foundation from one of the learning centers. As a result, two students at Taipei's National Sun Yat-Sen University are being prosecuted under Article 91 of the country's Copyright Act. The lia-

bility extends to the administrator of the campus computing center, who, by allowing the sound recordings to be downloaded without the copyright owners' permission, contravened Articles 3 and 92 of Taiwan's copyright statutes.

The case came to court in April, and the students, if guilty, face jail sentences of between six months and five years and/or fines of about \$7,000 per violation. An outcome is not

expected for between three and six months, however.

Lee says it is too soon to know how seriously the courts will view the case. "For the prosecutors," he comments, "it's a new challenge." The students cannot claim ignorance of the law, in his view. "They made a profit, after all."

Lee adds that the National Sun Yat-Sen University is considering whether the students involved will be

entitled to graduate in June after four years at the college. He says IFPI intends to post news of any guilty verdict on Internet bulletin boards, "which are extremely popular in Taiwan," to deter copyright infringers at the other campuses. Lee's own alma mater, the National Taiwan University, is one of those where the infringing activity is occurring, he points out.

Ö3 actively tries to support new local talent, according to Roscic. The station maintains its own recording studio and offers young musicians studio time free of charge.

Referring to the fierce competition for listeners among traditional radio, cable and satellite TV, and real-time radio on the Internet, Roscic argues that "you cannot spoon-feed people what some politician thinks they want to hear."

# HITS OF THE WORLD



**JAPAN** (Dempa Publications Inc.) 05/26/97      **GERMANY** (Media Control) 05/20/97      **U.K.** (Chart-Track) 05/19/97      **FRANCE** (SNEP/IFOP/Tite-Live) 05/10/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	KUCHIBIRU GLAY PLATINUM
2	NEW	CELERY SMAP VICTOR
3	1	HATE TELL A LIE TOMOMI KAHARA PIONEER LDC
4	2	GLASS RYUICHI KAWAMURA VICTOR
5	3	NAGISANI MATSUWARU ETCETERA PUFFY EPIC SONY
6	6	YASASHI KIMOCHI CHARA EPIC SONY
7	4	SWEET EMOTION NANASE AIKAWA CUTTING EDGE
8	5	MAJIDE KOISURU 5 BYOUMAE RYOKO HIROSUE WARNER
9	8	DO NOT FUMIYA FUJII PONY CANYON
10	9	COMBINI SARUGANSEKI COLUMBIA
11	7	LOVE LOVE SHOW THE YELLOW MONKEY FUN HOUSE
12	10	YUMEJYA NAI SPITZ POLYDOR
13	13	1/2 MAKOTO KAWAMOTO SONY
14	15	SUNANO KAJITSU MIKI NAKATANI WITH RYUICHI SAKAMOTO FOR LIFE
15	12	ASHITA, HARUGA KITARA TAKAKO MATSU BMG JAPAN
16	11	WATASHIDAKENO TENSHI SEIKO MATSUDA MERCURY
17	NEW	KIMIGA KIMIDE ARUTAMENI MASAYUKI SUZUKI EPIC SONY
18	16	ONE ASKA TOSHIBA EMI
19	NEW	I LOVE YOU RYUICHI KAWAMURA VICTOR
20	17	SONNA MONDAROU SYARANQ BMG JAPAN
<b>ALBUMS</b>		
1	1	NORIYUKI MAKIHARA SMILING WEA JAPAN
2	2	ZARD ZARD BLEND—SUN & STONE B-GRAM
3	NEW	DENKI GROOVE A K/00N SONY
4	3	B'Z FLASH BACK BMG JAPAN
5	4	JUDY AND MARY THE POWER SOURCE EPIC SONY
6	5	EVERY LITTLE THING EVERLASTING AVEX TRAX
7	7	U A FINE FEATHERS MAKE FINE BIRDS VICTOR
8	NEW	HI-STANDARD ANGLY FIST TOY'S FACTORY
9	6	GLOBE FACES PLACES AVEX TRAX
10	9	MR. CHILDREN BOLERO TOY'S FACTORY
11	NEW	THE HIGH-LOWS 4 X 5 KITTY
12	NEW	BONNIE PINK HEAVEN'S KITCHEN PONY CANYON
13	8	THE YELLOW MONKEY TRIAD YEARS ACT II—THE VERY BEST OF THE YELLOW MONKEY COLUMBIA
14	10	VARIOUS ARTISTS A TRIBUTE TO YUZO KAYAMA—60 CANDLES FUN HOUSE
15	NEW	ALLURE ALLURE SONY
16	13	VARIOUS ARTISTS HITS DON EASTWEST JAPAN
17	NEW	PAUL MCCARTNEY FLAMING PIE TOSHIBA EMI
18	11	MIHO NAKAYAMA TREASURY KING
19	12	MAYO OKAMOTO SMILE TOKUMA JAPAN
20	14	SOUNDTRACK ROMEO + JULIET TOSHIBA EMI

THIS WEEK	LAST WEEK	SINGLES
1	1	LONELY NANA MOTORMUSIC
2	3	SONIC EMPIRE MEMBERS OF MAYDAY RCA
3	2	DU LIEBST MICH NICHT SABRINA SETLUR EPIC
4	10	FREE DJ QUICKSILVER ARCADE
5	6	ENGEL RAMMSTEIN MOTORMUSIC
6	8	LOVEFOOL THE CARDIGANS STOCKHOLM/MOTORMUSIC
7	17	GET READY TO BOUNCE BROOKLYN BOUNCE EDEL
8	7	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
9	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
10	16	TIME IS TICKING AWAY C-BLOCK WEA
11	9	HERE WE GO 'N SYNC ARIOLA
12	11	NUR GETRAUMT BLUMCHEN EDEL
13	12	FIRE SCOOTER EDEL
14	14	WARUM? TIC TAC TOE RCA
15	4	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
16	RE	IT'S MY LIFE DJ BOBO METROVINYLS/EMS
17	20	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN
18	18	PLEASE DON'T GO NO MERCY ARIOLA
19	15	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
20	19	THE THEME (OF PROGRESSIVE ATTACK) BROOKLYN BOUNCE EDEL
<b>ALBUMS</b>		
1	1	TIC TAC TOE KLAPPE DIE 2TE RCA
2	NEW	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
3	4	DEPECHE MODE ULTRA MUTE/INTERCORD
4	2	ANDREA BOCELLI ROMANZA POLYDOR
5	3	ANDREA BOCELLI BOCELLI POLYDOR
6	6	PAUL MCCARTNEY FLAMING PIE EMI
7	5	BEE GEES STILL WATERS POLYDOR
8	7	BLUMCHEN VERLIEBT EDEL
9	8	NO MERCY MY PROMISE ARIOLA
10	9	SPICE GIRLS SPICE VIRGIN
11	NEW	JONNY LANG LIE TO ME POLYDOR
12	10	SORAYA ON NIGHTS LIKE THIS MERCURY
13	12	TIC TAC TOE TIC TAC TOE RCA
14	18	RAMMSTEIN HERZELEID MOTORMUSIC
15	13	J.B.O. LAUT ARIOLA
16	17	SABRINA SETLUR DIE NEUE S-KLASSE EPIC
17	15	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
18	19	SOUNDTRACK ROMEO + JULIET EMI
19	16	WOLFGANG PETRY ALLES ARIOLA
20	14	SUPERTRAMP SOME THINGS NEVER CHANGE EMI

THIS WEEK	LAST WEEK	SINGLES
1	1	YOU'RE NOT ALONE OLIVE RCA
2	NEW	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI COALITION
3	2	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA
4	3	LOVEFOOL THE CARDIGANS STOCKHOLM/POLYDOR
5	NEW	I DON'T WANT TO TONI BRAXTON LAFACE/ARISTA
6	16	WONDERFUL TONIGHT DAMAGE BIG LIFE
7	NEW	PLEASE DON'T GO NO MERCY ARIOLA
8	6	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI
9	RE	I'LL BE THERE FOR YOU THE REMBRANDTS EASTWEST
10	8	I BELIEVE I CAN FLY R. KELLY JIVE
11	7	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA
12	9	LOVE IS THE LAW SEAHORSES GEFENUNIVERSAL
13	12	THE PROPHET CJ BOLLAND FFR/LONDON
14	RE	ALWAYS ON MY MIND ELVIS PRESLEY RCA
15	15	SHINE THE SPACE BROTHERS MANIFESTO/MERCURY
16	17	I LOVE YOU . . . STOP! RED 5 MULTIPLE/TELSTAR
17	NEW	OUT OF MY MIND DURAN DURAN VIRGIN
18	11	THE GOSPEL OAK EP SINEAD O'CONNOR CHRYSALIS
19	NEW	HERMANN LOVES PAULINE SUPER FURRY ANIMALS CREATION
20	5	LOVE WON'T WAIT GARY BARLOW RCA
<b>ALBUMS</b>		
1	NEW	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
2	3	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/PARLOPHONE
3	9	SPICE GIRLS SPICE VIRGIN
4	1	PAUL MCCARTNEY FLAMING PIE PARLOPHONE
5	NEW	VARIOUS ARTISTS BIG MIX 97 WARNER/VIRGIN
6	12	VARIOUS ARTISTS CLUB CUTS 97 TELSTAR
7	10	VARIOUS ARTISTS NEW HITS 1997 WARNER/ESP/GLOBAL TV/SONY TV
8	2	VARIOUS ARTISTS WHAT A FEELING! SONY TV
9	NEW	VARIOUS ARTISTS ELECTRONICA VIRGIN
10	7	SUPERGRASS IN IT FOR THE MONEY PARLOPHONE
11	13	VARIOUS ARTISTS SPICE GIRLS PRESENT THE BEST GIRL POWER ALBUM . . . EVER! VIRGIN
12	6	THE CHARLATANS TELLIN' STORIES BEGGARS BANQUET
13	NEW	KENICKIE AT THE CLUB EMIDISC
14	14	VARIOUS ARTISTS CLUB SURVIVORS TELSTAR
15	5	THE SUPERNATURALS IT DOESN'T MATTER ANYMORE FOOD/PARLOPHONE
16	RE	EELS BEAUTIFUL FREAK DREAMWORKS
17	18	TEXAS WHITE ON BLONDE MERCURY
18	4	PREFAB SPROUT ANDROMEDA HEIGHTS KITCHENWARE/COLUMBIA
19	NEW	VARIOUS ARTISTS CHARTBUSTERS GLOBAL TV
20	19	REPUBLICA REPUBLICA DECONSTRUCTION

THIS WEEK	LAST WEEK	SINGLES
1	1	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
2	2	CON TE PARTIRO ANDREA BOCELLI POLYDOR
3	3	SHOULD I LEAVE DAVID CHARVET RCA
4	4	LUCY ALLIAGE BAXTER
5	7	LE FEU CA BRULE TOP BOYS M6 INTER/SONY
6	15	AMENO ERA MERCURY
7	5	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
8	12	DONNE 2 BE 3 EMI
9	20	LA VACHE MILK INCORPORATED HOT TRACKS/SONY
10	11	ALONE BEE GEES POLYDOR
11	NEW	LUCIE PASCAL OBISPO EPIC
12	8	LET A BOY CRY GALA SCORPIO
13	10	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
14	18	DON'T LET GO (LOVE) EN VOGUE EASTWEST
15	9	2 BECOME 1 SPICE GIRLS VIRGIN
16	16	DON'T CRY FOR ME ARGENTINA MADONNA WEA
17	17	QUAND J'AI PEUR DE TOUT REPRISIA KAAS COLUMBIA
18	6	LA POUPEE QUI FAIT NON MYLENE FARMER & KHALED POLYDOR
19	14	ENCORE UNE FOIS SASH! FULL ACE
20	19	REMINDE ME TRIBAL JAM EMI
<b>ALBUMS</b>		
1	1	ANDREA BOCELLI ROMANZA POLYDOR
2	3	ERA AMENO MERCURY
3	8	MICHAEL JACKSON HISTORY—PAST, PRESENT AND FUTURE BOOK 1 EPIC
4	6	SPICE GIRLS SPICE VIRGIN
5	4	I AM L'ECOLE DU MICRO D'ARGENT DELABEL
6	9	2 BE 3 PARTIR UN JOUR EMI
7	NEW	SOUNDTRACK LE CINQUIEME ELEMENT VIRGIN
8	20	DAVID CHARVET DAVID CHARVET RCA
9	5	JULIEN CLERC JULIEN VIRGIN
10	10	SUPERTRAMP SOME THINGS NEVER CHANGE EMI
11	13	PASCAL OBISPO SUPERFLU EPIC
12	11	SOUNDTRACK ROMEO + JULIET EMI
13	12	PATRICIA KAAS DANS MA CHAIR COLUMBIA
14	2	JEAN-LOUIS AUBERT STOCKHOLM VIRGIN
15	7	DEPECHE MODE ULTRA MUTE/LABELS
16	RE	ERIC CLAPTON UNPLUGGED REPRISE/WEA
17	18	DOC GYNCO PREMIERE CONSULTATION VIRGIN
18	RE	BEE GEES STILL WATERS POLYDOR
19	17	ALLIAGE ALLIAGE BAXTER
20	19	U2 POP ISLAND

THIS WEEK	LAST WEEK	SINGLES
1	1	CAN'T NOBODY HOLD ME DOWN PUFF DADDY (FEATURING MASE) BAD BOY/ARISTA
2	NEW	PERFECT DRUG EP NINE INCH NAILS INTERSCOPE/UNIVERSAL
3	4	HYPNOTIZE THE NOTORIOUS B.I.G. BAD BOY/ARISTA
4	3	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS JIVE
5	2	MMMBOP HANSON MERCURY
6	5	I WANT YOU SAVAGE GARDEN COLUMBIA
7	6	DON'T CRY FOR ME ARGENTINA MADONNA WARNER BROS.
8	NEW	TIC TAC TAC FRUIT DE LA PASSION DEP
9	11	RETURN OF THE MACK MARK MORRISON ATLANTIC
10	7	LUNCHBOX MARILYN MANSON INTERSCOPE/UNIVERSAL
11	8	FIRESTARTER PRODIGY XL RECORDINGS
12	9	UN-BREAK MY HEART TONI BRAXTON LAFACE/ARISTA
13	13	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
14	14	IT'S NO GOOD DEPECHE MODE MUTE/REPRISE
15	15	INSOMNIA FAITHLESS ARIOLA
16	16	GOD BLESS THE CHILD SHANIA TWAIN MERCURY
17	10	STARING AT THE SUN U2 ISLAND
18	12	GET YOUR GUNN MARILYN MANSON INTERSCOPE/UNIVERSAL
19	17	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA LAFACE/ARISTA
20	20	GET DOWN (YOU'RE THE ONE FOR ME) BACKSTREET BOYS JIVE
<b>ALBUMS</b>		
1	1	VARIOUS ARTISTS NOW! 2 WEA
2	2	SPICE GIRLS SPICE VIRGIN
3	3	OUR LADY PEACE CLUMSY EPIC
4	6	HANSON MIDDLE OF NOWHERE MERCURY
5	9	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
6	5	SAVAGE GARDEN SAVAGE GARDEN COLUMBIA
7	4	AMANDA MARSHALL AMANDA MARSHALL EPIC
8	7	BACKSTREET BOYS BACKSTREET BOYS JIVE
9	8	CELINE DION FALLING INTO YOU COLUMBIA
10	16	JEWEL PIECES OF YOU ATLANTIC
11	10	VARIOUS ARTISTS HIT ZONE 3 SONY
12	12	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL
13	14	SOUNDTRACK SPACE JAM RHINO/WARNER
14	13	U2 POP ISLAND
15	20	DEPECHE MODE ULTRA MUTE/REPRISE
16	18	TONI BRAXTON SECRETS LAFACE/ARISTA
17	11	BEE GEES STILL WATERS POLYDOR
18	15	MARY J. BLIGE SHARE MY WORLD MCA
19	RE	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
20	RE	THE NOTORIOUS B.I.G. LIFE AFTER DEATH BAD BOY/ARISTA

THIS WEEK	LAST WEEK	SINGLES
1	2	ER ZAL D'R ALTJID EENTJE WINNEN HANS KRAAY JR. DINO
2	1	IK ZING DIT LIED VOOR JOU ALLEEN JANTJE SMIT MERCURY
3	5	TOEN IK JE ZAG HERO POLYDOR
4	3	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL CNR
5	4	MAMA SPICE GIRLS VIRGIN
6	6	HARD TO SAY I'M SORRY AZ YET FEATURING PETER CETERA BMG
7	9	FIRE WATER BURN BLOODHOUND GANG GEFENUNIVERSAL
8	12	ATOMIC PARTY ANIMALS ROADRUNNER
9	NEW	OME HENK IK ZING DIT LIED VOOR OME HENK! CNR
10	8	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN
11	18	PLEASE DON'T GO NO MERCY BMG
12	NEW	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER
13	7	I'LL BE YOUR ONLY FRIEND FLAMMAN & ABRAXAS FEATURING MC LYNX POLYDOR
14	13	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
15	11	FELL IN LOVE WITH AN ALIEN THE KELLY FAMILY EMI
16	15	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
17	20	WERELDMEID . . . KATJA SCHURMAN DINO
18	14	WHEN I DIE NO MERCY BMG
19	17	RUFFNECK RULES DA ARTCORE SCENE JUGGERNAUT XSV
20	10	DE REGENBOOG FRANS BAUER & MARIANNE WEBER TIP TOP/THAT'S ENTERTAINMENT
<b>ALBUMS</b>		
1	1	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY
2	6	ANDREA BOCELLI ROMANZA POLYDOR
3	2	SPICE GIRLS SPICE VIRGIN
4	4	TOTAL TOUCH TOTAL TOUCH BMG
5	3	FRANS BAUER & MARIANNE WEBER HET DUE-TALBUM TIP TOP/THAT'S ENTERTAINMENT
6	5	NO MERCY MY PROMISE BMG
7	12	MARCO BORSATO DE WAARHEID POLYDOR
8	7	RUTH JACOTT HARTSLAG DINO
9	16	PAUL MCCARTNEY FLAMING PIE EMI
10	NEW	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
11	15	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL
12	20	AZ YET AZ YET BMG
13	10	THE KELLY FAMILY ALMOST HEAVEN EMI
14	8	ROWVEN HEZE WATER, LUCHT & LIEFDE CNR
15	9	ORIGINAL DUTCH CAST MISS SAIGON ENDEMOL
16	14	MARILLION THIS STRANGE ENGINE DURECO
17	17	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
18	NEW	CANDY DULFER FOR THE LOVE OF YOU BMG
19	RE	BZN A SYMPHONIC NIGHT MERCURY
20	RE	BEE GEES STILL WATERS POLYDOR

THIS WEEK	LAST WEEK	SINGLES
1	1	TRULY, MADLY, DEEPLY SAVAGE GARDEN ROADSHOW
2	3	YOUR WOMAN WHITE TOWN EMI
3	2	2 BECOME 1 SPICE GIRLS VIRGIN
4	4	LAST NIGHT AZ YET BMG
5	7	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
6	5	DON'T LET GO (LOVE) EN VOGUE EASTWEST
7	8	BREATHE PRODIGY DANCEPOOL/SONY
8	13	ONE MORE TIME REAL MCCOY BMG
9	6	PONY GINUWINE EPIC
10	9	SECRET GARDEN BRUCE SPRINGSTEEN COLUMBIA
11	16	WHEN I DIE NO MERCY BMG
12	20	SONG 2 BLUR EMI
13	10	SEXY EYES WHIGFIELD TRANSISTOR/BMG
14	12	DON'T SAY GOODBYE HUMAN NATURE COLUMBIA
15	17	FIRE, WATER, BURN BLOODHOUND GANG GEFENUNIVERSAL
16	15	I SHOT THE SHERIFF WARREN G DEF JAM/MERCURY
17	NEW	MONKEY WRENCH FOO FIGHTERS ROSWELL/EMI
18	14	GIMME GIMME WHIGFIELD TRANSISTOR/BMG
19	11	ABUSE ME SILVERCHAIR MURMUR/SONY
20	19	I NEED YOU 3T EPIC
<b>ALBUMS</b>		
1	1	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW
2	NEW	SOUNDTRACK ROMEO + JULIET VOLUME 2 EMI
3	NEW	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
4	5	STEVIE WONDER SONG REVIEW—A GREATEST HITS COLLECTION MOTOWN/POLYDOR
5	3	SPICE GIRLS SPICE VIRGIN
6	6	LIVE SECRET SAMADHI RADIOACTIVE/UNIVERSAL
7	2	SOUNDTRACK ROMEO + JULIET EMI
8	7	THE SEEKERS TREASURE CHEST EMI
9	RE	CELINE DION FALLING INTO YOU EPIC
10	4	NO DOUBT TRAGIC KINGDOM INTERSCOPE/UNIVERSAL
11	16	LEANN RIMES UNCHAINED MELODY/THE EARLY YEARS CURB/SONY
12	17	JIM REEVES THE ULTIMATE COLLECTION BMG
13	11	HUMAN NATURE TELLING EVERYBODY COLUMBIA
14	NEW	FOSTER & ALLEN SOMETHING SPECIAL—100 GOLDEN LOVE SONGS EASTWEST
15	19	THE CORRS FORGIVEN, NOT FORGOTTEN 143 RECORDS/EASTWEST
16	RE	JULIO IGLESIAS TANGO COLUMBIA
17	RE	BILL WHELAN RIVERDANCE EASTWEST
18	8	SILVERCHAIR FREAK SHOW MURMUR/SONY
19	14	THE OFFSPRING IKNAY ON THE HOMBRE CD/LUMBIA
20	RE	SHERYL CROW SHERYL CROW A&M

THIS WEEK	LAST WEEK	SINGLES
1	1	MY LOVE FOR YOU BLACKWOOD A&D
2	2	2 THE NIGHT LA FUERTEZZA MEET/NEW MUSIC
3	5	AROUND THE WORLD DAFT PUNK VIRGIN
4	NEW	WANNA B LIKE A MAN SIMONE JAY VIRGIN
5	NEW	OBSESSION CHASE DEEP BLAZE/ARD
6	4	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
7	14	DAY BY DAY REGINA DO IT YOURSELF/NITELITE
8	8	FROM DISCO TO DISCO WHIRLPOOL PRODUCTIONS ZAC
9	3	YOUR WOMAN WHITE TOWN BRILLIANT/CHRYSALIS/EMI
10	7	LET A BOY CRY GALA DO IT YOURSELF/NITELITE
11	9	STARING AT THE SUN U2 ISLAND
12	10	IT'S NO GOOD DEPECHE MODE MUTE/BMG
13	17	UH LA LA LA ALEXIA DW/ATLANTIC
14	NEW	OUT OF MY MIND DURAN DURAN VIRGIN
15	12	DA FUNK DAFT PUNK VIRGIN
16	6	ALRIGHT JAMIROQUAI SONY
17	15	FALLING IN & OUT OF LOVE BOB MARLEY DANCE FACTORY/EMI
18	NEW	REMEMBER ME THE BLUE BOY ENERGY/COOL D-VISION
19	NEW	GIORNO COSI' 883 FR/RTI
20	11	COSI' E COSA' ARTICOLO 31 BEST SOUND
<b>ALBUMS</b>		
1	NEW	LIGABUE SU E GIU' DA UN PALCO WEA
2	RE	LUCIO DALLA CANZONI PRESSING/BMG
3	1	PINO DANIELE DIMMI COSA SUCCEDDE SULLA TERRA CGD
4	RE	EROS RAMAZZOTTI DOVE C'E MUSICA DDD/BMG
5	4	ANDREA BOCELLI ROMANZA SUGAR/UNIVERSAL
6	2	JOVANOTTI LORENZO 1997—L'ALBERO MERCURY
7	5	U2 POP ISLAND
8	9	LITFIBA MONDI SOMMERSI EMI
9	7	SPICE GIRLS SPICE VIRGIN
10	6	ROBERTO VECCHIONI EL BANDOLERO STANCO EMI
11	8	NEK LEI GLI AMICI E TUTTO IL RESTO WEA
12	3	PAUL MCCARTNEY FLAMING PIE EMI
13	11	RICCARDO COCCIANTE INNAMORATO COLUMBIA

# HITS OF THE WORLD

CONTINUED

## EUROCHART (MUSIC & MEDIA) 05/22/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I BELIEVE I CAN FLY R. KELLY JIVE
2	5	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST
3	2	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
4	4	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR/COLUMBIA
5	9	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA
6	6	DU LIEBST MICH NICHT SABRINA SETLUR EPIC
7	8	YOU'RE NOT ALONE OLIVE RCA
8	7	LOVEFOOL THE CARDIGANS STOKHOLM/POLYDOR
9	3	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
10	NEW	PLEASE DON'T GO NO MERCY ARISTA
<b>ALBUMS</b>		
1	1	SPICE GIRLS SPICE VIRGIN
2	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
3	3	PAUL MCCARTNEY FLAMING PIE PARLOPHONE
4	NEW	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR —HISTORY IN THE MIX EPIC
5	4	DEPECHE MODE ULTRA MUTE
6	5	TIC TAC TOE KLAPPE DIE 2TE RCA
7	6	U2 POP ISLAND
8	8	SOUNDTRACK ROMEO + JULIET CAPITOL
9	NEW	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL
10	7	BEE GEES STILL WATERS POLYDOR

## NEW ZEALAND (RIANZ) 05/25/97

THIS WEEK	LAST WEEK	SINGLES
1	3	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON EPIC
2	1	DON'T LEAVE ME BLACKSTREET INTERSCOPE/UNIVERSAL
3	2	IF TOMORROW NEVER COMES JOOSE WARNER
4	4	FOR YOU I WILL MONICA WARNER
5	6	SUGAR HONEY ICE TEA GOODFELLAZ A&M
6	5	STARING AT THE SUN U2 ISLAND
7	NEW	VAPORS SNOOP DOGGY DOGG INTERSCOPE/UNIVERSAL
8	10	COLD ROCK A PARTY MC LYTE EASTWEST
9	7	I SHOT THE SHERIFF WARREN G DEF JAM/MERCURY
10	8	LET'S GET DOWN TONY TONI TONÉ MERCURY
<b>ALBUMS</b>		
1	6	THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE/UNIVERSAL
2	RE	U2 POP ISLAND
3	1	SOUNDTRACK ROMEO + JULIET EMI
4	4	CELINE DION FALLING INTO YOU EPIC
5	3	SPICE GIRLS SPICE VIRGIN
6	RE	VAN MORRISON THE HEALING GAME POLYDOR
7	8	THE CORRS FORGIVEN, NOT FORGOTTEN 143 RECORDS/WARNER
8	NEW	SOUNDTRACK ROMEO + JULIET VOLUME 2 EMI
9	7	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
10	2	YANNI IN THE MIRROR BMG

## MALAYSIA (RIM) 05/20/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS MAX 2 SONY
2	3	RAIHAN PUJI-PUJIAN WARNER
3	4	EMIL CHAU FRIEND ROCK
4	8	911 THE JOURNEY EMI
5	5	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE
6	2	XPDC BRUTAL LIFE
7	7	AZ YET AZ YET BMG
8	9	KRU KRUMANIA EMI
9	NEW	SLAM LIVE CONCERT UNPLUGGED 2 BMG
10	6	VARIOUS ARTISTS LAGI GEMPAQ EMI

## HONG KONG (IFPI Hong Kong Group) 05/11/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	MAVIS HEE WRONG BUT DO IT WHAT'S MUSIC
2	3	SAMMI CHENG WAITING FOR YOU WARNER
3	2	ANDY LAU LOVE IS A MIRACLE BMG/MUSIC IMPACT
4	5	ERIC SUEN HITS SIXTEEN BMG
5	4	ANDY HUI NAN REN DI GAN KAI CAPITAL ARTISTS
6	6	AARON KWOK LOVING SHARING WARNER
7	NEW	WU CHIEN LIEN WANG AI EMI
8	8	WILLIAM SO QING LAI ZI YOU HONG GO EAST
9	9	SAMMI CHENG SAMMI CHENG 24K GOLD MAS-TERSONY COMPILATION WARNER
10	7	TRY ONE GO EAST

## IRELAND (IRMA/Chart-Track) 05/15/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I BELIEVE I CAN FLY R. KELLY JIVE
2	3	BELLISSIMA DJ QUICKSILVER POSITIVA/EMI
3	2	MYSTERIOUS WOMAN MARC ROBERTS RITZ
4	NEW	THE GOSPEL OAK EP SINEAD O'CONNOR CHRYSALIS
5	6	LOVE WON'T WAIT GARY BARLOW RCA
6	NEW	LOVE SHINE A LIGHT KATRINA & THE WAVES ETERNAL/WEA
7	4	ENCORE UNE FOIS SASH! MULTIPLY/TELSTAR
8	7	STAR PEOPLE '97 GEORGE MICHAEL VIRGIN
9	NEW	BREAK MY STRIDE UNIQUE 2 DANCEPOOL/SONY
10	9	AROUND THE WORLD DAFT PUNK VIRGIN
<b>ALBUMS</b>		
1	1	SOUNDTRACK ROMEO + JULIET EMI
2	2	SPICE GIRLS SPICE VIRGIN
3	3	U2 POP ISLAND
4	NEW	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR —HISTORY IN THE MIX EPIC
5	4	MARY BLACK SHINE DARA
6	5	VARIOUS ARTISTS NEW HITS 1997 WARNER/ESP/GLOBAL TV/SONY TV
7	6	SOUNDTRACK SPACE JAM ATLANTIC/EASTWEST
8	7	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 36 EMI/VIRGIN/POLYGRAM
9	8	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
10	NEW	FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/PARLOPHONE

## BELGIUM (Promuvi) 05/23/97

THIS WEEK	LAST WEEK	SINGLES
1	1	FIRE UP! FUNKY GREEN DOGS TWISTED/UNIVERSAL
2	2	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA
3	3	LET A BOY CRY CRY PRIVATE LIFE
4	5	A GOOD DAY NATURAL BORN DEEJAYS NAFIANTLER-SUBWAY
5	4	DON'T SPEAK NO DOUBT INTERSCOPE/UNIVERSAL
6	6	DON'T LET GO (LOVE) EN VOGUE WARNER
7	NEW	IK ZING DIT LIED VOOR JOU ALLEEN JANTJE SMIT MERCURY
8	7	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
9	9	DROMEN GET READY! PLAY THAT BEAT/VIRGIN
10	10	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
<b>ALBUMS</b>		
1	1	SPICE GIRLS SPICE VIRGIN
2	2	DE SMURFEN SMURFENHOLIDAY EMI
3	10	SOUNDTRACK ROMEO + JULIET EMI
4	3	DEPECHE MODE ULTRA MUTE/PIAS
5	RE	HELMUT LOTTI HELMUT LOTTI GOES CLASSIC II BMG
6	4	K.I.A. KRAPOEL IN AXE ARS/SONY
7	6	TONI BRAXTON SECRETS BMG
8	5	PATRICIA KAAS DANS MA CHAIR COLUMBIA
9	9	MARCO BORSATO DE WAARHEID POLYDOR
10	7	LISA STANSFIELD LISA STANSFIELD BMG

## AUSTRIA (Austrian IFPI/Austria Top 40) 05/20/97

THIS WEEK	LAST WEEK	SINGLES
1	2	BLOND RAINHARD FENDRICH BMG
2	3	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE
3	4	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
4	5	DU LIEBST MICH NICHT SABRINA SETLUR SONY
5	8	PLEASE DON'T GO NO MERCY BMG
6	1	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
7	NEW	NUR GETRAUMT BLUMCHEN EMV
8	6	WARUM? TIC TAC TOE BMG
9	10	WHEN I DIE NO MERCY BMG
10	RE	POW CHI BBS & DJ ANDY B POLYGRAM
<b>ALBUMS</b>		
1	1	RAINHARD FENDRICH BLOND BMG
2	2	TIC TAC TOE KLAPPE DIE 2TE BMG
3	3	ANDREA BOCELLI ROMANZA POLYGRAM
4	4	NO MERCY MY PROMISE BMG
5	NEW	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR —HISTORY IN THE MIX SONY
6	9	KURT OSTBAHN RESERVIER FIA ZWA POLYGRAM
7	6	PAUL MCCARTNEY FLAMING PIE EMI
8	7	ANDREA BOCELLI BOCELLI POLYGRAM
9	5	SOUNDTRACK ROMEO + JULIET EMI
10	8	BEE GEES STILL WATERS POLYGRAM

## SWITZERLAND (Media Control Switzerland) 05/18/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I BELIEVE I CAN FLY R. KELLY JIVE/MUSIKVERTRIEB
2	2	VIVO PER LEI—ICH LEBE FUR SIE ANDREA BOCELLI & JUDY WEISS POLYGRAM
3	4	DU LIEBST MICH NICHT SABRINA SETLUR SONY
4	3	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER
5	8	LONELY NANA POLYGRAM
6	NEW	WHO DO YOU THINK YOU ARE/MAMA SPICE GIRLS VIRGIN
7	5	BLOOD ON THE DANCE FLOOR MICHAEL JACKSON SONY
8	9	WARUM? TIC TAC TOE BMG
9	NEW	LOVE IS YOUR GAME CODE 5 PHONAG
10	6	DON'T LET GO (LOVE) EN VOGUE WARNER
<b>ALBUMS</b>		
1	1	TIC TAC TOE KLAPPE DIE 2TE BMG
2	2	ANDREA BOCELLI ROMANZA POLYGRAM
3	3	ANDREA BOCELLI BOCELLI POLYGRAM
4	4	BEE GEES STILL WATERS POLYGRAM
5	5	NO MERCY MY PROMISE BMG
6	6	DEPECHE MODE ULTRA MUTE/MUSIKVERTRIEB
7	7	SOUNDTRACK ROMEO + JULIET EMI
8	NEW	MARTIN SCHENKEL THE SHELL EMI
9	9	SPICE GIRLS SPICE VIRGIN
10	NEW	PAUL MCCARTNEY FLAMING PIE EMI

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**SPAIN:** Christina Rosenvinge has always been a bit of an odd sort on the rock scene here, in keeping perhaps with her Spanish-Danish origins. Having been a muse for certain underground acts, she has now emerged with the first album under her own name, "Cerrado" (Closed), released on WEA and produced by one of the artists she apparently inspired, Lee Ranaldo of Sonic Youth. So far, so good, but despite echoes of the Velvet Underground, PJ Harvey, and, of course, Sonic Youth, the album is a little too languid. Rosenvinge's voice is notoriously fragile, which does not help, while her Madrid-based American guitarist, David Gwynn, has always been more interesting as a Jerry Garcia/Jimi Hendrix wannabe, in contrast to his



playing on the material here. But Rosenvinge's songwriting skill is evident on nine of the 10 tracks on the album, including two English-language numbers that refer to glue sniffing and casual sex with a nod in the direction of sadomasochism. Mainstream appeal is likely to prove limited for someone so fixated on the underground. Even her former band, with whom she recorded two previous albums, was called Los Subterranos (Underground). **HOWELL LLEWELLYN**

**SOUTH AFRICA/GHANA:** As South Africa moves further into the post-apartheid era, it is rapidly becoming less isolated, culturally as well as politically and economically. The recent visit by South African reggae superstar Lucky Dube to Ghana, where he attended the annual Ghana Music Awards, underlined the developing links between South Africa and other African nations. Dube won the prestigious International Artist Award and was further honored as one of the first artists to have legitimately sold significant units in the territory. His compilation album, "Serious Reggae Business," has sold in excess of 25,000 copies in Ghana, according to Gallo Music International. Dube's Ghanaian visit follows the release in South Africa of his latest album, "Taxman" (Gallo Record Co.), which features 11 original songs along with a cover of the Foreigner classic "I Want To Know What Love Is." The album, which Dube also produced, reveals the artist in an introspective and socially conscious mood. The title track is an uninhibited call on the South African government to deal with corruption (specifically the disappearance of millions of rands raised in taxation) and to invest more in the country's musicians. Dube will tour Europe in June and Colombia in July before arriving in the U.S. in August to promote the new album. **DIANE COETZER**

**POLAND:** Top dance act Stachursky has released its third album, "Urodziłem Sie Aby Grać" (I Was Born To Play) on the Snake's Music label. Since the all-singing, all-rapping, all-dancing trio was formed in 1994, Stachursky has enjoyed an almost continuous presence on the dance chart with a succession of hit singles that include "Stay Baby," "Chcesz Czy Nie" (Do You Want To Or Not), and "Jak W Niebie" (Like Heaven). But the new album has an even more universal appeal than previous efforts, embracing elements of pop, funk, house, reggae, trance, and progressive. The first single, "Nikogo Nie Ma Pomiedzy Nami" (There's Nobody Between Us), is already established on club and radio charts. **BEATA PRZEDPELSKA**

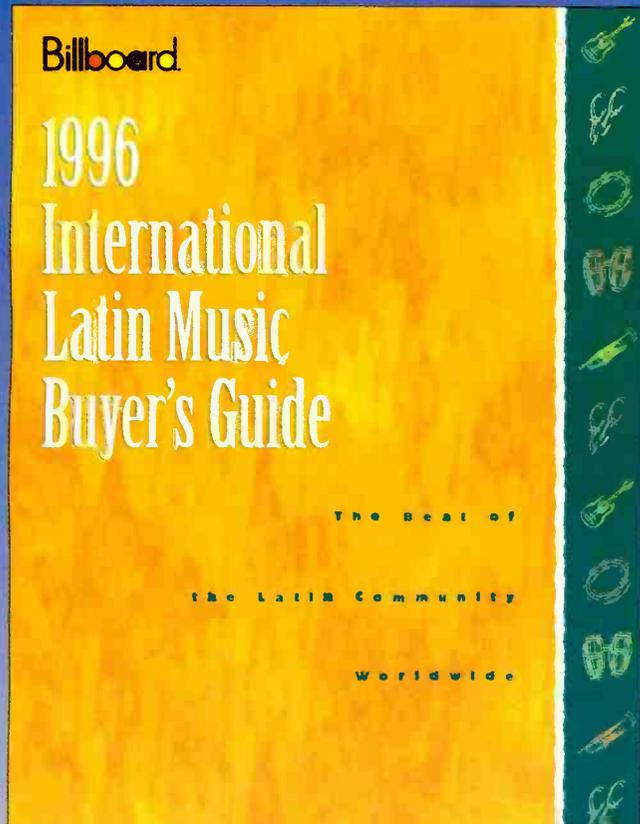


**FRANCE:** Located to the north of Paris in an area known as la Banlieue, Garges-Sarcelles is a concrete and steel suburban jungle that has become a greenhouse for new rap, hip-hop, and raggamuffin talent. Often referred to as the French Bronx, Garges-Sarcelles was in the news in 1995 when rap group Ministère Amer from that district released a song called "Sacrifice De Poulet" (Cop Sacrifice) as part of the soundtrack to the movie "La Haine" (Musidisc). This controversial number prompted Home Minister Jean-Louis Debré to prosecute the band for incitement to murder, although the case is not due to come to court until September. Meanwhile, in February 1996, band members Kenzy and Frédéric set up their own network of companies, called Sarcellit Mizik (production), Sarcellit Conseil (management), and Secteur A (publishing), with the aim of helping out their friends. "Alone, a black man can't make it. He needs support from his buddies," they say. The idea has proved a great success, with most of the artists they have worked with being signed to major labels. After albums by Doc Gyneco, Rico, and Stomy Bugsy, the latest hot release from the Garges-Sarcelles scene is "Rue Case Nègres" (Case Nègre Street) by ragga/reggae group Nèg'Marrons on Small/Sony Music. The trio is named after an ancient insult, "nèg'marrons" being a nickname for escaped slaves in the French colonies. "Choosing it set us free," the group says. With songs combining hope, anger, humor, and sensuality, "Rue Case Nègres" ends with a jam session featuring many of the artists from Garges-Sarcelles. **CECILE TESSEYRE**

**GREECE/ITALY:** Greek-Cypriot singer Alexia traveled to Milan May 5 to record a duet with Italian diva Milva. The song is to be included on Alexia's forthcoming album, which will also feature collaborations with Swiss harpist Andreas Vollenweider and probably a major opera artist. Alexia's album will also feature new arrangements of songs written by prominent Greek composer Mikis Theodorakis. The album is scheduled for release here in September. Meanwhile, Alexia's current album, "Jazz," featuring her interpretations of jazz standards, is being considered by RCA Victor for international release. **COSMAS DEVELEGAS**

**IRELAND:** "The Gathering" (Realworld) brings together on record some of the 150 musicians from Brittany, France; Galicia, Spain; Ireland; Scotland; Northumbria, Britain; Quebec; and New Zealand who participated in the fifth in a series of traditional-music events in Cork in April 1995. Nimbus Records released albums of the previous festivals (Global Music Pulse Special Report, Billboard, May 6, 1995). One of the organizers, Micheal O Suilleabhain, who runs the Irish World Music Centre at Limerick University, describes "The Gathering" as "an unfolding of Celtic traditions related through blood, through friendship, and through the spirit." **KEN STEWART**

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## Canada

# J.P. Cormier Rises On Borealis

## Versatile Player Has Folk Lean On New Set

■ BY LARRY LeBLANC

TORONTO—Of his 10 albums, 27-year-old John Paul Cormier is proudest of his folk-styled "Another Morning," released May 15 in Canada by the Borealis Recording Co. here and distributed by Festival Distribution of Vancouver.

In July, the album will be released in the U.K. by Lisamor Recordings of Glasgow, Scotland. Release dates in other territories are not yet confirmed.

"It's the best album I've ever made," says multi-instrumentalist Cormier, who lives in Cap Lemoine on the northwest coast of Nova Scotia's Cape Breton Island. "Firstly, I wrote the entire album, and, secondly, I've never had producers like Paul Mills and Bill Garrett. They worked a lot of magic on this."

Cormier says that all the songs on the album were written last year, except for "Blackbird," which he wrote five years ago. "I write eight or 10 songs [together], and then I don't write for a year," he says. "I get an idea, think about it for a couple of days, and then 'bang!'—the music and lyrics come out quickly."

To set up the album in Canada, Borealis sent it to country and AC radio May 12 with suggested emphasis tracks. "We're not pushing a single," says Mills, a co-owner of Borealis. "For country radio, we're suggesting 'Another Morning,' 'Blackbird,' and 'Hell Freezin' Over.' For adult contemporary formats, we're suggesting 'You Saw Me.' We've also sent the album to college and community stations that have folk programs, and we're heavily working the album at the CBC."

Says Glenn Meisner, music producer with CBC Radio in Halifax, Nova Scotia, "In 25 years [as a radio producer], I've met some incredible musicians, but J.P. is the most remarkable. He's a master guitarist who plays dobro, banjo, mandolin, and bass superbly, and he's one of the best fiddlers I know. Also, his songwriting is solid, and he's a cut above the average vocalist."

Andy McDaniel, independent buyer with Sam the Record Man on Barrington Street in Halifax, calls Cormier a "remarkable player who plays just about everything. Unlike some virtuosos, he's a good songwriter, too. This new album is pretty impressive."

As with such nationally known fellow Cape Breton fiddlers as Ashley MacIsaac, Natalie MacMaster, Kyle MacNeil (of the Barra MacNeils), and John Morris Rankin (of the Rankin Family), Cormier has a deep passion for traditional Cape Breton fiddle music—with its Scots-Canadian repertoire of jigs, reels, strathspeys, and hornpipes—and for such master Cape Breton fiddlers as Winston Fitzgerald, Angus Chisholm, Buddy MacMaster, Dan Rory MacDonald, and Carl McKenzie, all of whom he idolized as a child. However, Cormier's fiddle style is unlike that of any other player in the region.

Cormier says that his basic fiddle style is a hybrid of Fitzgerald and Chisholm, but that his vibrato and tone come from playing bluegrass, spending time with such American country fiddlers as Kenny Baker and Mark O'Connor, and listening to American bluegrass fiddler Vasser Clements. "Chisholm was a very clean player who didn't use many ornaments, while Win-

ston was ornament city," says Cormier. "He had a left hand of God."

Of Acadian-French descent, Cormier was born in London, Ontario, the only one of carpenter Paul Cormier's five sons not born in Chéticamp, Cape Breton. He comes from a family of fiddlers, including his grandfather Job Cormier, a celebrated southpaw player; his father, a friend of the legendary Fitzgerald; and his uncle, Joe Cormier, who now lives in Boston. Additionally, Cormier's mother sang and played guitar and piano, and several of his brothers played guitar. Cormier began playing guitar at age 5 when his brother Joe showed him some chords.



CORMIER

His father died when Cormier was 9, and the family returned to Nova Scotia, moving to Bridgewater on the province's south shore. Suffering continually from chronic bronchitis and pneumonia, Cormier rarely attended school, which left him with ample time to pore over the family's sizable record collection. "What blew me away was [American guitarist] Doc Watson," recalls Cormier. "After hearing him, I threw my thumb pick away, got a flat pick, and learned all his music."

At age 13, Cormier got his first taste of local musical fame after making a number of guest appearances on ATV's "Up Home Tonight" TV show in Halifax, hosted by bluegrass band Ladies' Choice. "Of course, nobody had heard of me, and they couldn't believe this little kid playing the guitar like Doc Watson and [bluegrass guitarist] Dan Crary," says Cormier. "When I hit that show, I started meeting other musicians."

By 15, Cormier had turned his attention to fiddle, and a year later, in 1986, he cut his first album, "Out Of The Blue," a bluegrass recording released independently. Bolstered by airplay of the album by eastern Canada bluegrass radio programs, Cormier quit school to hit the U.S. bluegrass circuit.

"I played eight or 10 festivals [in the U.S.] that year," says Cormier. "I'd go to promoters, tell them I had a record, and ask for a spot onstage. Then I'd play and later sell my record. The album sold a couple of thousand copies."

During a bluegrass event in Wiggins, Miss., in 1986, Cormier met the Sullivan Family—featuring fiddler Enoch and his wife, singer Margie—who were looking for a mandolin sideman. Cormier hadn't learned how to play the instrument, but said he'd quickly learn, and was accepted. He performed intermittently with the Sullivans until 1992. Hailing from Stephenson, Ala., and recording for such labels as Loyal, Atteiram, Old Homestead, Pioneer, and Homeplace, the Sullivan Family have been standard-bearers of gospel-based bluegrass in the South since the late 1950s.

Deciding to return to Canada, Cormier

drove a cab and worked as a security guard until Meisner recorded two albums with him for CBC Enterprises, "North Wind" (1989), which was never issued, and "The Fiddle Album" (1990).

Meisner says, "I got this letter from J.P. listing what he'd done, and I figured it had to be bullshit because he was so young. I telephoned him and asked him in. He came in, a big guy, 6 foot 4, who was in cowboy boots. Everything was 'yes, sir' and 'no, sir.' I decided to take him into the studio and asked who he needed for a band. He said he didn't need anyone."

Despite Meisner's interest, Cormier grew restless and fed up with being largely unnoticed in Canada. He returned to the U.S. in 1991. "I wasn't going to ever come back to Canada," Cormier says. "All the time I was here I just couldn't make [a breakthrough]."

Cormier returned to Alabama and played briefly with the Sullivan Family before hearing that the McCarters needed a guitarist. Cormier got the spot, toured with the female trio, and lived in Nashville for next two years.

"I had been going to Nashville since I first got to the U.S., but I didn't live there until 1991," says Cormier. "I didn't stay [previously] because I had good advice from friends saying, 'Don't come here expecting to make it.' When I moved there, however, I got to jam with Travis Tritt, Mark O'Connor, Joe Diffie, Carl Perkins, Steve Wariner, and Marty Stuart."

In 1993, tired of roadwork, Cormier left the McCarters and moved to Alabama to work with Jerry Sullivan, Enoch's uncle. Cormier stayed with Sullivan until '95, when he returned to Canada.

While in the U.S., Cormier recorded three gospel bluegrass albums for Main Tripp Records in Sanford, N.C.: "The Gift" (1992), "When January Comes" (1993), and "Lord Of The Dance" (1993). According to Cormier, the albums have sold a combined total of 25,000 units.

Another Main Tripp set, "Return To The Cape" (1995), marked a significant change in Cormier's personal and musical life. The album featured Cape Breton tunes by Fitzgerald and Jerry Holland, compositions by Shetland fiddler Aly Bain and the Chieftains, and several traditionally styled originals. According to Cormier, the album, since reissued by Borealis, has sold 15,000 units.

Prior to recording "Return To The Cape," Cormier had performed with his uncle Joe at an international music festival in Lafayette, La., in a group that also included celebrated Nova Scotian pianist Hilda Chiasson. Following the date, Cormier asked Chiasson to come to North Carolina to help him record the album. Soon after the sessions, the two married.

"There's no better piano player than Hilda," says Cormier. "She made me really good at [playing] Cape Breton music. I used to speed up a lot [while performing]. She told me, 'If you play that fast at a dance, you're finished.'"

Today, Cormier and Chiasson work in a trio with his cousin, bassist Gervais Cormier. "We're fairly busy this summer," he says. "We're playing all around Cape Breton and have some dates across Canada. In August, we're going to Denmark and Scotland."

## HAMBURG



# Historic Roots, International Status And Creative Energy Make Hamburg A Music Capital



From top: Blümchen,  
Oliver Goedicke (AKA D.O.N.S.)

**HAMBURG**—Known for centuries as the “Gateway to the World,” Hamburg owes its status as one of Europe’s top commercial centers to shipowners and merchants. The city’s former importance has diminished with the decline of the shipping industry, but it still lays claim to being an international center for the music industry, as a source of talent heard around the world.

Hamburg has a population of 1.8 million and is centrally located within a network of cities in Northern Europe—175 miles west of Berlin, 520 miles east of London, 600 miles north of Paris and 190 miles south of Copenhagen. More than 50% of all the records released in Germany, the world’s third-largest music market, come from companies based in Hamburg. This means, effectively, that record sales

of more than \$2 billion originate in Hamburg. Music-makers in Hamburg’s more than 200 recording studios produce hits that travel the globe.

## A CORPORATE HUB

Over the past few years, Hamburg has become the capital of the German entertainment business. Thus, PolyGram, with its labels Mercury, Motor, Karussell, PolyMedia, Polydor and PolyGram Klassik, calls Hamburg home, as does Deutsche Grammophon. Warner Music, with its affiliates EastWest, WEA, Warner Special Market and Teldec Classics, is also based in Hamburg, not to mention BMG Ariola, BMG Miller, Universal and Germany’s largest independent

label, edel. Smaller yet similarly successful indie labels based in Hamburg include Maad (Michael Eisele, Andrea Grund, Andreas Kappel) and Orbit (Sascha Basler, Pascal Radon).

More than 100 publishers—including EMI Publishing, Warner/Chappell, peermusic, Sikorski, Rondor, MCA and many others—are located in Hamburg.

Industry associations—the Federal Association Of The Phonographic Industry, the German national chapter of IFPI, and the German Phonographic

Academy—were established in Hamburg decades ago. Likewise, the video business has its industry association in Hamburg, and most of the computer-game industry is based here too.

It therefore comes as no surprise that Hamburg’s mayor, Dr. Henning Voscherau, refers to his city as one of Europe’s most important media centers and the leading media city in Germany, as the city also is home to leading film and television companies and advertising agencies.

The German Phonographic Academy, which organizes Germany’s annual Echo

Continued on page 68

BY WOLFGANG SPAHR



Producer Frank  
Peterson

# HAMBURG

## Acts To Follow

Some Of Germany's Best-Known Veterans And Superstars, As Well As Rising Talent, Call Hamburg Home

BY WOLFGANG SPAHR



ACHIM REICHEL

Among the singers who embody Hamburg's special appeal is Achim Reichel, who has written three decades of rock history here. For Reichel, it all began with his band the Rattles, which opened dates in the '60s for the Beatles, the Stones and the Bee Gees, among others. Reichel subsequently embarked on a solo career and today writes German-language songs that have become top-sellers. His recent album "Melancholy & Sturmflut" was awarded a gold certification by WEA Germany for sales of 250,000 units. Like his contemporaries, singers Freddy Quinn and Udo Lindenberg, Reichel reflects the rough harbor spirit of Hamburg in his style. Yet Reichel has his own philosophy as a singer and songwriter. "When I play music, I frequently imagine sunny villages in Ireland or the South of France, where a horse cart is standing in the middle of the village," he says. "A few musicians are standing on it making music, with young and old dancing around them. This is the atmosphere I want to create with my music."

### WESTERNHAGEN

On his most recent tour, Marius-Müller Westernhagen drew a total audience of some 1 million fans to football stadiums across his homeland, and, each year, WEA sells 1 million Westernhagen albums. He has become a fixture on the German music scene over the past 20 years, and his popularity has spread to neighboring Switzerland and Austria. When he comes off the road, however, Westernhagen calls Hamburg home and lives with his family in the heart of the city.



Westernhagen has been signed to WEA Germany for his entire career. He has released 16 albums since his first in 1974. Of these, 11 have been awarded gold certification (for sales of 250,000 units) and six have achieved platinum status (for sales of 500,000 units). Five albums reached double-platinum status, and two earned mega status with triple-platinum for sales of over 1.5 million copies. A star on screen as well as the concert stage, Westernhagen has been honored in Germany with the coveted Ernst-Lubitsch Film Prize, the Golden Camera Award for an outstanding theatrical performance for television and cinema, and the Golden Jupiter award for best actor, bestowed by the leading Germany film magazine, *Cinema*.

### UDO LINDENBERG

Udo Lindenberg is a symbol of Hamburg. One of Germany's most popular singer-songwriters, particularly celebrated in North Germany, he has scored hits that have become anthems of the Hamburg scene, such as "Alles Klar Auf Der Andrea Doria" or "Sonderzug Nach Pankow." Six-digit sales and sold-out tours, as well as his success as a painter, have made Lindenberg an icon of the German music market.

All the while, he has been living in an exclusive suite at Hamburg's Hotel Atlantic, his home for years. "For me, Hamburg is an exciting city with the greatest mile in the world, the Reeperbahn," he says.



SCOOTER

Scooter has emerged direct from the Hamburg club scene. The trio of H.P. Baxxter, Rick Jordan and Ferris Bueller sold more than 700,000 copies of the debut hit "Hyper Hyper" in Germany alone. The title chorus of the track worked its way into German slang, and the record, released by edel, catapulted Scooter overnight to the status of international stars. "Hyper Hyper" and a string of subsequent hits—"Move Your Ass," "Friends," "Endless Summer" and "Back In The U.K."—each reached the top five in the German singles sales charts, with cumulative sales to-date of more than 3.5 million units worldwide. The singles all reached at least gold status (250,000 units sold) in Germany.

Following Baxxter's rediscovery of his love for electric guitars on "Break It Up," Scooter came up with sounds a listener would not expect from an act that emerged from the rave and techno scene. Thus, the group's latest single, "Fire," is built around a metal guitar riff and stresses the band's creative imagination. A new album is due for release on edel this summer.

### AND OTHERS

Aside from the top acts originating from Hamburg—Westernhagen, Lindenberg, Reichel, Scooter, U 96 or Fettes Brot—the city's music scene is characterized by hundreds of artists who may not have major recording contracts but add to the city's vibrant scene, whether veterans or newcomers.

Among those worth noting, in brief, are Tony Sheridan, who was accompanied by the Beatles in their Hamburg days; rock singer Inga Rumpf; Abbi Hunber's jazz band; boogie-woogie pianists Gottfried Boettcher and Vince Weber; rockers Torfrock, with their special brand of North German slang; and banjo player Peter Meyer and his old-time jazz band, Jazz Lips. ■



Clockwise from top left: U 96, Torfrock, Fettes Brot

# Sarah Brightman

& The London Symphony Orchestra

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## HAMBURG

## Vital Statistics



## VENUES

**Fabrik**, Barner Strasse 36, cap. 1,200. Features jazz and Latin music.

**Markthalle**, Klosterwall 11, cap. 1,100. Recent acts include the Lemonheads, Amanda Marshall, Phish and Axxis.

**Neue Flora**, Stresemannstrasse 183, cap. 1,800. Currently presenting the musical "Phantom Of The Opera."

**Operettenhaus**, Am Spielbudenplatz 1, cap. 1,200. Home to the German production of the musical "Cats."

## DANCE CLUBS

**Cave**, Reeperbahn 48, cap. 400. Features house and techno sounds.

**Gaswerk**, Gasstrasse 4-6, cap. 2,000. Offers house, techno and psychedelic trance tracks.

**Kontor**, Altstaeterstrasse 21, cap. 600. Features house and techno music with DJs Jens Thele, Mathias Menk and Markus Gardeweg.

**Lounge**, Gerhardstrasse 16, cap. 200. House, drum'n'bass, ambient and trip-hop sounds are spun by various DJs.

**Madhouse**, Valentinskamp 46, cap. 400. Presents rock and mainstream repertoire from DJ Frank Fischer and others.

**Mojo Club**, Reeperbahn Nr. 1, cap. 300. Features acid jazz, hip-hop, drum'n'bass and jungle music.

**Traxx**, Altländerstrasse 10, cap. 500. DJ Oliver Goedicke and others spin house, techno, R&B, hip-hop and rock tracks.

**Tunnel**, Grosse Freiheit Nr. 10, cap. 600. Showcases techno tracks spun by DJ Gary D. and other resident DJs.

**Unit**, Gasstrasse 12, cap. 800. Spotlights progressive house and techno tracks presented by DJs Gerrit P., Humate, Sven Dose and others.

**Voila**, Conventstrasse 8-10, cap. 1,200. Offers house and techno.



## MUSIC RETAILERS

**Karstadt**, Mockenbergstrasse 16. The chain is the largest in Germany, with more than 160 stores, and the Hamburg outlet has a full range of pop, rock, classical, jazz and soul titles.

**World Of Music Hamburg**, Jungfernstieg 16-20. The local outlet of the German retail chain, which has 19 stores nationwide, stocks all repertoire except classical music.

Other significant retailers in Hamburg include: **Brinkman**, Spitaler Strasse 10a; **Ingo's Plattenkiste**, Grindelallee 41; **JPC Schallplatte Am Moenckeburgbrunnen**, Spitaler Strasse; and **Michelle**, Gertrudengirchhof 10. Another independent retailer, **Tarantula**, Pilatuspol 7, specializes in soundtracks, stocking more than 20,000 titles.



## RECORDING STUDIOS

**Altona Tonstudio**, Leverkusen Strasse 25. Jan Hengmith, A Punto, Carolyn Debern

**Bishop Audio**, Holsteinischer Kamp 95a. DJ Bobo, N'Sync, Backstreet Boys

**Blue Noise**, Schnackenburgallee 215. Bap, Dieter Bohlen, Roger Chapman, Deep Blue Something, Anne Haigis, Konstantin Wecker, Achim Reichel, Baden Powell

**Boogie Park**, Eulenstrasse 70a. Die Prinzen, Luciletric, Udo Lindenberg, H-Blockx

**Booya Music**, Marlowing 3. Nana, N-Sing, Backstreet Boys

**Chameleon Recording Studios**, Alter Teichweg 61. Udo Lindenberg, Gunther Gabriel, Albano & Romina Power, G.G. Anderson

**Crossroads Musikproduktion**, Holzmuehlenstrasse. All Lamps On, Iron Age, Jimmy Dobro, Susanne Christin

**Lamplight Studios**, Marckmannstrasse 32. Draf Deutscher, Otto, Judy Winter, Kingdom Come

**Nemo Studios**, Herbert-Weidmann-Strasse 45. Sarah Brightman, Marky Mark, Princessa

**NHB-Studios**, Bei den Muehren 70. Sisters Of Mercy, Jeremy Days, Westbam, Marusha, Yello, Robert Miles, Andrea Bocelli



## VIDEO STUDIOS

**Television Medienproduktionsgesellschaft**, Steilhoperstrasse 106-108. Established in 1984, this is one of the leading video and TV production companies in Germany. TMP's list of clients reads like a who's who of the music scene. Rolling Stone frontman Mick Jagger has been awarded a gold album here for his solo work, and Marius-Müller Westernhagen, Herbert Groenemeyer, Robert Palmer and Jean Michel Jarre have all performed at the TMP studio. Programs produced here include shows seen on VH-1, "Bravo TV" seen on RTL 2, "Canale Grande" seen on VOX, and "peep!" seen on RTL 2.



## PROGRAMMING RADIO

**Alsterradio (106.8 FM)** plays German hits and oldies.

**Energy 97.1 (97.1 FM)** has a European-hit format and jazz programming.

**Klassik Radio (98.1 FM)** offers classical music.

Nordeutscher Rundfunk or **NDR 1 (90.3 FM)** plays swing, jazz and pop.

Other stations whose formats feature rock, pop and German chart hits include **NDR 2 (87.6)**; **N-Joy Radio (94.2 FM)**; **OK Magic 95 (95.0 FM)**; **Radio Hamburg (103.6 FM)**; and **Radio Schleswig-Holstein (102.9 FM)**.

## TELEVISION

There are several notable outlets for music on television in Hamburg: "Dieter Live" on weekday afternoons on **Hamburg 1**, hosted by Sascha Oliver Martin and Patrick Knebel; four hours of locally produced weekday programs on **MTV Europe's Central Service**, including "Select MTV," "MTV Hot" and "MTV In Touch"; the specialty shows of **VH1 Germany**, including "360 Grad," "Spiel's Noch Einmal" and "Hoch Fuenf"; and the **RTL 2** program "Me, Myself, I," produced in Hamburg by Bravo TV.



## PRESS

Hamburg is a media capital of Germany and the home to numerous notable general-interest and specialty publications that help raise the profile of the music business.

Daily newspapers published in the city include

**Bild**, circ. 4.5 million  
**Die Welt**, circ. 207,600  
**Hamburger Abendblatt**, circ. 335,071  
**Hamburger Morgenpost**, circ. 145,294  
**Taz**, circ. 13,000

Magazines published in the city include

**MAX**, monthly circulation of 450,000; target readership age 18 to 35  
**OxmoX**, monthly circulation of 50,000; target readership age 14 to 30  
**Prinz**, monthly circulation of 45,600; target readership age 20 to 29  
**Rolling Stone** German edition, monthly circulation of 146,600; target readership of young adults  
**Spiegel**, weekly circulation of 1.3 million; upper-income readership  
**Stern**, weekly circulation of 1.3 million; middle-income readership  
**Szene**, monthly circulation of 38,700; covers the music and theater scene ■

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# HAMBURG

## HAMBURG, A MUSIC CAPITAL

Continued from page 63

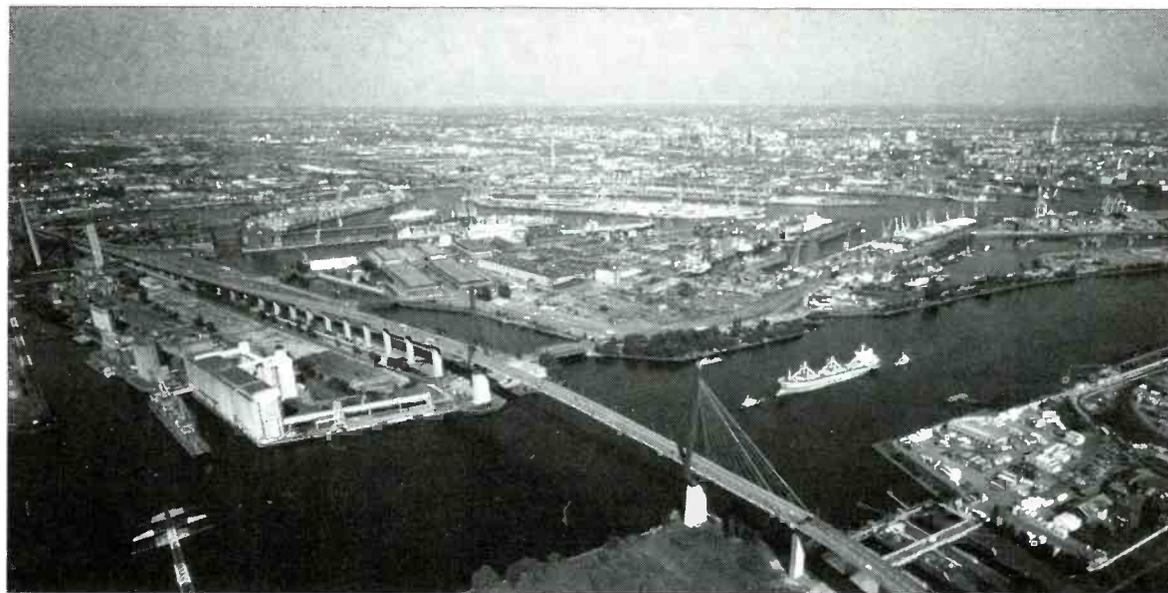
Awards, is financed by the country's record companies and music publishers and is an important cultural institution in Hamburg.

"The authors, producers, music publishers and record companies earning their money in this beautiful city have carried Hamburg's creativity around the world," says Gerd Gebhardt, chairman of the academy and president of Warner's Central Europe operations. "Hamburg is second only to London as the European musical capital, where recorded music is born. We love the atmosphere of

domestic songs in the singles charts per week. "This is because authors and producers have been able to achieve a quality in their productions transcending all national borders and incorporating the mentality of the various markets. Hamburg is not only a place for working but also where music is lived in clubs and companies. Things are happening everywhere."

### A CLASSICAL HISTORY

Hamburg's status as a music city has its roots in history and is closely tied to the names of such illustrious classical composers as Georg Philipp Telemann, Karl Philipp



Hamburg's long history as a shipping port has given it a role as an international gateway and a reputation for open-mindedness.

Courtesy German National Tourist Office

jazz scenes are also famous, of course. Rock bands and jazz and folk groups regularly perform in Fabrik, Markthalle, Docks, Grosse Freiheit and numerous music clubs.

Concert impresario Karsten

says. "Audiences are much more responsive than in other cities, and the locals are more interested in what is new."

Hamburg also has become the center of Germany's boom in theatrical musicals adapted for per-

Hamburg (for "Phantom Of The Opera"), Bochum (for "Starlight Express"), Stuttgart (for "Miss Saigon") and Essen (for "Joseph And The Amazing Technicolor Dreamcoat").

"Hamburg is the media and en-

**More than 50% of all the records released in Germany, the world's third-largest music market, come from companies based in Hamburg.**

this city. The Hamburg music market has arguably never been more creative than over the last few years."

"Hamburg has become a music boomtown," agrees one of the country's top talent scouts, Norbert Masch, managing director of Warner/Chappell in Hamburg, which sometimes registers up to 20

Emanuel Bach, Johannes Brahms and Gustav Mahler. With 224 organists and more than 8,000 singers in church choirs, Hamburg is a leading international center for ecclesiastical music. Three large symphony orchestras, as well as other civic and international orchestras, provide a wide array of concerts. Hamburg's live rock and

Jahnke from Hamburg has been in the music industry for 37 years, 27 of which he has been working as an independent concert agent. Today, he arranges some 450 concerts a year, about 150 in Hamburg alone. Hamburg as a music center is of enormous importance to Jahnke. "I think it is the best location for concerts in Europe," he

formances in German. The city is home to the musical production company Stella, which was founded 11 years ago, when Andrew Lloyd-Webber's "Cats" was brought to the city. Stella has since presented all of Lloyd-Webber's musicals, as well as "Les Miserables" and "Miss Saigon." The company specially built theaters in

entertainment capital of Germany, and Stella first set up here to present 'Cats,' which is now in its 11th year running at the Operettenhaus," says company spokesman Steffen Ball.

Along with pop concerts and musicals, events such as the Bach Festival, the Organ Festival, the

Continued on page 70

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# 40 YEARS OF SERVICE TO RUSSIAN MUSIC

The end of April 1997 sees the fortieth anniversary of the contract the Hans Sikorski group concluded with the Russian state music publishers and trade organizations in Moscow. The rights assigned to Sikorski for Germany and many other countries have played an important part in shaping the repertoire the group now publishes. Despite all the difficulties and obstacles that had to be overcome, an enduring partnership emerged, and this was the result of hard work on both sides. It formed the basis for developing relationships with composers, performers, and official representatives of Russian cultural life, and these in turn led not only to publishing contacts, but also to lasting friendships. Sikorski developed particularly close relations with Alfred Schnittke, Edison Denisov, and Sofia Gubaidulina, the three leading Moscow composers, who have received international acclaim. As a result of its efforts on behalf of composers such as Dmitri Shostakovich, Aram Khachaturian, Sergei Prokofiev and Dmitri Kabalevsky, many of their works became 20th-century classics and milestones in the history of music. In this context it is worth recalling that Sikorski championed the first version of Shostakovich's opera 'Lady Macbeth of Mtsensk', which after its sensational premiere in Wuppertal in 1980 entered the repertoire of the world's major opera houses. Sikorski is proud of the fact that it not only publishes virtually all of the music of Sofia Gubaidulina and Alfred Schnittke, but also that of Galina Ustvolskaya, Giya Kancheli and many others.

On account of its commitment to Russian music in the forty years since the general agreement came into effect, the Sikorski group played a crucial role in improving East-West cultural relations, and its activities have made music history.

## WE PAY TRIBUTE TO OUR RUSSIAN COMPOSERS

### selection

*Franghiz Ali-zadeh*  
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*Andrei Balanchivadze*  
*Alexander Baltin*  
*Yuri Butsko*  
*Alexander Chaikovsky*  
*Boris Chaikovsky*  
*Edison Denisov*  
*Georgi Dmitriev*  
*Andrei Eshpai*  
*Yuri Falik*  
*Elena Firsova*  
*Grigori Frid*  
*Reinhold Glière*  
*Sofia Gubaidulina*  
*Leonid Hrabovsky*  
*Anna Ikramova*  
*Martun Israelian*

*Dmitri Kabalevsky*  
*Giya Kancheli*  
*Faradzh Karayev*  
*Nikolai Karetnikov*  
*Yuri Kasparov*  
*Igor Kefalidi*  
*Aram Khachaturian*  
*Karen Khachaturian*  
*Tikhon Khrennikov*  
*Alexander Knaifel*  
*Nikolai Korndorf*  
*Roman Ledeniov*  
*Vassily Lobanov*  
*Alexander Lokshin*  
*Alexei Machavaryani*  
*Tigran Mansurian*  
*Nikolai Martynov*

*Vladimir Martynov*  
*Nikolai Myaskovsky*  
*Sulkhan Nasidze*  
*Sergei Pavlenko*  
*Nikolai Peiko*  
*Andrei Petrov*  
*Sergei Prokofiev*  
*Sergei Rachmaninov*  
*Alexander Raskatov*  
*Alfred Schnittke*  
*Tatiana Sergeyeva*  
*Visarion Shebalin*  
*Rodion Shchedrin*  
*Vladislav Shoot*  
*Dmitri Shostakovich*  
*Leonid Sidelnikov*  
*Valentin Silvestrov*  
*Sergei Slonimsky*

*Dmitri Smirnov*  
*Viktor Suslin*  
*Georgi Sviridov*  
*Otar Taktakishvili*  
*Vladimir Tarnopolsky*  
*Katia Tchemberdji*  
*Avet Terterian*  
*Boris Tishchenko*  
*Sulkhan Tsintsadze*  
*Vladislav Uspensky*  
*Vladimir Tsytovich*  
*Galina Ustvolskaya*  
*Mechyslav Vainberg*  
*Alexander Vustin*  
*Viktor Yekimovsky*  
*Yervand Yerkanian*  
*Ashot Zograbian*

Sofia Gubaidulina



Giya Kancheli



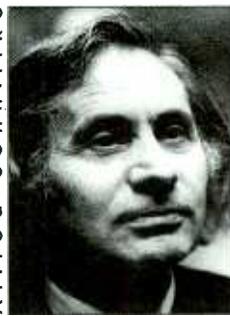
Aram Khachaturian



Sergei Prokofiev



Alfred Schnittke



Dmitri Shostakovich



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...OUR ARTISTS LOVE HAMBURG!

# HAMBURG

## HAMBURG, A MUSIC CAPITAL

*Continued from page 68*

Brahms/Mahler Festival, jazz festivals and a concert celebrating women in music are all further highlights of the Hamburg scene.

According to the latest statistics of the Hamburg city parliament, there are, in all, more than 400 music companies in Hamburg—including publishers, record labels and recording studios—a concentration of creative business that shows no sign of abating. Music-television channels MTV and VH1 have opted to locate in Hamburg, due to its international status and the great creativity of the city's

meleon, Matiz, Nemo and Booja are the creative cauldrons where hits are concocted.

Here, new productions are created day and night, eagerly awaited by German record companies, who know that they are almost assured of international chart success. Dieter Bohlén, who for years has been selling millions of records across Europe with his group Blue System, works in Hamburg, creating concepts for productions with such stars as Engelbert Humperdinck, Dionne Warwick and Al Martino.

At the Matiz Studio, owned by Ingo Hauss, Helmut Hoinkis and Hayo Panarinfo, the latest recordings for U 96 and Boytronic are co-produced by Alex Christensen. Hamburg producers Tony Cottura and Bulent Aris have been responsible for some of the most spectacular successes to emerge from the city in recent years. With the Backstreet Boys, they produced "Get Down," a hit across Europe. Cottura and Aris also have written for the rising boy group N'Sync.

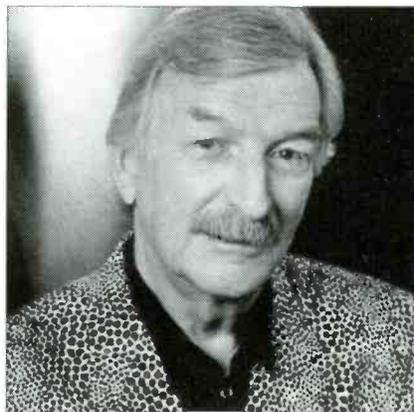
From the standpoint of a producer, the concentration of media and music companies also "makes life easier," says Aris. "All the large record companies are based here, and this is what makes Hamburg so important for the music market." Over the past 10 years, Hamburg has climbed up the ladder to be among the top three music-business locations in Europe, and Aris considers it to be almost on par with London and Berlin. "The music made in Hamburg has pep and is always very poppy regardless of the music style," he says.

Hamburg brothers Frank and Christian Berman have produced one of the most successful new teen bands in Germany, Bed & Breakfast, on the Maad label. The two brothers recently opened a New York satellite office.

Joachim Horn-Bernges has long considered Hamburg to be a leading international production center. He produces veteran German star Howard Carpendale, as well as Roger Whittaker and Tony Christie.

Other producers from Hamburg enjoying major chart successes in Germany in recent months include Jens Thele (Loop+Dance, Kontor), Frank Peterson (Sarah Brightman), Oliver Goedicke (D.O.N.S.) and Matthias Merck (Resident, Brooklyn Bounce). The success of their releases is due, in part, to the fact that DJs in such Hamburg clubs as Kontor and Traxx are willing to spin the new productions and gauge audience response.

*Continued on page 72*



*James Last*



*Hamburg mayor Dr. Henning Voscherau (left) and Warner's Gerd Gebhardt*

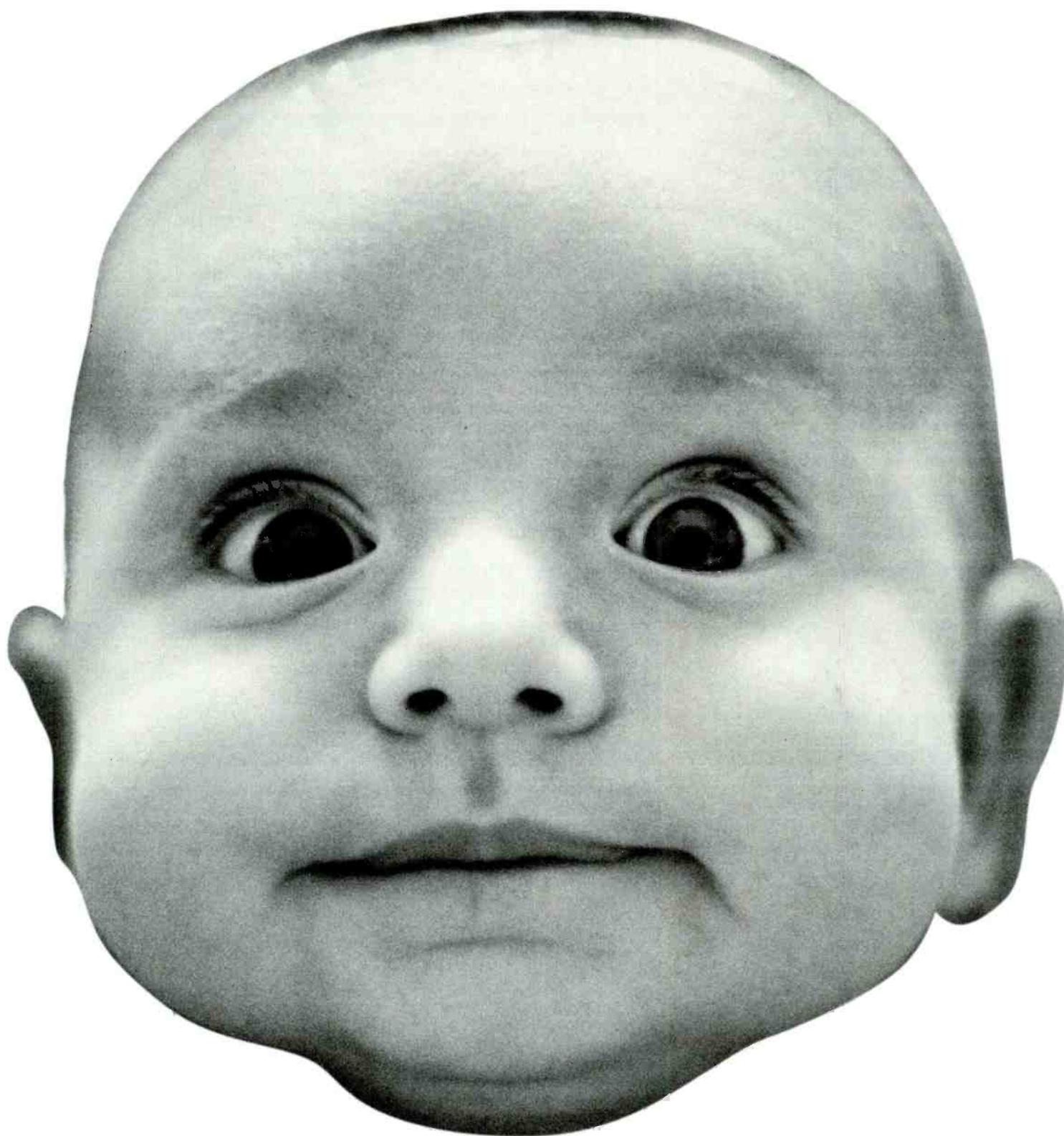
music-makers.

The last four decades of music history in Hamburg have been characterized by the launch of many international careers. Thus, composer Bert Kaempfert ("Strangers In The Night") found the Beatles playing in the Top Ten in St. Pauli, the city's red-light district. At the Star Club, The Beatles gained the seasoning and professionalism that later allowed them to conquer the world.

James Last, one of Germany's most successful party-band leaders, developed his sound in Hamburg before staging international tours and selling millions of albums around the world.

### THE BEAT GOES ON

The contemporary Hamburg music scene is imbued with the same creativity of the '60s, '70s and '80s. Today, studios such as Cha-



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#### HAMBURG, A MUSIC CAPITAL

*Continued from page 70*

American rapper Marky Mark, seeking to revive his career, came to Hamburg, where he was produced by Frank Peterson and Alex Christensen for EastWest Records.

Producer Frank Peterson's greatest success to date has been

its present influence and success, it was definitely worth the wait."

#### YOUNG TALENT

One of newest members of the Hamburg studio scene is Axel Brietung, who as composer, arranger and producer of DJ Bobo, has sold some 7.5 million records worldwide. "My studio, Bishop Audio, had been located in

The peermusic studio in Muehlenkamp, where Blümchen and Captain Jack were discovered, also plays a role. Peermusic's European managing director, Michael Karnstedt, makes his studio available to young music-makers. Karnstedt calls Hamburg the most anglophile city in Germany and says that is why so many internationally oriented productions have

"The authors, producers, music publishers and record companies earning their money in this beautiful city have carried Hamburg's creativity around the world. Hamburg is second only to London as the European musical capital, where recorded music is born."

—Gerd Gebhardt, German Phonographic Academy

the single "Time To Say Goodbye," recorded at Hamburg's Nemo Studios and sung by the English vocalist Sarah Brightman and Italian tenor Andrea Bocelli. It has sold more than 3 million singles in Germany on the EastWest label.

Peterson views Hamburg as one

Norheim, which is about 160 miles from Hamburg," says Brietung. "We wanted to move our facilities to the best possible location and decided on Hamburg. That is where the majority of record companies are located and where most of our jobs are coming

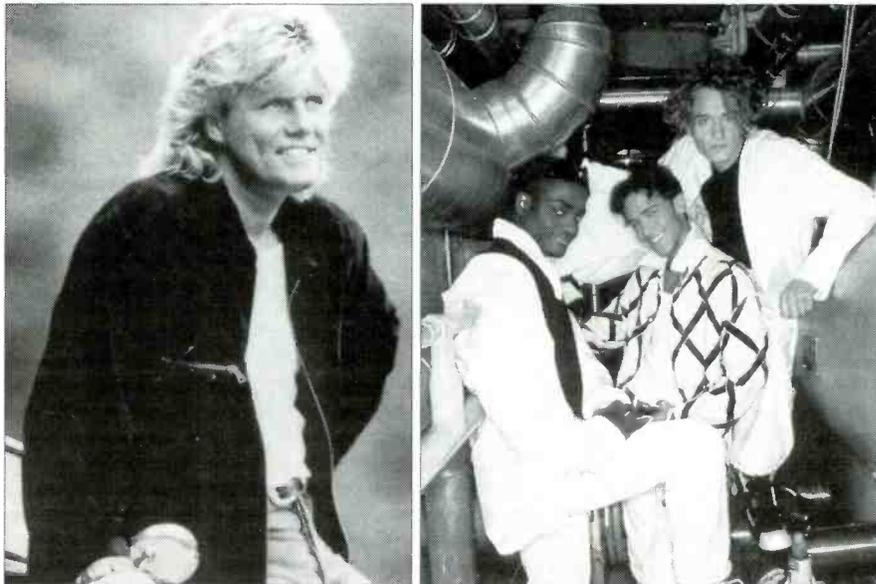
arisen here. Karnstedt considers the exchange of ideas and products between London and Hamburg to be the most intensive in all Europe. No other European city can compete when it comes to the close links between London and Hamburg, with respect to musical creativity, he says.

Music publisher Prof. Dr. Hans Wilfried Sikorski agrees that Hamburg plays a key role in the music industry. "Hamburg has always been a very important city and has remained so to this very day," he says. "It has always been a dominant trendsetter for the European music scene."

For Wolf-D. Gramatke, chairman of the German national chapter of IFPI and president of PolyGram Germany, Hamburg has become increasingly important for the international music market over the past few years, as the city's deep tradition of open-mindedness has unleashed new ideas and attracted a younger generation of music entrepreneurs.

A musical progressiveness reminiscent of London is combined with the cool understatement of the Hanseatic merchants to ensure that most music "made in Germany" has come from Hamburg in the last few years, he says.

However, Gramatke observes that it is sometimes very difficult to make the responsible politicians understand that they must also do something to promote this very creative music market, and that it is not merely up to the companies engaged in the music scene. He calls on the city parliament to give



From left: Dieter Bohlen, *Bed & Breakfast*

of the most innovative music centers in the world. "Hamburg is always musically up-to-date," he says. The concentration of national media allows new recordings to be exposed to a broad audience.

Oliver Goedicke, a leading talent scout who DJs under the name D.O.N.S., says Hamburg's innovative status also applies to dance music. "Hamburg has a leading position when it comes to the commercialization of techno," he says. "Hamburg is at the very top as a house stronghold. Compared to other cities, such as Berlin, Frankfurt or the Ruhr region, Hamburg has taken time to get where it is today. But considering

from. Hamburg is simply where it's at!"

Peter Ende, managing director of EMI Publishing, says that numerous newcomers try their luck in one of the more than 200 studios Hamburg has to offer. "There is virtually no alternative to Hamburg in Germany, as the music-makers are very young here and are still the first to detect hit quality," he says. "The foundations for Hamburg's success in the music world were doubtless laid in the '60s. A lively creative scene—with such music clubs as the Star Club, Top Ten and, later on, Onkel Po—nurtured Hamburg's reputation as a music metropolis."

up-and-coming young musicians more opportunities for presenting their work. Thomas Schenk, managing director of Warner Special Marketing, has also noted Hamburg's increasing popularity as a music center, stating that the city is already the main hub on the continent for international business, and says it is no coincidence that the highlight of the media and music business year, the Echo Awards, have already taken place in Hamburg twice. There is a good chance of Hamburg gaining a reputation of being the "leading

tality all form a good basis [for the music business]," says Haentjes. "I cannot say whether Hamburg leads the pack creatively, but all our internationally successful artists [Scooter, Blümchen and Fun Factory] come from Hamburg," he says. "And for me as an operator in the music market, no other city would have been a viable proposition: Where else would I have been able to find so many qualified and experienced employees?"

The managing director of MTV and VH-1 in Central Europe, Michael Oplesch senses the city's



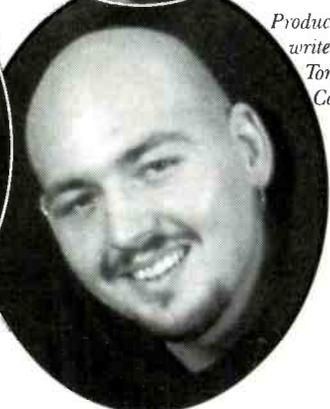
Producer  
Jens  
Thele



Mercury's  
Borish  
Loehe



Producer  
Joachim  
Horn-Bernges



Producer-  
writer  
Tony  
Cottura

media city on the continent," as not only music but also new media play a larger role here, suggests Schenk.

Despite its illustrious music history, Hamburg has never been as hip as it is in the '90s, says Eckhart Gundel, managing director of BMG Ariola in Hamburg. This is particularly true of its international reputation, as a young generation of authors and producers creates unconventional records, most of which quickly find their way onto the German charts, says Gundel.

"Hamburg is the 'non plus ultra' of the German music market," agrees Heinz Canibol, managing director of Universal, who resides in one of the traditional merchant's houses of Hamburg. Canibol emphasizes the chart potency of Hamburg composers and has set a goal of promoting that talent at Universal International.

#### HOT ON LONDON'S HEELS

The comparisons between London and Hamburg, which date to the heyday of the shipping industry in both cities, continue today in the music business. "Although London is still the number-one music city in Europe for me, Hamburg follows hot on its heels," says Michael Haentjes, managing director of edel. "Its location as a harbor city spurring creativity, its liberal and open-minded traditions and a healthy merchant men-

creative atmosphere, which nurtures new trends. Hamburg soaks up international influences like a sponge, immediately using them for its own works, he says. This makes Hamburg a type of melting pot for European music and explains why MTV and VH-1 decided to locate in Hamburg. In addition, there is much that is reminiscent of London, says Oplesch.

"Aside from London, Hamburg is the leading European music center, as this waterside city has always attracted culture and subculture of all kinds, such as house, drum'n'bass, soul, funk, rock or pop," says Oplesch. "Hamburg has always produced trend-setting clubs catering to every musical style. And then there's the concentrated media presence transporting musical trends and developments instantaneously."

The DJs in clubs such as Kontor or Traxx have a seismographic sense of what dance and hip-hop audiences want to hear, says Borish Loehe, marketing manager of Mercury Records, who believes Hamburg's clubs are the hottest trendsetters in Europe. "Hamburg is often the cradle for hits that perhaps do not ignite until they hit the international arena," he says. "But the creative spark comes from Hamburg." ■

Additional reporting for this story was provided by Billboard correspondent Ellie Weimert in Munich.

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# Merchants & Marketing

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## Web Site Developers Go To College Poster, Ad Card Campaigns Target Students

BY BRETT ATWOOD

LOS ANGELES—Several entertainment World Wide Web developers are aiming to lure college students to their high-tech sites through no-tech campaigns that consist of ad posters throughout U.S. college campuses.

Ticketmaster Online, Sony Station, and SonicNet are promoting their Web addresses to 14 million students on more than 3,200 U.S. colleges using traditional print posters and ad cards.

College students are a prime target for fledgling Web sites because they are a highly desirable demographic. Most college students have access to the Internet on and off campus.

However, getting the attention of the college-age Web surfer is an ongoing challenge for site developers. While there are numerous commercial entertainment Web sites to choose from, many remain unknown to a majority of Web surfers.

Norfolk, Va.-based American Campus Co. has extended its existing campus ad program to include Web sites, which aim to grab the attention of col-



lege students as they scuttle to and from their classes.

The posters and ad cards are placed on college bulletin boards in high traffic locations on campus, such as the school library, cafeteria, gymnasium, and dormitories. The company employs field representatives in several regional markets.

"We take posters that are provided by our clients and cover all the bases," according to Brian N. Friedman, director of marketing for Norfolk, Va.-based American Campus Co. "The only bulletin boards that we don't use are those which are departmental in nature."

Among the schools covered by American Campus Co. are Harvard; Yale; the University of California, Los Angeles; New York University; Brigham Young University; and the University of California, Berkeley.

Honda, Ticketmaster Online, Capitol Records, and MasterCard recently teamed for the "Honda's Free Ride" promotion, which rewarded a free year of college tuition and expenses to the grand-prize winner. The poster promoted a Web address set up to promote the contest.

Sony used the service to promote its recently launched Web site the Station. Sony's promotion rewarded a trip for six via American Airlines to the winning student.

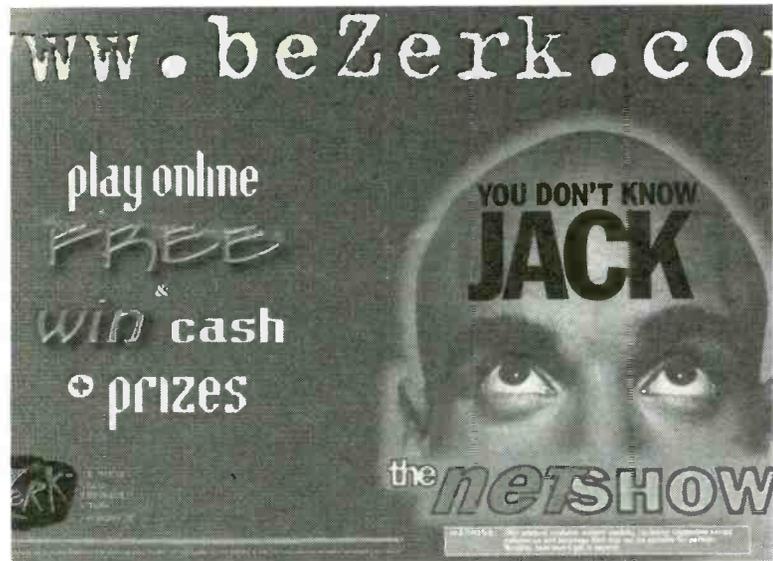
Many music companies are also using the service to promote new record releases.

Poster campaigns are sometimes conducted region by region in conjunction with local radio outlets. For example, posters for Mammoth act Squirrel Nut Zippers contained "As Heard on KROQ" stickers that directed students to the Los Angeles modern rock station to hear the act's single "Hell."

Several video and computer game manufacturers are also using the company.

Berkeley Systems, maker of the popular CD-ROM "You Don't Know Jack," used an ad campaign to launch the Internet version of its popular trivia-game series.

"It can be difficult to get the attention of college kids, who have a ton of competing entertainment options," says Friedman. "But it is hard to miss these ads. We cover the campus like a glove."



Skippy White, owner of two Skippy White's record stores, is pictured in his outlet on Massachusetts Avenue in the Central Square section of Cambridge, Mass. (Photo: Jeffrey L. Perlah)

## Skippy White's Lets R&B Music Bloom In Beantown

BY JEFFREY L. PERLAH

CAMBRIDGE, Mass.—Back in 1960, while working at a record store called Smilin' Jack's College Music in Boston, an energetic music lover named Skippy White noticed there was no R&B playing on any local radio stations. In an effort to change that situation, White talked his way into a DJ stint on a two-hour program on WILD, a station then facing financial difficulties.

WILD's owner insisted that White get some sponsors. White asked Smilin' Jack's, but to no avail. "That really put a pin in my balloon," White recalls. "So I just walked out of there and said to myself, 'I think I'm going to have to open my own store.'" And he did.

"I invested \$50, which was the rent I had to raise, plus the records from the wholesaling business I was operating," White explains. "My first week, I took in \$58.60. But we grew fast. Eventually, I was able to go to the hardware store and the lumberyard, and I made a little counter and back shelf."

Today, White's record store business, Skippy White's, has two locations: a 2,000-square-foot store here at 538 Massachusetts Ave. in Central Square and a 1,400-square-foot store at 315

Centre St. in the J.P. Plaza in Boston.

The stores specialize in R&B, gospel, rap, jazz, blues, reggae, Caribbean, oldies, and other styles. "We've always kept up to date, especially to whatever the trends of African-American music have been," White said recently after finishing his current radio endeavor, an evening gospel show for WNRB Boston (1510 AM) that he's done for about two years. He's also PD/music director at WNRB.

"So if the trends, say in 1961, were the Twist, we had music for the Twist," he says about his retail business. "If later on in the '60s, it became Motown and Stax, then we had those styles." The same held true when disco was the craze in the '70s and when funk was popular in the '80s. In the '90s, rap has been the style to focus on, he says.

The Cambridge store carries about 20,000 titles in CDs, cassettes, CD and cassette singles, LPs, 12-inch vinyl, and a total of 500,000 units of old 45s—records pressed years ago but still not sold. "We started with rhythm and blues oldies, and that's been the base foundation of both stores," White notes. The store carries 5,000-8,000 pieces of used merchandise.

(Continued on next page)

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NAIRD

## SKIPPY WHITE'S LETS R&B MUSIC BLOOM IN BEANTOWN

(Continued from preceding page)

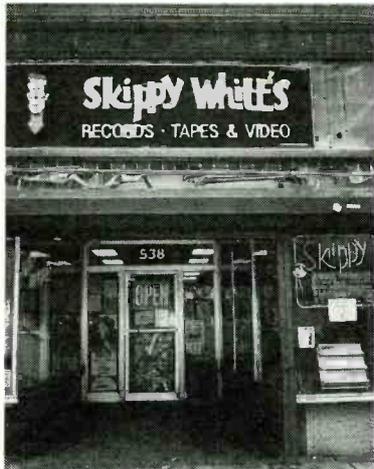
White says the Cambridge store sells more oldies than the Boston branch.

"The real oldies collector will always come to Cambridge," he says, because of its eclectic cultural and academic environment.

Over the years, Skippy White's has hosted in-store signings and appearances, some of which have presented interesting challenges. In the early '80s, Bootsy Collins was scheduled to appear at one of his stores, and WILD mentioned it on the air. When Collins came out of the back room, "There was a surge of hundreds of people jammed into 1,500 square feet," White recalls. "The glass counter started coming forward, and luckily we had enough people, including Bootsy, who's pretty strong, to hold it still. We had to clear out the crowd, and the police came. Nothing got broken, and there was no harm done, but it was a scary few minutes."

During the early days of rap, White hosted UTFQ, which had just released its megahit "Roxanne, Roxanne," and WILD also mentioned that event. "About 2,000 people showed up," White says. "Can you imagine that? What do you do? It was a near riot. Police from three towns came . . . To make a long story short, sometimes these in-store things go well, and sometimes they don't."

Nowadays, if White is planning to host an act bound to attract huge crowds, he keeps things hush-hush. "And don't worry, as soon as they see the limousine out front, people will come in droves." But he does let the word out on appearances that will not attract



Skippy White's record outlets are located in Cambridge, Mass., and Boston. Pictured above is the Cambridge store. (Photo: Jeffrey L. Perlah)

such large turnouts. The store has hosted gospel artists, including Solomon Burke and drummer Bernard Purdie, after they gigged at the House of Blues. White also hosted Toni Braxton "before she hit real big." In-stores, White adds, are a good way to retain a presence in a community.

This summer, White will start holding live performances at the Cambridge store. But presenting live music is nothing new for him. At last year's Cambridge Central Square World Fair, when streets are blocked off for music performances and food tables, Skippy White's sponsored the gospel stage.

Recent top sellers at the Cambridge store have included Peggy Scott-Adams, Erykah Badu, the Williams Sisters, and Bishop Ronald E. Brown.

The store also carries a large selection of videos—"almost 200 different titles," he says. A gospel video title he's sold about 300 copies of is "Shirley Caesar Live In Memphis" (Word Records). Another video White praised was "Showtime At The Apollo" from the Vintage Video Series, featuring 1954 performances by Dinah Washington, Nat "King" Cole, Fay Adams, and others.

White orders from many major and independent distributors and from one-

stops and cut-out houses.

He has moved his retail business to various locations over the years. His first store, called Mass Record Shop: The Home of the Blues, opened in 1961 and was located in the Roxbury section of Boston. In the late 1960s, the store moved across the street, and White renamed it Skippy White's Mass Records.

Meanwhile, by 1962, White had also opened Oldies But Goodies Land in downtown Boston, an oldies specialty store. In 1972, Oldies But Goodies Land moved to Cambridge.

White's biggest challenge came when a fire destroyed all the inventory at his Boston branch in April 1976. "The top floor of a five-story building burned," he says. "Firefighters poured water on it for six to eight hours, and every drop came down to my floor. I owed \$275,000, and there was no way I could pay it. I was in debt up to my neck." As a result, White had to temporarily shut down the damaged store, but he was able to reopen it about seven months later. But because of the fire, he also had to close Oldies But Goodies Land. "I didn't have the money to supply it," he says.

Eventually, Oldies But Goodies Land reopened in the Matapan Square section of Boston. In 1987, it returned to Cambridge. As time went on, the names of White's stores were changed to Skippy White's and didn't only stock oldies. And Mass Records became the name of his distribution and one-stop company, which he still operates.

Upon entering the Cambridge store today, one walks between two large window displays, each about 12 feet deep and 5 feet wide. One side showcases R&B and rap, while the other highlights gospel, blues, and oldies.

One thing White has kept consistent is the simple, homey look of his stores. "There are literally maybe a dozen people who have worked for me over the years who, when they left, opened their own stores that—guess what?—look just like mine," he says.

"They're definitely not glitzy, not sterile, not generic-looking," he continues about his stores. "I think they're kind of warm." Posters from famous R&B, blues, and gospel concerts hang on the walls of the Cambridge store, as do some awards in the shape of gold and platinum records given to him by record companies in recognition of his help in selling those titles.

White feels the major labels need independent retailers to break new artists. "Let's say that an artist is not being played on the radio, and I play the artist for a customer and I sell it again, and again, and again," White says. "Pretty soon, those '91 scans' [used to compile Billboard charts] add up all over the country."

White continues, "Of course, there are many customers who like to walk into a large, generic store and flip through the racks and pick out what they want and hopefully buy it at a super discount. But there's also lots of people who want to talk one on one with someone who is knowledgeable about music, and that's where we come in."

Over the years, White has also owned some record imprints, including Blues Town; R&B labels Stop, Ditto, and Wild Records (which also specialized in jazz); OBG, standing for Oldies But Goodies; rap label Sample Records; and gospel label Silver Cross.



Oldies are a big part of Skippy White's record business, especially at the Cambridge, Mass., location. (Photo: Jeffrey L. Perlah)

# newsline...

**THE BOX WORLDWIDE**, operator of the interactive music video channel, posts a net loss of \$1.42 million for the first fiscal quarter, which ended March 31, compared with a loss of \$1.22 million in the same period a year ago. Operating revenue declined to \$4.5 million from \$4.8 million a year ago. Viewer revenue, which comes from charges to customers who call in to request videos, fell to \$2 million from \$2.7 million a year ago. But advertising revenue rose 18% in the quarter to \$2.3 million. In addition to the lower overall revenue, the Box's profits were affected by a "significant investment" in digital equipment and start-up losses totaling \$870,000 for international operations.

**HARVEY ENTERTAINMENT** announces a deal with Universal Pictures and Amblin Entertainment to produce the sequel to the 1995 movie "Casper." Later this year, Harvey expects to release its first direct-to-video feature, "Casper: A Spirited Beginning," which will be distributed by 20th Century Fox Home Entertainment. The company expects the third and fourth quarters to be profitable because of the video release. Harvey holds merchandising and licensing rights to Casper and other characters, such as Baby Huey and Little Audrey.

**MOOVIES**, operator and franchisor of 305 video specialty stores in the U.S., reports a net loss of \$28,000 for the first fiscal quarter, which ended March 31, compared with a profit of \$623,000 in the same period a year ago. The loss was due to a one-time charge of \$229,000 for the early extinguishment of debt. Revenue from the sale and rental of videos rose to \$26.6 million from \$19.3 million a year ago. Sales for stores open at least a year declined 6.6% during the quarter. The company attributes the decrease to "a weaker selection of new video product" and "unseasonably mild weather" in its markets. The Greenville, S.C.-based Moovies opened 17 stores during the quarter.



**LIGHTYEAR ENTERTAINMENT** says it has signed a distribution deal with eightball records. Lightyear will have exclusive U.S. distribution rights to eightball and associated labels empire state and eightball world. The first release through Lightyear, whose product is distributed by WEA, is the self-titled album by Groove Thing, which was produced by Bill Ware, June 17.

**K-TEL INTERNATIONAL** says that net income rose to \$510,000 in the third fiscal quarter from \$456,000 a year ago, while sales were essentially flat at \$18.4 million. Results were boosted by the dance compilation "Club Mix '97," which has charted as high as No. 36 on The Billboard 200. In addition, the company says that its European operations "are now very profitable after our previous years' fine-tuning and restructuring." In March, K-tel announced the sale of some music assets to Platinum Entertainment for \$35 million in cash.

**RCA VICTOR** is marketing its original-cast catalog in a promotion with Timothy's, a 70-unit coffee shop chain in the U.S. and Canada. The chain has initially ordered 5,000 copies of a sampler titled "Timothy's Broadway Cafe," which will be given to coffee shop customers who have made eight purchases documented on a special card. Those who call Music Source and mention Timothy's will receive 20% off the albums sampled on the compilation. The recording can also be purchased at Timothy's for \$7.99 (Billboard Bulletin, May 15).

**RECOTON**, a manufacturer of consumer electronics accessories, reports a 75.5% increase in net sales in the first fiscal quarter to \$95.7 million from \$54.5 million a year ago, primarily because of the August '96 acquisition of International Jensen, whose brands include Jensen, Advent, Acoustic Research, and NHT. Net profit fell to \$532,000 from \$1.6 million in the same quarter last year. The company says that its gross profit margin declined to 37.7% from 38.4% because of "aggressive pricing in a soft consumer electronics sales environment" and because selling, general, and administrative expenses as a percentage of sales rose to 36.4% from 33.5% because of the addition of overhead from the acquisition.



**THE BORDERS GROUP** says that sales from its superstores rose 30.7% in the first quarter to \$266.3 million from \$203.8 million a year ago. Sales from stores open at least a year jumped 9.5%. As of April 27, the number of Borders Books & Music superstores increased to 163 from 124 at the same time the year before. The Ann Arbor, Mich.-based retailer posts a net profit of \$400,000, compared with a loss of \$3.4 million last year. The company attributes the increase to strong sales and "favorable gross margin and expense control."

**TDK** reports that sales from recording media, which includes blank tape and optical discs, rose 14.7% in the fiscal year that ended March 31 to 151.1 billion yen (\$1.2 billion) from 131.8 billion yen a year earlier. Videotape sales were "buoyed by the stabilization of sales prices in all major markets and the introduction of several new products." Sales of optical discs surged, with a "twofold increase" in MiniDisc sales.

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Marylou Bono is appointed director of marketing, sell-through, for Cabin Fever Entertainment in Greenwich, Conn. She was director of marketing for SAR Entertainment.

Republic Pictures in Los Angeles appoints **Stephanie Tuttle** and **Kevin Holden** product managers. They were account executives at CBO Design.

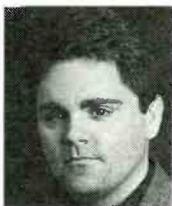
**MUSIC VIDEO.** Michael Benson is promoted to senior VP of promotion and program planning for VH1 in New York. He was VP of promotion and program planning.

MTV: Music Television in New York appoints **Allan Broce** senior VP of marketing and **Bob Kusbit** senior VP of production. They were, respectively, director of advertising and program marketing and president of MoPo Productions.

Additionally, MTV Networks in Santa Monica, Calif., promotes Har-



BENSON



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riet Shultz to VP of West Coast operations. She was Western region advertising sales VP.

**ENTER\*ACTIVE.** Linda Cardoso is named senior VP of corporate marketing for Network Event Theater in Los Angeles. She was senior VP of the entertainment division at Marketplace Media.

**RELATED FIELDS.** Mark Gilula is named a principal in the Stanford Media Group in Westport, Conn. He was VP of sales and marketing for Capital Cities/ABC Video Publishing.

## RED Acquires Distribution Of Moonshine

**RED GETS ELECTRONIC:** RED Distribution has picked up exclusive distribution of L.A.-based electronic music specialist Moonshine Music (Billboard Bulletin, May 7).

Founded four years ago and operated by CEO **Jon Levy** and president/A&R head **Steve Levy**, Moonshine was previously distributed by Navarre Corp. But Steve Levy says that the combination of RED's indie savvy and its major-label clout (via its association with parent Sony) spurred the distribution move.

With the word "electronica" on everybody's lips, RED's acquisition of Moonshine will allow the distributor to make a major incursion into the burgeoning market for that futuristic genre.

Moonshine's roster will be much in the public eye with a summer tour, Moonshine Over America, which will showcase a quartet of forward-looking acts: **DJ Keoki**, **Electric Skychurch**, **Cirrus**, and **Oversoul 7**. All four have new albums on the market or set for imminent release.

Additionally, Moonshine, which has secured a major toehold in the electronic market with its compilation albums, distributes a number of other imprints in the electronic and dance genres, including **DMC**, **Rising High**, **Hardkiss**, **Man Made**, **Sub Base**, **Domestic**, **Mix Mg**, and **Blue Room Released**.

**SUCH A DEAL:** Marblehead, Mass.-based **Slow River Records**, which entered a joint venture with **Salem**, Mass.-based **Rykodisc** in March (Billboard, March 22), is offering a nice deal for retailers that will carry a couple of its upcoming releases.

On May 20, **Slow River** released albums by **Future Bible Heroes**, a side project from **Stephin Merritt** of the **Magnetic Fields**, and New York group **Disque 9**. **Slow River** and **Rykodisc** plan to advertise the albums nationally and will list in these ads stores where the product is available.

However, **Slow River** emphasizes, these are not co-op ads, but "rather a gesture on the part of [the labels] to build relationships with key indie retailers who the label believes are at the heart of driving sales for these types of releases. In doing so, a network of retailers across the country will be established where consumers will auto-



by Chris Morris

matically know **Slow River** releases can be found. By keying in on specific accounts, **Slow River** will limit its exposure and avoid tying up product and risking heavy returns."

Retailers interested in more information about the ads can contact **Slow River** owner **George Howard** at 508-744-7678, extension 119.

**PIG ROAST:** It's hard to believe, but San Francisco-based **Blind Pig Records** is celebrating its 20th anniversary. Congrats are due to **Edward Chmielewski** and his Chicago-based partner, **Jerry Del Giudice**, for two decades of distinguished record-making.

To mark the event, **Blind Pig** has issued a dandy two-CD, 36-track package, "20th Anniversary Collection." The array of talent on the compilation is truly impressive: Performers include **John Lee Hooker**, **Jimmy Rogers**, **Buddy Guy** and **Junior Wells**, **Luther Allison**, **Otis Rush**, **Charlie Musselwhite**, **Roosevelt Sykes**, **Walter Horton**, **Snoopy Pryor**, **Pinetop Perkins**, **Carey Bell**, and such current standouts on the label's roster as **Coco Montoya**, **Tommy Castro**, **Jimmy Thackery**, **Debbie Davies**, and **Deborah Coleman**.

**FLAG WAVING:** If, like **Declarations of Independents**, you're a major **X** fan, you'll applaud the fact that "Life Could Be A Dream," the debut album by **Auntie Christ**, the new band fronted by former **X** vocalist **Exene Cervenkova**, is a major return to form by the L.A. punk goddess.

The album is arriving Tuesday (27) from Berkeley, Calif.-based **Lookout Records**, the former home of multiplatinum punkers **Green Day**.

Those who found **Cervenkova's** previous early-'90s solo efforts on **RNA** a little on the conservative side musically will be thrilled by the devilish punk-rock explosiveness of **Auntie Christ**. The music here just plain burns, thanks

to the powerful playing of the trio lineup of ex-**X** drummer **D.J. Bonebrake**, bassist **Matt Freeman** (on loan from Bay Area punk unit **Rancid**), and—surprise!—guitarist **Cervenkova**.

She says she first took up the guitar back in the early '80s when guitarist **Dave Alvin**, with whom she was partnered in folk-punk offshoot **the Knitters**, attempted to school her in some basic chords. "I didn't really feel confident to play them," she confesses.

However, last year, **Cervenkova** began concentrating on the guitar again. "Really, I just learned last summer," she says. "It wasn't as hard as I thought it would be."

Perhaps unsurprisingly, **Cervenkova's** playing on the record is highly reminiscent of the work of **X's** original guitarist, **Billy Zoom**. She scoffs at the

(Continued on page 80)

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## Despite Hurdles, Musicland On The Road To Digging Out

AS I WRITE this, it is May 20, nine days before the expiration of the waivers extension given to the Musicland Group by the suppliers of its revolving credit facility. Beginning Friday (30), if Musicland is in violation of any of the covenants of the credit agreement, the banking group can pull the credit line. Of course, Musicland, the banking group, and the trade have

spent the last few months negotiating a new credit agreement to ensure not only that the company would not be in violation of any covenants, but also that it would have enough cash to comfortably operate the business.

Most industry and financial observers believe that Musicland has made substantial progress in restructuring the company—enough so that this year it

### RETAIL TRACK

by Ed Christman



will generate excess cash flow, allowing it, finally, to be in the position to begin paying down debt. But most of that positive cash flow will come at the end of the year, so in order for Musicland to have a comfortable cushion, the negotiations between the trade and the banks center on ensuring that it can operate through the summer and fall.

As part of those negotiations, the banking group is said to have suggested supplying an additional \$50 million in credit, which would bring the line back to the \$350 million limit available to the chain last fall. In exchange for providing the additional credit, the banking group initially asked that the new credit, as well as another \$50 million, be secured by inventory, which would need the approval of Musicland's major suppliers, sources say.

The trade is said to be satisfied with the thought of giving up security on the new credit but flatly turned down the idea of doing the same for anything above that. The banking group made a counteroffer asking that a total of \$75 million-\$80 million of the credit line, down from the initially sought total of \$100 million, be secured by inventory, and again the trade is said to have balked at that proposal.

With that issue up in the air, another sticking point between the parties is centering on how to divide the anticipated free cash flow; i.e., does Musicland pay down the revolver or the trade payables first? With the clock ticking toward the deadline, there will either have to be a compromise between the trade and the banks, or Musicland will

have to ask for another extension for covenant waivers.

LAST ISSUE, in a story on the financial results of Trans World Entertainment Corp. (Billboard, May 17), I reported that the Albany, N.Y.-based company had tendered an all-cash bid for Camelot Music, the North Canton, Ohio-based company, which is being viewed by some as more favorable than the bid made by Cerberus Partners, Wherehouse Entertainment's owners. The offer from the latter suitor would be financed by a combination of cash and paper, according to sources. While I initially reported that the paper would be in the form of stock, more logically, it would probably take the form of debt.

But even though some observers initially view the Trans World offer more favorably, the process still has to play out before the issue is decided. On Thursday (29), the creditors committee meets to likely vote on the offer, and, until then, bids could still come in and/or be revised. If the committee votes on the bids, their suggestion would then be submitted as part of the reorganization plan to the bankruptcy judge for approval on the next court date. After that, the plan would have to be voted on by the creditors. So the process still has a way to go.

In the meantime, as part of operations under Chapter 11 protection, Camelot Music released its financial results for the month ended April 5, showing a net loss of \$272,000 on sales of \$33.4 million. According to Dow Jones Information Services, the company posted \$1.9 million in earnings before interest, taxes, depreciation, and amortization (EBITDA) during the month, and if corporate overhead is subtracted, store EBITDA was \$4 million. The gross margin was 35.4%, while selling, general, and administrative expenses

(Continued on page 80)

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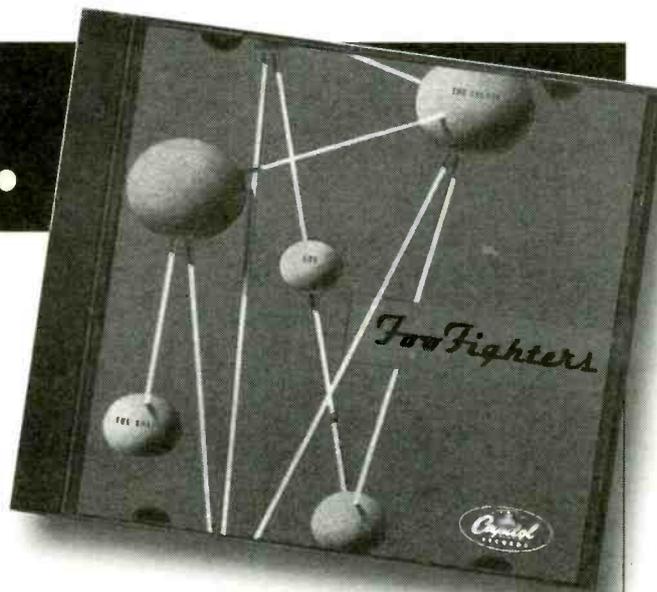
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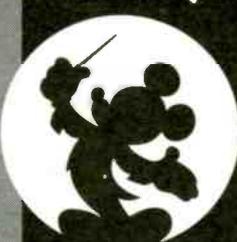
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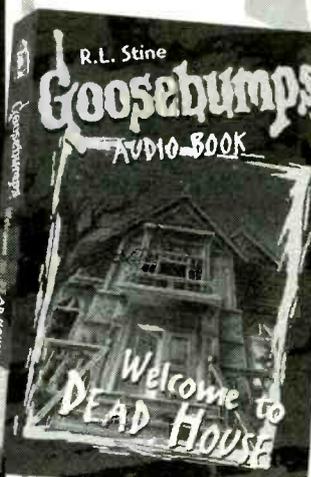
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## BUY CYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

THREE of the top four titles on Billboard's Hot 100 Airplay chart for May 17 are conspicuously absent from the Hot 100 Singles list. Certainly "One Headlight," "Lovefool," and "Don't Speak" could be on the upper rungs of the singles ladder, but that chart measures sales as well as airplay, and those titles haven't made any registers ring because their labels, accelerating a trend of the past few years, have released them only to radio, not to retail.

The reason for this, depending on which side you're on, is either caution or cupidity.

Record companies say that singles sales take away from purchases of the full-length albums from which the tracks are taken. At first glance, they may be right. Two of those popular tracks, "One Headlight" by the Wallflowers and "Don't Speak" by No Doubt, are from Interscope albums that are in or have been in the top 10 of The Billboard 200 for many weeks.

On the other side of the coin is the opinion—often held by retailers—that the labels' lust for bigger profits is depriving the youngest consumers of a less expensive alternative to the album. They point out that most purchasers of albums began their habit buying singles. The no-singles strategy seems to be especially prevalent with new or developing artists—the Wallflowers, No Doubt, and the Cardigans (of "Lovefool" fame) all fit that bill—and opponents say labels are being shortsighted in failing to build young and loyal fan bases for new bands. And if there's one thing ringing true about today's musical acts, it's that their fans seem unusually fickle.

The question is, Do sales of a single take away from sales of the album?

Jay Faires, president of independent label Mammoth Records, whose hot developing act Squirrel Nut Zippers has no commercial single, says, "It definitely takes away from sales of the full-length for my type of artist. It's a no-win proposition."

But might not the Wallflowers have sold as many or more albums if "One Headlight" had been available as a CD or cassette single—and would the Cardigans' album have peaked higher than No. 35 had "Lovefool" been in the singles bins?

A study by Strategic Record Research, a Los Angeles-based joint venture of Strategic Radio Research and the Left Bank Organization, indicates that labels' singles strategies may be too cautious.

In a telephone survey of 10,000 consumers, respondents were asked if they were more or less likely to buy an album if they already owned the single. Forty-eight percent said they were more likely to buy the full-length set, and 30% said they were less likely. Another 24% said purchase of the single had no impact on any decision to buy or not buy the album.

### Purchases Of Singles According To Household Income

	NON-BUYERS	BUYERS
Under \$20K	55.4%	44.6%
\$20K-\$30K	59.4%	40.6%
\$30K-\$430K	64.2%	35.8%
\$40K-\$50K	68.7%	31.3%
\$50K-\$75K	68.1%	31.9%
\$75K & Up	67.8%	32.1%
All Respondents	60.9%	39.1%



Joanne Wucinick, singles buyer for 319-store Camelot Music, says, "The first single hit off a release I don't really believe will affect album sales. The second or third, I believe, will."

The researchers also asked the consumers if they were fans of certain acts and if they had bought those artists' latest albums. Two-thirds said they had not. Only 14% said it was because they already owned a single from the album. The biggest reason, cited by 64%, was that they did not know the album was available.

The same research shows that 39.1% of respondents buy singles and 60.9% do not. Among females, the most active singles buyers (67.8%) are the youngest, aged 12-17. For males, that age group also has the highest frequency (60.5%).

The income statistics are in line with what you'd expect for a format that costs \$3.50 or less. The respondents with household incomes below \$20,000 are the heaviest buyers of singles (44.6%).

Geographically the most enthusiastic collectors of singles are in the South Central region (43.5% are buyers, 56.5% are non-buyers), which includes eight states from Tennessee to Texas. The least avid are in the eight Mountain states (35.9%).

Despite the efforts of some labels to keep singles out of the hands of consumers, the overall market for the format is quite strong. SoundScan reports that singles sales were up 18.2% this year through May 11 from the same period last year, to 46.1 million units. But that increase hardly represents the music market's diversity. A look at the Hot 100 Singles Sales chart for May 17 shows that nine of the top 10 are R&B-based. And it's well known that many of the best-selling singles these days are basically retail giveaways—at 99 cents and even 49 cents—in a promotional strategy by labels to give their records a healthy chart position.

### INDEPENDENTS

(Continued from page 77)

comparison: "You know that's impossible, right? Nobody plays like him."

She adds, "I'm an artist with a guitar; I'm not a guitarist."

The hard-edged sound of Auntie Christ is derived from Cervenkova's desire to return to the blunt style concocted by X in its pathfinding performances and recordings of the late '70s and early '80s. "I was trying to re-form X into a punk band, and I got frustrated 'cause it wasn't going to happen," she says.

However, Bonebrake and Cervenkova still plotted to work together again. Auntie Christ's lineup became complete last year when Cervenkova ran into Freeman at an album-release party for three volumes of live recordings from L.A.'s old punk club the Masque, which Cervenkova released on her own indie imprint Year One. She asked Freeman if he knew of any available bass players, and he quickly volunteered for the job.

Lyrical as well as musically, Auntie Christ harks back to the discontent found in X's early songs, numbers like "Not You" and "The Nothing Generation" in particular excoriate the complacency of the current generation of alternative rockers.

"OK, there were beatniks and hippies and punks, and then it kind of stopped," says Cervenkova, referring to the activist bohemian movements of the past. "It's kind of a pop phase that we're going through... It's like the whole society is corporately managed. Everybody's a mindless consumer. I'm saying, Where's the rebellion?"

Cervenkova has kicked off the release of "Life Could Be A Dream" with a round of California shows, beginning with a performance at her store, You Got Bad Taste, in L.A.'s Silver Lake neighborhood. The run concludes Saturday (24) with an appearance at Bottom of the Hill in San Francisco. She says that while Freeman is committed to returning to Rancid, Auntie Christ will continue as a live entity, with a replacement bassist if necessary.

### RETAIL TRACK

(Continued from page 78)

were 29.7% of total sales.

In looking at the balance sheet, the company had \$47.4 million in cash and cash equivalents, while inventories totaled \$114 million.

**DISTRIBUTION SHIFT:** World Domination, the 5-year-old electronic/alternative rock label, is said to be involved in negotiations that, if successful, will see it move from RED orbit to Alternative Distribution Alliance for distribution. Among the acts on the label, which is owned by manager Ron Stone and former Gang Of Four/Shriekback bassist Dave Allen, are Loop Guru, Perfume Tree, and Sugar Plant. Other artists formerly on the label include the Sky Cries Mary, which has just signed with and issued an album on Warner Bros., and the Stamford Prison Experiment, which has just signed to Island. World Domination executives declined to comment.

**MAKING TRACKS:** Retail Track hears that John Burns, formerly president of Uni Distribution (now Universal Music & Video Distribution), will become executive VP at Giant Nashville.

## Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®		TOTAL CHART WEEKS
		ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ <sup>®</sup> POLYDOR 825095/A&M (10.98/16.98)	GREASE 23 weeks at No. 1	202
2	2	METALLICA ▲ <sup>®</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	301
3	4	BOB MARLEY AND THE WAILERS ▲ <sup>®</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	414
4	10	JIMMY BUFFETT ▲ <sup>®</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	329
5	5	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>®</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	134
6	3	BEE GEES ▲ <sup>®</sup> POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	34
7	6	SHANIA TWAIN ▲ <sup>®</sup> MERCURY NASHVILLE 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	116
8	11	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	29
9	7	ENIGMA ▲ <sup>®</sup> CHARISMA 86224/MIRGIN (10.98/16.98)	MCMXC A.D.	308
10	8	BUSH ▲ <sup>®</sup> TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	123
11	17	PINK FLOYD ▲ <sup>®</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1052
12	13	BEASTIE BOYS ▲ <sup>®</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	298
13	15	EAGLES ▲ <sup>®</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	132
14	12	SOUNDTRACK ▲ <sup>®</sup> POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	135
15	9	CELINE DION ▲ <sup>®</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	169
16	18	METALLICA ▲ <sup>®</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	374
17	14	GARTH BROOKS ▲ <sup>®</sup> CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	127
18	20	JOURNEY ▲ <sup>®</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	402
19	46	SOUNDTRACK ▲ <sup>®</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	227
20	21	SARAH MCLACHLAN ▲ <sup>®</sup> NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	140
21	16	ENYA ▲ <sup>®</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	323
22	36	ABBA ▲ <sup>®</sup> POLYDOR 517007/A&M (10.98/17.98)	GOLD	127
23	19	ENIGMA ▲ <sup>®</sup> CHARISMA 39236/MIRGIN (10.98/16.98)	THE CROSS OF CHANGES	111
24	31	THE NOTORIOUS B.I.G. ▲ <sup>®</sup> BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	69
25	24	2PAC ▲ <sup>®</sup> INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	74
26	40	QUEEN ▲ <sup>®</sup> HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	229
27	26	VAN MORRISON ▲ <sup>®</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	337
28	28	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>®</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	174
29	32	METALLICA ▲ <sup>®</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	346
30	22	ELTON JOHN ▲ <sup>®</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	271
31	33	PINK FLOYD ▲ <sup>®</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	438
32	38	U2 ▲ <sup>®</sup> ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	231
33	25	PATSY CLINE ▲ <sup>®</sup> MCA 12* (7.98/12.98)	12 GREATEST HITS	278
34	34	METALLICA ▲ <sup>®</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	328
35	42	DAVE MATTHEWS BAND ▲ <sup>®</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	136
36	37	JIMI HENDRIX ▲ <sup>®</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	179
37	35	SADE ▲ <sup>®</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	98
38	30	BRUCE SPRINGSTEEN ▲ <sup>®</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	43
39	48	JANIS JOPLIN ▲ <sup>®</sup> COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	264
40	44	ZZ TOP ▲ <sup>®</sup> WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	124
41	—	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	43
42	39	JAMES TAYLOR ▲ <sup>®</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	343
43	27	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	73
44	29	ENYA ▲ <sup>®</sup> REPRISE 26775/WARNER BROS. (10.98/16.98)	SHEPHERD MOONS	258
45	—	TORI AMOS ▲ ATLANTIC 82358*/AG (10.98/15.98)	LITTLE EARTHQUAKES	58
46	49	ERIC CLAPTON ▲ POLYDOR 527116/A&M (10.98/17.98)	THE CREAM OF ERIC CLAPTON	45
47	—	WHITE ZOMBIE ▲ <sup>®</sup> Geffen 24806* (10.98/16.98)	ASTRO CREEP: 2000 SONGS OF LOVE, DESTRUCTION	93
48	—	AC/DC ▲ <sup>®</sup> ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	188
49	—	VARIOUS ARTISTS ▲ <sup>®</sup> WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	33
50	45	ELTON JOHN ▲ MCA 10693 (7.98/12.98)	GREATEST HITS 1976-1986	68

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.

# The Enter\*Active File

MERCHANTS & MARKETING

## Web Ticket Sales To Pass \$2 Bil. By 2001

■ BY BRETT ATWOOD

LOS ANGELES—Entertainment companies will sell online more than \$2 billion in performance and attraction tickets annually by the year 2001, according to a new study by Cambridge, Mass.-based Forrester Research.

The survey polled more than 50 entertainment and travel companies that sell tickets, including concert promoters, symphony orchestras, and major entertainment venues in the U.S. and Canada. More than 60% of the companies interviewed are already selling tickets online. About 42% of respondents who are not currently selling tickets on the World Wide Web plan to begin online commerce in the near

future, according to the study.

There is cautious optimism in the industry about the future potential of online ticketing.

About 34% of ticket vendors expect that at least 10% of their annual sales will be online by the year 2000. However, despite the large potential for growth, most respondents say that online sales are currently less than 1% of their annual sales.

"The Internet will not revolutionize the ticketing business," says Mark E. Hardie, a senior analyst for the entertainment and technology strategies division of Forrester Research. "The entrenched market leaders will stay entrenched, but there will be new opportunities for smaller venues to build their business."

Among the performance and attractions ticket vendors likely to benefit from the online sales boom are Ticketmaster, Shubert Ticketing Services, Prologue Systems/ProTix, UltraPLEX, and Pegasus Internet.

"Those who have the tools to get on the Internet may benefit," Hardie says. "There is a large amount of music activity at the local level that the consumers aren't aware of. There is an opportunity to raise awareness of these events through some city-based sites, such as those offered by Microsoft's Sidewalk and Yahoo! . . .

"Ticketmaster maintains its stranglehold on the distribution system. But, the Internet provides a new opportunity for other companies to crack that stranglehold."

Most respondents indicate that online ticket sales will likely benefit from the customer's desire for more convenience, such as the ability to shop around the clock on the Web. In addition, ticket sellers are optimistic about the prospect of reaching new channels and cutting out ticket middlemen for online transactions.

Many consumers will also use the Internet to research concert date and venue information before making offline purchases.

However, many vendors say that there are still some disadvantages, too. Among the top concerns cited are ongoing security problems with Internet commerce and the difficulty of integrating online transactions with existing offline ticketing systems.

A major hurdle that has yet to be solved is the ability of online ticket vendors to handle a sudden flux of Web site activity, which is likely to occur at the moment tickets become available for a popular music act.

"It would take a couple million of dollars to build a system that would be able to handle large-scale transactions," says Hardie. "But there is no immediate need for a company like Ticketmaster to make that sort of investment."

With exclusive control of more than 80% of entertainment venues, Ticketmaster can afford to move cautiously into online ticketing, according to Hardie.

Ticketmaster Online's expansion efforts may also benefit from cross-promotional synergy with Internet Shopping Network (ISN), which is one of the leading online retail sites. ISN is owned by television retail giant Home Shopping Network, which is acquiring a 55% stake in Ticketmaster (see story, page 1).

## U.S. Gets Live Hip; Capitol Gets Busy

**TRAGICALLY HIP NET EXCLUSIVE:** Canadian rock act the Tragically Hip's newest release, "Live Between Us," will be available exclusively to U.S. consumers on the Internet. The live album, which was recorded in 1996 at Detroit's Cobo Arena, will be available Tuesday (27) through an exclusive arrangement with online retailer Music Boulevard (<http://www.musicblvd.com>). The album will be available on the same day through traditional retail channels in Canada and much of the rest of the world.

**CAPITOL PROMOTIONS:** Capitol Records' new-media department has been busy with several high-profile Internet promotions, including an online chat and cybercast with Paul McCartney that reportedly drew 3 million questions from Internet users. The event took place May 17 on multiple World Wide Web sites, including E! Online and VH1 Online.

The label's Web site (<http://www.hollywoodandvine.com>) is also hosting a weekly game of bingo to promote ska-punk band Less Than Jake. To play, Web users must pick up a bingo card at participating Tower Records stores or at concerts on the band's current tour with the Descendents. Capitol act Spearhead is the subject of "Michael Franti & The Spearhead Factory" (<http://www.hollywoodandvine.com/spearhead>), which spoofs the classic film "Willy Wonka And The Chocolate Factory."

**GRIGGS EXITS:** NetRadio CEO Robert Griggs has resigned from the Navarre-owned Internet broadcasting company to pursue other interests. The position will be filled by NetRadio executive VP/COO Donovan Pederson.

## Multimedia Firm Thrives In London Home Flabberghasted Gains Profile In Int'l Music Business

■ BY THOM DUFFY

LONDON—When computer giant Microsoft recently debuted a 13-week "season" of interactive programming for its online service Microsoft Network (MSN), including the popular interactive music program "Riff," the Redmond, Wash.-based company tapped the expertise of a multimedia design and production company thousands of miles away here in London.

Flabberghasted Multimedia Ltd. is the sole company outside Microsoft producing shows for "Riff," including episodes featuring Philip Glass, Robyn Hitchcock, Blondie, and XTC's Andy Partridge.

Flabberghasted (<http://www.flabberghasted.co.uk>) has emerged as one of the leaders in a small but growing community of multimedia companies serving the international music business from London. The company has created content for numerous record labels, including EMI, Virgin, EastWest, Blue Note, and, most recently, Sony Music Europe.

"London is a very hot Web production city," says Nico Koepke, VP of technology and media at Sony Music Entertainment Europe. "There's nothing elsewhere in Europe that you can compare with the current state in the U.K. We started up in London to find creative talent here, and what Flabberghasted does is very suited to what we do."

The existence of multimedia design and production facilities in London, including those of Flabberghasted, Abbey Road Studios, Webmedia, AMXdigital, and Sunbather, is evidence of the deepening talent pool that this city offers to music companies as they increase their involvement in new media.

Although Microsoft has set up a U.K. version of MSN, Flabberghasted is the only U.K. firm producing programming for MSN's flagship service in the U.S., which has more than 2 million members.

"We view ourselves as an interactive design house," says Alex Boyesen, chairman of Flabberghasted, a

company he established some six years ago, drawing on a diverse background as musician, composer, sound engineer, community teacher, and avid motorcyclist. "I like to talk about interactive programming, whether you're working for the Web, for [enhanced CD], for hybrid solutions, or whatever."

The philosophy guiding Flabberghasted's use of multimedia is that interactive content should be provided as an adjunct to, rather than a substitute for, traditional media.

"Riff" exemplifies that philosophy, offering viewers full-length interactive sound and video, opportunities to remix musical content provided by featured artists, and live interviews presented in text and Internet audio.

Flabberghasted began as a multimedia audio studio.

"When I did my first job in multimedia [in the early '90s], it was to write the content for a [CD-ROM] guitar manual," says Boyesen. "I realized at the time that there was nobody who could digitize sound to the level I wanted. I got hold of the right equipment and saw there was this niche in the market."

Flabberghasted subsequently developed an expertise in the process of localizing CD-ROM content for various markets within Europe. It is now the sole British partner in the European Localization Group, an association of companies that provide this service throughout Europe.

The company linked up with Microsoft to help localize the audio content of its CD-ROMs, such as "Encarta" and "Explorapedia," working with Microsoft audio manager Jon Kertzer.

When Kertzer later collaborated with Gerald Seligman, director of the EMI Hemisphere's label, on a World Wide Web site to showcase a compilation of traditional Irish music called "Common Ground," they called on Flabberghasted to design and set up the site (<http://www.emi-premier.co.uk/commonground>). Earlier this year, after relocating to London to work as a multimedia consultant, Kertzer

joined Flabberghasted's team to work on "Riff."

"The 'Riff' thing is very cool because it gives us entree into a whole other area," says Kertzer of Flabberghasted's increasing profile within the music business.

Flabberghasted's music-oriented projects to date, in addition to "Riff" and "Common Ground," have included an enhanced CD of John Coltrane's "Blue Train" album for Blue Note; Quick Time VR tours of Tori Amos' Royal Albert Hall concert in London for EastWest; a Quick Time presentation of a Tears For Fears album launch in Madrid; and, most recently, the Web site for Virgin act Placebo.

In addition, the company is working on individual show-style projects for Sony Music Europe's new Web site.

Flabberghasted designs and programs each episode of "Riff" within demanding file-size limits.

"They like to keep a cap of one [megabyte] for the entire 'Riff' show," says Boyesen. And that's an example of what British Web designers do well, he suggests. In a country where everything from homes to gardens to cars are far more compact than in the U.S., "we're used to the discipline needed for the Internet, which requires everything be as tiny and efficient as possible," he says.

Another advantage that Flabberghasted and other U.K. multimedia companies can provide international clients is "the classic British attitude, I suppose," says Boyesen, describing a different aesthetic sensibility that's evident in the company's work.

Boyesen notes that multimedia will continue to become an integral part of the music business, albeit gradually, "in the same way that CD and video had to struggle for the first few years when they were first introduced. But companies have got to face up to it. The whole business model that's been working up until now is about to change beyond recognition, with [the rise of] a generation of people who regard interactivity as normal."

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## Vid Catalog Cos. Untangle The Web, Craft Effective Sites

BY TRUDI MILLER ROSENBLUM

NEW YORK—Direct mail has gone high-tech. Video catalogs are launching World Wide Web sites, including two new companies, Firefly and Reel.com, which rely on flashy, distinctive Internet locales to establish brand names and create customer loyalty.

The approaches vary widely, ranging from simple one-page advertisements that encourage consumers to call and order a catalog or a movie to interactive communities where customers can download movie clips, search for titles, and chat with other fans. Right now, purchases are small change to site operators who see the Internet as an inexpensive way to draw attention to their video catalogs, which are their bread and butter.

"People think the Web is a huge gold mine. It's not," says Su Braviak, owner of Sci-Fi Continuum. "But it is good advertising, good publicity, and a way to get feedback and comments and attract new customers." And knowledgeable browsers are expected to become cash customers eventually. After a three-year trial, Fox Home Entertainment is forging plans to begin selling its titles online.

Greg Luce, owner of Sinister Cinema in Medford, Ore., agrees with the strategy. "At this point, our Web site accounts for a very small percentage of our sales—maybe 5%. But it is a great source of people finding out about us.

"About 35%-40% of the catalog requests we get are from the site. We also do make money off the site, more than enough to pay for its costs. So I'd say it's definitely worth it." Sinister Cinema launched its site (<http://www.cinemaweb.com/sinister>) a year ago.

Some companies aren't waiting to make the most of Internet-direct sales opportunities. Reel.com, created by video veteran Stuart Skorman, founder and CEO of Empire Video Superstores, is billed as "the planet's biggest movie store" (Billboard, May 17). The site (<http://www.reel.com>) features 80,000 titles for sale, a used section of 3,000 releases for under \$10 each, and 35,000 for rent at \$2.80 each per week. Launched in January, Reel.com began filling orders April 21 (see Shelf Talk, page 83).

Reel.com doesn't just rent and sell videos—it actually recommends them, based on customer tastes. The site grew out of Skorman's experiences at Empire Video, where "we had a strong movie matchmaking culture," he says. "We would rather have a customer walk out empty-handed than with a movie they didn't like. What we're doing at the Web site is a reflection of that nine years in the business."

Encryption ensures the security of credit card information, and videos are sent out via two- or three-day priority mail. Next-day delivery is available at a higher price. Rental orders include a return label and a box with prepaid return postage.

Skorman says, "Our long-term plan is to be a major player when video-on-demand starts to happen. If people like our Web site, whether [they have] bought or not, then later on, when they have the ability to download movies, they'll come to us. We're also planning

to open a physical store down the road which will serve as a warehouse."

Filmfinder (<http://www.filmfinder.com>) is run by Boston-based Firefly, a computer software developer. Like Reel.com, Filmfinder allows users to rate movies and then makes recommendations based on the user's preferences. It launched in January 1996 and has 2 million members, says communications director Ted Kamionek.

However, Filmfinder does not sell movies. "We're in the business of building software," explains Kamionek. "Filmfinder was our demonstration, and it has been a very popular brand among Web browsers. Ninety percent of the people who come to our Firefly sites spend time with the community elements—they go into chat rooms, explore the Web site with other people. It builds a community around a particular video, genre, actors, etc., which translates into more people spending time around the brand—in this case, Filmfinder."

Companies buying the software will be able to target advertisements to reach customers with certain demographics or interests. However, Kamionek stresses, Firefly protects users' privacy and doesn't give out E-mail addresses. Barnes & Noble is incorporating Firefly's software into its site, he says. Several video catalogs have also expressed interest.

The newest kid on the Internet block is the Critics' Choice Video Web site (<http://www.cc.video.com>), which should be running by Sept. 30. Inspired in part by the success of parent Playboy's site, "we decided it was a logical choice for us to get our catalog on there," says Nancy Hamlin, director of marketing development. Critics' Choice will list 30,000 movie titles.

"Our emphasis is on a sense of community," Hamlin says. "We're trying to create a place where movie buffs can come and talk about what they like in chat rooms, review products, download clips from movies, or ask for information. We want to make it as interactive as possible. Of course, we want to make sales too, but that's a byproduct, not the main focus."

Quick response is vital, Hamlin says. "There's a high expectation for speed on the Internet. If a customer goes online and orders, he wants the video quickly," she notes. "We've done tests ordering product [from other video Web sites] and found the service to be much slower than what we offer, which is UPS second-day air. We'll be stocking about 12,000 videos on hand. Customer service sets us apart."

Other Web sites are focusing on promotion. "We don't look at our site so much as a source of sales. It's more of a name generator," says Mac Scantlin, VP of marketing for Fusion Video. Nonetheless, the site (<http://www.fusionvideo.com>, soon to change to <http://www.fusion-intl.com>) already generates sales from various catalogs listing foreign, British, and military videos.

Movies Unlimited in Philadelphia, which offers more than 35,000 titles and a catalog the size of a phone book, offers only samples on its site (<http://www.moviesunlimited.com>), which was launched five months ago. It

gets several thousand hits daily from all over the world, says owner Irv Slifkin. "What the site really does is pique people's interest; they call us for a catalog or E-mail us and ask us questions. We're looking to expand the Web site, adding new releases and interviews, updating the information every week."

Sci-Fi Continuum in Colonia, N.J., was one of the first catalogs to board the Internet express. Braviak designed and launched her Web site (<http://www.sfcontinuum.com/sjvideo>) two years ago. It highlights new titles and popular series, offers a downloadable version of the entire catalog, and allows customers to order online.

Like Fusion Video and Sinister Cinema, Sci-Fi Continuum sees the site

primarily as a publicity tool. "We have a mailing list of 6,000 people for the catalog, of which about 1,500 are active customers, placing at least one or two orders every year," Braviak notes. "In contrast, only 300 people have placed orders over the Web site. More commonly, people see the Web site and then call us on the phone.

"But the flip side is, it doesn't cost anything to have the Web site. It's the teeniest fraction of my advertising budget. It's very basic. I don't need to send people 20 minutes of a movie or anything like that."

The site is publicized in all of Sci-Fi Continuum's ads and mailings and via a direct link from America Online's horror section. In addition, many sci-fi

fan sites are tied to Continuum's site.

Mike Vraney, owner of Something Weird Video in Seattle, takes an unusual approach: He purposely doesn't sell videos or his catalog at <http://www.somethingweird.com>. The site offers information about Something Weird's library of little-known exploitation, horror, and drive-in movies of the '50s and '60s, recommends a "title of the month," lists the catalog's 50 most popular tapes, and provides ordering information.

"We wanted to have a Web site, but we didn't want to give the catalog away for free," Vraney says. "By making someone jump through a bit of a hoop to get it, it gets the customer much more interested."

## Home Video Hampered By Doldrums; Consumer Reports Gives DVD A Nod

**M**ALAISE: It's that time again, unfortunately. Every once in a while, a malaise infects home video, sapping enthusiasm and interest. Usually, the symptoms disappear quickly. In this instance, though, this strain of the ailment appears impervious to such by-the-book remedies as better rental titles and a few sell-through hits.

So the doldrums will continue, perhaps until DVD takes hold. Already the effects have claimed some big-name victims—witness the recent departures of two key industry executives, Ann Daly, former president of Disney's Buena Vista Home Video, and Bob DeLellis, the just-departed president of 20th Century Fox Home Entertainment.

The talk is that both suffered from burnout. Disney and Fox are at the top of their games, masters of retail distribution. With no new worlds to conquer, maybe it's better quitting while you're ahead, so the talk goes.

Much the same is true at retail, only more so. DeLellis and West Coast Entertainment executive VP Peter Balner are partners in what they hope will be a chain of home recreation stores (pool tables, jukeboxes, etc.). Balner, who was in the billiards business before video, thinks home recreation is where cassette rentals were 15 years ago, when Wayne Huizenga was still collecting garbage. Not in so many words, we got the impression in talking to Balner that video retailing has become harder, less rewarding, and more prone to failure these days.

And you don't need him to reach that conclusion. Check out the national press: On the same day, May 7, The Wall Street Journal and USA Today ran stories highly critical of Blockbuster's prospects. The Journal, in fact, has made a specialty of Blockbuster bashing in recent weeks, before and after the sudden departure of chairman Bill Fields. Its report that Viacom was busy erasing any evidence of Fields' employment does not put the chain in a good light.

None of this helps the publicly held retailers whose stocks are vulnerable to Blockbuster's problems. Shares remain depressed. But home video has structural flaws, as well. Hollywood is turning out too many movies; too few are scoring high at the box office. Of all the winter-spring releases, only Universal's "Liar Liar" has direct-to-sell-through potential.

To recoup investment, the studios have begun tightening windows of rental titles, putting them in stores more rapidly than ever but also cutting the time between retail and its *bête noire*, pay-per-view (PPV). At the National Assn. of Video Distributors conference earlier this month, wholesalers said they couldn't get longer PPV windows from the studios until retailers increased purchases.

But retailers' open-to-buy budgets can be spread only so

far among a wider flow of releases. When studio goals aren't met, PPV becomes more attractive. Rentrak's revenue sharing scheme benefits, but otherwise "rental hasn't had a new idea in years," says one source. Home video is "an old folks home," adds a consultant.

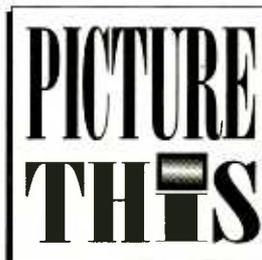
Perhaps the cassette trade isn't as much old as it is wined from the sheer volume of tapes delivered to stores. Rank Video Services America calculates that it's duplicating 1 million-1.5 million cassettes a day. Given its 35%-40% market share, the total is now approaching 1 billion a year. If that's a business lacking imagination, it's not one lacking revenues. Maybe the spur of DVD can get the creative juices flowing again.

One sign is that Rank, singularly devoted to cassettes, has hired a senior VP of DVD development, Alan Hamersley. He's the duplicator's first employee devoting his time and energies to the format. DVD has had more than

its share of start-up ailments, but lack of excitement isn't among them.

**V**IDBITS: The June issue of Consumer Reports gives a thumbs-up to DVD. Calling it "this year's hot new home-electronics item," the magazine says the picture and sound "make DVD a very promising new product." Three players were tested—two from Panasonic, one from Toshiba—and "we found it nearly impossible to detect picture flaws, aside from the usual limitations of the current TV format." But walk, don't run to your nearest dealer: Consumer Reports suggests buyers wait until hardware prices fall and more movies are released. Columbia TriStar, in fact, is adding three titles to the four it recently shipped. Arriving June 24 at \$24.95 suggested list are "Jerry Maguire," "Desperado," and "Sleepless In Seattle."

Bravo, Richard Stadin. A few years ago, Stadin's MasterVision released an ambitious, highly regarded video series, "Smithsonian's Great Battles Of The Civil War." Each cassette includes narrative, maps, and re-enactments so the viewer can follow the action. The maps, especially, are distinctive; nothing like them existed in print. Now something does, thanks to Stadin—the stunning "Smithsonian's Great Battles & Battlefields Of The Civil War: A Definitive Field Guide," published by William Morrow & Co. The 856-page book retails for \$42. Series producer Jay Wertz and Civil War historian Edwin Bearss wrote the text, buttressed by 140 color illustrations, maps, photographs, and directions to each site. Historian James McPherson introduces the book as "truly the bible for Civil War tourism."



by Seth Goldstein

# Top Video Sales

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	<b>101 DALMATIANS</b>	*** No. 1 *** Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
2	2	13	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
3	5	51	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
4	3	11	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
5	4	10	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
6	6	11	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
7	7	5	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
8	9	84	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
9	8	24	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
10	RE-ENTRY		THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
11	23	2	PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0807	Victoria Siestedt	1997	NR	19.98
12	10	8	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
13	17	2	PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH	Playboy Home Video Uni Dist. Corp. PBV0821	Various Artists	1997	NR	19.98
14	11	6	DRAGONHEART	MCA/Universal Home Video Uni Dist. Corp. 82826	Dennis Quaid Sean Connery	1996	PG-13	19.98
15	22	2	LARGER THAN LIFE	MGM/UA Home Video Warner Home Video M505492	Bill Murray	1997	PG	19.98
16	RE-ENTRY		THE GODFATHER PART II	Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	24.95
17	13	9	HONEY, WE SHRUNK OURSELVES	Walt Disney Home Video Buena Vista Home Video 2796	Rick Moranis	1997	PG	22.99
18	12	6	THE CRAFT	Columbia TriStar Home Video 82413	Fairuza Balk Robin Tunney	1996	R	19.95
19	16	68	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1977	PG	14.95
20	14	5	BATTLE ARENA: TOSHINDEN	Central Park Media 1475	Animated	1997	NR	19.95
21	RE-ENTRY		THE GODFATHER COLLECTION	Paramount Home Video 151471	Marlon Brando Al Pacino	1997	NR	64.95
22	18	25	INDEPENDENCE DAY	FoxVideo 4118	Will Smith Jeff Goldblum	1996	PG-13	22.98
23	21	8	KORN: WHO THEN NOW?	Epic Music Video Sony Music Video 50153	Korn	1997	NR	19.98
24	15	22	THE WALLACE AND GROMIT GIFT SET	BBC Video FoxVideo 4101059	Animated	1996	NR	24.98
25	RE-ENTRY		PULP FICTION	Miramax Home Entertainment Buena Vista Home Video 1438	John Travolta Samuel L. Jackson	1994	R	19.99
26	20	6	THE BEST BITS OF MR. BEAN	PolyGram Video 8006367793	Rowan Atkinson	1997	NR	19.95
27	33	60	COMPLEAT BEATLES	MGM/UA Home Video Warner Home Video 700155	The Beatles	1982	NR	9.98
28	19	9	PLAYBOY'S FAST WOMEN	Playboy Home Video Uni Dist. Corp. PBV0819	Various Artists	1997	NR	19.98
29	RE-ENTRY		THE GODFATHER PART III	Paramount Home Video 32318	Al Pacino Diane Keaton	1990	R	24.95
30	24	3	THE ARRIVAL	Live Home Video 60259	Charlie Sheen Teri Polo	1996	PG-13	19.98
31	40	2	BARNEY'S MUSICAL SCRAPBOOK	Barney Home Video The Lyons Group 2017	Barney	1997	NR	14.95
32	29	2	THE STEPFORD WIVES	Video Treasures Anchor Bay Entertainment 10136	Katherine Ross Paula Prentiss	1975	PG	14.98
33	35	12	BEAVIS & BUTT-HEAD: LAW-ABIDING CITIZENS	MTV Music Television Sony Music Video 49315	Animated	1997	NR	14.98
34	38	15	CASINO ◇	MCA/Universal Home Video Uni Dist. Corp. 82592	Robert De Niro Joe Pesci	1995	R	19.98
35	27	13	PLAYBOY'S SPRING BREAK	Playboy Home Video Uni Dist. Corp. PBV0804	Various Artists	1997	NR	19.98
36	36	12	AEON-FLUX: MISSION INFINITE	MTV Music Television Sony Music Video 49313	Animated	1997	NR	12.98
37	25	6	SELENA REMEMBERED	EMI Latin Video 77826	Selena	1997	NR	19.98
38	32	7	PENTHOUSE'S LOST TREASURES	WarnerVision Entertainment 57019-3	Various Artists	1997	NR	19.95
39	34	2	THE ART OF SINGING	Atlantic Records Inc. Atlantic Video 95038-3	Various Artists	1997	NR	24.95
40	30	2	CHRIS ROCK: BRING THE PAIN	Dreamworks Geffen Home Video 591	Chris Rock	1997	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$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.

## Reel.com Trades In Rare, Used Vids; DVD Anime

**V**IDEO HOUNDS: After just three weeks on the Internet, Reel.com, the virtual video store, has added a new service.

On May 15 the World Wide Web site began buying and selling used and rare videos, in addition to selling and renting new ones. Reel.com visitors can find a listing of used rare tapes under the MarketSpace section of the site.

"We've had a lot of demand for rare videos," says executive VP Rosemary Ruley Atkins. "We're hoping to become a source for people looking for rare out-of-print titles." Ruley Atkins says the company will also look for used videos to stock its new store, which is scheduled to open in Berkeley, Calif., in mid-July.

Also called Reel.com, the outlet will stock 35,000 titles for sale and rental. It is currently negotiating to take over a nearby retail space for a mail-order operation. Meanwhile, Ruley Atkins says, the Web site has compiled a list of 2,200 of browsers' most wanted titles.

Since most of the Reel.com staff comes from various retail back-grounds, Ruley Atkins says they have more than enough sources to tap for rare product, as well as libraries from stores that are going out of business.

The company will run trade ads to alert tape brokers that it's looking to buy and sell. One of the sources is Video Oyster, a New York-based video store specializing in out-of-print videos that is run by Norman Scherer.

Scherer, who has operated Video Oyster for more than 10 years, will be a source for many titles on moratorium. Pricing will be set according to a baseline comparison of prices for a specific title.

Suppliers are guaranteed to receive at least 20% more from Reel.com for their product, according to president Stuart Skorman. Some profit margins could run as high as 50% over traditional markets, he says.

"There are a lot more people looking to buy rare videos than there are looking to sell," Ruley Atkins adds. "It's just a matter of how much people are willing to pay for it." In fact, Ruley Atkins says that in some cases customers may be able to bid for certain titles in a quasi-auction format via E-mail.

Reel.com is adding new features as its customer base continues to grow. The Web site just took its 1,000th order, from Julie Reinemo of Nantucket, Mass. After searching for a rental copy of "Picnic At Hanging Rock," Reinemo finally found it on the Web site.

**C**ALLING ALL SPONSORS: The East Coast Video Show wants to put company names in lights. For the

1997 convention, Oct. 7-9 in Atlantic City, N.J., show organizers are offering a two-tiered corporate-sponsor package.

The gold-level program offers companies a 25% discount on booth space, a free private-meeting room, two breakfast sponsorships, a cocktail-reception sponsorship, one evening-event sponsorship, and 30 minutes of presentation time in the press room.

A silver level entitles the company to three meal-function sponsorships, a free private-meeting room, and a 10% discount on booth space. Sponsors at both levels will have their logo placed on all convention materials, shuttle buses, and at the entrance to the convention floor.

Two lounges on the floor will run on monitors product or corporate presentations of all sponsors.

A second set of sponsorship levels will be made available to adult video companies, but signage and promotion will be limited to that section of the convention floor. A spokesman for the East Coast Show would not reveal sponsorship-pricing structures.

For more information, contact Kim Farrell at Expocon Management Associates, 203-256-4700, extension 159.

**A**NIME ON DVD: Central Park Media has become the first Japanese animation supplier to hop on the DVD train. On May 19, it shipped its best-selling cassette title, "Battle Arena Toshinden," in the new format at \$29.95 suggested list.

Manga Entertainment follows on July 7 with a DVD edition of "Ghost In The Shell," also \$29.95. As an added value, the disc will feature a 30-minute making-of featurette and the original theatrical trailer.

To celebrate the one-year anniversary of the cassette release of "Ghost In The Shell," Manga will offer a digitally remastered special edition including the same featurette. The tape arrives July 29 at \$24.95 for the English-dubbed version and \$34.95 for the Japanese with English subtitles version.

According to Manga, "Ghost In The Shell" has sold 250,000 copies. Last August, the title reached No. 1 on the Top Video Sales chart, a first for any title in the anime genre.

**C**OUNTRY KITCHEN: Cracker Barrel Old Country Stores has cooked up a deal with White Star Entertainment to distribute the music video series "Path To Stardom."

The cassettes will be priced at \$14.95 and are culled from The Nashville Network biography series of the same name. Each program is 30-minutes and features such country music stars as Tim McGraw and Tracy Byrd.

**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	7	<b>SLEEPERS (R)</b>	Warner Home Video 14482	Jason Patric Brad Pitt
2	2	5	<b>THE GHOST AND THE DARKNESS (R)</b>	Paramount Home Video 323503	Michael Douglas Val Kilmer
3	3	6	<b>WILLIAM SHAKESPEARE'S ROMEO &amp; JULIET (R)</b>	FoxVideo 24143	Leonardo DiCaprio Claire Danes
4	5	9	<b>THE FIRST WIVES CLUB (PG)</b>	Paramount Home Video 326123	Diane Keaton Goldie Hawn
5	4	8	<b>THE LONG KISS GOODNIGHT (R)</b>	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
6	11	2	<b>THE PREACHER'S WIFE (PG)</b>	Touchstone Home Video Buena Vista Home Video 10038	Whitney Houston Denzel Washington
7	7	5	<b>EMMA (PG)</b>	Miramax Home Entertainment Buena Vista Home Video 9677	Gwyneth Paltrow Ewan McGregor
8	6	5	<b>101 DALMATIANS (G)</b>	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels
9	14	6	<b>LONE STAR (R)</b>	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughey
10	8	6	<b>EXTREME MEASURES (R)</b>	Columbia TriStar Home Video 94923	Hugh Grant Gene Hackman
11	10	4	<b>SET IT OFF (R)</b>	New Line Home Video Warner Home Video 3788	Jada Pinkett Queen Latifah
12	9	7	<b>THE CHAMBER (R)</b>	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman
13	12	11	<b>COURAGE UNDER FIRE (R)</b>	FoxVideo 24123	Denzel Washington Meg Ryan
14	18	3	<b>BIG NIGHT (R)</b>	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
15	17	2	<b>SECRETS &amp; LIES (R)</b>	FoxVideo 4389	Brenda Blethyn Marianne Jean-Baptiste
16	13	8	<b>SUPERCOP (R)</b>	Dimension Home Video Buena Vista Home Video 9678	Jackie Chan
17	15	6	<b>MICHAEL COLLINS (R)</b>	Warner Home Video 14205	Liam Neeson Julia Roberts
18	20	4	<b>THE ASSOCIATE (PG-13)</b>	Hollywood Pictures Home Video Buena Vista Home Video 9183	Whoopi Goldberg
19	19	10	<b>GLIMMER MAN (R)</b>	Warner Home Video 14479	Steven Seagal Keenan Ivory Wayans
20	16	3	<b>THE RICH MAN'S WIFE (R)</b>	Hollywood Pictures Home Video Buena Vista Home Video 9181	Halle Berry
21	<b>NEW</b>		<b>THE EVENING STAR (PG-13)</b>	Paramount Home Video 329023	Shirley MacLaine Bill Paxton
22	21	32	<b>FARGO (R)</b>	PolyGram Video 8006386931	Frances McDormand William H. Macy
23	<b>NEW</b>		<b>BLOOD &amp; WINE (R)</b>	FoxVideo 4171	Jack Nicholson Michael Caine
24	31	2	<b>LARGER THAN LIFE (PG)</b>	MGM/UA Home Video M505492	Bill Murray
25	24	2	<b>LOOKING FOR RICHARD (PG-13)</b>	FoxVideo 4142	Al Pacino
26	23	11	<b>2 DAYS IN THE VALLEY (R)</b>	HBO Home Video 91296	James Spader Eric Stoltz
27	27	10	<b>BOUND (R)</b>	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
28	28	6	<b>THE SPITFIRE GRILL (PG-13)</b>	Columbia TriStar Home Video 89053	Alison Elliott
29	25	7	<b>HIGH SCHOOL HIGH (PG-13)</b>	Columbia TriStar Home Video 82483	Jon Lovitz
30	26	7	<b>FLIRTING WITH DISASTER (R)</b>	Miramax Home Entertainment Buena Vista Home Video 8759	Ben Stiller Patricia Arquette
31	29	10	<b>THAT THING YOU DO (PG)</b>	FoxVideo 4141	Tom Hanks
32	<b>NEW</b>		<b>THE PORTRAIT OF A LADY (PG-13)</b>	PolyGram Video 4400437973	Nicole Kidman John Malkovich
33	32	7	<b>BASQUIAT (R)</b>	Miramax Home Entertainment Buena Vista Home Video 9676	Jeffrey Wright David Bowie
34	30	17	<b>PHENOMENON (PG)</b>	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgewick
35	35	14	<b>TRAINSPOTTING (R)</b>	Miramax Home Entertainment Buena Vista Home Video 9440	Ewan McGregor Jonny Lee Miller
36	33	3	<b>TO GILLIAN ON HER 37TH BIRTHDAY (PG-13)</b>	Columbia TriStar Home Video 82593	Peter Gallagher Michelle Pfeiffer
37	22	3	<b>DEAR GOD (PG)</b>	Paramount Home Video 325583	Greg Kinnear
38	34	10	<b>SPACE JAM (PG)</b>	Warner Home Video 16400	Michael Jordan
39	36	3	<b>MOTHER NIGHT (R)</b>	New Line Home Video Warner Home Video N4548	Nick Nolte
40	<b>NEW</b>		<b>BLOODSPORT III (R)</b>	FM Entertainment 2000	Daniel Bernhardt Noriyuki "Pat" Morita

◆ 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

# 'Creatures' To Invade Retail

**CREATURE FEATURE:** On July 15, "Kratt's Creatures," the highly acclaimed wildlife series and one of PBS' top-rated children's programs, reaches retail via PolyGram Home Video. Three titles, each \$12.95, will be supported with a Wendy's Kids' Meals promotion.

PolyGram children's video director **Laura Smith** says the August campaign "will be [PolyGram's] only nationally televised Kids' Meal ad this year. Usually, the Kids' Meals are advertised only locally."

A coupon featuring the videos will come in every Kids' Meal. "One side of the coupon promotes the titles," says Smith, "and the other side tells kids they can redeem it for a free 'Kratt's Creatures' trading card at Blockbuster Video." A free "Kratt's Creatures" postcard also will be in each package.

"African Creature Quest," "Maximum Cheetah Velocity," and "The Great Bear Show" open the series. Smith notes that although children's animal shows constitute "a cluttered category, these programs are truly different." The show's high-spirited, do-anything hosts, brothers **Martin and Chris Kratt**, "get right down in the mud with the animals, just like kids always want to do."

Significantly, Smith says, the videos are debuting at the same time as other "Kratt's Creatures" products, including books, toys, plush animals, and trading cards.

"Kratt's Creatures" first became available on video in November via a Time-Life Video national TV campaign culminating in an April-launched direct-marketing effort. Smith says Time-Life is offering various configurations and price points, such as two episodes per tape, and creating "tremendous exposure that we otherwise wouldn't be able to get." Direct response, which reaches different customers, is thought to heighten retail demand.

A major element in PolyGram's plan will be a multicity zoo tour by the Kratt brothers, including stops at local video retailers for in-store appearances and autograph signings. "There will be opportunities to distribute bounce-back cards—good for free posters, discounts, etc.—at the zoo tours, which would tie into local retailers," says Smith.

PolyGram may also do cross-promotions with other "Kratt's Creatures" licensees. "Thousands of people show up for these appearances, and the bounce-back cards can create more traffic for local retail," she adds.

**TURBOCHARGED:** 20th Century Fox Home Entertainment will support the July 8 release of "Turbo: A Power Rangers Movie" with a multimillion-dollar marketing campaign. It includes a \$5 consumer rebate offer.

"Turbo," the second movie based on the Mighty Morphin Power Rangers, had only a fraction of the box-office clout of the action property's self-titled predecessor. Nevertheless, Fox Home Entertainment VP of marketing **Hosea Belcher** expects to sell lots of videos.

"We just conducted a national survey which shows the purchase intent for this title to be virtually the same as it was for the first Power Rangers movie," he says. Fox has conducted similar surveys for "Star Wars," "Independence Day," and "Waiting To Exhale." Belcher adds, "Some people



by Moira McCormick

may think this is an old franchise, but it's still chugging along." Power Rangers, he notes, were "a \$1.5 billion franchise" in 1996, finishing as the No. 1 action-figure toy line.

"Parents may not have gone to the movie, but they'll indulge their kids when it comes to the video," he says. "Saban's Power Rangers Turbo" TV show, which used the movie as a pilot,

began airing in April and has garnered a large following among 2- through 11-year-olds. Fox research indicates cassette sales of 4 million-4.5 million units.

The mail-in rebate knocks \$2 off the price of "Turbo" and another \$3 with the additional purchase of "Mighty Morphin Power Rangers." An extra purchasing incentive is a music clip at the beginning of "Turbo" featuring soundtrack cuts "Shift Into Turbo" by **fulfleg** and "Power Rangers Turbo Go" by **Superspower**.

Fox's TV, print, and radio advertising will include oversized banners, displays, and theatrical-sized posters. Also, the studio's World Wide Web site will feature a dedicated "Turbo" area with interactive environments for kids to explore.

## Billboard

# 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	1	11	<b>THE HUNCHBACK OF NOTRE DAME</b> Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
2	2	173	<b>BAMBI</b> Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
3	3	9	<b>MARY-KATE &amp; ASHLEY: CASE OF U.S. NAVY MYSTERY</b> Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
4	4	5	<b>MIGHTY DUCKS THE MOVIE: THE FIRST FACE-OFF</b> Walt Disney Home Video/Buena Vista Home Video 9265	1997	14.99
5	5	9	<b>MARY-KATE &amp; ASHLEY: CASE OF THE VOLCANO ADVENTURE</b> Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
6	13	23	<b>THE LAND BEFORE TIME IV</b> MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
7	16	63	<b>POCAHONTAS</b> Walt Disney Home Video/Buena Vista Home Video 5741	1995	26.99
8	7	57	<b>THE ARISTOCATS</b> Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
9	10	29	<b>WALLACE AND GROMIT: A CLOSE SHAVE</b> BBC Video/FoxVideo 8399	1996	9.98
10	6	7	<b>GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP</b> FoxVideo 24394	1997	14.98
11	<b>NEW</b>		<b>BARNEY'S MUSICAL SCRAPBOOK</b> Barney Home Video/The Lyons Group 2017	1997	14.95
12	8	11	<b>BEAVIS &amp; BUTT-HEAD: LAW-ABIDING CITIZENS</b> MTV Music Television/Sony Music Video 49315	1997	14.98
13	14	39	<b>ALADDIN AND THE KING OF THIEVES</b> Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
14	12	9	<b>BARNEY'S COLORS AND SHAPES</b> Barney Home Video/The Lyons Group 2016	1997	16.95
15	11	5	<b>SABAN'S BEETLEBORGS: CURSE OF THE SHADOW BORG</b> FoxVideo 4396	1997	14.98
16	19	25	<b>THE WALLACE AND GROMIT GIFT SET</b> BBC Video/FoxVideo 4101059	1996	24.98
17	<b>RE-ENTRY</b>		<b>OLIVER &amp; COMPANY</b> Walt Disney Home Video/Buena Vista Home Video 6022	1988	26.99
18	21	3	<b>BRUNO THE KID</b> Live Home Video 27673	1997	14.98
19	15	13	<b>SESAME STREET: BEST OF ELMO</b> ◇ Sesame Street Home Video/Sony Wonder 51229	1996	9.98
20	9	9	<b>THE THIEF AND THE COBBLER</b> Miramax Home Entertainment/Buena Vista Home Video 4631	1995	14.99
21	18	389	<b>ALICE IN WONDERLAND</b> ◆ Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
22	17	75	<b>SCHOOLHOUSE ROCK: AMERICA ROCK</b> ABC Video/Paramount Home Video 47022	1995	12.95
23	22	17	<b>BARNEY'S SENSE-SATIONAL DAY</b> Barney Home Video/The Lyons Group 2015	1997	14.95
24	20	131	<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
25	25	3	<b>THE MAGIC SCHOOL BUS: THE BUSASAURUS</b> WarnerVision Entertainment 51223-3	1997	12.95

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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ► PAUL MCCARTNEY

**Flaming Pie**  
 PRODUCERS: Paul McCartney, Jeff Lynne, George Martin  
**Capitol 56500**  
 Like every Paul McCartney record since 1982's "Tug Of War," the ex-Beatle's latest only hints at the genius that gave the world such 20th-century masterpieces as "Yesterday," "Blackbird," "Oh! Darling," "Hey Jude," and "Helter Skelter." For the most part, "Flaming Pie" consists of melodically pleasant but ultimately lackluster songs that are further marred by Jeff Lynne's hackneyed production. Among the record's most worthwhile moments are the rockin' lead single, "The World Tonight"; the acoustic ballad "Calico Skies"; and the catchy "Young Boy." While it's always nice to hear from McCartney, one wishes he could tap a deeper source and turn out material that measures up to his infinite potential.

#### ANNE RUNOLFFSSON

PRODUCER: Jeffrey Lesser  
**Midder 008**  
 Runolfsson, a standby for Julie Andrews in Broadway's musical version of "Victor/Victoria," has a lovely folksy voice one wouldn't expect from a musical theater personality. But she's obviously comfortable with pop material, and this CD has several examples in a collection of 15 evergreen and original selections. Two of the best uses of her vocal personality are on Hoagy Carmichael's "I Get Along Without You Very Well" and Maury Yeston's touching tribute to parenthood, "New Words," a song that's happily getting around in cabaret circles and deserves broader coverage. Contact: 212-665-0699.

### JAZZ

#### ★ WORLD SAXOPHONE QUARTET

**Takin' It 2 The Next Level**  
 PRODUCERS: John Purcell, Ronnie Burrage, and the World Saxophone Quartet  
**Justin Time 93**

For the World Saxophone Quartet—in its present lineup of David Murray, Oliver Lake, Hamiet Bluiett, and John R. Purcell—the "next level" expands its sound beyond accompanying percussion with the addition of pianist Donald Blackman and bassist Calvin Jones. Yet even these conventionalizing additions couldn't change the wild, reedy nature of this groundbreaking ensemble. The growing influence of African tonalities on the WSQ is borne out by such pieces as the powerful, modal-sounding "Australopithecus" and Lake's rousing, Fela-like "Rio." Other standout tracks include Bluiett's jaunty, anarchical-sounding "Blues For A Warrior Spirit," Murray's Mingus-like, movingly brooding "The Desegregation Of Our Children," and Purcell's yawning, sweetly pastellized "Ballad After Us."

#### ★ CÆCILIE NORBY

**My Corner Of The Sky**  
 PRODUCERS: Cæcilie Norby & Niels Lan Doky  
**Blue Note 53422**  
 Sophomore release from Danish vocalist Cæcilie Norby is distinguished by her appealingly soulful inflections and unusual,

### SPOTLIGHT



#### MICHAEL JACKSON

**Blood On The Dance Floor—History In The Mix**  
 PRODUCERS: Various  
**Epic 68000**  
 Stripped of the pre-release hoopla that has preceded every Michael Jackson album in the past 15 years, and happily devoid of the lyrically misguided moments that marred "HIStory," Jackson's collection of remixes and new material comes across as a refreshingly back-to-basics work. That should be good news to fans yearning for a more dance-oriented sound, of which they'll find plenty on such slamin' new cuts as the title track, "Morphine," "Superfly Sister," "Ghosts," and "Is It Scary." Similarly, the remixes offer lots of hip-shaking action, especially the new versions of "Scream," "2 Bad," and "HIStory"—remixed by Jimmy Jam and Terry Lewis, the Fugees, and Tony Moran, respectively. A step in the right direction for an artist whose talents have been overshadowed by controversy.

inspired repertoire. Co-produced by compatriot pianist Niels Lan Doky, these sessions split Norby's accompanists between Danish and American bands, the latter of which includes Michael and Randy Brecker, Dave Kikoski, Terri Lyne Carrington, and Joey Calderazzo. Norby wrote the

### SPOTLIGHT



#### ABRA MOORE

**Strangest Places**  
 PRODUCER: Mitch Watkins  
**Arista/Austin 18839**  
 Austin, Texas-based singer/songwriter with a previous indie record to her credit jumps to Arista/Austin (a division of Arista/Nashville) and delivers one of the year's most eye-opening albums—a work that reveals gorgeous new layers with each listen. Vaguely reminiscent of Edie Brickell and Rickie Lee Jones—but endowed with her own artistic stamp—Moore shines on lead track "Four Leaf Clover," already a hit on the Modern Rock Tracks chart; the delicate "Happiness"; the supercharged rock'n'roll cut "Don't Feel Like Cryin'"; the psychedelic "Keeps My Body Warm"; and the ethereal "Never Believe You Now." Any of the above tracks has the potential to score airplay at modern rock, triple-A, college, and mainstream rock outlets. An artist to watch.

lyrics to the lilting, melancholy "Snow" and for Wayne Shorter's dreamy standard "Footprints," renamed "African Fairytale" and adorned with her multitracked harmony vocals. Standard material includes a breathless, uptempo spin through "Just One Of Those Things," an enjoyable ver-

### SPOTLIGHT



#### SHIRLEY CAESAR

**A Miracle Up In Harlem**  
 PRODUCERS: Bubba Smith, Shirley Caesar  
**Word/Epic 7019918506/603**  
 On the heels of her Grammy-winning Outreach Convention Choir album, "Just A Word," the First Lady of Gospel forges ahead on all cylinders. Steeping herself in tradition filtered through hip, contemporary sensibilities, Shirley Caesar again shows herself to be one of a handful of gospel women worthy of carrying the mantle of matriarch Mahalia Jackson. Recorded at a free concert at Harlem's First Corinthians Baptist Church, the album is driven not only by Caesar's dramatic performance and stellar song selection, but also by the overwhelming love and enthusiasm of her audience. Brimming with strong singles candidates ("You're Next In Line For A Miracle," "How I Love Jesus"), this a breathtaking showcase of one of our great artists at the peak of her creative powers.

sion of "The Look Of Love," a clattersome version of the Blood, Sweat & Tears hit "Spinning Wheel," and a poignant take on Bob Telson's torchy "Calling You." Among Norby's offbeat covers are David Bowie's "Life On Mars," Sting's "Set Them Free," and Leon Russell's "A Song For You."

### LATIN

#### FRANKIE NEGRÓN

**Con Amor Se Gana**  
 PRODUCERS: LEM, Pedro González, René Leyva  
**WeaCaribe/WEA Latina 18730**  
 Initial artist release by upstart tropical imprint based in Miami is a streetwise salsa offering that already has yielded a No. 1 entry on Hot Latin Tracks' tropical/salsa chart. New Jersey singer's booming light baritone and soulful dramatic readings invite immediate comparisons to Marc Anthony, and his boyish good looks hold appeal for younger female fans, who are certain to embrace "En Busca De La Noche" and "Échame A Mí La Culpa."

#### MÓNICA NARANJO

**Palabra De Mujer**  
 PRODUCER: Cristóbal Sansano  
**Sony Latin/Sony 82272**  
 Now profiling a glamorous, sex kitten image, talented singer/songstress from Spain attempts to steps out with a romantic dance/ballad disc that allows her to flex a big-voiced delivery that skews a trifle melodramatic at times. Radio cuts abound, however, among them being the misty-eyed ballad "Empiezo A Recordarte" and "Desátame," the throbbing tale of a confused relationship.

### VITAL REISSUES

#### VARIOUS ARTISTS

**The Debut Records Story**  
 REISSUE PRODUCER: Ed Michel  
**Debut/Fantasy 4420**  
 Innovative jazzmen Charles Mingus and Max Roach broke new ground artistically and commercially with their Debut Records label, which was in business between 1952 and 1957. This four-disc, 60-track set compiles cuts from Debut albums by Mingus and Roach, as well as by stellar signees Miles Davis, Kenny Dorham, Thad Jones, Paul Bley, Oscar Pettiford, and Billy Taylor. (Equally priceless are jazz gems from lesser-known artists Hazel Scott, John Dennis, Jimmy Knepper, John LaPorta, Shafi Hadi, Sam Most, and Alonzo Levister.) Debut documented Mingus' increasingly ambitious creations: an unusual four-trombone date that first teamed J.J. Johnson with Kai Winding; and live Charlie Parker cuts from 1948, 1950, and the 1953 bebop supergroup concert at Toronto's Massey Hall that also featured Dizzy Gillespie and Bud Powell. About two-thirds of this collection can be heard on Fantasy's 12-CD set "Charles Mingus: The Complete Debut Recordings,"

but this smaller-scale sampler—packaged in a simple but attractively designed box with concise notes by Dan Morgenstern—may better entice listeners to seek out other Debut releases. With a few unfortunate exceptions, Fantasy has kept them all in print.

#### VARIOUS ARTISTS

**Blind Pig Records 20th Anniversary Collection**  
 COMPILATION PRODUCERS: Edward Chmielewski, Jerry Del Giudice  
**Blind Pig 2001**  
 Twenty years after it began as a modest blues club in Ann Arbor, Mich., Blind Pig Records celebrates its success as one of the pre-eminent specialty labels in the world with a two-CD compilation of its most noteworthy recordings. Featuring a stellar cast that includes such veterans as John Lee Hooker, Buddy Guy, Junior Wells, Luther Allison, and Charlie Musselwhite—as well as rising stars like Tommy Castro, Debbie Davies, and Deborah Coleman—Blind Pig can rightfully lay claim to representing the state of the art in blues. A fitting tribute, with snappy bios of each artist.

### NEW AGE

#### ► WILLIE & LOBO

**Caliente**  
 PRODUCERS: Rick Braun & George Naouf  
**Mesa 92764**  
 "Caliente" continues the Arabic-flamenco fusion of Willie & Lobo with a few new wrinkles. Trip-hop beats provide the trance grooves of "Desert Sun" and "Arena Caliente." It's a nice rhythmic change, even if the programming could use a bit more imagination. But Willie & Lobo serve up enough of that themselves. Willie Royal's violin arcs and dips like a mad gypsy, while Wolfgang Lobo Fink fuels the flights with his hard-edged flamenco picking. Co-producer Rick Braun picks up his trumpet on one track, and Marc Antoine adds guitar to "Napali."

#### ★ MIKE OLDFIELD

**Voyager**  
 PRODUCER: Mike Oldfield  
**Reprise 46487**  
 With "Voyager," Mike Oldfield reasserts his status as a premier instrumental composer and simultaneously crafts his most accessible album to date. "Voyager" revolves around Celtic themes that have been part of his palette since the mid-'70s. Oldfield casts his achingly poignant electric guitar in arrangements laced with Irish players, including uilleann piper Davey Spillane and the Chieftains' Matt Molloy. Tellingly, Oldfield's own gorgeous melodies on "Song Of The Sun" and "Celtic Rain" fit beautifully next to his lush arrangements of traditional Celtic staples "Women Of Ireland" and "She Moves Through The Fair."

### CLASSICAL

#### ★ GLORIA COATES

**Symphonies 1, 4 & 7**  
 PRODUCERS: Peter Overbeck, Wolfgang Rothe, Wolfgang Graul  
**CPO 999 392**  
 With its first movement based on the famous final lament of Purcell's "Dido And Aeneas," Gloria Coates' Symphony No. 4 ("Chiaroscuro") is a threnody as apt for our age as Purcell's masterpiece was for the Baroque. Swirling and sighing, disorienting and disturbing, each of Coates' symphonies is individual in conception and compelling in execution—and will appeal to admirers of composers as disparate as Glenn Branca and Witold Lutoslawski. Congratulations to the German CPO label for continuing to document some of today's most vital composers. Distributed in the U.S. by Naxos of America.

#### ★ PETERIS VASKS

**Cello Concerto, String Symphony**  
 PRODUCER: Trygvi Tryggvason  
**Conifer/BMG Classics 75605 51271**  
 This is Conifer's third release devoted to the music of Latvian composer Peteris Vasks, following the recent "Chamber Music" collection and a sublime set of orchestral pieces, "Message." As with much of Vasks' work, the Cello Concerto and the String Symphony range from coiled tension to singing grace and back again. It's first-rate modern music, and plaudits to Conifer for giving a poetic personality voice on disc. In addition, Vasks has the title piece on "Dolorosa," a new ECM New Series disc also featuring great, grand works by Shostakovich and Schnittke. Included on "Message" as well, Vasks' monumentally moving "Musica Dolorosa" ranks with the more impressive compositions of the past 10 years.

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews



## POP

### ▶ THE SMASHING PUMPKINS *The End Of The Beginning Is The End* (5:08)

PRODUCERS: Nellee Hooper, Billy Corgan  
WRITER: B. Corgan  
PUBLISHER: not listed

**Warner Sunset/Warner Bros. 8800** (cassette single)  
What a way to introduce a soundtrack! Billy Corgan and company usher in the album supporting "Batman & Robin" with a skittling rocker that takes the Pumpkins' flair for moody drama and combines it with co-producer Nellee Hooper's talent for weaving textured pop grooves. If the movie is even half as compelling as this song, it will be quite the exciting ride. There are enough musical twists and turns in this arrangement to leave the listener wishing for a few additional minutes. The transition from syncopated string sections into free-form guitar riffs is ear-popping, as are Corgan's primal growls and Matt Walker's funk-inspired drumming. Essential programming for mainstream top 40 stations, as well as the band's loyal rock radio supporters.

### ▶ WYCLEF JEAN FEATURING REFUGEE ALLSTARS *We Trying To Stay Alive* (3:09)

PRODUCERS: Wyclef, Prakarel, Jerry Duplessis  
WRITERS: B. Gibb, M. Gibb, R. Gibb, N. Jean, S. Michel, J. Forte  
PUBLISHER: Gibb Brothers, BMI  
**Ruffhouse/Columbia 0767** (c/o Sony) (cassette single)

On this first single from his forthcoming solo effort, "Carnival," Wyclef continues to expand the scope of hip-hop by effectively setting a serious-minded yet fun rap to the Bee Gees hit "Stayin' Alive," which is already enjoying massive airplay at the Fugees' core stations. The classic Bee Gees sample, as well as Wyclef and guests Pras and John Forte's mindful use of key phrases and riffs, makes the track totally accessible to top 40, which is sure to enjoy the feel-good pop/rap twist.

### ★ SINÉAD O'CONNOR *This Is To Mother You* (3:14)

PRODUCER: John Reynolds  
WRITER: S. O'Connor  
PUBLISHERS: EMI/EMI-Blackwood, BMI  
**Chrysalis/EMI 12601** (CD promo)

Sinéad O'Connor ends a three-year absence with what is easily her most satisfying and commercially viable recording since "Nothing Compares 2 U." Taken from her forthcoming six-song EP, "Gospel Oak," this intimate Celtic-pop lullaby illuminates the soft delicacy and unique timber of O'Connor's voice, as well as her newfound maturity as a performer. Pop and AC radio programmers are advised to immediately open their minds and hearts to this gorgeous, hit-worthy effort.

### 10,000 MANIACS *More Than This* (4:06)

PRODUCER: Fred Maher  
WRITER: B. Ferry  
PUBLISHER: EMI-Virgin Songs, BMI  
REMIXER: Todd Terry

**Geffen 1101** (c/o Uni) (cassette single)  
Does anyone else think it's a tad dodgy for the new incarnation of 10,000 Maniacs to be unveiled with a cover? Although the band does a respectable job with the Roxy Music classic, this is the time for 10,000 Maniacs to affirm their own creative vision. Still, this single certainly has pop appeal, thanks in large part to a remix by Todd Terry that aims to revisit his magical conversion of "Everything But The Girl's" "Missing" into a radio revelation. From the album "Love Among The Ruins."

### ROCKELL *In A Dream* (4:00)

PRODUCERS: John Tucci, Billy Brown  
WRITER: B. Taylor-Weber  
PUBLISHER: Galanthony, ASCAP  
**Robbins Entertainment 72012** (c/o BMG) (cassette single)

Rockell shimmies with formidable sex appeal on this shoulder-shakin' freestyle jam. Designed for crossover formats that still have room for Planet Soul and TKA, "In A Dream" has a pleasant hook that insinuates upon repeated spins. Crossover programmers should also have a listen to Lenny Bertoldo's juicy remix of "I Fell In Love," which is featured on the CD single.

### CHRISTINA *Just Be Free* (3:59)

PRODUCERS: Michael Brown, Bob Allecca  
WRITERS: C. Aguilera, M. Brown, B. Allecca  
PUBLISHERS: M.B.M./33 1/33 RPM/Christina, ASCAP  
REMIXER: not listed  
**Bam 1002** (cassette single)

Add Christina's name to the ever-growing list of dance ingénues vying for attention at pop radio. She makes a respectable case with this jiggly ditty, on which she belts with throaty authority. The music has the feel of a Paula Abdul hit—which is a plus or a minus, depending on who you speak to. In any case, this is a notable effort (particularly the enticing Spanish-language version) that leaves the listener wondering what Christina will deliver with time and experience.

## R & B

### ▶ DAMAGE *Love II Love* (4:06)

PRODUCER: Bryan Powell  
WRITERS: W.A. Hector, L.A. Tennant, B. Powell  
PUBLISHER: not listed

### Critique 15609

(c/o BMG) (cassette single)  
After a highly successful run in their native U.K., the time has come for this charming male quintet to find an equally ardent stateside audience. That should be no problem, given the rhythmic bounce and vocal skills displayed on this instantly infectious funk shuffler. Producer/co-songwriter Bryan Powell has clearly been doing his homework, given the way this single incorporates American street sensibilities into its sweet Anglo foundation. R&B radio will be the first to jam on this winner, though it should make a smooth transition into the pop arena by the onset of the summer season.

### ★ THE O'JAYS *What's Stopping You* (4:16)

PRODUCER: not listed  
WRITER: G. Levert  
PUBLISHERS: Divided/Zomba Songs, BMI  
**Global Soul/Volcano 37228** (c/o BMG) (cassette single)

With all the world still in a retro frame of mind, it makes perfect sense that the O'Jays would work their way back into prominence. The vocal trio celebrate their 40th year with a sleek jeep-funk chugger that shows how well time has treated their voices. Folks who were there during the O'Jays' heyday will delight in their return, while kids will get an important history lesson—not to mention proof that this act is as viable now as it's ever been. Look for the album "Love You To Tears" this summer.

## COUNTRY

### ▶ DIAMOND RIO *How Your Love Makes Me Feel* (3:46)

PRODUCER: Michael D. Clute  
WRITERS: M.T. Barnes, T. Bruce  
PUBLISHERS: Island Bound/Famous Music/WB/Pop-A-Wheelie/Big Tractor, ASCAP  
**Arista 3091** (c/o BMG) (7-inch single)

Lead singer Marty Roe has one of the industry's most expressive voices whether he's singing a traditional ballad or a driving up tempo, as is the case here. Mike Clute's skilled production lets the band's ample musical talents shine on this posi-

tive tune. The sing-along chorus will be a plus at country radio.

### ▶ EMILIO *She Gives* (3:41)

PRODUCER: Barry Beckett  
WRITERS: S. Bogard, J. Stevens  
PUBLISHERS: Warner-Tamerlane/Rancho Belita/Jeff Stevens, BMI  
**Capitol 10398** (CD promo)

This is one of those tunes that could have disintegrated into sappy sentimentality in the hands of a lesser artist. However, Emilio delivers a rich and textured performance that will make listeners connect with the emotion in this lyric about a wife who gives her husband what he needs. Emilio has a warm, strong voice in the best Texas tradition, and this record should appeal to programmers looking for a good, solid summertime ballad.

### ▶ THE BUFFALO CLUB *Nothin' Less Than Love* (3:40)

PRODUCER: Barry Beckett  
WRITERS: W. Tester, R. Young  
PUBLISHERS: MCA/Universal Studios/WB/Music Cabin/Maverick, ASCAP

### Rising Tide 1018

(c/o Uni) (7-inch single)  
This is contemporary country at its best. The second single from this talented trio is marked by soaring vocals, a strong pop hook, and a well-crafted lyric. Yes, the field is crowded with new groups, but these guys have a fresh and wonderfully inviting sound that distinguishes them from the pack.

### ★ JEFFREY STEELE *My Greatest Love* (3:31)

PRODUCERS: Chris Farren, Jeffrey Steele  
WRITERS: J. Steele, C. Farren, J. Hobbs  
PUBLISHERS: Mike Curb/Longitude/Blue Desert/Sarah Lu Music/Mandina, BMI; Curb Songs/Full Keel/Farrenuff, ASCAP

**Curb 1359** (CD promo)  
Formerly a member of Boy Howdy, Steele is now on his own with a solo album due in July. It's an impressive collection of songs, mostly penned by Steele himself. And while this single is a beautiful, positive ballad, it's also quite safe. Steele demonstrates the emotion-laden voice that made hits out of Boy Howdy tunes like "She'd Give Anything" and "A Cowboy's Born With A Broken Heart" that should help this single draw attention at country radio, but there are several treasures on the project that will be even stronger future singles.

## DANCE

### VISION II *Don't Go Back To Sleep* (8:54)

PRODUCERS: Graham Revell, Brian Williams  
WRITERS: G. Revell, R. Mason  
PUBLISHERS: Warner-Tamerlane/Pressman Cherry Blossom/Tabla Rasa/Sony, BMI  
REMIXERS: Wolfgang Amadeus, Susanne White, Jerri Bocchino, Julian Herzfeld  
**Angel 11806** (CD single)  
For those who still get all warm and

## NEW & NOTEWORTHY

### MANSUN *Wide Open Space* (4:31)

PRODUCERS: Mansun  
WRITER: P. Draper  
PUBLISHER: PolyGram International, BMI  
**Epic 9928** (c/o Sony) (cassette single)

On this irresistible single, the lines between pure pop and jangly alterna-rock are effectively blurred by an oh-so-videogenic quartet that frequently conjure images of a pre-"Pop" U2. The track's rattling, slow-building backbeat firmly supports some nimble guitar work and an appropriately moody lead vocal. As the first sullen verse gives way to a full-bodied, nicely layered chorus, there's little doubt that saturating airplay at modern rock radio is on the horizon. The only question is how long it will take for an adventurous popster or two to embrace this promising peek into the album "Attack Of The Grey Lantern."

excited about "Sadness" by Enigma, here's a jam that incorporates vibrant, house-inflected dance beats with monk-like chants and mantras. The grooves are equally accessible to club floors and radio airwaves, thanks mostly to an array of shiny synths layered over the beat. Woven perfectly into the music are vocal bits by Lori Carson, Esther Dobong'na, and Nusrat Fateh Ali Khan. As nourishing to the mind as it is invigorating to the body.

### LIDELL TOWNSELL *All I Wanna Do* (5:24)

PRODUCER: Hula  
WRITERS: Hula, L. Townsell  
PUBLISHERS: Chicago Style/Zomba/Club Style, ASCAP  
REMIXER: Maurice Joshua

### Aureus/Clubhouse 408

(c/o Warlock) (12-inch single)  
It's been longer than a hot second since Townsell wooed punters with his crossover smash "Nu-Nu," but he makes up for lost time with this equally anthemic house kicker. He seems to be having a blast throughout his performance, which is complemented by collaborator/producer Hula's thick and muscular bassline. "All I Wanna Do" gains added commercial spice by way of club legend Maurice Joshua's reliably on-point remix. His dub has the potential to become a peak-hour revelation. Contact: 212-673-2700.

## A C

### JONATHAN CAIN *Body Language* (4:34)

PRODUCER: Jonathan Cain  
WRITER: J. Cain  
PUBLISHERS: Third Force/Iron John, ASCAP

### Higher Octave 7104

(album cut)  
Cain takes a breather from the arena rock sound of Journey to indulge in his love of contemporary jazz. Although some may scoff at his bid for "serious" attention, this twinkling title track from his new solo album is quite impressive. Behind his technical prowess is a surprising splash of soul, which serves the mild funk flavor of this instrumental extremely well. Listen without prejudice. Contact: 310-589-1515.

### RENEGADE BLUE *Who's Your Lover Now?* (3:48)

PRODUCER: Carmen Santa Maria  
WRITER: C. Santa Maria  
PUBLISHER: Lust Horizons, BMI  
**Magnet 1002** (CD single)

From the first few bars of this toe-tappin' rock strummer, you will feel as if you are being transported back to a time when Foreigner ruled the airwaves and John Mellencamp was feeling more like a "cougar." The influence of both acts are strongly felt on this appealing single, which could connect with adult audiences who listen to current pop fare and think that they just don't make 'em like they used to.

## ROCK TRACKS

### ▶ STONE TEMPLE PILOTS *Art School Girl* (3:32)

PRODUCER: Brendan O'Brien  
WRITERS: R. DeLeo, S. Weiland  
PUBLISHERS: EMI-Virgin/Floated, ASCAP

### Atlantic 8140

(CD promo)  
Just as STP begins its road jaunt with Cheap Trick, Atlantic pulls one more single from the group's current set, "Tiny Music . . . Songs From The Vatican Gift Shop." The song's dense punk-pop flavor should easily maintain the band's high profile at both modern and mainstream rock formats with its intentionally ragged guitars and clever hook.

### ★ PAT BENATAR *Strawberry Wine (Life Is Sweet)* (4:18)

PRODUCER: Neil Giraldo  
WRITERS: P. Giraldo, N. Giraldo  
PUBLISHERS: Bel Chiasso/Spyder Mae's Music, ASCAP

**CMC International 87218** (c/o BMG) (cassette single)  
Before Courtney or Alanis, there was

Pat Benatar. She's the original angry young woman whom no man with a brain would ever considered messing with. Well, she's back. And while there's nary a sign of the woman who dared the world to "hit me with your best shot," Benatar has not mellowed into an AC diva either. This peek into the album "Inamorata" shows her and hubby/musical collaborator Neil Giraldo effectively blending elements of aggressive guitar rock with pensive acoustic pop. Her instantly recognizable voice is in excellent shape. Youngsters at rock radio may approach this single out of historic curiosity and will come back for pure pleasure.

### JOSEPH ARTHUR *Mercedes* (3:57)

PRODUCER: Marcus Dravs  
WRITER: J. Arthur  
PUBLISHERS: Real World/EMI-Virgin, ASCAP  
**Real World 9703** (c/o Caroline) (CD promo)  
Arthur is a troubadour with a twist. He weaves vivid and richly detailed tales, but he does so with a sense of irony that sets him far apart from the hypersensitive competition. His raspy voice and acoustic strumming are bolstered by skittling, live-sounding instrumentation that will click with modern rockers and college kids who prefer their music with a rough edge—not to mention highly intelligent depth.

### .38 SPECIAL *Fade To Blue* (4:30)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
**Razor & Tie 733** (CD promo)  
Some things never change—and thank goodness for that. In a sea of ornery rockers, the onset of a good-time Southern-styled rocker from .38 Special is a tasty li'l treat. No, hipsters will not find this cruisin' rocker at all useful or even remotely appealing. But those of us in the world who enjoy the guilty pleasure of crisp guitars, familiar vocals, and a sing-along chorus will be grinning from ear to ear upon impact of this single. From the new album "Resolution."

## RAP

### 40 THEVZ *Tennis Shoe Pimpin'* (3:22)

PRODUCERS: Coolio, Mr. Dominique de Romeo  
WRITERS: H. Straughter, M. Straughter, R.A. Ford, D. Miller, J. Moore, K. Walker, L. Smith  
PUBLISHERS: Neutral Gray/Pure Love, ASCAP

### Mercury 210

(c/o PolyGram) (cassette single)  
It makes sense that the 40 Thevz are Coolio's protégés, since they sound like Coolio in stereo on "Tennis Shoe Pimpin'." Though their rhymes pack more street edge than their mentor's, the duo still need to develop their own hook for the market. While Coolio has a niche in non-threatening lyrics and social commentary, the 40 Thevz lack any definitive direction—their street-life ideals seem perfect for a hard-edge audience, but their Coolio-styled production points to the Nickelodeon/All That crowd.

### KILO ALI *Show Me Love* (3:05)

PRODUCERS: Organized Noise, Jarvis King, J. Rahim, Carl Cooly, Carl Dorsey  
WRITERS: A. Rogers, C. Dorsey  
PUBLISHERS: Olik/Prophets of Rage/Tee Girl/Shakin' Baker, BMI

### Organized Noise 6159

(c/o Interscope) (cassette single)  
A sample from Afrika Bambaataa's timeless "Planet Rock," coupled with Kilo Ali's confident and hyper delivery, baits listeners' anxiety from the first few bars to make them feel that they are in for a treat. And while the anxiety-riddled strings are effectively pulled throughout (listeners will find it hard to fight the urge to dance), a closer listen begs the question, "What did they really say?" And the answer will be "nothing." The act succeeds in selling a disjointed bunch of lackluster tales about God knows what.

**SINGLES:** PICKS (▶): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)



## CHILDREN'S

### 1-2-3 COUNT WITH ME

Sony Wonder  
30 minutes, \$12.98  
There are numbers to be learned and songs to be sung as Ernie from "Sesame Street" takes a trip to the Furry Arms Hotel to return a lost room key. Once there, he needs to put on his thinking cap to figure out which mailbox to leave the key in, matching the room numbers with the corresponding boxes. In another sketch, Ernie rings the front-desk bell and gets different responses from the irritated bellboy. One ring brings one bucket of ice, two rings brings two towels, etc. The half-hour program is infused with more "Street" music than the average title, and the 10 songs, including "That's How The Numbers Go," "Five Jive With Elmo Hammer," and "Rap Song #11," illuminate a variety of genres. "Sesame Street" fans will probably put this tape on their top 10 summer viewing list.

### THE AMAZING FEATS OF YOUNG HERCULES

UAV Entertainment  
60 minutes, \$9.95  
UAV's newest entry, custom-made to ride the coattails of Walt Disney's latest animated feature, "Hercules," places the ultra-hot lead character in a fun and morals-tinged animated adventure. When the narcissistic young god angers his father, Zeus, with his reckless shenanigans atop Mount Olympus, he is sent down to earth to face four life-threatening situations and prove he can flex his mind as well as his muscles. These challenges include battling a swarm of wicked birds that shoot glass daggers at the humans below and outsmarting a three-headed dragon. Complicating matters is his wicked stepmother, who is plotting Hercules' demise at every turn.

### BARNEY'S CAMP WANNARUNNAROUND

Lyrick Studios  
50 minutes, \$14.95  
When a ranger visits the kids' school and excites them with tales of the forest, they realize they haven't spent much time in the great outdoors. Enter camp counselor Barney, who leads his pals into the woods for some good old-fashioned fun. Fishing, canoeing, and hiking abound, complete with some terrific (albeit obviously fabricated) mountain and lake scenery. And of course there are plenty of those golden sing-song moments. Interwoven into the scenes are nuggets of camping knowledge, such as how to pitch a tent and advice on always cleaning up garbage after a cookout. Smokey the Bear and friends would be proud. "Wannarunnararound" marks the first Barney video designed to interact with Microsoft's Acti-Mates robo-toys.

## HEALTH & FITNESS

### WORKOUT TO WIN

J&L Productions  
30 minutes, \$14.95  
A five-time state tae kwon do champ lets viewers in on his training secrets in this video pep talk. With a little help from his friends, most of them also bodybuilding experts of one stripe or another, he works his way through five days of intense training aimed at building strength, endurance, agility, and speed. Refreshingly, the regimen includes everything from weight lifting to calisthenics to running and requires very little in the way of ancillary equipment. But, the required equipment can be found in most basic gyms or fitness stores. What this winning recipe clearly does demand, though, is a considerable amount

of time—which can't be bought at any price. Contact: 206-337-4866.

### PATHWAYS TO BETTER LIVING WITH ARTHRITIS

Mobility Ltd.  
52 minutes, \$29.95  
A workout tape created specifically for people with arthritis or related conditions, "Pathways" proves that having a physical limitation doesn't have to mean saying goodbye to exercise altogether. The yoga-based routine, which has the blessing of the Arthritis Foundation, is broken down into five segments—sitting exercises, standing exercises, aerobics, floor exercises, and relaxation techniques. Each can be adapted depending on fitness level and comfort zone. Not to be pigeonholed as a program purely for the elderly, the tape shows people of varying ages benefiting from exercise. Contact: 800-366-6038.

## DOCUMENTARY

### VOLCANOS: CAULDRONS OF FURY

MPI Home Video  
55 minutes, \$19.98  
Well-timed to coincide with movies "Dante's Peak" and "Volcano," this documentary provides a historical context for the natural disaster *du jour* and offers a prognosis for the future. Interviews with geophysicists, seismologists, and other elite scientific company provide commentary for some of the great volcanic eruptions of all time, including Mount Vesuvius, Mount Pinatubo, and Mount St. Helens. The tape provides an even-handed view of volcanoes, showing diagrams and footage that reveal they helped create more than 80% of the earth's surface. On the other hand, the video shows vintage newsreel footage that makes it all too

clear that disaster comes in the wake of violent eruptions.

### PEOPLE OF THE BOOK: MOSES

SISU Home Entertainment  
24 minutes, \$19.95  
One of the most revered figures from the Old Testament is brought to life in this documentary cum history lesson with a decidedly Jewish viewpoint. Bolstered by dramatic re-enactments created at the scenes of actual biblical events, a narrator tells the story of the bondage of the Hebrews in Egypt and their exodus to freedom at the hand of Moses. The story zigzags through time, tying ancient themes of antisemitism to such latter-day events as the Dreyfus Affair and leadership embodied in Moses to the founding of the Zionist movement. "Moses" is available as a single title or as part of a boxed set along with treatises on Abraham, Ruth, Esther, and Matityahu the Maccabee. The set carries a \$79.95 suggested price. Contact: 800-223-7478.

### K'UU T'AHN: ROCK MARKINGS—STORIES ON STONE

Urraca Filmworks  
40 minutes, \$24.95  
A parcel of anthropologists, professors, authors, and historians discuss various interpretations of Native American petroglyphs and the role they play in the modern culture of the Pueblo peoples in the Southwest U. S. Distinctions are made between the viewpoint of European influenced scholars, who tend to view the markings as art, and the perspective of the creators, who employ them as a means of communication. For anyone who has visited any of the numerous national or state parks that immortalize the dwellings of the Native Americans or spent time on modern-day reservations, this tape gives

insight and perspective. Contact: 303-722-9824.

## SPORTS

### NASCAR'S GREATEST MOMENTS: THE MODERN ERA

SMV  
50 minutes, \$12.98  
SMV set the stage for the NASCAR cult with the preceding video "The Early Years." This tape picks up with the new wave of auto racing beginning in the early '70s. Hosted by Winston Cup champ and ESPN racing analyst Benny Parsons, the program winds through an eye-grabbing course of spectacular NASCAR moments of the past 25 years. As riveting as the championship events are, the program pays due tribute to the personalities behind the wheel and the role they had in making NASCAR history. Included on the select list are Richard Petty, David Pearson, Bill Elliot, and Jeff Gordon. A national tie-in with the NASCAR organization should give the tape an added boost within its core market.



### KRS-ONE

I GOT NEXT  
Jive  
Enhanced CD  
The lessons of the hip-hop nation are preached on the multimedia portion of KRS-One's latest disc. Fans can register to join self-empowerment program "The

Temple Of Hip-Hop" or connect directly to the Internet to learn more about the rap artist, who is known for his wise-worded raps as a solo artist and as head of Boogie Down Productions. The disc also contains the full-length video for "Step Into A World (Rapture's Delight)," which contains samples of Blondie's classic "Rapture." A secret password on the World Wide Web site enables enhanced CD owners to unlock additional video content.

### WALL OF SOUND

http://www.wallofsound.com  
Starwave is the latest company to create a music site on the ever-crowded World Wide Web. Wall of Sound clearly appears to be among the most professionally produced sites on the Internet. The site is easy to navigate and contains a wealth of content, including music news, album reviews, and artist interviews. All the essential elements are in place. However, the site faces a real challenge in catching up with other veteran Web sites that essentially offer the same content.



### BEN & JERRY'S DOUBLE DIP

By Ben Cohen and Jerry Greenfield  
Read by the authors  
Simon & Schuster Audio  
3 hours (abridged), \$18  
Ice cream entrepreneurs Cohen and Greenfield, founders and owners of Ben & Jerry's, present their vision of values-led business. After a brief biographical sketch explaining how these two high school friends got into the ice cream business, they go into their philosophy that corporations should help the community. Business experts warned them against this approach, telling them it would be too expensive and counterproductive. But Ben & Jerry's initiatives—such as promoting various causes on their ice cream containers, offering franchises to nonprofit organizations that will staff the ice cream parlors with homeless or disadvantaged employees, sponsoring musical festivals, and various other civic-minded practices—have actually helped the company, Cohen and Greenfield argue. Aside from making the owners feel good, the approach has created a vast amount of customer loyalty and goodwill and created a positive brand image that no amount of marketing could ever match. They acknowledge that their business model is not without its faults but persuasively argue that more should adopt this strategy.

### THE DIVING BELL AND THE BUTTERFLY

By Jean-Dominique Bauby  
Read by René Auberjonois  
Random House Audiobooks  
3 hours (unabridged), \$16  
Bauby was the editor in chief of the French edition of Elle magazine and a man with a passion for life and ideas. But in 1995, he was felled by a stroke that left him completely paralyzed except for his left eye. With his active mind intact, he communicated by a system of blinks and set about "dictating" this memoir, one letter at a time. It's a remarkable, moving testament to the human spirit, vividly describing the hardships and routines of Bauby's isolated existence. His pleasures were small, but he still enjoyed seeing his children, though he was unable to hold them; reading letters from friends; and especially using his active imagination to transcend his bodily prison. Sadly, Bauby died two days after the French publication of this book. Rene Auberjonois gives a master reading, fully bringing the character and strong personality of Bauby to life.

## ON ★ STAGE

### JEKYLL & HYDE

Conceived for the stage by Steve Cuden and Frank Wildhorn  
Book and lyrics by Leslie Bricusse  
Music by Frank Wildhorn  
Directed by Robin Phillips  
Starring Robert Cuccioli and Linda Eder  
Plymouth Theatre, New York

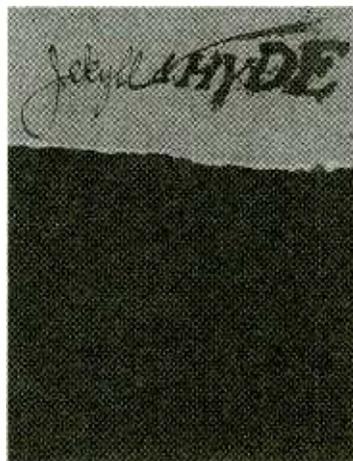
In the dog-eat-dog business of mounting an original Broadway musical, snagging major Tony Award nominations is crucial. In fact, a nomination in the best-musical category can extend the life of the most questionable production, while a victory can transform that same show into a box-office smash. But what happens if the unthinkable happens? Can a big-budget musical survive a Tony snub? If the the show is "Jekyll & Hyde," the answer is a resounding yes.

For the record, this dark musical adaptation of Robert Louis Stevenson's classic story did grab a handful of high-profile nods. However, the show's glaring omission from competition for Tony's top prize is still loudly reverberating along the Great White Way. Once the furor dies down, there is little doubt that "Jekyll & Hyde," with its pop-leaning score and showboating performances, will evolve into a production for the people—a New York tourist attraction along the lines of "Miss Saigon" and "The Phantom Of The Opera."

Actually, "Jekyll & Hyde" was destined to be a hit long before its recent Broadway opening. It was conceived for the stage several years ago by Steve Cuden and Frank Wildhorn,

spawning an Atlantic double-CD soundtrack recording in 1995 that has already sold 150,000 copies, according to SoundScan. The show's success story gained momentum when star acts, including Liza Minnelli and the Moody Blues, started performing and recording songs from the show. Also, the show's centerpiece song, "This Is The Moment," has since been featured at such major events as the Super Bowl. Given the cult-like following the show has amassed, a subsequent Broadway-cast recording should do equally well.

At the heart of this production are a spree of star-making performances. Robert Cuccioli is a dynamic presence, using no makeup or devices for his transformation from a stoic and restrained Jekyll to a snarling and horrifyingly violent Hyde. His voice



is powerful, as is evident in his roof-raising rant through "This Is The Moment." He also provides one of Broadway's most memorable interludes in years as he duets with himself during the climactic "Confrontation," deftly switching characters on the turn of a dime. It is an astonishing display that must be seen to be believed.

Budding diva Linda Eder portrays the prostitute Lucy with appropriate sexual allure and a glorious voice that has many rightly reaching for comparisons to Barbra Streisand. If there is a flaw in her performance, it is that she periodically seems to step outside of her character in order to court the audience. It's a distracting and unnecessary move. When she is fully possessed by Lucy, Eder is a revelation who naturally inspires ardor.

Director Robin Phillips shows a sharp eye for detail, keeping the show in perpetual, ever-evolving rhythm. His grandly over-the-top vision for the material is further carried out by James Noone's nicely detailed stage design. The gothic visuals perfectly complement composer Frank Wildhorn's surging melodies, which carefully straddle the line between stagey melodrama and infectious radio-accessibility.

All of this adds up to a production that does not appear to require the approval of the Tony voting committee. In fact, it is reasonable to believe that "Jekyll & Hyde" will outlive this year's winner in the best-musical category.

LARRY FLICK

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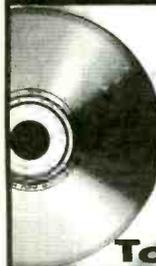
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## BENATAR GIVES NEW SET HER BEST SHOT

(Continued from page 11)

But it's not headed for power rotation. People are excited about what's new, not what's old."

Adds Jeff McMurray, PD of modern rock KYYS Kansas City, Mo., "I like the song; it's not a slam-dunk, but it's catchy. She sounds like Sheryl Crow." He agrees, however, that Benatar's name carries the stigma of the past. "If she were a new artist coming out with that song, I think alternative and rock would play it. But it's like if Poison came out and sounded like Smashing Pumpkins, I still probably wouldn't put it on."

"Aerosmith has been making music for three decades. Why can't Pat Benatar?" counters Steve Kingston, PD of mainstream rock WXRK (K-Rock) New York. "With as many [format] specialists as there are, I'm sure there is a place for her style. And with the recession of hit product out there, if it's a hit, it will find a home."

Borders Books & Music, which has 150-plus music outlets nationwide, is taking a wait-and-see approach to ordering "Innamorata," citing tepid reaction to 1993's "Gravity's Rainbow."

"Her fans will buy it right away, and I ordered enough to get that going," says Borders music buyer Andy Sibray. For comparison's sake, however, he notes that for the current self-titled Sheryl Crow project, he ordered 200 to 300 initial copies for some stores. For Benatar's album, at most, he ordered 20 to 30 copies for about 30

stores—the remaining 120 outlets were shipped a handful of copies.

Regardless, musician Benatar and lyricist Giraldo remain inspired by what they view as their greatest inspiration: each other. The partnership between them, she says, is such a cooperative these days that roles are seldom neatly defined. "It's a very incestuous process," she says. "I could never pinpoint who starts what."

The pair, which has never made a habit of setting aside blocks of time to write, are instead "kind of writing all the time, at the kitchen table, at breakfast. The kids [12-year-old Haley and 3-year-old Hana] are [at school], and we get a moment to have a brain," Benatar says. "The most annoying thing Neil does is bring that damn guitar out when I'm doing the dishes at 8 o'clock in the morning." But, she admits, "he'll play a guitar lick, then I'll take a shower and step out with a chorus."

Their 20-year union (and 15-year marriage) is cemented by the couple's genuine respect for each other. "He's really easy and I'm a maniac, so it's yin and yang. It works," Benatar says.

Another layer of their bond comes from taking the children wherever they go, whether on tour, TV guest spots, or radio stops. "Haley has been going with us since she was 9 months old. It's like the fucking Partridge Family out there," says Benatar. "We took her to the 'The RuPaul Show' [on VH1]. With this giant transvestite singing 'Heart-

breaker' in this deep voice, this is the kind of thing that will send her to therapy. She'll be on the couch forever."

Benatar's own attitudes about the past are met with the understanding that each project through the years etched a step toward today's footpath.

"I absolutely listen to the old stuff," she says. "Sometimes, I need to refresh my mind and see where I came from. It's comforting and gives you insight into what you were thinking of, and it helps you not to repeat yourself."

Well, perhaps with the exception of "Hit Me With Your Best Shot." "Oh, God, it is impossible for me to ever again sing, 'You're a real tough cookie . . .,'" she says with a peal of laughter. "I'm like, 'Girl, what were you thinking?'"

And, of course, there is her groundbreaking video for "Love Is A Battlefield," which was the first to show a rocker on the dancefloor. It remains a staple on VH1. "I have two left feet," Benatar says. "It took them 15 hours a day for two days to get me not to fuck up. I think I had to do it a billion times. By the time we were finished, even my toenails were crippled."

Even so, she says, "I view it as a learning curve. We were truly making it up as we went. There was no handbook, no examples, nobody to watch. We'd make some amazing blunders, but every once in a while, we would step on some great shit."

Benatar hopes both longtime and new fans may react to the latter step as she takes "Innamorata" to the public. In addition to the "The RuPaul Show," Benatar is scheduled for appearances on "The Tonight Show With Jay Leno," "Late Show With David Letterman," "Regis And Kathie Lee," "The Today Show," and "The Rosie O'Donnell Show." She will combine that with a summerlong tour that began May 20 with fellow CMC act Styx.

"The whole point is to do what you want and offer a common thread for someone else," Benatar says. "I feel like this one's for us, but I also feel it will be good for everyone."

## RICKIE LEE JONES

(Continued from page 12)

ferent context. But that's not what's happening here at all, and even if it were, it would be ridiculous, because you should be able to go any way you want to go."

On June 8, Jones will embark on a national tour of clubs and nonconventional venues. Her road band will consist of Boston, with whom she toured on the H.O.R.D.E. tour for a couple of weeks last year, and other musicians who had not been selected at press time.

"I'd like to play places where people can stand up. I don't want it to be too formal," says Jones, whose appearances are booked by International Creative Management. "Our promise to ourselves is to re-create the environment we had recording so that every time we play a song it's like making it up again. We have to follow the structure of it, but then within that we can go anywhere we want live."

While on tour, Jones will appear June 25 on "Late Show With David Letterman" and make other TV and radio appearances that have yet to be lined up, says Kostich. Jones is managed by Ron Stone of Gold Mountain Entertainment.

Following her U.S. dates, Jones will head to Europe in September, where the album will likely be released on WEA International in late summer or early fall, according to Kostich.

In other activities to promote the album, Warner Bros. plans to service various remixes of "Firewalker" to dance clubs. Kostich says, "Some of the remixers we'll be using are going to be interesting from the point of view that they're not necessarily dance-club-based but have strong reputations as remixers. And we'll be going the traditional dance club route as well."

Jones says she is excited to flirt with new sounds after establishing herself as a folk- and jazz-oriented singer/songwriter identified with such pop hits as "Chuck E.'s In Love" and

"Lucky Guy."

"I was looking for new information, new musical life," says Jones. "I was going around meeting a lot of people and looking for an avenue to develop new ideas. I wanted to work with new sounds, and I liked what I heard in rap music and samples, but I had no idea how to do it. So I was looking for somebody to get together with to do that."

## CANNES ACCORD

(Continued from page 6)

direct distribution, which, with its revolutionary distribution systems, deprived continental European authors' bodies of traditional revenue schemes.

At MIDEM in January, the U.K.'s Mechanical Copyright Protection Society (MCPS) and PolyGram International Music Publishing, the main proponents of direct distribution, agreed to drop the scheme in return for a system of lower commission rates from all of Europe's collecting societies (Billboard, Feb. 1).

The agreement ending the dispute, the Cannes Accord, which was hammered out by leading collecting society executives and the worldwide heads of the international publishing companies, was due to have been signed before the end of the winter but was delayed by a number of technical matters and interpretational disputes. A final version of the document, agreed upon April 29, should have been completed in the first week of May (Billboard, May 1), but remains unsigned.

It is understood that the document is missing business information from a number of the continental European societies. All societies within the European Union are required to submit two commercial statements for inclusion in the document. The so-called Exhibit One gives details of the societies' cur-

rent levels of commission, and Exhibit Two gives a schedule for future practice. Exhibit Two was agreed upon in Cannes and is fixed; all societies will reduce current average commission levels of 8.34% of mechanical revenue to 6.9% by July, to 6.2% by the end of 1998, and to 6% by July 2000. Exhibit One documentation from a number of societies is currently missing, delayed in part by the concentration of public holidays during May in continental Europe.

A man at the center of the debate, PolyGram Publishing director of legal and business affairs Crispin Evans, says, though, that "there are no matters of substance left to be resolved."

Asked about the proximity of a final signing, he says, "We are closer than we were a week ago. I am eternally optimistic."

John Hutchinson, chief executive of MCPS, and Jean-Loup Tournier, president of French society SACEM/SDRM, say that they are both satisfied with the Cannes Accord in its current form, adding that they are merely awaiting all appropriate documentation to be delivered before appending their signatures.

Reinhold Kreile, president of German body GEMA, comments, "The wording of the Cannes Accord is now agreed and is ready to be signed."

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**The Buzz At The Buzz.** During a recent visit to New York from her base in Los Angeles, Mercury artist Lauren Christy made an appearance at WDBZ (the Buzz) New York. Christy is flanked by personalities Abby and John. Her new album, "Breed" (the title track of which is featured in the upcoming "Batman & Robin" soundtrack), will be released July 22.

## newsline...

**THEY GOT LUNCH, TOO.** CBS CEO Mel Karmazin, Federal Communications Commission Commissioner James Quello, and media mainstay Dick Clark were among those honored May 20 at the fourth annual International Radio & Television Society Foundation Awards Luncheon at the Waldorf-Astoria in New York. In presenting Karmazin's award, syndicated morning man Don Imus said that Karmazin is "one of the few people who is actually as smart as he says he is. He is genuinely hilarious, loyal, and possesses a great heart."

Clark, in his acceptance speech, warned that the great expanse of technological advances for broadcasting should not come without consumer desire.

"Technology can outstrip demand," he said. "We can invent, but does the public really want and need these things, and will they be willing to buy them?" Among the technologies he cited was digital audio radio services or DARS. Finally, the 83-year-old Quello noted his "pre-posthumous" appreciation for the award. "I'm glad to hear all these eulogies while I'm still here," he quipped.

**TSK, TSK.** Giving a radio promotion a current-events edge, WPLJ New York's Rocky Allen has given away a night in the room where Frank Gifford allegedly engaged in an extramarital rendezvous. Allen posed to listeners five questions about the sportscaster to win the swanky suite at the Regency Hotel on Manhattan's Park Avenue.

**'BUTTERFLY' TAKES FLIGHT.** The quickly rising "Butterfly Kisses" by Bob Carlisle was to be played every hour from sunup to sundown May 17 and 18 by WRMF West Palm Beach, Fla. The station already is calling the ballad "our most-requested song of all time."

**SUICIDE WATCH.** Lex and Terry, the new morning team at KTXQ (Q102) Dallas, broadcast their May 22 show from the Heaven's Gate mansion in Rancho Santa Fe, Calif., where 39 cult members recently committed suicide. In order to secure the gig, the station was required to negotiate a cash lease on the house.

The station invited selected listeners to spend the night before the broadcast in the house with Lex and Terry, who also featured psychic Peter James on-air to offer his vibe on the place.

**INSPIRATION.** Nashville-based Third Coast Radio Network is syndicating a new shortform program, "The Song Remembers When," featuring brief interviews with top country songwriters about how they were inspired to write a particular song. Among the artists interviewed for the show are Bobby Braddock, Gary Burr, Tom T. Hall, Matraca Berg, and Paul Brandt.

The interviews are conducted by WSIX Nashville swing jock Dick "Bama" Byington and are available for cash on a market-exclusive basis. The show's flagship affiliate is WSIX, on which it airs weeknights.

## Rock Numbers Roll In Winter Arbs Classic Stations Show Rise, Mainstream Off

This story was prepared by Sean Ross, editor of the Airplay Monitors.

In a winter 1997 Arbitron ratings report when radio listening went largely unchanged, the only seismic shift took place between album rock and classic rock stations. The latter format, battered by a series of defections a year ago, was up sharply for its highest 12-plus number ever in Billboard/Airplay Monitor's national Arbitron ratings, rising 3.9-4.5, while mainstream album outlets were off 7.2-6.7 for their lowest number ever.

In other news, country pulled out its first rise in six books; its nudge forward (10.5-10.6) tended to confirm the sense developed three months ago that the worst of the bleeding had stopped—except among older listeners. AC, up 14.5-14.7, continued a two-book recovery. Top 40, without a significant gain in new stations to power its resurgence, was off slightly (8.6-8.4). Spanish-language radio also managed its best numbers ever, nudging forward 6.2-6.3 (vs. a 5.6 at this time last year).

Billboard/Airplay Monitor's exclusive national Arbitrons are determined by the ratings firm and represent a combined sample of the 96 markets with year-round measurement. The top 10 formats are news/talk (16.8-16.6); AC; R&B (flat at 10.9); country; top 40; album; Spanish; oldies (6.2-6.3); classic rock; and modern rock (flat at 4.1).

AC, customarily the No. 1 music format, continues to recover from a sharp drop last summer, although it didn't get quite the spike that it did last winter, when it was up 14.1-15.0. Its biggest rises were in afternoons (15.1-15.4), nights (12.3-12.5), with teens (8.0-8.3), and with the 35-64 demographic (16.5-16.7). That it would be up in those last two demos suggests that perhaps AC really is the format the whole office can agree on. Beyond that, it also suggests a polarization between those stations that are modern AC and adult top 40 and those that are softer, suggesting that both ends of the spectrum feel more superserved by the format.

R&B keeps its hold on the No. 3 format slot, if you combine mainstream and adult outlets. Only a slight drop in mornings (9.4-9.3) keeps its overall 12-plus number from rising, since the format was up in every other daypart. It was up 8.4-8.6 middays, 10.8-10.9 afternoons, and 16.9-17.1 at night; in the latter two dayparts, it posted its best number ever. It also posted record numbers in 18-34 (13.9-14.4) and men (8.8-9.0), which could have had something to do with both the

amount of rap on the radio during the winter and the related murder of the Notorious B.I.G. R&B adult stations, which we also track separately, have been virtually flat for their first year as a discrete format. They held at a 3.7 this winter.

Country's move forward puts the format flush with its fall '90 number. It's up by a tenth or two in most demos with the exceptions of afternoons, 25-54 (where it's flat with a 10.9), and 35-64, where the 11.9 share is the format's lowest number in the eight years that we've looked at national Arbitrons. While the format's much publicized broader gold libraries and the advent of several gold-based country FMs this winter may have had something to do with a much-needed rebound in men (9.9-10.3), there's no sign of the 35-plus audience being repatriated by the changes.

Top 40 was off in all dayparts except middays, where it was flat. It was particularly off at night (12.2-11.6). But the format is still well ahead of last winter, when it had a spectacular 8.8-7.2 overall drop. Top 40 is, however, closer than ever to losing its longstanding lead in teens, where it was off 29.1-27.8, while R&B was flat at a 24.3 share.

Top 40 is no longer getting the boost it got over the last year from a net gain in the number of stations as the format returned to markets where it hadn't previously existed. If the rumors about Chicago and San Francisco getting mainstream top 40s turn out to be true, those stations, even with modest ratings, would do a lot to drive the national number, given the number of listen-

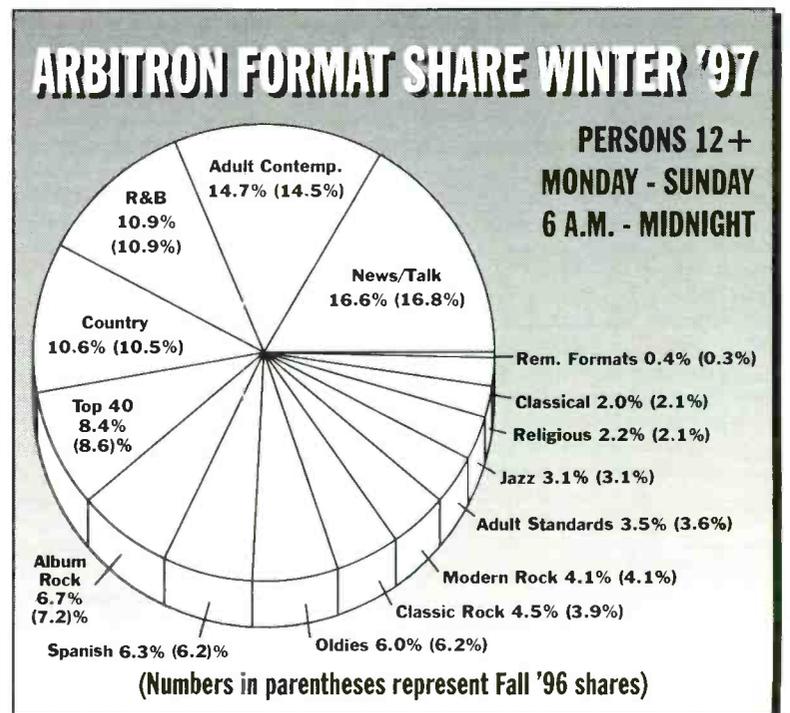
ers that even a few shares represent in a major market.

That also explains some of what happened between mainstream and classic rock this time. Two top 10 market heritage rockers, WNEW-FM New York and KLOL Houston, flipped to classic rock (although KLOL is sort of heading back these days). KBGG San Francisco, one of numerous '70s oldies stations to evolve into something more Arrowsque, was also reclassified as classic rock this winter. In a book where the station count for most formats was as static as many of the numbers themselves, classic rock gained a total of 10 stations nationally; mainstream album rock lost a total of seven.

There's no sign that mainstream rock's drop represents ongoing migration to modern, since that format was pretty much flat everywhere except teens (where it seems to be losing a few bodies to modern AC). One might wonder if the increasingly hard nature of some mainstream rockers is driving folks over to classic, but the migration transcends demo instead of getting sharper as the audience gets older. In 18-34, album is down 12.3-11.7 while classic rock is up 5.2-6.0. In 25-54, album is off 8.8-8.1, while classic rises 4.3-5.1. In 35-64, it's album 5.4-4.9, classic 4.3-5.1.

Spanish was only up by a tenth in most dayparts and demos, but that was enough for the format to post its third straight record book. One interesting note about Spanish is that despite its longstanding stereotype as a format that appealed only

(Continued on next page)



# Adult Contemporary

T. WK.	L. WK.	2 WKS. ON	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	3	4	<b>BUTTERFLY KISSES</b> DIADEM ALBUM CUT/JIVE	BOB CARLISLE 2 weeks at No. 1
2	2	1	16	<b>YOU WERE MEANT FOR ME</b> ATLANTIC 87021	JEWEL
3	4	4	12	<b>UNTIL I FIND YOU AGAIN</b> CAPITOL 58633	RICHARD MARX
4	3	2	21	<b>FOR THE FIRST TIME</b> COLUMBIA ALBUM CUT	KENNY LOGGINS
5	5	7	17	<b>SECRET GARDEN</b> COLUMBIA 77847	BRUCE SPRINGSTEEN
6	6	5	13	<b>I'LL ALWAYS BE RIGHT THERE</b> A&M ALBUM CUT	BRYAN ADAMS
7	11	12	7	<b>HERE IN MY HEART</b> REPRISE ALBUM CUT	CHICAGO
8	7	6	18	<b>I BELIEVE I CAN FLY</b> WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
9	10	10	33	<b>UN-BREAK MY HEART</b> LAFACE 24200/ARISTA	TONI BRAXTON
10	8	9	14	<b>TOO LATE, TOO SOON</b> SBK 58628/EMI	JON SECADA
11	9	8	16	<b>ALL BY MYSELF</b> 550 MUSIC 78529	CELINE DION
12	12	11	18	<b>VALENTINE</b> WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
13	13	16	8	<b>I DON'T WANT TO</b> LAFACE 24229/ARISTA	TONI BRAXTON
14	14	13	50	<b>CHANGE THE WORLD</b> REPRISE 17621	ERIC CLAPTON
15	17	22	5	<b>ALONE</b> POLYDOR ALBUM CUT/A&M	BEE GEES
16	15	15	9	<b>IF TOMORROW NEVER COMES</b> FLAVOR UNIT/EASTWEST 64195/EEG	JOOSE
<b>*** AIRPOWER ***</b>					
17	21	23	6	<b>SUNNY CAME HOME</b> COLUMBIA ALBUM CUT	SHAWN COLVIN
18	20	18	34	<b>WHEN YOU LOVE A WOMAN</b> COLUMBIA 78428	JOURNEY
19	16	14	14	<b>HAVANA</b> ARISTA 13326	KENNY G
20	18	19	21	<b>DON'T SPEAK</b> TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
21	26	—	2	<b>GO THE DISTANCE</b> COLUMBIA 78554	MICHAEL BOLTON
22	19	17	16	<b>EVERY TIME I CLOSE MY EYES</b> EPIC 78485	BABYFACE
23	23	25	11	<b>BARELY BREATHING</b> ATLANTIC 87027	DUNCAN SHEIK
24	24	27	4	<b>FOR YOU I WILL</b> ROWDY/WARNER SUNSET 87003/ATLANTIC	MONICA
25	25	26	6	<b>WHEN WE WERE KINGS</b> THE DAS LABEL ALBUM CUT/MERCURY	BRIAN MCKNIGHT & DIANA KING

# Adult Top 40

T. WK.	L. WK.	2 WKS. ON	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	2	15	<b>ONE HEADLIGHT</b> INTERSCOPE ALBUM CUT	THE WALLFLOWERS 2 weeks at No. 1
2	2	1	28	<b>YOU WERE MEANT FOR ME</b> ATLANTIC 87021	JEWEL
3	3	3	31	<b>BARELY BREATHING</b> ATLANTIC 87027	DUNCAN SHEIK
4	4	5	14	<b>SUNNY CAME HOME</b> COLUMBIA ALBUM CUT	SHAWN COLVIN
5	6	7	17	<b>I WANT YOU</b> COLUMBIA 78503	SAVAGE GARDEN
6	5	4	18	<b>WHERE HAVE ALL THE COWBOYS GONE?</b> IMAGO 17373/WARNER BROS.	PAULA COLE
7	8	8	31	<b>DON'T SPEAK</b> TRAUMA ALBUM CUT/INTERSCOPE	NO DOUBT
8	7	6	19	<b>EVERYDAY IS A WINDING ROAD</b> A&M 582032	SHERYL CROW
9	10	10	14	<b>CRASH INTO ME</b> RCA ALBUM CUT	DAVE MATTHEWS BAND
10	11	14	8	<b>MMMBOP</b> MERCURY 574261	HANSON
11	9	9	27	<b>LOVEFOOL</b> TRAMPOLINE/STOCKHOLM ALBUM CUT/MERCURY	THE CARDIGANS
12	17	23	5	<b>ALL FOR YOU</b> UNIVERSAL ALBUM CUT	SISTER HAZEL
13	12	11	25	<b>A LONG DECEMBER</b> DGC ALBUM CUT/GEFFEN	COUNTING CROWS
<b>*** AIRPOWER ***</b>					
14	23	32	3	<b>BUTTERFLY KISSES</b> DIADEM ALBUM CUT/JIVE	BOB CARLISLE
15	14	13	12	<b>STARING AT THE SUN</b> ISLAND 854972	U2
16	13	12	46	<b>I GO BLIND</b> REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
17	16	18	9	<b>YOUR WOMAN</b> BRILLIANT/CHRYSALIS 58638/EMI	WHITE TOWN
<b>*** AIRPOWER ***</b>					
18	22	24	5	<b>THE FRESHMEN</b> RCA 64734	THE VERVE PIPE
19	15	15	12	<b>SECRET GARDEN</b> COLUMBIA 77847	BRUCE SPRINGSTEEN
20	20	19	47	<b>COUNTING BLUE CARS</b> A&M 581462	DISHWALLA
21	21	21	11	<b>I BELIEVE I CAN FLY</b> WARNER SUNSET/ATLANTIC 42422/JIVE	R. KELLY
22	25	29	6	<b>BITCH</b> CAPITOL 58634	MEREDITH BROOKS
23	24	22	20	<b>POSSESSION</b> ARISTA ALBUM CUT	SARAH MCLACHLAN
24	30	37	4	<b>SEMI-CHARMED LIFE</b> ELEKTRA ALBUM CUT/EEG	THIRD EYE BLIND
25	18	16	10	<b>ELEGANTLY WASTED</b> MERCURY ALBUM CUT	INXS

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 62 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

# WINTER '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'96	Sp '96	Su '96	Fa '96	W '97
<b>LITTLE ROCK, ARK.—(82)</b>						
KSSN	country	14.7	12.8	10.6	11.7	12.9
KIPR	R&B	8.5	9.3	9.6	9.9	10.3
KARN-AM-FM	N/T	7.2	6.7	6.4	6.1	7.5
/KKRM/KRNN	album	9.1	9.1	8.7	10.6	7.4
KMIX	album	9.1	9.1	8.7	10.6	7.4
KURB-FM	AC	9.0	10.4	8.4	7.9	7.4
KESR	top 40	—	—	2.4	3.5	4.3
KMKV	country	3.2	3.2	2.8	2.6	4.3
KVLO	AC	4.0	3.6	5.2	3.6	4.1
KYFX	R&B adult	4.6	3.4	4.5	5.0	4.0
KDDK	country	6.0	6.2	6.3	4.4	3.8
KKPT	cls rock	4.0	5.4	5.1	5.6	3.8
KOLL	oldies	5.0	4.0	4.2	3.8	3.7
KDRE	modern	2.6	2.6	2.4	1.8	3.1
KSYG-FM	N/T	2.2	1.9	2.4	3.2	2.6
KITA	religious	2.5	1.5	1.2	1.4	2.1
KYTN	religious	1.5	1.7	2.2	2.3	1.8
KEZQ-AM	adult std	1.6	2.2	2.7	1.7	1.5
KGHT	religious	1.0	2.2	1.2	1.8	1.5
KLAZ	top 40	1.6	1.9	1.5	1.4	1.2
<b>MOBILE, ALA.—(84)</b>						
WKSJ-AM-FM	country	9.5	10.9	11.1	9.1	8.5
WYOK	R&B	7.8	7.6	7.9	10.5	8.2
WBXL-FM	R&B	8.3	6.8	7.9	6.9	7.2
WABB-FM	top 40	6.4	6.2	6.9	7.5	7.1
WDLT	R&B adult	5.6	5.9	7.9	5.7	6.5
WNFM	N/T	4.8	5.4	4.3	5.1	5.1
WNXC	AC	5.4	4.4	4.0	4.5	5.1
WGOK	religious	6.5	6.1	4.6	5.1	4.8
WTXX	album	.5	1.2	2.5	3.3	4.5
WWRO	cls rock	5.4	4.5	4.0	3.8	3.6
WXBM	country	2.2	3.1	2.6	2.9	3.6
WRKH	cls rock	2.4	3.0	2.5	4.5	3.5
WDWG	country	4.3	4.0	3.5	2.9	2.9
WAVH	oldies	4.5	4.8	4.6	3.6	2.7
WMEZ	AC	2.7	1.4	2.0	1.8	2.3
WYCL	oldies	4.0	2.5	3.3	2.4	2.0
WABB-AM	N/T	.6	.9	.4	.9	1.2
WABF	adult std	.8	1.9	4	2.0	1.2
WNSP	N/T	1.0	—	1.3	.9	1.2
WOSM	religious	.5	.6	1.3	.6	1.0
<b>BAKERSFIELD, CALIF.—(86)</b>						
KUZZ-AM-FM	country	14.1	16.1	14.6	15.3	12.7
KKXX-FM	top 40/rhythm	9.6	7.5	9.1	10.7	10.7
KRAB	album	8.1	7.6	8.0	7.6	6.1
KERN-AM	N/T	7.2	5.2	6.8	6.4	5.7
KGFM	AC	4.9	5.9	4.9	5.5	5.4
KSMJ	jazz	1.2	1.0	.9	1.8	5.4
KIWI	Spanish	6.7	5.5	4.3	4.3	4.1
KSUU-FM	Spanish	3.1	3.8	4.9	2.8	4.1
KKBB	cls rock	4.5	4.2	4.3	2.8	3.8
KERN-FM	oldies	5.1	4.6	4.9	4.6	3.7
KLYD/KBID	adult std	2.1	2.0	3.3	1.9	3.3
KLLY	AC	4.5	3.6	3.3	3.0	2.6
KCNQ	country	1.8	1.7	1.4	2.7	1.6
KCWR	country	1.5	1.3	1.1	1.8	1.6
KNZR	N/T	2.5	2.3	2.2	1.9	1.6
KBOS	top 40/rhythm	1.2	1.4	3.0	2.4	1.5
KWAC	Spanish	1.6	2.2	1.6	1.3	1.5
KGEO	N/T	1.2	1.4	1.6	1.5	1.3
KFI	N/T	.7	.9	—	.9	1.2
KCHJ	Spanish	1.0	1.0	1.1	1.0	1.0
<b>COLUMBIA, S.C.—(88)</b>						
WVDM	R&B	15.8	20.3	19.9	18.2	17.8
WCOS-FM	country	12.1	10.5	8.3	11.1	9.8
WTCB	AC	7.5	6.6	6.4	6.5	7.4
WNOK	top 40	7.9	8.5	7.1	8.2	7.3
WFMV	religious	7.2	4.2	5.6	5.2	6.4
WFMX	cls rock	6.6	7.3	5.3	6.1	6.3
WSCQ	adult std	6.3	6.0	5.3	5.2	6.0
WVOC	N/T	4.3	3.9	5.9	5.3	5.4
WARQ	album	5.5	4.5	5.5	5.0	5.3
WOMG	oldies	4.6	5.1	4.5	5.3	4.8
WOIC	R&B oldies	1.5	1.6	1.0	1.8	2.2
WHKZ	country	3.9	2.8	2.9	2.4	2.0
WDXY	country	—	—	—	—	1.3
WISW	N/T	1.0	.9	1.6	1.1	1.3
WCOS-AM	N/T	1.0	1.2	1.1	1.2	1.0
WLXC	sports	1.6	1.9	2.1	1.2	1.0
<b>DES MOINES, IOWA—(89)</b>						
WHO	N/T	13.2	10.7	14.5	12.6	11.9
KJYJ	country	12.4	11.3	11.4	12.1	10.2
KLYF	AC	5.5	7.9	5.4	6.6	8.2
KSTZ	AC	6.5	7.3	5.7	5.9	7.3
KGGO	album	11.9	9.6	9.2	7.1	7.0
KIOA-FM	oldies	9.1	5.9	8.3	6.4	6.8
KKDM	top 40	7.5	10.9	7.6	5.4	6.0
KAZR	album	2.8	4.1	4.7	5.2	5.3
KRNT	adult std	4.1	4.9	6.7	6.2	4.9
KHKI	country	3.3	2.8	4.0	4.8	4.2
KRQK	cls rock	3.1	5.0	3.1	4.1	4.2
KMXD	easy	2.9	3.6	2.6	3.3	3.1
KLTI	AC	1.6	1.6	1.6	1.7	2.8
KDMI	religious	—	—	—	—	1.5
KCCQ	top 40	.8	1.0	1.0	1.0	1.2
<b>WICHITA, KAN.—(90)</b>						
KFDI-FM	country	12.7	10.5	10.6	8.1	11.0
KRBB	AC	5.5	5.9	6.4	7.8	7.5
KZSN-FM	country	8.8	10.2	9.2	9.8	7.5
KKRZ	top 40	5.5	6.6	6.8	7.4	7.2
KRZZ	album	6.3	6.4	6.3	5.8	6.7
KICT	modern	7.0	5.9	9.2	6.6	5.8
KEYN	oldies	5.8	7.7	5.3	5.7	5.6

Call	Format	'96	Sp '96	Su '96	Fa '96	W '97
KWSJ	jazz	4.1	3.1	4.0	3.2	4.7
KDGS	top 40/rhythm	5.5	4.5	6.3	4.4	4.6
KLLS	'70s oldies	4.5	3.0	2.7	5.2	4.6
KOEZ	easy	3.4	2.8	4.5	3.8	4.6
KTLI	religious	3.2	3.1	2.3	2.6	4.1
KFDI-AM	country	5.7	6.3	3.5	4.0	3.8
KNSS	N/T	4.8	4.4	3.4	4.4	2.9
KYQQ	country	2.9				

Hades. Satan's playground. Where bad boys and girls go. The hot place. Hell. The notion of its existence has bedeviled Western folk for a couple thousand years now, and the Squirrel Nut Zippers are no exception to this preoccupation with sin and perdition. In fact, with the smoking single "Hell," the band evokes a land where "eternally, fire is applied to the body/teeth are extruded and bones are ground and baked into cakes, which are passed around." Such imagery doesn't have to be scary—it can be comforting, says Zipper multi-instrumentalist Ken Mosher: "It's nice to think that all the people who do bad things will get punished in the end."

No. 16 on Modern Rock Tracks, "Hell" comes from the Squirrel Nut Zippers' second Mammoth opus, the onomatopoeic "Hot." The North

Carolina septet recorded the album in the Crescent City, where the steamy, spooky environs reinforced the band's knack for channeling the speak-easy swing and jitterbug jazz of years gone by. "New Orleans has this funky, totally



inspiring atmosphere," Mosher says. "You can just smell the rotting bones of musicians past." For the "Hot" sessions, the Squirrel Nut Zippers

rocked and resided at Kingsway Studios, an evocative old mansion just off the French Quarter. Apparently, musical spirits aren't the only ghosts conjured at Kingsway. Retiring after a late-night spell of music making, Mosher heard strange noises and saw an apparition looking at him through a second-story window. "That was real creepy at the time," he says, "but later, it seemed kind of cool—just more of the local color."

Speaking of eternal damnation once again, the Squirrel Nut Zippers have always seen "Hell" as an uneasy inside joke about signing a contract with a record company, a "we're selling our souls' kind of thing," Mosher says. "So it's really ironic that 'Hell' is the song that's a hit. It's actually kind of frightening, come to think of it."

Billboard®

MAY 31, 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	1	4	4	LITTLE WHITE LIE MARCHING TO MARS	2 weeks at No. 1 ◆ SAMMY HAGAR TRACK FACTORY/MCA
2	2	1	14	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
3	5	6	8	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
4	3	3	11	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
5	7	8	12	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
6	4	5	12	STARING AT THE SUN POP	◆ U2 ISLAND
7	6	2	16	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
8	8	13	6	FREAKS SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
9	9	9	15	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
★★★AIRPOWER★★★					
10	18	20	4	HOLE IN MY SOUL NINE LIVES	◆ AEROSMITH COLUMBIA
11	10	10	15	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
★★★AIRPOWER★★★					
12	20	38	3	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
13	13	12	20	KING NOTHING LOAD	◆ METALLICA ELEKTRA/VEEG
14	14	14	13	LIE TO ME LIE TO ME	◆ JONNY LANG A&M
15	15	19	4	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
16	16	16	9	MANN'S CHINESE NAKED	◆ NAKED RED ANT
17	12	11	28	ONE HEADLIGHT BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
18	17	17	4	ROCKCROWN ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
19	11	7	14	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	◆ AEROSMITH COLUMBIA
20	19	18	7	COLD CONTAGIOUS RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
21	NEW	1		AFRAID GENERATION SWINE	MOTLEY CRUE MOTLEY/ELEKTRA/VEEG
22	23	23	6	DON'T WANNA BE HERE GRAND WORLD	◆ COOL FOR AUGUST WARNER BROS.
23	21	15	18	LAKINI'S JUICE SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
24	22	24	4	TRAVELIN' MAN TWENTY	LYNYRD SKYNYRD CMC INTERNATIONAL
25	24	21	10	RHINOSAUR DOWN ON THE UPSIDE	SOUNDGARDEN A&M
26	26	27	5	DAYLIGHT FADING RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
27	37	—	2	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
28	NEW	1		TRUST CRYPTIC WRITINGS	MEGADETH CAPITOL
29	25	26	5	FREAK FREAK SHOW	◆ SILVERCHAIR EPIC
30	29	36	4	MAGNOLIA MAGNOLIA	THE SCREAMIN' CHEETAH WHEELIES CAPRICORN/MERCURY
31	32	31	15	H. AENIMA	TOOL ZOO/VOLCANO
32	27	28	6	JENNY SAYS ARE YOU WITH ME?	◆ COWBOY MOUTH MCA
33	31	29	3	PINK NINE LIVES	AEROSMITH COLUMBIA
34	28	22	23	GREEDY FLY RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
35	33	34	3	COME DOWN COIL	◆ TOAD THE WET SPROCKET COLUMBIA
36	30	32	8	WELCOME WELCOME	OUTHOUSE MERCURY
37	34	—	2	THE WORLD TONIGHT FLAMING PIE	PAUL MCCARTNEY CAPITOL
38	NEW	1		SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
39	40	—	2	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/VEEG
40	35	37	5	RHYTHMEEN RHYTHMEEN	ZZ TOP RCA

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 102 Mainstream rock stations and 78 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

MAY 31, 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	1	2	10	SEMI-CHARMED LIFE THIRD EYE BLIND	2 weeks at No. 1 ◆ THIRD EYE BLIND ELEKTRA/VEEG
2	3	4	13	THE IMPRESSION THAT I GET LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
3	2	1	16	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
4	7	8	8	IT'S NO GOOD ULTRA	◆ DEPECHE MODE MUTE/REPRISE
5	4	6	8	BITCH BLURRING THE EDGES	◆ MEREDITH BROOKS CAPITOL
6	9	13	10	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
7	15	18	8	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
8	6	5	13	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
9	5	3	12	STARING AT THE SUN POP	◆ U2 ISLAND
10	11	16	5	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
11	14	15	10	NOT AN ADDICT PARADISE IN ME	◆ K'S CHOICE 550 MUSIC
12	8	9	11	EYE "THE LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
13	13	14	6	FREAKS SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
14	10	7	20	SANTERIA SUBLINE	◆ SUBLINE GASOLINE ALLEY/MCA
15	16	12	17	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
16	18	21	8	HELL HOT	◆ SQUIRREL NUT ZIPPERS MAMMOTH
17	12	10	15	THE NEW POLLUTION ODELAY	◆ BECK DGC/GEFFEN
18	21	23	5	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
19	19	22	5	COME DOWN COIL	◆ TOAD THE WET SPROCKET COLUMBIA
★★★AIRPOWER★★★					
20	26	36	3	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
21	17	11	15	YOUR WOMAN WOMEN IN TECHNOLOGY	◆ WHITE TOWN BRILLIANT/CHRYSALIS/EMI
22	20	17	25	ONE HEADLIGHT BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
23	25	24	6	COLD CONTAGIOUS RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
24	22	19	10	ELEGANTLY WASTED ELEGANTLY WASTED	◆ INXS MERCURY
25	23	20	12	WHERE YOU GET LOVE BLUE SKY ON MARS	◆ MATTHEW SWEET ZOO/VOLCANO
26	28	29	5	DAYLIGHT FADING RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN
27	29	33	6	6 UNDERGROUND BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN
28	27	27	10	BATTLE OF WHO COULD CARE LESS WHATEVER AND EVER AMEN	◆ BEN FOLDS FIVE 550 MUSIC
29	31	32	6	FREAK FREAK SHOW	◆ SILVERCHAIR EPIC
30	30	31	11	SLEEP TO DREAM TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
31	NEW	1		TRIPPING BILLIES CRASH	◆ DAVE MATTHEWS BAND RCA
32	32	30	23	GREEDY FLY RAZORBLADE SUITCASE	◆ BUSH TRAUMA/INTERSCOPE
33	34	28	18	LAKINI'S JUICE SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
34	NEW	1		DRAWER PURE JUICE	SUMMERCAMP MAVERICK/REPRISE
35	NEW	1		LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
36	37	40	3	JENNY SAYS ARE YOU WITH ME?	◆ COWBOY MOUTH MCA
37	36	35	7	WHERE HAVE ALL THE COWBOYS GONE? THIS FIRE	◆ PAULA COLE IMAGO/WARNER BROS.
38	38	38	4	VIRTUAL INSANITY TRAVELLING WITHOUT MOVING	◆ JAMIROQUAI WORK
39	NEW	1		NEVER SAY NEVER RETREAT FROM THE SUN	◆ THAT DOG DGC/GEFFEN
40	39	—	2	SELL OUT TURN THE RADIO OFF	◆ REEL BIG FISH MOJO/UNIVERSAL



# HITS! IN TOKIO

Week of May 11, 1997

- ① Love Is All We Need / Mary J. Blige
- ② Block Rockin' Beats / The Chemical Brothers
- ③ I Want You / Savage Garden
- ④ Blood On The Dance Floor / Michael Jackson
- ⑤ The Real Thing / Lisa Stansfield
- ⑥ Request Line / Zhane
- ⑦ Monument Of Me / Merry-makers
- ⑧ Thinking Of You / Lisa Maxwell
- ⑨ Sometimes / The Brand New Heavies
- ⑩ Yasashii Kimochi / Chara
- ⑪ Love Really Hurts / Baha Men
- ⑫ Falling In Love (Is Hard On The Knees) / Aerosmith
- ⑬ Hard To Make A Stand / Sheryl Crow
- ⑭ Mama / Spice Girls
- ⑮ Young Boy / Paul McCartney
- ⑯ Head Over Heels / Allure Featuring Nas
- ⑰ Too Late, Too Soon / Jon Secada
- ⑱ Cream Stew / Akiko Yano
- ⑲ Heaven's Kitchen / Bonnie Pink
- ⑳ It's Alright, I Feel It / Nuyorican Soul  
Featuring Jocelyn Brown
- ㉑ Shangri - La / Denki Groove
- ㉒ Thinking Of You / Tony Toni Tone
- ㉓ Poetry Man / Zap Mama
- ㉔ Drowning / Cleveland Lounge
- ㉕ Elegantly Wasted / INXS
- ㉖ Somewhere In The World / Swing Out Sister
- ㉗ Hush / Kula Shaker
- ㉘ North Country Boy / The Charlatans
- ㉙ Runaway / Nuyorican Soul Featuring India Nagisani Matsuwaru Etcetera / Puffy
- ㉚ Finally / Eternal
- ㉛ I'm In Love / Jennifer Brown
- ㉜ Midnight In Chelsea / Jon Bon Jovi
- ㉝ Change The World (From "Phenomenon") / Eric Clapton
- ㉞ Tokyo Joe / Bryan Ferry
- ㉟ Aino Melody / Seiko Sato
- ㊱ Discotheque / U2
- ㊲ Yumejani / Spitz
- ㊳ Love Won't Wait / Gary Barlow
- ㊴ It's No Good / Depeche Mode
- ㊵ 5 Miles To Empty / Brownstone
- ㊶ Don't Speak / No Doubt
- ㊷ Reality / Adriana Evans
- ㊸ Sunny / Clementine
- ㊹ Stop By / Raahsan Patterson
- ㊺ I Will Survive / Cake
- ㊻ Say... If You Feel Alright / Crystal Waters
- ㊼ What She Wants / T.D.F.
- ㊽ Cosmic Girl / Jamiroquai
- ㊾ Staring At The Sun / U2

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM in TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.infojapan.com/JWAVE/>

# With A Hot New Single, Ever-Sulky Toad Shouldn't 'Come Down' Much Further

**GOOD INTENTIONS:** Even with a 10-year history, a seventh album just hitting the streets, and an imminent tour and appearance on "Late Show With David Letterman," the idea that **Toad The Wet Sprocket** is a credible pop/rock band remains an elusive, downright amusing idea for vocalist/guitarist **Glen Phillips**.

"It's weird. I was looking through Rolling Stone and Spin recently and finding it impossible to imagine being one of those bands in there, a band that's out and doing the thing," he says. "We've made an album, and we're going to tour and do a lot of promo, but it's just really strange to insert ourselves into what amounts to a scene, the market, the current thing that's happening. I can never, ever picture it."

Ready or not, Toad The Wet Sprocket's first single, "Come Down," from its May 20-released Columbia project "Coil," is already making murmurs across the board at radio: from triple-A, mainstream rock, and modern rock to mainstream top 40 and hot AC.

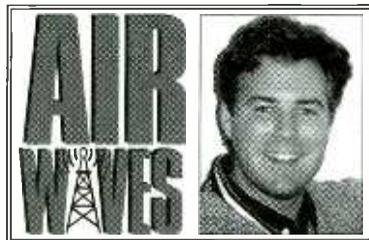
The single is just beginning to grow legs on the charts. So far, it's No. 19 on Billboard's Modern Rock Tracks chart and No. 6 on Rock Airplay Monitor's Triple-A Airplay chart.

Sounds like a hit? "I have no idea," laments Phillips. "I do really like the album, and I think we've done good work, but what that means commercially—I mean, look at **Radiohead**. They didn't win no Grammy, they didn't get no platinum."

Perhaps Phillips' seemingly persistent sulk is merely reflective of the band's guarded take on the image he says the media has forged. "We've managed to gain a pretty large following without ever having been seriously embraced within the print media. We've never been

mentionable enough to insult nor cool enough to mention," he says. "It's actually served us well. They eventually tend to trash the people who are great, anyway."

Phillips says that Toad, truth be told, is "not necessarily cool. I think our dynamic is more chess club than rock band. We enjoy each others' company



by Chuck Taylor

and get pleasure from doing what we do together."

Whether he'll admit it or not, so have others. Since its breakthrough in 1992, the band has scored two platinum albums—1992's "Fear" and 1994's "Dulcinea"—and three top 40 hits on Billboard's Hot 100 Singles chart, 1992's "All I Want" (top 10 on Billboard's Hot 100 Airplay and top 40 on Top 40 Airplay Monitor's Top 40 Airplay/Mainstream chart), '93's "Walk On The Ocean" (top 10 on Top 40 Airplay/Mainstream), and '94's "Fall Down" (No. 1 for six weeks on Billboard's Modern Rock Tracks and top five on Billboard's Mainstream Rock Tracks).

Its first showing on the charts was the Modern Rock Tracks top 30 hit "One Little Girl" in 1989, followed by the equally popular "Come Back Down" in 1990. Toad also succeeded with 1994's "Something's Always Wrong" (No. 9 on Modern Rock Tracks, No. 14 on Top 40 Airplay/Mainstream) and '95's "Good Intentions" (top 10 on Rock Airplay Monitor's Triple-A Airplay chart, top 20 on Billboard's Adult Top 40 and Adult

Contemporary charts, and No. 23 on Hot 100 Airplay).

Its latest effort, Phillips says, came after the Santa Barbara, Calif.-based band took a yearlong break to catch up on life outside of Toad The Wet Sprocket (named for a Monty Python skit; the band allegedly hates the name now). Phillips started making music with singer/guitarist **Todd Nichols** when he was 14, with the group forming a year later. The original lineup remains intact, with drummer **Randy Guss** and **Dean Dinning** on bass, keyboards, and vocals.

"From high school on, this is pretty much what we've done. We finished school and went on tour," Phillips says. "Not having done anything else, it was good for us (in 1995) to start a family and dig some deeper roots." With his wife of four years, Laurel, Phillips turned out two babies in less than two years: **Sophia** is now 18 months old, and **Zola** is 4 months.

"I think we had started taking the band a little for granted. After a year and a half on tour where you don't see friends and resent the situation—not the people—it's good to get some space," he adds. "Now, we've come back, and we're really excited to play, more than we've been in years."

"Come Down," according to Phillips, plays to the thematic strengths the band has embraced since its beginnings: "It's a recurring theme, it's self-pity, but constructive pity, I like to think," he says. "This one is a good, general self-disgust song tempered with a little, 'Gee, this person still likes me. Thank you for being so supportive.'"

The music, meanwhile, was of Nichols' doing, which Phillips finds "immediately a lot of fun and very simple." For the entire process of creating "Coil," in fact, he says the goal was to craft songs that would be a blast to perform over the long haul: "If a song wasn't fun to do in the first half hour of writing it, we let it go. The emphasis was on energy and excitement. It's still definitely mellow material, but for us, it just feels more immediate. There's more spontaneity, less candy on top—though it's still not exactly a [Henry] Rollins album."

Lyrical, Phillips says, "I tried to be less ambiguous. I'm sick of writing vaguely poetic nonsense. I didn't want to settle so easily for things."

With the album now in stores, Toad The Wet Sprocket is gearing up for a 13-date tour at venues with 1,000-1,500 seats. "We're trying to link it to the people that actually listen to our music, so it's kind of a fan-appreciation tour," Phillips says. Defining the flavor, free tickets will be given to consumers who purchase the CD or tape in tour towns within the first week of release.

"It kind of gets around all those contest winners who are more into being contest people; it'll only be those who are crazy enough to run out and buy the music the first day." Mid to late summer, he says, thus far remain up in the air.

In the meantime, Phillips is already entertaining ideas of what his kids might think of Toad's music down the line. "Our songs have always been about being depressed, so when our kids are 16 and just learning to be depressed, they'll probably listen and say, 'You were deep then. What happened?'"

# Davis Focuses On WDAS Heritage, And Its Future

**IT'S NOT HOW QUICK** you rise in this business, but how long you stay there—we have to figure out how to have longevity in our careers," says Daisy Davis, assistant PD of heritage R&B adult outlet **WDAS-FM Philadelphia**.

"Cream always rises to the top. With everyone buying all these stations, we have to become the cream—we have to become better at what we're doing. Right now, I'm not a PD, but I do a lot of things that a PD would do: I get on **Maximizer**, **Arbitrends**, **Tapscan**.

"Next week I'm taking a trip to Maryland to **Arbitron**. You have to be better because it's going to be real competitive. It goes beyond relationships. It's about what can you really do. [The question is], 'Can you get me some numbers and some revenue?'"

The fact that very few African-Ameri-

cans hold prominent positions within radio is an issue of concern to Davis. She feels that there are too few women serving as examples and mentors to others working up the ranks. "What we have to do, as women, is latch onto women. Most of my mentors have been men," she acknowledges, citing **WDAS-FM PD Joe "Butterball" Tamburro**, **Jerry Boulding**, **Lee Michaels**, **Tony Kidd**, and **Barry Mayo**.

"As the women get into position, we have to reach back and pull up some other women with us. I was thinking about that the other day, because **Maye James** [independent promoter and former **WBLS** New York staffer] is my biggest mentor, but we really don't have [many such mentors] as women in this industry."

As assistant PD working with longtime PD **Tamburro**, Davis continues to hone music, programming, and management skills at a station whose roots in the community, and reputation in the music business, go back 30 years. "There is a responsibility for **WDAS** to live up to [what] **WDAS** has always been," notes Davis of the station's role in the civil-rights struggle as well as in the breaking of numerous artists.

"One thing about **GM Kernie Anderson** is that he's very much involved in the black community and [its] many issues and [in] keeping our ear to the ground. It's something that we enjoy and that we welcome."

**WDAS** is an R&B adult outlet, targeting the 25-54 demo with a mix of currents, recurrents, and gold. "The gist of what we play, especially during prime time, is

music that people are very familiar with, the songs they really want to hear," says Davis. In the recent winter Arbitron survey, **WDAS** was No. 1 in 25-54.

Here's a recent 4 p.m. hour on **WDAS**: **Teena Marie**, "Portuguese Love"; **Babyface**, "Every Time I Close My Eyes"; **Barry White**, "It's Ecstasy When You Lay Down Next To Me"; **Brandy**,

"Missing You"; **Cheryl Lynn**, "Encore"; **Toni Braxton**, "You Mean The World To Me"; **Isley Brothers**, "Don't Say Goodnight (It's Time For Love)"; **Stevie Wonder**, "That Girl"; and **Whitney Houston**, "Why Does It Hurt So Bad."

The station is in its third year of giving away \$1,000 every day. Those winners qualify to win a **Chrysler Sebring** in a drawing at the end of the month. And the sta-

tion is known for its massive annual **Unity Day** concerts, set this year for Aug. 17.

**Chicago** native Davis graduated from **Illinois State University** with a degree in communications and got her first radio gig as a sales assistant at **WBMX Chicago**. She worked her way up to continuity director, then production coordinator, traffic coordinator, and programming assistant, then assistant music director and later music director to PD **Lee Michaels**.

When **Barry Mayo** bought the station, brought in PD **Tony Kidd**, and began the R&B adult format in 1988, Davis eventually took an offer to move to **Norfolk, Va.**, to program **WMYK**, but it was a short stint.

Davis found herself out of radio for two years, taking on independent promotion gigs and later doing a part-time air shift. The on-air experience was valuable, says Davis—although she has not been on-air since—because it helped her to understand and direct jocks. "I never really got comfortable with being on the air," she says, "but it made me more sympathetic to what jocks do."

She joined **WDAS** in 1993 as music director and was upped to assistant PD last year. Working with **Tamburro** has been educational, she says. "He's incredible—just to work with someone that is such a legend, whom you can learn so much from, is great. When I first got here, we didn't have any research, but **Butter** was my research. He's also very good at dealing with people, and I can learn some things about diplomacy from him." **JANINE COVENEY**



## EXECUTIVE TURNTABLE

**STATION SALES.** Emmis Broadcasting has entered into a three-year agreement to take over the operations and eventually purchase **Tribune jazz outlet WQCD** (CD101.9) New York. The deal gives Emmis a third station to combo with crosstown R&B **WQHT** (Hot 97) and R&B adult **WRKS** (Kiss-FM).

**Rainbow-PUSH Coalition**, a civil rights group headed by **the Rev. Jesse Jackson**, has challenged **Viacom's** proposed sale of four Washington, D.C., stations to **Evergreen Media**, according to **The Washington Post**. The organization asked the **Federal Communications Commission** to block the transfer until **Viacom** seeks minority buyers for the stations. A **Viacom** spokesman told **The Post** that **Rainbow's** filing is without merit and would not delay completion of the deal.

**FORMATS.** **WYXR** (Star 104.5) Philadelphia is now using the slogan "hits of the '80s and '90s." PD **Dave Allen** says that the station is "still hot AC, just playing fewer modern AC crossovers." New R&B adult outlet **KDEO-FM** (Cool

102.7) **Honolulu** puts in for the calls **KHUL**. **WRGX** New York picks up the new calls **WWXY** to match its Y107 handle. Simulcast sister **WWHB** Riverhead, N.Y., is now **WWVY**. The third outlet in the simulcast, **WZVU** Monmouth, N.J., is still in a local marketing agreement and will not change calls until the sale to **Odyssey Communications** closes.

**FOLKS.** Interim PD and longtime music director **Toya Beasley** is named PD at R&B adult **WRKS** (Kiss-FM) New York, replacing **Vinnie Brown**. And at R&B adult rival **WBLS**, music director **Michelle Campbell** is upped to PD. Interim PD and assistant PD **Reggie Rouse** exits. **Denny Alexander**, PD of **Heritage** oldies outlet **WKLX** Rochester, N.Y., joins **Paxson Communications** as VP/director of programming for its five Tallahassee, Fla., outlets. Top 40 **KQIZ** Amarillo, Texas, PD **Ted Kelly** returns to New Orleans, where he had previous gigs at **WEZB** (B97) and **WNOE-AM**, to become PD/morning man at the new **WKSX** (Kiss Country 106.1), which flipped last week from modern **WZRH**.

### Thornton-Directed Vid Adds Fuel To Widespread Panic

BY MELINDA NEWMAN

NEW YORK—The members of Capricorn Records act Widespread Panic know that having Oscar winner Billy Bob Thornton direct the video for their new single, "Aunt Avis," will get them attention they otherwise might not have received, but they stress they aren't jumping on the celebrity bandwagon.

"When word first got out that we were doing this video, people brought up points on our [Internet message board] that [we're] going to sell out," says bassist David Schools. "And other people were posting, 'You've got to remember you're talking about the Panic here and remember Billy Bob did the best thing they've done,'" referring to the act's 1991 longform video, "Live From The Georgia Theater."

So Panic's new work with Thornton, the director, writer, and star of "Sling Blade," actually reunites the two parties, who met several years ago through Thornton's then manager, Phil Walden, president of Capricorn.

"I remember the first time we met Billy Bob, we didn't know what to think," recalls Schools. "We were playing a club in Hilton Head [N.C.], and he walks in, this 6-foot-2-inch guy in a black ankle-length duster. He's sort of an outlaw actor. I think there's a connection between the way we make records and the way he makes movies."

In mid-June, the clip for "Aunt Avis" will go to video outlets. At the same time, the song will be serviced to triple-A and album rock radio.

Up until this time, the band has not had good experiences making clips, says Schools, cataloging one video disaster after another. "Billy Bob's kind of restored our faith in the medium," he adds. "He made this less painful than some of our photo shoots."

For Thornton, it was a chance to help some friends and to work in a medium that he's previously shunned.

"I've been offered videos before, and

I don't do them," Thornton says. "But Phil and I are still real close, and he told me about this new video and wanted to know if I'd do it. I said absolutely, because they're my buddies, too, as well as being a fantastic band."

"Aunt Avis," a Southern Gothic tale about redemption and freedom written



Academy Award winner Billy Bob Thornton, center with cap, directs band members of Widespread Panic on the set of the act's clip "Aunt Avis."

by Vic Chesnutt (who appeared in "Sling Blade"), appealed to Thornton. "It's moody, swampy. I like that kind of music," he says. "This one had something I could immediately latch onto in terms of a story idea. I didn't write this song, but there are things there that I can relate to at this time."

The result is a clip that blends performance with an ethereal concept. The band performs in the background as a young woman, played by Laura Dern, seeks counsel from her ghostly elders on how to break free from the small-town chains that trap her.

Thornton returned to his native Arkansas in April to lens the two-day, \$120,000 production. It was shot primarily in a barn owned by two of Thornton's high school buddies. "You can't make something like that in L.A.," he says with a laugh. "You know the air is different in the South; it hangs heavy. We got back to [Arkansas], and everybody immediately started sweating."

Once it was shot, Thornton had his doubts about the clip. But by the time editing was near complete, he knew he had what he was looking for. "You know, when I first watched it, I thought, 'God, I don't know, maybe it's not there all the way,' and of course, that was before it was completely cut, but I'm actually very, very proud of it... I'm not saying our video is 'Gone With The Wind,' but at least it's about something."

Capricorn GM Philip Walden Jr. hopes it's about increased exposure for Widespread Panic, but he knows it may take more than a celebrity-directed clip to get the band the attention it deserves.

"Obviously, we're hoping it will make people pay more attention to the clip, but it's certainly not a cure-all for the band or for the track; radio is still going to be more important," he says. However, he adds that the news Thornton was involved "got a second wave of press on a record that's been out since February."

Meanwhile, Thornton has no plans to direct any more clips, but that doesn't mean his career in music is over. He's writing a screenplay, roughly informed by his years spent playing in bands with such names as Nothin' Doin', Tres Hombres, and Blue & the Velvets.

"The movie is kind of a surprise," he says, "but I will say it has to do with people who could have been somebody who are afraid to leave home."

FOR WEEK ENDING MAY 18, 1997

# Billboard

# Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- Mary J. Blige, Love Is All We Need
- Adriana Evans, Seein' Is Believing
- The Notorious B.I.G., Hypnotize
- Erykah Badu, Next Lifetime
- Heavy D, Big Daddy
- Dru Hill, In My Bed
- Lil' Kim, Crush On You
- Makaveli, Hail Mary
- Scarface, Smile
- Big Mike, All A Dream
- Tracey Lee, Theme
- Warren G, Smokin' Me Out
- Toni Braxton, I Don't Want To
- Mark Morrison, Return Of The Mack
- Dionne Farris, Hopeless
- Changing Faces, G.H.E.T.T.O.U.T.
- Master P & Steady Mobbin', If I Could...
- Eric Benet, Femininity
- Joe, Don't Wanna Be A Player
- Gyrl, Get Your Groove On
- Michael Jackson, Blood On The Dance Floor
- Kenny Lattimore, For You
- Phajja, What Are You Waiting For?
- 112, Cupid
- Jamiroquai, Virtual Insanity
- Next Level, I Don't Know
- Brownstone, 5 Miles To Empty
- Camp Lo, Black Nostaljack Aka Come On
- Ray J, Everything You Want
- Tha Truth, Makin' Moves

\*\*\* NEW ONS \*\*\*

Taral, Distant Lover  
Rampage f/Billy Lawrence, Take It To The Streets  
Rome, Do You Like This  
Heavy D, Keep It Comin'  
Born Jamericans, Gotta Get Mine  
O'Jays, What's Stopping You



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- Reba McEntire, I'd Rather Ride Around With You
- Kevin Sharp, She's Sure Taking It Well
- Lee Ann Womack, Never Again, Again
- Deana Carter, Count Me In
- Collin Raye, On The Verge
- LeAnn Rimes, The Light In Your Eyes
- Alan Jackson, Who's Cheatin' Who
- Mark Chesnutt, Let It Rain
- Mila Mason, Dark Horse
- Sawyer Brown, Six Days On The Road
- Toby Keith, We Were In Love
- John Michael Montgomery, I Miss You A Little

\*\*\* NEW ONS \*\*\*

Big House, You Ain't Lonely Yet  
Crawford/West, Summertime Girl  
Emilio, She Gives  
Kathy Mattea, I'm On Your Side  
The Buffalo Club, Nothin' Less Than Love

\*\*\* NEW ONS \*\*\*

† Indicates Hot Shots

\*\*\* NEW ONS \*\*\*

13 Vince Gill, A Little More Love  
19 Meredith Brooks, Bitch  
20 Babyface, How Come, How Long  
21 Fiona Apple, Sleep To Dream  
22 Blackstreet, Don't Leave Me  
23 Lee Roy Parnell, Lucky Me, Lucky You †  
24 Faithless, Insomnia  
25 No Doubt, Sunday Morning  
26 Counting Crows, Daylight Fading  
27 Third Eye Blind, Semi-Charmed Life  
28 En Vogue, Whatever  
29 Jonny Lang, Lie To Me  
30 White Town, Your Woman  
31 Ben Folds Five, Battle Of Who Could...  
32 Mary J. Blige, Love Is All We Need  
33 Erykah Badu, Next Lifetime  
34 Tonic, If You Could Only See  
35 Depeche Mode, It's No Good  
36 Puff Daddy & Faith Evans, I'll Be Missing You  
37 Toni Braxton, I Don't Want To  
38 Aaliyah, 4 Page Letter  
39 Warren G, Smokin' Me Out  
40 Paula Cole, Where Have All The Cowboys Gone?  
41 Ginuwine, Tell Me Do U Wanna  
42 Silverchair, Freak  
43 Bon Jovi, Midnight In Chelsea  
44 Mark Morrison, Return Of The Mack  
45 Matchbox 20, Push  
46 Dru Hill, In My Bed  
47 Darla Hood, Big Fine Thing  
48 Robyn, Do You Know (What It Takes)  
49 K's Choice, Not An Addict  
50 OMC, How Bizarre

\*\*\* NEW ONS \*\*\*

Aerosmith, Hole In My Soul  
Prodigy, Breathe  
The Smashing Pumpkins, The End Is The Beginning...  
Scarface f/Makaveli, Smile  
Sublime, Wrong Way  
702, Get It Together  
Changing Faces, G.H.E.T.T.O.U.T.  
Goc's Property, Stomp  
OMC, How Bizarre  
Toad The Wet Sprocket, Come Down

\*\*\* NEW ONS \*\*\*

1 The Notorious B.I.G., Hypnotize  
2 Spice Girls, Say You'll Be There  
3 Chemical Brothers, Block Rockin' Beats  
4 Foo Fighters, Monkey Wrench \*\*  
5 The Wallflowers, The Difference  
6 Hanson, Mmmhob  
7 The Verve Pipe, The Freshmen  
8 U2, Staring At The Sun  
9 Savage Garden, I Want You  
10 Live, Freaks  
11 Bush, Cold Contagious  
12 Blur, Song 2  
13 Jamiroquai, Virtual Insanity  
14 Lil' Kim, Crush On You  
15 Squirrel Nut Zippers, Hell  
16 Foxy Brown Feat. Jay-Z, I'll Be  
17 The Offspring, Gone Away

\*\*\* NEW ONS \*\*\*

1 George Jones, I Don't Need Your Rockin'  
2 Collin Raye, On The Verge  
3 Reba McEntire, I'd Rather Ride Around With You  
4 John Michael Montgomery, I Miss You A Little  
5 Alan Jackson, Who's Cheatin' Who  
6 Deana Carter, Count Me In  
7 Kevin Sharp, She's Sure Taking It Well  
8 Mark Chesnutt, Let It Rain  
9 Lee Ann Womack, Never Again, Again  
10 Vince Gill, A Little More Love  
11 Sawyer Brown, Six Days On The Road  
12 Mark Wills, Places I've Never Been  
13 Tanya Tucker, Little Things  
14 Tracy Lawrence, Better Man, Better Off  
15 LeAnn Rimes, The Light In Your Eyes

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING MAY 31, 1997.

**THE BOX**  
MUSIC TELEVISION  
YOU CONTROL

Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Toni Braxton, I Don't Want To

BOX TOPS

- Changing Faces, G.H.E.T.T.O.U.T.
- Aaliyah, Four Page Letter
- Dru Hill, In My Bed
- 112, Cupid
- Spice Girls, Say You'll Be There
- Mark Morrison, Return Of The Mack
- Hanson, Mmmhob
- Master P, If I Could Change
- Backstreet Boys, Quit Playing Games (With My Heart)
- Goc's Property, Stomp
- Jocelyn Enriquez, A Little Bit Of Ecstasy
- Freak Nasty, Da Dip
- Rome, I Belong To You

NEW

- Abra Moore, Four Leaf Clover  
Birdbrain, Youth In America  
Brian McKnight & Diana King, When We Were Kings  
Cake, Frank Sinatra  
Camp Lo, Black Nostaljack  
Culture Beat, Take Me Away  
K-Ci & JoJo, You Bring Me Up  
Lox, We'll Always Love You Big Poppa  
MxPx, Chick Magnet  
98 Degrees, Invisible Man  
O'Jays, What's Stopping You  
Puff Daddy & Faith Evans, I'll Be Missing You  
Rome, Do You Like This  
Sammy Hagar, Little White Lie  
Supergrass, Cheapskate  
That Dog, Never Say Never  
The Wallflowers, The Difference  
Born Jamericans, Gotta Get Mine  
Brigitte McWilliams, Fire  
Chubb Rock, Beef  
Dr. Octagon, Blue Flowers  
Jon Bon Jovi, Midnight In Chelsea

Kilo Ali, Show Me Love  
Tasha Holiday, So Real, So Right



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

- Prodigy, Breathe
- H2O, Family Tree
- Vallejo, Just Another Day
- Cat Power, Nude As The News
- Camp Lo, Black Nostaljack
- Dr. Octagon, Blue Flowers
- Faith No More, Last Cup Of Sorrow
- Luscious Jackson, Under Your Skin
- Supergrass, Richard III
- Sinead O'Connor, This Is To Mother You
- Tricky, Makes Me Wanna Die
- Sublime, Wrong Way
- Cake, Frank Sinatra
- Daft Punk, Around The World



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Orbital, The Saint (new)  
Suede, Trash (new)  
Suede, Saturday Night (new)  
Headstones, Cubically Contained (new)  
Counting Crows, Daylight Fading (new)  
Shortfall, Drive (new)  
KRS-ONE, Step Into A World (new)  
Faith No More, Last Cup Of Sorrow (new)  
Savage Garden, I Want You  
Backstreet Boys, Quit Playing Games (With My Heart)  
INXS, Elegantly Wasted  
U2, Staring At The Sun  
Hanson, Mmmhob  
The Age Of Electric, Remote Control  
Daft Punk, Da Funk

White Town, Your Woman  
Notorious B.I.G., Hypnotize  
The Chemical Brothers, Block Rockin' Beats



Continuous programming  
Hawley Crescent  
London NW18TT

- Michael Jackson, Blood On The Dance Floor
- The Blueboy, Remember Me
- Spice Girls, Who Do You Think You Are?
- Depeche Mode, It's No Good
- R. Kelly, I Believe I Can Fly
- Apollo 440, Ain't Talkin' 'bout Dub
- Sash, Encore Une Fois
- U2, Staring At The Sun
- White Town, Your Woman
- No Doubt, Just A Girl
- Daft Punk, Around The World
- Er Vogue, Don't Let Go (Love)
- The Cardigans, Lovefool
- Lisa Stansfield, The Real Thing
- Blackstreet, Don't Leave Me Know
- Gary Barlow, Love Won't Wait
- Jamiroquai, Alright
- B. Real/Busta Rhymes, Hit 'em High
- Robbie Williams, Old Before I Die
- George Michael, Star People



Continuous programming  
2806 Opryland Dr  
Nashville, TN 37214

- Out Of Eden, More Than You Know
- Considering Lily, Cup
- Kathy Troccoli, Love One Another
- dc Talk, Just Between You And Me
- 4 Him, Measure Of A Man
- Crystal Lewis, Beauty For Ashes
- Code Of Ethics, Soulbait
- Cindy Morgan, The Master's Hand
- The Waiting, Never Din
- R. Kelly, I Believe I Can Fly

- Joe Diffie, This Is Your Brain
- Travis Tritt, She's Going Home With Me
- Tim McGraw & Faith Hill, It's Your Love
- Patty Loveless, The Trouble With The Truth
- Mary Chapin Carpenter, The Better To Dream...
- Gary Allan, From Where I'm Sitting
- James Bonamy, The Swing
- Alison Krauss & Union Station, Find My Way...
- Doug Stone, Made For Lovin' You
- Lyle Lovett, That's Right
- Terri Clark, Just The Same
- Skip Ewing, Mary Go Round

\*\*\* NEW ONS \*\*\*

Sherrie Austin, Lucky In Love  
Toby Keith, We Were In Love



Continuous programming  
1515 Broadway, NY, NY 10036

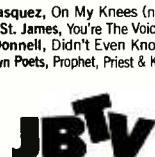
- Jewel, You Were Meant For Me
- Paula Cole, Where Have All The Cowboys Gone?
- Savage Garden, I Want You
- The Wallflowers, One Headlight
- Shawn Colvin, Sunny Came Home
- Spice Girls, Say You'll Be There
- Hanson, Mmmhob
- U2, Staring At The Sun
- Meredith Brooks, Bitch
- Duncan Sheik, Barely Breathing
- INXS, Elegantly Wasted
- Be Gees, Alone
- Barenaked Ladies, The Old Apartment
- The Wallflowers, The Difference
- Dave Matthews Band, Crash Into Me
- En Vogue, Whatever
- 17 Beaties, Yesterday
- Sarah McLachlan, Possession
- The Verve Pipe, The Freshmen
- Toni Braxton, I Don't Want To
- John Mellencamp, Key West Intermezzo
- Sheryl Crow, If It Makes You Happy
- The Cardigans, Lovefool
- Counting Crows, A Long December
- 25 Monica, For You I Will
- 26 Beaties, Hey Jude
- 27 Beaties, Get Back
- 28 Beaties, Can't Buy Me Love
- 29 Beaties, Live At The BBC Medley
- 30 Jewel, Who Will Save Your Soul

\*\*\* NEW ONS \*\*\*

Jewel, Foolish Games  
Steve Winwood, Spy In The House Of Love  
Robyn, Do You Know (What It Takes)  
Rome, I Belong To You  
Sister Hazel, All For You

\*\*\* NEW ONS \*\*\*

Jaci Velasquez, On My Knees (new)  
Rebecca St. James, You're The Voice (new)  
Erin O'Donnell, Didn't Even Know (new)  
Small Town Poets, Prophet, Priest & King (new)



One hour weekly  
216 W Ohio  
Chicago, IL 60610

- Meredith Brooks, Bitch
- D.J. Shadow, Midnight In A Perfect World
- Slush, Touch
- Tranquility Bass, We All Want To Be Free
- Pavement, Shady Lane
- Luscious Jackson, Under Your Skin
- The Chemical Brothers, Block Rockin' Beats
- Reel Big Fish, Sell Out
- That Dog, Never Say Never
- Birdbrain, Youth In America
- Body Count, I Used To Love Her
- Helmet, Exactly What You Wanted
- Wink, Are You There
- TDF, Rip Stop
- Darla Hood, Big Fine Thing



1/2-hour weekly  
46 Gifford St  
Brookton, MA 02401

- Radish, Little Pink Stars
- The Cardigans, Been It
- London Suede, Trash
- Local H, Fritz's Corner
- Ani DiFranco, In Or Out
- Morphine, Early To Bed
- Reel Big Fish, Sell Out
- Polara, Transformation
- Pulsars, Tunnel Song
- Code Of Ethics, Soulbait
- The Orb, Toxygene
- The Chemical Brothers, Block Rockin' Beats
- Wink, Are You There

## CHET ATKINS TO RECEIVE '97 BILLBOARD CENTURY AWARD

(Continued from page 1)

Award live in December at the Billboard Music Awards. The program will be telecast in North America in December.

Atkins will become the sixth recipient of the Century Award, as determined through ongoing confidential consultation by Billboard editor in chief Timothy White and publisher Howard Lander with hundreds of artists and industry professionals.

Previous artists who have been honored with the award are George Harrison (1992), Buddy Guy (1993), Billy Joel (1994), Joni Mitchell (1995), and Carlos Santana (1996).

"Rock'n'roll snatched the guitar out of the country and western toolbox and made it a mechanism of musical potency," notes White, "but Chet Atkins wrestled the instrument back in the most gentlemanly fashion and took it to a unique new artistic peak as a countrified fount of solo verve and contoured melody.

"Suddenly, country guitar had a highly sophisticated voice, as worldly, refined, and nuanced as that of the most virtuoso fiddler," White continues. "In the process, Atkins conceived an intimate modern matrimony of pop, jazz, rock, classical, and myriad American root forms that inspired everyone from the most ambitious Nashville pickers to the Beatles, Eric Clapton, and Dire Straits.

"Chet Atkins is a true pioneer as a player, composer, A&R chief, producer, label executive, and architect of the music industry, whose vision continues to be hands-down extraordinary. Meantime, Chet's latest album on Columbia, 'The Day Finger Pickers Took Over The World,' is one more prismatic delight, right up there with 'Chester And Lester' in '76 and 'A Legendary Performer' in '77 on RCA, or Columbia's 'Sails' in '87 and 'Neck And Neck' with Mark Knopfler in 1990. Billboard can think of no other artist more deserving of the 1997 Century Award than Chet Atkins."

Reached at his Music Row office here, Atkins reacted to the news of the Century Award with surprise and gratitude. With his usual modesty, he says, "I don't deserve this. I didn't know what the hell I was doing. I just happened to be there, and I think any musician could have done the same thing. Once in a while, I wonder, 'How in the hell did I come from a holler in East Tennessee and get here?' I got fired everywhere I went. I guess I was different. I had been back in the sticks practicing and practicing and not listening to anything else."

Chester Burton Atkins was born June 20, 1924, in Luttrell, in the Clinch Mountains of East Tennessee. His mother played piano, and his father

## RIAA, TIME-LIFE

(Continued from page 6)

The compilers were unusually successful in gaining artist support for the set, largely because a portion of the Time-Life and record company proceeds will benefit RIAA anti-piracy efforts. No price has been set for the collection, which will be available only through direct mail.

Talks are still taking place to land a track from the Rolling Stones, the last superstar holdout. Regardless, the source says, "it's going to be the greatest set ever."

*This story was prepared by Ken Schlager, editorial director of Billboard Bulletin.*

was a music teacher who introduced young Chet to 78 rpm records by country music pioneer Jimmie Rodgers (played on the Atkins windup phonograph). He traded an old pistol for an acoustic Silvertone guitar and largely taught himself to play. He built his own amp and improvised a pickup from a contact mike attached to the guitar's bridge (forgetting, he now laughs, that the Atkins house had no electricity).

Atkins listened as much to the blues of Blind Lemon Jefferson as he did to early country records by Rodgers and the Carter Family. He discovered pop music on the radio and was thrilled by the sounds of Benny Goodman. Chet's older brother performed with Les Paul, and that influence reached him.

Atkins recalls now that in those days, guitar players used straight picks, but he saw his stepfather playing with a thumb pick and three fingers. Then, when he heard Merle Travis records on the radio, he knew what he was going to do. He concentrated on finger picking, but—not realizing that Travis played with thumb and one finger—he taught himself to play with thumb and three fingers.

By the time he graduated from high school, Atkins had taught himself enough guitar to get hired on "The Bill Carlisle Show" on WNOK Knoxville, Tenn. At the station, he also played with the Dixieland Swingsters and was exposed to radio transcriptions by George Barnes, Paul, Django Reinhardt, and Andrés Segovia. Still, he settled into his own style early on and

taught himself to play rhythm and melody at the same time. He experimented with various tunings and learned harmonics by watching steel guitar players.

He moved through a number of radio station gigs—"I was fired all the time," Atkins likes to joke—from Richmond, Va., to Raleigh, N.C., from Cincinnati to Denver. His stint at KWTO Springfield, Mo., had fateful repercussions. Pioneer RCA Victor executive Steve Sholes heard Atkins on a Mutual broadcast from KWTO, liked what he heard, and tried to reach Atkins, who by then had been fired and moved on to Denver. Once Sholes found him, he convinced Atkins to meet him in Chicago for a recording session for Victor.

Three of the eight songs he cut in 1949 were instrumentals. Those three caught on with radio and convinced Sholes that Atkins was a talent to watch, and he named him studio guitarist for RCA's fledgling Nashville operation.

Meanwhile, Atkins had been working with the Carter Family and played his first Grand Ole Opry appearance in 1946. The Opry made him a regular in 1950, and his role at RCA Nashville grew. When Sholes was promoted to head of A&R for RCA in New York in 1957, he named Atkins manager of the Nashville operation.

"I always liked telling people what to do," he says. "I was lucky because I knew four chords, and they only knew three."

Atkins and Decca/MCA pioneer

Owen Bradley were largely responsible for creating what became the country music industry in Nashville. Atkins says his breakthrough as a producer came with Don Gibson's 1957 hit "Oh Lonesome Me." After that, he says, "the hits started coming. That gave me all kinds of confidence. Before, I had always been afraid of being fired again."

He became a division VP for RCA in 1968. In those early years at the label, Atkins supervised the recordings of a roster usually numbering 25 or so—artists ranging from Eddy Arnold to Perry Como to Homer & Jethro, from Floyd Cramer to Al Hirt to Jim Reeves. His signings at RCA included Charley Pride, Waylon Jennings, Roy Orbison, Bobby Bare, and Connie Smith. He also gave rise to what became known as the "Nashville sound," a smoother brand of country than the honky-tonk that had reigned.

As a picker, he worked on Hank Williams sessions in the early 1950s. He played on Presley's RCA sessions. As a musician, his renown spread worldwide, and as "Mr. Guitar," as he became known, he inspired countless guitar players. Over the years, he's played with symphonies all over the world and made an acclaimed appearance at the 1960 Newport Jazz Festival.

His first of 11 Grammy Awards came in 1967 for the album "Chet Atkins Picks The Best." Subsequent Grammys came for recordings made with the likes of Travis, Paul, and Knopfler.

Harrison wrote the liner notes for "Chet Atkins Picks On The Beatles" in

1966, and that same year Atkins recorded an album with Arthur Fiedler and the Boston Pops. He was inducted into the Country Music Hall of Fame in 1973. The National Academy of Recording Arts and Sciences awarded him its lifetime achievement award in 1993.

Atkins remains a Nashville leader. He continues to record for Columbia Records (which he joined in 1982). He works with Gibson Musical Instruments in guitar design. His occasional Monday-night sessions at Caffè Milano have attracted musicians ranging from Larry Carlton to Peter Frampton. His first downtown musicians' festival takes place in June. He also remains active in charities. In 1972, he received the Humanitarian Award from the National Council of Christians and Jews. Billboard's Nashville office, meanwhile, is located at the corner of Music Square West and Chet Atkins Place.

His protégé Steve Wariner says of Atkins, "I've been with Chet all over the world and seen him with Paul McCartney and George Harrison, with label heads and presidents, with classical musicians and jazz musicians, and he remains the same man. He's never forgotten his roots. We'll come back from the White House or wherever, and he wants to head straight to Arnold's Country Kitchen for some cornbread and beans."

With characteristic modesty, Atkins says of his achievements, "I've just been lucky."

The only title he uses for himself is "C.G.P."—"Certified Guitar Player."

## CARLISLE'S CHRISTIAN 'KISSES' CAPTURES HEARTS AT COUNTRY

(Continued from page 1)

along with it.

When Diadem recording artist Bob Carlisle wrote the song for his daughter Brooke's 16th birthday, the veteran contemporary Christian artist had no idea the song would become a No. 1 crossover hit in just three weeks on Billboard's Adult Contemporary chart. He also had no idea that it would become the center of an intense cover battle at country radio that now sees his own country remix competing for airplay with two other versions.

In addition, he could not have known that his album would explode when it finally reached the mainstream market. Originally released as "Shades Of Grace" by Diadem to the Christian market in summer 1996, the album was renamed "Butterfly Kisses (Shades Of Grace)" and released to mainstream retail channels May 13 by parent company Jive, which is distributed by BMG. (Diadem, which is distributed by Brentwood, is part of the Benson Music Group, which is owned by Jive parent Zomba.)

The album soars from No. 95 to No. 2 this issue on The Billboard 200. According to SoundScan, the album sold 100,000 units last week—its first in mainstream retail channels—making it by far the best-selling week ever for a contemporary Christian act.

"I'm numb," Carlisle says. "I'm waiting for the alarm to ring to wake up. It's just amazing."

"It's a huge, huge hit record that is touching people in a way a hit record probably hasn't touched people in the last five years or 10 years," says Jive president (U.S.) Barry Weiss. "It's a cultural phenomenon. This transcends being a hit record on the radio."

Carlisle says the song was so personal that he wasn't going to put it on the album. "I was alone in my office one night, and I came to the realization that

I don't have this child under my roof for too much longer," he says. "I pulled out some photos of me walking her on a horse and different things that are depicted in the song, and I just came unglued. The song poured out of me. It was just a gift for her."

Carlisle's wife convinced him to play it for former Diadem head (now Benson Music Group VP of artist development) George King. "[He] said this has to be on the record," Carlisle recalls. "None of us had any idea folks would take it to heart the way they have."

The song was included on Carlisle's "Shades Of Grace" album, which first charted on Billboard's Top Contemporary Christian albums chart in June 1996. The song became a hit at Christian radio, and on April 24 of this year, Carlisle and co-writer Randy Thomas took home Dove Awards from the Gospel Music Assn. for song of the year and inspirational song of the year. At that time, the track was gaining momentum at mainstream AC radio because Zomba was starting to push it to the general market.

"Clive Calder, our COO, listened to all the music on the new label he'd acquired and found [the song] and felt it had mainstream potential," says Jive senior VP/GM (U.S.) Tom Carrabba. "Two months ago, Barry called me into his office and said, 'Clive thinks this is a smash. What do you think?' We listened, and a tear came into my eye. We decided there was something there we needed to move quickly."

Jack Satter, Jive's senior VP of pop promotion, began playing the song for radio stations on a trip through Flori-

da. He promised to send stations a copy when he got back to New York, but, he says, by that time Mason Dixon at WAKS Tampa, Fla., had already sent someone to buy "Shades Of Grace" from a Christian bookstore. (The album was not yet available anywhere else.)

"By the time I got back to New York, he had blown this record through the roof," Satter says. "As a result, Scott Shannon here in New York got wind of it. I was listening to the station the morning he played it, and I couldn't even believe the calls that were coming in... In a matter of a few days, this thing just snowballed and exploded."

The song debuted at No. 21 on Billboard's Adult Contemporary chart for the week ending May 10, climbed to No. 3 May 17, and went to No. 1 in the May 24 issue, where it remains this issue.

The album debuted on Billboard's Top Contemporary Christian albums chart June 29, 1996, and peaked at No. 1 May 10, when the single became a hit at mainstream radio. That same week, Carlisle also topped Billboard's Heatseekers chart.

The album entered The Billboard 200 at No. 110 in the May 10 issue, dropped to No. 116 the following week, and climbed to No. 95 in the May 24 issue, making Carlisle a Heatseeker Impact artist. (An album is designated Heatseeker Impact when it breaks into the top half of the Billboard 200.) It exploded to No. 2 this issue after it became available at mainstream retail.

The song also debuted on the Hot Country Singles & Tracks chart even before Benson had released the country mix of the song. It debuted at No. 74 in the May 24 issue and moves to No. 65 with this issue.

The song is such a huge hit that, at press time, two other country versions

of it had already been recorded and set for rush-release, and a forthcoming country album was renamed after it.

MCA recently signed the Raybons, a duo comprising Marty Raybon (who is leaving the group Shenandoah at the end of the year) and his brother Tim. They recorded the song May 12, and it was mixed, mastered, and sent to country radio, via electronic delivery, the next day. It has been released as a CD single, and the Raybons' debut album moved up to an August release to capitalize on the song's popularity.

"Doug Morris called [MCA Nashville chairman Bruce Hinton] and said it might be a good idea to do a country cover of 'Butterfly Kisses,' and did we have anyone who could do it," says MCA Nashville president Tony Brown. "Did we ever!"

The tune has also been covered by Curb recording artist Jeff Carson. According to John Curb, VP of promotion at Curb's MCG/Curb imprint, a CD single of that track will be released June 17. Additionally, Carson's June 24 sophomore album has been retitled "Butterfly Kisses."

Carlisle, who had been performing in Denmark, returned May 19 to find his single battling it out at country radio with the other two versions. Carlisle says the song was originally written as a country tune, and he sees its acceptance on country radio as the "song coming home."

He admits it is somewhat disappointing that after his cut had charted these other versions surfaced, but says there are no hard feelings. "It's been no secret over the years that Marty Raybon is probably one of my favorite singers in country music," Carlisle says. "I'm honored that he would even think of doing the song."

The admiration is mutual. Raybon (Continued on next page)

## BALLARD, TAUPIN, AND CLINTON SHINE AT ASCAP POP AWARDS

(Continued from page 12)

and touch you inside."

EMI Music Publishing and Warner/Chappell shared the publisher of the year honor, with each represented with 11 out of the 51 award-winning songs.

"One Sweet Day," written by ASCAP songwriter Walter Afanasieff and published by Sony/ATV Tunes LLC and WallyWorld Music, won song of the year honors.

Beck and the Presidents Of The United States Of America both received awards in recognition of their popularity in the college radio marketplace.

Hosted by Bergman, the event honored the performing right society's writers and publishers based on the greatest number of performance credits acquired from Oct. 1, 1995, through Sept. 30, 1996.

Among other ASCAP award winners were Sophie B. Hawkins ("As I Lay Me Down"), Diane Warren ("Because You Loved Me"), Tracy Chapman ("Give Me One Reason"), Toad The Wet Sprocket ("Good Intentions"), TLC ("Waterfalls"), Melissa Etheridge ("I Want To Come Over"), and Madonna ("You'll See").

A complete list of winners follows:

"Always Be My Baby," Jermaine Dupri and Manuel Lonnie Seal, Air Control Music Inc., EMI Music Publishing, Full Keel Music Co., So So Def Music; "As I Lay Me Down," Sophie B. Hawkins, Broken Plate Music, Night Rainbow Music; "Baby I Love

Your Way," Peter Frampton, Almo Music Corp., Nuages Music Ltd.; "Back For Good," Gary Barlow (PRS), EMI Music Publishing; "Be My Lover," Ulli Brenner (GEMA), Lane McCray Jr. (GEMA), Amir Saraf (GEMA), and Melanie Thornton (GEMA), BMG Songs Inc.; "Because You Loved Me," Diane Warren, RealSongs, Touchstone Pictures Music and Songs Inc.

Also, "Blessed," Bernie Taupin, Wretched Music; "Breakfast At Tiffany's," Todd Pipes, Lorene Lorene Publishing, Warner/Chappell Music Inc.; "Carnival," Natalie Merchant, Indian Love Bride Music; "Change The World," Gordon Kennedy and Tommy Sims, Bases Loaded Music, MCA Music Publishing, PolyGram International Publishing Inc.; "Closer To Free," Sam Llanas and Kurt Neumann, Lla-Mann Music; "Colors Of The Wind," Stephen Schwartz, Walt Disney Music Co.; "Count On Me," Michael Houston, Whitney Houston, Aurianna Publishing, Nippy Music Inc.; "Counting Blue Cars," Scott Alexander, Rodney Browning, Greg Kolanek, George Pendergast, and J.R. Richards, Bigger Than Peanut Butter Music, EMI Music Publishing, Mono Rat Music.

Also, "Fantasy," Adrian Belew, Chris Frantz, Dave "Jam" Hall, Steven Stanley, and Tina Weymouth, Metered Music Inc., Stone Jam Publishing Inc., Warner/Chappell Music Inc.; "Follow You Down," Scott Johnson, Bill Leen,

Phil Rhodes, Jesse Valenzuela, and Robin Wilson, Bonneville Salt Flats Music, Corporate Teapot Music, Philthy Music, Rutle Corps Music, Warner/Chappell Music Inc., You Sound Bitter Music; "Forever," Walter Afanasieff, Sony/ATV Tunes LLC, WallyWorld Music; "Gangsta's Paradise," Coolio, Larry Sanders "L.V.," and Stevie Wonder, Black Bull Music Inc., Boo Daddy Publishing, Jobete Music Co. Inc., Large Variety Music, T-Boy Music LLC; "Give Me One Reason," Tracy Chapman, EMI Music Publishing, Purple Rabbit Music.

Also, "Good Intentions," Dean Dinning, Randy Guss, Todd Nichols, and Glen Phillips, Sony/ATV Tunes LLC, Wet Sprocket Songs; "Hand In My Pocket," Glen Ballard, Aerostation Corp., MCA Publishing; "Have You Ever Really Loved A Woman?," Bryan Adams and Robert John "Mutt" Lange, Badams Music Ltd., Zomba Enterprises Inc.; "I Can Love You Like That," Maribeth Derry and Jennifer Kimball, Criterion Music Corp., Friends and Angels Music, Full Keel Music Co., Second Wave Music; "I Could Fall In Love," Keith Thomas, Sony/ATV Tunes LLC, Yellow Elephant Music Inc.

Also, "I Love You Always Forever," Donna Lewis, Donna Lewis Ltd., Warner/Chappell Music Inc.; "I Swear," Gary Baker and Frank Myers, Morganactive Songs Inc., Rick Hall Music Inc.; "I Want To Come Over,"

Melissa Etheridge, MLE Music Inc.; "In The House Of Stone And Light," Martin Page, EMI Music Publishing, Martin Page Music; "Ironic," Glen Ballard, Aerostation Corp., MCA Music Publishing; "I'll Be There For You," David Crane, Marta Kauffman, Michael Skloff, and Phil Solem, Warner/Chappell Music Inc.

Also, "Jealousy," Natalie Merchant, Indian Love Bride Music; "Like Jesus To A Child," George Michael, Warner/Chappell Music Inc.; "Old Man And Me," Mark Bryan, Dean Felber, Darius Rucker, and Jim Sonefeld, EMI Music Publishing, Monica's Reluctance to Lob; "One Of Us," Eric Bazilian, Human Boy Music, Warner/Chappell Music Inc.; "One Sweet Day," Walter Afanasieff, Sony/ATV Tunes LLC, WallyWorld Music; "Only Wanna Be With You," Mark Bryan, Dean Felber, Darius Rucker, and Jim Sonefeld, EMI Music Publishing, Monica's Reluctance to Lob; "Roll To Me," Justin Currie (PRS), PolyGram International Publishing Inc.

Also, "Runaway," Jimmy Jam and Terry Lewis, EMI Music Publishing, Flyte Tyme Tunes; "So Far Away," Carole King, EMI Music Publishing;

"Tell Me," Darryl Brown and Bryce Wilson, Almo Music Corp., Dream Team Publishing, Groove 78 Music; "Till I Hear It From You," Jesse Valenzuela and Robin Wilson, Bonneville Salt Flats Music, New Regency Music, Rutle Corps Music, Warner/Chappell Music Inc.; "Time," Mark Bryan, Dean Felber, Darius Rucker, and Jim Sonefeld, EMI Music Publishing, Monica's Reluctance to Lob.

Also, "Unchained Melody," Alex North and Hy Zaret, Frank Music Corp.; "Waterfalls," Marqueze Ethridge and Lisa "Left Eye" Lopes, Belt Star Music, EMI Music Publishing, "Tizbiz Music; "Who Will Save Your Soul," Jewel, Warner/Chappell Music Inc., Wiggly Tooth Music; "Wonder," Natalie Merchant, Indian Love Bride Music; "The World I Know," Ross Chidress, Warner/Chappell Music Inc.; "You Learn," Glen Ballard, Aerostation Corp., MCA Music Publishing; "You Oughta Know," Glen Ballard, Aerostation Corp., MCA Music Publishing; "You'll See," Madonna, Warner/Chappell Music Inc., Webo Girl Music; "You're Makin' Me High," Bryce Wilson, Almo Music Corp., Groove 78 Music.

## CARLISLE'S CHRISTIAN KISSES

(Continued from preceding page)

had been listening to the album for months and loved the song. "I wouldn't want to do anything that hurt somebody," Raybon says of his cover. "Bob Carlisle is a magnificent talent. He sings the stew out of it."

The Raybon Bros.' version of the song debuts at No. 66 on the Top Country Singles & Tracks chart this issue, one place behind Carlisle's version. The Jeff Carson cover has not yet charted. His version is a minute shorter than the Carlisle cut and about 40 seconds shorter than the Raybon Bros.' cut.

"I think that we absolutely stand a shot, because people want authenticity," Weiss says of the battle at country radio. "Bob Carlisle wrote this record for his daughter's sweet 16, and you can hear that when you hear his performance."

Even though Carlisle later remixed a more country-leaning version of "Butterfly Kisses," some country stations have switched to either the Raybons' version or Carson's.

WQYK-FM Tampa, Fla., had been playing the original Carlisle version but switched to the Raybons. "As soon as we got Marty in, we began playing it exclusively," says PD Beecher Martin. "It's country. Sorry, but we think it sounds better."

KKBQ Houston PD Dene Hallam is still playing the Carlisle version. He says the station took a listener poll, and it won. "Bob Carlisle wrote the song and has the original version," Hallam says. "With all due respect to the Raybon Bros.—Marty may have the best voice in country music today—it doesn't serve country radio to fall victim to record company marketing ploys."

(Another country battle is currently being waged between MCA and Curb over the song "How Do I Live," recorded by both LeAnn Rimes on Curb and Trisha Yearwood on MCA.)

In yet another twist, Carlisle's version will also get a push from the BNA promotion staff, which will promote the single to country radio. The reason? The song will be included on a multi-artist BNA album to be released around Christmas 1997.

Skip Young, senior music buyer for the Amarillo, Texas-based Hastings

chain, says the dueling versions will probably be confusing to consumers "unless they know exactly what they're looking for."

He says Hastings will feature the Carlisle version on endcaps, with special attention around Father's Day. He had already brought in some copies of Carson's new album under the original album title "Here's The Deal" and says there were no plans for a placing Carson on an endcap.

Though it seems to have come out of nowhere, people who have long followed Carlisle's career feel this recognition is long overdue. An Orange County, Calif., native, Carlisle's musical history includes a two-album stint with a band called Good News, several years as an L.A. session vocalist performing on projects for everyone from Poison to Barry Manilow, and nine years in the successful Christian rock group Allies.

He and his "Butterfly Kisses" co-writer Randy Thomas performed together in Allies and wrote songs for other artists, including the Dolly Parton hit "Why'd You Come In Here Looking Like That." He moved to Nashville seven years ago and began his solo career after Allies disbanded.

What's next in the wake of "Butterfly Kisses"? Carlisle and his label reps aren't sure. "The thing that is on everybody's mind right now is taking full advantage of the single that is here," says Benson Music Group president Jeff Moseley. "Obviously we have thoughts about another single, another record, what this will mean for touring opportunities, media opportunities, etc., but we are trying to take advantage of the opportunity in front of us today."

Though this is Carlisle's first hit at mainstream AC radio, the door has been opened for future endeavors.

Don Rivers, operations manager at KHLA Lake Charles, La., hadn't heard the rest of the Carlisle album, but says he is open to the hearing the next single.

But, he notes, "it's going to be tough to follow 'Butterfly Kisses.' It's been so overwhelming."

Assistance in preparing this story was provided by Chet Flippo and Phyllis Stark.

## COPY-PROTECTION CHIP MAY GIVE DVD A BOOST

(Continued from page 1)

he predicts, more than 2,000 titles will be available, and DVD becomes "a mainstream market at that point."

It's a tall order for C-Cube, according to trade sources, who think Hollywood still needs to be convinced that its movies can be fully protected from unauthorized copies. Four studios remain on the fence: Disney, 20th Century Fox, Universal, and Paramount. At least one, Fox, isn't budging.

Even if SecureView's single-chip construction beats off the pirates, there's no guarantee it will become the hardware standard. Thus far, C-Cube has only a handful of commitments. ZiVA with SecureView has been adopted by Samsung and two PC manufacturers, Diamond Multimedia and Kase. But Toshiba and Thomson Consumer Electronics, two leading player suppliers, told Billboard they didn't know of the development.

When the single chip does surface, C-Cube, a maker of video decoder chips, may bring to a head the continuing argument between Hollywood and the computer industry. The studios want a hardware solution to DVD infringement; PC manufacturers have demanded a cheaper, more flexible software answer.

SecureView, from a known source, could win converts in the computer trade, says consultant Geoffrey Tully. If it lives up to C-Cube's description, "it will represent a tangible move in the right direction." Tully acknowledges that copy-protection concerns "will not go away," but SecureView could "make people more comfortable."

However, the Information Technology Industry Council (ITI), a PC trade group, still expects software-protected DVD-ROM hardware on the market by year's end. "It costs less, and it doesn't interfere with functions," says ITI spokeswoman Jan Goebel. As for the impact on movie availability, "that's beyond our control," she adds.

DVD's retail start seems to have impressed some of the Hollywood fence-sitters. "I think it's a real business," says Universal Studios Home Video executive VP Andrew Kairey. Early sales are "trending real well."

SecureView might help tip the balance. "Anything that could improve copy protection is a welcome addition," according to Universal's operations and business development senior VP, Phil Pictaggi.

Disney as well is softening its anti-DVD stance. Michael Johnson, newly appointed president of Buena Vista Home Video Worldwide, has said the studio will "get more serious" about DVD when the business proves viable nationally. Warner Home Video is limiting its DVD rollout to selected stores in seven markets. Because Warner-distributed titles, including MGM, New Line, HBO, and Turner, account for better than 50% of current DVD releases, player suppliers are also concentrating their shipments.

Nevertheless, new software vendors are crowding onto the DVD bandwagon. Columbia TriStar Home Video, the second studio to commit, recently shipped its first titles and announced others. So have LIVE Entertainment, Simitar, PolyGram Video, and two vendors of feature-length Japanese cartoons, Central Park Media and Manga. Judy Anderson, executive director of the Optical Video Disc Assn., estimates that some 120 releases are available.

Sales through early May topped 75,000 discs, data indicate. Hardware dealers, meanwhile, have taken delivery of more than 52,000 machines, according to the Consumer Electronics Manufacturers Assn. The buyers are the early adopters that everyone agrees don't guarantee mass-market volume—but there are enough of them to ensure a good start in 1997.

Judging from the decline in

laserdisc player sales, in anticipation of DVD's arrival, Anderson figures as many as 200,000 buyers are ready for the new format. In fact, demand may have caught some vendors short. Reportedly, Pioneer Electronics is back-ordered on its combination DVD/laserdisc unit, and PolyGram Video president Bill Sondheim claims he's tripling his opening shipment to meet dealer requirements for his June 24 launch (Billboard, May 10).

"Our initial production run is almost sold out," says Central Park Media president John O'Donnell, who may have to go back to WEA Manufacturing in Olyphant, Pa., for more copies of "Battle Arena: Toshinden." O'Donnell boasts he's the first to release on DVD a cassette title that's on Billboard's Top Video Sales chart. Another 15-18 Japanimation releases are due in the next year (see Shelf Talk, page 83).

Central Park expects to develop a working relationship with Image Entertainment as a way of trimming DVD entrance fees. "Mastering costs are ridiculous, a major drawback to the format," says O'Donnell.

That should improve, observers contend, as will the lack of coordinated marketing to pitch DVD to a largely oblivious public. At press time, hardware and software vendors were expected to get together in Los Angeles just before the Memorial Day weekend to discuss forming a trade association. The association will likely evolve from the DVD Consortium that developed the "content scramble system" that set the parameters for SecureView.

"We're sampling [output] now," says C-Cube's Chao, who anticipates shipping fully armed ZiVA decoders in time for them to fit into players reaching stores this Christmas. "Hollywood needs to feel secure that there is a solution," he notes.

# MAJOR/INDIE JOINT VENTURES

(Continued from page 1)

VP/general counsel for BMG Entertainment, whose joint ventures include Bad Boy and LaFace Records with Arista and Loud Records with RCA.

But David Benjamin, former VP of business development at BMG, who is now in private practice with the firm of Solovay, Marshall & Edlin, warns that a major has to be aware of what it is getting into when it forms a liaison with another company.

## DUE DILIGENCE

"There's always the process of due diligence where you review artists' contracts and financial statements, and you would take cognizance of news items about the company," he says. "You investigate that all because once you are partners in one of these ventures, it's difficult to escape the past."

In February, Death Row was subpoenaed to produce documents relating to operations for a federal grand jury probe. Law enforcement sources have said that they are investigating the possibility of the laundering of drug money. A spokeswoman for Death Row's distributor, Interscope, declines comment on whether its documents have also been subpoenaed. Interscope's major-label joint-venture partner, Universal Music Group, says that Universal is not being investigated.

Some legal sources have said that the U.S. Justice Department could utilize Racketeering Influenced and Corrupt Organizations (RICO) statutes in connection with an investigation of record company practices.

The laws, initially formulated to help the government prosecute and shut down organized-crime operations, allow for the seizure of assets that are deemed to have been the fruits of criminal activity. A company sharing in its joint-venture partner's profits could, conceivably, be included in an investigation of the partner and in the penalty phase.

A former senior official in the criminal division of the Justice Department says that the feds "could go as far up the [ownership] chain as they wished, depending on the evidence that showed a 'pattern and practice of wrongdoing'—a phrase that triggers RICO implementation.

Justice can investigate culpability in a major record company that owns or distributes a smaller label at which there is criminal activity. What would it take? "Not much," says the former official. "Having an employee participate [in the crime]."

The issue for corporations is imputed liability, this source says, which means the company is liable if "the employee commits a crime and the company benefits from it in some way." And the person who commits the crime would not necessarily have to be an employee of the larger company, adds the source. "It depends on the relationships."

Joint ventures are, in fact, based on relationships, and although the vast majority are never burdened with criminal crises, some become plagued by controversies that put strains on the partners.

Lyrical content has been one of those areas.

Schoenfeld says that, in the case of packaging or content that might be controversial, BMG could work out an arrangement with the venture partner by which the product goes through another distributor. "We don't suppress the product. We say, 'It's not going through BMG.'"

Regarding Interscope, the battle was with the corporate hierarchy of Atlantic parent Time Warner and not

with Atlantic, which a source says was "a huge supporter" of the label. In fact, Universal Music Group chairman/CEO Doug Morris—who headed Atlantic when the Interscope venture was formed—was quick to buy the 50% stake in Interscope that Warner had sold back to its owners following political heat put on the publicly held Time Warner.

Sources say that because of the contretemps over lyrics, some labels are requiring clauses in their joint-venture agreements that allow them to avoid distributing offensive material. In cases in which the contracts were signed before the lyrics issue arose, some parties have sought to amend the documents to say that on an individual-album basis, the indie label has the right to shop the release to another distributor.

"For every situation, for every precedent set, new clauses are built into the contracts," says Solovay, Marshall's Benjamin. "Everything in a contract is there because something happened that made us say, 'We better watch out for that in the future.'"

Although situations like this relate to worst-case scenarios, most joint ventures thrive in a mutually beneficial atmosphere.

Schoenfeld defines these ventures as "strategic alliances where the combination of your resources and theirs equal more than the separate parts."

One source who has put together prominent ventures says, "Major labels do certain things very well—marketing, promotion, distribution, financial and royalty accounting—but they've tended to lose touch with a unique piece of the business: artist development. The overriding concept of a joint venture with an independent label is buying exclusive rights to well-focused, in-touch, niche-artist development departments."

## FILLING IN THE GAPS

Labels often look for ventures to fill a geographical or genre void. "There may be a particular part of the country that's a hot A&R area," says Schoenfeld. "You don't have to reinvent the wheel."

Elektra Records, for instance, formed a venture with Sub Pop to take advantage of the Seattle scene in the early '90s. More recently, Mercury Records made a deal with Chicago-based Scratchie Records—formed by Smashing Pumpkins' James Iha and D'arcy Wretzky, Catherine's Kerry Brown, Ivy's Adam Schlesinger, producer Jamie Stewart, and publicist Jeremy Freeman—to tap into that label's underground connections.

MCA Records has formed ventures with indie labels to bolster its rosters in certain genres: for example, with Twisted America for dance music. EMI, to raise its profile in the rap area, bought a stake in Priority Records.

The advantages to the indie in joining a venture are access to the major's distribution and manufacturing infrastructure; its capital, marketing, and promotional resources; and its ability to break acts to a wider audience; as well as the opportunity to reap financial rewards after years of label-building and to enjoy the benefits of working for a large, deep-pocketed corporation.

LaVerne Evans, VP of legal and business affairs/deputy general counsel for BMG Entertainment, says, "Sometimes the party comes looking for someone to buy them out. Or, they need financing to get past a certain stage in their growth."

Joint-venture agreements are usu-

ally from five to seven years, with each side having the option to end or change the agreement. The equity distribution varies. Major labels like 50/50 ventures, but these are by no means the rule. Sources say it is rare that two joint ventures will be alike because the parties involved are so different.

From the major's point of view, the least-attractive arrangement with an indie is the pressing and distribution (P&D) deal, because the major doesn't own the product. And P&D pacts are not always the best for the indies either. One source says, "It's better to be a partner than just to have a P&D deal, because you become a priority, you're not just another label standing in line." However, some P&D transactions, like Curb's with Atlantic, have been highly successful for both sides.

Many ventures start out as 25/75 splits, with the indie retaining the majority stake. But most contracts have "step-up rights" that eventually bring the partnership up to 50/50.

Small labels are loath to give a major more than a 50% stake. "It's a difficult pill for independent operators to swallow," says one negotiator. "They're losing too much control."

Ultimately the goal for many majors is to buy out the venture partner, often according to some predetermined formula. What may be fixed is not the dollar value of the label, but the way the label is valued. The ultimate worth of a record company depends, of course, on the artists signed and the hits produced, but there are financial formulas for determining acquisition value.

Usually label owners will take out some of the major's investment as a cash payout for their sweat and investment and leave the rest in the venture for working capital. An A&R budget outlay is additional.

Authority for the venture resides with a board of directors, often containing two members of the major and two of the indie. Label operators are given financial latitude, but they might be required, for instance, to seek board approval if they want to sign an act with more than a \$100,000 advance.

"Sometimes added funds are not a positive," says Schoenfeld. "Some people are very good at creating and operating a label, but they could be overwhelmed taking it to another level with a lot of capital at once."

## BREAKING UP

There are certain "triggering events" that can lead to the breaking of an unproductive contract, says Schoenfeld. "Both sides have various leverage points they rely on if things are not going well."

For instance, many venture contracts set a ceiling on losses incurred. "We can say it was funded to the degree we said we would, and that they had to keep cumulative losses below a cap," says the BMG executive.

Profits are not necessarily what the major is looking for from these ventures, though. Acts rarely break out with their first album; most don't make money until their third or fourth. Signing and developing acts is costly and reduces the venture's cash flow. What the partners look for then is an annual increase in unit sales and revenue.

One source says of failed ventures, "You buy companies when you think they're hot. But the business is cyclical. You can get cold. People get annoyed, tensions flare. It becomes less of a partnership and more of a contentious relationship."

Another reason the deals sometimes falter is that "the indie owner doesn't want to work anymore," says an observer. He or she gets a big cash payout from the major and suddenly becomes rich. That's why, a source says, the majors "don't let a lot of dollars go into the founder's hands." Often the label operator is required to sign an employment contract with the major for five years or so.

Other reasons for strains in the venture are the inability to develop acts and the existence of large unrecouped expenses on the balance sheet.

Some sources say Interscope was a good financial deal for Warner Music because the major received income from the pressing, packaging, and distribution, but political pressure on Time Warner became too much.

Observers say that Matador's joint venture, also with Atlantic, did not work out despite critically acclaimed artists because of disagreements over marketing, which resulted in an inability to take the acts to a larger audience. (Matador principal Gerard Cosloy did not return calls seeking comment.) Matador has since signed a new deal with Capitol.

## TICKETMASTER, HSN DEAL OPENS OPTIONS FOR BOTH

(Continued from page 6)

because of a lawsuit filed by Ticketmaster against Microsoft. Allen co-founded Microsoft with Bill Gates in 1975.

Ticketmaster filed a lawsuit against Microsoft April 28 claiming Microsoft's Seattle Sidewalk World Wide Web site was using the Ticketmaster name, logo, and links to Ticketmaster Online without permission (Billboard Bulletin, April 30). Microsoft has since taken the Ticketmaster logos and links off its site, but the lawsuit is still active.

"Allen was, is, and always will be loyal to Microsoft," says Forrester Research senior analyst Mark Hardie. "With this lawsuit he has divided loyalties, and this way he's making it publically known which side he's on."

The Ticketmaster/HSN deal offers both sides growth opportunities, observers say.

"HSN looks at Ticketmaster as a distribution network," says Hardie, "and Ticketmaster wants to move away from strictly ticketing."

Neither Rosen nor a HSN spokeswoman would elaborate on any specific plans on how the two companies would utilize each other's services.

Ticketmaster, however, is no stranger to the advantages of linking with a broadcaster to sell concert and event tickets.

In 1995, the ticket service inked a nonexclusive deal with VH1 to sell tickets via the network for Melissa Etheridge's national tour. The deal also included sales of exclusive tour merchandise (Billboard, April 15, 1995).

Similar ticket sales tied to added-value merchandise sales could easily be an option for Ticketmaster and HSN. "That's a no-brainer co-branding opportunity," says Hardie.

The VH1 promotion, called Tickets First, made 40,000 tickets available prior to general public sales through an 800 number broadcast on a VH1 Etheridge special. Ticketmaster oversaw the transactions.

Previously, the network did a similar promotion, selling 20,000 Tom Petty concert tickets. That promotion was done without Ticketmaster and generated 500,000 calls in 20 minutes.

Other Tickets First direct sales promotions have included those with John

Two other high-profile but disappointing ventures, each of which lasted only a matter of months, were between Portland, Ore.-based Tim/Kerr Records and Mercury, and New York's Zero Hour and Universal.

Jay Faires, founder of Mammoth Records, formed a joint venture with Atlantic in 1992. "We had two or three artists bubbling under that we wanted to take to a new level," he says, and so he sought the radio promotion and marketing resources of a major. His deal was financially attractive for him—a 25/75 split—and sales grew 45 times in five years.

Why did it end? "Our divisions no longer overlapped," he says. "Cash flow was exceedingly tight at Warner Music. The focus was not on developing artists."

Now shopping for a new partner, he says, "We want a deal that takes us five years into the future, not one that holds us five years in the past. We want more room to grow aggressively."

Assistance in preparing this story was provided by Melinda Newman in New York and Bill Holland in Washington, D.C.

Mellencamp, U2, and Gloria Estefan. Cumulatively, those promotions have sold more than 100,000 tickets.

Expanding in other nontraditional directions, Ticketmaster also set up a Web site in November, which Rosen says has grown from 100,000 transactions to 3 million.

HSN also owns the Internet Shopping Network, a leading online retail site.

According to Forrester Research, online ticketing services for performance and attraction events are predicted to reach sales of \$2 billion by the year 2001. Overall, online ticketing is expected to reach \$10 billion in sales by 2001 (see story, page 81).

HSN chairman/CEO Barry Diller approached Allen about the deal, according to Vulcan president Bill Savoy.

"This is an attractive deal for our stockholders," says Savoy, "because Barry [Diller] and Fred [Rosen] see the transaction engines in the same way. They can build around both companies without making mistakes."

Allen, Rosen, and Savoy will be given seats on HSN's board of directors.

Ticketmaster annually sells more than 60 million tickets, worth \$1.8 billion in sales, and has a database of more than 25 million active customers.

"This deal came about because our two companies have a similar infrastructure," says HSN company spokeswoman Jennifer Goebel. "We believe their transaction service center is a key asset. Ticketmaster is a natural fit."

HSN reaches 70 million households and processes more than 60 million calls and 24 million orders annually.

HSN owns Silver King Broadcasting, which operates 12 independent stations in 11 markets. Other broadcasting assets include SF Broadcasting, which owns and operates Fox affiliates in Honolulu; New Orleans; Mobile, Ala.; and Green Bay, Wis.

Allen, a billionaire businessman, purchased his stake in Ticketmaster in 1993 when it was a private company. He also owns the Internet developer Starwave Corp., is a partner in DreamWorks SKG, and has several sports interests, including the Portland Trailblazers.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**IMPORTANT ISSUES BRING STATIONS TOGETHER:** Remember '80s-style feel-good projects "We Are The World," "Hands Across America," and "Voices That Care"? Two similar tribute events occurred during the Hot 100 Airplay survey period reflected in this issue.

On May 14, Bad Boy/Arista spearheaded a "Day of Remembrance" for the Notorious B.I.G. and others killed by gunfire. At noon, 30 monitored Hot 100 stations and 45 Hot R&B Singles stations observed 30 seconds of silence followed by the playing of "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112). The track bows on Hot 100 Airplay at No. 44 (15 million listeners). The single hits retail on Tuesday (27). All proceeds from the sale of the title are designated for a trust fund for B.I.G.'s three surviving children.

On May 16, Tori Amos asked radio and TV outlets to interrupt their regularly scheduled programming to support the Rape, Abuse & Incest National Network (RAINN), a nonprofit organization Amos founded to help victims of sexual assault.

At noon, 97 Broadcast Data Systems-monitored stations broke format to play a RAINN public service announcement followed by Amos' song "Silent All These Years." During the Hot 100 Airplay survey period, the track received 10 million audience impressions, 2.6 million of which were accrued May 16. The additional tribute airplay was enough to re-enter "Silent" on Hot 100 Airplay at No. 66 and revive the Atlantic track on the Hot 100 (72-66). The title also earns the Hot 100's Greatest Gainer/Airplay award for its airplay spike. Since 1991, "Silent All These Years" has been serviced to radio four times.

**SOUNDTRACK SINGLES:** 'Tis the season for summer blockbuster films. Look for the number of soundtrack singles on the Hot 100 to soar during the summer months as synergy between film and record divisions, working to market movies and their accompanying soundtracks, kicks into high gear.

This week, two new singles from soundtracks debut on the Hot 100, bringing the total number on that chart to 11. **Nine Inch Nails'** "The Perfect Drug" (Nothing/Interscope) from the David Lynch film "Lost Highway" bows at No. 48. This is Interscope's first single to chart this year and Nine Inch Nails' first Hot 100 single since 1994's "Closer."

At No. 22 with 19,000 units scanned, the single is also the highest new entry on Hot 100 Singles Sales. The maxi-single of "The Perfect Drug" includes five versions of the song. The other new soundtrack entry is from the film "Baps." The H.O.L.A./Island track "No One But You" by newcomer **Veronica** (Featuring Craig Mack) debuts at No. 85.

Meanwhile, "Batman & Robin" singles are starting to roll out. In its first week, the **Smashing Pumpkins'** "The End Is The Beginning Is The End" enjoyed airplay at 59 modern rock and 29 mainstream rock outlets. The song already has 7.6 million audience impressions from airplay at 83 Hot 100-monitored stations. The Pumpkins single is not scheduled for retail. At this time, only **Bone Thugs-N-Harmony's** "Look Into My Eyes" (Ruthless/Relativity) and **R. Kelly's** "Gotham City" (Jive) are slated for commercial release. The singles are due at retail June 3 and June 27, respectively.

## HAMBURG

(Continued from page 1)

Marky Mark (Mercury), and N'Sync (BMG Ariola Munich).

The presence of PolyGram here also bolsters Hamburg's reputation as the source of hit music, and it is the major's Motor label that is responsible for the success of Nana's single—which has moved more than 200,000 units, according to the company—and for his self-titled debut album, which has now sold more than 50,000 copies here, according to Motor.

Though Nana leads the Hamburg hit family, his successful kin also includes edel acts Scooter (produced by the Loop!), Blümchen (produced by Arn Schlurmann and Stani Djukanovic), and Brooklyn Bounce (produced by Matthias Menck and Dennis Boom). Hits by Sarah Brightman on EastWest—another label based in the city—and Andrea Bocelli on Polydor have been recorded by Frank Peterson in Hamburg's Nemo studio.

A further success for Warner Music here is the Hamburg-based boy group Bed & Breakfast, produced by the Berman brothers, on Warner's Maad label, which is making an impact not only in Germany but also in Asia.

Other Hamburg chart breakers are A.K.-S.W.I.F.T. (Universal Music), produced by Aris and Cotura; U96 (Motor), produced by Matiz; Nena (Polydor), produced by Armand Volker; and dance act DJ Bobo, who has recently achieved worldwide success and whose hits are recorded at the Hamburg Bishop Audio 1 studio.

### RIGHT COMBINATION

The Hamburg explosion comes as no surprise to Michael Haentjes, the owner of edel, who says that the city has the right combination of people, all of whom have chart experience.

Norbert Masch, managing director of Warner/Chappell here, goes so far as to call Hamburg the European-music boom town.

PolyGram Germany president Wolf-D. Gramatke, who chairs the German group of the International Federation of the Phonographic Industry, says that initiatives on the part of many record companies to strengthen national product have been implemented the most systematically in Hamburg. He argues that this is particularly well demonstrated by the success of the PolyGram labels Motor, Mercury, and Polydor.

Neffi Temur, product manager at the Hamburg office of the U.S.-based Strictly Rhythm, believes that Nana's breakout success is a matter of the simple but often elusive combination of good music and good production.

Temur says, though, that the environment in Hamburg has also made its contribution to that hit-making process.

Describing Hamburg as Germany's leading recording and media city, Temur says, "Most record companies, like PolyGram, Warner, and edel, are located here. Even [Munich-based] BMG Ariola has a subsidiary. At the same time, most producers work in Hamburg, meaning that the artist has everything close at hand and doesn't have to travel to Frankfurt, for example, for production."

Of his success with Nana in Hamburg, Aris says, "Nana is an old friend (Continued on page 104)

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## BUBBLING UNDER HOT 100<sup>®</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	5	10	WU-RENEGADES KILLARMY (WU-TANG/PRIORITY)	14	—	1	WAKE ME UP (WHEN THE WORLD'S WORTH WAKING UP FOR) KYLE VINCENT (CARPORT/HOLLYWOOD)
2	1	3	IT'S OVER NOW DANNY BOY (DEATH ROW/INTERSCOPE)	15	9	6	LOVE IN AN ELEVATOR JOHNNY GILL (MOTOWN)
3	6	5	SPIRIT SOUNDS OF BLACKNESS FEAT. CRAIG MACK (PERSPECTIVE/AR&M)	16	12	6	EMOTIONS TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
4	3	3	DA' DIP MC LUSCIOUS FEAT. KINSUI (BIG BEAT/ATLANTIC)	17	15	7	BETTER MAN, BETTER OFF TRACY LAWRENCE (ATLANTIC)
5	18	2	WHEN I DIE NO MERCY (ARISTA)	18	16	8	THE SAINT ORBITAL (INTERNAL/FFRR/ISLAND)
6	11	4	GET YOUR GROOVE ON GYRL (SILAS/MCA)	19	17	10	I MISS YOU A LITTLE JOHN MICHAEL MONTGOMERY (ATLANTIC)
7	4	8	GONNA LET U KNOW LIL BUD & TIZONE FEAT. KEITH SWEAT (ISLAND)	20	21	7	DADDY'S LITTLE GIRL KIPPI BRANNON (CURB/UNIVERSAL)
8	22	2	FULTON ST. LESCHER (WARNER BROS.)	21	20	3	SIX DAYS ON THE ROAD SAWYER BROWN (CURB)
9	8	4	A DOZEN RED ROSES TAMMY GRAHAM (CAREER/ARISTA)	22	—	1	JUST ANOTHER CASE CRU FEAT. SLICK RICK (VIOLATOR/DEF JAM/MERCURY)
10	10	4	KEEP IT ON THE REAL 3X KRAZY (NOO TRYBE/VIRGIN)	23	—	1	WHAT'S YOUR NAME (TIME OF THE SEASON) FROST (RUTHLESS/RELATIVITY)
11	14	8	BLOCK ROCKIN' BEATS THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)	24	25	2	I GAVE YOU EVERYTHING 4PM (NEXT PLATEAU)
12	13	5	DA FUNK DAFT PUNK (SOMA/VIRGIN)	25	23	3	FEMININITY ERIC BENET (WARNER BROS.)
13	7	5	G.O.D. PT. III MOBB DEEP (LOUD/RCA)				

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



MAY 31, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				<b>★ ★ ★ No. 1 ★ ★ ★</b>		
1	1	3	15	SPICE GIRLS ▲ <sup>2</sup> VIRGIN 42174 (10.98/15.98) 2 weeks at No. 1	SPICE	1
				<b>★ ★ ★ GREATEST GAINER ★ ★ ★</b>		
2	95	116	4	BOB CARLISLE ● DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	2
3	4	4	9	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
4	3	2	4	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
5	2	1	4	GEORGE STRAIT MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
6	9	—	2	HANSON MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	6
7	5	5	27	SOUNDTRACK ▲ <sup>3</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
8	8	8	66	JEWEL ▲ <sup>3</sup> ATLANTIC 82700/AG (10.98/15.98) HS	PIECES OF YOU	4
9	7	6	46	THE WALLFLOWERS ▲ <sup>2</sup> INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
10	10	10	14	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
11	6	11	62	CELINE DION ▲ <sup>9</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
12	12	9	45	LEANN RIMES ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	3
13	11	—	2	BEE GEES POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
14	14	14	36	BLACKSTREET ▲ <sup>2</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
15	21	32	3	VARIOUS ARTISTS VIRGIN 42186 (16.98 CD)	PURE MOODS	15
16	16	16	72	NO DOUBT ▲ <sup>7</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
17	13	7	3	INDIGO GIRLS EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
18	19	13	4	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
19	15	12	14	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
20	18	15	11	U2 ▲ ISLAND 524334* (11.98/17.98)	POP	1
21	28	19	5	DEPECHE MODE MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA	5
22	25	—	2	MEREDITH BROOKS CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
23	24	20	10	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
24	22	22	48	TONI BRAXTON ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
25	27	24	23	THE VERVE PIPE ● RCA 66809 (10.98/15.98) HS	VILLAINS	24
26	20	17	36	DEANA CARTER ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
27	23	21	42	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	17
28	31	30	15	SQUIRREL NUT ZIPPERS MAMMOTH 0137* (10.98/15.98) HS	HOT	28
29	30	25	10	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
30	32	33	5	SAVAGE GARDEN COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	30
31	26	18	10	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
32	17	37	5	YANNI PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
33	33	29	12	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24
34	35	26	27	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
35	42	43	5	ROME RCA 67441* (10.98/15.98)	ROME	35
36	29	—	2	STEADY MOBBS'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	29
37	40	34	6	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
38	36	28	28	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
39	43	41	10	THE MIGHTY MIGHTY BOSSTONES BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	39
40	37	27	13	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
41	38	31	32	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
42	34	39	15	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
43	51	54	18	JAMIROQUAI WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	43
44	44	47	55	DAVE MATTHEWS BAND ▲ <sup>2</sup> RCA 66904 (10.98/16.98)	CRASH	2
45	41	35	15	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
46	39	23	9	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
47	46	40	13	VARIOUS ARTISTS COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
48	52	42	29	SOUNDTRACK ▲ <sup>3</sup> CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
49	56	58	38	AALIYAH ▲ BLACKGROUND 92715/AG (10.98/16.98)	ONE IN A MILLION	18
50	45	46	8	KENNY LOGGINS YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)		39
51	47	44	34	SHERYL CROW ▲ A&M 540587 (10.98/16.98)	SHERYL CROW	6
52	48	36	8	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	24
53	50	56	16	JONNY LANG ● A&M 540640 (8.98/10.98) HS	LIE TO ME	50
54	66	69	7	TONIC POLYDOR 531042/A&M (8.98/10.98) HS	LEMON PARADE	54

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
55	58	68	4	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
56	54	45	13	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
57	62	63	38	112 ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
58	49	38	6	SOUNDTRACK LONDON 828867 (10.98/16.98)	GROSSE POINTE BLANK	31
59	53	48	36	FIONA APPLE ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	48
60	71	90	11	MATCHBOX 20 LAVA 92721/AG (7.98/11.98) HS	YOURSELF OR SOMEONE LIKE YOU	60
61	57	57	26	BUSH ▲ <sup>2</sup> TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
62	55	49	10	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
63	64	51	24	DRU HILL ● ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
64	84	118	3	SOUNDTRACK HOLLYWOOD 162098 (10.98/16.98)	ROMY AND MICHELE'S HIGH SCHOOL REUNION	64
65	60	52	6	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
66	69	62	27	LIL' KIM ● UNDEAS/BIG BEAT 92733*/AG (10.98/16.98)	HARD CORE	11
67	67	66	101	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK/REPRISE 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	1
68	75	72	6	CLAY WALKER GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
69	65	50	14	BILL ENGVALL WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	50
70	61	55	48	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
71	59	91	25	SOUNDTRACK ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
72	77	96	10	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	72
73	104	—	2	VARIOUS ARTISTS ASTRALWERKS 7550/CAROLINE (10.98/13.98)	MTV'S AMP	73
74	68	61	47	KEITH SWEAT ▲ <sup>8</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
75	74	60	8	WARREN G G FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98)	TAKE A LOOK OVER YOUR SHOULDER (REALITY)	11
76	86	86	10	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	76
77	96	122	6	THIRD EYE BLIND ELEKTRA 62D12/EEG (10.98/16.98) HS	THIRD EYE BLIND	77
78	79	70	26	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
79	70	78	22	SOUNDTRACK EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	54
80	73	65	29	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
81	87	93	29	SHAWN COLVIN COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
82	78	71	50	METALLICA ▲ <sup>3</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
83	80	75	54	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
84	72	87	29	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
85	63	88	33	KENNY G ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	2
86	83	83	31	COUNTING CROWS ▲ DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
87	85	84	12	WHITE TOWN BRILLIANT/CHRYSALIS 56129/EMI (10.98/15.98) HS	WOMEN IN TECHNOLOGY	84
88	82	53	33	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
				<b>★ ★ ★ PACESETTER ★ ★ ★</b>		
89	125	155	3	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	89
90	81	73	30	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
91	91	79	6	BIG MIKE RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98)	STILL SERIOUS	16
92	100	92	4	ERASURE MUTE/MAVERICK 46631/WARNER BROS. (10.98/16.98)	COWBOY	43
93	98	95	16	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	92
94	88	59	28	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	40
95	107	111	29	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60
96	89	64	57	BROOKS & DUNN ▲ <sup>2</sup> ARISTA 18810 (10.98/15.98)	BORDERLINE	5
97	92	74	4	JIMI HENDRIX EXPERIENCE HENDRIX 11599*/MCA (10.98/16.98)	FIRST RAYS OF THE NEW RISING SUN	49
98	76	76	8	JON SECADA SBK 55897/EMI (10.98/15.98)	SECADA	40
99	93	85	14	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
100	94	80	5	INXS MERCURY 534531 (10.98 EQ/16.98)	ELEGANTLY WASTED	41
101	112	143	3	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98)	D.J. MIX '97 VOL. 2	101
102	116	100	66	2PAC ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
103	118	114	95	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
104	99	77	4	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	41
105	132	167	21	TINA TURNER VIRGIN 41920 (10.98/16.98)	WILDEST DREAMS	61
106	120	110	7	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	106
107	109	81	9	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
108	97	89	8	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	45
109	111	94	13	SOUNDTRACK ● NOTHING 90090/INTERSCOPE (10.98/16.98)	LOST HIGHWAY	7

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
110	115	106	35	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) <b>HS</b>	FASHION NUGGET	36
111	110	102	15	SILVERCHAIR ● EPIC 67905 (10.98 EQ/16.98)	FREAK SHOW	12
112	106	82	5	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
113	114	98	6	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
114	108	—	2	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) <b>HS</b>	ALLURE	108
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
115	NEW ►	1	1	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	115
116	117	108	18	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) <b>HS</b>	DUNCAN SHEIK	83
117	NEW ►	1	1	MISFITS GEFEN 25126* (10.98/16.98) <b>HS</b>	AMERICAN PSYCHO	117
118	NEW ►	1	1	THE BRAND NEW HEAVIES DELICIOUS VINYL 5019*/RED ANT (10.98/16.98)	SHELTER	118
119	122	101	8	QUEENSRYCHE EMI 56141 (10.98/16.98)	HEAR IN THE NOW FRONTIER	19
120	101	113	16	JIM BRICKMAN ● WINDHAM HILL 11211 (10.98/16.98)	PICTURE THIS	30
121	119	109	91	COLLIN RAYE ▲ EPIC 67033 (10.98 EQ/15.98)	I THINK ABOUT YOU	40
122	103	117	6	WYONNA CURB 11583 (10.98/16.98)	COLLECTION	72
123	123	104	14	VARIOUS ARTISTS GRAMMY 553292/CHRONICLES (10.98/16.98)	1997 GRAMMY NOMINEES	14
124	127	144	79	TRACY CHAPMAN ▲ <sup>3</sup> ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
125	90	120	27	SOUNDTRACK ▲ <sup>2</sup> WARNER BROS. 46346 (21.98/27.98)	EVITA	2
126	133	124	39	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
127	131	123	63	311 ▲ <sup>2</sup> CAPRICORN 942041/MERCURY (10.98 EQ/16.98)	311	12
128	102	130	7	CARMAN SPARROW 51565 (12.98/15.98)	I SURRENDER ALL—30 CLASSIC HYMNS	102
129	145	159	28	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
130	124	132	34	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
131	105	129	11	JOHN TESH GTSP 537112 (10.98/16.98)	AVALON	55
132	134	125	32	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
133	154	141	33	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
134	146	133	30	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
135	155	146	5	VARIOUS ARTISTS COLD FRONT 6245/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS	135
136	135	135	82	ALAN JACKSON ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
137	168	158	6	FREAK NASTY CONTROVERSEE... THAT'S LIFE...AND THAT'S THE WAY IT IS HARD HOOD/POWER 2111/TRIAD (10.98/15.98) <b>HS</b>		137
138	129	103	27	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) <b>HS</b>	ME AND YOU	78
139	130	107	34	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	12
140	121	67	56	GEORGE STRAIT ▲ <sup>2</sup> MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	7
141	141	134	31	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
142	126	150	55	KIRK FRANKLIN AND THE FAMILY ● GOSPO CENTRIC 72127 (9.98/15.98)	WHATCHA LOOKIN' 4	23
143	148	131	22	THE CARDIGANS ● TRAMPOLENE/STOCKHOLM 533117/MERCURY (10.98 EQ/16.98) <b>HS</b>	FIRST BAND ON THE MOON	35
144	149	—	2	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) <b>HS</b>	TIME FOR HEALING	144
145	151	161	18	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	62
146	189	185	25	VARIOUS ARTISTS POLYDOR 535877/A&M (10.98/16.98)	PURE DISCO	83
147	138	119	55	MINDY MCCREADY ▲ BNA 66806 (10.98/16.98) <b>HS</b>	TEN THOUSAND ANGELS	40
148	153	196	3	VARIOUS ARTISTS POPULAR 12013/CRITIQUE (11.98/17.98)	DANCE HITS SUPER MIX 2	148
149	165	142	26	TONY TONI TONE ● MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	32
150	136	126	11	VAN MORRISON POLYDOR 537101/A&M (10.98/16.98)	THE HEALING GAME	32
151	177	163	18	702 BIV 10 530738*/MOTOWN (8.98/16.98) <b>HS</b>	NO DOUBT	82
152	163	138	14	VARIOUS ARTISTS ● LOUD 67472*/RCA (10.98/16.98)	FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	19
153	147	149	9	VARIOUS ARTISTS RHINO 72723 (10.98/15.98)	THE SIMPSONS: SONGS IN THE KEY OF SPRINGFIELD	103
154	137	157	27	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
155	159	151	95	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
156	128	162	24	BILL WHELAN ● CELTIC HEARTBEAT 82816/AG (11.98/17.98) <b>HS</b>	RIVERDANCE	48
157	NEW ►	1	1	OMC HUH! 533435/MERCURY (10.98 EQ/16.98) <b>HS</b>	HOW BIZARRE	157
158	167	156	33	SOUNDTRACK ▲ EASTWEST 61951*/EEG (11.98/17.98)	SET IT OFF	4
159	172	153	28	LUSCIOUS JACKSON GRAND ROYAL 35534*/CAPITOL (10.98/15.98)	FEVER IN FEVER OUT	72
160	169	154	82	THE SMASHING PUMPKINS ▲ <sup>8</sup> VIRGIN 40861 (11.98/24.98)	MELLON COLLIE AND THE INFINITE SADNESS	1
161	174	165	25	ENIGMA ● VIRGIN 42066 (10.98/16.98)	ENIGMA 3 LE ROI EST MORT, VIVE LE ROI!	25
162	197	—	15	ENRIQUE IGLESIAS ▲ FONOVISA 0001 (10.98/16.98)	VIVIR	33
163	143	128	6	BOZ SCAGGS VIRGIN 42984 (10.98/16.98)	COME ON HOME	94
164	152	—	2	JUAN GABRIEL/ROCIO DURCAL ARIOLA 47805/BMG (15.98/23.98) <b>HS</b>	JUNTOS OTRA VEZ	152
165	200	—	2	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) <b>HS</b>	PARADISE IN ME	165
166	160	152	8	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	124
167	144	97	3	LYNYRD SKYNYRD CMC INTERNATIONAL 86211 (10.98/16.98)	TWENTY	97
168	162	121	5	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	97
169	182	182	9	BEN FOLDS FIVE CAROLINE/550 MUSIC 67762/EPIC (10.98 EQ/16.98)	WHATEVER AND EVER AMEN	90
170	164	166	20	BLOODHOUND GANG REPUBLIC 25124/GEFFEN (10.98/16.98) <b>HS</b>	ONE FIERCE BEER COASTER	57
171	178	136	4	TRAPP DEF TRAPP 9268/INTERSOUND (10.98/16.98) <b>HS</b>	STOP THE GUNFIGHT	123
172	173	140	60	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW & FOREVER	52
173	185	171	34	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
174	113	—	2	VARIOUS ARTISTS RICHARD HUMPTY VISSION & BAD BOY BILL: THE HOUSE CONNECTION VOLUME 1 V-WAX 0003 (10.98/16.98)		113
175	186	179	10	HEART CAPITOL 53376 (10.98/15.98)	THESE DREAMS—HEART'S GREATEST HITS	131
176	192	186	6	TRACEY LEE BYSTORM 53036*/UNIVERSAL (10.98/15.98) <b>HS</b>	MANY FACEZ	111
177	150	105	4	ANI DIFRANCO RIGHTEOUS BABE 011 (24.98 CD)	LIVING IN CLIP	59
178	140	115	6	RICHARD MARX CAPITOL 31528 (10.98/16.98)	FLESH AND BONE	70
179	161	145	28	SOUNDTRACK ● PLAY-TONE/EPIC SOUNDTRAX 67828/EPIC (10.98 EQ/17.98)	THAT THING YOU DO!	21
180	158	137	5	TEDDY PENDERGRASS SUREFIRE 13045 (10.98/16.98)	YOU AND I	137
181	171	164	29	VARIOUS ARTISTS ● SPARROW 51562 (15.98/17.98)	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	71
182	NEW ►	1	1	JOCELYN ENRIQUEZ CLASSIFIED/TIMBER! 3049/TOMMY BOY (10.98/15.98) <b>HS</b>	JOCELYN	182
183	NEW ►	1	1	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) <b>HS</b>	TURN THE RADIO OFF	183
184	156	168	31	POINT OF GRACE WORD 67698/EPIC (10.98 EQ/15.98)	LIFE LOVE & OTHER MYSTERIES	46
185	188	175	27	SNOOP DOGGY DOGG ▲ <sup>2</sup> DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
186	191	188	50	BRYAN ADAMS ● A&M 540551 (10.98/16.98)	18 TIL I DIE	31
187	196	193	57	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
188	RE-ENTRY	4	4	ERIC BENET WARNER BROS. 46270 (10.98/15.98) <b>HS</b>	TRUE TO MYSELF	174
189	194	169	16	VARIOUS ARTISTS ● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOY II	8
190	176	127	4	PENNYWISE EPITAPH 86489* (10.98/15.98)	FULL CIRCLE	79
191	RE-ENTRY	57	57	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	15
192	184	—	2	THE ROBERT CRAY BAND MERCURY 534483 (10.98 EQ/16.98)	SWEET POTATO PIE	184
193	NEW ►	1	1	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) <b>HS</b>	BECOMING X	193
194	193	174	5	JERRY GARCIA BAND GRATEFUL DEAD 14051/ARISTA (15.98 CD)	HOW SWEET IT IS...	81
195	142	—	2	YANNI WINDHAM HILL 11241 (7.98/11.98)	PORT OF MYSTERY	142
196	157	139	36	STEVEN CURTIS CHAPMAN ● SPARROW 51554 (9.98/15.98)	SIGNS OF LIFE	20
197	RE-ENTRY	4	4	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	93
198	NEW ►	1	1	VARIOUS ARTISTS TONY MERCEDES/LAFACE 26037/ARISTA (10.98/15.98)	...AND THEN THERE WAS BASS	198
199	RE-ENTRY	25	25	LL COOL J ● DEF JAM 534125*/MERCURY (11.98 EQ/17.98)	ALL WORLD	29
200	NEW ►	1	1	SOUNDTRACK HOLLYWOOD 162112 (10.98/16.98)	AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY	200

## TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 57 2Pac 102 311 127 702 151	Jim Brickman 120 Brooks & Dunn 96 Meredith Brooks 22 Foxy Brown 78 Bush 61	Bill Engvall 69 Enigma 161 Jocelyn Enriquez 182 Erasure 92	Jonny Lang 53 Kenny Lattimore 93 Tracy Lawrence 107 Tracey Lee 176 Lil' Kim 66 Live 40 LL Cool J 199 Kenny Loggins 50 Luscious Jackson 159 Lynyrd Skynyrd 167	The Notorious B.I.G. 3 The Offspring 45 OMC 157	SOUNDTRACK Austin Powers: International Man Of Mystery 200 Booby Call 33 Evita 125 Grosse Pointe Blank 58 Jerry Maguire 79 Lost Highway 109 Love Jones: The Music 23 The Preacher's Wife 71 Romeo + Juliet 48 Romeo + Juliet Volume 2 65 Romy And Michele's High School Reunion 64 The Saint 52 Selena 31	John Tesh 131 Third Eye Blind 77 Aaron Tippin 168 Tonic 54 Tony Toni Tone 149 Tool 133 Trapp 171 Tru 56 Tanya Tucker 166 Tina Turner 105	Master P Presents...West Coast Bad Boyz II 189 MTV's Amp 73 Pure Disco 146 Pure Moods 15 Richard Humpty Vission & Bad Boy Bill: The House Connection Volume 1 174 The Simpsons: Songs In The Key Of Springfield 153 Wow-1997: The Year's 30 Top Christian Artists And Songs 181 Veruca Salt 99 The Verve Pipe 25
Aaliyah 49 Bryan Adams 186 Trace Adkins 88 Aerosmith 46 Alabama 113 Allure 114 Fiona Apple 59 Az Yet 95	Cake 110 The Cardigans 143 Bob Carlie 2 Carman 128 Deana Carter 26 Tracy Chapman 124 Steven Curtis Chapman 196 The Chemical Brothers 37 Kenny Chesney 138 Chicago 55 Paula Cole 42 Collective Soul 62 Shawn Colvin 81 Counting Crows 86 The Robert Cray Band 192 Sheryl Crow 51	Kirk Franklin And The Family 142 Freak Nasty 137 Kenny G 85 Warren G 75 Juan Gabriel/Rocio Durcal 164 Jerry Garcia Band 194 Ginuwine 41	Makaveli 38 Marilyn Manson 132 Richard Marx 178 Matchbox 20 60 Dave Matthews Band 44 Maxwell 83 Mindy McCready 147 Shawn Colvin 129 Metallica 82 The Mighty Mighty Bosstones 39 Misfits 117 John Michael Montgomery 173 Lorrie Morgan 145 Alanis Morissette 67 Mark Morrison 76 Van Morrison 150	Teddy Pendergrass 180 Pennywise 190 Point Of Grace 184 Queensryche 119 Rage Against The Machine 187 Collin Raye 121 Reel Big Fish 183 LeAnn Rimes 12, 19 Chris Rock 197 Rome 35	John Tesh 131 Third Eye Blind 77 Aaron Tippin 168 Tonic 54 Tony Toni Tone 149 Tool 133 Trapp 171 Tru 56 Tanya Tucker 166 Tina Turner 105	U2 20 Van Halen 134 VARIOUS ARTISTS 1997 Grammy Nominees 123 ...And Then There Was Bass 198 Booby Mix 2: The Next Bounce II 106 Club Mix '97 47 Dance Hits Super Mix 2 148 D.J. Mix '97 Vol. 2 101 Funkmaster Flex The Mix Tape Volume II: 60 Minutes Of Funk 152 Greatest Sports Rock And Jams 135 Jock Jams Vol. 1 103 Jock Jams Vol. 2 126	
Babyface 84 Erykah Badu 10 Beck 70 Bee Gees 13 Eric Benet 188 Ben Folds Five 169 Big Mike 91 Clint Black 139 BLACKstreet 14 Mary J. Blige 4 Bloodhound Gang 170 Blur 72 Bone Thugs-N-Harmony 155 The Brand New Heavies 118 Toni Braxton 24	Def Leppard 191 Depeche Mode 21 Ani DiFranco 177 Celine Dion 11 Dru Hill 63	Alan Jackson 80, 136 Jamil Hendrix 97 INXS 100	Kevin Sharp 98 Jon Secada 98 Kevin Sharp 98 Duncan Sheik 116 Silverchair 111 The Smashing Pumpkins 160 Sneaker Pimps 193 Snoop Doggy Dogg 185 Sounds Of Blackness 144	Savage Garden 30 Sawyer Brown 112 Boz Scaggs 163 Scarface 29 Jon Secada 98 Kevin Sharp 98 Duncan Sheik 116 Silverchair 111 The Smashing Pumpkins 160 Sneaker Pimps 193 Snoop Doggy Dogg 185 Sounds Of Blackness 144	U2 20 Van Halen 134 VARIOUS ARTISTS 1997 Grammy Nominees 123 ...And Then There Was Bass 198 Booby Mix 2: The Next Bounce II 106 Club Mix '97 47 Dance Hits Super Mix 2 148 D.J. Mix '97 Vol. 2 101 Funkmaster Flex The Mix Tape Volume II: 60 Minutes Of Funk 152 Greatest Sports Rock And Jams 135 Jock Jams Vol. 1 103 Jock Jams Vol. 2 126	Clay Walker 68 The Wallflowers 9 Westside Connection 90 Bill Whelan 156 Bryan White 172 White Town 87 Lee Ann Womack 115 Wynonna 122 Yanni 32, 195 Zhane 104	

## BMG HOPES TO EARN POINTS WITH MUSIC FANS VIA NEW CREDIT CARD

(Continued from page 6)

8, 1994) and is an extension of the music company's effort to expand its reach through unconventional marketing initiatives. For example, BMG recently inked a deal with leading Internet service provider America Online to include access software on many of its CD releases (Billboard, April 26).

Though many specific details of the credit card program were still being determined at press time, it may be marketed to music fans by specific music genres, according to Kevin Conroy, senior VP of marketing for BMG Entertainment North America.

BMG already has established sever-

al genre-specific brands on the World Wide Web, including the urban/hip-hop-themed Peeps Republic, the country-themed Twang This!, and the modern-rock-themed Bug Juice. Artist- and label-specific credit cards are also under consideration, according to Conroy.

"We will be working closely with our labels, artists, and their management as we proceed with this," he says.

Consumers will be able to accrue additional points for purchases made at selected retailers, such as electronics stores, restaurants, and travel-related companies. However, participating retailers had not been determined at

press time, according to Conroy.

Card holders will pay no annual fee, and all purchases will be subject to a "low introductory percentage rate" of interest, says Conroy.

BMG will market the card via direct mail and the Internet to its existing database of music consumers. The music company also plans to promote the credit card to members of the BMG Music Service.

In addition, it is possible that BMG will include promotional ad inserts in some of its forthcoming music releases.

"These customers have already been identified as music fans," says Conroy. "This offers them an opportunity to get closer to artists, and it gives them a chance to be a part of special music events that have only been accessible to many of us in the industry."

Among the events that may be open to select card holders are private listening parties, meet-and-greet opportunities, and backstage passes to select shows. In addition, premium seating

opportunities may be made available for some concerts featuring BMG artists.

Credit card users will receive newsletter updates about established and developing artists and other premium offers via mail. Some BMG releases may be offered for sale through direct mail, according to Conroy.

"That is not the main purpose of this," he says. "But it is possible that there will be some direct sales. Most of the offers direct consumers back to traditional retail outlets."

In addition, a special Web site will be

established for the service. Internet users will be able to get up-to-date information on new premiums and consumer rewards at the site.

The credit card will not be marketed to younger music consumers, but will instead target fans ages 18-44, according to Conroy.

"For many college-age consumers, this may be their first credit card," says Scott Richman, director of marketing for BMG Entertainment North America. "But we will encourage responsible usage of the card."

## U.K. MUSIC INDUSTRY FINDS SURPRISE SUPPORT

(Continued from page 6)

says. "He was very impressed with that. It is definitely important for us that that is an aspect he can remember."

Later in Brown's speech, the chancellor continued the Labour Party's long-established expressions of support for the music industry when he stated that in the past "we have not had governments that have sufficiently valued scientific innovation and artistic creativity."

Asked what this might mean in terms of practical support, Deacon says he cannot see any immediate relief for labels over their longest-standing complaint, the level of value-added tax (VAT) on records. In the U.K., as elsewhere in the European Union, records are not classed as cultural goods and attract VAT at its top level, currently 17.5% in the U.K. Record companies have often pointed out the irony that, because books and magazines are

deemed to be cultural goods, no VAT is paid on a range of pornographic material, whereas Beethoven symphonies carry a levy of 17.5%.

Deacon says his contacts with senior figures in the Labour Party have not produced the promise of any immediate relief under the new government, but, as this is a pan-European issue, he feels a voice such as Brown's arguing in EU circles would be an advantage.

Deacon adds that Brown's words at the CBI carry so much weight because they were spoken in front of the top echelon of ministers and officials from the DTI. Hearing such sentiments expressed by the third-most-powerful government official in such a formal setting means that the DTI is now likely to follow Brown's outline in both political and practical terms.

JEFF CLARK-MEADS

## HAMBURG

(Continued from page 101)

of Toni Cottura and mine, and in the past we have produced a couple of songs for him which were not so successful. Now we have changed the style and hit upon success. This is doubtlessly also due to the fact that black music is very popular in Germany at the moment.

"Another key point," he adds, "is that we are fully behind the music we make, and the audience senses this."

On Hamburg's importance as a music metropolis, Aris adds, "Hamburg has advanced to become the most important media city over the past few years. Many record companies are located here and attract many artists to Hamburg. The fact that it is possible to work directly with record companies here is the reason why I came to Hamburg 15 years ago."

Another producer who has moved to the city is Axel Breitung, most noted for his work with DJ Bobo. Breitung recently relocated from Northeim, 150 miles away.

He says, "We decided to set up our studio facilities in Hamburg due to the concentration of record companies, which is where most of our jobs come from."

Leading German musicals production company Stella is another operation that felt Hamburg was the only option for a base. Says spokesman Steffen Ball, "Hamburg is the media and entertainment capital of Germany, and Stella first set up here to present 'Cats,' which is now in its 11th year running at the Operettenhaus. Secondly, in 1990, Stella specially built the Flora theater here in order to present 'The Phantom Of The Opera' in Hamburg."

Concludes Ball, "Hamburg is where it's at."

Assistance in preparing this story was provided by Ellie Weinert in Munich.

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by Geoff Mayfield

**A**NOTHER WEEK: **Spice Girls** chalk up a second week at No. 1. Although sales of "Spice" are down a tad from last week, by about 2.5%, the Girls' lead over the No. 2 spot actually increases, from 15% last issue to almost 18% this issue. What does change, and in rather dramatic fashion, is the album that sits in the runner-up position.

**M**AXIMUM ACCELERATION: Contemporary Christian artist **Bob Carlisle**, whose "Butterfly Kisses" has generated multiformat airplay and consequently ink in recent editions of Billboard's Hot 100 Singles Spotlight and Country Corner columns, makes the big chart's most conspicuous move, flying 95-2 with a head-turning but explainable 649% sales gain (100,000 units, compared with 13,000 last week). Prior to this chart, the album's handsome sales had all come from specialty Christian outlets, but this issue's Billboard 200 reflects the addition of the BMG-distributed copies that hit mainstream music retailers May 13.

The album, which first appeared on the Top Contemporary Christian and Heatseekers charts in last year's June 29 issue, was originally titled "Shades Of Grace." Once "Butterfly Kisses," a father's tender ode to his daughter, caught wings at radio, Jive and its affiliated labels elected to rename the album after the engine that is driving its sales.

Figure that the song's father/daughter theme could give the "Butterfly" album even more altitude as we get closer to Father's Day.

**O**NWARD, UPWARD: In a week when sales of current albums are off from those of the previous week, it is nice to see that developing artists account for several of the week's gains. In fact, nine of the 15 bullets in the top half of The Billboard 200 belong to such acts, a winner's circle that consists of No. 6 **Hanson**, No. 28 **Squirrel Nut Zippers**, No. 30 **Savage Garden**, No. 43 **Jamiroquai**, No. 54 **Tonic**, No. 60 **Matchbox 20**, No. 76 **Mark Morrison**, No. 77 **Third Eye Blind**, and the aforementioned **Bob Carlisle**. Of those nine, Hanson, with a 5,000-unit gain, has the second-largest unit increase, and Third Eye Blind, with a 10% elevation, has the second-largest percentage gain. Rookie **Lee Ann Womack** also does the new-artist crowd proud, earning the Hot Shot Debut trophies on both Top Country Albums (No. 15) and The Billboard 200 (No. 115) and coming within just a handful of units of displacing **Allure** at the top of the Heatseekers list. . . Multi-artist compilations also juice the top of The Billboard 200, including Virgin's "Pure Moods" (21-15), Caroline's "MTV's Amp" (104-73), and the soundtracks to "Romy And Michele's High School Reunion" (84-64) and "Sprung" (125-89), with "Amp" and "Sprung" each posting gains of more than 25%.

"Sprung," by the way, wins the big chart's Pacesetter honor, because in a week when one title has both the largest unit gain and the largest percentage increase, as is obviously the case with Carlisle this week, the Pacesetter is awarded to the title with the second-largest percentage hike.

**R**AISING THE PRICE FLAG: The \$16.98 price point for CDs has become more predominant on The Billboard 200 over the past two years. There are 128 titles with that list (or equivalent price) on this week's chart, compared to 101 on the June 1, 1996, chart and 72 in the June 3, 1995, chart. While the number of albums bearing the premium \$17.98 tag is the same now, 17, as it was a year ago, the number of sets with even higher prices has risen during that time span, from four a year ago to seven on the current chart.

It goes without saying that the \$15.98 handle, which accounted for more than half of the chart's content two years ago, has become less fashionable. The Billboard 200 sported 104 \$15.98s at this same time in 1995, but there were only 66 such charting albums a year ago. Just 44 are in this issue's listings.

The number of charting titles with a CD tag lower than \$15.98, typically applied to developing artists, is also less prevalent, with six on the current chart, compared to a dozen in 1996 and 17 in the comparable '95 chart, but that decline does not necessarily mean that the industry is using it less, as baby acts' titles are not guaranteed placement on the big chart.

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## CHINA'S STRIDES ON PIRACY PRAISED AT MIDEM ASIA

(Continued from page 1)

basic awareness of copyright and intellectual property.

"In the U.S., just mention the word 'China' and the one word which immediately comes to people's minds is 'piracy,'" says Michael Primont, chief representative at the 4-year-old Beijing office of U.S. music publisher Cherry Lane.

Speaking at a panel on China's music business May 20 at MIDEM Asia in Hong Kong, Primont praised the progress of anti-piracy efforts in the country. "Awareness of copyright and intellectual property protection is very strong," he said. "China has made very positive efforts to educate the public and the industry."

Efforts to clamp down on production of CDs for export markets have had some effect. Duan Jike, executive secretary general of the Audio-Visual

Industry Assn. of China (AVIAC), said, "We have discovered and put out of operation 31 CD lines in the past year." Legitimate sales are increasing, added Duan, though at China's pace. "We have to be practical. Compared with developed countries, our achievements would seem to be nothing. But we can manage 20% growth."

Also speaking at the conference, Hu Zhang Ying, president of Shanghai Audio-Visual, one of China's largest record companies and a joint-venture partner with a number of regional majors for licensing repertoire into the market, estimated China's legitimate sales for last year at \$200 million.

Figures from the International Federation of the Phonographic Industry (IFPI) for 1995 suggest annual pirate product sales in China of \$170 million, or roughly the equivalent of the body's

figures for legitimate sales in that year.

One result of Chinese music enterprises getting their house in order is renewed optimism about the future. A Beijing-based source who spoke on condition of anonymity said, "In Beijing, the American consulate has a copy of two watch lists, an 'A' list and 'B' list, for determining the MFN status. China piracy has traveled this year from the top of the 'A' list to the bottom of the 'B' list."

IFPI regional director J.C. Giouw said that a growing worry for piracy now lies in the overproduction capacity of a growing number of CD plants in Hong Kong and the Portuguese enclave of Macau, both set to revert to Chinese rule in the coming months—in Hong Kong's case, July 1.

"More and more plants are being set up in Hong Kong," Giouw said. "There

are worries about the overcapacity there."

"Piracy in China is still quite a huge problem," said Suzanna Ng, regional managing director of EMI Music Publishing and chairman of the Music Publishers' Assn. of Hong Kong, addressing a MIDEM Asia panel on the Hong Kong music business after July 1. "This will turn into a nightmare if copyright is not protected here in Hong Kong. Due to the scale of China, we know that this is not an overnight job."

However, following the news of the country's last MFN renewal, consensus within companies operating in China pointed to a heightened copyright awareness there and a tangible reduction of the pirating of product licensed to firms within the country.

Henry Winter, a management consultant for Booz Allen & Hamilton who

has studied the Chinese market for major record labels in the region, said that companies should not be unduly worried about licensing their music into the Chinese market itself. "Piracy is not a problem for most repertoire," he said. "Just don't license your front-end product."

Jeffrey Cheen, China-based CEO/managing director of the independent Interstar Music Co., said, "Yes there is still piracy for Michael Jackson, Madonna, Air Supply, and three or four other acts. And no one else—the rest is Hong Kong pop."

In fact, for a company doing business on a smaller scale, Cheen admitted, piracy was more a litmus test of market penetration. "You should only hope that one day you get a call that says, 'We have a piracy problem with your release,'" he said.

Cheen also touched on a topic raising fresh questions about copyright status and market access in China when he alluded to the widespread proliferation of so-called *da ko dai* CDs. *Da ko dai* products are discontinued CDs from the U.S., shipped to China as garbage and unloaded into the market as landfill with an inchlong chunk of the CD casing and the CD itself removed by a chopping machine. The CDs still play all but one or two tracks and wind up in markets selling for less than \$1. Artists whose *da ko dai* pressings have shown up in the China market include a broad variety of jazz, punk, rock, and other repertoire rarely formally imported to China.

"It's very big," said Zhang Youdin, a Beijing-based DJ and small retailer, of the *da ko dai* phenomenon. "I import my CDs, both for my store and for use as a radio DJ. If I find a *da ko dai* CD in the market, I'll know not to import it, because it's probably available at one-tenth the price, maybe less. A lot of radio DJs play the cutout CDs because they can't afford to get the real ones."

The product is showing up in markets from western Chinese cities near the Tibetan border to Beijing to southern cities of Gaungzhou and Shenzhen.

"Right now, we can get [several] bands' CDs for the price of one imported CD," Zhang said. "Chinese who listen to this kind of music are students who have no money."

There is a bright side, he added. "In 10 years, they'll have jobs and money, and they'll be buying this music at full price."

MIDEM Asia was held May 21-23 at the Hong Kong Convention & Exhibition Centre.

## FRANKLIN, INTERSCOPE CROSS OVER GOD'S PROPERTY

(Continued from page 11)

"When I saw them, I said, 'Wow, I love it,'" says Smith. "I only wished I'd had it that night, so when a few days later, a copy came in our offices, I was really excited. I marched it into the control room and slammed it twice. This is one project I have no problem endorsing. It's absolutely major."

Similar response was registered with Michael Saunders, PD at WJLB Detroit, and Cliff Winston, PD at KJLH Los Angeles, in late March, a full two weeks before Interscope began its formal radio campaign, sparking a "win it before you can buy it" promotion in 20-25 markets.

"Some stations were saying, 'I don't know, this is a gospel record,'" Geiger says. "But by the date we set as our impact date [April 12-13], the record

they didn't know whether or not they could play was ranked as their No. 1 request with a high spin ratio."

Geiger adds, "Still, in taking it mainstream, we had to tip lightly. There was some traditional gospel I wouldn't even be able to touch, but we were given the opportunity to do it our way, and while Kirk Franklin was already known on the traditional gospel circuit, we're reaching urban whites, blacks, and Hispanics and stations that never played him before."

For Linda Searight, God's Property is "a choir director's dream."

While some of them had been at-risk students, being in the group meant being God-centered and drug-free, using no profanity, exhibiting high moral and academic standards, and

having a sincere desire to sing God's music.

Searight formed the choir in 1992 after being impressed with a group of talented students at the Dallas-based Washington Arts Magnet High School who were interested in forming a choir but lacked direction. A music teacher and former operatic performer, Searight offered that guidance. To round out the choir, she circulated fliers to young people in Dallas musical circles.

"At the first rehearsal, we knew we had something," Searight says. "Young people witnessing to other young people in their own vernacular."

Searight became acquainted with Franklin in 1990 while he was working with the Dallas/Fort Worth Mass Choir. Over the years Franklin had evolved into a mentor to the group and featured them in his "What Cha Lookin' 4" video. Then, in 1996, Franklin approached Searight with yet another opportunity: He wanted to produce them.

"This was Kirk's baby," notes Mack-Lataillade. "He did everything, and he's the one who insisted that they be the first of those released on his production company." (Two other projects are in the works.)

"Lending his name to the project was very important to him," Mack-Lataillade adds. "He felt he had to reach back into the community and share the spotlight."

The single couldn't have been more appropriate.

"Stomp" characterizes what B'Rite was trying to do and the audience we were trying to reach," says Claude Lataillade. "Youth-oriented and energetic, it projected that you can have fun being Christian. Hey, nothing like a Holy Ghost party."

Franklin characterizes the album as gospel gumbo "with everything from traditional praise worship to Sunday-morning foot stomp and Friday-night bumpin'."

Having contributed a majority of the songs and performed with the group on key dates, Franklin saw the project as a chance to be in the driver's seat 24-7. "This is an opportunity to express the side of me I don't get to express with [his group] the Family," he says. "With God's Property, I get the chance to be 27."

Adds Franklin, "I prayed to God for the opportunity to give our talented black youth a platform to showcase their talents. It's all part of my 'Nu Nation' concept—a kind of youth cru-

## 3 GRAMMY CATEGORIES ADDED

(Continued from page 6)

create a category for rock-oriented Latino acts, which previously had been lumped into the Latin pop category.

"If you looked at it in the broadest possible terms—and this was my speech to the trustees—we were in a situation equivalent to having Barbra Streisand competing with Metallica," says Greene.

Greene points out that the musical characteristics inherent in the new cat-

egory "are typically not unlike the rock and alternative field in the U.S."

He adds, however, that initial steps to formally establish the category's musical parameters are going to take place in the first week of June with a conference call among members of NARAS' Latin screening committee.

Greene's enthusiasm for the creation of a Latin rock/alternative category was matched by many of the genre's vocal supporters, including Catherine Schindler, Latin division manager, West Coast, of music publisher peermusic.

"It is wonderful that NARAS is finally recognizing a genre that is coming from the grass roots of a young generation," says Schindler.

The vote on the creation of these categories took place during the recent weeklong series of meetings of the NARAS trustees, during which veteran producer Phil Ramone was elected chairman.

Also established during the sessions was a decision to change the album of the year category to allow all artists and producers on various-artists or soundtrack albums to receive Grammy trophies. Previously, the award went only to an artist or producer who participated on 51% or more of the album's playing time.

Finally, in the classical field, the best instrumental solo performance with orchestra category was changed so that the award will now be given not only to the artist, but to the conductor as well.

## JEFFREY YAPP

(Continued from page 6)

is credited with doubling international revenue, opening 10 new markets, increasing sell-through sales by 200%, and creating the first successful overseas direct-to-retail distribution system. His biggest title: "Independence Day," also a blockbuster in the U.S.

As Fox Home Entertainment worldwide president, the 38-year-old Yapp oversees a venture with sales of nearly \$2 billion. The U.S. and Canada accounts for \$1 billion. "This isn't about consolidation," Yapp says. "We're going to retain the integrity of both teams and make them better." Yapp credits DeLellis for having done "such a good job," but adds that his global outlook "gives me the opportunity to play from a broader base of experience."

Fox International had a "terrific" 1996, he adds. Its sales grew 33%, compared with 9% for all of international video. Rental, though not as dynamic as sell-through, also gets plenty of attention.

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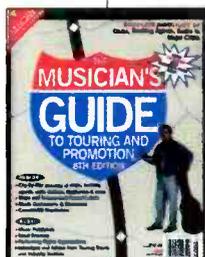
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AN UPDATE ON BBMG EVENTS & HAPPENINGS

## Get An All-Access Pass To The Music Industry

The Musician's Guide To Touring And Promotion, published bi-annually by Musician magazine, is now in its 8th edition and will be on sale at musical instrument, record and book retail locations beginning May 28th.

The Musician's Guide, a comprehensive music industry information resource, is the leading directory of its kind for working musicians and industry professionals alike. This essential guide provides city-by-city listings of radio stations, local press, record stores, and clubs. It also includes major/indie label distributors, cassette and CD duplicators, equipment manufacturers, music conferences, music publishers, performing rights organizations and a band directory. The latest updated version of The Musi-



cian's Guide puts more than 4,000 key contacts at your fingertips.

And now, the Musician's Guide is also available on floppy disk for Mac or Windows. Easy to use and install, just point and click to search, sort, customize and more. You can even add your own notes or print personal mailing lists. It is now simple to get the information today's busy musicians and professionals need to stay on top.

The Musician's Guide is available for \$10.95 in soft cover or for \$39.95 on floppy disk at participating retailers. Or, you can send a check or money order to Musician's Guide, 1515 Broadway, 14th Floor, New York, NY 10036. For credit card orders, call 212-536-5248. For more information, call Musician at 212-536-5208.

## Pat Rod Jennings Wins BPI's Top Sales Achievement Honor

Pat Rod Jennings, Billboard's Eastern advertising manager/music, has won the Reuter Award for Sales Achievement from parent company BPI. This award recognizes a BPI sales employee whose individual effort encompasses attributes such as extraordinary drive, creative imagination, thorough knowledge of the market and competition, resourcefulness and inventiveness.

Jennings began working full time for Billboard in London in 1992 as director of marketing and



JENNINGS

sales for Europe. In 1994, Jennings moved back to New York for her current sales post.

Jennings has attained legendary status at BPI as an originator and coordinator of over 15 special salutes to industry greats such as Eric Clapton, Phil Ramone, Andrew Lloyd Webber and Don Was. She was also the brains behind sales innovations such as the Corporate Portfolio

and the Passport Program and helped engineer the first joint advertising buys linking Billboard and Airplay Monitor.

### PERSONNEL DIRECTIONS

Todd Maycher joins Billboard/Airplay Monitor as an advertising assistant in New York. Maycher began working for Billboard in the fall of



MAYCHER

1994 as a marketing intern. He recently graduated from Fordham University in New York. In his spare time Maycher enjoys playing guitar.

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## Holy Hits! Girl Wonder Debuts High

ONE NAME THAT WILL be on everyone's lips this summer is Robyn, and it's not just because of the movie about the Caped Crusader and his pal, the Boy Wonder. The Robyn everyone will be talking about is the 17-year-old singer from Stockholm (Music to My Ears, Billboard, May 17) who has the Hot Shot Debut on this issue's Hot 100. "Do You Know (What It Takes)" on the RCA label enters at No. 36, the highest debut single ever for a Swedish act. Robyn's first appearance on the chart is nicely timed: It was exactly 23 years ago this week that another Swedish act made its debut on the Hot 100. "Waterloo" by Abba opened at No. 76 the week of June 1, 1974.

The highest debut for a Swedish act until now was the No. 50 entry for "The Look" by Roxette, the week of Feb. 11, 1989. Other notable debuts by Swedish artists include Blue Swede's "Hooked On A Feeling," entering at No. 87 the week of Feb. 16, 1974; Europe's "The Final Countdown," bowing at No. 83 the week of Jan. 24, 1987; and Ace Of Base's "All That She Wants," opening at No. 92 the week of Sept. 18, 1993. The Cardigans have yet to have a debut single on the Hot 100 because "Lovefool," which could have been a contender for No. 1, was not released commercially. With that giant airplay hit under its belt, the Cardigans could rival Robyn for the highest debut by a Swedish act if their label ever decides to release a single.

There's tough competition at the top of the chart, with Hanson's "Mmmmbop" (Mercury) entrenched at No. 1 for a second week and Spice Girls' "Say You'll Be There" (Virgin) challenging for the throne. But if Robyn can go all the way to No. 1, she will be the fifth Swedish artist to do so, following Blue Swede, Abba, Roxette, and Ace Of Base. Robyn's success is also good news for her record compa-

ny. RCA has three singles in the top 40, and two of those are in the top 10. Rome continues to climb, as "I Belong To You (Every Time I See Your Face)" rises 9-7, and "The Freshmen" by the Verve Pipe brings that act into the top 10 for the first time, with the single moving 12-8.

**'KISS' ON MY LIST:** The surprise hit of 1997 is "Butterfly Kisses" by Bob Carlisle (Diadem/Jive) (see story, page 1). The song is No. 1 on the Adult Contemporary chart for a second week, rises 74-65 on Hot Country Singles & Tracks, and fuels the sudden rise of the "Butterfly Kisses (Shades Of Grace)" album on The Billboard 200, 95-2. Another version of the song by the Raybon Bros. (MCA) debuts on Hot Country Singles & Tracks at No. 66, just one notch lower than the Carlisle song. Most remarkable is Carlisle's suc-

cess on the AC chart, where veteran artists have taken the No. 1 spot almost every week of this decade. In a world where Celine Dion, Mariah Carey, Eric Clapton, and Elton John are among the artists dominating the AC chart, Carlisle is the least-known name to reign at No. 1 since Martin Page had a four-week run with "In The House Of Stone And Light" in the spring of 1995. And Page was known by some for co-writing Heart's "These Dreams" and Starship's "We Built This City," if not for his work with Q-Feel and Tight Fit.

**STRONG SONG:** A month before the film opens, Michael Bolton's "Go The Distance" (Columbia) from "Hercules" moves 26-21 on the Adult Contemporary chart. Ever since "Beauty And The Beast," songs from Walt Disney animated films have been strong challengers on the Billboard charts, and this latest opus should be no exception.



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	251,151,000	271,391,000 (UP 8.1%)
ALBUMS	209,899,000	222,719,000 (UP 6.1%)
SINGLES	41,252,000	48,672,000 (UP 18%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	149,367,000	168,608,000 (UP 12.9%)
CASSETTE	59,927,000	53,625,000 (DN 10.5%)
OTHER	605,000	486,000 (DN 19.7%)

### OVERALL UNIT SALES THIS WEEK

12,549,000

### LAST WEEK

13,588,000

### CHANGE

DOWN 7.7%

### THIS WEEK 1996

12,426,000

### CHANGE

UP 1%

### ALBUM SALES THIS WEEK

10,022,000

### LAST WEEK

10,908,000

### CHANGE

DOWN 8.1%

### THIS WEEK 1996

10,210,000

### CHANGE

DOWN 1.8%

### SINGLES SALES THIS WEEK

2,527,000

### LAST WEEK

2,680,000

### CHANGE

DOWN 5.7%

### THIS WEEK 1996

2,216,000

### CHANGE

UP 14%

### YEAR-TO-DATE CD ALBUM SALES BY GEOGRAPHIC REGION

	1996	1997		1996	1997
NORTHEAST	9,218,000	9,580,000 (UP 3.9%)	SOUTH ATLANTIC	26,286,000	29,647,000 (UP 12.8%)
MIDDLE ATLANTIC	21,550,000	24,225,000 (UP 12.4%)	SOUTH CENTRAL	19,653,000	23,159,000 (UP 17.8%)
E. NORTH CENTRAL	26,024,000	28,743,000 (UP 10.5%)	MOUNTAIN	10,337,000	11,885,000 (UP 15%)
W. NORTH CENTRAL	10,343,000	11,621,000 (UP 12.4%)	PACIFIC	25,956,000	29,748,000 (UP 14.6%)

ROUNDED FIGURES

FOR WEEK ENDING 5/18/97

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